

QUADRENNIAL PERIODIC REPORT CHILE 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Chile

Date of Ratification:

2007

Officially Designated Point of Contact of the Convention:

Country: Chile

Website: <https://www.cultura.gob.cl/>

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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 CONSULTATION PROCESS BEGAN WITH A FORMAL CALL FROM THE MINCAP TO THOSE SECRETARIATS OF STATE AND SERVICES, WHICH ACCORDING TO THE RECOMMENDATION OF UNESCO COULD PARTICIPATE IN THE PREPARATION OF THE PERIODIC REPORT QUADRENNIAL (QPR). IN THE FIRST STAGE OF THE PROCESS, BILATERAL MEETINGS OF THE FOCAL POINT WERE HELD WITH EACH OF THE COUNTERPARTS ASSIGNED BY THE INSTITUTIONS THAT DECIDED TO JOIN. IN THESE INSTANCES, MINCAP

WAS ABLE TO EXPLAIN THE SCOPE AND OBJECTIVES OF THE 2005 UNESCO CONVENTION, AS WELL AS THE OBLIGATION OF THE STATE OF CHILE, IN ITS CAPACITY AS A STATE PARTY, TO REPORT ON THE IMPLEMENTATION OF THIS INTERNATIONAL INSTRUMENT IN THE COUNTRY.

WITH THIS AWARENESS-RAISING AND DISSEMINATION ACTION WITHIN THE RESPECTIVE MINISTRIES AND PUBLIC SERVICES ALREADY ADVANCED, THE PREPARATION OF A FIRST NATIONAL TRAINING WORKSHOP ON PRQ DEVELOPMENT BEGAN, FACILITATED AND DIRECTED BY THE MEMBER OF THE UNESCO BANK OF EXPERTS, MR. ALFONSO CASTELLANOS RIBOT. THE WORKSHOP, WHICH IN THE FIRST INSTANCE WAS AIMED AT PUBLIC OFFICIALS, LIKEWISE CONVENED MEMBERS AND REPRESENTATIVES OF BOTH ACADEMIA AND CIVIL SOCIETY ORGANIZATIONS. THE LATTER, MAINLY REPRESENTED BY THE BOARD OF THE CHILEAN COALITION FOR CULTURAL DIVERSITY. AS THIS EVENT WAS THE FIRST INSTANCE OF FORMAL TRAINING TO THE PUBLIC WORLD IN MATTERS OF THE 2005 UNESCO CONVENTION, THE DEVELOPMENT OF CAPACITIES OF OFFICIALS AND PROFESSIONALS OF THE INSTITUTIONS WAS SOUGHT, IN REGARD TO PREPARING THE III PRQ OF THE STATE OF CHILE, WHICH WILL BE DELIVERED THIS YEAR AND CONTRIBUTE TO A BETTER INCORPORATION OF THE OBJECTIVES AND PRINCIPLES OF THE CONVENTION IN PUBLIC POLICIES FOR THE SUSTAINABLE DEVELOPMENT OF THE COUNTRY. SIMILARLY, AND WITHIN THE FRAMEWORK OF THE PROGRESS OF THE 2030 AGENDA BY THE CULTURE SECTOR AT THE NATIONAL LEVEL, THE WORKSHOP SOUGHT TO REPORT ON THE FULFILLMENT OF THE SUSTAINABLE DEVELOPMENT GOALS BY MINCAP THROUGH MEASURES OR POLICIES THAT, AT THE SAME TIME, COME TO IMPLEMENT THE CONVENTION. IN A MORE SPECIFIC AREA, THE OBJECTIVES WERE TO PRESENT THE 2005 UNESCO CONVENTION, ITS MAIN CHARACTERISTICS, THEMES, OBJECTIVES AND FOLLOW-UP MECHANISMS; PRESENT TO THE KEY ACTORS AND MAIN PHASES FOR THE ELABORATION OF THE RPQ, THE MECHANISMS FOR CIVIL SOCIETY PARTICIPATION AND, FINALLY, MAKE KNOWN AND FACILITATE THE USE OF THE NEW TOOLS DEVELOPED BY UNESCO FOR THE PREPARATION OF THE REPORTS. THE ACTIVITY MADE IT POSSIBLE TO CARRY OUT A PRACTICAL EXERCISE TO IDENTIFY REPORTABLE MEASURES BY THE NATIONAL TEAM, MEASURES THAT FALL WITHIN AT LEAST ONE OF THE 11 MONITORING AREAS OF THE CONVENTION.

IT IS IMPORTANT TO NOTE THAT, PRIOR TO THE NATIONAL WORKSHOP, A SPACE WAS ALSO CREATED FOR THE DISSEMINATION OF THE CONVENTION AMONG OFFICIALS REPRESENTING THE 16 REGIONS OF THE COUNTRY. THUS, ON THE OCCASION OF THE "II NATIONAL CONFERENCE OF REGIONAL MINISTERIAL SECRETARIES OF THE MINISTRY OF CULTURE, ARTS AND HERITAGE" HELD IN SANTIAGO AT THE END OF 2019; A PRESENTATION MADE BY MR. CASTELLANOS CONTRIBUTED TO RAISING AWARENESS AMONG THE AUTHORITIES' REGIONS OF THE CULTURAL SECTOR, ON THE FULL VALIDITY AND USEFULNESS OF THIS INSTRUMENT. THIS ACTION ALSO MADE IT POSSIBLE TO ADVANCE THE NEED FOR WORKING WITH THE REGIONS ON THE IMPLEMENTATION AND FOLLOW-UP OF MEASURES RELATED TO THE CONVENTION.

FINALLY, IT IS IMPORTANT TO MENTION THAT, DURING NOVEMBER 2019, MINCAP WAS INVITED TO PARTICIPATE IN THE UNESCO REGIONAL WORKSHOP "CULTURAL POLICIES AND THE CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS", WHICH TOOK PLACE CITY OF QUITO- ECUADOR, BETWEEN 19 TO 21 NOVEMBER 2019. THIS INSTANCE ALLOWED A REPRESENTATIVE OF THE FOCAL POINT OF THE STATE OF CHILE TO ADD TO A NECESSARY REFLECTION ON THE ROLE OF THE DIVERSITY OF CULTURAL EXPRESSIONS, IN OUR REGIONAL ISSUES KEY FOR THE PROMOTION OF SOCIETIES IN PEACE, AS WELL AS A TRUE SUSTAINABLE DEVELOPMENT. IN A SPECIFIC WAY, THE WORKSHOP SOUGHT TO DEVELOP CAPABILITIES IN THE PROFESSIONALS OF PUBLIC INSTITUTIONS IN THE MONITORING AND IMPLEMENTATION OF THE 2005 UNESCO CONVENTION, THUS FACILITATING THE PREPARATION AND DELIVERY OF PERIODIC REPORT QUADRENNIAL OF THE AMERICAN STATES OF LATIN AMERICA. THIS CAPACITY BUILDING ACTIVITY, IN ADDITION TO THE TECHNICAL SUPPORT

PROVIDED BY BOTH, THE 2005 CONVENTION SECRETARIAT AND THE UNESCO EXPERT, HAVE BEEN CENTRAL IN ALLOWING THE DELIVERY OF THIS REPORT IN A PERIOD OF INTENSE CHALLENGES FOR OUR COUNTRY.

Executive summary:

AFTER THE RATIFICATION OF THE CONVENTION BY THE STATE OF CHILE IN 2007, THE DEBATE IN OUR COUNTRY REGAINED PARTICULAR FORCE, EXPRESSING ITSELF IN THE DISCUSSION THAT TOOK PLACE ON THE CREATION OF THE NEW CULTURAL INSTITUTIONALITY. THE CONSIDERATION OF THESE INTERNATIONAL COMMITMENTS ASSUMED BY THE STATE TODAY IS EXPRESSED IN THE VERY FOUNDATIONS THAT FOUND THE MINISTERIAL PROJECT. THUS, "CULTURAL DIVERSITY" AND "DEMOCRACY AND CULTURAL PARTICIPATION" ARE TWO OF THE SIX GUIDING PRINCIPLES OF THE NEW MINCAP. A SEARCH FOR ARTICULATION BETWEEN THE LEGAL BODY AND THE INSTITUTIONAL MISSION IS GLIMPSED HERE, ON THE ONE HAND, AND THE CONCRETE EXPRESSION OF THAT CONTENT IN SOLID INSTRUMENTS THAT SERVE AS A BASIS FOR THE FORMULATION AND EXECUTION OF EFFECTIVE PUBLIC POLICIES. HERE IN LIES THE ACTION OF NAMING THE FUTURE MINISTRY FROM PLURALITY ("CULTURES", "ARTS"), DESIGNATING A PUBLIC ACTION THAT EXTENDS AND STANDS IN RECOGNITION OF CULTURAL DIVERSITY AS A PRIMITIVE SUBSTRATE.

THIS IS HOW, FROM 2017, THE YEAR OF THE CREATION AND IMPLEMENTATION OF MINCAP IN OUR COUNTRY, A CLEAR EVOLUTION IS REFLECTED IN THE CULTURAL INSTITUTIONALITY, BUT, ABOVE ALL, OF A CULTURAL AND ARTISTIC SECTOR AND, MORE BROADLY, OF A CITIZENRY THAT DURING RECENT YEARS HAS EXPRESSED THE NEED TO OCCUPY A MORE ACTIVE ROLE IN THE CREATION AND IMPLEMENTATION OF PUBLIC POLICIES. THE FOCUS OF THIS ACTION IS ON THE STRENGTHENING A PROJECT TO EXPAND THE CONCEPT OF "CULTURAL CITIZENSHIP", IN TERMS OF THE RIGHTS THAT ARE GRANTED FROM THERE, AND OF THE CITIZEN AS A MEMBER OF A COMMUNITY. THAT IS WHY, AT THE CENTER OF THE CONSTRUCTION OF THIS NEW INSTITUTIONALITY IS THE CONCEPT OF CULTURAL CITIZENSHIP, WHOSE INCORPORATION IS DUE TO THE NEED TO CONTRIBUTE TO THE FULL PARTICIPATION OF INDIVIDUALS AND COMMUNITIES IN THE CREATION, ENJOYMENT AND DISTRIBUTION OF GOODS AND CULTURAL SERVICES. A PROJECT THAT, FIRST OF ALL, ACCOUNTS FOR CITIZENSHIP IN ITS CULTURAL DIVERSITY, RECOGNIZING AND VALUING THE ACTIVE CONTRIBUTION OF CITIZENS IN CULTURAL CONSTRUCTION, THROUGH SPECIFIC PARTICIPATION MECHANISMS, FROM THE TERRITORIES, IN THE FORMULATION OF PROBLEMS, AND PROPOSALS FOR ACTION, AND IMPLEMENTATION. A VISION THAT COMES TO ACCOUNT FOR THE STATUS OF THE NEW MINISTRY, AS AN INSTITUTION THAT HAS BEEN EXPANDING ITS FIELD OF ACTION, CONSIDERING THE DIVERSITY OF WAYS OF DOING CULTURE, RECOGNIZING THE DIVERSITY OF CULTURAL PRACTICES PRESENT IN OUR COUNTRY. A RECOGNITION THAT, FROM A SYMBOLIC POINT OF VIEW, MEANT TO ATTRIBUTE LEGITIMACY AND VALUE TO THESE PRACTICES, BUT ALSO, FROM AN OPERATIONAL POINT OF VIEW, RAISED THE NEED TO THINK ABOUT MECHANISMS THAT STIMULATE THE PARTICIPATION OF CITIZENS IN THE CONSTRUCTION OF THE CULTURAL LIFE AND PUBLIC POLICIES ASSOCIATED WITH ITS DEVELOPMENT AND DISSEMINATION. IN ADDITION TO A TRANSFORMATION, EQUALLY PROFOUND ON THE UNDERSTANDING OF GROUPS AND INDIVIDUALS AS ACTIVE AGENTS AND LEGITIMATE INTERLOCUTORS OF PUBLIC INSTITUTIONS, THEREBY TRYING TO BREAK THE LIMITED LOGIC OF "PROVIDING SERVICES", TO FRAME OURSELVES IN A LEGAL APPROACH, WHICH STRENGTHENS A RECIPROCAL RELATIONSHIP BETWEEN THE STATE AND CITIZENS.

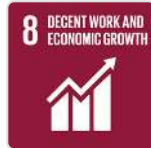
IN CONSISTENCY WITH THE STATEMENTS, "RIGHTS" AND "TERRITORY" ARE THE TWO APPROACHES THAT ORIENTED CULTURAL POLICIES FOR THE FIVE - YEAR PERIOD 2017-2022. THE FIRST ONE AIMS TO POSITION CULTURE AS A FUNDAMENTAL RIGHT FOR ALL PEOPLE IN OUR COUNTRY, ENSURING THE COMMUNITY'S ACCESS TO ARTISTIC AND CULTURAL LIFE, INCORPORATING THE RECOGNITION OF THE PLACE THAT THE CULTURAL HERITAGE AND HERITAGE OCCUPY. FOR ITS PART, THE TERRITORY LOOKS OUT FOR THE PARTICULARITIES OF EACH PLACE: THE DIVERSITY OF NEEDS AND WAYS OF ADDRESSING

THE IDENTIFIED GAPS AND PROPOSED OBJECTIVES FOR CULTURAL DEVELOPMENT. ONE OF THE MAIN PURPOSES OF THIS APPROACH IS TO HAVE A CITIZENSHIP THAT ACTIVELY INFLUENCES AND PROPOSES LINES OF WORK FOR PUBLIC ACTIONS.

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 Cultures, Arts and Heritage (MINCAP).	ramon.solis@cultura.gob.cl	https://www.cultura.gob.cl/
Public Sector	Ministry of Foreign Affairs (MINREL)	msarras@minrel.gob.cl	https://minrel.gob.cl/
Public Sector	Ministry of Social Development (MIDESO)	igarcia@conadi.gov.cl	http://www.desarrollosocialyfamilia.gob.cl/
Public Sector	Ministry of Education (MINEDUC)	sandra.moscatelli@mineduc.cl	https://www.mineduc.cl/
Public Sector	Ministry of Justice and Human Rights (MINJUD).	camila.davagnino@gendarmeria.cl	http://www.minjusticia.gob.cl/
Public Sector	National Television Council (CNTV)	msouza@cntv.cl	https://www.cntv.cl/
Civil Society Organization (CSO)	Chilean Coalition for Cultural Diversity, organization comprised of CHILEACTORES, SIDARTE, ATN, APCT, EDITORES DE CHILE, SINAMUARCHI, CORTECH, DYGA CHILE AND CIRCO DEL MUNDO - CHILE.	mane.nett19@gmail.com	https://www.facebook.com/CoalicionChilenaparalaDiversidadCultural/

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

Media arts

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

Publishing

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

evaluating cultural policies

Please provide whenever possible disaggregated data by sector:

SOURCE: STUDY "UPDATE OF THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE". NATIONAL COUNCIL FOR CULTURE AND THE ARTS (CNCA, 2017): THIS STUDY SEEKS TO IMPROVE THE ECONOMIC CHARACTERIZATION INFORMATION AVAILABLE ON THE CREATIVE SECTOR FOR MAKING PUBLIC POLICY DECISIONS, FOR WHICH IT UPDATES DATA ASSOCIATED WITH THE CONTRIBUTION OF CULTURE TO GDP, FOREIGN TRADE, HOUSEHOLD TRADE, AND GOVERNMENT SPENDING ON CULTURE. THE MEASUREMENT, WHICH INCLUDED THE SECTORS VISUAL ARTS, CRAFTS AND HERITAGE, PERFORMING ARTS, MUSIC, LITERARY ARTS, BOOKS AND PRESS, AUDIOVISUAL AND COMPUTER MEDIA, ARCHITECTURE, DESIGN, ADVERTISING AND CREATIVE SERVICES, EDUCATION IN CREATIVE FIELDS; DETERMINED THAT SALES OF THE CULTURAL SECTOR REACHED 317,490,506 UNIDADES DE FOMENTO (UF) IN 2014, WHICH CORRESPONDED TO 1.5% OF THE COUNTRY'S TOTAL SALES. LIKEWISE, THE MEASUREMENT OF ADDED VALUE FOR THE CREATIVE SECTOR SHOWS THAT FOR 2013, THE LAST YEAR FOR WHICH THERE IS DATA, IT REACHED \$ 2,948,383 MILLION, WHICH, IF IT IS COMPARED WITH THE COUNTRY'S TOTAL GDP, IT IS NOTED THAT THE ADDED VALUE OF THE CREATIVE SECTOR CONTRIBUTED 2.2% TO THE ADDED VALUE OF ALL ECONOMIC ACTIVITY IN 2013. WHEN COMPARING IT WITH THOSE OF ADDED VALUE OF OTHER SECTORS, IT IS POSSIBLE TO OBSERVE THAT THE CREATIVE SECTOR CONTRIBUTES TO THE GDP IN A SIMILAR WAY THE AGRICULTURAL/FORESTRY SECTOR (2.6%), ABOVE SECTORS SUCH AS FISHING (0.4%) OR BEVERAGES AND TOBACCO (1.6%), AND UNDER SECTORS SUCH AS MINING, TRANSPORTATION OR HOUSING SERVICES. IN 2015, GOVERNMENT SPENDING ON CULTURE REACHED ALMOST \$ 445 BILLION, AN AMOUNT THAT INCLUDES BOTH SPENDING ON CULTURAL SERVICES (NATIONAL COUNCIL FOR CULTURES AND ARTS - CNCA AND DIRECTION OF LIBRARIES AND MUSEUMS -DIBAM, TOTALING \$ 151,128 MILLION IN 2015) AND SPENDING ON OTHER PROGRAMS OF NON-STRICTLY CULTURAL INSTITUTIONS IN CULTURE, AS WELL AS AN ESTIMATE OF THE TAX CREDIT AWARDED TO CULTURAL DONATIONS. GOVERNMENT SPENDING ON CULTURE REPRESENTED 1.2% OF ITS TOTAL EXECUTED BUDGET IN 2015. IN THIS WAY, DESPITE THE UPS AND DOWNS OF COPPER, THE CONTRIBUTION TO GDP REMAINED STABLE BETWEEN 2008 AND 2013, WHICH SHOWS ITS DYNAMISM, VERSATILITY AND POTENTIAL TO CONTRIBUTE TO THE SOPHISTICATION OF THE PRODUCTION AND EXPORT MATRIX. THE CREATIVE SECTOR HAD A SUSTAINED GROWTH BETWEEN 2010-2013, INCREASING A REAL 24.7% IN THE PERIOD. THIS FIGURE IS MUCH HIGHER THAN THE TOTAL GROWTH EXPERIENCED BY THE COUNTRY IN THOSE YEARS, WHICH WAS APPROXIMATELY 14.1%. THE STUDY ALSO CONFIRMS THE EXISTING GAPS IN THE QUALITY OF EMPLOYMENT WITH RESPECT TO THE NATIONAL AVERAGE, WHERE THE PROPORTION OF WORKERS EMPLOYED WITH A CONTRACT IN CULTURAL TRADES IS LOWER THAN THE GENERAL SCENARIO OF THE ECONOMY. LIKEWISE, MORE THAN A THIRD OF THE CREATIVE SECTOR CORRESPONDS TO SELF-EMPLOYED WORKERS. REGARDING FOREIGN TRADE, THERE IS A HIGH FLOW OF EXPORTS OF CREATIVE GOODS AND SERVICES IN THE REGION, WHICH MAKES CHILE A COUNTRY WITH COMPARATIVE ADVANTAGES TO LEAD INNOVATION AT THE SOUTH AMERICAN LEVEL. WITHIN THIS STUDY, WE CAN FIND THE FOLLOWING TABLES AND GRAPHS OF INTEREST ON THE SUBJECT CONSULTED: • PAGE 22: TABLE 1, SELECTION OF CODES OF CULTURAL ECONOMIC ACTIVITIES.

SOURCE: OWN ELABORATION BASED ON CNCA (2014) AND UNESCO RECOMMENDATIONS (2009). • PAGE 24: GRAPH 1, EVOLUTION OF SALES IN THE CULTURAL SECTOR, DEFINITION AT 65 CODES (MILLIONS OF UNIDADES DE FOMENTO -UF). • PAGE 26: TABLE 2, EVOLUTION OF SALES IN THE CULTURAL SECTOR, DEFINITION AT 65 CODES (UNIDADES DE FOMENTO -UF). SOURCE: OWN ELABORATION BASED ON DATA FROM THE INTERNAL REVENUE SERVICE (SII). • PAGE 26: TABLE 3, SALES OF THE DIFFERENT SECTORS OF THE CHILEAN ECONOMY, 2014. SOURCE: OWN ELABORATION BASED ON DATA FROM THE INTERNAL REVENUE SERVICE (SII). • PAGE 26: GRAPH 2, EVOLUTION OF THE NUMBER OF COMPANIES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES. • PAGE 27: TABLE 4, EVOLUTION OF THE NUMBER OF COMPANIES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES. SOURCE: OWN ELABORATION BASED ON DATA FROM THE INTERNAL REVENUE SERVICE (SII). • PAGE 27: GRAPH 3, EVOLUTION OF THE NUMBER OF COMPANIES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES. • PAGE 27: TABLE 5, EVOLUTION OF THE NUMBER OF COMPANIES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES. SOURCE: OWN ELABORATION BASED ON DATA FROM THE INTERNAL REVENUE SERVICE (SII). • PAGE 29: TABLE 6, ADDED VALUE OF CULTURE CONSIDERING THE DEFINITION OF 65 ISIC CODES (MILLIONS OF CURRENT PESOS). SOURCE: PREPARED BY THE AUTHORS USING INFORMATION ON VALUE ADDED AND GDP FROM THE CENTRAL BANK OF CHILE, AND SALES DATA FROM THE INTERNAL REVENUE SERVICE (SII). • PAGE 30: TABLE 7, SECTORAL GDP YEAR 2013 (CURRENT PESOS AND %). SOURCE: OWN ELABORATION BASED ON DATA FROM THE CENTRAL BANK AND OWN CALCULATIONS. • PAGE 30: TABLE 8, ADDED VALUE OF CULTURE CONSIDERING THE DEFINITION OF 57 ISIC CODES (MILLIONS OF CURRENT PESOS). SOURCE: PREPARED BY THE AUTHORS USING INFORMATION ON VALUE ADDED AND GDP FROM THE CENTRAL BANK OF CHILE, AND SALES DATA FROM THE INTERNAL REVENUE SERVICE (SII). • PAGE 31: GRAPH 4, ADDED VALUE OF CULTURE AS A PERCENTAGE OF GDP, CONSIDERING DIFFERENT DEFINITIONS OF THE CULTURAL AND CREATIVE SECTOR.

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

SOURCE: "CULTURAL STATISTICS, ANNUAL REPORT 2018". MINCAP: ACCORDING TO INFORMATION FROM SECURITY MUTUALS IN CHILE, CREATIVE COMPANIES REPRESENT 3.4% OF THE NATIONAL TOTAL, WHILE WORKERS IN THE SECTOR CORRESPOND TO 2.4% OF THE NATIONAL TOTAL. THE AVERAGE SIZE OF THESE COMPANIES, 8.3 PEOPLE PER COMPANY, IS LESS THAN THE TOTAL AVERAGE OF COMPANIES IN CHILE (11.6 WORKERS PER COMPANY), WHILE THE AVERAGE SALARY OF WORKERS IN CREATIVE COMPANIES REGISTERED IN MUTUALS IS HIGHER THAN THE AVERAGE SALARY OF WORKERS WHO ARE PART OF OTHER CATEGORIES, REACHING \$ 854,667, IN CONTRAST TO \$ 743,611 FOR THE REST. WITHIN THIS ANNUAL REPORT, WE CAN FIND THE FOLLOWING TABLES AND GRAPHS OF INTEREST ON THE SUBJECT CONSULTED: • PAGE 69: TABLE 8, TOTAL NUMBER OF COMPANIES AND WORKERS, AVERAGE WORKERS AND AVERAGE SALARY ASSOCIATED WITH MUTUALS IN CHILE. 2018. SOURCE: DATA ON COMPANIES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE CHILEAN SAFETY ASSOCIATION (ACHS), THE LABOR SAFETY INSTITUTE (IST), THE MUTUAL SECURITY OF THE CHILEAN CHAMBER OF CONSTRUCTION (CCHC) AND THE SECURITY INSTITUTE LABOR (ISL). NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY. • PAGE 69: TABLE 9, % OF COMPANIES AND WORKERS IN THE CREATIVE SECTOR WITH RESPECT TO THE TOTAL COUNTRY. SOURCE: DATA ON COMPANIES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE CHILEAN SAFETY ASSOCIATION (ACHS), THE INSTITUTE FOR WORK SAFETY (IST), THE MUTUAL SECURITY OF THE CHILEAN CHAMBER OF CONSTRUCTION (CCHC) AND THE INSTITUTE FOR OCCUPATIONAL SAFETY (ISL). NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY. • PAGE 70: GRAPH 24, TOTAL NUMBER OF COMPANIES AND AVERAGE WORKERS BY

CULTURAL DOMAIN. 2018. SOURCE: DATA ON COMPANIES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE CHILEAN SAFETY ASSOCIATION (ACHS), THE INSTITUTE FOR WORK SAFETY (IST), THE MUTUAL SECURITY OF THE CHILEAN CHAMBER OF CONSTRUCTION (CCHC) AND THE INSTITUTE FOR OCCUPATIONAL SAFETY (ISL). NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY. • PAGE 71: GRAPH 25, MONTHLY AVERAGE OF WORKERS AND AVERAGE WAGES, BY REGION FOR CREATIVE COMPANIES. 2018. SOURCE: DATA ON COMPANIES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE CHILEAN SAFETY ASSOCIATION (ACHS), THE INSTITUTE FOR WORK SAFETY (IST), THE MUTUAL SECURITY OF THE CHILEAN CHAMBER OF CONSTRUCTION (CCHC) AND THE INSTITUTE FOR OCCUPATIONAL SAFETY (ISL). NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY. • PAGE 72: GRAPH 26, AVERAGE WAGES, BY SEX AND CULTURAL DOMAIN. 2018. SOURCE: DATA ON COMPANIES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE CHILEAN SAFETY ASSOCIATION (ACHS), THE INSTITUTE FOR WORK SAFETY (IST), THE MUTUAL SECURITY OF THE CHILEAN CHAMBER OF CONSTRUCTION (CCHC) AND THE INSTITUTE FOR OCCUPATIONAL SAFETY (ISL). NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY.

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

SOURCE: "CULTURAL STATISTICS, ANNUAL REPORT 2018". MINCAP: THE FOLLOWING INFORMATION CONTAINS AN ANALYSIS OF THE PUBLIC BUDGET FOR CULTURE IN CHILE. IN THE FIRST PLACE, IT SHOULD BE NOTED THAT THIS BUDGET HAS THE PARTICULARITY THAT IT NOT ONLY COMES FROM INSTITUTIONS WHOSE MISSION AND FUNCTIONS ARE LINKED TO IT, BUT ALSO FROM OTHERS THAT, THROUGH SOME OF THEIR PROGRAMS, ORIENT THEIR FIELD OF ACTION TO ACTIVITIES THAT THE INSTITUTIONALITY CULTURAL CONSIDERED AS PART OF THE SECTOR. IN THIS WAY, IT CORRESPONDS TO DISTINGUISH BETWEEN: • PAGE 73: BUDGET OF THE CENTRAL GOVERNMENT DESTINED TO THE INSTITUTIONS RECOGNIZED AS CULTURAL. • PAGE 73: BUDGET OF THE CENTRAL GOVERNMENT DESTINED TO INSTITUTIONS RECOGNIZED AS RELATED TO CULTURE. • PAGE 73: CENTRAL GOVERNMENT BUDGET FOR INSTITUTIONS WITH CULTURAL PROGRAMS. • PAGE 74: ADDITIONAL RESOURCES FROM THE CENTRAL GOVERNMENT ALLOCATED TO CULTURE (AMOUNTS ASSOCIATED WITH EXECUTION). • PAGE 74: DISTRIBUTION OF CENTRAL GOVERNMENT RESOURCES ALLOCATED TO CULTURE, ACCORDING TO TYPE OF INSTITUTION. • PAGE 74: GRAPH 27, PERCENTAGE DISTRIBUTION OF THE PUBLIC BUDGET ALLOCATED TO CULTURE, ACCORDING TO THE 2018 BUDGET LAW. SOURCE: LAW NO.21,053 ON PUBLIC SECTOR BUDGETS YEAR 2018, PUBLISHED IN THE OFFICIAL GAZETTE ON DECEMBER 27, 2017.

Relevant Policies and Measures:

DESIGN AND PARTICIPATORY UPDATE OF CULTURAL POLICIES, PERIOD 2017-2022.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/](https://www.cultura.gob.cl/politicas-culturales/)

Describe the main features of the policy/measure:

ONE OF THE MOST IMPORTANT ACHIEVEMENTS OF THE CULTURAL POLICY RENEWAL PROCESS WAS ITS COLLABORATIVE CONSTRUCTION, THE RESULT OF AN OPEN AND PARTICIPATORY PROCESS

DESIGNED TO TAKE CHARGE OF LOCAL REALITIES AND THE HERITAGE THAT COMMUNITIES AND THEIR CREATORS POSSESS WHEN FACING THEIR NEEDS. FULFILLING THESE OBJECTIVES, ALL CULTURAL POLICIES WERE BUILT FROM CITIZEN PARTICIPATION, WITH THE PURPOSE OF EXPANDING ACCESS TO THE DISCUSSION OF THE VARIOUS PROBLEMS OF EACH SECTOR AND WITH A DECENTRALIZING VIEW THAT HIGHLIGHTED THE VARIOUS TERRITORIALITIES, AS WELL AS THE ACTIONS THAT ARISE FROM CRITICAL REFLECTION. THIS JOINT PROCESS BETWEEN THE PUBLIC INSTITUTIONS AND THE CREATORS INCLUDED REGIONAL MEETINGS, THE COLLABORATION OF KEY AGENTS OF EACH SECTOR AND NATIONAL MEETINGS, INSTANCES THAT TOGETHER ADDED A TOTAL OF 90 CONFERENCES ORGANIZED IN THE DIFFERENT REGIONS OF THE COUNTRY, CALLING FOR A TOTAL OF 4,245 PEOPLE WHO PARTICIPATED IN THE REFLECTION ON THE COMPLEXITIES OF THEIR RESPECTIVE SECTORS, FROM AN INTEGRATED AND INTERDISCIPLINARY PERSPECTIVE, AS A RESULT OF WHICH TRANSVERSAL MEASURES WERE ESTABLISHED TO STRENGTHEN THEIR DEVELOPMENT. THE "REGIONAL CULTURAL CONVENTIONS" AND "NATIONAL CONVENTIONS", HELD ANNUALLY, SUMMONING THE MOST REPRESENTATIVE AGENTS OF THE SECTOR, WERE ALSO ADDED TO THIS PROCESS. THIS CULTURAL POLICIES CONSTRUCTION NEW PERSPECTIVE FOCUSES ON THE CREATION OF A NEW CHILEAN CULTURAL INSTITUTIONALITY, AND THE EFFORTS DONE TO ENHANCE THE STATE ACTIONS, WHICH SHOULD CONNECT TO THE SOCIAL, AND CULTURAL CHANGES EXPERIENCED NOWADAYS IN THE WHOLE COUNTRY. ANOTHER CONSTANT, IN ALL THE NEW CULTURAL POLICIES, IS IMPLEMENTING FOLLOW-UP PLANS. THEY CONSIDER THE CATEGORIZATION AND SCHEDULING OF THE PROPOSED MEASURES TO PRIORITIZE THEIR IMPLEMENTATION IN A SHORT, MEDIUM OR LONG TERM, AS WELL AS EVALUATING THE RESOURCES AND THE INTERNAL AND EXTERNAL FACTORS THAT ARE NECESSARY FOR ITS COMPLIANCE. THEREFORE, AN IMPLEMENTATION STRATEGY BASED ON THE ANALYSIS OF TECHNICAL, BUDGETARY, ORGANIC FEASIBILITY, AND INTER-INSTITUTIONAL AND INTER-MINISTERIAL COORDINATION DEVELOPS. THIS IS NECESSARY FOR THE EXECUTION OF EACH POLICY, PERMITTING NOT ONLY FOR THE PLANNING OF ANNUAL PROGRESS FOR THE FULFILMENT OF THESE. A KEY ELEMENT WILL BE THE ARTICULATION BETWEEN THE MINISTRIES, UNDERSECRETARIES AND/OR PUBLIC SERVICES WITH POWERS TO CONTRIBUTE TO THE ACCOMPLISHMENT OF THE MEASURES PROPOSED IN THE POLICY. - NATIONAL POLICY 2017-2022: DEFINES THE GUIDELINES AND ORIENTATIONS OF THE STATE'S WORK IN THE CULTURAL FIELD VALID FOR THE COUNTRY AS A WHOLE. EVEN THOUGH IN PREVIOUS POLICY DESIGN EXERCISES, THE REGIONS AND ARTISTIC SECTORS HAD A PREVIOUSLY APPROVED NATIONAL POLICY AS A FRAMEWORK, IN THE CURRENT RENEWAL PROCESS THIS LOGIC WAS REVERSED. THE FORMULATION OF CULTURAL POLICIES WAS CARRIED OUT FIRST FROM THE TERRITORIES AND THE ARTISTIC SECTORS AND IT WAS THESE POLICIES THAT FED THE NATIONAL CULTURAL POLICY. - SECTOR POLICIES 2017-2022: THEY ESTABLISH THE OBJECTIVES AND MEASURES TO PROMOTE THE DEVELOPMENT OF EACH OF THE ARTISTIC AREAS OR CREATIVE INDUSTRIES THAT ARE PART OF THE CULTURAL FIELD. THE SECTORAL POLICIES APPROVED WERE THE FOLLOWING: NATIONAL POLICY FOR CRAFTS, NATIONAL POLICY FOR VISUAL ARTS, NATIONAL POLICY FOR PERFORMING ARTS, POLICY FOR THE PROMOTION OF DESIGN, POLICY FOR THE PROMOTION OF ARCHITECTURE, NATIONAL POLICY FOR THE FIELD OF MUSIC AND POLITICS NATIONAL OF THE AUDIOVISUAL FIELD. - REGIONAL POLICIES 2017-2022: THEY TAKE CHARGE OF THE EXISTING TERRITORIAL PARTICULARITIES THROUGHOUT CHILE, SETTING THE CRITERIA THAT GUIDE PUBLIC ACTION IN CULTURAL MATTERS IN EACH OF THE 15 REGIONS. THEY ARE THE GUIDING DOCUMENTS FOR PUBLIC POLICY ON CULTURE FOR THE NEXT FIVE YEARS, WHICH WILL FACILITATE PLANNING,

DEFINITION OF GUIDELINES AND PRIORITIES THAT MAKE IT POSSIBLE TO ADDRESS THE TASK OF MINCAP IN A COMPREHENSIVE, EFFECTIVE AND PERTINENT MANNER TO THE TERRITORIES. THE REGIONAL POLICIES APPROVED WERE THE FOLLOWING: REGIONAL CULTURAL POLICY OF ARICA AND PARINACOTA, REGIONAL CULTURAL POLICY OF TARAPACÁ, CULTURAL POLICY OF ANTOFAGASTA, CULTURAL POLICY OF ATACAMA, CULTURAL POLICY OF COQUIMBO, CULTURAL POLICY OF VALPARAÍSO, CULTURAL POLICY OF THE METROPOLITAN REGION, CULTURAL POLICY DE O'HIGGINS, CULTURAL POLICY OF MAULE, CULTURAL POLICY OF BIOBÍO, CULTURAL POLICY OF LA ARAUCANÍA, CULTURAL POLICY OF LOS RÍOS, CULTURAL POLICY OF LOS LAGOS, CULTURAL POLICY OF AYSÉN AND CULTURAL POLICY OF MAGALLANES.

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 "PARTICIPATORY PUBLIC ACCOUNTS" FOR THE YEARS 2017, 2018 AND 2019, CORRESPONDING TO THE FORMER NATIONAL COUNCIL OF CULTURE AND THE ARTS (CURRENT, MINCAP) ARE DETAILED BELOW. THE AFOREMENTIONED DOCUMENTS PROVIDE A BALANCE AND PROJECTIONS OF WHAT HAS BEEN DONE, A MEMORY OF THE WORK AND A REVIEW OF THE EFFORTS TO REFLECT, IMPLEMENT AND EXECUTE PUBLIC POLICIES FOR CULTURE AND THE ARTS IN OUR COUNTRY. - PARTICIPATORY PUBLIC ACCOUNT 2017-2018, MINISTRY OF CULTURES, ARTS AND HERITAGE. LINK:

[HTTPS://WWW.CULTURA.GOB.CL/ CUENTAPUBLICA/2017-2018/](https://www.cultura.gob.cl/cuentapublica/2017-2018/) - PARTICIPATIVE PUBLIC ACCOUNT 2018 - 2019, MINISTRY OF CULTURES, ARTS AND HERITAGE:

LINK: [HTTPS://WWW.CULTURA.GOB.CL/ CUENTAPUBLICA/ WP-](https://www.cultura.gob.cl/cuentapublica/wp-content/uploads/sites/28/2019/07/informe_cpp_mincap_2018-2019.pdf)

[CONTENT/UPLOADS/SITES/28/2019/07/INFORME_CPP_MINCAP_2018-2019.PDF](https://www.cultura.gob.cl/cuentapublica/wp-content/uploads/sites/28/2019/07/informe_cpp_mincap_2018-2019.pdf) - REGIONAL PUBLIC ACCOUNTS 2019-2019, REGIONAL MINISTERIAL SECRETARIATS OF CULTURES, ARTS AND HERITAGE.

LINK: [HTTPS://WWW.CULTURA.GOB.CL/ CUENTAPUBLICA/ CUENTAS-PUBLICAS-REGIONALES/](https://www.cultura.gob.cl/cuentapublica/cuentas-publicas-regionales/)

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

ALTHOUGH THERE IS NO PROPER EVALUATION OF CULTURAL POLICIES, IT IS IMPORTANT TO CONSIDER THAT THE LAST STAGE OF THEIR PARTICIPATORY CONSTRUCTION IS THEIR IMPLEMENTATION AND MONITORING. THE IMPLEMENTATION BEGINS WITH THE CLASSIFICATION AND SCHEDULING AND THE APPROVED MEASURES TO DISTRIBUTE AND ORGANIZE THEIR EXECUTION IN THE TIME THAT THE POLICY COVERS. THE FOLLOW-UP PROCESS WILL INCLUDE BOTH THE PUBLIC SECTOR AND THE CITIZENSHIP , AND INVOLVES PUBLICLY REPORTING ON PROGRESS AND A FINAL CLOSING PROCESS IN THE LAST YEAR OF IMPLEMENTATION. WITH THIS, EACH CULTURAL POLICY PROMOTES THE CULTURAL DEVELOPMENT OF OUR COUNTRY AND MAINTAINS ITS COMMITMENT TO PUBLIC ACTION IN CULTURE WITH AN EMPHASIS ON MAKING INFORMED DECISIONS, ENCOURAGING CITIZEN PARTICIPATION, AND THE PERMANENT SEARCH TO ALIGN ITS WORK WITH THE OTHER INSTITUTIONS OF THE STATE.

TESTIMONIES OF CIVIL SOCIETY REGARDING THE PROCESSES OF PREPARING CULTURAL POLICIES 2017-2022, CAN BE READ AT: [HTTPS://WWW.CULTURA.GOB.CL/ POLITICAS-CULTURALES/BOLETIN-POLITICAS/](https://www.cultura.gob.cl/politicas-culturales/boletin-politicas/)

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

Type of entity:

Private Sector

"STRENGTHENING THE INTERNAL REGULATORY FRAMEWORK FOR CULTURE AND THE ARTS."

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

Describe the main features of the policy/measure:

IT IS A SET OF NORMATIVE MEASURES THAT COME FIRST, TO ESTABLISH A CULTURAL INSTITUTIONALITY THROUGH THE CREATION OF A MINISTRY OF CULTURES, ARTS AND HERITAGE (YEAR, 2017); THEN A SERIES OF SECTORAL LAWS THAT SUPPORT DIFFERENT CULTURAL AND CREATIVE INDUSTRIES, INCLUDING THE AREA OF COPYRIGHT AND RELATED RIGHTS. BELOW IS A LIST OF THE MAIN STANDARDS APPROVED WITHIN THE REPORTING PERIOD: - LAW NO. 20,889, WHICH "MODIFIES THE PROBITY REGIME APPLICABLE TO THE NATIONAL TELEVISION COUNCIL", ON 01/21/16. - LAW NO. 20,959, WHICH "EXTENDS THE APPLICATION OF LAW NO. 20,243, WHICH ESTABLISHES NORMS ON THE MORAL AND PATRIMONIAL RIGHTS OF THE PERFORMERS OF ARTISTIC PERFORMANCES SET IN AUDIOVISUAL FORMAT", ON 10/29/16. - DECREE NO. 1424, WHICH "APPROVES REGULATIONS FOR THE ACCREDITATION OF THE OPERATION OF NATIONAL AND FOREIGN CIRCUSES", ON 08/13/16. - LAW NO. 21,045, WHICH "CREATES THE MINISTRY OF CULTURE, ARTS AND HERITAGE", ON 11/03/17 AND ITS RESPECTIVE ORGANIC REGULATIONS. - LAW NO. 21,026, WHICH "DECLARES THE FIRST SATURDAY IN SEPTEMBER OF EACH YEAR AS NATIONAL CIRCUS DAY", ON 08/10/17. - LAW NO. 21,117, WHICH "MODIFIES LAW NO. 20,959, WHICH EXTENDS THE APPLICATION OF LAW NO. 20,243, WHICH ESTABLISHES RULES ON MORAL AND ECONOMIC RIGHTS OF PERFORMERS OF ARTISTIC PERFORMANCES SET IN AUDIOVISUAL FORMAT, TO EXTEND AND MAKE EFFECTIVE THE RIGHT OF ARTISTS AND AUDIOVISUAL CREATORS, TO RECEIVE REMUNERATION FOR THEIR CREATIONS", ON 11/06/18. - LAW NO. 21,099, WHICH "ESTABLISHES APRIL 15 OF EACH YEAR AS THE NATIONAL DAY OF PEACE THROUGH CULTURE, THE ARTS AND HERITAGE", ON 11/06/18. - LAW NO. 21.102, WHICH "SETS JULY 4 OF EACH YEAR AS THE NATIONAL DAY OF THE CUEQUERO AND THE CUEQUERA", ON 07/30/18. - LAW NO. 21,087, WHICH "DECLARES OCTOBER 20 OF EACH YEAR AS THE NATIONAL DAY OF CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT," ON 04/17/18. - LAW NO. 21,175 "ON PROMOTION OF THE PERFORMING ARTS", ON 09/16/2019. - LAW NO. 21,177 THAT, "ESTABLISHES THE CHILEAN ROCK DAY", ON 10/14/19. - SUPREME DECREE NO.181, WHICH "APPROVES THE PROTOCOL OF AMENDMENT TO THE IBERO-AMERICAN CINEMATOGRAPHIC INTEGRATION AGREEMENT, SIGNED IN CÓRDOBA", ON 05/22/19. - BULLETIN NO. 6110-24 THAT "AMENDS LAW NO. 19,928, ON THE PROMOTION OF CHILEAN MUSIC, TO ESTABLISH THE REQUIREMENTS THAT CONCERTS AND MUSICAL EVENTS PRESENTED IN CHILE MUST MEET". AS OF 31.01.20, AWAITING PROMULGATION. - LAW NO. 21,085, WHICH "MODIFIES LAW NO. 19,132, ON NATIONAL TELEVISION OF CHILE", ON 04/03/18.

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?:

NO INFORMATION.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE APPLICATION OF THESE MEASURES IN THE REGULATORY FIELD, IT SHOULD BE POINTED OUT THAT THE CONTENT OF CULTURAL POLICIES IS MOSTLY REFLECTED IN THE STANDARDS AND INSTITUTIONS THAT INFLUENCE THE RECOGNITION OF THE CULTURES DEVELOPMENT, ARTS AND HERITAGE. THUS, LAW NO. 21.045, WHICH CREATES THE MINISTRY OF CULTURES, ARTS AND HERITAGE, PROMULGATED ON NOVEMBER 3, 2017, IS AN EXAMPLE OF HOW LEGAL PRECEPTS AND ENTITIES WITH STRONG COMPETENCES IN THE MATTER CAN PROTECT THE ENVIRONMENT AND PROMOTE CULTURAL DIVERSITY, GUARANTEE CULTURAL PARTICIPATION, RECOGNITION OF TERRITORIAL CULTURES, RECOGNITION OF HERITAGE AS A PUBLIC GOOD, AND PROMOTE CREATIVE ACTIVITY AND WORK, AMONG OTHERS. IN EFFECT, IF THERE ARE MANY CHALLENGES AHEAD, THE ELEVATION OF THE MAIN STATE BODIES RELATED TO CULTURES, ARTS AND HERITAGE TO THE RANK OF THE MINISTRY, TOGETHER WITH THE DEFINITION OF GUIDING PRINCIPLES TO FOLLOW AND CONTRIBUTE TO THE ROLE THE ARTISTS, CULTORS, MANAGERS, AGENTS AND OTHER EMPLOYEES AND EMPLOYEES OF THE FIELD, AS WELL AS THE ASSURANCE OF THE ACTIVE PARTICIPATION OF THE CITIZENSHIP IN THE CULTURAL DEVELOPMENT OF THE COUNTRY AND THE SETTING OF CULTURAL HERITAGE.

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

NO INFORMATION.

Type of entity:

Public Sector

"CULTURAL OBSERVATORY, A SPACE FOR THE ANALYSIS OF THE NATIONAL CULTURAL SPHERE BASED ON FIGURES"

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE DEPARTMENT OF STUDIES DEPENDENT OF THE UNDER SECRETARIAT OF CULTURES AND ARTS.

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://OBSERVATORIO.CULTURA.GOB.CL/](http://OBSERVATORIO.CULTURA.GOB.CL/)

Describe the main features of the policy/measure:

THE "CULTURAL OBSERVATORY" IS THE DIGITAL PLATFORM THAT CONTAINS THE CHILEAN CULTURAL INFORMATION SYSTEM. ITS PURPOSE IS TO CONTRIBUTE TO THE KNOWLEDGE, REFLECTION, DEBATE AND DECISION MAKING ON THE CULTURAL AND ARTISTIC FIELD OF THE COUNTRY, BASED ON RELIABLE, TIMELY AND RELEVANT INFORMATION. IT SEEKS TO BE A TOOL THAT PROMOTES CITIZEN PARTICIPATION IN CULTURE, TRANSFORMING PEOPLE INTO KEY AGENTS FOR THE CONSTRUCTION OF A BETTER STATE. THOSE WHO ENTER THE CULTURAL OBSERVATORY CAN CONSULT AND DOWNLOAD DATA AND STATISTICS REFERRING TO CULTURAL GOODS, MANIFESTATIONS AND SERVICES, AS WELL AS STUDY THE VARIOUS FORMS OF CULTURAL PARTICIPATION OF PEOPLE. LIKEWISE, THEY CAN ACCESS THE DIRECTORY OF CULTURAL SPACES IN THE COUNTRY; CONSULT VARIOUS PUBLICATIONS, WORKS AND RESEARCH CARRIED OUT BY THE DEPARTMENT OF STUDIES OF MINCAP AND IDENTIFY THE VARIOUS INITIATIVES THAT IT CARRIES OUT IN THE COUNTRY THROUGH GEOREFERENCED INFORMATION. WITHIN THIS SITE, WE CAN FIND THE FOLLOWING PUBLICATIONS: - CULTURAL OBSERVATORY MAGAZINE: PUBLICATION AIMED AT DISSEMINATING ANALYSIS AND DEBATES ON ARTS AND CULTURES, CROSSING VIEWS FROM DIFFERENT SECTORS (ACADEMIA, ARTISTS, CULTISTS). - OBSERVATORY CHANNEL: PLATFORM AIMED AT DISSEMINATING VARIOUS AUTHORIAL AND ACADEMIC PERSPECTIVES THAT DIALOGUE ABOUT THE POSITION AND EXPERIENCE OF CULTURE AND ART THROUGH INTERVIEWS WITH LEADING EXPERTS - RESEARCHERS, CREATORS AND MANAGERS-, BOTH NATIONALLY AND INTERNATIONALLY, IN VIDEO FORMAT - STUDIES AND RESEARCH: REPOSITORY OF QUALITATIVE AND QUANTITATIVE STUDIES AND RESEARCH CARRIED OUT BY THE DEPARTMENT OF STUDIES OF MINCAP AND ITS LEGAL PREDECESSORS. AT THIS POINT, WE CAN FIND THE FOLLOWING COLLECTIONS: "CULTURAL STATISTICS (ANNUAL REPORTS)", "NATIONAL SURVEYS OF CULTURAL PARTICIPATION AND CONSUMPTION", "NATIONAL POLICIES OF CULTURE", "REGIONAL POLICIES OF CULTURE", "SECTORIAL POLICIES OF CULTURE", "MAKE YOUR THESIS IN CULTURE" AND "INSTITUTIONAL STUDIES".

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?:

NO INFORMATION.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

“CONTRIBUTION TO A COMPREHENSIVE QUALITY EDUCATION FOR CHILDREN AND ADOLESCENTS, THROUGH PNFEA”.

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

MINISTRY OF EDUCATION (MINEDUC), THROUGH THE ARTISTIC EDUCATION UNIT DEPENDENT ON THE GENERAL EDUCATION DIVISION.

Cultural domains covered by the policy/measure:

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://artistica.mineduc.cl/>

Describe the main features of the policy/measure:

IN ORDER TO ENRICH THE EDUCATIONAL EXPERIENCE AND CONTRIBUTE TO A COMPREHENSIVE QUALITY EDUCATION FOR BOYS, GIRLS AND YOUNG PEOPLE, SINCE 2014 THE MINEDUC HAS BEEN PROMOTING THE "NATIONAL PLAN TO STRENGTHEN ARTISTIC EDUCATION". THIS PLAN CONSIDERS THE CREATION OF COLLABORATION NETWORKS LINKED TO ART, AND, IN ADDITION, FOUR LINES OF WORK: THE STRENGTHENING OF THE CURRICULAR IMPLEMENTATION IN THE ARTS THROUGH THE DELIVERY OF ARTISTIC EQUIPMENT; THE INCORPORATION OF ARTISTIC WORKSHOPS AS A CONTRIBUTION TO THE COMPREHENSIVE TRAINING OF STUDENTS; SUPPORT FOR ARTISTIC SCHOOLS AND HIGH SCHOOLS; AND, THE CONTINUOUS TRAINING OF TEACHERS IN THE ARTS. THE FOLLOWING IS A BRIEF DESCRIPTION OF THE MAIN LINES OF ACTION DEVELOPED: - ARTISTIC WORKSHOPS: WITH THE PURPOSE OF EXPANDING AND DIVERSIFYING THE ARTISTIC EXPERIENCES OF STUDENTS IN VARIOUS ARTISTIC AREAS AND MODALITIES WITHIN THE FRAMEWORK OF THE FULL SCHOOL DAY, SINCE 2015 AND TO DATE, THE ARTISTIC EDUCATION UNIT HAS IMPLEMENTED EACH YEAR 1000 ARTISTIC WORKSHOPS IN VARIOUS ARTISTIC LANGUAGES ACCORDING TO THE INTERESTS AND NEEDS OF 500 PUBLIC EDUCATIONAL ESTABLISHMENTS THROUGHOUT THE COUNTRY. THE WORKSHOPS ARE LED BY A PEDAGOGICAL DUO MADE UP OF AN ARTIST AND A TEACHER FROM THE EDUCATIONAL ESTABLISHMENT AND THE ARTISTIC LANGUAGES SELECTED BY THE ESTABLISHMENTS WERE: VISUAL ARTS, MUSIC, THEATER; DANCE AND LITERATURE. EVERY YEAR, FROM 2015 TO 2019, APPROXIMATELY 24,00 STUDENTS FROM EDUCATIONAL ESTABLISHMENTS HAVE BENEFITED AND 600 ARTISTS, EDUCATORS AND/OR TRADITIONAL CULTISTS WERE HIRED TO IMPLEMENT THE ARTISTIC WORKSHOPS. TO SUPPORT THIS PROCESS, THE ARTISTIC EDUCATION UNIT GENERATED AND DELIVERED PEDAGOGICAL GUIDELINES THAT OFFER GENERAL GUIDELINES WITH WHICH THE ARTISTIC WORKSHOPS ARE IMPLEMENTED, GIVING AN ACCOUNT OF COMPONENTS, ACTIONS AND GENERAL STAGES FOR THE DEVELOPMENT OF THESE WORKSHOPS IN EDUCATIONAL ESTABLISHMENTS. - ARTISTIC EQUIPMENT: ALSO, SINCE 2015, THE CURRICULAR IMPLEMENTATION IN ARTS HAS BEEN STRENGTHENED WITH THE DELIVERY OF EQUIPMENT TO STRENGTHEN THE QUALITY OF THE CURRICULAR IMPLEMENTATION OF MUSIC AND VISUAL ARTS. THUS, THE ARTISTIC EDUCATION UNIT OF MINEDUC DELIVERED, IN 2015, ARTISTIC EQUIPMENT ASSOCIATED WITH VISUAL ARTS AND MUSIC SUBJECTS TO 1003 MUNICIPAL EDUCATIONAL ESTABLISHMENTS. MORE THAN 476 THOUSAND STUDENTS HAVE BEEN BENEFITED. EACH

ESTABLISHMENT SELECTED EQUIPMENT FROM A CATALOG WITH MORE THAN 100 ARTISTIC IMPLEMENTS ACCORDING TO ITS OWN NEEDS AND INSTITUTIONAL EDUCATIONAL PROJECTS. IN 2016, THE EQUIPMENT WAS DELIVERED TO 1,494 ESTABLISHMENTS, COVERING AN ENROLLMENT OF MORE THAN 288,000 STUDENTS. IN 2017, EQUIPMENT WAS DELIVERED TO 1,380 ESTABLISHMENTS, BENEFITING 259 THOUSAND STUDENTS. IN 2018, EQUIPMENT WILL BE DELIVERED TO 1,317 ESTABLISHMENTS, THUS FULFILLING THE DELIVERY OF EQUIPMENT TO ALL MUNICIPAL ESTABLISHMENTS IN THE COUNTRY. AS OF 2017, THE TOTAL ENROLLMENT OF BENEFICIARIES BY EQUIPMENT IS 1,023,137 STUDENTS, A TOTAL OF 365,268 IMPLEMENTS OF ARTISTIC EQUIPMENT WILL BE DELIVERED AND FROM 2015 – 2018 HAS BEEN MADE A TOTAL INVESTMENT OF \$ 6,863,396,352. TO SUPPORT THIS PROCESS, THE ARTISTIC EDUCATION UNIT GENERATED AND DELIVERED PEDAGOGICAL GUIDELINES FOR THE SELECTION AND USE OF ARTISTIC EQUIPMENT TO SUPPORT THE IMPLEMENTATION OF THE CURRICULUM AND STUDY PROGRAMS IN FORCE FOR EARLY CHILDHOOD EDUCATION, BASIC EDUCATION AND MIDDLE EDUCATION. AT THE LEVEL OF SPECIALIZED ARTISTIC ESTABLISHMENTS, IN 2015 MINEDUC DELIVERED ARTISTIC EQUIPMENT TO 32 ESTABLISHMENTS THAT PROVIDE SPECIALIZED ARTISTIC EDUCATION AND ARE DISTRIBUTED IN 28 COMMUNES IN 12 REGIONS OF THE COUNTRY. THIS LINE BENEFITED AN ENROLLMENT OF 15,422 STUDENTS IN ITS FIRST YEAR. THE BUDGET AVAILABLE FOR THE SELECTION OF ARTISTIC EQUIPMENT, ACCORDING TO THEIR NEEDS AND FROM A CATALOG OF MORE THAN 100 IMPLEMENTS, WAS \$ 6 MILLION FOR EACH EDUCATIONAL ESTABLISHMENT. IN 2016 THE SUPPORT FOR ARTISTIC EQUIPMENT WAS REPEATED AND THE GROUP OF BENEFITED ESTABLISHMENTS ROSE TO 37, WITH A TOTAL ENROLLMENT OF 16,812 STUDENTS. THE BUDGET AVAILABLE FOR THE SELECTION OF ARTISTIC EQUIPMENT CORRESPONDED TO AN AMOUNT OF \$ 4 MILLION FOR EACH EDUCATIONAL ESTABLISHMENT. IN 2017 AND 2018, THE SAME ESTABLISHMENTS BENEFITED FROM THE PREVIOUS CYCLE WERE MAINTAINED WITH A BUDGET OF \$ 3.8 MILLION. IN 2019, THE BUDGET CONTRIBUTION FOR ART EQUIPMENT FOR ART ESTABLISHMENTS WAS \$ 2 MILLION.

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?:

BASED ON SATISFACTION SURVEYS CARRIED OUT AMONG DIRECTORS AND TEACHERS REGARDING ARTISTIC EQUIPMENT AND WORKSHOPS IN ESTABLISHMENTS BENEFITING FROM THE "NATIONAL PLAN FOR THE STRENGTHENING OF ARTISTIC EDUCATION", THE FOLLOWING RESULTS WERE FOUND:

- MORE THAN 90% OF THE MANAGERS INDICATE THAT THE ARTISTIC EQUIPMENT MEETS THE NEEDS OF THE STUDENTS AND HAS IMPROVED THE SCHOOL COEXISTENCE OF THE ESTABLISHMENT.
- SIMILARLY, MORE THAN 80% DECLARE THAT THE EQUIPMENT HAS COLLABORATED IN IMPROVING THE CONFIDENCE AND SELF-ESTEEM OF THE STUDENT AND HAS IMPROVED ATTENDANCE AT THE ESTABLISHMENT.
- ABOUT 75% DECLARE THAT THE ARTISTIC EQUIPMENT HAS BEEN A SUPPORT TO THE ARTISTIC SUBJECTS.
- ON THE OTHER HAND, MORE THAN 90% OF THE DIRECTORS OF BENEFITED ESTABLISHMENTS DECLARE THAT THEY WOULD ONCE AGAIN INCLUDE ARTISTIC WORKSHOPS IN THEIR EDUCATIONAL IMPROVEMENT PLANS.
- THE WORKSHOPS HAVE FAVORED PERSONAL DEVELOPMENT AND THE OPPORTUNITY TO LIVE ARTISTIC EXPERIENCES IN THE STUDENTS, TOGETHER WITH THE CONTRIBUTION TO THE SCHOOL COEXISTENCE OF THE ESTABLISHMENT.
- THE WORKSHOPS HAVE CONTRIBUTED TO THE DEVELOPMENT OF ARTS

TEACHING CAPACITIES WITHIN THE ESTABLISHMENT AND TO STRENGTHENING THE PEDAGOGICAL SKILLS OF THE TEACHER.

Financial resources allocated to the policy/measure in USD:

BUDGET 2019*: CLP\$3.087.031.000.- / USD\$4.287.000.-

*ANNUAL BUDGET.

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

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

THE PERCENTAGE VOLUME OF EDUCATIONAL INSTITUTIONS THAT ARE ALREADY CARRYING OUT ARTISTIC ACTIONS RESULTING FROM THE "NATIONAL PLAN TO STRENGTHEN ARTISTIC EDUCATION", WITHIN THE FRAMEWORK OF THEIR EDUCATIONAL IMPROVEMENT PLANS, CONSTITUTES THE MAIN INDICATOR THAT IT IS A PUBLIC POLICY THAT IS BEING INSTALLING, PROGRESSING AND THAT, IN SHORT, IS IN FULL GROWTH. LIKEWISE, DUE TO THE EXCELLENT RECEPTION OF THE BENEFITS DELIVERED IN THE MATTER OF ARTISTIC EDUCATION TO THE MUNICIPAL EDUCATIONAL SYSTEM, IT IS WORTH CONSIDERING THE EXTENSION OF COVERAGE OF THESE TO SUBSIDIZED PRIVATE ESTABLISHMENTS GIVEN THE HIGH PERCENTAGE THAT THESE REPRESENT IN THE CURRENT CHILEAN EDUCATIONAL SYSTEM. HOWEVER, IF IT IS INTENDED TO ACHIEVE AN EVEN GREATER QUALITATIVE DEVELOPMENT, IT IS RECOMMENDED TO PROJECT A GREATER CURRICULAR ARTICULATION AND INCREASE THE INSTANCES OF TEACHER IMPROVEMENT, AMONG OTHER SPECIFIC ASPECTS. SIMULTANEOUSLY, AND IN A MORE GENERAL PERSPECTIVE, IT IS SUGGESTED TO ESTABLISH MEASURES THAT ALLOW MAKING THIS PLAN AN ELEMENT THAT CONSTITUTES A STABLE CLASS OF EDUCATIONAL INSTITUTIONS, THUS BECOMING ONE OF THE DYNAMICS OF THE SCHOOL, OVERCOMING THE EXTRACURRICULAR SPACE. BOTH THE STATE AND THE EDUCATIONAL COMMUNITIES HAVE A LEADING ROLE IN THIS TASK. FOR THIS REASON, IT IS ESSENTIAL THAT ALL THOSE INVOLVED MAINTAIN AND INCREASE THE EFFORT MADE TO DATE TO ENSURE THE SUSTAINABILITY OF THIS INITIATIVE.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Type of entity:

Public Sector

"THE FAE, A FUND FOR THE STRENGTHENING OF TRAINING IN ARTISTIC EDUCATION IN CHILDREN AND ADOLESCENTS".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE, DEPENDENT OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS.

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.fondosdecultura.cl/fondos/fondo-fae/lineas-de-concurso/>

Describe the main features of the policy/measure:

THE FUND FOR THE PROMOTION OF ART IN EDUCATION (FAE), THROUGH PARTIAL OR TOTAL FINANCING, SUPPORTS THE DEVELOPMENT OF ARTISTIC EDUCATION PROJECTS AIMED AT INITIAL TRAINING, UPDATING, TEACHER IMPROVEMENT, DEFINITION OF SPECIFIC CURRICULAR FRAMEWORKS, DISSEMINATION ACTIVITIES, EXTENSION, AS WELL AS THE STRENGTHENING OF THE FORMATION OF STUDENTS WITH OUTSTANDING ARTISTIC TALENTS, IN THE EDUCATIONAL ESTABLISHMENTS OF THE COUNTRY. THE OBJECTIVE OF THIS CALL IS TO FINANCE TOTALLY OR PARTIALLY, DEPENDING ON THE LINE AND MODALITY TO WHICH IT IS APPLIED, PROJECTS THAT CONTRIBUTE TO THE STRENGTHENING OF THE TRAINING PROCESSES IN ARTISTIC AND CULTURAL EDUCATION OF CHILDREN AND ADOLESCENTS, TAUGHT BY INSTITUTIONS EDUCATIONAL AND CULTURAL, THROUGH FORMAL AND NON-FORMAL EDUCATION PROGRAMS, BY FINANCING PROJECTS. THE PROJECTS NOMINATED FOR THIS CALL, WITH THE EXCEPTION OF THOSE SUBMITTED TO THE ARTISTIC TALENTS MODALITY, MUST EXPLICITLY INCORPORATE IN THEIR DESIGN, ONE OR MORE OF THE FOLLOWING APPROACHES: (I) GENDER, (II) LAW OR (III) INTERCULTURALITY. FOR THIS, THEY MUST INDICATE, AT LEAST, A RELATED OBJECTIVE AND A DESCRIPTION OF HOW SAID APPROACH (S) WILL BE INCORPORATED INTO THE PROPOSED CONTENTS, AND ACTIVITIES. THE PROJECTS NOMINATED FOR THIS CALL MUST EXPLICITLY INCORPORATE IN THEIR DESIGN, ONE OR MORE OF THE FOLLOWING APPROACHES: - GENDER APPROACH: ANALYSIS OF THE REALITY THAT EXPLAINS SOCIAL, ECONOMIC AND POLITICAL LIFE FROM A POSITION THAT TAKES INTO ACCOUNT THE WORLD OF WOMEN, THEIR REALITIES AND THEIR CONTRIBUTIONS TO COMPARE THEM WITH THE SITUATION OF MEN'S RIGHTS. THIS ANALYSIS TECHNIQUE SHOWS THAT THE ORIGIN AND PERPETUATION OF INEQUALITY DOES NOT RESPOND TO NATURAL OR BIOLOGICAL SITUATIONS BUT TO WHAT IS SOCIALLY LEARNED. - RIGHTS APPROACH: AN APPROACH THAT EMANATES DIRECTLY FROM THE CONVENTION ON THE RIGHTS OF CHILDREN AND THE UNIVERSAL DECLARATION OF HUMAN RIGHTS. FROM THIS APPROACH, PUBLIC POLICIES AIMED AT CHILDREN AND ADOLESCENTS MUST UNDERSTAND THEM AS SUBJECTS OF LAW AND, THEREFORE, AS ACTORS WITH THE CAPACITY FOR PARTICIPATION AND ADVOCACY. - INTERCULTURAL APPROACH: WE INHABIT SPACES WHERE DIVERSE PEOPLE COEXIST. THERE ARE GENERATIONAL DIFFERENCES, OTHERS ASSOCIATED WITH GENDER AND SEXUALITY, DIVERSITY OF ETHNICITIES, LANGUAGES, RELIGIONS, SOCIAL CLASSES. THE INTERCULTURAL APPROACH AIMS TO RESPECT CULTURAL RIGHTS, THAT IS, THE RIGHT TO EACH

ONE TO CHOOSE AND TO RESPECT CULTURAL IDENTITY; IT ALSO PROPOSES AN EXCHANGE WITH OTHERS ON EQUAL TERMS, ACCEPTING AND VALUING DIVERSITY, WHERE NONE OF THEM, NOR THE IDEAS, NOR THE PRINCIPLES ARE MORE IMPORTANT THAN OTHERS.

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?:

ONE OF THE RESULTS IS THE WORK WITH 60 TO 70 INSTITUTIONS ANNUALLY, WHICH HAVE BENEFITED TO STRENGTHEN THE TRAINING PROCESSES IN ARTISTIC AND CULTURAL EDUCATION OF CHILDREN AND YOUNG PEOPLE SCHOOL AGE.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$1.649.385.000.-/USD\$2.115.000.-

*ANNUAL BUDGET.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS -BIPS THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT - MIDESO IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "ARTISTIC DEVELOPMENT PROGRAM IN EDUCATION", FROM THE YEAR 2019. THE DOCUMENT INCLUDES THE MONITORING OF THE 5 COMPONENTS OF THIS PROGRAM, WHICH ARE 1) ASSOCIATIVITY AND NETWORKS; 2) DIDACTIC MATERIAL; 3) TRAININGS; 4) ARTISTIC EDUCATION WEEK (SEA); AND FINALLY, 5) FUND FOR THE DEVELOPMENT OF ART IN EDUCATION, AVAILABLE AT:
[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

Type of entity:

Public Sector

"CHILDREN'S PARTICIPATION FROM THE LOCAL, WITH EFFECTIVE IMPACT: THE CECREA MODEL"

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE, DEPENDENT OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS.

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

[HTTP://WWW.CECREA.CL](http://www.cecrea.cl)

Describe the main features of the policy/measure:

THE CECREA PROGRAM SEEKS TO RESOLVE INEQUALITY IN ACCESS TO THE CREATION AND DEVELOPMENT OF CULTURAL EXPRESSIONS OF BOYS, GIRLS AND YOUNG PEOPLE BETWEEN 7 AND 19 YEARS OLD IN THE COUNTRY. FOR WHICH IT IMPLEMENTS FOUR COMPONENTS: 1) INFRASTRUCTURE/HABILITATION AND/OR REMODELING AND MAINTENANCE OF THE CENTERS, TO PROVIDE PHYSICAL SPACES WHERE TO DEVELOP CULTURAL PROJECTS AND ACTIVITIES; 2) PROGRAMMING OF THE CENTERS, TO PROVIDE PERMANENT ARTISTIC AND CULTURAL CONTENT TO THE TARGETED POPULATION THAT WILL LEAD THE ARTISTIC AND CULTURAL EXPERIENCES OF THE CENTERS; 3) TECHNICAL AND METHODOLOGICAL ASSISTANCE, TO ALLOW THE BENEFICIARIES TO ACCESS DIDACTIC AND TRAINING MATERIAL IN THE AREAS OF INTEREST, SUPPORTING AND STRENGTHENING THEIR CREATION PROCESSES; 4) ACTIVITIES OF ASSOCIATIVITY AND EXCHANGE, TO STRENGTHEN BOTH THE INDIVIDUAL AND COLLECTIVE EXPRESSIONS OF CHILDREN AND YOUNG PARTICIPANTS AS WELL AS THEIR OWN ARTISTIC DEVELOPMENTS. THE PROGRAM IS IMPLEMENTED IN THE REGIONS: ARICA AND PARINACOTA, TARAPACÁ, ATACAMA, COQUIMBO, VALPARAÍSO, LIBERTADOR GENERAL BERNARDO O'HIGGINS, BÍOBÍO, LA ARAUCANÍA, LOS RÍOS, LOS LAGOS; AND, AYSÉN. CITIZEN PARTICIPATION IN THE CULTURAL SPHERE INVOLVES THE STATE BOTH IN RECOGNIZING RIGHTS IN THE FIELD OF CULTURE, AND IN FAVORING THE STRENGTHENING OF THE RELATIONSHIP BETWEEN THE STATE AND CITIZENS, INTEGRATING THEM IN THE DESIGN, IMPLEMENTATION AND EVALUATION OF PUBLIC POLICIES. CULTURAL. THUS, THE CECREA PROGRAM IS AN "OPPORTUNITY FOR THE DEVELOPMENT OF CREATIVE CAPACITIES IN A SPACE OF COLLABORATION AND MUTUAL LEARNING" (CECREA EDUCATIONAL MODEL), WHOSE PURPOSE IS TO PROMOTE, FACILITATE AND DEVELOP THE RIGHT TO IMAGINE AND CREATE OF CHILDREN AND ADOLESCENTS. YOUNG PEOPLE THROUGH CREATIVE LEARNING PROCESSES THAT CONVERGE IN THE ARTS, SCIENCES, TECHNOLOGIES AND SUSTAINABILITY. THE CONVENTION ON THE RIGHTS OF THE CHILD (1989) IS RELEVANT FOR THE CECREA MODEL, SINCE IT ALLOWS FOR THE ARTICULATION OF A NEW WAY OF SEEING AND RELATING TO CHILDREN BOTH AT THE INDIVIDUAL, GROUP AND SOCIAL LEVEL IN AN INSTITUTIONALIZED WAY, SINCE IT CHANGES ITS NORMATIVE FIGURE, GOING FROM BEING AN "OBJECT" OF PROTECTION TO BECOMING A "TITULAR SUBJECT" OF RIGHTS TO EXERCISE. IT ESTABLISHES FOUR GENERAL PRINCIPLES, NON-DISCRIMINATION (ART. 2), THE BEST INTERESTS OF THE CHILD (ART. 3), THE RIGHT TO LIFE, SURVIVAL AND DEVELOPMENT (ART. 6) AND

THE RIGHT TO EXPRESS THEIR OPINION AND THAT IT IS DULY TAKEN INTO ACCOUNT (ART. 12). THE SPACES FOR CITIZEN PARTICIPATION OF CHILDREN AND ADOLESCENTS MUST TEND TO CONSOLIDATE DEMOCRACY, IT IS IN THE LOCAL SPACE WHERE THEY DEVELOP A LARGE PART OF THEIR SOCIAL AND AFFECTIVE ACTION (FAMILY, SCHOOL, NEIGHBORHOOD), BEING A PLACE OF BONDING BY EXCELLENCE. IN THIS LINE, THE CECREA PROGRAM IS RESPONSIBLE FOR BEING AN EFFECTIVE AND CONCRETE RESPONSE TO A SPACE FOR CHILDREN'S PARTICIPATION FROM THE LOCAL LEVEL, WITH REAL AND EFFECTIVE INCIDENCE OF CHILDREN AND YOUTH, ARTICULATED WITH A NATIONAL POLICY.

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 CECREA PROGRAM HAS WIDE COVERAGE AT THE NATIONAL LEVEL, IS PRESENT IN 14 OF THE 16 REGIONS OF THE COUNTRY. ALSO, BY THIS TIME, 3 CECREA OWN INFRASTRUCTURES HAVE BEEN INAUGURATED IN LA LIGUA, VALDIVIA AND CASTRO.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$2.623.972.000.-/USD \$3.365.000.-

*ANNUAL BUDGET.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND MONITORING REPORT OF THE CENTERS OF CREATION AND ARTISTIC DEVELOPMENT PROGRAM FOR NNJ (CECREA), AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

NO INFORMATION.

Type of entity:

Public Sector

“THE SEA, A SUCCESSFUL COLLABORATION WORK AT DIFFERENT LEVELS AND WITH DIFFERENT ACTORS”.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE, DEPENDENT OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS.

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

[HTTP://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/QUE-ES-LA-SEA/](http://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/QUE-ES-LA-SEA/)

Describe the main features of the policy/measure:

THE ARTS EDUCATION WEEK (SEA), IS AN INTERNATIONAL CELEBRATION, PROMOTED BY UNESCO THAT SEEKS TO “SENSITIZE THE INTERNATIONAL COMMUNITY ABOUT THE IMPORTANCE OF ARTS EDUCATION; AND PROMOTING CULTURAL DIVERSITY, INTERCULTURAL DIALOGUE AND SOCIAL COHESION”. IN CHILE, IT HAS BEEN CELEBRATED SINCE 2013 AND IS AIMED AT BOYS AND GIRLS AND YOUNG PEOPLE OF SCHOOL AGE, A STAGE OF EDUCATION WHERE THE DEVELOPMENT OF THE ARTS AND CREATIVITY PLAY A FUNDAMENTAL ROLE IN GENERATING FREER AND MORE AWARE SUBJECTS OF THEIR ENVIRONMENT. DURING THE SPECIFIC DAYS OF THE CELEBRATION, THE PARTICIPANTS OF THE NETWORK ARE INVITED TO MAKE VISIBLE THEIR EXPERIENCES AND ARTISTIC PROJECTS, AROUND THE THEME, WHICH THE SEA GUIDES EACH YEAR. THE 2020 MOTTO IS "TRANSFORM THE PRESENT, DREAM THE FUTURE" AND IT IS AN INVITATION TO PROMOTE AND ENHANCE THE PROTAGONISM OF CHILDREN, GIRLS AND YOUNG PEOPLE (NNJ) THROUGH COLLABORATIVE ARTISTIC EXPERIENCES THAT DEVELOP AND MAKE VISIBLE THEIR IDEAS, LIKES, INTERESTS, ACTIONS AND CONCERNS. IN ADDITION, IT INVITES THE ADULT WORLD TO RECOGNIZE AND VALUE IT. THE REALIZATION OF ARTISTIC PROJECTS IS PROPOSED AS AN EFFECTIVE SUPPORT FOR TRANSFORMING PARTICIPATION, CAPABLE OF PLASMING THE DREAM OF A DIFFERENT WORLD THAT MODIFIES PRESENT REALITIES. TO PARTICIPATE, INSTITUTIONS MUST REGISTER ON THE INSTITUTIONAL PAGE OF THE MINCAP: [HTTP://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/](http://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/) . THIS PLATFORM PROVIDES TOOLS TO PLAN ACTIVITIES AND ALLOWS THE DIFFERENT COLLABORATING INSTITUTIONS TO SHARE MATERIALS, NEWS, DISSEMINATE THEIR ACTIVITIES AND REPORT ON SPECIFIC CALLS FOR EACH REGION. DURING SEA, EDUCATIONAL ESTABLISHMENTS ARE OPENED TO RECEIVE ART AND CULTURE, INVITING ARTISTS AND CULTORS TO CARRY OUT TALKS, ACTIONS, TOURS AND/OR WORKSHOPS OPEN TO THE EDUCATIONAL COMMUNITY THAT GENERATES A MEMORABLE AND UNDERSTANDING ARTISTIC EXPERIENCE CONTRIBUTES ART TO EDUCATION. IF AN ARTIST WANTS TO PARTICIPATE IN THIS CELEBRATION, THEY CAN ACCESS THIS PLATFORM AND REVIEW THE SCHOOLS AND LICEOS OF THEIR LOCALITY THAT ARE ADHERED TO THE SEA AND WHO WISH TO BE CONTACTED BY AN / A ARTIST OR CULTOR.

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?:

AFTER 7 YEARS OF EXPERIENCE, THE SEA IN OUR COUNTRY HAS STOPPED BEING AN ISOLATED LANDMARK AND HAS BECOME A PERMANENT PLATFORM TO DISSEMINATE ARTISTIC EDUCATION EXPERIENCES AND FAVOR COLLABORATION NETWORKS BETWEEN SCHOOLS, CULTURAL SPACES, PLAYSCHOOLS, UNIVERSITIES, ARTISTS AND CULTORS. THROUGH THE WEB PAGE [HTTP://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/](http://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/) WHICH REMAINS ACTIVE THROUGHOUT THE YEAR, THE DIFFERENT INSTITUTIONS THAT REGISTER CAN CONTACT THEMSELVES, SHARE NEWS, VIDEOS, RELATED ART PAGES, EDUCATION PAGES. DURING THE SPECIFIC CELEBRATION DAYS, THE NETWORK PARTICIPANTS ARE INVITED TO VISIBILIZE THEIR EXPERIENCES AND ARTISTIC PROJECTS, AROUND THE THEME, WHICH EACH YEAR GUIDES THE SEA. DURING THE PRESENT YEAR AND IN THE CONTEXT OF THE HEALTH CRISIS, IT IS IMPORTANT TO UNDERSTAND THAT THE SEA HAS KEPT ALL ITS PLATFORMS ACTIVE TO OFFER ONLINE ACTIVITIES TO THE DIVERSE EDUCATIONAL COMMUNITIES THAT REQUIRE IT TODAY. IN THIS WAY, THE CALL WAS MADE FOR CULTURAL SPACES, UNIVERSITIES, EDUCATIONAL ESTABLISHMENTS TO CONTINUE TO REGISTER AND ACTIVELY PARTICIPATE IN THE WEB PLATFORM, RELATING TO IT AS AN IMPORTANT ELEMENT OF DISSEMINATION AND EXCHANGE OF ARTICLE PRACTICES.

Financial resources allocated to the policy/measure in USD:

BUDGET 2019: CLP\$70.000.000.-/USD\$90.000.-
*ANNUAL BUDGET.

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

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

ALTHOUGH THERE WAS NO FORMAL EVALUATION OF THE PROGRAM, WE CAN MENTION SOME ELEMENTS THAT HAVE ALLOWED THE CONSOLIDATION OF THE SEA MODEL IN CHILE:

- COLLABORATION AT DIFFERENT LEVELS AND BETWEEN DIFFERENT ACTORS: THE SEA IS INSTALLED ON THE PREMISE OF COLLABORATION, AS ONE OF THE CHARACTERISTICS OF QUALITY ARTISTIC EDUCATION. IN THIS SENSE, IT IS ORGANIZED BY AN EXECUTIVE BOARD IN WHICH DIFFERENT ACTORS LINKED TO ARTISTIC EDUCATION CONVERGE: UNESCO, MINCAP, MINEDUC, UNIVERSITY OF CHILE AND BALMACEDA YOUNG ART - BAJ. THE ARTICULATION OF ACTORS ALSO SUPPOSES A SECOND BENEFIT: ECONOMIC SUSTAINABILITY, SINCE, IN A LOGIC OF NETWORK, INTERACTION AND INTERDEPENDENCE, THE MANAGEMENT OF THESE PROJECTS OR PROGRAMS INVOLVES RESOURCES BEYOND THEIR OWN OR ASSIGNED ONES.
- ART AS A WAY OF KNOWING: SEA IS A PRIVILEGED MOMENT TO MAKE VISIBLE THE CONTRIBUTIONS OF ART IN EDUCATION AND TO POSITION ART EDUCATION AS A WAY OF UNDERSTANDING THE COMPLEXITY OF THE CURRENT WORLD. IN THIS CONTEXT, DURING THESE 6 YEARS OF TRAVEL, THE SEA HAS EMPHASIZED IN RELIEVING ART AS A WAY OF KNOWING, WITHOUT REDUCING IT TO A MERE DOING. TO ACHIEVE THIS, EACH YEAR, A DIFFERENT THEME IS DEFINED THAT GUIDES THE CELEBRATION, INVITING TEACHERS, ARTISTS, EDUCATORS AND STUDENTS TO REFLECT AND DEVELOP PROJECTS ON CONTEMPORARY ISSUES.
- CONSOLIDATION OF A FLEXIBLE CELEBRATION MODEL: THE CELEBRATION MODEL IS ARTICULATED AROUND AN OFFICIAL PROGRAM, LED BY THE EXECUTIVE BOARD AND THE REGIONAL SECRETARIES OF CULTURE AND A PROGRAM SELF-MANAGED BY LOCAL CULTURAL AGENTS (SCHOOLS, CULTURAL SPACES, UNIVERSITIES, FROM THE EXECUTIVE TABLE, A THEME IS PROPOSED, GUIDING DOCUMENTS

ARE PREPARED FOR EACH OF THE SUMMONED AGENTS (SCHOOLS, CULTURAL SPACES, UNIVERSITIES, ARTISTS), WITH THE AIM OF ENCOURAGING PARTICIPATION, MAKING THE EMPHASIS OF EACH CELEBRATION AND CONTRIBUTE WITH PEDAGOGICAL SUGGESTIONS ARTICULATED FROM 4 FUNDAMENTAL AXES OF ARTISTIC EDUCATION: THE REFLECTIVE PROCESS, THE CREATIVE PROCESS, THE LINK WITH THE CONTEXT; AND, THE VISIBILITY AND ENHANCEMENT OF THE PROCESSES DEVELOPED.

- INSTITUTIONALIZATION OF THE ARTISTIC EDUCATION WEEK: A HIGHLY RELEVANT ELEMENT IN THE CONSOLIDATION OF THE CHILEAN SEA MODEL HAS BEEN THE INSTITUTIONALIZATION OF THIS INITIATIVE, THROUGH DIFFERENT INSTRUMENTS OF PUBLIC POLICY. FOR EXAMPLE, FROM THE MINCAP, IN THE 15 REGIONS OF THE COUNTRY, TABLES OF ARTISTIC EDUCATION HAVE BEEN FORMED THAT FAVOR COLLABORATIVE WORK BETWEEN INSTITUTIONS, EDUCATORS, ARTISTS AND GROUPS THAT DEVELOP TRAINING PROCESSES IN ART AND CULTURE. SINCE 2016, THE REGIONAL CELEBRATIONS OF THE SEA HAVE BEEN PROMOTED AS PART OF THE WORK PLAN OF THESE TABLES.

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

REGIONAL BUREAU FOR EDUCATION IN LATIN AMERICA AND THE CARIBBEAN, NATIONAL OFFICE TO CHILE (OREALC/UNESCO STGO.); UNIVERSITY OF CHILE; BALMACEDA ARTE JOVEN (BAJ); MINISTRY OF EDUCATION (MINEDUC); AND, MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP)

Type of entity:

Public Sector

"THE FOJI, AN ENGINE FOR THE DEVELOPMENT OF THE COUNTRY'S YOUTH ORCHESTRAL MOVEMENT."

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

FOUNDATION OF YOUTH AND CHILDREN'S ORCHESTRAS -FOJI.

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

[HTTP://WWW.ORQUESTAJUVENIL.CL/FOJI/](http://www.orquestajuvenil.cl/foji/)

Describe the main features of the policy/measure:

FOJI IS ONE OF THE 7 FOUNDATIONS THAT DEPEND ON THE FIRST LADY OF THE NATION, CECILIA MOREL, TO WORK ON THE SOCIAL DEVELOPMENT OF THE MOST VULNERABLE CHILDREN AND YOUTH IN OUR COUNTRY THROUGH MUSIC. IT IS A NON-PROFIT INSTITUTION THAT OPENS A SPACE OF OPPORTUNITIES FOR BOYS, GIRLS AND YOUNG PEOPLE WITH MUSICAL ABILITIES TO HAVE AN INSTRUMENT AND BE PART OF AN ORCHESTRA. IN ADDITION, IT HAS A COMMUNITY WITH MORE THAN 293 ACTIVITIES OF ITS ORCHESTRAS THROUGHOUT THE TERRITORY. ITS MISSION IS "TO RAISE THE SOCIAL, CULTURAL AND EDUCATIONAL DEVELOPMENT OF THE COUNTRY, PROVIDING OPPORTUNITIES FOR CHILDREN AND YOUNG PEOPLE FROM ALL OVER CHILE TO IMPROVE THEIR QUALITY OF LIFE BY INTEGRATING ORCHESTRAS". ITS "SCHOOL OF ORCHESTRAS" INITIATIVE STANDS OUT, THE OBJECTIVE OF WHICH IS TO MEET THE TRAINING AND TRAINING NEEDS, WITHIN THE FOJI'S OWN METHODOLOGY AND ITS FOUNDING MISSION, TO STRENGTHEN THE NEEDS OF OUR ORCHESTRAS AND COMMUNITY ORCHESTRAS IN THE DIFFERENT LEVELS: DIRECTORS, INSTRUCTORS, MUSICIANS AND WORK TEAMS, AS WELL AS DEFINING THE GRADUATION PROFILE OF THE MUSICIANS OF THE NATIONAL YOUTH SYMPHONY ORCHESTRA. IT HAS TWO UNITS: THE TRAINING UNIT AND THE TRAINING PROGRAM. AMONG THE FUNDS IT DELIVERS ARE: - FUND FOR THE CREATION OF ORCHESTRAS AND ENSEMBLES: THE OBJECTIVE OF THIS BENEFIT IS TO EXPAND THE COVERAGE OF YOUTH AND CHILDREN'S ORCHESTRAS IN CHILE, THROUGH COMPETITION FOR PROFIT OR NON-PROFIT INSTITUTIONS, PROVIDING AN INSTRUMENTAL IMPLEMENTATION FOR THE CREATION OF ORCHESTRAS OF STRINGS, AND BRASS AND WOOD ENSEMBLES, MADE UP OF 35% OF STUDENTS OF PUBLIC AND SUBSIDIZED FREE PREFERENTIAL OR PRIORITY EDUCATION, WHICH MUST COMMIT A COUNTERPART TO FINANCE THE TEACHERS AND INSTRUCTORS OF THE MUSICAL GROUPS TO BE FORMED AND OPERATING EXPENSES. - FUND FOR THE STRENGTHENING OF ORCHESTRAS: ITS OBJECTIVE IS TO STRENGTHEN THE WORK OF THE COMMUNAL CHILD AND YOUTH ORCHESTRAS OF THE COUNTRY BY CO-FINANCING THE ACQUISITION OF INSTRUMENTS OR ACCESSORIES AND, ON THE OTHER HAND, THE MAINTENANCE AND REPAIR OF INSTRUMENTS AS SPECIFIED IN THESE TERMS AND CONDITIONS. AN ORCHESTRA OR SUPPORTING INSTITUTION CAN ONLY APPLY FOR ONE OF THE MODALITIES INCLUDED IN THIS FUND. - FUND FOR TOURS AND MEETINGS: THE OBJECTIVE OF THIS BENEFIT IS TO ACTIVATE AND MAKE VISIBLE THE DEVELOPMENT OF THE WORK OF THE COMMUNITY ORCHESTRAS OF THE CHILEAN MUSICAL ECOSYSTEM, THROUGH THE CO-FINANCING OF ARTISTIC-CULTURAL ACTIVITIES IN DIFFERENT PLACES OF THE NATIONAL AND INTERNATIONAL TERRITORY. FINALLY, TO CONTRIBUTE THE FULFILLMENT OF THE INSTITUTIONAL MISSION OF FOJI, THE ORGANIZATION OFFERS A SERIES OF BENEFITS BOTH FOR THE MEMBERS OF ITS OWN ORCHESTRAS

AND FOR THE COMMUNITY IN GENERAL: SCHOLARSHIPS FOR OWN ORCHESTRAS, SCHOLARSHIPS FOR THE TRAINING CENTER AND SCHOLARSHIPS FOR THE AREA PSYCHOSOCIAL

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?:

FOJI HAS BEEN THE MOTOR AND INSPIRATION FOR THE DEVELOPMENT OF THE YOUTH ORCHESTRAL MOVEMENT IN THE COUNTRY. IN 2001 THE FOUNDATION HAD LESS THAN 50 ORCHESTRAS AND TODAY, THERE ARE MORE THAN 580 GROUPINGS IN 221 COMMUNES FROM ARICA TO PUNTA ARENAS. THE FOUNDATION HAS 18 OWN SYMPHONIC ORCHESTRAS THROUGHOUT THE COUNTRY, THREE OF THEM IN SANTIAGO; THE NATIONAL YOUTH SYMPHONIC ORCHESTRA (OSNJ), THE METROPOLITAN STUDENT SYMPHONIC ORCHESTRA (OSEM), THE METROPOLITAN CHILDREN'S SYMPHONIC ORCHESTRA (OSIM) AND 15 REGIONAL SYMPHONIC ORCHESTRAS. THIS IS HOW MORE THAN 1,000 CHILDREN AND YOUNG PEOPLE, AGES 8-24, RECEIVE ANNUALLY FINANCIAL, PSYCHOSOCIAL, INSTRUMENTAL AND TECHNICAL SUPPORT TO DEVELOP THEIR TALENT. IN ADDITION, IN MORE THAN 18 YEARS OF HISTORY, THE FOUNDATION HAS AWARDED CONTESTING FUNDS FOR THE CREATION AND DEVELOPMENT OF COMMUNITY ORCHESTRAS AND HAS DEVELOPED COURSES, SEMINARS AND FESTIVALS THROUGHOUT THE COUNTRY, WITHIN THOSE THAT HIGHLIGHT THE ORCHESTRA SEASONS THAT DEPEND ON THE FOJI. OTHER IMPORTANT SUPPORTS HAVE BEEN THE LUTHERY WORKSHOPS, "MASTER CLASS", COURSES AND SEMINARS FOR CHILDREN-YOUTH ORCHESTRA DIRECTORS. A COUNT OF THE MILESTONES AND ANNUAL ACHIEVEMENTS REACHED BY FOJI, SINCE 2013, IS AVAILABLE AT: [HTTP://ORQUESTAJUVENIL.CL/FOJI/QUIENES-SOMOS/MEMORIA-ANUAL/](http://orquestajuvenil.cl/foji/quienes-somos/memoria-anual/)

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$3.126.105.000.- /USD\$4.010.000.-

*ANNUAL BUDGET. **REFERS EXCLUSIVELY TO THE AMOUNT CONTRIBUTED BY MINCAP TO FOJI, VIA RESOURCE TRANSFER AGREEMENT AND ACTIVITIES EXECUTION.

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

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

IF THERE IS NO FORMAL EVALUATION OF THIS MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS), WHICH IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT -MIDESO IN FULFILLMENT OF ITS LEGAL MANDATE OF VIEWING FOR THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND THE MONITORING AND FOLLOW-UP REPORTS OF THE PROGRAMS "COMMUNAL ORCHESTRAS OF FOJI CATASTRO" AND "ORCHESTRAS OWN FOJI", TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP); CULTURAL DONATIONS SYSTEM (CULTURAL DONATIONS LAW); IBERO-AMERICAN GENERAL SECRETARIAT (SEGIB); REGIONAL GOVERNMENT OF O'HIGGINS; PRESIDENCY OF THE REPUBLIC.

Type of entity:

Public Sector

"THE VALDÉS LAW, TAX INCENTIVE FOR THE PRIVATE TO FINANCE CULTURAL PROJECTS"

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

PRIVATE DONATIONS RATING COMMITTEE.

Website of the policy/measure, if available:

[HTTP://DONACIONESCULTURALES.GOB.CL/](http://donacionesculturales.gob.cl/)

Describe the main features of the policy/measure:

THE LAW ON DONATIONS FOR CULTURAL PURPOSES ("VALDÉS LAW") TAX INCENTIVES THOSE WHO DONATE MONEY OR SPECIES TO FINANCE THE EXECUTION OF A CULTURAL PROJECT PREVIOUSLY PRESENTED BY THE BENEFICIARY TO THE PRIVATE DONATIONS RATING COMMITTEE. THIS COMMITTEE IS THE BODY IN CHARGE OF KNOWING AND EVALUATING THE CULTURAL PROJECTS PRESENTED BY THE BENEFICIARIES OF THE DONATIONS FOR CULTURAL PURPOSES LAW. IT CAN APPROVE, APPROVE WITH CONDITIONS OR REJECT A PROJECT. IN ADDITION, IT SUPERVISES THE EXECUTION OF THE APPROVED PROJECTS, REQUESTING FROM THE BENEFICIARIES EACH YEAR, BEFORE DECEMBER 31, A REPORT WITH THE STATUS OF THE SOURCES AND DETAILED USE OF THE RESOURCES RECEIVED IN EACH PROJECT. THE COMMITTEE IS ALSO IN CHARGE OF DISCLOSING AND PROMOTING THOSE CURRENT APPROVED CULTURAL PROJECTS AMONG THE DONORS, THROUGH THE APPROVED PROJECT BANK PUBLISHED ON THE SITE: THIS LAW IS ONE OF AT LEAST 12 LAWS ON TAX BENEFIT DONATIONS. IN SUMMARY, THE TAX BENEFIT CONSISTS OF A TAX DISCOUNT FOR THE DONOR, AS A TAX CREDIT AND / OR AS A TAX EXPENSE, DEPENDING ON WHO THE DONOR IS. THAT BENEFIT CONSISTS OF BEING ABLE TO REDUCE THE DONATION, FROM THE INCOME TAX OF THE FIRST CATEGORY OF COMPANIES THAT DECLARE THEIR EFFECTIVE INCOME ON THE BASIS OF FULL ACCOUNTING, EVEN THOUGH THEY HAVE TAX LOSS; OF THE COMPLEMENTARY GLOBAL TAX, EVEN IF THE TAXPAYER DOES NOT KEEP COMPLETE ACCOUNTING; ON THE SINGLE SECOND CATEGORY TAX; INHERITANCE TAX, AND THE ADDITIONAL TAX. THESE BENEFITS CONSIST IN THAT THE DONOR CAN DISCOUNT 50% OF THE DONATION, FROM THE TAX BASE OF THE INCOME TAX, AND AT THE TIME, THE REMAINING 50%, CAN DISCOUNT IT DIRECTLY FROM THE INCOME TAX TO BE PAID, ALL OF IT, WITH A LIMIT OF 2% OF THE TAXABLE BASE OF THE INCOME TAX, OR OF 20,000 UNIDADES TRIBUTARIAS MENSUALES (UTM), OR OF 5% OF THE TAXABLE LIQUID INCOME, AND AMONG THEM, WHICHEVER IS LESS. IN THE CASE OF FIRST CATEGORY TAXPAYERS, THEY CAN DISCOUNT 50% OF THE DONATION AS AN EXPENSE. THE OTHER TAXPAYERS ONLY HAVE THE RIGHT TO CREDIT. FOR THE DONATOR, FOR HIS PART, IT IS AN INCOME NOT TAXED WITH INCOME TAX AND THAT IS NOT DECLARED FOR THIS CONCEPT, AND EXEMPT FROM TAX ON DONATIONS. FOR DONORS AND DONORS, IT IS A DONATION EXEMPT FROM THE PROCESS OF INSINUATION OF DONATIONS.

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?:

ARTICLE 20 OF LAW NO. 20.675 THAT "MODIFIES THE LAW ON DONATIONS FOR CULTURAL PURPOSES, CONTAINED IN ARTICLE 8 OF LAW NO. 18,985", ESTABLISHES THAT AS INFORMATION AND TRANSPARENCY MECHANISM: "BEFORE JUNE 30, EACH YEAR, THE COMMITTEE (PRIVATE DONATIONS RATER) WILL PREPARE ANNUALLY, FOR STATISTICAL AND INFORMATION PURPOSES, A REPORT THAT

WILL INCLUDE IN A GENERAL WAY AND IN AGGREGATED TERMS, THE FOLLOWING INFORMATION REFERRING TO THE PREVIOUS DRAFT CALENDAR YEAR: IDENTIFICATION , INDICATING ITS PURPOSE, BUDGET, AMOUNTS EFFECTIVELY RECEIVED AND THE REGION TO WHICH THEY WERE ALLOCATED; NUMBER OF TAXPAYERS WHO HAVE MADE DONATIONS IN THE SAME PERIOD AND; TOTAL AMOUNT OF RESOURCES COMMITTED BY THE TAXPAYERS IN PROJECTS APPROVED BY THE COMMITTEE, THE REGIONS OF THE COUNTRY WHICH CONCENTRATE THE GREATEST COMMITMENT OF RESOURCES FOR SUCH PROJECTS MUST BE INDICATED. THE REPORT TO WHICH THE PREVIOUS SECTION REFERS SHALL BE PUBLIC KNOWLEDGE, MUST BE PUBLISHED ELECTRONICALLY ON THE COMMITTEE'S WEBSITE, LATER THAN JULY 31 OF EACH YEAR". IN COMPLIANCE WITH THE ESTABLISHED IN THIS STANDARD, THE PROJECTS PRESENTED AND APPROVED IN COMMITTEE SESSIONS, FROM THE 2014 PERIOD ONWARD, ARE LEFT AVAILABLE FOR INFORMATION PURPOSES, IN ADDED TERMS. THESE ANNUAL REPORTS CAN BE READ AT THE FOLLOWING MINCAP INSTITUTIONAL LINK: [HTTP://DONACIONESCULTURALES.GOB.CL/LEY-DE-DONACIONES-CULTURALES/INFORME-ANUAL/](http://DONACIONESCULTURALES.GOB.CL/LEY-DE-DONACIONES-CULTURALES/INFORME-ANUAL/). THE DATA PRESENTED IN EACH ANNUAL REPORT CORRESPONDS TO THE PROJECTS AND AMOUNTS EFFECTIVELY APPROVED FOR EACH PERIOD. THE RESOURCES RECEIVED (DONATIONS) CORRESPOND TO INITIAL INFORMATION THAT THE EXECUTIVE SECRETARY RECORDS BASED ON THE CERTIFICATES OF DONATIONS THAT THE BENEFICIARIES DECLARE UP TO THE MOMENT THE REPORT IS GENERATED.

Financial resources allocated to the policy/measure in USD:

AS OF 2019, AND ACCORDING TO THE FINAL REPORT AVAILABLE ON THE INSTITUTIONAL SITE OF THE MINCAP, THE PROJECTS APPROVED CORRESPOND TO 454 CULTURAL INITIATIVES AND CLP\$70.857.898.072.- / USD\$90.893.567.- [HTTP://DONACIONESCULTURALES.GOB.CL/WP/WP-CONTENT/UPLOADS/2015/07/20200421_INFORME_ANUAL_JUNIO.V02.PDF](http://DONACIONESCULTURALES.GOB.CL/WP/WP-CONTENT/UPLOADS/2015/07/20200421_INFORME_ANUAL_JUNIO.V02.PDF)

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

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

TRANSITORY ARTICLE NO. 3 OF LAW NO. 20,675 THAT "MODIFIES THE LAW ON DONATIONS FOR CULTURAL PURPOSES, CONTAINED IN ARTICLE 8 OF LAW NO. 18,985", ESTABLISHED THAT: "DURING THE FIRST QUARTER OF THE YEAR 2017, THE MINISTRY OF CULTURES, ARTS AND HERITAGE SHOULD ENGAGE INDEPENDENT EXPERTS TO CARRY OUT AN EVALUATION OF THE PRESENT LAW AS AN INSTRUMENT OF PROMOTION FOR THE CARRYING OUT OF CULTURAL ACTIVITIES. ADDITIONALLY, THE INTERNAL REVENUE SERVICE (SII) SHALL PREPARE A COMPLETE REPORT ON THE USE OF THE FRANCHISE FOR CULTURAL DONATIONS, INCLUDING ALL DONORS, DONATORS, AMOUNTS INVOLVED, AND A SUMMARY ON ALL THE EVALUATIONS, EVALUATIONS AND EVALUATIONS PROCESSES INCLUDED. TAXES. THIS REPORT SHOULD BE SENT TO THE COMMITTEES OF FINANCE AND EDUCATION, SPORTS AND RECREATION OF THE HOUSE OF DEPUTIES, AND OF FINANCE AND EDUCATION, CULTURE, SCIENCE AND TECHNOLOGY OF THE SENATE. IN THE STUDY MENTIONED IN THE FIRST SECTION, AT LEAST AN ANALYSIS OF THE EFFECT OR IMPACT THAT THE PRESENT LAW HAS HAD ON THE CREATION OF NEW INITIATIVES AND PROJECTS, AND THE QUALITY OF THE SAME, AS WELL AS ON THE DEVELOPMENT THE INSTITUTIONS ALREADY EXISTING AT THE DATE OF ENTRY INTO EFFECT OF THIS LAW, MAINLY, IN TERMS OF IMPACT ON COMMUNITIES AND ON SOCIETY, AND ENCOURAGING THE DEVELOPMENT OF MORE AND BETTER CULTURAL INITIATIVES. THE MENTIONED STUDY SHOULD INCLUDE, IN ADDITION, IN A GENERAL WAY AND IN AGGREGATE TERMS, THE SAME INFORMATION AS REFERRED TO IN ARTICLE 12 OF THIS LAW. BOTH STUDIES WILL BE OF PUBLIC KNOWLEDGE, MUST BE PUBLISHED IN ELECTRONIC OR DIGITAL FORM BEFORE AUGUST 31, 2017 AND SENT, ON THE SAME DATE, TO THE FINANCE AND EDUCATION COMMITTEES, SPORTS AND

RECREATION OF THE CHAMBER OF DEPUTY FINANCE AND EDUCATION, CULTURE, SCIENCE AND TECHNOLOGY OF THE SENATE. THE FOREGOING IS WITHOUT PREJUDICE OF THE EVALUATIONS THAT THE COMPETENT AUTHORITIES PERFORM ANNUALLY REGARDING THE USE OF THIS LAW BY THE PRIVATE SECTOR, WHICH WILL BE PUBLICLY KNOWN, MUST BE PUBLISHED ELECTRONICALLY WITHIN THE FIRST SEMESTER OF EACH YEAR".

THE "EVALUATION STUDY OF THE DONATIONS FOR CULTURAL PURPOSES LAW", WHOSE PREPARATION WAS REQUESTED BY MINCAP IN COMPLIANCE WITH THE STATED STANDARD, CAN BE READ AT: [HTTP://DONACIONESCULTURALES.GOB.CL/LEY-DE-DONACIONES-CULTURALES/ESTIO-DONACIONES-CULTURALES/](http://donacionesculturales.gob.cl/ley-de-donaciones-culturales/estio-donaciones-culturales/) -2017-LAW-OF-CULTURAL-DONATIONS /

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

MINCAP THROUGH THE EXECUTIVE SECRETARIAT FOR PRIVATE CULTURAL DONATIONS.

Type of entity:

Public Sector

"BAJ, AN INSTITUTION THAT MANAGES CULTURE, ARTISTIC EDUCATION AND CRITICAL THINKING".

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

BALMACEDA ARTE JOVEN (BAJ), NON-PROFIT CULTURAL CORPORATION.

Website of the policy/measure, if available:

[HTTPS://WWW.BALMACEDARTEJOVEN.CL/](https://www.balmacedartejuven.cl/)

Describe the main features of the policy/measure:

BALMACEDA ARTE JOVEN (BAJ) IS A NON-PROFIT CULTURAL CORPORATION THAT PROMOTES CREATIVE FREEDOM, CRITICAL THINKING, SELF-REFLECTION ,AND A SENSE OF COMMUNITY THROUGH AN INNOVATIVE AND QUALITY ARTISTIC EDUCATION FOR THE YOUTH OF THE COUNTRY. WITH 26 YEARS OF UNINTERRUPTED WORK, BAJ HAS ESTABLISHED ITSELF AS ONE OF THE MAIN NATIONAL SPACES OF SOCIAL INTEGRATION FOR YOUNG PEOPLE, FROM WHERE NEW CREATORS EMERGE AND NEW AUDIENCES ARE FORMED. IT IS DISTINGUISHED BY ITS STUDENTS AND TRAINING ARTISTS AS AN ENTITY THAT ENCOURAGES REFLECTION AND LEARNING THROUGH AN EMANCIPATORY PEDAGOGICAL MODEL. IT ENCOURAGES PERSONAL AND SOCIAL TRANSFORMATION THROUGH ART AND PROMOTES CREATIVITY AND COLLABORATIVE WORK. AT THE NATIONAL LEVEL, IT PROVIDES QUALITY ARTISTIC TRAINING AND PROMOTION SPACES FOR YOUNG PEOPLE AND THE GENERAL PUBLIC, PROMOTING ACCESS AND DEMOCRATIC PARTICIPATION, FREEDOM OF CREATION AND CRITICAL THINKING. QUALITY ARTISTIC EDUCATION IS THE MAIN AXIS OF ACTION OF BALMACEDA ARTE JOVEN, DELIVERING EACH YEAR A COMPLETE TRAINING PROGRAM THAT ENCOURAGES YOUNG PEOPLE TO DEVELOP IN AN INCLUSIVE SOCIAL ENVIRONMENT THAT RESPECTS DIFFERENCES AND IN WHICH FREEDOM OF MOVEMENT IS VALUED. EXPRESSION, CREATIVE FREEDOM AND REFLECTIVE AND CRITICAL ANALYSIS OF OUR REALITIES, CONTEXTS AND ENVIRONMENTS. IN THIS CONTEXT, BAJ HAS A TRAINING PROGRAM THAT ENCOURAGES TRANSFORMATION THROUGH ART AT DIFFERENT LEVELS: - EXPLORATORY WORKSHOPS: TRAINING CYCLE THAT WORKS AS A FIRST LEVEL OF EXPERIMENTATION, FOR YOUNG PEOPLE SEEKING NEW FORMS OF EXPRESSION AND APPROACH TO THE ARTISTIC FIELD. THEY HAVE INCLUSIVE CRITERIA, WITHOUT HEARING AND WITH SPECIAL ATTENTION TO THE SCHOOL PUBLIC. - ARTISTIC TRAINING AND CREATION WORKSHOPS: ARTISTIC TRAINING CYCLE THAT COMBINES EXPERIMENTATION, CREATIVE FREEDOM, RESPONSIBILITY AND RIGOR, IN THE SEARCH FOR A CREATIVE RESULT THAT AT THE END OF THE PROCESS IS SHARED WITH THE BAJ COMMUNITY. DURING 2018, IT WAS ALSO SOUGHT THAT THE PARTICIPANTS REFLECT ON THEIR OWN CREATIVE PROCESSES, IDENTIFYING POSSIBLE HORIZONS, EITHER AS A CRITICAL PUBLIC, AN INFORMED VIEWER, OR AS AN EMERGING ARTIST. TO PARTICIPATE, YOUNG PEOPLE ARE PART OF AN OPEN CALL, WITH AN AUDITION PROCESS, WHICH CONSIDERS THEIR LEVEL OF COMMITMENT TO THE DISCIPLINE TO WHICH THEY APPLY. - SCREENING WORKSHOPS: ADVANCED TRAINING CYCLE FOR TECHNICAL AND/OR CONCEPTUAL IMPROVEMENT, WHICH CAN BE ACCESSED BY YOUNG PEOPLE BETWEEN 18 AND 29 YEARS OLD, WHO HAVE UNDERGONE ARTISTIC TRAINING WORKSHOPS, AND EMERGING ARTISTS WHO APPLY FOR SPECIFIC CALLS. AT THIS LEVEL, FAVORABLE ENVIRONMENTS ARE GENERATED FOR CONTINUOUS TRAINING, PROMOTING FEEDBACK ON PERSONAL AND COLLECTIVE ARTISTIC PROJECTS, PROVIDING PROFESSIONALIZATION TOOLS, A DISSEMINATION, AND CIRCULATION PLATFORM FOR NEW CREATORS. THE MAIN WORK OF BAJ IS TEACHING ACTIVITY, WHICH IS CARRIED OUT THROUGH THE DEVELOPMENT OF FREE REGULAR WORKSHOPS IN THE AREAS OF MUSIC, DANCE, VISUAL ARTS,

AUDIOVISUAL, THEATER, AND LITERATURE, BY LEADING NATIONAL ARTISTS. THE WORKSHOPS ARE DISTINGUISHED BY THEIR LEVEL OF DISCIPLINE, RIGOR AND QUALITY. THE CREATION PROCESSES ARE RESPECTED AND THE METHODOLOGY IS BASED ON LEARNING BY DOING OF THE STUDENTS. BALMACEDA ARTE JOVEN HOLDS THREE ANNUAL SEASONS OF REGULAR WORKSHOPS, WHICH LAST THREE MONTHS EACH. INTENSIVE ONE-WEEK WORKSHOPS ARE ALSO HELD THAT ARE CARRIED OUT IN A DECENTRALIZED MANNER IN THE COMMUNES OF THE REGION OR AT OUR HEADQUARTERS, COINCIDING WITH STUDENT HOLIDAYS. AT THE END OF EACH WORKSHOP THERE IS AN ARTISTIC EXHIBITION THAT REFLECTS THE LEARNING PROCESS. THE SCHOOL COMPANIES ARE PART OF THE BAJ TRAINING PROGRAM, WHERE THE LEARNING ACQUIRED DURING THE WORKSHOPS IS DEEPENED. IT IS A SPACE FOR DISCIPLINARY AND INTERDISCIPLINARY CREATION, WHERE STUDENTS WORK UNDER THE DIRECTION OF AN ARTIST IN A COLLECTIVE PROPOSAL THAT IS PRESENTED IN DIFFERENT SETTINGS, PRIORITIZING THE SCHOOL COMMUNITY OF DIFFERENT PUBLIC ESTABLISHMENTS. FINALLY, BAJ CARRIES OUT IMPORTANT WORK CONTRIBUTING TO THE STRENGTHENING OF ARTISTIC EDUCATION IN THE PUBLIC SYSTEM, WORKING SYSTEMATICALLY IN SCHOOLS AND THEIR COMMUNITIES. DESIGNS AND IMPLEMENTS ARTISTIC PROJECTS OF AN EDUCATIONAL NATURE IN MUNICIPALIZED, SUBSIDIZED AND PRIVATE ESTABLISHMENTS, MUNICIPALITIES, AND SOCIAL INSTITUTIONS. IT ALSO ARTICULATES PROGRAMS AND ACTIVITIES AIMED ESPECIALLY AT THE SCHOOL PUBLIC, SUCH AS MEDIATION INITIATIVES WHERE ESTABLISHED AND EMERGING ARTISTS, LINKED TO THE CORPORATION, PRESENT THEIR CREATIVE DEVELOPMENT PROCESS TO STUDENTS FROM THE DIFFERENT REGIONS WHERE BAJ HAS HEADQUARTERS. ITS OBJECTIVE IS TO MAKE APPROACHES TO NEW ARTISTIC AND CULTURAL REFERENCES THAT ALLOW THE DEVELOPMENT OF NEW SKILLS, BOTH TECHNICAL AND SOCIAL, IN ITS BENEFICIARIES FROM THE DISCIPLINES OF ART AND ITS VARIOUS LANGUAGES. IT DEVELOPS FLEXIBLE INITIATIVES THAT ADAPT TO THE NEEDS OF ITS USERS. TO CARRY OUT ITS INITIATIVES, IT RELIES ON A MULTIDISCIPLINARY TEAM OF PROFESSIONALS IN THE FIELDS OF EDUCATION, ARTS, SOCIOLOGY, AND COMMUNICATIONS.

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?:

UNTIL TODAY, BAJ OCCUPIES ITS FIRST HEADQUARTERS LOCATED IN THE STREET THAT GIVES IT THE NAME: AV. PRESIDENT BALMACEDA # 1215. THE BUILDING THAT THE HOSTEL WAS RECOVERED ON THE EARTH OF THE NOTABLE IMPULSE OF CULTURAL MANAGERS WHO MADE AN ABANDONED RAILWAY STATION WHAT IS NOW KNOWN AS THE CULTURAL CENTER ESTACIÓN MAPOCHO. IN 1998, JUST SIX YEARS AFTER HIS BIRTH, BAJ HEADED SOUTH TO FOUND IN THE NOBLE MINING CITY OF LOTA WHAT WAS THE FIRST HEADQUARTERS OF THE BIOBÍO REGION. THEN, WITH THE SUPPORT OF THE STATE AND THE ANDES FOUNDATION, IT WAS MOVED TO CONCEPCIÓN; IN TUCAPEL BAJO AND IN A PROPERTY FINANCED WITH REGIONAL FUNDS, THE BAJ COMMUNITY IS CARRYING OUT A PROJECT WHOSE IDENTITY IS INSEPARABLE FROM THE LOCAL CONTEXT. IN 2000, JUST STEPPING INTO THE NEW CENTURY, BAJ ALSO SETTLED IN THE CITY OF VALPARAÍSO: IT ARRIVED IN PUERTO CITY, THERE WHERE DIVERSITIES BROUGHT BY THE SEA CONVERGED. FROM ITS ESTATE HOUSE OF TAX PROPERTY, BAJ SPREADS ITS TRAINING PROPOSAL TOWARDS THE INTERIOR, WITH A ROLE OF ECONOMIC AND CREATIVE ARTICULATION HIGHLY VALUED BY ITS PEOPLE. THE MARCH OF BALMACEDA CONTINUED. IN PUERTO MONTT, AND IN ALLIANCE WITH ITS MUNICIPALITY, A

HEADQUARTERS WAS INSTALLED IN 2007 THAT TODAY, TEN YEARS AFTER ITS CREATION, IS AN EPICENTER OF TRAINING AND CULTURAL ACTIVITY THAT IS REPLICATED, AGAINST RAIN AND TIDES, PRAY IN PALENA PRAY IN CHILOÉ AND IN NUMEROUS LOCATIONS MORE DISTANT IN THIS REGION. FINALLY, IN 2010, THANKS TO THE SUPPORT OF THE ESCONDIDA MINING FOUNDATION, BAJ LANDED IN THE CITY OF ANTOFAGASTA, TOWARDS THE NORTH OF THE COUNTRY. THERE, WHERE A TRAINING OFFER FOR THE ARTS WAS REQUIRED, IN JUST SEVEN YEARS IT HAS ACHIEVED TO OCCUPY A PLACE OF IMPORTANCE FOR THE REGIONAL ADVANCE, WITH A CLEAR PRINT OF SELF-MANAGEMENT. THIS TASK IS EXTENDED WITH SEVERAL PROGRAMS UNTIL SAN PEDRO DE ATACAMA. THIS IS THE MAP OF BAJ, ITS TRAVEL AND GROWTH. HERE IT IS TODAY, WITH ALL ITS HOUSES —IN SANTIAGO, CONCEPCIÓN, VALPARAÍSO, PUERTO MONTT AND ANTOFAGASTA— FULL OF YOUNG PEOPLE; LEGITIMATE CITIZENS AND CITIZENS, FUNDAMENTALLY GOOD AND BEAUTIFUL, BELIEVING AND CREATING. A MORE DETAILED ACCOUNT OF BAJ'S ANNUAL MILESTONES AND ACHIEVEMENTS SINCE 2011 IS AVAILABLE AT: [HTTPS://WWW.BALMACEDARTEJOVEN.CL/SOMOS/TRANSPARENCIA/#MEMORIAS-ANUALES](https://www.balmacedartejuven.cl/somos/transparencia/#memorias-anauales)

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$1.080.923.000.-/USD\$1.386.563

* ANNUAL BUDGET. **REFERS EXCLUSIVELY TO THE AMOUNT CONTRIBUTED BY MINCAP TO BAJ, THROUGH RESOURCE TRANSFERS AND EXECUTION OF ACTIVITIES AGREEMENT.

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

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

IF THERE IS NO FORMAL EVALUATION OF THIS MEASURE, ON THE BAJ WEBSITE WE FIND A PLACE DESTINED TO TRANSPARENT THE MANAGEMENT OF THE INSTITUTION. WITHIN THESE DOCUMENTS, AMONG OTHERS, YOU WILL FIND THERE THE ANNUAL REPORTS, REPORTS ON THE CHARACTERIZATION OF BENEFICIARIES BAJ; QUALITATIVE REPORTS FROM THE MINCAP REFERENCES TO THE RESOURCE TRANSFER AGREEMENT AND THE EXECUTION OF ACTIVITIES THAT OPERATES BETWEEN BOTH PARTIES, WHICH DETAILS THE STATUS OF THE COMMITMENTS AND BENEFIT FROM THE AGREEMENT COVERAGE REGIONS, BY SPECIFIC CULTURAL DOMAIN AND BY ACTIVITIES.

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

MINCAP; MINEDUC; MINVU; INJUV; DIRAC; SENAME; CORFO, AMONG OTHERS.

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):

IN RELATION TO TELEVISION BROADCASTING, LAW N°18,838 (1989) Establishing THE NATIONAL TELEVISION COUNCIL, AN AUTONOMOUS BODY OF CONSTITUTIONAL RANK. THIS STANDARD IS AVAILABLE AT:
[HTTPS://WWW.BCN.CL](https://www.bcn.cl)

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

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

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

"THE CNTV FUND, THE MOST IMPORTANT SUBSIDY FOR NATIONAL TELEVISION PRODUCTION".

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

NATIONAL TELEVISION COUNCIL (CNTV).

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

[HTTPS://WWW.CNTV.CL/](https://www.cntv.cl/)

Describe the main features of the policy/measure:

THE CNTV FUND IS EXECUTED BY THE NATIONAL TELEVISION COUNCIL (CNTV), A PUBLIC SERVICE WITH A CONSTITUTIONAL RANK ESTABLISHED IN LAW NO. 18,838, 19891, AUTONOMOUS, WITH LEGAL PERSONALITY AND OWN ASSETS, WHICH OPERATES BY MISSION OF CHILEAN TELEVISION THROUGH INSTITUTIONAL POLICIES THAT TEND TO ORIENT, STIMULATE AND REGULATE THE ACTIVITY OF THE ACTORS INVOLVED IN THE TELEVISION PHENOMENON, IN TUNE WITH THE TECHNOLOGICAL CHANGES AND INTERNATIONAL SOCIO-CULTURAL CREATION, IN AN INCREASING CONTEXT OF INTERNALIZATION . THE CNTV IS RELATED TO THE PRESIDENCY OF THE REPUBLIC THROUGH THE MINISTRY GENERAL SECRETARIAT OF GOVERNMENT (SEGEOB), AND IS RELATED WITH THE UNDERSECRETARIAT OF TELECOMMUNICATIONS REGARDING TELEVISION CONCESSIONS. IT IS PART OF THE COUNCIL OF ART AND AUDIOVISUAL INDUSTRY (CAIA), A SECTORIAL ORGANISM, CREATED FROM THE PROMULGATION OF LAW NO. 19.981 OF AUDIOVISUAL PROMOTION, INSERTED IN THE MINCAP, BEING EXECUTIVE SECRETARY THE COORDINATOR OF THE AUDIOVISUAL DEVELOPMENT FUND, DEPENDENT OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS. THE CNTV FUND HAS ITS ORIGIN IN THE 1992 MODIFICATION TO THE CNTV LAW AND OTHER SUBSEQUENT MODIFICATIONS, BY WHICH THE ARTICLE REACHES ITS CURRENT TEXT WHERE THE CREATION OF A RESOURCE FUND TO "PROMOTE, FINANCE, OR SUBSIDIZE THE PRODUCTION, THE COSTS OF TRANSMISSION OR THE DISSEMINATION OF PROGRAMS OF HIGH CULTURAL LEVEL, OF NATIONAL, REGIONAL, LOCAL OR COMMUNITY INTEREST; OF EDUCATIONAL CONTENT; THAT PROPOSE TO THE DISSEMINATION OF CIVIC AND DEMOCRATIC VALUES, OR THAT PROMOTE DIVERSITY IN TELEVISION CONTENT AND REFLECT THE PLURAL CONFORMATION OF THE COMPANY ON OPEN TELEVISION (FREE RECEPTION TELEVISION) ". THE CNTV FUND HAS NO FINAL DATE AND IS ASSIGNED ANNUALLY BY PUBLIC SECTOR BUDGET LAW THE RESOURCES NECESSARY FOR ITS REALIZATION. LAW NO. 18.838 REQUIRES THAT RESOURCES BE ALLOCATED THROUGH A PUBLIC CONTEST IN WHICH FREE RECEPTION TELEVISION CONCESSIONAIRE AND INDEPENDENT PRODUCTION COMPANIES OF THE COUNTRY MAY PARTICIPATE. THE DEPARTMENT OF PROMOTION OF THE CNTV, IS IN CHARGE OF THE DEVELOPMENT OF QUALITY AND HIGH-LEVEL CULTURAL PROGRAMS, WHICH ARE OF NATIONAL OR REGIONAL INTEREST IN THE COUNTRY. THIS MANAGES AND EXECUTES THE CNTV FUND. THE ORGANIZATION AND MANAGEMENT OF THIS FUND IS CARRIED OUT THROUGH AN ANNUAL PUBLIC CONTEST OF A NATIONAL CHARACTER, WITH RESOURCES ASSIGNED TO INDEPENDENT PRODUCTION COMPANIES AND/OR FREE RECEPTION CHANNELS OF TELEVISION CONCESSIONAIRE. THE SAME DEPARTMENT IS IN CHARGE OF THE MONITORING, SUPPORT AND SUPERVISION OF THE WINNING PROGRAMS OF THE SAID FUND, IN ALL THEIR STAGES UP TO THEIR BROADCAST ON OPEN TELEVISION. THE FUND ADDRESSES THE PROBLEM OF A "SCARCE OFFER OF PROGRAMMING OF HIGH CULTURAL LEVEL, OF NATIONAL, REGIONAL, LOCAL OR COMMUNITY INTEREST; OF EDUCATIONAL CONTENT; THAT PROPOSE TO THE DISSEMINATION OF CIVIC AND DEMOCRATIC VALUES, OR THAT PROMOTE DIVERSITY IN TELEVISION CONTENT AND REFLECT THE PLURAL CONFORMATION OF THE SOCIETY ON OPEN TELEVISION (FREE RECEPTION TELEVISION) "BASED ON THE OBJECTIVE, BASED ON THE ABOVE OBJECTIVE" THIS IS TO "CONTRIBUTE, THROUGH TELEVISION, TO THE MASSIVE AND PERMANENT ACCESS TO CULTURE, TO THE PRESERVATION OF IDENTITY AND ITS PLURALITY; TO THE HERITAGE AND THE DEMOCRATIC VALUES THAT SUPPORT OUR SOCIETY ". TO SUPPORT THAT OBJECTIVE, THE PURPOSE OF "MAKING AVAILABLE TO TELEVISIONERS OF HIGH-LEVEL CULTURAL TELEVISION PROGRAMS OF NATIONAL, REGIONAL, LOCAL OR COMMUNITY INTEREST, WITH EDUCATIONAL CONTENT; THAT PROPOSE TO THE DIFFUSION OF CIVIC AND DEMOCRATIC VALUES; OR THAT THEY PROMOTE DIVERSITY IN TELEVISION CONTENT AND REFLECT THE PLURAL

CONFORMATION OF SOCIETY". THIS PURPOSE IS DEVELOPED THROUGH THE FOLLOWING COMPONENTS: COMPONENT NO. 1: "REAL ACTION TECHNICAL FINANCED PROGRAMS" PROGRAMS, WITH TWO SUB-COMPONENTS: I) "FICTION" AND II) "NON-FICTION"; COMPONENT NO. 2 "ANIMATION TECHNIQUE FINANCED PROGRAMS".

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?:

AS OF 2020, THE HIGHEST NUMBER OF APPLICATIONS IN THE LAST DECADE WAS RECORDED TO THIS FUND. AFTER THE CLOSURE OF THE ONLINE APPLICATION AND THE ADMISSIBILITY STAGE, 294 PROJECTS WERE APPLICANTS TO THE CNTV FUND, WHICH THIS YEAR AWARDED \$ 4,585,656,000 TO THE BEST AUDIOVISUAL PROGRAMS TO BE TRANSMITTED ON OPEN SIGNALS. THE PRESIDENT OF THE CNTV, CATALINA PAROT, HIGHLIGHTS THAT IN THIS VERSION, 30% OF PROJECTS COMING FROM REGIONS WERE PREFERRED. THE LINES WITH THE GREATEST NUMBER OF APPLICANTS THIS YEAR CORRESPOND TO THE "NON-FICTION", "REGIONAL" AND "FICTION" LINES. OF THE 294 PROJECTS, 201 ARE FROM THE METROPOLITAN REGION AND 93 FROM REGIONS, WHICH REPRESENTS 31.6% OF THE APPLICANTS. ALREADY AT A MORE GENERAL LEVEL AND IN THE LONG TERM, PART OF THE RESULTS ACHIEVED ARE REFLECTED IN THE "CNTV 2018 FUND STUDY: SUPPLY AND CONSUMPTION" PUBLISHED BY THE CNTV STUDIES DEPARTMENT IN 2019. THE DOCUMENT REQUIRES THAT IS OF INTEREST TO THE PUBLIC POLICY, KNOW THE ACCESS AND THE WELCOME THAT THE PROGRAMS HAVE IN THE BENEFICIARY TELEVISION AUDIENCE, ACCORDING TO THE CHARACTERISTICS OF THE CHANNEL THAT ISSUING SAID PROGRAMS AND THE PLACE THAT THEY ARE ASSIGNED IN THE PROGRAM GRILL. IN THIS WAY, BACKGROUND ON THE BEHAVIOR OF THE OPEN TELEVISION INDUSTRY WITH NATIONAL COVERAGE, AND THE EFFECT THAT THE PROGRAMMING OF THE "CNTV FUND" HAS, ON THE CONSUMPTION OF PEOPLE, AS PART OF THEIR TELEVISION DIET. THE DOCUMENT IS DIVIDED INTO 5 PARTS: THE FIRST ONE INCLUDES A HISTORICAL REVIEW OF THE CNTV FUND; THE SECOND, A CHARACTERIZATION OF THIS TYPE OF OFFER; FOLLOWED, THIRDLY, BY AN ANALYSIS OF THE CONSUMPTION OF THE PROGRAMS; THEN, A DESCRIPTION OF THE MORE SPECIFIC AUDIENCE OF THIS FUND IS PROVIDED, USING VARIABLES SUCH AS RATING, NUMBER OF HOUSEHOLDS AND PEOPLE, AND AFFINITY; THE LAST SECTION CONTAINS FINAL REFLECTIONS.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$4.585.656.000.-/USD\$5.882.288.-

*ANNUAL BUDGET.

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

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

THE CNTV FUND ANNUALLY PROVIDES MORE THAN USD \$ 6MM TO FINANCE TELEVISION PRODUCTIONS, EITHER TO NATIONAL PRODUCTION COMPANIES OR TO TELEVISION CHANNELS. THIS CONTRIBUTION -THE LARGEST AUDIOVISUAL FUND FOCUSED ON THE AUDIENCE AT THE NATIONAL LEVEL- HAS BEEN ESSENTIAL FOR THE DEVELOPMENT OF NEW TECHNOLOGIES IN THE AUDIOVISUAL INDUSTRY, GIVEN THAT IT REWARDS ALL TYPES OF TELEVISION FORMATS, AMONG WHICH WE CAN MENTION FICTION, DOCUMENTARY AND CHILDREN. AMONG THE LATTER, FOR EXAMPLE, THE FINANCING OF PROJECTS WITH VARIOUS ANIMATION TECHNIQUES, SUCH AS STOP-MOTION, 2D ANIMATION, CLAY ANIMATION AND CUT-OUT STANDS OUT. LIKewise, SINCE THE CNTV FUND ALLOWS THE APPLICATION IN AN INTERNATIONAL CO-PRODUCTION FORMAT IN ALL ITS CATEGORIES, IT NOT

ONLY ENCOURAGES INVESTMENT IN OUR COUNTRY, BUT ALSO PROMOTES THE DEVELOPMENT AND LEARNING OF NATIONAL FILMMAKERS, WHO HAVE HAD THE OPPORTUNITY TO UNDERTAKE BUSINESS WITH FOREIGN PRODUCERS THANKS TO THE FACT THAT, AS A GENERAL RULE, THE CNTV FUND IS THE MAIN FINANCIER OF THE PROJECTS AND, THEREFORE, ITS SUPPORT ABROAD. THE CNTV-FUND IS TODAY THE ONLY SUBSIDY FROM THE STATE FOR THE PRODUCTION OF CULTURAL CONTENT ON OPEN TELEVISION, FOCUSED ON THE AUDIENCE, GENERATING AN IMPORTANT INCENTIVE FOR THE PRODUCTION OF TELEVISION PROGRAMS BY INDEPENDENT PRODUCTION COMPANIES AND TELEVISION CHANNELS. ENTITIES THAT IN TURN MAKE CONTRIBUTIONS TO THE MATERIALIZATION OF THESE PROJECTS. THIS DYNAMIC PRODUCES A POSITIVE EFFECT ON THE SUSTAINABILITY OF THE AUDIOVISUAL TELEVISION INDUSTRY, SINCE THE CONTRIBUTION AIMED AT SOLVING THE PROBLEM OF HOMOGENIZATION OF THE CONTENT OFFER ON TELEVISION, WIDENS ITS DIVERSITY, BENEFITS VIEWERS, AND TELEVISION CHANNELS HAVE CONTENT TO TRANSMIT, ACCORDING TO THE CNTV FUND STANDARD.

IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT ON THE "CNTV FUND" PROGRAM, AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

A FINAL EVALUATION REPORT OF THE CNTV FUND FOR THE YEAR 2019, PREPARED BY THE DIRECTORATE OF BUDGETS UNDER THE MINISTRY OF THE FINANCE (DIPRES) CAN BE READ IN A DETAILED WAY IN THE FOLLOWING LINK: [HTTPS://WWW.DIPRES.GOB.CL/598/W3-CHANNEL.HTML](https://www.dipres.gob.cl/598/W3-CHANNEL.HTML)

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

NATIONAL TELEVISION COUNCIL (CNTV) AND MINISTRY OF CULTURE, ARTS AND HERITAGE (MINCAP).

Type of entity:

Public Sector

"TWENTY YEARS OF THE CHILDREN'S CNTV: PLURALIST AND QUALITY PROGRAMMING ON OPEN TV".

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

NATIONAL TELEVISION COUNCIL (CNTV).

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

[HTTPS://CNTVINFANTIL.CL/](https://CNTVINFANTIL.CL/)

Describe the main features of the policy/measure:

THE "CNTV INFANTIL" PROGRAM HAS THE OBJECTIVE TO CONTRIBUTE TO THE INTEGRAL DEVELOPMENT OF BOYS AND GIRLS IN THE COUNTRY THROUGH A NATIONAL PLURALIST AND QUALITY CHILDREN'S PROGRAM ON OPEN TELEVISION. FOR THIS WE WORK ON THE PRODUCTION AND OBTAINING OF CHILDREN'S AUDIOVISUAL CONTENT, GENERATING A CULTURAL AND EDUCATIONAL PROGRAMMING GRID, AND SPREADING SUCH CONTENT THROUGH THE TRANSMISSION ON TELEVISION CHANNELS, WEB PAGE, EXHIBITIONS AND PARTICIPATION TRAINING. THANKS TO THE MONTHLY FORMAT OF THE CNTV CHILDREN'S PROGRAMMING, IT IS ENSURED THAT EACH PROGRAM WILL BE EXHIBITED AT LEAST 4 TIMES A MONTH, THUS INCREASING ITS VISIBILITY AND POTENTIAL REACHING THE AUDIENCES. THE SERIES ARE REPROGRAMMED IN LATER YEARS AND ARE AVAILABLE FOR ON-DEMAND REPRODUCTION ON THE WEBSITE. EACH SERIES PRODUCED WITH CNTV INFANTIL HAS A DIFFUSION AND PRESS PLAN. THROUGH SOCIAL NETWORKS, MEDIA MANAGEMENT AND DISSEMINATION EVENTS SUCH AS LAUNCHES OR AUDIOVISUAL SAMPLES, THE VIEWING AND RECEPTION OF AUDIOVISUAL CONTENTS IS COMMUNICATED AND PROMOTED. THE SERIES MADE BY CNTV INFANTIL MUST MEET HIGH STANDARDS OF TECHNICAL QUALITY AND CONTENT TO BE BROADCASTED AND DISTRIBUTED TO THE CHANNELS AND PLATFORMS THAT TRANSMIT THE PROGRAMMING. THE SERIES THAT MAKE UP THE CNTV CHILDREN'S PROGRAMMING ARE OBTAINED THROUGH ITS OWN PRODUCTION, CO-PRODUCTIONS AND THE PURCHASE AND MANAGEMENT OF TRANSMISSION RIGHTS. THE CO-PRODUCTIONS ARE DEVELOPED THROUGH STRATEGIC ALLIANCES WITH INSTITUTIONS OR COMPANIES FOR THE PREPARATION OF SERIES AND PROGRAMS. TO DO THIS, A CHILDREN'S CNTV TEAM IS DESIGNATED WHO, TOGETHER WITH THE COMPANY OR INSTITUTION'S COUNTERPARTY, DIRECT, MANAGE AND SUPERVISE THE REALIZATION OF THE SERIES THAT WILL BE DEVELOPED BY A PRODUCER, SELECTED ACCORDING TO EXPERIENCE IN THE SERIES FORMAT. ONCE THE PRODUCTION OF A SERIES IS FINISHED, THE AGREED DIFFUSION PLAN IS EXECUTED TO ENSURE CORRECT COMMUNICATION AND PROMOTION OF THE AUDIOVISUAL PRODUCTS.

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?:

WITH 20 YEARS OF EXPERIENCE, IT HAS BEEN CONFIGURED IN CHILE AS THE ONLY PUBLIC TELEVISION INITIATIVE AIMED AT CHILDREN. ITS CONTENTS ARE EXHIBITED BY REGIONAL OPEN TELEVISION AND CABLE CHANNELS, IN ADDITION TO ITS CHILDREN'S WEBSITE CNTV.CL, THE YOUTUBE CHANNEL CNTV CHILDREN AND ITS SOCIAL NETWORKS LIKE FACEBOOK AND INSTAGRAM.

THE CHILDREN'S WEBSITE CNTV.CL OFFERS DAILY PROGRAMMING THROUGH STREAMING, IN ADDITION TO INTERACTIVES AND AN ON-DEMAND VIDEO LIBRARY MADE UP OF MORE THAN 2000 VIDEOS, MANY OF WHICH CAN BE DOWNLOADED. THESE VIDEOS MAY BE PLAYED ON PHONES, TABLETS AND OTHER DEVICES, IN LINE WITH THE CONSUMPTION HABITS OF YOUR TARGET AUDIENCE. THE CNTV CHILDREN'S PROGRAM CONSISTS OF 14 HOURS PER MONTH, TRANSMITTED ON THE CHANNELS AS A SLOT OF 2 HOURS DAILY. CURRENTLY THEIR PROGRAMMING OFFER IS AVAILABLE FROM ARICA TO PUNTA ARENAS, INCLUDING RAPA NUI. TO 2020, ADAPTING TO THE NEW AUDIOVISUAL CONSUMPTION PLATFORMS AND FOR THE PURPOSE OF ENTERTAINING CHILDREN IN CONFINEMENT, THE CNTV KIDS APP WAS PRESENTED WITH MORE THAN 120 CHAPTERS OF DIFFERENT PROGRAMS. ALL THE VIDEOS AVAILABLE IN THE APPLICATION WERE SUPERVISED BY A TEAM OF EDUCATORS AND TEACHERS, AND SEVERAL OF THE SERIES HAVE BEEN PROGRAMMED BY SIGNAL TV EDUCA CHILE, SO THEY WILL BE RECOGNIZABLE CONTENT FOR FAMILIES. IT IS 100% SAFE AND AD-FREE APP, SO MOTHERS AND PARENTS WILL NOT HAVE TO WORRY ABOUT THEIR DAUGHTERS AND SONS ACCESSING TO SHOPPING OR VIEWING CONTENT NOT SUITABLE FOR THEIR AGE. ONE OF THE FEATURES TO HIGHLIGHT OF THE APP IS THE SEARCH BY VOICE, THINKING OF USERS WHO HAVE NOT YET LEARNED TO READ OR WRITE. IT ALSO HAS REPRESENTATIVE ICONS AND SOUND ELEMENTS THAT WILL FACILITATE NAVIGATION. ALSO, IT PRESENTS THE OFFLINE OPTION, WHICH ALLOWS YOU TO SEE CHAPTERS WITHOUT THE NEED OF CONNECTION, INTERACTIVE GAMES TO SPELL WORDS, ORDER SYLLABLES, IDENTIFY INSTRUMENT SOUNDS, MEMORY AND COLORABLE CHALLENGES. CNTV KIDS IS AVAILABLE FOR FREE DOWNLOAD ON APP STORE (IOS) AND PLAY STORE (ANDROID).

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$653.827.000.-/USD\$845.284.-

*ANNUAL BUDGET.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) THE FULFILLMENT OF ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "CULTURAL AND EDUCATIONAL TELEVISION PROGRAM CNTV INFANTIL (EX NOVASUR)" AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

IT IS RELEVANT TO POINT OUT THAT CNTV INFANTIL HAS MORE THAN 200 SERIES AND QUALITY PROGRAMS, AWARDED INTERNATIONALLY. THEY ARE AUDIOVISUAL CONTENTS THAT STIMULATE, ENTERTAIN AND DELIVER KNOWLEDGE AND SKILLS FOR SCHOOL LEARNING OF CHILDREN'S AND GIRLS. BECAUSE OF THE EXTENSION OF THE SUSPENSION OF CLASSES CAUSED BY THE HEALTH CRISIS, AND BECAUSE NOT ALL CHILEANS HAVE QUALITY INTERNET CONNECTIONS IN THEIR HOMES, THIS FREE MATERIAL HAS BEEN PROVIDED TO ALL THE CHANNELS OF ISSUANCE SET. THE CNTV INDICATES THAT THE CHILEAN TELEVISION HAS A GREAT OPPORTUNITY TO PROVIDE A PUBLIC UTILITY SERVICE, BECAUSE IT IS THE MEANS OF GREATER ACCESSIBILITY IN THIS CONTEXT OF HEALTH CRISIS, AT TIMES WHEN THE POPULATION MUST REMAIN IN THEIR HOUSES. IN HIS TIME, THE MINISTER OF EDUCATION, EMPHASIZED THAT TODAY IN THE WORLD THERE ARE 850 MILLION STUDENTS WITHOUT CLASSES DUE TO THIS PANDEMIC AND THAT ONLY IN CHILE THERE ARE 3.5 MILLION. THEREFORE, HE POINTED OUT THAT THE ALLIANCE WITH THE CNTV AND THE TELEVISION CHANNELS IS A GREAT HELP IN THIS SITUATION. NOWADAYS, TELEVISION IS THE MAIN MEANS OF

COMMUNICATION AND ITS REACH COULD ALLOW THAT, AT A DETERMINED TIME, ALL CHILDREN CAN BE CONNECTED TO SOME EDUCATIONAL MATERIAL, THUS PREVENTING THE SUSPENSION OF CLASSES GENERATING A DETERIORATION IN THEIR LEARNING. THE INITIATIVE HAS BEEN RECEIVED POSITIVELY BY THE CITIZENSHIP AS AN INSTANCE TO EQUIP LEARNING OPPORTUNITIES FOR ALL STUDENTS IN THE COUNTRY.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP) AND SELECTED PRODUCTION COMPANIES.

Type of entity:

Private Sector

"DISCUSSION ON THE IMPACT OF TV IN CHILE, THROUGH THE STUDIES PREPARED BY THE CNTV".

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

NATIONAL TELEVISION COUNCIL (CNTV), THROUGH THE STUDIES DEPARTMENT.

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

[HTTPS://WWW.CNTV.CL](https://www.cntv.cl)

Describe the main features of the policy/measure:

CARRYING OUT STUDIES AND PROMOTING RESEARCH AND DISCUSSION ON THE IMPACT OF TV ON CHILEAN SOCIETY, PROVIDING INFORMATION AND DATA TO THE GENERAL PUBLIC AND TO THOSE WHO MAKE DECISIONS, BOTH AT THE STATE AND INDUSTRY LEVEL. AMONG THE MAIN STUDIES CARRIED OUT BY THE CNTV, IT IS WORTH HIGHLIGHTING THE "NATIONAL TELEVISION SURVEY", WHICH IS PUBLISHED EVERY 3 YEARS, AND WHOSE NINTH VERSION WAS CARRIED OUT IN 2017, AND CONSTITUTES THE MOST RELEVANT MEASUREMENT ON THIS COMMUNICATION MEDIUM IN THE COUNTRY. OTHER PERMANENT LINES OF STUDY ARE: CHILDREN AND ADOLESCENTS, GENDER EQUALITY AND SEXUAL DIVERSITY, COVERAGE OF CATASTROPHES, TELEVISION NEWSCASTS AND PLURALISM. WITHIN THIS MEASURE, THE FOLLOWING DOCUMENTS SHOULD BE HIGHLIGHTED: - "NATIONAL TELEVISION SURVEY" (2017): SINCE 1993, THE CNTV HAS PUBLISHED THIS SURVEY, WHICH CONSTITUTES THE MOST IMPORTANT MAPPING OF THE TRANSFORMATIONS OF A DYNAMIC FIELD SUCH AS THE TELEVISION INDUSTRY, ITS CONSUMPTION AND SOCIALIZATION; WITH THE AIM OF PROMOTING PLURALISM, CULTURAL PROGRAMMING AND A PERMANENT COMMITMENT TO QUALITY TELEVISION. - "STATISTICAL YEARBOOK OF TELEVISION SUPPLY AND CONSUMPTION 2018" (2019): IN COMPLIANCE WITH THE TASK OF ENSURING THE CORRECT FUNCTIONING OF TELEVISION SERVICES, THE NATIONAL TELEVISION COUNCIL -CNTV- HAS BEEN DEVELOPING ANNUAL STATISTICAL REPORTS, THE OBJECTIVE OF WHICH THE MAIN FOCUS IS TO ANALYZE THE PROGRAMMATIC OFFER OF OPEN TELEVISION CHANNELS AND THE CONSUMER BEHAVIOR OF AUDIENCES. - "MONTHLY CULTURAL PROGRAMMING REPORT" (2005 TO DATE): THE MONTHLY REPORTS ON CULTURAL PROGRAMMING SEEK TO RATIFY COMPLIANCE WITH THE NORMS FOR THE BROADCAST OF CULTURAL CONTENT, UNDERSTANDING BY THEM THOSE THAT EMANATE FROM THE MULTICULTURAL IDENTITIES EXISTING IN THE COUNTRY, AS WELL AS SUCH AS THOSE RELATED TO THE CIVIC TRAINING OF PEOPLE, THE STRENGTHENING OF IDENTITY AND THE PROMOTION OF HERITAGE. - "IMAGE AND CNTV CHALLENGES, STUDY WITH KEY INFORMANTS" (2019): THIS REPORT IS A SYSTEMATIZATION OF PERCEPTIONS ABOUT THE ROLE THAT THE CNTV PLAYS - AND IT COULD PLAY IN A NEW CONTEXT. THE VISIONS BELONG TO EXPERTS, LINKED TO THE INSTITUTION, WITH GREATER OR LESSER PROXIMITY, WHOSE WORK IS RELATED TO THIS NEW DIGITAL CONTEXT AND TECHNOLOGICAL CONVERGENCE. THESE ARE PEOPLE WHO CLOSELY OBSERVE THE FIELD OF COMMUNICATIONS AND THE NEW WAYS IN WHICH INFORMATION CIRCULATES. - "CONSULTATION WITH A PANEL OF EXPERTS: THE OBJECTIVE OF THIS SURVEY IS TO FIND OUT THEIR OPINION REGARDING THE INSTITUTIONAL FORM OF REGULATORS AND THEIR POWERS. THE FOCUS IS ON TWO MAJOR ISSUES: AUTONOMY AND CONVERGENCE OF THE REGULATOR. - "CONSULTATION TO PANEL OF EXPERTS: REGULATION OF THE PRINCIPLE OF PLURALISM" (2019): THE OBJECTIVE OF THE CURRENT CONSULTATION IS TO KNOW

THE OPINION OF THE EXPERTS REGARDING THE CHARACTERISTICS OF THE MEDIA SYSTEMS THAT AFFECT PLURALISM AND DEMOCRACY, IN THE PROTECTION OF PLURALISM AND DIVERSITY, AS WELL AS THE POSSIBLE LIMITS THAT FREEDOM OF EXPRESSION SHOULD ADMIT. - "CONSULTATION TO PANEL OF EXPERTS: PLURALISM AND REGULATION IN THE INTERNET AGE" (2019): THE OBJECTIVE OF THE CURRENT CONSULTATION IS TO FIND OUT THE OPINION OF THE EXPERTS REGARDING THE ROLE OF THE STATE TO GUARANTEE PLURALISM IN THE MEDIA, FOCUSING ON THREE ISSUES MAIN: COMPARISON OF MEDIA, ROLE OF THE STATE IN THE PROTECTION OF MEDIA PLURALISM AND THE INTERNET. - "CONSULTATION TO PANEL OF EXPERTS: PLURALISM AND MEDIA SYSTEM" (2019): THE OBJECTIVE OF THE CURRENT CONSULTATION IS TO FIND OUT THE OPINION OF EXPERTS REGARDING THE CHARACTERISTICS OF MEDIA SYSTEMS THAT CAN INFLUENCE PLURALISM AND DEMOCRACY, THE SAFEGUARDING OF PLURALISM AND DIVERSITY, AS WELL AS THE POSSIBLE LIMITS THAT FREEDOM OF EXPRESSION SHOULD ALLOW. - OTHER STUDIES PREPARED BY THE CNTV, WITHIN THE REPORTING PERIOD (2018/2017), ARE: TELEVISION IN TIMES OF CONVERGENCE, AUDIENCES AND REGULATORY CHALLENGES, TELEVISION FOR CHILDREN AND ADOLESCENTS, CORRECT FUNCTIONING OF TV: HISTORY, CULTURE AND TELEVISION: CHILD AND ADOLESCENT CONSUMPTION, PANORAMA OF THE REGULATORY SYSTEM, CNTV CULTURAL NORM - APPLICATION, GENDER ORDINANCE AROUND TELEVISION CONSUMPTION AND MEDIA LITERACY IN CHILEAN CHILDREN AND ADOLESCENTS.

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 INVESTIGATION ON THE IMPACT OF TELEVISION ON CHILEAN SOCIETY GENERATED BY THE CNTV, THROUGH THE PREPARATION OF THESE STUDIES, PROVIDES INFORMATION AND KEY DATA TO THE CITIZENS AND TO THOSE WHO MAKE DECISIONS AT THE STATE AND INDUSTRY LEVEL. CURRENTLY AND FOR EXAMPLE, IT IS A RELEVANT ISSUE TO DESCRIBE THE IMPACT THAT IT HAS ON THE CONSUMPTION OF OPEN TELEVISION, THE INCREASE OF THE TECHNOLOGICAL SPARE PARTS: INTERNET AND DIGITAL DEVICES, WHICH HAVE GIVEN PLACE TO NEW WAYS OF WATCHING TV. IN GENERAL, THESE STUDIES AND PUBLICATIONS OFFER CLUES TO ADDRESS THE CHALLENGES INVOLVED IN THE IMPLEMENTATION OF DIGITAL TV AND TO OBSERVE THE EXPECTATIONS OF CULTURAL CONTENT, AS WELL AS THE PUBLIC ROLE OF TELEVISION IN GENERAL AND ITS INFLUENCE ON THE PEOPLE'S OPINION, AND FACTS BASED ON PEOPLE'S VALUATING THESE DATA CONSTITUTE A CONTRIBUTION FOR THE DISCUSSION OF REGULATION AND PUBLIC POLICY, AS WELL AS AN INCENTIVE FOR A FOUNDED DISCUSSION BETWEEN THE DIFFERENT STAKEHOLDERS INVOLVED IN THE SECTOR.

Financial resources allocated to the policy/measure in USD:

IT DOES NOT HAVE ASSOCIATED FINANCIAL RESOURCES, AS THEY ARE STUDIES OF THE CNTV'S OWN ELABORATION, THROUGH ITS STUDIES DEPARTMENT.

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

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

NO INFORMATION.

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

NO INFORMATION

Type of entity:

Private Sector

"CHOOSE CULTURE, FIRST STEP IN THE DIGITALIZATION OF THE NATIONAL BILLBOARD".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://ELIGECULTURA.GOB.CL/](https://eligecultura.gob.cl/)

Describe the main features of the policy/measure:

AT THE BEGINNING OF MAY 2019, THE DIGITAL PLATFORM "CHOOSE CULTURE" WAS OFFICIALLY LAUNCHED, WHICH AIMS TO DELIVER ALL THE ARTISTIC, CULTURAL AND HERITAGE OFFER AND PROGRAMMING THROUGHOUT THE COUNTRY. ITS OBJECTIVE IS TO USE THE POTENTIAL THAT TECHNOLOGY PROVIDES TO PROMOTE CULTURAL DEVELOPMENT, THAT IS ONE OF THE STRATEGIES IN WHICH MINCAP HAS MADE GREAT PROGRESS. AT THE BEGINNING OF THIS MONTH, "CHOOSE CULTURE" WAS LAUNCHED, A NEW COLLABORATIVE CULTURAL PLATFORM THAT BRINGS TOGETHER THE COUNTRY'S ARTISTIC, CULTURAL AND HERITAGE PROGRAMMING AND THAT ALLOWS ACCESS TO VIRTUAL CULTURAL CONTENT FROM MORE THAN 350 CULTURAL INSTITUTIONS AND ORGANIZATIONS NATIONWIDE. IT HAS A COMPLETE BILLBOARD OF CULTURAL EVENTS FROM ALL REGIONS, AS WELL AS MULTIMEDIA MATERIAL THAT ALLOWS ACCESS TO VARIOUS INSTITUTIONS AND CULTURAL SPACES AROUND THE WORLD, VIRTUAL TOURS OF MUSEUMS, ONLINE ART COLLECTIONS, PHOTO GALLERIES, DOCUMENTARIES AND MOBILE APPLICATIONS. THE PLATFORM SEEKS TO DEMOCRATIZE CULTURE BY TAKING IT TO ALL HOMES, MAKING THE BARRIERS THAT OFTEN PREVENT CITIZENS FROM LEARNING ABOUT THE WORKS OF OUR TALENTED CREATORS DISAPPEAR. IT IS A FIRST STEP TO A DIGITIZATION OF THE NATIONAL BILLBOARD. DURING ITS FIRST YEAR OF OPERATION (2019), CHOOSE CULTURE CONTINUED TO EVOLVE WITH MORE AND BETTER TOOLS ON ITS PLATFORM, UNTIL IT REACHED THE CREATION OF A MOBILE APPLICATION THAT BRINGS TOGETHER A LARGE PART OF THE CULTURAL, ARTISTIC AND HERITAGE OFFER THAT TAKES PLACE IN OUR COUNTRY.

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?:

AS A WAY TO FACILITATE AND ENCOURAGE ACCESS AND CULTURAL PARTICIPATION DURING THE HEALTH EMERGENCY, THE MINCAP MADE THE CULTURAL AND HERITAGE GUIDE OF CHILE, A MONTHLY PUBLICATION OF THE PLATFORM THAT BRINGS TOGETHER INITIATIVES AND ACTIVITIES PROMOTED BY THE INSTITUTION. AVAILABLE FOR DOWNLOADING AT WWW.CULTURA.GOB.CL AND WWW.ELIGECULTURA.CL. THE GUIDE IS AN INVITATION TO DISCOVER, EXPLORE, AND SHARE CULTURE, THE ARTS AND HERITAGE REMOTELY FROM MOBILE DEVICES OR COMPUTERS WITH INTERNET CONNECTION, ACCOUNTING FOR THE DIVERSE AND WIDE RANGE OF ACTIVITIES THAT TAKE PLACE IN THE 16 REGIONS OF THE COUNTRY. THE DOCUMENT INCLUDES VIRTUAL TOURS AND GALLERIES THAT WILL ALLOW CITIZENS TO VISIT SOME OF THE MAIN MUSEUMS IN CHILE WITHOUT LEAVING THEIR HOMES, IN ADDITION TO FINDING DIRECT ACCESSES TO THE DIGITAL PUBLIC LIBRARY, A PLATFORM FOR THE LOAN OF BOOKS AND TEXTS AIMED AT ALL KINDS OF PUBLIC THAT HAS 60,000 BOOKS AND 15,000 TITLES, AND MEMORIA CHILEAN, A DIGITAL RESOURCE CENTER ON THE HISTORY AND CULTURE OF CHILE. THE AUDIOVISUAL WORLD IS ALSO PRESENT IN THIS EDITION

THROUGH PLAN F, A SERIES OF SHORT DOCUMENTARIES THAT PRESENTS MULTIPLE CULTURAL PROJECTS AND WINNING ARTISTIC WORKS FROM THE NATIONAL FUND FOR CULTURAL DEVELOPMENT AND THE ARTS (FONDART); AND ONDAMEDIA.CL, A PLATFORM THAT HAS AUDIOVISUAL CONTENT AVAILABLE FOR FREE, WHICH INCLUDES THE MOST AWARDED WORKS OF NATIONAL CINEMA; SHORT FILMS AND CONFERENCES ON SCIENCE AND HUMANITIES. AS A WAY OF BRINGING NATIONAL TALENT TO CHILEAN HOMES, THE GUIDE INCLUDES CONTENT FROM THE ROCK AND POPULAR MUSIC SCHOOLS, THE CHILEAN CHAMBER ORCHESTRA AND THE BAFONA NATIONAL FOLKLORIC BALLET, WHICH SHARE VALUABLE HISTORICAL RECORDS WITH THE PUBLIC. OF RECITALS AND PRESENTATIONS, THEY HAVE MADE THROUGHOUT CHILE. THE DOCUMENT ALSO OFFERS DIRECT ACCESS TO "CHILE FOR CHILDREN", A PROJECT THAT SEEKS TO BRING THE BIBLIOGRAPHIC HERITAGE CLOSER TO CHILDREN, AND TO "MONUMENTEANDO", AN ACTIVITY OF THE COUNCIL OF NATIONAL MONUMENTS THAT INVITES THEM TO BUILD, AT HOME, THE VARIOUS NATIONAL MONUMENTS PRESENT THROUGHOUT THE ENTIRE COUNTRY. IN THE TRAINING SECTION, TWO INITIATIVES STAND OUT: VIRTUAL CLASSROOM, WHICH OFFERS ONLINE TRAINING TO DEVELOP SKILLS TO FUNCTION IN DAILY SOCIAL, WORK AND ENTREPRENEURIAL LIFE, AND YOUNG PROGRAMMERS, A PROGRAM THAT SEEKS TO ENCOURAGE THE LEARNING OF PROGRAMMING IN A VIRTUAL WAY, SO EVERYONE IN CHILE - FROM THE AGE OF 8 ONWARDS - IS INTRODUCED TO THE LANGUAGE OF CODES AND PROGRAMMING, GOING FROM BEING USERS TO POTENTIAL CREATORS.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private 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.): YES

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

Relevant Policies and Measures:

"DIGITAL AGENDA 2020, ADVANCING TOWARDS THE MODERNIZATION OF THE STATE".

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

THE COMMITTEE OF MINISTERS FOR DIGITAL DEVELOPMENT, CREATED BY DECREE NO. 1 OF 2016 OF SEGPRES. IT IS THE PRESIDENTIAL ADVISORY BODY WHOSE OBJECTIVE IS TO ADVISE THE PRESIDENT OF THE REPUBLIC IN THE FORMULATION OF THE "NATIONAL DIGITAL DEVELOPMENT POLICY"

Website of the policy/measure, if available:

[HTTP://WWW.AGENDADIGITAL.GOB.CL/#/](http://www.agendadigital.gob.cl/#/)

Describe the main features of the policy/measure:

IT IS A ROADMAP TO ADVANCE TOWARDS A DIGITAL DEVELOPMENT OF THE COUNTRY, IN AN INCLUSIVE AND SUSTAINABLE WAY THROUGH INFORMATION AND COMMUNICATION TECHNOLOGIES, ALLOWING TO DISSEMINATE, PROVIDE COHERENCE AND FACILITATE THE MONITORING AND MEASUREMENT OF THE PROGRESS OF THE COMMITTED MEASURES. SOME OF ITS CHARACTERISTICS ARE: PRESENT CONCRETE MEASURES, STRUCTURED FROM THE WORK CARRIED OUT BY A PUBLIC-PRIVATE ALLIANCE, FORMED BY REPRESENTATIVES OF THE PUBLIC, BUSINESS, ACADEMIC AND CIVIL SOCIETY SECTORS; IT IS A LIVING AGENDA, WHICH ALLOWS MAKING ADJUSTMENTS ACCORDING TO THE DEMANDS OF THE ENVIRONMENT THAT WARRANT IT, BEING ABLE TO ADD NEW MEASURES OR HIGH-IMPACT STRATEGIC CHALLENGES AND; THE AGENDA AIMS FOR THE MASSIVE USE OF TECHNOLOGIES TO BECOME A MEANS TO REDUCE INEQUALITIES, TO OPEN UP MORE AND BETTER DEVELOPMENT OPPORTUNITIES, AND TO CONTRIBUTE TO THE RESPECT OF THE RIGHTS OF ALL CHILEANS. THE DIGITAL AGENDA IS STRUCTURED IN 5 AXES THAT ESTABLISH

STRATEGIC GUIDELINES THAT ARE MATERIALIZED IN 60 MEASURES. NEXT, A BRIEF DESCRIPTION OF THE AXES AND MAIN LINES OF ACTION: RIGHTS FOR DIGITAL DEVELOPMENT, DIGITAL CONNECTIVITY, DIGITAL GOVERNMENT, DIGITAL ECONOMY AND DIGITAL SKILLS. SOME CONCRETE MEASURES THAT HAVE BEEN WORKED ON WITHIN THE FRAMEWORK OF THE ADVANCEMENT OF THIS AGENDA ARE THE FOLLOWING (SOME ALREADY EXECUTED AND OTHERS STILL IN EXECUTION): MASSIFICATION OF QUALITY DIGITAL ACCESS FOR EVERYONE, IMPROVEMENT OF THE ENABLING CONDITIONS FOR A HIGHER QUALITY CONNECTIVITY SERVICE, WORK FOR FULL RESPECT OF FUNDAMENTAL RIGHTS IN DIGITAL DEVELOPMENT, TRANSFORM THE COMPANY DIGITALLY, PROMOTE THE GROWTH OF THE ICT SECTOR, PROMOTE ENTREPRENEURSHIP AND DIGITAL INNOVATION, IMPROVE THE QUALITY OF EDUCATION THROUGH DIGITAL TECHNOLOGIES AND OPEN JOB OPPORTUNITIES IN THE DIGITAL AGE. BY 2020, THE GOVERNMENT IS WORKING TO PRESENT TO THE COUNTRY A "DIGITAL TRANSFORMATION AGENDA", WHICH WILL CONTINUE WITH THE PROGRESS MADE BY THE "2020 DIGITAL AGENDA" AND WILL INTEGRATE NEW MEASURES, WITH A FOCUS ON ACCELERATING THE PROCESS OF APPROPRIATION AND USE OF DIGITAL TECHNOLOGIES IN ALL AREAS OF SOCIAL AND ECONOMIC ACTIVITY, WITH SPECIAL EMPHASIS ON MODERNIZATION AND ANTICIPATION OF THE DEMANDS OF THE NEW GENERATIONS. BASED ON ITS "STATE DIGITAL TRANSFORMATION STRATEGY, 2018 - 2022", THE OBJECTIVE IS TO CHANGE THE PARADIGMS OF HOW THE STATE ADMINISTRATION WORKS, THROUGH INNOVATION, THE USE OF EMERGING TECHNOLOGIES AND CREATIVITY, TO BUILD A MODERN STATE, PART OF THE XXI CENTURY, THAT USES YOUR INFORMATION TO GIVE BETTER OPPORTUNITIES AND SECURITY TO CITIZENS; AN INNOVATIVE STATE THAT USES HUMAN TALENT TO DELIVER BETTER SERVICES AND NOT TO PROCESS PAPERS.

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 MONITORING OF THE 2020 DIGITAL AGENDA AT THE COUNTRY CAN BE FOUND AT THE FOLLOWING LINK: [HTTP://WWW.AGENDADIGITAL.GOB.CL/#/SEGUIMIENTO](http://www.agendadigital.gob.cl/#/seguimiento). ON THE SITE YOU CAN SEE IN DETAIL THE PERCENTAGE OF PROGRESS FOR EACH OF THE MEASURES THAT MAKE UP THE AGENDA. IN THE SAME WAY, THE MOST UP-TO-DATE INFORMATION REGARDING THE DIGITAL TRANSFORMATION OF THE STATE CAN BE CONSULTED ON THE SITE: [HTTPS://DIGITAL.GOB.CL/](https://digital.gob.cl/) , WHICH ALSO CONTAINS THE "DIGITAL TRANSFORMATION STRATEGY OF THE STATE, 2018 - 2022": [HTTPS://DIGITAL.GOB.CL/DOC/ESTRATEGIA_DE_TRANSFORMACION_DIGITAL_2019_.PDF](https://digital.gob.cl/doc/estrategia_de_transformacion_digital_2019_.pdf)

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

"IMPORTANCE OF ETHICS AND DEMOCRATIC CULTURE IN THE SCHOOL CURRICULUM: DIGITAL CITIZENSHIP".

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

MINISTRY OF EDUCATION (MINEDUC), THROUGH THE GENERAL EDUCATION DIVISION DEPENDENT OF THE UNDERSECRETARIAT OF EDUCATION.

Website of the policy/measure, if available:

[HTTPS://FORMACIONCIUDADANA.MINEDUC.CL/WP-CONTENT/UPLOADS/SITES/46/2019/06/CIUDADANIADIGITAL-CUADERNILLO.PDF](https://formacionciudadana.mineduc.cl/wp-content/uploads/sites/46/2019/06/ciudadaniadigital-cuadernillo.pdf)

Describe the main features of the policy/measure:

AT THE BEGINNING OF 2016, LAW NO. 20,911 WAS ENACTED, WHICH CREATED THE "CITIZEN TRAINING PLAN", WITH THE OBJECTIVE THAT ALL EDUCATIONAL ESTABLISHMENTS RECOGNIZED BY THE STATE WOULD DEVELOP, AUTONOMOUSLY AND IN ACCORDANCE WITH THEIR EDUCATIONAL PROJECT, A PROJECT TO TRAIN STUDENTS IN CITIZENSHIP MATTERS. THIS PLAN PROPOSES A CURRICULAR PLANNING THAT EXPLICITLY MAKES VISIBLE THE TRANSVERSAL LEARNING OBJECTIVES THAT REINFORCE THE DEVELOPMENT OF CITIZENSHIP, ETHICS AND A DEMOCRATIC CULTURE IN THE DIFFERENT SUBJECTS OF THE SCHOOL CURRICULUM. TODAY WE LIVE IN A SOCIETY THAT COEXISTS AND IS MEDIATED BY THE PRESENCE OF TECHNOLOGIES AND THE INTERNET, EXPERIMENTING AND BUILDING OUR CULTURE IN DIGITAL SPACES. THE INTERACTION OF PEOPLE AND COMMUNITIES NO LONGER ONLY OCCURS IN FACE-TO-FACE SOCIALIZATION SPACES, BUT IT IS ALSO GENERATED ONLINE THANKS TO THE INTERNET. THUS, IT BECOMES MORE IMPORTANT TO INCORPORATE A BROAD AND CRITICAL VIEW OF WHAT IT MEANS TO BE TWENTY-FIRST CENTURY CITIZENS IN CITIZEN TRAINING. THE SPACES FOR EXERCISING CITIZENSHIP ARE INCREASINGLY OPEN AND VARIED, SINCE THE DIGITAL AGE OPENS UP NEW POSSIBILITIES FOR PARTICIPATION, DIFFERENT CHANNELS OF OPINION AND MORE EFFECTIVE AND EVEN GLOBAL MODES OF ORGANIZATION. THE WAY OF DOING POLITICS AND SPREADING AN IDEA, OF DISCUSSING AND INTERACTING WITH OTHERS, OF BUYING, OF EXERTING PRESSURE OR INFLUENCE AND EVEN OF VOTING, HAVE RADICALLY CHANGED SINCE THE USE OF NEW DIGITAL TOOLS. DIGITAL CITIZENSHIP THUS BECOMES ONE OF THE SPHERES, INCREASINGLY WIDESPREAD, OF OUR ACTIVITY AND PARTICIPATION AS CITIZENS OF THE GLOBAL WORLD, THAT'S WHY IT IS ESSENTIAL TO INCLUDE IT IN CITIZENSHIP EDUCATION PROGRAMS. THE UNSTOPPABLE DEVELOPMENT OF DIGITAL TECHNOLOGIES AND THE DEMOCRATIZATION IN THE USE OF THE INTERNET HAVE ALSO TRANSFORMED THE CONTEXT OF THE EDUCATIONAL PROCESS, SO EDUCATING IN THE DIGITAL AGE IMPLIES NEW, AND IMPORTANT CHALLENGES THAT TEACHERS MUST TAKE ON. ICT ENHANCE 21ST CENTURY SKILLS AND COMPETENCIES THAT ARE MAINLY EXERCISED IN THE DIGITAL PRACTICES THAT YOUNG PEOPLE CARRY OUT IN INFORMAL LEARNING CONTEXTS (MOSTLY IN LEISURE SPACES AND TIMES). THE WAY OF LEARNING HAS CHANGED AND, THEREFORE, THE WAY OF TEACHING. TODAY, KNOWLEDGE IS ONLINE AND EASILY ACCESSIBLE, BUT CHILDREN AND YOUNG PEOPLE NEED THEIR PARENTS AND TEACHERS TO ACCOMPANY THEM IN THIS LEARNING PROCESS. TECHNOLOGY CAN BE A POWERFUL EDUCATIONAL TOOL, BUT IF CHILDREN AND YOUNG PEOPLE ARE NOT GUIDED IN THIS DIGITAL TEACHING PROCESS, WE CAN OBTAIN UNWANTED RESULTS. IN THE "DIGITAL CITIZENSHIP ORIENTATIONS FOR CITIZEN TRAINING" IT IS RECOMMENDED THAT EDUCATIONAL COMMUNITIES IMPLEMENT PEDAGOGICAL ACTIVITIES SO THAT STUDENTS DEVELOP ICT SKILLS FOR LEARNING (HTPA), WHICH HAVE BEEN DEFINED BY MINEDUC AS "THE ABILITY TO SOLVE PROBLEMS OF INFORMATION, COMMUNICATION AND KNOWLEDGE, AS WELL AS

LEGAL, SOCIAL AND ETHICAL DILEMMAS IN THE DIGITAL ENVIRONMENT”, WHICH ARE CURRENTLY INCLUDED IN THE CURRICULUM.

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?:

WITHIN THE FRAMEWORK OF THE “PLAN FORMING DIGITAL CITIZENS”, MINEDUC BY 2020 HAS CARRIED OUT THE FOLLOWING ACTIONS: - TECHNICAL WORKING TABLE WITH EXPERTS IN EDUCATION AND TECHNOLOGY: THIS TABLE CONVENED EXPERTS AND ACADEMICS LINKED TO THE WORLD OF EDUCATION AND TECHNOLOGY, FOCUS ON THE BENEFITS AND CHALLENGES OF THE TECHNOLOGY INTEGRATION -BOTH MOBILE DEVICES FOR PERSONAL USE WERE ADDRESSED, AS TECHNOLOGIES FOR LEARNING - HAD IN THE EDUCATIONAL TRAJECTORY OF THE STUDENTS. - NATIONAL CONSULTATION ON THE USE OF CELL PHONES IN SCHOOLS, HIGH SCHOOLS AND COLLEGES: 97,845 PEOPLE RESPONDED TO THE ONLINE CONSULTATION ADDRESSED TO PARENTS, TEACHERS AND MANAGERS. THIS EXERCISE WAS SURPRISING DUE TO ITS HIGH PARTICIPATION AND SHOWED THEIR INTEREST IN THE USE OF MOBILE DEVICES IN EDUCATIONAL ESTABLISHMENTS. THE MAJORITY OF THOSE CONSULTED ACKNOWLEDGE (OVER 80%) PERCEIVE NEGATIVE EFFECTS IN THE USE OF CELL PHONES, DAMAGING LEARNING, THE SOCIALIZATION OF CHILDREN AND YOUNG PEOPLE WITH THEIR PEERS, AND LINK IT TO CYBERBULLYING AT SCHOOL. IN ADDITION, OVER 70% WOULD BE WILLING TO PROHIBIT ITS USE INSIDE THE PREMISES. - GUIDANCE FOR REGULATING THE USE OF MOBILE DEVICES IN SCHOOLS: COMPREHENSIVE GUIDANCE GUIDE TO PROMOTE REGULATION IN EDUCATIONAL ESTABLISHMENTS. - TRAINING IN DIGITAL COEXISTENCE FOR PARENTS AND GUARDIANS: THROUGH AN AGREEMENT WITH VTR "CONVIVE DIGITAL", TALKS WERE GIVEN THROUGHOUT CHILE. - SEMINARS ON DIGITAL CITIZENSHIP FOR TEACHERS AND MANAGEMENT TEAMS: THESE MEETINGS WERE HELD IN AGREEMENT WITH GOOGLE AND WITH THE SUPPORT OF “BRAVE-UP” IN SANTIAGO, ANTOFAGASTA AND VALDIVIA. DECALOGUE OF A GOOD DIGITAL CITIZEN: GIVE 10 TIPS TO BE A “GOOD DIGITAL CITIZEN” TOGETHER WITH THE INFLUENCER AND YOUTUBER POLLO CASTILLO.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$433.400.000.-/USD\$560.310.-

*ANNUAL BUDGET.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "CITIZEN TRAINING PLAN" PROGRAM, AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

MINISTRY OF EDUCATION (MINEDUC), THROUGH THE GENERAL EDUCATION DIVISION DEPENDENT OF THE UNDERSECRETARIAT OF EDUCATION.

Type of entity:

"DIGITAL CULTURE AS A KEY DEVELOPMENT PILLAR OF THE NATIONAL CULTURE POLICY, 2017-2022".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/WP-CONTENT/UPLOADS/SITES/2/2018/01/POLITICA-NACIONAL-CULTURA-2017-2022.PDF](https://www.cultura.gob.cl/politicas-culturales/wp-content/uploads/sites/2/2018/01/politica-nacional-cultura-2017-2022.pdf)

Describe the main features of the policy/measure:

THE DEVELOPMENT OF DIGITAL CULTURE HAS BEEN THE OBJECT OF ATTENTION BY THE STATE SINCE THE 1990S, WITH VARIOUS ACTIONS, WHICH ARE STRENGTHENED FROM THE YEAR 2000 ONWARDS WITH THE 2004-2006 DIGITAL AGENDA AND THE 2007-2012 DIGITAL STRATEGY, WHERE THE FORMER CNCA REPORTS ACTIONS FOR THE FULFILLMENT OF MEASURES COMMITTED BY THE DIFFERENT PUBLIC INSTITUTIONS. IN 2017, THE "ONDA MEDIA PLATFORM" WAS ALSO PRESENTED, WITH FREE ACCESS AND WITH A CATALOG EXCLUSIVELY DEDICATED TO NATIONAL AUDIOVISUAL CREATION, WHICH SEEKS TO BRING CINEMA, TELEVISION AND OTHER LOCAL CONTENT CLOSER TO THE PUBLIC. FOR ITS PART, AMONG THE MAIN INITIATIVES OF FORMER DIBAM (DIRECTORATE OF LIBRARIES, ARCHIVES AND MUSEUMS, NOW THE NATIONAL CULTURAL HERITAGE SERVICE) ON DIGITAL CULTURE ARE: CHILEAN MEMORY, DIGITAL RESOURCE CENTER THAT MAKES AVAILABLE ORIGINAL DOCUMENTS AND CONTENT RELATED TO CHILEAN CULTURAL IDENTITY; MEMORIES OF THE 20TH CENTURY, PROGRAM OF SOCIAL PARTICIPATION AND PATRIMONIAL RESCUE; CHILE FOR CHILDREN, DIGITAL BLOG OF CULTURAL, HERITAGE AND HISTORICAL CONTENT FOR BOYS AND GIRLS; DIGITAL PUBLIC LIBRARY, IT IS AN INITIATIVE DEVELOPED BY THE NATIONAL SYSTEM OF PUBLIC LIBRARIES OF CHILE OF THE FORMER DIBAM THAT CONSISTS OF A FREE DIGITAL BOOK LOAN SERVICE; CHILEAN PLASTIC ARTISTS DIGITAL PLATFORM, SITE DEPENDENT ON THE DIGITAL AREA OF THE NATIONAL MUSEUM OF FINE ARTS. BY 2020, ON THE OCCASION OF THE PANDEMIC CAUSED BY COVID-19 AND THE KEY ROLE THAT DIGITAL CONTENT HAS COME TO PLAY, THE MINISTRY OF CULTURES, ARTS AND HERITAGE HAS PROCEEDED TO CREATE A NEW CULTURE UNIT DIGITAL.

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?:

WITHIN THE FRAMEWORK OF STRENGTHENING ACTIONS THAT CONTRIBUTE TO PUBLIC POLICY FOR DIGITAL CULTURE, FAVORING THE PROMOTION OF CREATION AND FACILITATING ACCESS TO CULTURAL GOODS BY CITIZENS, IN JUNE 2017 THE LAUNCH OF THE "PLATFORM ONDAMEDIA" OF AUDIOVISUAL CONTENT, WHICH THROUGH THE USE OF NEW TECHNOLOGIES PROVIDES ACCESS TO CITIZEN CONTENT, LIVE BROADCASTS OF ARTISTIC ACTIVITIES AND A WIDE CATALOG OF NATIONAL TAPES, SHORT FILMS AND CULTURAL PROGRAMMING. THIS EXPERIMENTAL DIGITAL PROJECT ARISES IN RESPONSE TO THE PROFOUND TRANSFORMATIONS ARE HAVING IN SOCIETY IN RELATION TO THE INFORMATION AND COMMUNICATION TECHNOLOGIES, OFFERING A PLATFORM OF FREELY AVAILABLE CULTURAL CONTENT, SPECIALLY DESIGNED FOR CURRENT DIGITAL DEVICES AND IN WHICH USERS PLAY A ROLE. PROTAGONIST, BECOMING CREATORS OF THEIR OWN CONTENT, REAFFIRMING THE CREATIVE POWER OF CITIZENS. AS OF 2017, THE PLATFORM HAD 120 FEATURE FILMS, WHICH

INCLUDE THE MOST RELEVANT AND AWARDED FILMS ON THE NATIONAL SCENE; 95 SHORT FICTION, ANIMATION, DOCUMENTARY AND EXPERIMENTAL TITLES; 750 ACADEMIC CANDIDATES WITH DEGREES IN SCIENCE, ARTS AND HUMANITIES; AND 176 AUDIOVISUAL CONTENT CREATED BY ARTISTS, INTELLECTUALS AND CITIZENS. SO FAR THERE ARE 45 THOUSAND REGISTERED USERS. IN 2018, THE FOURTH "SEMINAR ON DIGITAL CULTURE: CITY, CREATIVITY AND DIGITAL ARTS" WAS HELD. THE MEETING TOOK AS ITS THEMATIC AXIS THE UNESCO CREATIVE CITIES NETWORK, AN INITIATIVE THAT WAS BORN TO CONTRIBUTE TO THE DEVELOPMENT AND ENHANCEMENT OF THE URBAN AND CULTURAL IMPACT OF DIFFERENT DISCIPLINES OF CULTURE AND THE ARTS AT THE TERRITORIAL AND CITY LEVELS. ANOTHER RECENT MILESTONE IN THE MATTER OF DIGITAL CULTURE, DEVELOPED IN OCTOBER 2020, HAS BEEN THE REALIZATION OF THE "II INTERNATIONAL SEMINAR ON PUBLIC DEVELOPMENT AND DIGITAL CULTURE". IN THIS INSTANCE REFLECTED ON THE PARTICIPATION OF THE PUBLIC IN A SCENARIO OF PANDEMIC, CONFINEMENT AND POST-CONFINEMENT; THE NEW CHALLENGES THAT ORGANIZATIONS AND CULTURAL SPACES WILL FACE TO DEVELOP AND INVOLVE THE PUBLIC; THE IMPACT OF DIGITAL CULTURE, BIG DATA AND ARTIFICIAL INTELLIGENCE ON THE EXPANSION, TRAINING AND LOYALTY OF THE PUBLIC; AND, THE LEARNING OF ORGANIZATIONS AND CULTURAL SPACES DURING THE CONFINEMENT BY COVID-19.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE –MINCAP; THE PRODUCTION DEVELOPMENT CORPORATION - CORFO, UNDER THE MINISTRY OF ECONOMY, DEVELOPMENT AND TOURISM - MINECON.

Type of entity:

Public Sector

"LAW NO. 21.180, OECD MODEL STANDARD FOR THE DIGITAL TRANSFORMATION OF THE PUBLIC SECTOR".

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

MINISTRY OF THE GENERAL SECRETARIAT OF THE PRESIDENCY (SEGPRES).

Website of the policy/measure, if available:

[HTTPS://WWW.LEYCHILE.CL](https://www.leychile.cl)

Describe the main features of the policy/measure:

THIS IS A NEW REGULATION BY WHICH VARIOUS LEGAL BODIES ARE MODIFIED IN ORDER TO ESTABLISH THE COMPULSORY NATURE OF ELECTRONIC SUPPORT, SO THAT ALL NEW PROCEDURES AND SERVICES THAT THE STATE OFFERS TO CITIZENS ARE PREFERABLY DIGITAL. THUS, THE LAW SEEKS TO IMPROVE EFFICIENCY AND COMMUNICATION BETWEEN STATE SERVICES, FOR WHICH IT MODIFIES (MAINLY) LAW NO. 19,880 (PUBLISHED IN 2003) THAT ESTABLISHES THE BASES OF THE ADMINISTRATIVE PROCEDURES THAT GOVERN THE ACTS OF THE ORGANS OF THE STATE ADMINISTRATION. IT DEFINES THAT ANY ADMINISTRATIVE PROCEDURE MUST BE EXPRESSED THROUGH THE ELECTRONIC MEANS ESTABLISHED BY LAW, EXCEPT FOR LEGAL EXCEPTIONS; AND IT REMARKS THAT, IN CASE OF THE LAW ESTABLISHES SPECIAL ADMINISTRATIVE PROCEDURES, THIS LEGAL FRAMEWORK WILL BE APPLIED AS A SUPPLEMENTARY ONE. THEN, MAKE ADJUSTMENTS IN THE CHAPTER RELATED TO THE PRINCIPLES OF PROCEDURE, DEED, FREE AND PROCEDURAL ECONOMY, TO REGULATE THE SENSE OF PRIORITIZATION OF SUPPORT AND DIGITAL COMMUNICATION IN THESE ASPECTS; AND TO ADD A PROVISION IN THAT CONTEXT, RELATIVE TO THE GENERAL PRINCIPLES OF ELECTRONIC MEDIA. ADJUSTMENTS ARE ALSO MADE TO THE TITLE THAT ADDRESSES THE RIGHTS OF PEOPLE IN THEIR RELATIONS WITH THE STATE ADMINISTRATION, AS WELL AS NEW DETAILS REGARDING THE DEFINITION OF THE ADMINISTRATIVE PROCEDURE ITSELF, TO INCORPORATE THE AFOREMENTIONED SENSE OF PRIORITIZATION. THE LAW DEFINES A SPECIFIC SECTION ON THE MANDATORY USE OF ELECTRONIC PLATFORMS IN THE ORGANS OF THE STATE ADMINISTRATION FOR THE PURPOSES OF KEEPING ELECTRONIC FILES, WHICH MUST COMPLY WITH SECURITY, INTEROPERABILITY, INTERCONNECTION AND CYBERSECURITY STANDARDS. THE WRITINGS, DOCUMENTS, ACTS AND ACTIONS OF ALL KINDS THAT ARE PRESENTED OR VERIFIED IN THE PROCEDURE WILL BE REGISTERED IN THE CORRESPONDING ELECTRONIC FILE, FOLLOWING THE PERTINENT NOMENCLATURES, ACCORDING TO EACH STAGE OF THE PROCEDURE. THE CREATION AND CONSERVATION OF ELECTRONIC FILES IS ALSO REGULATED AND IT IS ESTABLISHED THAT OFFICIAL COMMUNICATIONS BETWEEN THE ORGANS OF THE ADMINISTRATION WILL BE REGISTERED IN AN ELECTRONIC PLATFORM INTENDED FOR THIS PURPOSE, THE STANDARD OF WHICH WILL BE DEFINED BY REGULATIONS BY THE MINISTRY GENERAL SECRETARIAT OF THE PRESIDENCY AND TREASURY. IN ORDER TO COMPLY WITH THE PREVIOUS PROVISIONS, THE LAW INTRODUCES MODIFICATIONS TO VARIOUS LEGAL BODIES. REGARDING THE OPERATION OF THE MINCAP, THIS NEW LAW MANDATES THE CREATION OF AN "ELECTRONIC FILE, IN ACCORDANCE WITH BUDGET AVAILABILITY".

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 MINISTER OF FINANCE, THE MINISTER SECRETARY GENERAL OF THE PRESIDENCY (SEGPRES), AND THE DEPUTY SECRETARY GENERAL OF THE OECD, JEFFREY SCHLAGENHAUF, KICKED OFF THE SEMINAR "OECD RECOMMENDATIONS FOR DIGITAL TRANSFORMATION IN CHILE", ORGANIZED BY THE MINISTRY OF FINANCE AND THE SEGPRES DIGITAL GOVERNMENT DIVISION, ON JUNE 26, 2020. ON THE OCCASION, 3 STUDIES WERE PRESENTED BY THE OECD FOR CHILE: DIGITAL GOVERNMENT STRATEGY, DIGITAL IDENTITY AND DESIGN AND DELIVERY OF STATE SERVICES. IN THE INSTANCE, THE MINISTER SECRETARY GENERAL OF THE PRESIDENCY SAID THAT THE MODERNIZATION OF THE STATE HAS BEEN A FUNDAMENTAL AXIS AND A HIGH PRIORITY WORK FOR THE GOVERNMENT. IN THE FRAMEWORK OF THE PANDEMIC, IT INDICATES THAT "THE DELIVERY OF DIGITAL SERVICES TO MAINTAIN ECONOMIC ACTIVITY AND THE DELIVERY OF SOCIAL BENEFITS IS FUNDAMENTAL. TO DATE, THE DIGITIZATION OF STATE PROCEDURES REACHES 56% OF THE 3,441 EXISTING PROCEDURES, WHICH SERVE MORE THAN 80% OF THE DEMAND FOR STATE PROCEDURES, WHICH HAS ALLOWED US TO FACE THIS CRISIS IN A BETTER WAY". THEN, THE HEAD OF DIGITAL GOVERNMENT AND DATA OF THE OECD, BARBARA UBALDI, SHARED THE RESULTS OF THE STUDIES AND PRESENTED A SUMMARY OF THE NEARLY 100 RECOMMENDATIONS MADE IN THE AREAS OF DATA, DIGITAL IDENTITY, LEADERSHIP AND GOVERNANCE, CAPACITY BUILDING, DESIGN AND DELIVERY OF SERVICES, AMONG OTHERS. SIMILARLY, HE APPRECIATED THE PROGRESS THAT CHILE HAS SHOWN IN RECENT YEARS IN TERMS OF TRANSFORMATION AND DIGITAL GOVERNANCE. "THE DIGITAL TRANSFORMATION LAW APPROVED BY CHILE IS THE MOST COMPLETE AMONG THE OECD COUNTRIES," HE SAID. THESE RESULTS WERE COMMENTED ON BY THE PRESIDENTIAL ADVISOR ON MODERNIZATION OF THE STATE, WHO GAVE AN ACCOUNT OF CHILE'S PROGRESS IN DIGITAL TRANSFORMATION, HIGHLIGHTING THE ROLE OF CLAVEÚNICA, WHICH ALREADY HAS MORE THAN 8 MILLION USERS, WITH MORE THAN 1 MILLION DAILY AUTHENTICATIONS. "EVERY DAY AN AVERAGE OF 10 TO 20 THOUSAND USERS ARE ACTIVATED, MAKING IT THE MOST RELEVANT DIGITAL IDENTIFICATION SYSTEM THE COUNTRY HAS. 10 MONTHS AGO, TRANSACTIONS WERE A TENTH OF WHAT THEY ARE NOW", HE COMMENTED, AND ANNOUNCED THAT IN THE SHORT TERM CLAVEÚNICA COULD ALSO INCLUDE THE PRIVATE WORLD AND NOT ONLY BE AN IDENTIFICATION MECHANISM IN THE PUBLIC SPHERE. AS OF OCTOBER 2020, SEGPRES HAS LAUNCHED A PUBLIC CONSULTATION ADDRESSED TO ALL CITIZENS - WHO WILL BE ABLE TO PARTICIPATE INDIVIDUALLY OR AS REPRESENTATIVES OF ORGANIZATIONS - IN ORDER THAT THEY CAN OPINION AND CONTRIBUTE REGARDING THE TRANSFORMATION OF THE IMPLEMENT MODEL ITS APPLICABLE REGULATIONS.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$484.477.000.-/USD\$626.344.-

* ANNUAL BUDGET, DESIGNATED IN A SPECIFIC WAY TO THE SNPC "PROGRAM FOR THE MODERNIZATION OF THE PUBLIC SECTOR, NATIONAL ARCHIVE" (MINCAP).

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Public Sector

"CENTER FOR THE TECHNOLOGICAL REVOLUTION IN CREATIVE INDUSTRIES: PROMOTING INNOVATION IN CHILE AND SOUTH AMERICA".

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

CORFO, SERVICE DEPENDENT OF THE MINISTRY OF ECONOMY, PROMOTION AND TOURISM (MINECON).

Website of the policy/measure, if available:

[HTTPS://WWW.CRTINDUSTRIASCREATIVAS.CL/](https://www.crtindustriascreativas.cl/)

Describe the main features of the policy/measure:

IT IS A PUBLIC-PRIVATE INITIATIVE, PROMOTED BY CORFO, THE MISSION OF WHICH IS TO PROMOTE TECHNOLOGICAL DEVELOPMENT AND INNOVATION WITHIN THE CREATIVE SECTOR IN CHILE AND SOUTH AMERICA. THE AUDIOVISUAL, MUSICAL, EDITORIAL, VIDEO GAMES, DESIGN, ARCHITECTURE AND VIRTUAL REALITY SECTORS, AMONG MANY OTHERS, WILL BE THE LEADING PLAYERS OF THE FIRST TECHNOLOGICAL CENTER SPECIALIZING IN CREATIVE INDUSTRIES IN CHILE. THE INITIATIVE BEGAN IN 2016 AS PART OF THE ROADMAP OF THE CHILE-CREATIVE CREATIVE ECONOMY STRATEGIC PROGRAM, IT WILL OPERATE AS A PLATFORM OR LABORATORY FOR THE TECHNOLOGICAL INNOVATION OF THE SECTOR, AT THE SERVICE OF THE COUNTRY'S PRODUCTIVITY. THIS SPACE WILL HAVE TECHNOLOGICAL INFRASTRUCTURE, EQUIPMENT AND KNOWLEDGE AT THE SERVICE OF ENTREPRENEURS AND SMES, WITH THE OBJECTIVE OF ACTIVATING THE DEMAND FOR INNOVATION AND THE CREATION OF NEW PRODUCTS OR SERVICES OF HIGH VALUE AND MARKET POTENTIAL. THE MINISTER OF ECONOMY, DEVELOPMENT AND TOURISM, LUCAS PALACIOS, INDICATES "IT IS A GOOD TIME FOR THE CREATION OF A RESEARCH CENTER IN CREATIVE INDUSTRIES. WE HAVE SEEN HOW THE DIGITAL ECONOMY HAS ACCELERATED IN RECENT YEARS AND THAT INDUSTRIES SUCH AS VIDEO GAMES OR STREAMING MUSIC AND FILMS ARE GROWING WITH THE EXPANSION OF THE ICT INFRASTRUCTURE. HOWEVER, THE CONTENTS ARE AT THE ORIGIN OF THE VALUE, AND BEHIND THOSE CONTENTS, THERE ARE PEOPLE IN CHILE WITH CREATIVE TALENT WHO NEED TO FIND AND BUILD OPPORTUNITIES TOGETHER. IN DEFINITIVE, WE KNOW THAT THIS IS A SECTOR THAT CAN BENEFIT A LOT TO THE WHOLE ECONOMY IF WE CAN UNDERSTAND IT AND PROJECT IT BETTER". FOR HIS PART, PABLO TERRAZAS, EXECUTIVE VICE-PRESIDENT OF CORFO, HIGHLIGHTS THAT THE CENTER WILL FOCUS ON THE MANAGEMENT OF TECHNOLOGICAL SERVICES FOR STARTUPS AND CREATIVE SMES: "TECHNOLOGY CENTERS AS YOU PERMIT AND PERMIT TECHNOLOGICAL PERMISSIONS AS YOU PERMIT TO ENTER OTHERWISE IT WOULD BE VERY EXPENSIVE TO PURCHASE ON AN INDIVIDUAL BASIS, TAKING ADVANTAGE OF THE SHARED USE OF INFRASTRUCTURE AND EQUIPMENT. FROM CORFO WE WORK TO CREATE COLLABORATIVE ECONOMIES THAT ADD VALUE TO SOCIETY, AND IN THIS SENSE THIS CENTER IS ALSO IMPORTANT BECAUSE IT WILL ALLOW TO GIVE A BOOST TO THIS SECTOR, AND AT THE SAME TIME PROMOTE THE CREATION OF JOBS". THE MAIN TECHNOLOGIES THAT WILL BE ADDRESSED IN THE FIRST STAGE OF THE CENTER ARE ASSOCIATED WITH THE FOURTH INDUSTRIAL REVOLUTION AND THE EFFECTS ON THE INFRASTRUCTURE OF THE CREATIVE INDUSTRIES IN TERMS OF FORMATS, TRANSMISSION CAPACITY, AND NEW INTEREST VALUE CREATIONS. AMONG THEM RELEVANT TOPICS SUCH AS 5G, VIRTUAL REALITY, AUGMENTED REALITY, ARTIFICIAL INTELLIGENCE, BLOCK CHAIN AND THE INTERNET OF THINGS. CORFO, IN ITS ROLE OF PRODUCTIVE PROMOTION, HAS SUPPORTED THE CREATION OF 8 TECHNOLOGY CENTERS FOR INNOVATION WITH AN IMPACT IN DIFFERENT INDUSTRIES: FOOD, AQUACULTURE, HEALTH, CONSTRUCTION, MINING AND BIOTECHNOLOGY. THE CREATIVE INDUSTRIES CENTER IS THE NINTH

OF THIS GROUP, AND TO FACILITATE THE SECTOR'S LINKAGE WITH OTHER AREAS OF THE ECONOMY, IT WILL HAVE THREE NODES: IN THE INNOVATION CENTER OF THE UNIVERSITY OF LA ARENA IN MOVISTAR, MOVISTAR , AND THE PLANT THAT WILL BE LOCATED IN THE URBAN MERCADO TOBALABA BUILDING. CORFO'S SUPPORT FOR THIS TECHNOLOGY CENTER HAS A 10-YEAR FINANCING PROJECTION, DIVIDED INTO 3 STAGES OF 3, 4 AND 3 YEARS. THROUGHOUT THIS PERIOD, CORFO WILL FINANCE 47% OF THE INVESTMENT, AND THE REST WILL BE LEVERAGE OF PRIVATE RESOURCES. DURING 2019, THE CENTER'S FOCUS HAS BEEN FOCUSED ON THE CREATION OF ITS LEGAL PERSONALITY, PARTNER GOVERNANCE STRUCTURE, DEFINITION OF ITS INTELLECTUAL PROPERTY POLICIES, AMONG OTHERS. THE CENTER IS EXPECTED TO BEGIN SERVING THE PUBLIC BY THE END OF THIS YEAR OR EARLY 2021.

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 IS A MEASURE THAT IS IN THE IMPLEMENTATION STAGE, BETWEEN THE YEARS 2019 AND 2020.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Private 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

Visual Arts

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:

Between 2014 and 2016, social dialogue was carried out led by the actors union (SIDARTE), with the aim of agreeing on the labor relationship between producers and actors. Among the various activities carried out within the framework of this working table, the realization of social dialogue "To promote decent work for TV actors and actresses" stands out, an activity that took place with a ceremony attended by the Regional Ministerial Secretary of Labor, the Board of Directors of SIDARTE and different actors involved in this activity. On the occasion, the president of SIDARTE summarized all the important agreements reached through this dialogue with the different organizations that participated: Undersecretariat of Labor; Labor Directorate; Internal Revenue Service; and, National Council of Culture and the Arts.

In a subsequent dialogue organized by SIDARTE in 2017, that organization reached an important agreement with COOPERATIVA SMART CHILE. The document underlined, on the one hand, the validation of the important role that unions play in society in the defense of workers, and on the other, the fact that cooperatives are a contribution to the economy of scale.

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:

"SUPPORT TO CULTURAL ORGANIZATIONS OF COMMUNITY REACH, THROUGH THE PAOCC".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH ITS SUPPORT PROGRAM TO COLLABORATING CULTURAL ORGANIZATIONS.

Website of the policy/measure, if available:

Describe the main features of the policy/measure:

THE SUPPORT PROGRAM FOR COLLABORATING CULTURAL ORGANIZATIONS (PAOCC) IS ORIENTED TO PROVIDE SUPPORT AND FINANCING TO INTERMEDIATING CULTURAL ORGANIZATIONS THAT OFFER TO THEIR PUBLIC PROGRAMMING, CONTENT AND/OR PRODUCTS SUSTAINABLE FOR POSSIBLE ARTISTIC CAPACITY, WITH THE SUSTAINABLE CAPACITY OF ARTICLES SUSTAINABILITY. THIS PROGRAM SEEKS TO GIVE CONTINUITY TO THE STRENGTHENING PROGRAMS OF CULTURAL ORGANIZATIONS (FORMER, CULTURAL INTERMEDIATION PROGRAM) AND OTHER COLLABORATING INSTITUTIONS. ITS PURPOSE IS TO INCREASE THE SUSTAINABILITY CAPABILITIES OF THE ORGANIZATIONS THAT CARRY OUT CULTURAL INTERMEDIATION, IN RELATION TO MANAGEMENT, ECONOMIC RESOURCES AND ASSOCIATIVITY, KNOWING THAT THIS WILL REDUCE IN A GREATER CITIZEN AND BETTER DISPENSATION OF ART. FROM THE ABOVE, THE FOLLOWING SPECIFIC OBJECTIVES ARE GIVEN: IMPROVE THE MANAGEMENT CAPACITIES OF CULTURAL ORGANIZATIONS, FAVORING THEIR POSSIBILITIES OF DEVELOPMENT ,AND SUSTAINABILITY, THROUGH THE ORGANIZATION OF TRAINING ACTIVITIES AND ASSISTANCE TECHNOLOGIES; SUPPORT THE CONTINUITY OF ORGANIZATIONS THAT CARRY OUT CULTURAL INTERMEDIATION, THROUGH THE FINANCING OF MANAGEMENT PLANS, THAT ALLOWS THE ORGANIZATIONS TO INCREASE THEIR POSSIBILITIES OF DEVELOPMENT AND SUSTAINABILITY; AND, INCREASE THE PROGRAMMING AND MANAGEMENT CAPACITIES OF CULTURAL ORGANIZATIONS THROUGH ASSOCIATIVITY, FINANCING NETWORKS THAT GENERATE ECONOMIES OF SCALE FOR ARTISTIC AND CULTURAL CIRCULATION. IT IS ORIENTED TO THE DELIVERY OF FINANCING FOR THE FORMATION AND CONSOLIDATION OF NETWORKS OF CULTURAL ORGANIZATIONS FOR THE JOINT IMPLEMENTATION OF PROGRAMMING, PUBLIC DEVELOPMENT ACTIVITIES AND THE TRANSFER OF CAPACITIES OF THEIR WORK TEAMS. THE TARGET POPULATION CORRESPONDS TO CULTURAL ORGANIZATIONS WITH AND WITHOUT A PROFIT PURPOSE, WHICH ARE PREFERENTIALLY ORIENTED, TO PROVIDE PROGRAMMING, CONTENT AND/OR ARTISTIC PRODUCTS FOR THEIR PUBLIC, AT A MINIMUM FROM A REACH AT A COMMUNAL LEVEL; THEY HAVE A LEGAL PERSONALITY OF PRIVATE LAW. IN ADDITION, THEY ARE ORGANIZATIONS WHOSE WORK IS CARRIED OUT IN A GREATER SCOPE THAN THE COMMUNITY OR NEIGHBORHOOD. THE ORIENTATION TO THE PUBLIC OF THE CULTURAL ORGANIZATIONS AT WHICH PAOCC IS ADDRESSED DETERMINES THAT THESE ARE "INTERMEDIATING" ORGANIZATIONS THAT ACT MOSTLY IN THE FINAL PHASES OF THE CULTURAL CYCLE (DIFFUSION, EXHIBITION, CONSUMPTION AND PARTICIPATION). DURING THIS YEAR 2020, VARIOUS CALLS WILL BE OPENED SO THAT ORGANIZATIONS CAN ACCESS THE FINANCING OF MANAGEMENT PLANS OR ASSOCIATIVE PROJECTS.

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?:

No Information.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$7.206.000.000.-/USD\$9.316.096.-

*Annual Budget.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE STRENGTHENING OF CULTURAL ORGANIZATIONS PROGRAM (FORMER, CULTURAL INTERMEDIATION PROGRAM), AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

No Information.

Type of entity:

Civil Society Organization (CSO)

"RED CULTURA, A PROGRAM THAT SEEKS TO INCREASE CULTURAL PLANNING WITH LOCAL PARTICIPATION."

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE DEPARTMENT OF CULTURAL CITIZENSHIP DEPENDENT OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS.

Website of the policy/measure, if available:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/RED-CULTURA/LINEAS-DE-CONCURSO/](https://www.fondosdecultura.cl/fondos/red-cultura/lineas-de-concurso/)

Describe the main features of the policy/measure:

RED CULTURA IS A PROGRAM DEPLOYED IN ALL THE REGIONS OF CHILE, WHOSE PURPOSE IS TO CONTRIBUTE TO CULTURAL DEVELOPMENT AT THE LOCAL AND NATIONAL LEVEL, FROM DIVERSE CITIZENS, ACTIVE AND INCIDENTING CULTURAL PUBLIC POLICY. THIS OBJECTIVE IS SEARCHED THROUGH THE INSTALLATION OF CULTURAL PARTICIPATION PROCESSES IN THE FIELD OF COMMUNITY ACTIVATION FOR CULTURAL PLANNING, WITH A LAW AND TERRITORIAL APPROACH, POINTING TOWARDS A CULTURAL DEVELOPMENT SENSITIVE TO THE EXISTING COMMUNITY AND DIVERSITY IN THE EXISTING COUNTRY. THE STRATEGY OF THE PROGRAM RELATES TO THE ORGANIZED AND NON-ORGANIZED COMMUNITY, WITH THE LOCAL GOVERNMENTS AND CULTURAL SPACES, SEEKING TO INSTALL CULTURAL PLANNING PROCESSES THROUGH THE ACTIVE AND INCIDENT CULTURAL PARTICIPATION OF THE COMMUNITY. THE INTENTION IS TO WORK ON CULTURAL DEVELOPMENT TRANSFORMING CITIZENSHIP INTO A LEADING, ACTIVE, AND DELIBERATIVE ACTOR IN THE LOCAL CONTEXT. IN SUCH SENSE, RED CULTURA HAS A CYCLE BETWEEN ITS COMPONENTS FOR THE FULFILLMENT OF ITS PURPOSE. - THE COLLABORATIVE PRACTICES COMPONENT WITH TERRITORIES FROM CONTEMPORARY ART HOPES TO ACHIEVE THE ACTIVATION OF CITIZENSHIP, AND ITS CULTURAL PARTICIPATION, WITH THE OBJECTIVE OF RAISING LOCAL CULTURAL CONTENTS THAT ALLOW THE CONVERTING OF THESE CULTURAL PLANNING AND PROCESSES. - THE PLATFORM COMPONENT FOR SUPPORTING COMMUNITY CULTURAL ORGANIZATIONS IS A TRANSVERSAL AND PERMANENT ELEMENT FOR THE PURPOSE OF THE PROGRAM, BECAUSE, TOGETHER AND IN COMPLEMENTATION WITH THE PREVIOUS COMPONENT, IT ALLOWS THE IDENTIFICATION OF COMMUNITY ORGANIZATIONS OF CULTURAL ORGANIZATIONS. CULTURAL PARTICIPATION WITH ITS COMMUNITIES, WHICH LEADS TO ESTABLISH DYNAMICS AND METHODOLOGIES OF PARTICIPATION THAT GET A COLLECTIVE CONSTRUCTION OF LOCAL CULTURAL PLANNING IN THE PARTICIPATORY LOCAL CULTURAL PLANNING COMPONENT. - THE PARTICIPATORY LOCAL CULTURAL PLANNING COMPONENT IS THE FINAL STAGE OF THE PROGRAM CYCLE THAT IS REACHED WHEN MUNICIPALITIES AND CULTURAL SPACES ESTABLISH PLANNING FOR COMMUNITY CULTURAL DEVELOPMENT WITH EFFECTIVE CITIZEN INVOLVEMENT. THIS PARTICIPATION IS RELATED TO MUNICIPAL CULTURE PLANS (PMC) AND CULTURAL SPACES MANAGEMENT PLANS, BOTH TOOLS CO-DESIGNED WITH THE COMMUNITY, WHERE THE CITIZENSHIP, WITH ALL ITS DIVERSITY, INFLUENCES DIRECTLY AND ACTIVELY AT THE COMMUNAL GOVERNMENT AND ACTIVITIES IN THE GOVERNMENT A CULTURAL PLANNING WITH SENSE AND SUSTAINABLE IN THE CONTEXT OF THE LOCAL. BOTH ARE TOOLS IN WHICH THE WORK OF CULTURAL ACTIVATION AND PARTICIPATION IS MATERIALIZED BY MEANS OF A RELATIONAL AND DEMOCRATIC CONSTRUCTION METHODOLOGY.

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?:

BELOW, THE IMPLEMENTATION OF THE 3 COMPONENTS OF THE PROGRAM IS DETAILED IN ACCORDANCE WITH THE ORDER OF IMPLEMENTATION OF ITS PROGRAM CYCLE AND TO THE DATE: - COLLABORATIVE PRACTICES WITH TERRITORIES FROM CONTEMPORARY ART: THIS COMPONENT OPERATES AS A BASAL SYSTEM OF THE PROGRAMMING CYCLE FOR THE ACTIVATION OF THE COMMUNITIES AND RAISING OF CONTENTS, SO THOSE ONES, AS THE AGENTS AND ORGANIZATIONS, WHO WORK WITH ARE IN EFFECTIVE AND INCIDENTAL PART WITH OF THE LOCAL CULTURAL PLANNING. ITS OBJECTIVE IS TO INCREASE CULTURAL PARTICIPATION THROUGH COLLABORATIVE PRACTICES AS A WORK TOOL FROM CONTEMPORARY ART, SEEKING TO ACTIVATE AND DEVELOP LOCAL CONTENT BY THE OWN INHABITANTS OF THE TERRITORIES, TOWARDS TO AN EFFECTIVE PARTICIPATION OF THE COMMUNITIES IN ITS OWN CULTURAL DEVELOPMENT. THE COMPONENT IS MATERIALIZED THROUGH ITS COLLABORATIVE ART RESIDENCES DEVICE, IN WHICH ARTISTS AND/OR ARTISTIC COLLECTIVES ARE CHOSEN THROUGH A PUBLIC CALL TO BE INSTALLED IN DIFFERENT COMMON AND LOCALITIES OF THE WHOLE COUNTRY, DURING A PERIOD OF 3 TO 6 MONTHS, TO DEVELOP A WORKING PROCESS THROUGH A PROJECT WITH THE COMMUNITY, AS WELL AS WITH THE NEIGHBORING POPULATION OR USER TO A CULTURAL SPACE AND/OR CENTER OF ARTISTIC CREATION (CECREA). THESE PROCESSES UNDERSTAND ART AS A PRODUCTION OF COLLECTIVE KNOWLEDGE, REVEAL THE CULTURAL PRODUCTION OWNED BY THE COMMUNITIES THROUGH RESEARCH-CREATION, IN A COMMON METHODOLOGICAL BET. THE POPULATION THAT IS PART OF THE RESIDENCE PROJECTS IS MADE UP OF LOCAL AGENTS AND SOCIAL AND CULTURAL ORGANIZATIONS THAT LIVE IN THE COMMUNES AND LOCALITIES FOCUSED BY EACH SEREMI FOR THE REALIZATION OF RESIDENCES, ACCORDING TO THE INDEX OF PRIORITIZATION PROGRAM CYCLE. THERE ARE THREE WAYS IN WHICH THE DESCRIBED PROJECTS ARE IMPLEMENTED: COLLABORATIVE ART RESIDENCES IN TERRITORIES, COLLABORATIVE ART RESIDENCES IN CULTURAL SPACES, AND COLLABORATIVE ART RESIDENCES IN ART CREATION CENTERS FOR GIRLS, AND YOUNG PEOPLE. TO KNOW THE PROJECTS THAT THE COLLABORATIVE ART RESIDENCES CARRY OUT ANNUALLY, YOU CAN REVIEW THE ONLINE BOOK: [HTTP://BITACORARESIDENCIAS.CULTURA.GOB.CL/](http://bitacoraresidencias.cultura.gob.cl/). - SUPPORT PLATFORM FOR COMMUNITY CULTURAL ORGANIZATIONS: THE COMPONENT IS A TRANSVERSAL AND PERMANENT PLATFORM OF THE CULTURE NETWORK PROGRAM AND ITS CYCLE, WHOSE OBJECTIVE IS THE ASSOCIATIVE STRENGTHENING WITH AND BETWEEN A CULTURAL ORGANIZATIONS THAT ARE RESPONSIBLE FOR CULTURAL ORGANIZATIONS IN CULTURAL COMMUNITY. THE PURPOSE IS TO BE COOPERATIVELY LINKED WITH THESE ORGANIZATIONS, SUPPORTING THE TERRITORIAL WORK OF PARTICIPATION AND LOCAL GOVERNANCE SO THAT THEY IMPACT EFFECTIVELY IN THE CULTURAL PLANNING OF THEIR COMMUNITIES. THE LINK IS SEARCHED BETWEEN THEM, AND THE PEOPLE WHO WORK WITH, AND WITH THE LOCAL CULTURAL CONTENT THAT THEY ADDRESS. TO DO THIS, THE COMPONENT FINANCES AT LEAST 33 MEETING SPACES FOR COMMUNITY CULTURAL TRAINING AT THE REGIONAL AND NATIONAL LEVEL, AS WELL AS REGIONAL OCC TABLES, AS STRUCTURES FOR ADVOCACY, WHERE WORK PLANS ARE DESIGNED, BASED ON BUDGETS BASED ON PARTIES BUDGETARY ALLOCATIONS DESIGNATED FOR EACH REGION. RED CULTURA CARRIES OUT THESE PROCESSES TO STRENGTHEN, CHARACTERIZE, REGISTER AND LINK THE DIFFERENT OCC EXISTING IN THE COUNTRY, AND CONTEMPLATES FINANCING TO DEVELOP STRENGTHENING ACTIVITIES THROUGH THE CALL FOR THE FINANCING OF COMMITTEE INITIATIVE INITIATIVES. OF ACTION: STRENGTHENING OF NETWORKS

AND EXCHANGE OF KNOWLEDGE. WITH THIS CALL, AT LEAST 40 INITIATIVES THAT SEEK TO PROMOTE THE CULTURAL PARTICIPATION OF THEIR COMMUNITY AND WORK WITH THE ORGANIZATIONS THAT MAKE PART OF THIS LINKAGE PLATFORM ARE FINANCED WITH THIS CALL. THE COMPONENT ALSO HAS THE AGREEMENT WITH THE INTERGOVERNMENTAL PROGRAM IBERCULTURA VIVA Y COMUNITARIA, THE PURPOSE OF WHICH IS TO CONSTITUTE AN INSTANCE OF TECHNICAL AND FINANCIAL COOPERATION DIRECTED TO STRENGTHENING THE IBERCULTURA-BASED COMMUNITY-BASED IBERIAN CULTURAL POLICIES. ONE OF THE OBJECTIVES OF IBERCULTURA IS TO RAISE AWARENESS ABOUT THE DIFFERENT FORMS OF SOCIAL COEXISTENCE AND THE IMPORTANCE OF THEIR CULTURAL MANIFESTATIONS, AS WELL AS TO STRENGTHEN THE MANAGEMENT CAPACITIES AND THE NETWORKING OF THE COMMUNITY ORGANIZATIONS OF THE CULTURAL AND ORIGINAL BASES THE IMPROVEMENT IN THE DEVELOPMENT OF ITS INITIATIVES AND ITS PARTICIPATION IN THE MANAGEMENT MODELS OF CULTURAL POLICIES. CURRENTLY, PARTICIPATING IN IBERCULTURA: ARGENTINA, CHILE, BRAZIL, COSTA RICA, ECUADOR, EL SALVADOR, SPAIN AND GUATEMALA. THE WORK THAT IBERCULTURA VIVA DOES CAN BE SEEN ON ITS WEB PLATFORM [HTTP://IBERCULTURAVIVA.ORG](http://IBERCULTURAVIVA.ORG) - PARTICIPATORY LOCAL CULTURAL PLANNING: THE PARTICIPATORY LOCAL CULTURAL PLANNING COMPONENT IS CONSTITUTED AS THE END OF THE CULTURA NETWORK PROGRAMMING CYCLE. FOR THEIR ACTIVATION, IT CONSIDERS CULTURAL PARTICIPATION STRATEGIES THROUGH A PROCESS INSTALLED IN THE COMMUNITIES BY THE OTHER COMPONENTS OF THE PROGRAM. ITS OBJECTIVE IS TO DEVELOP A PERMANENT CO-CONSTRUCTION WORK OF CULTURAL PLANNING AND ITS MANAGEMENT TOOLS, BETWEEN THE ORGANIZED AND NON-ORGANIZED COMMUNITY, AND THE LOCAL GOVERNMENTS AND CULTURAL SPACES. ITS ACTION IS MATERIALIZED IN THE FINANCING FOR THE PREPARATION OF MUNICIPAL CULTURE PLANS (PMC) AND MANAGEMENT PLANS (PG) DEVELOPED PARTICIPATORY WITH THE COMMUNITY, THROUGH CO-DESIGN METHODOLOGIES. THIS INCLUDES THE FINANCING OF SUSTAINABILITY STRATEGIES OF THE PMC TO BE INTEGRATED IN THE COMMUNAL DEVELOPMENT PLAN (PLADECO), IN THIS WAY ACHIEVING AUTONOMY BY THE MUNICIPALITIES IN THEIR USE AND MANAGEMENT OF THE SAME, AS WELL AS IN ITS PERMANENT LINKAGE CONTEXT WITH ITS TERRITORY. THE COMMUNES IN WHICH THE PMC ARE DESIGNED, OR UPDATED, ARE SELECTED BY EACH SEREMI ACCORDING TO THE RESULTS OF THE PROGRAM PRIORITY INDEX. ALSO, THROUGH THE COMPONENT, A WORKING PLATFORM BETWEEN CULTURAL SPACES, CALLED A NETWORK OF CULTURAL SPACES, IS FINANCED, WHICH PROVIDES FOR AN EXCHANGE AND COLLECTIVE WORK THAT ALLOWS THE DEVELOPMENT AND IMPROVEMENT OF THESE COMMUNITY STRATEGIES AND ITS COMMUNITY STRATEGIES IN VERSIONS. PUBLIC DEVELOPMENT IN CONTEXT WITH THE REALITY AND LOCAL CULTURAL IDENTITIES. TO DO THIS, AN ANNUAL PUBLIC CALL IS MADE IN WHICH MUNICIPAL CULTURAL SPACES AND/OR MUNICIPAL CULTURAL CORPORATIONS APPLY, TO RAISE CO-PROGRAMMING PROJECTS WITH THE COMMUNITY, AS WELL AS THE INSTALLATION OF CAPACITIES TO STRENGTHEN THE SPACES PROCESS. ON THE OTHER HAND, REGIONAL MEETINGS OF THIS NETWORK ARE HELD, IN WHICH JOINT WORK PLANS AND TRAININGS ARE RAISED, AND THEY MEET ONCE A YEAR IN A NATIONAL MEETING BETWEEN REPRESENTATIVES OF ALL REGIONAL NETWORKS, WITH THE PURPOSE OF EXCHANGE AND ACHIEVEMENTS, IN LOOKING TO BE A COUNTERPART OF ITS RESPECTIVE REGIONAL GOVERNMENTS FOR A SUSTAINABLE FINANCING OF ITS MANAGERMENTS.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$3.212.527.000.-/ USD\$4.153.235.-

*ANNUAL BUDGET.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT - MIDESO IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "RED CULTURA PROGRAM", AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

COMMUNITY CULTURAL ORGANIZATIONS; MUNICIPAL CULTURAL CORPORATIONS OR MUNICIPAL CULTURAL FOUNDATIONS.

Type of entity:

Civil Society Organization (CSO)

"COVERAGE OF CULTURAL INFRASTRUCTURE OF THE COUNTRY, SPACE FOR CITIZEN ENCOUNTER AND EXERCISE".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE CULTURAL INFRASTRUCTURE UNIT.

Website of the policy/measure, if available:

<https://www.fondosdecultura.cl/fondos/fondo-infraestructura/lineas-de-concurso/>

Describe the main features of the policy/measure:

THE "PUBLIC AND/OR PRIVATE CULTURAL INFRASTRUCTURE FINANCING PROGRAM" HAS THE OBJECTIVE TO INCREASE THE COVERAGE OF CULTURAL INFRASTRUCTURE IN THE COUNTRY, SUPPORTING NON-PROFIT PRIVATE CULTURAL ORGANIZATIONS AND THE MUNICIPALITY PROJECT FOR THE FINANCIAL ASSETS, ARCHITECTURE AND SPECIALTIES, AND THE EXECUTION OF CULTURAL INFRASTRUCTURE CONSTRUCTION AND/OR HABILITATION PROJECTS, THEIR SUSTAINABILITY OVER TIME MUST BE ENSURED. MUNICIPALITIES AND PRIVATE NON-PROFIT CULTURAL ORGANIZATIONS, CONSTITUTED AS LEGAL PERSONS OF PRIVATE LAW, MAY APPLY TO THIS CALL. - LINE 1 OF ARCHITECTURE DESIGN AND SPECIALTIES: CORRESPONDS TO ARCHITECTURE DESIGN AND ALL THE ASSOCIATED SPECIALTIES OF CULTURAL INFRASTRUCTURE PROJECTS, SUCH AS NEW WORK PROJECTS (CONSTRUCTION) AND/OR UPGRADING (EXTENSION) AND/OR IMPROVEMENT. - LINE 2 OF CONSTRUCTION PROJECTS AND/OR HABILITATION AND/OR EXTENSION AND/OR IMPROVEMENT OF CULTURAL INFRASTRUCTURE: CORRESPONDS TO THE EXECUTION OF WORKS FOR CONSTRUCTION AND/OR HABILITATION. THE HABILITATION MAY CONTEMPLATE THE EXTENSION AND/OR IMPROVEMENT FOR FIXED CULTURAL INFRASTRUCTURES. THE PROJECTS SUBMITTED TO THIS LINE MUST HAVE AN ARCHITECTURE DESIGN AND SPECIALTIES.

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?:

IF THERE IS NO FORMAL EVALUATION OF THIS MEASURE, IT IS INTERESTING TO OBSERVE THE RESULTS OF THE "CULTURAL, PUBLIC AND PRIVATE INFRASTRUCTURE CATASTRO" PREPARED IN 2017 BY THE FORMER NATIONAL COUNCIL OF CULTURE AND ARTS - CNCA (TODAY, MINCAP). A PRECEDENT TO THIS WORK, THERE WAS IN THE YEAR 2015, WHEN THE CNCA TOGETHER WITH THE FORMER DIRECTORATE OF LIBRARIES, ARCHIVES AND MUSEUMS – DIBAM (TODAY, NATIONAL CULTURAL HERITAGE SERVICE - SNPC), THE COUNCIL OF NATIONAL MONUMENTS - CMN AND GENDARMERÍA DE CHILE, CARRIED OUT THE FIRST GREAT NATIONAL CATASTRO OF PUBLIC AND PRIVATE CULTURAL INFRASTRUCTURE. A LARGE-SCALE EXERCISE OF MAPPING AND VISIBILIZATION OF THIS NETWORK OF SPACES PRESENT IN OUR TERRITORY. THIS PUBLICATION OF THE YEAR 2017, INCLUDES A BROAD ANALYSIS OF THE RESULTS THAT APPEAR FROM THE CATASTRO. IT IS A DOCUMENT CONTAINING THE DIAGNOSTICS, CONCLUSIONS AND CHALLENGES REVEALED BY THIS CATASTRAL EXERCISE AT REGIONAL AND COMMUNAL LEVEL. A REFLECTIVE EFFORT THAT IS INTENDED TO CONTRIBUTE TO THE CONSTRUCTION OF A SYSTEMIC VIEW ON THE CULTURAL INFRASTRUCTURE IN CHILE, CONSTITUTING IT AS A TECHNICAL TOOL, DIRECTED TO THE TEAMS IN CHARGE OF THE PUBLIC AND PRIVATE CULTURE BUT ALSO TO THE LOCAL GOVERNMENTS, MUNICIPAL MAYORS AND MUNICIPAL

COUNCIL. AVAILABLE AT: [HTTPS://WWW.CULTURA.GOB.CL/WP-CONTENT/UPLOADS/2017/04/CATASTRO-INFRAESTRUCTURA-PUBLICA-PRIVADA.PDF](https://www.cultura.gob.cl/wp-content/uploads/2017/04/CATASTRO-INFRAESTRUCTURA-PUBLICA-PRIVADA.PDF)

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$3.078.000.000.-/USD\$3.979.829.-

*ANNUAL BUDGET.

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

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

No Information.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), NON-PROFIT PRIVATE CULTURAL ORGANIZATIONS AND MUNICIPALITIES.

Type of entity:

Civil Society Organization (CSO)

“PREPARATION OF A FIRST PARTICIPATORY PUBLIC ACCOUNT OF A MINISTERIAL NATURE”.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/CUENTAPUBLICA/WP-CONTENT/UPLOADS/SITES/28/2019/07/INFORME_CPP_MINCAP_2018-2019.PDF](https://www.cultura.gob.cl/cuentapublica/wp-content/uploads/sites/28/2019/07/informe_cpp_minicap_2018-2019.pdf)

Describe the main features of the policy/measure:

THE CITIZEN PARTICIPATION MECHANISM CALLED "PARTICIPATORY PUBLIC ACCOUNT" IS ESTABLISHED IN LAW NO. 20.500 OF 2011, ON "ASSOCIATIONS AND CITIZEN PARTICIPATION IN PUBLIC MANAGEMENT". IT IS A PROCESS THAT PROVIDES SPACES FOR DIALOGUE AND EXCHANGE OF OPINIONS BETWEEN THE INSTITUTIONS, THEIR RESPECTIVE AUTHORITIES AND THE COMMUNITY, WITH THE PURPOSE OF PUBLICIZING THE MANAGEMENT TO SUBSEQUENTLY EVALUATE IT, PROMOTE TRANSPARENCY, GENERATE CONDITIONS OF TRUST AND GUARANTEE THE EXERCISE OF CITIZEN CONTROL OVER PUBLIC ADMINISTRATION. DURING THESE INSTANCES THERE IS THE POSSIBILITY OF FORMULATING QUESTIONS AND COMMENTS, WHICH MUST BE OFFICIALLY ANSWERED; CITIZEN CONTROL AND CO-RESPONSIBILITY IS ALSO PROMOTED, GUARANTEEING STANDARDS OF TRANSPARENCY AND PUBLIC PROBITY IN ACCORDANCE WITH LAW NO. 20,880 ON "PROBITY IN PUBLIC FUNCTION AND PREVENTION OF CONFLICTS OF INTEREST". ALONG THESE LINES, SAID LAW ALSO CONSIDERS THE PARTICIPATION OF THE COUNCIL OF CIVIL SOCIETY AS AN INSTITUTIONAL INSTANCE, DESTINED TO PRESENT OBSERVATIONS TO THE PUBLIC ACCOUNT DOCUMENT, REGULATING THE FORM AND TERMS. MINCAP HAS THIS COUNCIL BY PROVISION OF LAW NO. 21,045, WHICH ESTABLISHES THE NATIONAL COUNCIL OF CULTURES, ARTS AND HERITAGE AND ASSIGNS IT IN TURN THE QUALITY OF COUNCIL OF CIVIL SOCIETY. THE STRUCTURE OF THE PARTICIPATORY PUBLIC ACCOUNT 2018-2019 OF MINCAP CONSIDERED 5 AXES OF REPORTABILITY, WHICH, IN TURN, CORRESPOND TO THE OBJECTIVES THAT GUIDE THE ACTIONS OF THE INSTITUTION IN THE LONG TERM. THESE ARE: "DECENTRALIZATION AND CITIZEN PARTICIPATION", "ART AND CREATIVITY IN EDUCATION", "CREATION AND CREATIVE FREEDOM FOR ARTISTS", "ENHANCEMENT OF HERITAGE" AND "INSTALLATION OF THE NEW MINISTRY OF CULTURES, ARTS AND HERITAGE".

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 ACTIVITY THAT TOOK PLACE IN MAY 2019 WAS ATTENDED BY NATIONAL AND REGIONAL AUTHORITIES, LED BY THE MINISTER OF CULTURES, ARTS AND HERITAGE, CONSUELO VALDÉS CHADWICK. 172 PEOPLE PARTICIPATED IN THE EXHIBITION PHASE OF THE ACTIVITY, WHERE JUST OVER A THIRD DECLARED TO LIVE IN THE COMMUNE OF CASABLANCA (34%), WHERE THE ACTIVITY WAS LOCATED; 26% IN VALPARAÍSO AND VIÑA DEL MAR. SEEN AS A WHOLE, VALPARAÍSO REGION ACCOUNTS FOR 60% OF ATTENDANCE AT THE ACTIVITY. IN RELATION TO OTHER REGIONS OF THE COUNTRY, IT IS RELEVANT TO SAY THAT THE SECOND WITH THE LARGEST PRESENCE WAS THE METROPOLITAN, IN PARTICULAR THE COMMUNE OF SANTIAGO, WITH 15%. REGARDING THE COMPOSITION OF THE TOTAL ATTENDEES ACCORDING TO SEX, 44% CORRESPONDED TO MEN AND

56% TO WOMEN. WHEN ANALYZING PARTICIPATION ACCORDING TO BELONGING TO INSTITUTIONS OR ORGANIZATIONS, IT IS OBSERVED THAT 42% WORK IN THE PUBLIC SECTOR, COUNTING 57 MINCAP OFFICIALS AMONG THEM. ON THE OTHER HAND, 37% OF THE TOTAL PARTICIPANTS DECLARE THAT THEY BELONG TO INSTITUTIONS AND CIVIL SOCIETY ORGANIZATIONS, WHILE 21% DO NOT BELONG OR DO NOT DECLARE. SIMILARLY, 53% OF THOSE ATTENDING DO NOT PARTICIPATE IN CULTURAL ORGANIZATIONS, IN CONTRAST TO 28% WHO DO, WHILE THE REMAINING 19% DO NOT SPECIFY IT. IN THE FACE-TO-FACE ACTIVITY AFTER MINISTER CONSUELO VALDÉS'S PRESENTATION, ROUNDTABLES WERE HELD, IN WHICH 54 PEOPLE PARTICIPATED, OF WHICH 67% WERE WOMEN AND 33% MEN. AS CAN BE SEEN IN GRAPH 4, THE TABLE THAT AROUSED THE MOST INTEREST WAS THAT OF "VALUE ENHANCEMENT OF ASSETS", WHICH COMPRISED 41% OF THE TOTAL NUMBER OF PARTICIPANTS; THE ROUND TABLE "DECENTRALIZATION OF CULTURE, ARTS AND HERITAGE" CONCENTRATED 20%; "ART AND CREATIVITY IN EDUCATION" 19%, THE "CULTURAL PARTICIPATION" TABLE AT 13% AND, FINALLY, THE "CREATION AND CREATIVE FREEDOM" TABLE, WHICH BROUGHT TOGETHER 7% OF THOSE WHO ATTENDED THE ACTIVITY. ADDITIONALLY, IT IS RELEVANT TO NOTE THAT THE EXPOSITORY PHASE OF THE PARTICIPATORY PUBLIC ACCOUNT 2018-2019 WAS FOLLOWED BY 647 USERS THROUGH STREAMING. IN THE "PARTICIPATORY PUBLIC ACCOUNT REPORT 2018-2019", A COMPLETE AND DETAILED SYNTHESIS OF THE PUBLIC ACCOUNT OF MINCAP, MADE BY MINISTER CONSUELO VALDÉS, IS OFFERED. THROUGH THIS DOCUMENT, THE INSTITUTION RESPONDS TO THE COMMITMENT ESTABLISHED WITH THE PARTICIPATING PEOPLE, BOTH IN PRESENCE AND VIRTUAL WAYS, REFERRING TO THE RETURN AND ANSWERING YOUR COMMENTS AND QUESTIONS. AVAILABLE IN: [HTTPS://WWW.CULTURA.GOB.CL/CUENTAPUBLICA/WP-CONTENT/UPLOADS/SITES/28/2019/07/INFORME_CPP_MINCAP_2018-2019.PDF](https://www.cultura.gob.cl/cuentapublica/wp-content/uploads/sites/28/2019/07/INFORME_CPP_MINCAP_2018-2019.PDF).

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

IF THERE IS NO FORMAL EVALUATION OF THESE PROCESSES OF PREPARING THE PUBLIC ACCOUNT, IT IS IMPORTANT TO MENTION THAT FOR THE PERIODS 2016 AND 2017, THE FORMER CNCA (TODAY, MINCAP) WAS AWARDED BY THE DIVISION OF SOCIAL ORGANIZATIONS DEPENDENT OF THE SEGEOB, THANKS TO ITS EXCELLENT PERFORMANCE OF THE PARTICIPATORY PUBLIC ACCOUNT PROCESS, WHICH INVOLVES A PROCESS THAT PROVIDES INSTRUMENTS AND DIALOGUES IN SPACES OF DIALOGUE INSTRUMENTS ITS RESPECTIVE AUTHORITIES ,AND THE COMMUNITY, WITH THE PURPOSE OF MAKING KNOWLEDGE OF THE MANAGEMENT, TO LATER EVALUATE IT AND GUARANTEE THE EXERCISE OF THE CITIZEN CONTROL OVER THE PUBLIC ADMINISTRATION.

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

NO INFORMATION

Type of entity:

Private 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 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:

"PROGRAM FOR THE INTERNATIONALIZATION OF CHILEAN ARTS: CHILE IN THE WORLD".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP); THROUGH THE INTERNATIONAL AFFAIRS UNIT DEPENDENT OF THE MINISTERIAL CABINET.

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/INTERNACIONAL/UNIDAD-INTERNACIONAL/](https://www.cultura.gob.cl/internacional/unidad-internacional/)

Describe the main features of the policy/measure:

THE MAIN OBJECTIVE OF THE "CHILE IN THE WORLD PROGRAM" IS TO ENSURE TO CREATORS AND PROFESSIONALS THE CIRCULATION IN FOREIGN MARKETS AND CIRCUITS IN THE ARTISTIC-CULTURAL FIELD OF CHILE, AS WELL AS THEIR GOODS AND SERVICES, THUS OBTAINING AN INTERNATIONAL EXPERIENCE THAT BENEFITS THEIR DEVELOPMENT AND ITS SECTOR. THE STRATEGY AIMS TO TRANSFORM THE ISOLATED PARTICIPATION OF ARTISTS INTO A COUNTRY PARTICIPATION, WHICH IS ACHIEVED, ENSURING THE PARTICIPATION AND STRENGTHENING THE VISIBILITY OF CREATORS, THROUGH INTER-INSTITUTIONAL WORK, AND PROJECTING THEMSELVES TO INTERNATIONAL CIRCUITS OF EXCELLENCE, PAVING THE WAY FOR THEM, THROUGH THE CIRCULATION OF NATIONAL ARTISTS ON HIGH VISIBILITY STAGES. UNDERSTANDING INTERNATIONALIZATION AS A PROCESS, NOT LIMITED TO THE END OF PARTICIPATION IN INTERNATIONAL SCENARIOS BUT TO AN EXCHANGE OF EXPERIENCES THAT INSTALL INTERNATIONALIZATION TOOLS. THE PROGRAM HAS 4 LINES OF ACTION: INFORMATION MANAGEMENT, DISSEMINATION AND CIRCULATION, TRAINING AND EXCHANGE, AND RECOVERY AND ENHANCEMENT OF THE CHILEAN ARTISTIC HERITAGE DEVELOPED ABROAD. IN TURN, THE OBJECTIVES OF THE PROGRAM FOR INTERNATIONALIZATION ARE: MANAGE PARTNERSHIPS WITH STRATEGIC INTERNATIONAL SPACES AND CIRCUITS FOR CHILEAN PARTICIPATION, MANAGE AND SUPPORT INSTANCES FOR INTERNATIONAL PROGRAMMERS TO GET TO KNOW CHILEAN PRODUCTION (EG PROGRAMMERS WEEK, SENDING PORTFOLIOS, CATALOGS) , ENSURE AND ACCOMPANY THE PRESENCE IN STRATEGIC AND EMBLEMATIC SPACES OF EACH SECTOR (EG: BIENNIALS, CONTESTS, FAIRS), SYSTEMATIZE AND DISSEMINATE KNOWLEDGE: STUDIES, IDENTIFICATION OF STRATEGIC CIRCUITS, COMMUNICATIONAL, LEGAL, LOGISTICS ADVICE, ETC. AND, FOLLOW, MONITOR AND EVALUATE THE EXPERIENCE QUALITATIVELY AND QUANTITATIVELY.

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?:

WITHIN THE FRAMEWORK OF THIS PROGRAM, WE CAN HIGHLIGHT THE SUSTAINED WORK THAT HAS BEEN DEVELOPED AROUND THE PARTICIPATION OF OUR COUNTRY IN THE VENICE ART BIENNALE IN RECENT YEARS. MANAGEMENT THAT SHOWS THE SUCCESS OF COLLABORATIVE WORK AND THE WILL OF STATE INSTITUTIONS AND THE PRIVATE SECTOR. AMONG OTHER RELEVANT ACTIONS, WE CAN MENTION THAT IN MAY 2018 CHILE INAUGURATED ITS STAND IN THE XVI VERSION OF THE VENICE ARCHITECTURE BIENNALE, WITH THE PROJECT "STADIUM" BY THE ARCHITECT ALEJANDRA CELEDÓN, WHO FOCUSED HER WORK ON AN INVESTIGATION ON RHETORIC AND HOUSING POLICIES IN THE EIGHTIES, IN THE NATIONAL TERRITORY. IN JUNE 2018, THE CURATORIAL PROJECT THAT REPRESENTED CHILE AT THE 2019 VENICE ART BIENNALE, "ALTERED VIEWS", BY THE CHILEAN ARTIST VOLUSPA JARPA WAS ANNOUNCED WITH THE CURATORSHIP OF THE SPANISH AGUSTÍN PÉREZ RUBIO. IN THE AREA OF PERFORMING ARTS, THE PARTICIPATION OF A CHILEAN DELEGATION IN THE EDINBURGH FRINGE FESTIVAL STANDS OUT, WITH THE AIM TO PROMOTE THE INSTALLATION OF OUR COUNTRY IN FUTURE VERSIONS OF THIS MEETING. AT THE SAME TIME, A CHILEAN DELEGATION,

FROM TEN DIFFERENT PLATFORMS AND COLLABORATIVE PROJECTS FROM THE REGIONS OF BIOBÍO, LOS RÍOS, LOS LAGOS, VALPARAÍSO AND METROPOLITANA, PARTICIPATED IN THE TANZMESSE INTERNATIONAL DANCE FAIR, IN DÜSSELDORF, GERMANY. CHILE WAS ALSO THE FIRST LATIN AMERICAN COUNTRY TO BE A SPECIAL GUEST OF THE LANDSKRONA FOTO FESTIVAL 2018, IN SWEDEN. DURING THIS PERIOD, THE EXHIBITION OF WORKS BY CHILEAN ARTISTS WAS ALSO MANAGED AT ARS ELECTRÓNICA, A FESTIVAL DEDICATED TO ELECTRONIC ART AND MEDIA THEORY, WHICH HAS BEEN HELD ANNUALLY SINCE 1979 IN LINZ, AUSTRIA. THE MINISTRY ALSO SUPPORTED THE PARTICIPATION OF CHILEAN ARTISTS IN RADICAL WOMEN SAN PABLO. WITHIN THE FRAMEWORK OF THIS MEETING, THE ARTISTS PAZ ERRÁZURIZ AND CECILIA VICUÑA GAVE A TALK AT THE PINACOTECA IN SAO PAULO, AND THE ARTISTS JANET TORO AND EUGENIA VARGAS PRESENTED A PERFORMANCE AT THE MUSEUM OF ART IN THE SAME CITY. BY 2020, AND IN THE MIDST OF THE HEALTH CRISIS, WE CAN MENTION AS A RELEVANT MILESTONE THE PARTICIPATION OF CHILE IN THE ARS ELECTRÓNICA FESTIVAL, AN INSTANCE THAT SEEKS TO BE ABLE TO IMPROVE ARTISTS AND INSTITUTIONS WORKING AT THE CITIES OF ARS ELECTRÓNICA, AT THE INTERNATIONAL FIELD AND DIGITAL CULTURE, LOOKING FOR NEW SPACES FOR DIFFUSION, MEETING AND DEBATE. THIS YEAR'S THEME WAS TITLED "IN THE GARDENS OF KEPLER - A GLOBAL JOURNEY MAPPING THE NEW WORLD" AND INVITED YOU TO REFLECT AND WORK ON CONCEPTS SUCH AS AUTONOMY, DEMOCRACY, ECOLOGY, TECHNOLOGY, REALITY, UNCERTAINTY. DUE TO THE GLOBAL COVID-19 PANDEMIC, THE CHILEAN PARTICIPATION IN THE FESTIVAL WAS HELD IN THE ONLINE MODE, WHERE INSTITUTIONS AND MEDIAL ARTISTS PRESENTED ARS ELECTRONICA GARDEN CHILE (THE CHILEAN GARDEN IN ARS ELECTRÓNICA). THERE WERE 5 VIRTUAL "GARDENS" THAT FUNCTIONED AS LOCAL VENUES FOR THE FESTIVAL, OPENING FROM CHILE TO THE WORLD THROUGH INSTITUTIONS SPECIALIZED IN MEDIAL ARTS, TO A GLOBAL NETWORK OF AUDIENCE, AND PARTICIPATION, TO PRESENT THEIR WORKS, INTERNATIONAL ARCHIVES AND PROJECTS. IN ADDITION TO PROPOSING A PARTICIPATORY PROGRAM OF ACTIVITIES, EACH INSTITUTION INVITED ARTISTS AND EXPERTS TO EXHIBIT A WORK THAT WAS PART OF THE PROGRAM AND OFFICIAL CATALOG OF THE FESTIVAL, AND SPREAD ON DIFFERENT OPEN BROADCAST CHANNELS. THIS YEAR, VERSION NUMBER 41 OF THE FESTIVAL WAS REMOTE AND THROUGH DIGITAL PLATFORMS, WHICH REPRESENTED AN INTERESTING CHALLENGE IN THE CONTEXT OF THE PANDEMIC. IT WAS ALSO IMPORTANT THE FACT THAT 5 OF THE WINNING ORGANIZATIONS, THERE ARE 2 THAT ARE FROM DIFFERENT REGIONS TO THE METROPOLITAN, THE AUSTRAL UNIVERSITY AND THE UNIVERSITY OF VALPARAISO, WHICH NOT ONLY EMPOWERS THE PROGRAM WITH DIFFERENT VIEWS, BUT BECAUSE IT ALSO ENGAGES US TO THE PRODUCTION OF ART AND KNOWLEDGE FROM THE UNIVERSITY WORLD. THE COORDINATOR OF THE CULTURE SECTOR OF OREALC/UNESCO - SANTIAGO, NICOLAS DEL VALLE, INDICATED THAT THIS TYPE OF INITIATIVES ARE THE EXPRESSION OF THE EFFORTS TO OPEN AN AGENDA ON CREATIVITY AND INNOVATION THAT LINKS THE SECTORS OF CULTURE AND SCIENCE THAT LOOKS TO A SUSTAINABLE FUTURE.

Financial resources allocated to the policy/measure in USD:

BUDGET 2019*: CLP\$473.600.000.-/USD\$607.514.-

*Annual Budget.

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

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

NO INFORMATION.

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

EXPORT PROMOTION DIRECTORATE (PROCHILE); DIRECTORATE OF CULTURAL AFFAIRS (DIRAC); AND, IMAGEN DE CHILE FOUNDATION.

Type of entity:

Public Sector

“CHEC, THE FIRST CREATIVE ECONOMY MARKET IN THE COUNTRY PRODUCT OF A PUBLIC-PRIVATE ALLIANCE”.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP); THROUGH THE EXECUTIVE SECRETARIAT OF CREATIVE ECONOMY DEPENDENT OF THE UNDERSECRETARIAT OF CULTURES, AND ARTS, AND CHAMBER OF COMMERCE OF SANTIAGO (CCS).

Website of the policy/measure, if available:

[HTTP://WWW.MERCADOCHEC.CL/](http://www.mercadochec.cl/)

Describe the main features of the policy/measure:

THE SANTIAGO CHAMBER OF COMMERCE (CCS) AND THE FORMER CNCA (CURRENT, MINCAP), SIGNED AN AGREEMENT TO PROMOTE THE DEVELOPMENT OF THE SECTOR, IN WHICH CONTEXT THEY HAVE LAUNCHED A PUBLIC-PRIVATE ALLIANCE FRAMED IN THE "NATIONAL PLAN FOR THE PROMOTION OF THE CREATIVE ECONOMY". THIS PLAN SEEKS TO PROMOTE THE SUSTAINABLE DEVELOPMENT OF CREATIVE VENTURES, PROMOTE INTERSECTORAL SYNERGIES AND INCREASE PROFESSIONALIZATION RATES TO CONTRIBUTE TO THE ECONOMIC DEVELOPMENT AND KNOWLEDGE AND INNOVATION OF THE COUNTRY, PRIORITIZING OUR IDENTITY AND CULTURAL DIVERSITY. THE GENERAL OBJECTIVE OF THIS INITIATIVE IS TO PROMOTE THE SUSTAINABILITY OF THE CREATIVE ECOSYSTEM THROUGH THE MEETING AND EXCHANGE BETWEEN AGENTS OF THE CREATIVE SECTOR AND THE TRADITIONAL SECTOR, EXPANDING THE OPPORTUNITIES OF ARTISTS/CREATORS, AND HIGHLIGHTING THE ROLE THAT THE CREATIVE ARTISTIC SECTOR HAS FOR INNOVATION. THROUGH THESE MARKETS, PARTICIPANTS CAN MAKE MEANINGFUL LINKS WITH OTHER AGENTS OF THE CREATIVE ECOSYSTEM. IN A CONTEXT OF GREAT SOCIAL, ECONOMIC AND CULTURAL TRANSFORMATIONS, WE HAVE THE CHALLENGE AND THE RESPONSIBILITY TO FAVOR INSTANCES OF COLLABORATION AND INNOVATION THAT FACILITATE THE EQUITABLE DEVELOPMENT OF OUR COUNTRY. THE PUBLIC-PRIVATE ALLIANCE IN WHICH THIS MARKET IS FRAMED IS AN INTERESTING SHOWCASE AND OPPORTUNITY FOR OUR PROFESSIONALS AND CREATORS, AND IS ONE OF THE RELEVANT AXES OF THE "NATIONAL PLAN FOR THE PROMOTION OF THE CREATIVE ECONOMY".

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 ITS FIRST VERSION IN 2017, THE CHEC MARKET CREATED A BUSINESS AND NETWORKING SPACE IN WHICH NEW OPPORTUNITIES WERE PRESENTED TO IMPROVE THE COMPETITIVENESS, PRODUCTIVITY AND POSITIONING OF PRIVATE COMPANIES, AND OTHER ORGANIZATIONS THAT REQUIRE THE SERVICES AND PRODUCTS THEY PROVIDE. CREATIVE INDUSTRIES. BUSINESS CONFERENCES, PITCH, LIVE PRESENTATIONS, NETWORKING SESSIONS AND TALKS WERE ALSO HELD THAT AIMED AT COLLABORATION AND LINKAGE BETWEEN THE DIFFERENT SECTORS. IN 2018, 243 PROJECTS WERE SUBMITTED, 31% MORE THAN IN 2017. 1,343 MEETINGS WERE SCHEDULED, OF WHICH AN ESTIMATED 1,100 WERE HELD. OF THE TOTAL NUMBER OF SCHEDULED MEETINGS (1,343), 31% CORRESPOND TO SELF-CONVENED MEETINGS, THAT IS, PLANNED BY THE PLATFORM USERS THEMSELVES. MOST OF THE RESPONDENTS (45%) INDICATED THAT THEY HELD BETWEEN 5 AND 10 MEETINGS DURING THE TWO DAYS OF THE CHEC. AT THE END OF THE 2018 VERSION, THE

PARTICIPANTS DECLARED THAT THEY HAD CONCLUDED COMMERCIAL AGREEMENTS WITH COMPANIES SUCH AS CDF, LEVI'S, BANCO ESTADO, CODELCO TECH, SANTIAGO BUSINESS DEVELOPMENT CENTER, BRITISH CHILEAN CHAMBER OF COMMERCE AND VEGETAL COLOR. BY 2019, THE ORGANIZATION PROPOSED TO PROMOTE THE SUSTAINABILITY OF THE CREATIVE ECOSYSTEM THROUGH THE MEETING AND EXCHANGE BETWEEN AGENTS OF THE CREATIVE SECTOR AND THE TRADITIONAL SECTOR, EXPANDING THE OPPORTUNITIES OF ARTISTS/CREATORS AND HIGHLIGHTING THE ROLE THAT THE CREATIVE ARTISTIC SECTOR HAS FOR INNOVATION, MUNICIPAL INSTITUTIONS AND/OR COMPANIES FROM VARIOUS PRODUCTIVE SECTORS. THIS LATEST VERSION OF THE CHEC MARKET WAS INAUGURATED BY CLAUDIA GUTIÉRREZ, HEAD OF THE DEPARTMENT OF PROMOTION OF CULTURE AND ARTS OF THE MINCAP, AND FELIPE MELLA, DIRECTOR OF THE GAM CENTER, WHO HIGHLIGHTED THE EVOLUTION THAT THIS MEETING HAS EXPERIENCED FROM ITS BEGINNINGS TO THIS III VERSION, WITH A GROWING PARTICIPATION OF COMPANIES, ENTREPRENEURS AND ARTISTS. FOR HIS PART, THE GENERAL MANAGER OF THE CCS, CARLOS SOUBLETTE, HIGHLIGHTED THAT THE CREATIVE INDUSTRIES ARE GREAT REPRESENTATIVES OF OUR TRADE IN SERVICES, WHICH WE BELIEVE WILL BE A DETERMINING CONTRIBUTION IN THE DIVERSIFICATION OF OUR PRODUCTIVE MATRIX: "TODAY, THE INDUSTRIES CREATE AN EXAMPLE OF THIS SECTOR THAT GENERATES EMPLOYMENT, INCOME AND THAT POSITIONS OUR COUNTRY, IN A PROMINENT FORM ABROAD". IT SHOULD BE POINTED OUT THAT IN THIS III VERSION OF CHEC, DIFFERENT INITIATIVES WERE CARRIED OUT FOR COMPANIES SUCH AS BUSINESS ROUNDS AND LINKAGE IN A "SHORT" MEETING LUDIC FORMAT, WHICH ALLOWED COMPANIES TO EXPAND THEIR NETWORKS AND CONNECT INTERESTING AGENTS WITH DIFFERENT STAKEHOLDERS: BUSINESSMEN, PUBLIC AND PRIVATE ORGANIZATIONS WHERE THEY COULD OPEN OPPORTUNITIES FOR COLLABORATION OR PURCHASE/SALE OF PRODUCTS AND SERVICES. 330 COMPANY APPLICATIONS WERE REGISTERED TO BUSINESS ROUNDS, EQUIVALENT TO A 36% INCREASE OVER 2018, OF WHICH 44% OF APPLICATIONS CORRESPOND TO COMPANIES FROM THE REGIONS. ALSO, THROUGH ACADEMIACHEC, MASTER CLASSES, AND PANELS WERE HELD WITH THE PARTICIPATION OF INTERNATIONAL EXHIBITORS FROM COLOMBIA, SPAIN AND FRANCE, EXPERTS IN CREATIVE ECONOMY ISSUES. FINALLY, EXHIBECHEC BECAME THE SHOWCASE OF NATIONAL CREATIVE TALENT, MAKING POSSIBLE THE EXHIBITION OF LEADING MUSIC, FASHION AND PERFORMING

Financial resources allocated to the policy/measure in USD:

SIN INFORMACION.

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

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

No Information.

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

MINCAP; SANTIAGO CHAMBER OF COMMERCE -CCS; EXPORT PROMOTION DIRECTORATE - PROCHILE; PRODUCTION DEVELOPMENT CORPORATION – CORFO, AMONG OTHER BODIES BOTH PUBLIC AND PRIVATE.

Type of entity:

Private Sector

"TRAINING AND SPECIALIZATION FOR CULTURES AND ARTS, THROUGH THE CHILE CREA SCHOLARSHIP".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/BECAS-CHILE-CREA/](https://www.fondosdecultura.cl/fondos/becas-chile-crea/)

Describe the main features of the policy/measure:

CHILE CREA SCHOLARSHIPS AIMS TO PROVIDE TOTAL OR PARTIAL FUNDING FOR ACADEMIC TRAINING PROJECTS FOR THE COMPLETION OF DOCTORATES, MAGISTER, MASTER, MASTER'S DEGREES, POSTGRADUATE DEGREES, SEMINARS, CONGRESSES AND IMPROVEMENT SCHOLARSHIPS SUCH AS INTERNSHIPS, WORKSHOPS, COURSES IN CHILE AND ABROAD, THAT CONTRIBUTE TO INSTALL RELEVANT COMPETENCIES FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH IT IS REGISTERED. THE 2019 CALL WAS FOR THE FOLLOWING DISCIPLINES: VISUAL ARTS, PHOTOGRAPHY, NEW MEDIA, THEATER, DANCE, CIRCUS ARTS, ARCHITECTURE, DESIGN, CRAFTS, FOLKLORE, GASTRONOMY, HERITAGE, CULTURE OF INDIGENOUS PEOPLES, CULTURAL MANAGEMENT (IN THE AREAS AND DISCIPLINES MENTIONED PREVIOUSLY). THE MODALITIES ARE AS FOLLOWS: - DOCTORATE: PROVIDES TOTAL OR PARTIAL FINANCING FOR DOCTORATE PROJECTS (LAST 24 MONTHS OF THE PROGRAM) IN CHILE OR ABROAD, WHICH HELP TO INSTALL RELEVANT SKILLS FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH THEY ARE ENROLLED. - SCHOLARSHIPS FOR MASTER'S, MASTER'S AND MASTER'S DEGREES: PROVIDES TOTAL OR PARTIAL FINANCING FOR POSTGRADUATE ACADEMIC TRAINING PROJECTS (LAST 24 MONTHS OF MASTER'S DEGREE) IN CHILE OR ABROAD, WHICH CONTRIBUTE TO INSTALL RELEVANT SKILLS FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH IT IS REGISTERED. - SPECIALIZATION AND IMPROVEMENT SCHOLARSHIPS: PROVIDES TOTAL OR PARTIAL FINANCING FOR SPECIALIZATION PROJECTS THROUGH DIPLOMAS, SEMINARS, CONGRESSES, AND IMPROVEMENT PROJECTS (WORKSHOPS, WORKSHOPS, CLINICS, TUTORIALS AND INTERNSHIPS, AMONG OTHERS), IN CHILE OR ABROAD, THAT CONTRIBUTE TO INSTALL RELEVANT COMPETENCIES FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH IT IS REGISTERED. IT IS STATED THAT UNDERAGE APPLICANTS CAN ONLY STUDY WITHIN THE COUNTRY. ONLY IN THIS MODALITY IT IS ALLOWED TO APPLY FOR CIRCUS DUOS.

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?:

NO INFORMATION.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$2.500.000.000.-/ USD\$3.232.062.-

*Annual Budget.

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

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

No Information.

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

No Information.

Type of entity:

Public Sector

"DIAGNOSIS TO THE FONDART, A RESPONSE TO THE NEEDS OF INTERNATIONALIZATION OF THE SECTOR".

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

MINCAP, THROUGH THE DEPARTMENT OF STUDIES AND THE DEPARTMENT OF PROMOTION OF CULTURES AND ARTS, BOTH DEPENDENTS OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS.

Website of the policy/measure, if available:

<http://observatorio.cultura.gob.cl/>

Describe the main features of the policy/measure:

THE OBJECTIVE OF THE STUDY IS TO EVALUATE THE APPROACH TO THE NEEDS OF INTERNATIONALIZATION OF WORKS AND INTERNATIONAL MOBILITY OF ARTISTS AND CULTISTS BY NATIONAL FUND FOR CULTURAL DEVELOPMENT AND THE ARTS (FONDART), ANALYZE ITS OPERATION AND PERFORMANCE DURING THE LAST THREE YEARS IN THE CIRCULATION LINE, EVALUATE HOW IT IS ARTICULATED WITH OTHER PUBLIC INITIATIVES AND PRIVATE INSTITUTIONS TO PROMOTE ARTISTIC INTERNATIONALIZATION AND EXAMINE THE EXPERIENCES AND DEMANDS OF AGENTS IN THE ARTISTIC FIELD ON THE MATTER. IN THIS WAY, IT SEEKS TO GENERATE PROPOSALS FOR UPDATING AND IMPROVING THE ACTIONS OF THE FONDART CONTEST, IN ITS CIRCULATION LINE, IN CHARGE OF THE INTERNATIONALIZATION OF WORKS AND ARTISTS. THE SPECIFIC OBJECTIVES OF THIS STUDY ARE: - CHARACTERIZE THE INTERNATIONAL PROJECTS FINANCED BY FONDART IN THE LAST THREE CALLS AND GRAPHICALLY REPRESENT THE DESTINATIONS (CITIES) AND SPACES FOR ARTISTIC DEVELOPMENT (CIRCUITS, FAIRS, CONVENTIONS, ETC.) IN WHICH THEY WERE CARRIED OUT. FOR EACH OF THE FONDART AREAS. - ANALYZE THE CONTRIBUTION OF FONDART TO THE FULFILLMENT OF THE OBJECTIVES AND MEASURES STIPULATED IN THE CURRENT SECTOR POLICY DOCUMENTS (2017-2022) OF THE ARTISTIC AREAS FINANCED BY THE CONTEST. - DESCRIBE AND ANALYZE THE INSTRUMENTS, PROGRAMS, AND MODALITIES TO PROMOTE INTERNATIONALIZATION FOR THE ARTISTIC AREAS OF FONDART THAT ARE AVAILABLE TO THE MINISTRY OF CULTURES AND OTHER PUBLIC AND PRIVATE ENTITIES, CONSIDERING THEIR COMPLEMENTARITY AND COORDINATION WITH EACH OTHER. - IDENTIFY THE MAIN ADVANTAGES AND DISADVANTAGES THAT FONDART BENEFICIARIES FACE IN THE EXECUTION OF THEIR INTERNATIONALIZATION PROJECTS, AS WELL AS THE LEVEL OF SATISFACTION OF SAID BENEFICIARIES WITH THE SUPPORT PROVIDED BY FONDART. - IDENTIFY AND GRAPHICALLY REPRESENT THE MAIN (CURRENT AND POTENTIAL) INTERNATIONAL DESTINATIONS (CITIES) AND SPACES FOR ARTISTIC DEVELOPMENT (CIRCUITS, FAIRS, CONVENTIONS, ETC.) THOSE PUBLIC POLICIES SHOULD PROMOTE FOR EACH OF THE ARTISTIC AREAS CONSIDERED IN FONDART. - FORMULATE A BATTERY OF RECOMMENDATIONS REGARDING THE UPDATING AND DIVERSIFICATION OF THE FINANCING OBJECTIVES OF THE FONDART CONTEST, IN THE CONTEXT OF THE OTHER EXISTING STATE INSTRUMENTS, WHICH CONTRIBUTE TO PROMOTING THE INTERNATIONALIZATION OF WORKS AND MOBILITY OF ARTISTS AND CULTISTS OF THE ARTISTIC AREAS OF FONDART.

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 MAIN PROBLEMS CONSIGNED THROUGH THE QUALITATIVE AND QUANTITATIVE ANALYSIS OF THE STUDY, FROM THE INSTANCES OF THE FOCUS GROUP WITH BENEFICIARIES AND EVALUATORS, IN THE INTERVIEWS WITH KEY AGENTS OF THE CONTESTED APPLICATOR AND THE REQUESTED ENTRY. ALTHOUGH IN GENERAL THERE IS GREAT COMPLIANCE WITH THE ENTIRE PROCESS OF APPLICATION, EXECUTION AND CLOSURE OF THE FONDART CIRCULATION LINE PROJECT, THERE ARE CERTAIN CRITICAL POINTS THAT HINDER THE DEVELOPMENT OF THESE. - APPLICATION AND EVALUATION STAGE: COMPLEX APPLICATION PLATFORM; LACK OF INFORMATION ON THE BASIS OF THE CONTEST; EVALUATION CRITERIA APPEARS TO BE SUBJECTIVE; AND, VICES IN THE APPLICATION. - PROJECT EXECUTION STAGE: DELAY IN THE DELIVERY OF RESOURCES; PROBLEM WITH THE TRANSFER OF EQUIPMENT, WORKS OR IMPLEMENTS; PROBLEMS WITH THE TRANSFER OF PROJECT PARTICIPANTS; UNFORESEEN EXPENSES NOT CONSIDERED IN THE PROJECT; AND, ABSENCE OF PAYMENT OF FEES; LOW OR NO DISSEMINATION OF THE PROJECT WITH EMBASSIES, AND CONSULATES. - MONITORING AND CLOSING STAGE: CUMBERSOME FINANCIAL ACCOUNTABILITY; LESS DISSEMINATION, AND MONITORING OF PROJECT RESULTS; REMUNERATION IN ISOLATED EDUCATIONAL ESTABLISHMENTS; AND, REGIONAL CENTRALIZATION AND CONCENTRATION IN CERTAIN ARTISTIC AREAS. AT THE SAME TIME, THE FOLLOWING POSITIVE ASPECTS WERE DETECTED: SUCCESS OF THE FONDART CIRCULATION LINE AND THE BENEFITED PROJECTS; NETWORK GENERATION; INCIPIENT MARKET OPENING AND COMPLEMENTARITY WITH OTHER PUBLIC AND PRIVATE INSTITUTIONS. FINALLY, GIVING AN ANSWER TO THE PROBLEMS EXPOSED ABOVE, THE FOLLOWING RECOMMENDATIONS ARE ESTABLISHED, SUGGESTED MAINLY FROM THE BENEFICIARIES OF THE CONTEST, AS WELL AS EVALUATORS, COORDINATORS OF THE ARTISTIC AREAS - APPLICATION AND EVALUATION STAGE: SIMPLIFICATION AND IMPROVEMENTS IN THE APPLICATION FORMAT; TRAINING FOR THE APPLICATION OF PROJECTS; IMPROVEMENTS IN THE INFORMATION ON THE LEGAL BASES OF THE CONTEST. - EXECUTION STAGE: SPEED UP THE DELIVERY OF RESOURCES AND IMPROVE THE ADMINISTRATIVE PROCESSING OF THE CONTEST AND, GENERATE ALLIANCES WITH CUSTOMS AND EMBASSIES. - MONITORING AND CLOSURE STAGE: EVALUATE AND IMPROVE THE FINANCIAL PERFORMANCE SYSTEM AND GENERATE MONITORING, DISSEMINATION AND ALLIANCES STRATEGIES WITH EDUCATIONAL ESTABLISHMENTS FROM MINCAP. - OTHER GENERAL ASPECTS: GENERATE REGIONAL AND ARTISTIC DECENTRALIZATION STRATEGIES; CALLS DIVISION AND MAXIMUM AMOUNTS.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Private Sector

"CULTURE, A VITAL ELEMENT OF FOREIGN POLICY TO SPREAD THE COUNTRY IMAGE AND STRENGTHEN TIES".

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

MINISTRY OF INTERNATIONAL RELATIONS (MINREL), THROUGH DIRAC.

Website of the policy/measure, if available:

[HTTPS://WWW.DIRAC.GOB.CL](https://www.dirac.gob.cl)

Describe the main features of the policy/measure:

ONE OF THE INSTANCES OF APPROACHING TO THE INTERNATIONALIZATION OF CULTURAL, AND ARTISTIC PRACTICES DEVELOPED BY MINREL, IS CARRIED OUT THROUGH THE ACTIONS AND INITIATIVES OF THE DIRECTORATE OF CULTURAL AFFAIRS AND INFORMATION (DIRAC), WHICH DEPENDS ON THE DIRECTORATE GENERAL FOR POLICY. EXTERIOR. ITS MISSION IS TO SPREAD, PROMOTE AND ENHANCE THE ARTISTIC-CULTURAL PRESENCE OF CHILE IN THE WORLD, AS PART OF THE FOREIGN POLICY OF CHILE IN ITS CULTURAL DIMENSION. DIRAC IS CONSIDERING A TENDER THAT PARTIALLY FINANCES PROJECTS WITH AN AMOUNT OF UP TO US \$ 20,000 AVAILABLE FOR THE AWARDED PROJECT. AS AN APPLICATION REQUIREMENT, IT IS REQUESTED TO HAVE AT LEAST 25% OF THE TOTAL COST OF THE PROJECT, AS OWN CONTRIBUTION OR FROM THIRD PARTIES (BASES OF APPLICATION PROCESS 2019). AMONG THE INSTITUTIONAL OBJECTIVES OF THE DIRAC IS PRESENTED "TO SPREAD THE CULTURE OF CHILE THROUGH ALL CREATIVE DISCIPLINES, FOLKLORE, REFLECTION, HERITAGE, AS WELL AS THAT OF ITS NATIVE PEOPLES, DISSEMINATING THE WORK OF ITS ARTISTS, MANAGERS, CRITICS, THINKERS, AMONG OTHERS, WITH THE PURPOSE OF GENERATING TIES WITH THE REST OF THE NATIONS, IN DIRECT HARMONY WITH THE PRIORITIES OF CHILE'S FOREIGN POLICY". TO FULFILL THESE ENDS, THIS DIRECTORATE HAS A NETWORK OF CHILEAN EMBASSIES, CONSULATES, AND MISSIONS ABROAD, WHICH JOIN THE EFFORT TO CARRY OUT THE PLANS AND MANAGEMENT OF CULTURAL ACTIVITIES TO BE DEVELOPED IN THE INTERNATIONAL AREA. THE MAIN SUPPORT OF THIS INSTITUTION IN THE FIELD OF INTERNATIONALIZATION IS DEVELOPED THROUGH AN ANNUAL CALL FOR THE FOLLOWING CONTESTS: CULTURAL PROJECTS ABROAD FOR ARTISTS AND CULTURAL PROJECTS ABROAD, WHICH PARTIALLY FINANCE THE EXECUTION OF PROJECTS NOMINATED BY ARTISTS, CULTURAL MANAGERS AND PRODUCERS, BE THEY NATURAL OR LEGAL PERSONS RESIDING IN CHILE OR ABROAD. BOTH CONTESTS COVER THE FOLLOWING AREAS: PERFORMING ARTS; VISUAL ARTS; CRAFTS; DESIGN AND ARCHITECTURE; LITERATURE; HERITAGE; MUSIC; CINEMA AND AUDIOVISUAL. THE CULTURAL PROJECTS THAT PARTICIPATE CANNOT BE FOR PROFIT. IN ADDITION, CULTURAL PROJECTS ABROAD SUPPORTS WITH FINANCING PROJECTS OF CHILEAN INSTITUTIONS LINKED TO CULTURE, AND PROJECTS PRESENTED BY CHILEAN EMBASSIES, CONSULATES OR MISSIONS ABROAD. THE OBJECTIVE OF THE CONTEST IS THE DISSEMINATION OF CHILEAN CULTURE IN THE WORLD AND SEEKS TO BE A CONTRIBUTION TO THE INTERNATIONALIZATION OF CHILEAN ART AND CREATION IN ITS DIFFERENT MANIFESTATIONS. IN OTHER COMPLEMENTARY INITIATIVES, DIRAC HAS GENERATED PROGRAMS THAT PROMOTE THE DEVELOPMENT, AND DISSEMINATION OF NATIONAL AUTHORS AND WORKS, INVITED OR SUMMONED BY INTERNATIONAL BODIES TO REPRESENT CHILE IN THE MOST IMPORTANT AND PRESTIGIOUS WORLD CIRCUITS ABROAD. THIS SUPPORT IS AIMED AT DIFFERENT ARTISTIC DISCIPLINES: PROGRAM OF SUPPORT FOR THE DIFFUSION OF THEATER AND DANCE, PROGRAM OF SUPPORT FOR THE ARTS OF VISUALITY, DESIGN AND ARCHITECTURE, PROGRAM OF SUPPORT FOR THE DIFFUSION AND

TRANSLATION OF THE BOOK AND ITS AUTHORS AT INTERNATIONAL FAIRS, MUSIC SUPPORT PROGRAM AND AUDIOVISUAL DIFFUSION SUPPORT PROGRAM FOR ARTISTS' PROJECTS.

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?:

AS OF 2019, THE DIRECTORATE OF CULTURAL AFFAIRS - DIRAC OF THE MINISTRY OF FOREIGN AFFAIRS - MINREL, CELEBRATED 10 YEARS SINCE ITS FIRST CALL, INAUGURING A NEW PLATFORM THAT FACILITATED THE APPLICATION PROCESS AND THAT, BETWEEN THE POSTULATE REGISTRATION OF CHANGE IN A PROFILE THAT IS KEPT FOR FUTURE EDITIONS. LIKE PREVIOUS YEARS, THE "DIRAC CONTEST" HAS TWO APPLICATION LINES: ONE FOR ARTISTS AND THE OTHER FOR EMBASSIES, CONSULATES AND MISSIONS OF CHILE ABROAD. ALL MUST BE CARRIED OUT ON THE DIRAC.GOB.CL WEB FROM WHERE THE USER WILL BE REDIRECTED TO A NEW AND IMPROVED PLATFORM. BOTH THE BASES ,AND THE FORMS, THE LIST OF MANDATORY DOCUMENTS BY ARTISTIC AREA, THE FREQUENTLY ASKED QUESTIONS AND THE GLOSSARY, ARE AVAILABLE ON THE SAME SITE. FOR THIS 2020 CONTEST, 56 PERCENT OF DIRAC'S BUDGET IS AVAILABLE TO CO-FINANCE THE WINNING PROJECTS. IT SHOULD BE NOTED THAT IN 2018, 104 PROJECTS WERE BENEFITED BETWEEN VISUAL ARTS, ARCHITECTURE, CRAFTSMANSHIP, FILM, DANCE, DESIGN, LITERATURE, DOCTORATE MUSIC, FOLK MUSIC, POPULAR MUSIC, HERITAGE, THEATER AND TRADUCTION. THE CONTEST IS A TOOL TO COLLABORATE IN THE WORK OF CHILE'S REPRESENTATIONS ABROAD, THROUGH THE POSITIVE DIALOGUE THAT IS PRODUCED IN THE DISSEMINATION AND EXCHANGE OF CULTURAL EXPRESSIONS WITH OTHER COMMUNITIES. IT SHOULD BE HIGHLIGHTED THAT SINCE 2019, A SPECIAL EFFORT HAS BEEN MADE TO INCREASE THE PARTICIPATION OF PROJECTS BELONGING TO ARTISTS AND CREATORS FROM REGIONS, CULTURAL CENTERS, MUSEUMS, UNIVERSITIES, MUNICIPALITIES AND OTHER INSTITUTIONS IN RELATED DEVELOPMENTS. THIS THROUGH INTERNATIONALIZATION SEMINARS COORDINATED WITH GOVERNMENTS, GOVERNMENTS, LOCAL MUNICIPALITIES AND BY THE REGIONAL COOPERATION DIRECTORATE DEPENDENT OF MINREL, GIVING TALKS ABOUT THE CONTEST.

Financial resources allocated to the policy/measure in USD:

BUDGET 2019*:CLP\$579.090.831.-/ USD\$748.663.-

*Annual Budget.

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Private Sector

"ACCESS TO A TAX EXEMPTION THROUGH THE GRANTING OF THE MINCAP SPONSORSHIP, FOR SHOWS MADE BY FOREIGN ARTISTS".

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

MINCAP THROUGH THE UNDERSECRETARIAT FOR CULTURES AND ARTS, AND THE REGIONAL MINISTERIAL SECRETARIATS OF CULTURES, ARTS AND HERITAGE (SEREMI).

Website of the policy/measure, if available:

[HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

Describe the main features of the policy/measure:

MINCAP GRANTS SPONSORSHIP TO INITIATIVES AND PROJECTS THAT ARE RELEVANT FOR THE CULTURAL DEVELOPMENT OF THE COUNTRY AND THAT HAVE RELATION TO THE VISUAL ARTS, THEATER, DANCE, MUSIC, AUDIOVISUAL, LITERATURE, CRAFTSMANSHIP, HERITAGE, CULTURE, CULTURE ARCHITECTURE AND DESIGN. OTHER TYPES OF SOCIAL MANIFESTATIONS ARE EXCLUDED FROM SPONSORING THIS SERVICE. THUS, EXEMPT RESOLUTION NO. 72 OF 2018, AMENDED IN ITS TIME, IN 2020 BY EXEMPT RESOLUTION NO. 230; BOTH OF MINCAP, ESTABLISHES THE CRITERIA THAT SHOULD BE CONSIDERED FOR THE GRANTING OF THE NECESSARY SPONSORSHIP TO ACCESS THE TAX EXEMPTION OF ARTICLE 12 LETTER E, NO. 1, LETTER A), OF DECREE LAW NO. 825, OF 1974, OF THE MINISTRY OF FINANCE, LAW ON TAX ON SALES AND SERVICES. FOR THESE PURPOSES AND IN THE CASE OF: - SHOWS OR MEETINGS CARRIED OUT ONLY BY CHILEAN OR FOREIGN ARTISTS LIVING IN CHILE: THEY MUST PROVIDE THEIR QUALITY ARTISTIC, CULTURAL, THEATER, MUSICAL, POETIC, DANCE, SONG OR OTHER EQUIVALENT, ONLY THROUGH A REPORT OF THE ACCOUNT OF THE ACCOUNT ONLY FUNCTIONS AND ATTRIBUTIONS OF MINCAP CONTEMPLATED IN LAW NO. 21.045, WITH WHICH IT COLLABORATES OR COMPLEMENTS OR STIMULATES CULTURAL DEVELOPMENT, FREEDOM ARTISTIC CREATION OR PRESERVES AND INCREASES THE CULTURAL HERITAGE OF THE COUNTRY. - SHOWS OR MEETINGS CARRIED OUT ONLY BY FOREIGN ARTISTS: THEY MUST PROVIDE THEIR ARTISTIC, CULTURAL, THEATER, MUSICAL, POETRY, DANCE, SONG OR OTHER EQUIVALENT REPORT, BY MEANS OF A REPORT FROM THE APPLICANT, WHICH PROVIDES A DOCUMENT RECORDS OF THE RESPECTIVE EMBASSY OR CONSULATE, AND THAT HAS A DOCUMENT OR BACKGROUND THAT SHOWS THAT IT IS PART OF A CULTURAL EXCHANGE OR EXTENSION PROGRAM OF ITS RESPECTIVE GOVERNMENT OR ACCOUNTS WITH THE SPONSORSHIP OF A FOREIGN AND TRAINING FOREIGN CULTURAL INSTITUTION. - SHOWS OR MEETINGS CARRIED OUT BY A GROUP OF CHILEAN AND FOREIGN ARTISTS: THEY MUST PROVIDE THEIR QUALITY ARTISTIC, CULTURAL, THEATER, MUSICAL, POETIC, DANCE, SONG OR ANOTHER EQUIVALENT THROUGH A REPORT OF THE REQUESTED ACCEPTANCE. POINT 1; AND THAT IT PROVES THAT IT HAS A DOCUMENT OR BACKGROUND THAT PROVES THAT IT IS PART OF A CULTURAL EXCHANGE OR EXTENSION PROGRAM OF ITS RESPECTIVE GOVERNMENT OR THAT IT IS SPONSORED BY A FOREIGN CULTURAL INSTITUTION OF RECOGNIZED TRAJECTORY. THE APPLICANT MUST UNDERTAKE AND GUARANTEE THAT THE SHOW OR MEETING WHICH THE SPONSOR REQUESTS, WILL NOT BE PRESENTED TOGETHER IN THE SAME PROGRAM, WITH ANOTHER SHOW THAT IS NOT EXEMPT FROM THE PAYMENT OF VALUE ADDED TAX - VAT. IN ADDITION, YOU MUST AGREE THAT THE SHOW WILL NOT BE PRESENTED IN PREMISES WHERE ALCOHOLIC BEVERAGES ARE SOLD OR TRANSFERRED TO ANY TITLE. NO SPONSORSHIPS WILL BE GIVEN TO SHOWS OR MEETINGS, IF IN THE PREMISES WHERE THEY ARE DEVELOPED OR PRESENTED, SPECIES ARE TRANSFERRED OR SERVICES ARE PROVIDED, TO ANY TITLE, THAT NORMALLY ARE AFFECTED TO THE VALUE-ADDED TAX AS A VALUE-ADDED OPERATION, AND WHICH IS

NOT DEPOSITED. DIFFERENT FROM THE SERVICE BY ENTERING THE CORRESPONDING SHOW OR MEETING. IN THE RESPECTIVE SHOW OR MEETING, THE INSTITUTIONAL LOGOTYPE OF MINCAP WILL BE DISPLAYED, WHOSE MODEL WILL BE DELIVERED BY THE UNDERSECRETARIAT FOR CULTURES AND ARTS, ONCE THE EXEMPTION IS AUTHORIZED. SAID UNDERSECRETARIAT WILL SUPERVISE THE USE OF THE LOGO. MUSICAL CONCERTS AND EVENTS OF A MASSIVE CHARACTER - IN THE TERMS OF ARTICLE 16 OF LAW NO. 19.928, ON THE PROMOTION OF NATIONAL MUSIC - PERFORMED ONLY BY FOREIGN ARTISTS AND WHO WISH TO ACCEPT THIS ADDITION, THE PARTICIPATION, SHOULD BE ACCEPTED BY THIS ADDITION. AT LEAST A CHILEAN OPENING ARTIST. THE ARTIST OR ARTISTIC GROUP WHO EXECUTES AN ACT, SHOW OR MUSICAL SHOW AS A PREAMBLE OR ACCESSORY TO A LEADING MUSICAL SHOW, SHALL BE CONSIDERED BY OPENING ARTIST. FINALLY, THE PRECISE RESOLUTION THAT SHALL BE UNDERSTOOD THAT THEY HAVE ARTISTIC AND CULTURAL QUALITY, FOR THESE PURPOSES, THOSE SHOWS OR MEETINGS WHICH FOR THEIR CONTENT ARE RELATED TO THE POLICIES, PLANS AND PROGRAMS OF MINCAP. WITHIN THE CULTURAL SHOWS, THE AUDIOVISUAL EXHIBITIONS THAT COMPLY WITH SUCH CHARACTERISTICS WILL BE CONSIDERED. THE SPONSORSHIP WILL BE GRANTED TO THOSE SHOWS OR MEETINGS REFERRED TO ABOVE, BY MEANS OF A FOUNDED ADMINISTRATIVE ACT, WHEN THE CRITERIA AND REQUIREMENTS SET FORTH IN THIS RESOLUTION ARE MET.

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?:

No Information.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

No Information.

Type of entity:

Private 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

Performing 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:

-

If YES, please provide up to 2 examples:

NO INFORMATION.

NO INFORMATION.

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:

NO INFORMATION.

NO INFORMATION.

Relevant Policies and Measures:

"PROCHILE, ADDING VALUE AND DIVERSIFICATION TO THE COUNTRY'S CULTURAL PRODUCTS AND SERVICES".

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

PROCHILE, A BODY DEPENDENT ON THE MINISTRY OF FOREIGN AFFAIRS (MINREL)

Website of the policy/measure, if available:

[HTTPS://WWW.PROCHILE.GOB.CL/](https://www.prochile.gob.cl/)

Describe the main features of the policy/measure:

PROCHILE IS A BODY DEPENDENT ON THE MINISTRY OF FOREIGN AFFAIRS (MINREL). ITS MISSION IS "TO PROMOTE THE COUNTRY'S EXPORTS OF PRODUCTS AND SERVICES, IN ADDITION TO CONTRIBUTING TO THE SPREAD OF FOREIGN INVESTMENT AND THE PROMOTION OF TOURISM", MAINLY FOOD, SERVICES AND INDUSTRIES. IT SEEKS TO CONTRIBUTE TO THE DEVELOPMENT OF THE COUNTRY THROUGH THE INTERNATIONALIZATION OF CHILEAN COMPANIES. REGARDING THE ARTISTIC-CULTURAL AREA, PROCHILE PROVIDES SUPPORT FOR THE INTERNATIONALIZATION OF THE CREATIVE INDUSTRY, FROM AN ECONOMIC POINT OF VIEW. AMONG ITS ESSENTIAL TASKS ARE THE

FOLLOWING PURPOSES: SUPPORT 60% OF NATIONAL EXPORTERS WITH ITS SERVICES, CONTRIBUTE TO REDUCE THE RISKS INHERENT TO THE INTERNATIONALIZATION PROCESS SO THAT AT LEAST 500 COMPANIES CAN DIVERSIFY AND CONQUER A NEW DESTINATION MARKET, WITH FOCUS ON THOSE THAT CURRENTLY EXPORT TO ONLY ONE OR TWO PLACES IN THE WORLD AND, PROMOTE THE INTERNATIONALIZATION OF INNOVATION THROUGH PROGRAMS AND TRAINING TO SUPPORT EXPORTERS, IN ORDER TO HAVE AT LEAST 500 COMPANIES WITH A DIFFERENTIATING EXPORTABLE OFFER BASED ON INNOVATION. ITS FIELD OF ACTION IS FOCUSED ON DELIVERING COMPETITIVE INSTRUMENTS FOR PROJECTS IN THE ARTISAN SECTOR, VIDEO GAMES, AUDIOVISUAL, EDITORIAL DESIGN, MUSIC AND GRAPHIC NARRATIVE. IN THE FIELD OF INTERNATIONAL PROMOTION, FAIRS ARE HELD FOR THESE SAME CREATIVE SECTORS. FINALLY, IN THE AREA OF BRAND PRODUCTION, WORK HAS BEEN CARRIED OUT TO DEVELOP SECTORAL BRANDS FOR THE AREAS OF ARCHITECTURE, VISUAL ARTS, AND CINEMA. THE CONTEST INCLUDES CO-FINANCING AND SUPPORT IN THE MANAGEMENT OF DIFFERENT EXPORT PROMOTION PROJECTS. CURRENTLY PROCHILE HAS 56 COMMERCIAL OFFICES DISTRIBUTED IN THE FIVE CONTINENTS AND REGIONAL OFFICES THAT SUPPORT THE WORK WITHIN CHILE, IN WHICH INFORMATION AND KNOWLEDGE ON BUSINESS CULTURE, AND STRATEGIES FOR ECONOMIC COOPERATION IS PROVIDED. IT ALSO COUNTS IN ITS WORK THE REALIZATION OF CONTACT NETWORKS WITH THE MAIN ACTORS OF INTERNATIONAL TRADE IN ORDER TO MAKE THESE CONTACTS AVAILABLE TO COMPANIES, AND THEIR PRODUCTION, AND EXPORT PERFORMANCE. AT THE INVESTIGATIVE LEVEL, THIS ENTITY CARRIES OUT MARKET RESEARCH TASKS FOR CHILEAN PRODUCTIVE SECTORS, ON EMERGING COUNTRIES OR MARKETS RELEVANT TO CHILEAN PRODUCTS AND SERVICES. IN THE CULTURAL SPHERE AND MAINLY IN THE CREATIVE INDUSTRIES, THERE ARE, FOR EXAMPLE: MARKET STUDIES ON ANIMATION, THE COMICS INDUSTRY AND INDUSTRIAL DESIGN IN THE UNITED STATES; STUDIES FOR THE FASHION INDUSTRY MARKETS IN LATIN AMERICAN COUNTRIES, AMONG OTHERS. IN TURN, FOR THIS PRODUCTIVE AREA IT HAS THE FOLLOWING LINES OF WORK. THE INSTITUTION HAS SECTORAL AREAS TO PROMOTE, AND SUPPORT THE EXPORT OF SERVICES. IN THIS SENSE, THEY HAVE AN EXECUTION INSTRUMENT THAT IS THE EXPORT PROMOTION POLICY CALLED "SECTOR STRATEGIES" WHERE THE INSTITUTION AND SECTOR IDENTIFY A CERTAIN NUMBER OF ACTIVITIES THAT THEY OPENLY CALL TO PARTICIPATE IN SPECIFIC EXPORT PROMOTION ACTIVITIES IN ORDER TO PROMOTE PARTICIPANTS IN DIFFERENT MARKETS WHERE THE CHILEAN OFFER CAN BE CARRIED AND HAVE A COMMERCIAL IMPACT. THE SECTOR HAS A STRATEGIC PLAN FOR CREATIVE INDUSTRIES. IT HAS THE FOLLOWING INTERNATIONALIZATION TOOLS: - "COMPETITION FOR THE PROMOTION OF EXPORTS OF SERVICES": ALL COMPANIES IN CREATIVE INDUSTRIES CAN APPLY. AN ANNUAL CALL IS MADE FOR COMPANIES' EXPORT PROJECTS, AND THEY HAVE A CO-FINANCING OF 45% TO 65% DEPENDING ON THE TYPE OF COMPANY (SME, LARGE COMPANY AND / OR ASSOCIATED COMPANIES), BEING BETWEEN 14 MILLION WITH A CEILING OF 28 MILLION PESOS PER PROJECT. IN THESE CONTESTS, INDIVIDUALS, LEGAL ENTITIES, COMPANIES AND ASSOCIATED COMPANIES CAN BE PRESENTED, AND THERE IS ALSO AN AREA THAT IS SECTORIAL, WHICH CAN BE PRESENTED BY FOUNDATIONS AND ASSOCIATIONS REPRESENTING THE SECTOR. - "SECTORIAL BRANDS": PROJECTS PRESENTED BY AN ORGANIZED SECTOR, UNIONS OR FOUNDATION, WHICH SEEK TO GENERATE AN INTERNATIONAL MARKETING CAMPAIGN ASSOCIATING THE BENEFITS AND FAVORABLE CHARACTERISTICS OF CHILE FOR ITS EXPORT SECTOR. AMONG THE CREATIVE INDUSTRIES, THERE ARE FIVE SECTOR BRANDS: CINEMA CHILE, 26 WHICH WORKS IN MORE THAN 17 MARKETS IN THE AUDIOVISUAL SECTOR; CHILEDOC, WORKS TO POSITION CHILE IN ITS DOCUMENTARY PRODUCTION; SÍSMICA, A BRAND RELATED TO THE

VISUAL ARTS OF CHILE ABROAD AND SHOOT IN CHILE, A BRAND THAT WORKS TO POSITION CHILE IN INTERNATIONAL MARKETS AS A PLATFORM FOR AUDIOVISUAL PRODUCTION SERVICES FOR ADVERTISING, FILM, TELEVISION, DOCUMENTARIES AND PHOTOGRAPHY; AND ARQUITECTURA DE CHILE LED BY THE ASSOCIATION OF ARCHITECTS' OFFICES (AOA). - "PARTICIPATION IN INTERNATIONAL FAIRS": PROCHILE PRIORITIZES SPECIFIC FAIRS, TO SUPPORT THE GENERATION OF STAGING, THAT IS, SPACES ARE RENTED TO CARRY OUT A COUNTRY PAVILION, SUCH AS BIENNIALS, VIDEO GAMES, CANNES, GUADALAJARA FILM FESTIVAL, FOR EXAMPLE. FOR THE VISUAL AND PERFORMING ARTS SECTOR, THEY DO NOT INCLUDE ATTENDANCE AT FAIRS, SINCE THEY HAVE OTHER CHARACTERISTICS OF PARTICIPATION - "EXPORT TRAINING": PROCHILE HAS CARRIED OUT TRAINING FOR THE EXPORT OF THE ARTISTIC SECTOR. SPECIFIC TRAINING HAS BEEN CARRIED OUT FOR THE VISUAL ARTS, AND PERFORMING ARTS SECTOR, IN RELATION TO THE SALE OF SERVICES, INTELLECTUAL PROPERTY, LIVE SHOWS, AND SO THAT THEY CAN DEVELOP A FORMALIZED INTERNATIONAL WORK. - "SECTORIAL STRATEGIES": IT IS AN INSTRUMENT FOR THE EXECUTION OF EACH SECTORIAL AREA, WHERE THE INSTITUTION IDENTIFIES A CERTAIN NUMBER OF ACTIVITIES THAT ARE OPENLY SUMMONED TO THE ENTIRE PRIVATE SECTOR, TO PARTICIPATE IN SPECIFIC EXPORT PROMOTION ACTIVITIES. THIS STRATEGY IS DESIGNED BY EACH NATIONAL COORDINATOR OF THE ARTISTIC AREA, AND IT IS THERE WHERE PARTICIPATIONS ARE MADE IN DIFFERENT MARKETS, TO BRING THE CHILEAN OFFER AND THAT CAN HAVE A COMMERCIAL IMPACT. - "ADVICE ON INSTRUMENTS TO EXPORT - SME EXPORTS". IT IS AIMED AT SMES THAT DO NOT EXPORT FROM THE INDUSTRY AND SERVICES SECTOR, THAT HAVE EXPORT POTENTIAL AND HAVE INSTRUMENTS. THE PROGRAM TRAINS AND SUPPORTS SMES IN THE PREPARATION OF EXPORT PLANS (LOGISTICS, COMMERCIAL STRATEGIES, NEGOTIATIONS ABROAD) SO THAT THEY CAN REACH FOREIGN MARKETS.

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?:

ACCORDING TO ITS FIRST INSTITUTIONAL PUBLIC ACCOUNT, AVAILABLE IN: [HTTPS://WWW.PROCHILE.GOB.CL/NOTICIA/PROCHILE-REALIZA-SU-PRIMERA-CUENTA-PUBLICA-PARTICIPATIVA/](https://www.prochile.gob.cl/noticia/prochile-realiza-su-primera-cuenta-publica-participativa/), THE MAIN MILESTONES ACHIEVED BY PROCHILE DURING 2019 ARE THE REORGANIZATION OF THE EXTERNAL NETWORK, THE STRENGTHENING OF THE NATIONAL NETWORK AND THE IMPLEMENTATION OF PROCHILE 3.0 WHOSE CENTRAL AXIS WAS THE MANAGEMENT FOCUSED ON EXPORTING SMES AND THE NEEDS THEY PRESENT. 2019 WAS THE YEAR OF THE IMPLEMENTATION OF THE NEW PROCHILE 3.0 STRATEGY, DEFINED IN 2018, BASED ON EFFICIENT MANAGEMENT AT THE SERVICE OF CUSTOMERS. THE STRATEGY FOCUSED ON SMALL AND MEDIUM-SIZED EXPORTING COMPANIES, ON THE INTERNATIONALIZATION OF THE INNOVATIVE AND VALUE-ADDED OFFER, WITH A VIEW TO CONTINUING TO DIVERSIFY THE CHILEAN OFFER, ALSO SEEKING NEW MARKETING CHANNELS, AND THE INCENTIVE FOR CROSS-BORDER ECOMMERCE. LAST YEAR, THE INSTITUTION WORKED WITH 7% MORE EXPORTERS THAN IN 2018, AND WITH 24% MORE OF SMALL AND MEDIUM EXPORTING COMPANIES, THUS FULFILLING ONE OF ITS STRATEGIC PURPOSES. IN ADDITION, THERE WAS A RESTRUCTURING OF THE EXTERNAL NETWORK. AFTER APPLYING A METHODOLOGY TO EVALUATE THE RELEVANCE OF THE LOCATION OF AN OFFICE OR COMMERCIAL REPRESENTATION OF PROCHILE ABROAD AND SEEKING TO BE MORE EFFICIENT IN THE USE OF RESOURCES, AND IN THE DELIVERY OF SERVICES TO EXPORTERS, TODAY THE EXTERNAL NETWORK OF THE INSTITUTION HAS 56 COMMERCIAL OFFICES WITH A PRESENCE IN 49 MARKETS, ALLOWING

ACCESS TO 5,159 MILLION PEOPLE, 70% OF THE WORLD POPULATION, WITH AN AVERAGE GDP PER CAPITA OF US \$ 24,200. IN ADDITION TO THIS, THE NATIONAL NETWORK, MADE UP OF 16 REGIONAL OFFICES, WAS GROUPED INTO 4 MACROZONES: NORTH, CENTRAL NORTH, CENTRAL SOUTH AND SOUTH, IN ORDER TO FACILITATE THE COORDINATION AND IMPLEMENTATION OF COMMON STRATEGIES IN REGIONS WITH SIMILAR EXPORT CHARACTERISTICS. EACH OF THE OFFICES HAD THE CHALLENGE OF STRENGTHENING THEIR WORK IN THE FIELD TO BETTER IDENTIFY THE EXPORTABLE SUPPLY OF GOODS AND SERVICES, ALSO REQUESTING TO TRANSFORM THE INSTITUTION INTO A RELEVANT ACTOR IN THE BUSINESS AND EXPORT ECOSYSTEM BEFORE THE REGIONAL GOVERNMENTS.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY AND COORDINATION OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND THE MONITORING REPORTS AND MONITORING OF THE PROGRAMS "PROMOTION OF EXPORTS" AND "INTERNATIONALIZATION OF EXPORTING SMES" THAT ARE EXECUTED BY PROCHILE, TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

NO INFORMATION.

Type of entity:

Private Sector

"SUPPORT FOR THE EXPORT OF GLOBAL SERVICES, INITIATIVE GENERATED WITH SUPPORT FROM THE IDB".

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

MINISTRY OF FINANCE.

Website of the policy/measure, if available:

[HTTPS://CHILESERVICIOS.COM/CON-GRAN-EXITO-SE-REALIZO-EL-COMITE-ESTRATEGICO-2020-DEL-PROGRAMA-DE-EXPORTACION-DE-SERVICIOS/](https://chileservicios.com/con-gran-exito-se-realizo-el-comite-estrategico-2020-del-programa-de-exportacion-de-servicios/)

Describe the main features of the policy/measure:

IN THE FRAMEWORK OF THE WORK OF THE PUBLIC-PRIVATE COMMITTEE FOR THE EXPORT OF SERVICES, LEADED BY THE MINISTRY OF FINANCE, HIGHLIGHTS THE CONCRETION OF THE "SUPPORT PROGRAM FOR GLOBAL SERVICES" WITH THE SUPPORT OF THE INTER-AMERICAN DEVELOPMENT BANK (IDB). IN ORDER TO BETTER USE THE COUNTRY'S POTENTIALITIES TO INCREASE ITS PARTICIPATION IN THE GROWING INTERNATIONAL SERVICES MARKET, IT WAS ESTIMATED NECESSARY TO DESIGN AND IMPLEMENT A BUDGETARY PROGRAM TO SUPPORT THE SECTOR WITH THE FINANCIAL SUPPORT OF THE IDB. IN THIS WAY, DURING 2017 THE "SUPPORT PROGRAM FOR THE EXPORT OF GLOBAL SERVICES" IS DESIGNED WHICH PURPOSE IS TO ESTABLISH A POLICY FOR THE EXPORT OF SERVICES, WHICH IS THE EXECUTING ARM OF THE PRIORITIZED INITIATIVES AND THAT WILL BE SUPPORTED BY THE PROPOSED INITIATIVES OF THE COMMITTEE. THE ENTITIES PARTICIPATING IN THIS PROGRAM WERE CORFO, PROCHILE, SENCE, INVESTCHILE AND THE MINCAP (AT THAT TIME, FORMER NATIONAL COUNCIL OF CULTURE AND ARTS). THE OBJECTIVE IS TO CONTRIBUTE TO THE DEVELOPMENT OF THE GLOBAL EXPORT SERVICES SECTOR IN CHILE, AND TO WHAT WILL BE ATTEMPTED TO: (I) INCREASE EXPORTS AND FDI IN THE GLOBAL EXPORT SERVICES SECTOR; (II) IMPROVE THE CAPABILITIES OF HUMAN RESOURCES, AND INCREASE THE LEVEL OF EMPLOYMENT IN THE GLOBAL EXPORT SERVICES SECTOR, AND (III) STRENGTHEN THE SECTOR ECOSYSTEM, AND IMPROVE THE INTERINSTITUTIONAL COORDINATION OF THE GLOBAL EXPORT SERVICES INDUSTRY. TO ACHIEVE THE MENTIONED OBJECTIVES, THE PROGRAM INCLUDES THE FOLLOWING COMPONENTS: - COMPONENT NO.1: GENERATION OF BUSINESS CAPACITIES AND ATTRACTION OF INVESTMENTS IN GLOBAL SERVICES: THIS COMPONENT WILL SEEK TO IMPROVE THE CAPACITIES OF LOCAL COMPANIES AND ATTRACT INVESTMENTS TO INCREASE EXPORTS AND EMPLOYMENT IN THE GLOBAL SERVICES SECTOR. PLANS THE COORDINATION AND OPTIMIZATION OF INSTRUMENTS FOR DEVELOPMENT, ATTRACTION OF INVESTMENTS AND PROMOTION OF EXPORTS THROUGHOUT THE COUNTRY TO ENSURE GREATER FOCUSING AND IMPACT OF THE SAME IN SECTORS OF GLOBAL SERVICES WITH COMPETITIVE ADVANTAGES FOR CHILE. - COMPONENT NO. 2: IMPROVE THE QUALITY AND RELEVANCE OF HUMAN TALENT FOR THE SERVICES SECTOR GLOBAL: THE OBJECTIVE OF THIS COMPONENT IS TO IMPROVE THE LEVEL, QUALITY AND RELEVANCE OF WORKERS 'SKILLS TO INCREASE THE LEVEL OF EMPLOYMENT AND PRODUCTIVITY IN THE GLOBAL EXPORT SERVICES SECTOR. - COMPONENT NO. 3: INTERINSTITUTIONAL ECOSYSTEM AND COORDINATION: THIS COMPONENT HAS THE OBJECTIVE TO CONTRIBUTE TO STRENGTHENING THE GLOBAL SERVICES ECOSYSTEM AND IMPROVING THE INTERINSTITUTIONAL COORDINATION OF PUBLIC AGENCIES AND REPRESENTATIVES OF RELATED EXPORTS OF CHILEAN PRIVATE AGENCIES WITH EXPORTS OF PRIVATE SERVICES.

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 MINCAP, THROUGH ITS EXECUTIVE SECRETARIAT FOR CREATIVE ECONOMY, HIGHLIGHTS AS ACHIEVEMENTS ACHIEVED WITHIN THE IMPLEMENTATION OF THIS MEASURE: • THE POSITIONING OF THE NATIONAL PLAN FOR THE PROMOTION OF THE CREATIVE ECONOMY (PNFEC) AND THE GENERATION OF EXCHANGE OPPORTUNITIES AT THE INTERNATIONAL LEVEL: - MULTILATERAL COMMITMENT TO DEVELOP THE MARKET FOR CULTURAL INDUSTRIES OF THE SOUTH (MICSUR) IN CHILE BY 2020. - TECHNICAL ADVICE TO 5 COUNTRIES, DOMINICAN REPUBLIC, PANAMA, MEXICO, GUATEMALA AND SPAIN, WITHIN THE FRAMEWORK OF THE MECHANISM FOR THE EXCHANGE OF GOOD PRACTICES IN SOUTH-SOUTH CULTURAL POLICIES. - PROMOTION OF THE SIGNING OF A COOPERATION AGREEMENT FOR THE ESTABLISHMENT OF A PLATFORM ON CREATIVE ECONOMY WITH THE MINISTRY OF CULTURE OF ARGENTINA, SIGNED ON DECEMBER 16, 2016 (RESOL. NO. 24). IN SUCH FRAMEWORK, DIVERSE ACTIVITIES HAVE BEEN DEVELOPED (EX: COMMITTEE PARTICIPATION IN THE CHEC AND MICA MARKETS). - PRESENTATION OF THE PNFEC IN THE COMMITTEE OF EXPERTS AT THE APEC MEETING IN VIETNAM (2017). - PARTICIPATION IN VARIOUS INTERNATIONAL SEMINARS. • THE ORGANIZATION OF COORDINATED ACTIVITIES AT THE PUBLIC-PUBLIC AND PUBLIC-PRIVATE LEVEL AS A RESULT OF INTERINSTITUTIONAL ARTICULATION: - SIGNING OF COLLABORATION AGREEMENTS BETWEEN THIS MINISTRY AND THE SANTIAGO CHAMBER OF COMMERCE (CCS), TO DEVELOP "GUIDE FOR THE EXPORTER OF CREATIVE SERVICES" AND THE CHEC-CHILE CREATIVE ECONOMY MARKET. THE INITIATIVES HAVE AN EMPHASIS ON THE GENERATION OF AD-HOCK CONTENT TO THE SECTORAL REALITY, AS WELL AS STRENGTHENING THE LINK WITH THE TRADITIONAL PRIVATE SECTOR. - DEVELOPMENT OF PROFESSIONALIZATION AND TRAINING GUIDES, COORDINATED WITH SENCE, AND MINECON'S DIVISIONS OF SMALL-SIZED COMPANIES, AND ASSOCIATIVITY AND SOCIAL ECONOMY. - LEVERAGE OF RESOURCES THROUGH THE TARGETING OF INSTRUMENTS BY INSTITUTIONS ASSOCIATED WITH PRODUCTION PROMOTION, IN PARTICULAR CORFO, SERCOTEC AND PROCHILE. - PRIORITIZATION OF THE CREATIVE ECONOMY POSITIONING OF CHILE ABROAD, MATERIALIZED THROUGH FOCUS ON ARCHITECTURE, AUDIOVISUAL AND VIDEO GAMES IN THE "ASK FOR CHILE, A WORLD OF SERVICES" CAMPAIGN, LEADED BY THE IMAGEN DE CHILE FOUNDATION. - COORDINATION OF INITIATIVES ASSOCIATED WITH EXPORT OF SERVICES THEMES WITH THE PUBLIC PRIVATE COMMITTEE FOR THE EXPORT OF SERVICES: □ DISSEMINATION AND POSITIONING ACTIVITIES: "ASK FOR CHILE, A WORLD OF SERVICES" CAMPAIGN; SEMINAR "EXPORTING SERVICES: TALENT, CREATIVITY AND KNOWLEDGE FOR THE WORLD" (SOFOFA, 7/2016); CONFERENCE "CULTURE AND CREATIVITY: FROM CHILE TOWARDS THE WORLD" (CCS, 5/2017); SEMINAR AND AWARD "CHILE WORLD OF SERVICES, YOUR TALENT EXPORTS" (GAM, JANUARY 2018); SEMINAR "HOW TO LIVE FROM MUSIC" (SOFOFA, JUNE 2018); PANEL IN THE CHEC MARKET (GAM, SEPTEMBER 2018). □ EXEMPT RESOLUTION NO. 5.905 OF 10/17/2017, AUTHORIZING THE TEMPORARY ADMISSION OF EQUIPMENT, AND VEHICLES FOR ADVERTISING PURPOSES, WHICH WAS COORDINATED BETWEEN FINANCE, CUSTOMS AND THIS MINISTRY. □ KNOWLEDGE GENERATION AND PROFESSIONALIZATION: SERVICE EXPORT COURSE (SENCE, 2018), CREATIVE SERVICES EXPORT MANUAL (CCS, 2017), INTERNATIONALIZATION TRAINING (PROCHILE, 2017). • THE POSITIONING OF THE CONCEPT AND RELEVANCE OF THE CREATIVE ECONOMY: - PUBLICATION OF STUDIES FOR DECISION MAKING AND GUIDES OF SPECIAL INTEREST FOR THE SECTOR, SUCH AS: UPDATING THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE; FORMALIZATION GUIDE FOR THE CREATIVE

ENTREPRENEUR; GUIDE FOR THE EXPORTER OF CREATIVE SERVICES; AND, GUIDE TO COPYRIGHT - THE PROTECTION OF CREATION. - CARRYING OUT SEMINARS AT THE NATIONAL AND REGIONAL LEVEL, TO KNOW: INTERNATIONAL SEMINAR ON CREATIVE ECONOMY FOR TERRITORIAL DEVELOPMENT; INTERNATIONAL SEMINAR ON COPYRIGHT AND CREATIVE ECONOMICS; AND, INTERNATIONAL SEMINAR "HOW TO LIVE FROM MUSIC".

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$391.009.000.-/ USD\$505.702.

*ANNUAL BUDGET. **REFERS TO BUDGET ASSIGNED TO THE "SERVICE EXPORT PROGRAM" OF THE EXECUTIVE SECRETARIAT FOR CREATIVE ECONOMY DEPENDENT TO THE UNDER SECRETARIAT FOR CULTURES AND THE ARTS.

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

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

IF THERE IS NO FORMAL EVALUATION OF THIS MEASURE, AN ANNUAL REPORT ON THE ACTIONS OF THE PUBLIC PRIVATE COMMITTEE FOR THE EXPORT OF SERVICES FOR THE YEARS 2015, 2016 AND 2017 WILL BE AVAILABLE AT: [HTTPS://CHILESERVICIOS.COM/SOBRE-NOSOTROS/INFORMES-ANUALES-DEL-COMITE/](https://chileservicios.com/so-bre-nosotros/informes-anuales-del-comite/). WITHIN THIS DOCUMENT, YOU CAN FIND SPECIFIC INFORMATION RELATING TO THE "SUPPORT PROGRAM FOR THE EXPORT OF GLOBAL SERVICES".

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

Type of entity:

Public Sector

“CHILECREATIVO, A PUBLIC-PRIVATE ALLIANCE THAT SEEKS TO PROMOTE THE CREATIVE ECONOMY”.

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

CORFO.

Website of the policy/measure, if available:

[HTTPS://CHILECREATIVO.CL/](https://chilecreativo.cl/)

Describe the main features of the policy/measure:

CHILECREATIVO IS A PUBLIC-PRIVATE ALLIANCE PROMOTED BY CORFO THAT SEEKS TO PROMOTE THE CREATIVE ECONOMY IN CHILE, IN THIS SENSE, IT PRIORITIZES FOUR SUBSECTORS IN THE FIRST STAGE: MUSIC, PUBLISHING, DESIGN AND AUDIOVISUAL. ITS FOCUS IS TO PROMOTE THE EXPORT SCENE OF CHILEAN CREATIVE GOODS AND SERVICES, SUCH AS FILMS, DOCUMENTARIES, BOOKS, SHOWS, DESIGN, AMONG OTHERS, IN ORDER TO TAKE ADVANTAGE OF THE CHALLENGE AND OPPORTUNITIES POSED BY THE DIGITAL SCENE FOR THE INTERNATIONALIZATION OF OUR CREATIVE INDUSTRIES. (CHILECREATIVO, 2019). THIS PROGRAM HAS BEEN OPERATING SINCE 2017 AND CARRIES OUT THREE ACTIONS IN THIS AREA: LINKING PEOPLE, INSTITUTIONS AND PROJECTS, SUPPORT FOR INITIATIVES THAT ENHANCE THE CREATIVE ECONOMY AND PROMOTION OF CREATIVE GOODS AND SERVICES WITH A VIEW TO ESTABLISHING NEW EXPORT SECTORS IN CHILE. SPECIFICALLY, THE PROGRAM ACTS AS AN INTERMEDIARY BETWEEN CORFO AND THE NEEDS OF THE SECTOR IN TERMS OF THE EXISTING GAPS TO PROMOTE CREATIVE ECONOMIES. THE AIM IS TO HELP CORFO TO INVEST AND FOCUS INSTRUMENTS FOR THE SECTORS BASED ON THE SPECIFIC NEEDS OF THE SECTOR. EACH STRATEGIC PROGRAM SPECIALIZES IN ITS SECTOR, SEEKS TO KNOW ITS TRADE ASSOCIATIONS, THE MOST IMPORTANT ACTORS, THE ACADEMY. THE PROGRAM DOES NOT CARRY OUT CONTESTS OR ITINERARIES OR TRAVEL INITIATIVES FOR INTERNATIONALIZATION. HOWEVER, IT WORKS WITH ASSOCIATIONS OR GUILDS IN THE ARTISTIC AND CULTURAL FIELD TO DEVELOP PROJECTS, AND FUND INITIATIVES THAT ALLOW ORGANIZATIONS TO APPLY FOR INTERNATIONALIZATION PROJECTS ON OTHER PLATFORMS OR STATE SUPPORT.

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 CHILE CREATIVO PROGRAM BEGAN PRIORITIZING IN 2017 THE MUSIC, PUBLISHING, DESIGN AND AUDIOVISUAL SECTORS, AND DURING THE EXECUTION OF ITS ROADMAP IT HAS INCLUDED SECTORS SUCH AS VIDEO GAMES, ANIMATION, PERFORMING ARTS AND NEW CONTENT IN VIRTUAL REALITY AND INCREASED. AMONG THE NEW GOALS, IT HAS BEEN PROPOSED TO TRANSFER THE PROJECTS FROM THE PREVIOUS STAGE TO THE ECOSYSTEM OF CREATIVE INDUSTRIES IN CHILE, AS WELL AS TO RENEW THE ROADMAP FOR THE SECOND STAGE WITH NEW CROSSCUTTING INITIATIVES AND A GREATER REGIONAL PRESENCE. BUT, ESPECIALLY, TO HAVE A ROLE IN THE ECONOMIC RECOVERY OF THE CREATIVE SECTOR. IN THE FIRST STAGE, THE PROGRAM WAS FOCUSED ON GENERATING THE INDUSTRY “SCAFFOLDING” FOR THE SECTOR AND CREATING SPACES FOR IT WITHIN THE CORFO FINANCING. WHILE IN THE SECOND THEY ARE FOCUSING ON GENERATING ACTIONS SO THAT THE PROJECTS WORK. IN OCTOBER 2020, THE HOLDING OF THE "INDUSTRY MEETING: CREATIVE ECONOMY AND CULTURAL POLICIES IN LATIN AMERICA" HIGHLIGHTS THE CHALLENGES IN THE

IMPLEMENTATION OF PUBLIC POLICIES FROM A CULTURAL INSTITUTIONALITY WERE ADDRESSED, TOGETHER WITH MARU GÁLVEZ, NATIONAL DIRECTOR OF CREATIVE ECONOMY OF THE MINISTRY OF CULTURE OF PANAMA. IN ADDITION, CAROLINA PEREIRA, EXECUTIVE SECRETARY OF CREATIVE ECONOMY OF THE MINCAP, ADDRESSED THE DETAILS OF THE EXCLUSIVE FIRST LINE FOR THE PROMOTION OF THE CREATIVE ECONOMY OF THE NATIONAL FUND FOR CULTURAL DEVELOPMENT AND THE ARTS (FONDART). THE INVITATION CONTRIBUTED TO THE DIALOGUE ABOUT IDEAS AND OPPORTUNITIES THAT THE NEW GLOBAL SCENARIO DELIVERED TO CREATIVE INDUSTRIES, A PANORAMA THAT HAS MADE EVIDENCE THE NEED OF THE SECTOR TO WORK IN AN ARTICULATED WAY AND TO PROMOTE SPACES OF EXCHANGE AND TO IMPROVE THE CAPACITY OF RECOVERY FROM THE GLOBAL CRISIS.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$1.264.000.000.-/ USD\$1.621.406.-

*ANNUAL BUDGET ASSIGNED TO CORFO'S "CREATIVE INDUSTRIES PROGRAM".

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

“POSITIONING THE COUNTRY AS A FILM DESTINATION, A COMMITMENT OF THE FILM COMMISSION OF CHILE”.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE FCCH.

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

[HTTP://WWW.FILMCOMMISSIONCHILE.ORG/SOBRE-NOSOTROS/](http://www.filmcommissionchile.org/sobre-nosotros/)

Describe the main features of the policy/measure:

THE CHILEAN FILM COMMISSION IS A SPECIALIZED OFFICE DEPENDENT ON THE COUNCIL OF ART AND AUDIOVISUAL INDUSTRY OF THE MINISTRY OF CULTURES, ARTS AND HERITAGE. ITS OBJECTIVE IS TO CONTRIBUTE TO THE DEVELOPMENT OF THE NATIONAL AUDIOVISUAL INDUSTRY BY PROMOTING CHILE AND ITS VARIOUS LOCATIONS AS A FILM DESTINATION ON THE INTERNATIONAL SCENE, INCREASING THE CULTURAL, SOCIAL AND ECONOMIC IMPACT OF OUR COUNTRY. IN COORDINATION WITH PUBLIC AND PRIVATE ORGANIZATIONS, THEY WORK TO IMPROVE SOCIAL AND ECONOMIC CONDITIONS, FACILITATING THE DEVELOPMENT OF NATIONAL AND FOREIGN PRODUCTIONS THROUGHOUT THE COUNTRY. THE COMMISSION PROVIDES LEADERSHIP AND COORDINATION AMONG GOVERNMENT AGENCIES, SERVICE PROVIDERS, BUSINESSES, AND OTHERS. AT THE NATIONAL LEVEL, IT WORKS TO PROMOTE AND DISSEMINATE THE WORK OF THE AUDIOVISUAL INDUSTRY. IT OFFERS INTERGOVERNMENTAL COORDINATION WITH ALL ENTITIES THAT INFLUENCE AUDIOVISUAL PRODUCTION PROCESSES. IN ADDITION, IT PROVIDES INFORMATION ON LOCATIONS, ENTRY OF PEOPLE AND GOODS INTO THE COUNTRY, PERMITS TO FILM AND INSTALLED CAPACITIES (TECHNICIANS, PROFESSIONALS AND COMPANIES RELATED TO THE AUDIOVISUAL INDUSTRY). AT THE INTERNATIONAL LEVEL, ITS FOCUS IS THE PROMOTION AND DIFFUSION OF CHILE AS PRIVILEGED PLACES TO FILM INTERNATIONAL PRODUCTIONS: FEATURE FILMS, COMMERCIALS, TELEVISION PROGRAMS, AMONG OTHERS. IT ACTS AS A FACILITATOR FOR THOSE FOREIGN PRODUCTIONS THAT WANT TO KNOW THE NATIONAL AUDIOVISUAL OFFER AND DEVELOP THEIR PROJECTS IN A SIMPLE AND EFFECTIVE WAY. SPECIFICALLY: COORDINATES DIFFERENT ACTORS, BOTH NATIONALLY AND INTERNATIONALLY, TO FACILITATE THE DEVELOPMENT OF PRODUCTIONS IN OUR COUNTRY; OFFERS AS HOSTS FOR FOREIGN PRODUCTIONS THAT COME TO FILM IN CHILE, PROVIDING TECHNICAL ASSISTANCE, ALL THE NECESSARY AND SPECIALIZED INFORMATION, AS WELL AS CONTACT WITH THOSE INSTITUTIONS THAT PROVIDE FILMING PERMITS; COORDINATES ACTIONS AT THE NATIONAL LEVEL SO THAT CHILE IS AN INCREASINGLY FRIENDLY COUNTRY TO FILM, SO THAT THE DIFFERENT ACTORS IN THE INDUSTRY CAN ENHANCE THEIR WORK AND OFFER BETTER CONDITIONS FOR THE REALIZATION OF PRODUCTIONS; Y, WORKS THROUGH STRATEGIC ALLIANCES WITH NATIONAL AND INTERNATIONAL EVENTS, WITH A VIEW TO PROMOTING CHILE AS A FILMING DESTINATION. IN 2014, THE COMMISSION BEGAN THE IMPLEMENTATION OF THE “CHILE FILM FRIENDLY PROGRAM”, WHICH ENSURES BETTER CONDITIONS TO CARRY OUT PRODUCTIONS, THROUGH STANDARDIZED PROTOCOLS FOR GRANTING FILMING PERMITS, FRIENDLY RATES, AND FACILITATION OF INFORMATION IN THE DEVELOPMENT OF FILMING, AND PRODUCTIONS IN THE TERRITORIES. WITHIN THIS FRAMEWORK, A SERIES OF LOCAL AGREEMENTS WERE CREATED WITH

VARIOUS COMMUNES AT NATIONAL LEVEL, WHICH UNDERTAKE TO OFFER BETTER CONDITIONS TO CARRY OUT PRODUCTIONS.

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?:

THROUGH THE CHILE FILM FRIENDLY PROGRAM, THE FILM COMMISSION OF CHILE (FCCH) HAS MANAGED TO ARTICULATE A PROTOCOL OF SERVICE TO PRODUCTIONS, MAINTAINING A LINK IN THE MUNICIPALITIES IN CHARGE OF ISSUING PERMITS. THESE AGREEMENTS TO DATE HAVE BEEN SIGNED WITH: VALDIVIA, SANTIAGO, PROVIDENCIA AND CONCEPCIÓN. IT IS EXPECTED TO ADD 4 MUNICIPALITIES A YEAR. IT IS IMPORTANT TO UNDERSTAND THAT IN 2019, THE PRODUCTION PROMOTION CORPORATION - CORFO GENERATED A CALL FOR SUPPORT TO REGIONAL FILM COMMISSIONS, WHERE REGIONAL FILM COMMISSIONS PROJECTS FROM THE REGIONS OF ANTOFAGASTA, ATACAMA, BIOBIO, COQUIMBO, LOS LAGOS, AYSÉN AND MAGALLANES, COULD APPLY TO BE BENEFITED WITH TECHNICAL AND FINANCIAL SUPPORT FOR 9 MONTHS (FROM DECEMBER 2018), FOR THEIR OPERATION, DEVELOPMENT OR IMPROVEMENT OF THEIR MANAGEMENT MODEL, ACTION OBJECTIVES AND LEADING THEREFORE, A COLLABORATION ALLIANCE WITH THE FCCH, TO STRENGTHEN REGIONAL CAPACITY BASED ON THE CHILE FILM FRIENDLY REGIONAL PLAN. THE BENEFICIARIES SHOULD RESPOND TO RELEVANT INFORMATION REQUIREMENTS IN ORDER TO KNOW THEIR PROGRAMMING AND MANAGEMENT CAPACITY IN RELATION TO THE REGIONAL PLAN OF THE FCCH. IN TURN, THE PROJECTS MUST MAINTAIN CONSTANT COORDINATION OF THE CULTURE SERIES CORRESPONDING TO THE REGION AND FCCH FOR THE EXECUTION AND PROMOTION OF THEIR ACTIVITIES.

Financial resources allocated to the policy/measure in USD:

BUDGET 2019*: CLP\$8.958.162.000.-/USD\$11.491.157.

** ANNUAL BUDGET ALLOCATED TO THE AUDIOVISUAL DEVELOPMENT FUND, THE PROGRAM IN WHICH THE FCCH IS HOSTED AS A COMPONENT OF IT.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN 2019 THE DIRECTORATE OF BUDGETS - DIPRES DEPENDENT OF THE MINISTRY OF FINANCE, DRAWN UP A FINAL REPORT ON THE EVALUATION OF THE AUDIOVISUAL DEVELOPMENT FUND PROGRAM, WHOSE COMPONENT NO. 6 IS THE "NATIONAL AND INTERNATIONAL POSITIONING AND VISIBILIZATION OF THE AUDIOVISUAL FIELD" AND WHICH INCLUDES THE WORK THAT THE FILM COMMISSION OF CHILE CARRIES FORWARD. AVAILABLE AT: [HTTPS://WWW.DIPRES.GOB.CL/597/ARTICULOS-189316_INFORME_FINAL.PDF](https://www.dipres.gob.cl/597/articulos-189316_informe_final.pdf)

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

No Information.

Type of entity:

Private 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:

YES

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:

YES

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:

"AUDIOVISUAL COPRODUCTION, OPPORTUNITY FOR CULTURAL AND ECONOMIC EXCHANGE".

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

MINCAP THROUGH THE EXECUTIVE SECRETARIAT OF THE CAIA.

Website of the policy/measure, if available:

[HTTP://CHILEAUDIOVISUAL.CL/COPRODUCCION/ACUERDOS-DE-COPRODUCCION-VIGENTES/](http://chileaudiovisual.cl/coproduccion/acuerdos-de-coproduccion-vigentes/)

Describe the main features of the policy/measure:

WITHIN THE REPORTABILITY PERIOD, YOU CAN REPORT ON THE PROGRESS IN THE NEGOTIATION OR PROCESSING OF THE FOLLOWING AUDIOVISUAL COPRODUCTION INSTRUMENTS: - FINALIZATION OF LEGISLATIVE PROCESSING IN THE NATIONAL CONGRESS OF BULLETIN NO. 10.997-10, WHICH "APPROVES THE LATIN AMERICAN AGREEMENT OF FILM COPRODUCTION, ADOPTED IN CARACAS, VENEZUELA, ON 11/11/89, AND ITS ENDORSEMENT OF THE CINEMATOGRAPHIC CO-PRODUCTION BOGOTÁ, COLOMBIA, ON 07/14/06". (2017). - LEGISLATIVE PROCESSING COMPLETED OF THE "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE GOVERNMENT OF THE FEDERAL REPUBLIC OF GERMANY ON CO-PRODUCTION OF FILMS". (2020). - BEGINNING OF NEGOTIATION TO REACH A "CINEMATOGRAPHIC CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE STATE OF ISRAEL AND THE GOVERNMENT OF THE REPUBLIC OF CHILE". (2019) - CONCLUSION OF NEGOTIATION TO REACH AN "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE REPUBLIC OF PERU, ON AUDIOVISUAL CO-PRODUCTION". (2019) - CONTINUED NEGOTIATION TO REACH A "CINEMATOGRAPHIC CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE PEOPLE'S REPUBLIC OF CHINA AND THE GOVERNMENT OF THE REPUBLIC OF CHILE". (2019). - TERM OF PROCESSING IN THE NATIONAL CONGRESS OF THE "AUDIOVISUAL CO-PRODUCTION AGREEMENT BETWEEN THE WALLONIA-BRUSSELS FEDERATION AND THE GOVERNMENT OF THE REPUBLIC OF CHILE". (2019) FOR OUR COUNTRY, THE AUDIOVISUAL COPRODUCTION TREATIES ARE RELEVANT BECAUSE THEY EXPAND THE EXPLOITATION MARKETS,

ATTRACT FOREIGN INVESTMENT, INCREASE THE BUDGETS FOR THE AUDIOVISUAL PROJECTS AND THE PRODUCTION STANDARDS, CREATING KNOWLEDGE AND GIVING TO CHILE THE OPPORTUNITY TO DEVELOP THAT ACTIVITY IN CULTURAL AS IN COMMERCIAL AREAS . IT IS DEFINITELY A LEGAL FRAMEWORK THAT BOTH PARTIES CAN USE, IN SUCH A WAY TO TAKE ADVANTAGE OF THE POTENTIALITIES THAT THE INSTRUMENT OFFERS.

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?:

AT PRESENT, OUR COUNTRY HAS 6 EXISTING FILM AND/OR AUDIOVISUAL CO-PRODUCTION AGREEMENTS: WITH ARGENTINA, BRAZIL, CANADA, FRANCE, ITALY AND VENEZUELA. BILATERAL AGREEMENTS WITH THE WALLONIA-BRUSSELS FEDERATION (BELGIUM) AND WITH THE FEDERAL REPUBLIC OF GERMANY ARE ALSO IN ADVANCED STAGES OF PROCESSING. IN THE CASE OF MULTILATERAL AGREEMENTS, CHILE IS AWAITING TO COME INTO FORCE OF THE IBERO-AMERICAN CO-PRODUCTION AGREEMENT, MANAGED BY THE CONFERENCE OF IBERO-AMERICAN AUDIOVISUAL AND CINEMATOGRAPHIC AUTHORITIES (CAACI), WHICH, ONCE IN FORCE, WILL SUBSTANTIALLY EXPAND THE POSSIBILITIES OF CO-PRODUCTION BETWEEN CHILE AND OTHER IBERO-AMERICAN COUNTRIES. IT IS IMPORTANT TO HIGHLIGHT THAT ON OCTOBER 2020, THE LEGISLATIVE PROCESSING OF THE "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE GOVERNMENT OF THE FEDERAL REPUBLIC OF GERMANY ON FILM COPRODUCTION" HAS BEEN COMPLETED. THE INSTRUMENT, WHICH WAS UNANIMOUSLY APPROVED, HAS THE PURPOSE OF COOPERATION AND FILM CO-PRODUCTION WITH GERMANY WITH A VIEW TO IMPROVE THE DISTRIBUTION OF FILMS FROM EACH STATE, AND THE CULTURAL, AND ECONOMIC EXCHANGE BETWEEN THE CULTURAL AND ECONOMIC PARTIES; SO THAT, BOTH COUNTRIES CAN ACCESS THE BENEFITS AND CINEMATOGRAPHIC INCENTIVES DELIVERED BY THE RESPECTIVE PARTIES, ACHIEVING THROUGH THE INTERNATIONALIZATION OF THE CHILEAN AUDIOVISUAL INDUSTRY. DURING THE PROCESSING OF THE AGREEMENT IN THE NATIONAL CONGRESS, THE UNDERSECRETARY OF CULTURES AND ARTS, EXPRESSED THAT: "THIS AGREEMENT IS ONE OF THE MOST RELEVANT SIGNED BY CHILE IN THE MATTER, BESIDES IMPORTANCE IN ADDITION TO THE GERMAN FILM MARKET, MEAN THE INVITATION OF HONOR TO THE BERLIN FILM FESTIVAL, BEING THE FIRST SOUTH AMERICAN COUNTRY TO BE INVITED, OCCASION WHICH IS ATTENDED BY MORE THAN TEN THOUSAND AGENTS FROM THE AUDIOVISUAL SECTOR, INCREASING THE POSSIBILITIES OF DIFFUSING AUTHORS THE ONE WHICH A NATIONAL DELEGATION OF MORE THAN ONE HUNDRED PRODUCERS AND DIRECTORS PARTICIPATED". HE ADDED THAT SUCH EVENT "ALLOWED CHILE TO POSITION ITS COUNTRY IMAGE THROUGH CULTURE, CONSIDERING THAT GERMANY IS THE THIRD DESTINATION MARKET FOR NATIONAL AUDIOVISUAL EXPORTS. HE COMMENTED THAT THE SOURCES OF FINANCING PROVIDED BY THE COUNCIL OF ART AND THE AUDIOVISUAL INDUSTRY WAS ALSO MANAGED, WITH MORE THAN NINE BILLION A YEAR, CORPORATION FOR THE PROMOTION OF PRODUCTION - CORFO AND THE NATIONAL COUNCIL OF TELEVISION (CNTV)".

Financial resources allocated to the policy/measure in USD:

BUDGET 2019*: CLP\$8.958.162.000.-/ USD\$11.491.157.

*ANNUAL BUDGET ALLOCATED TO THE AUDIOVISUAL DEVELOPMENT FUND.

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

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

No Information.

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

Type of entity:

Private Sector

"DAY OF CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT: ASSESSING DIFFERENCES TO IMPROVE NATIONAL COEXISTENCE".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.LEYCHILE.CL](https://www.leychile.cl)

Describe the main features of the policy/measure:

ON APRIL 17, 2018, LAW NO. 21,087 WAS PUBLISHED IN THE OFFICIAL GAZETTE, WHICH "DECLARES OCTOBER 20 OF EACH YEAR AS THE INTERNATIONAL DAY OF CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT". IN 2007, CHILE RATIFIED THE "CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS" OF THE ORGANIZATION OF NATIONS FOR EDUCATION, SCIENCE AND CULTURE, WHICH IS INSTALLED AT THE LEVEL OF WORLD HERITAGE AND ITS ACCENT IS PLACED MAINLY ON THE DEVELOPMENT OF CULTURAL RIGHTS, WHOSE FUNDAMENTAL OBJECTIVE IS TO CREATE, IN AN INCREASINGLY INTERCONNECTED WORLD, AN ENVIRONMENT THAT ALLOWS ALL CULTURAL EXPRESSIONS TO MANIFEST THEMSELVES IN THEIR RICH CREATIVE DIVERSITY. IN THIS SENSE, "IT IS ABOUT GIVING NATIONS THE POSSIBILITY OF PROTECTING THEIR CULTURAL INDUSTRIES (LITERATURE, CINEMA, THEATER, MUSIC, SONG, TELEVISION, PUBLISHING, POETRY, FOLKLORE, ETC.) IN A FRAMEWORK OF DEMOCRACY, TOLERANCE, JUSTICE SOCIAL AND MUTUAL RESPECT BETWEEN PEOPLES AND THEIR CULTURES AS INDISPENSABLE FACTORS FOR PEACE AND SECURITY AT THE LOCAL, NATIONAL AND INTERNATIONAL LEVEL". THE PROJECT CONSIDERS THREE IMPORTANT ASPECTS: THAT THIS CONVENTION CONSTITUTES TODAY IN CHILEAN REGULATIONS ONE OF THE MOST RELEVANT LEGAL INSTRUMENTS TO SUPPORT THE DESIGN OF CULTURAL POLICIES AND INSTITUTIONS, AS WELL AS THE PROTECTION OF HERITAGE AND RESPECT FOR INDIGENOUS PEOPLES; THAT THE CHILEAN STATE MUST STILL ADOPT THE INTERNAL MEASURES NECESSARY FOR THE FULL ENTRY INTO FORCE OF THIS CONVENTION; AND, THAT CULTURAL DIVERSITY IS A DRIVING FORCE FOR DEVELOPMENT, NOT ONLY WITH REGARD TO ECONOMIC GROWTH, BUT AS A MEANS OF HAVING A MORE ENRICHING INTELLECTUAL, AFFECTIVE, MORAL AND SPIRITUAL LIFE, THE UNITED NATIONS GENERAL ASSEMBLY IN RESOLUTION NO. 57/24 PROCLAIMED MAY 21 AS THE WORLD DAY FOR CULTURAL DIVERSITY. THAT IS WHY THE LAW COMMEMORATES THE DAY OF CULTURAL DIVERSITY TO UNDERSTAND ITS VALUE, IMPROVE NATIONAL COEXISTENCE, BEING A DAY OF REFLECTION AND INTERCULTURAL DIALOGUE. TAKING INTO ACCOUNT THAT RESPECT AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS ARE THE FOUNDATIONS OF THE CULTURE OF A COUNTRY AND THAT INCORPORATING ITS RECOGNITION INTO THE CHILEAN LEGAL FRAMEWORK WILL HELP TO DEEPEN AND REFLECT ON THE VALUES OF CULTURAL DIVERSITY TO LIVE BETTER TOGETHER AND VALUE DIFFERENCES. IT IS PROPOSED ON OCTOBER 20, TAKING INTO ACCOUNT THAT THE COMMEMORATION DATE PROCLAIMED BY UNESCO, WHICH IS MAY 21, COINCIDES WITH THE COMMEMORATION OF THE NAVAL COMBAT OF IQUIQUE.

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?:

NO INFORMATION.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

"RESPECT FOR CULTURAL DIVERSITY, FIRST INTERPRETIVE PRINCIPLE OF THE LAW THAT CREATED MINCAP".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/MINISTERIO/PRINCIPIOS/](https://www.cultura.gob.cl/ministerio/principios/)

Describe the main features of the policy/measure:

LAW NO. 21.045 THAT CREATED THE MINCAP, ESTABLISHES IN ITS ARTICLE 1° THAT THE LAW WILL BE GOVERNED BY THE FOLLOWING PRINCIPLES: CULTURAL DIVERSITY, DEMOCRACY, AND CULTURAL PARTICIPATION, CULTURAL RECOGNITION OF INDIGENOUS PEOPLES, RESPECT FOR THE FREEDOM OF CREATION AND SOCIAL APPRECIATION OF CREATORS AND CULTISTS, RECOGNITION OF TERRITORIAL CULTURES, CULTURAL HERITAGE AS A PUBLIC GOOD, RESPECT FOR THE RIGHTS OF CREATORS AND CULTISTS, AND HISTORICAL MEMORY. IN THE CASE OF THE PRINCIPLE OF CULTURAL DIVERSITY, IT INDICATES THAT IT CONSISTS OF: "RECOGNIZING AND PROMOTING RESPECT FOR CULTURAL DIVERSITY, INTERCULTURALITY, DIGNITY AND MUTUAL RESPECT BETWEEN THE VARIOUS IDENTITIES THAT COEXIST IN THE NATIONAL TERRITORY AS FUNDAMENTAL CULTURAL VALUES". IN TURN, AND FOR THE PURPOSES OF THIS LAW, IT INDICATES THAT "CULTURE, CULTURAL DIVERSITY, CULTURAL HERITAGE AND INTANGIBLE CULTURAL HERITAGE SHALL BE UNDERSTOOD AS THE DEFINITIONS CONTAINED IN CURRENT INTERNATIONAL UNESCO INSTRUMENTS RATIFIED BY CHILE". THEREFORE, AS REGARDS THE DEFINITION OF CULTURAL DIVERSITY, THE STATE OF CHILE TAKES AS A PARAMETER AND SCOPE WHAT IS STATED IN THE "CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS". THIS FIRST PRINCIPLE RECOGNIZES THE CULTURAL DIVERSITY THAT DEFINES OUR COUNTRY AND, IN RESPONSE TO THIS, ESTABLISHES AS A FUNDAMENTAL MISSION OF THE MINISTRY OF CULTURES, ARTS AND HERITAGE THE DESIGN, FORMULATION AND IMPLEMENTATION OF POLICIES, PLANS AND PROGRAMS TO CONTRIBUTE TO THE CULTURAL DEVELOPMENT AND HARMONIOUS AND EQUITABLE HERITAGE OF THE COUNTRY IN ALL ITS DIVERSITY, RECOGNIZING AND VALUING THE CULTURES OF INDIGENOUS PEOPLES, GEOGRAPHIC DIVERSITY, AND REGIONAL AND LOCAL REALITIES AND IDENTITIES.

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 CONCORDANCE WITH LAW NO. 21.045 THAT ESTABLISHED THE CULTURAL INSTITUTIONALITY, AND THE PRINCIPLES THAT GOVERN IT; THE NATIONAL CULTURAL POLICY 2017-2022 CONSIDERED A SERIES OF STRATEGIC GUIDELINES THAT MAY BE ASSOCIATED WITH CULTURAL DIVERSITY, SOME OF THEM ARE: - PROMOTE THE GENERATION, DIVERSIFICATION AND INCLUSION OF CULTURAL AND ARTISTIC CONTENT IN THE MEDIA, WITH EMPHASIS ON THE REGIONAL, LOCAL AND COMMUNITY, PROPICIATING REFLECTIVE, CRITICAL AND CIRCULATION AWARENESS AND SENSITIZATION SPACES FOR CITIZENSHIP AWARENESS ARTISTIC PRODUCTION OF THE TERRITORIES; - DIVERSIFY THE MODALITIES OF DISSEMINATION AND COMMUNICATION IN ART AND CULTURE BASED ON LOCAL AND COMMUNITY REALITIES, AND CONSIDERING THE REALITIES OF OWN/SECTORS OF THE CITIZENSHIP WHICH HAVE BEEN INVISIBLE, SUCH AS PEOPLE IN SITUATIONS AND ADULTS, THE DISABLED BOYS,

GIRLS AND YOUNG PEOPLE; - TO ENCOURAGE THE DIVERSE CREATION, WHETHER TRADITIONAL, POPULAR AND CONTEMPORARY, OF ARTISTS, CREATORS AND CULTORS AS WELL AS THE CREATION OF THE 9 INDIGENOUS PEOPLES, THE AFRODESCENDENT COMMUNITY OF ARICA AND PARINACOTA FAMILIES FROM CALETA CHAÑARAL DE ACEITUNO OF THE ATACAMA REGION, CONTRIBUTING TO THE DYNAMISM AND THE PROCESSES OF REVITALIZING LOCAL CULTURES AND THEIR SOCIAL VALUATION; - ENCOURAGE THE INCORPORATION OF NEW LANGUAGES TO ARTISTIC CREATION, THROUGH EQUAL ACCESS OF ARTISTS, CULTORS, CREATORS AND CREATORS TO THE DIGITAL ENVIRONMENT AND WITH THE PROTECTION OF THEIR COPYRIGHT; - PROMOTE THE PARTICIPATION OF THE 9 INDIGENOUS PEOPLES, THE CHANGO FAMILIES OF CALETA CHAÑARAL DE ACEITUNO OF THE ATACAMA REGION AND THE AFRO-DESCENDANT COMMUNITY OF ARICA AND PARINACOTA, AS SUBJECTS OF COLLECTIVE RIGHTS, IN THE EXPRESSION OF THE CREATION AND RECREATION OF THE TRADITION OF THE TRADITION RECREATION, POPULAR AND CONTEMPORARY, IN ORDER TO REINFORCE ITS PROCESSES OF CULTURAL REVITALIZATION; - CONTRIBUTE TO THE PROCESSES OF REVITALIZATION, RECOVERY AND PROTECTION OF CULTURES, ARTS, MEMORY AND INDIGENOUS CULTURAL HERITAGE; - PROMOTE ACCESSIBILITY TO THE SPACES FOR CITIZENSHIP IN ITS DIVERSITY, WITH FOCUS ON PEOPLE WITH DISABILITIES AND THE ELDERLY, GUARANTEEING NON-DISCRIMINATION; - STRENGTHENING LOCAL AND COMMUNITY ORGANIZATIONS TO CONTRIBUTE TO LOCAL CULTURAL DEVELOPMENT, PROMOTING THE DEVELOPMENT OF POPULAR AND TRADITIONAL ARTS AND CULTURES; - PROMOTE THE INCORPORATION OF ARTISTS, CULTORS AND EXPRESSIONS OF MIGRANT COMMUNITIES, NINE INDIGENOUS PEOPLES AND AFRO-DESCENDANT COMMUNITY IN CULTURAL PROGRAMMING THROUGHOUT THE TERRITORY; - PROMOTE THE SAFEGUARDING AND PROTECTION OF TRADITIONAL KNOWLEDGE AND TRADITIONAL CULTURAL EXPRESSIONS OF THE NINE INDIGENOUS PEOPLES AND THE CHANGO FAMILIES OF CALETA CHAÑARAL DE ACEITUNO FROM THE ATACAMA REGION AND THE AFRO-DESCENDANT COMMUNITY; - RECOGNIZE AND VALORIZE THE VARIOUS PROCESSES OF CONSTRUCTION AND TRANSMISSION OF MEMORIES THROUGH DIFFERENT LANGUAGES AND ARTISTIC - CULTURAL PRACTICES; - PROMOTE THE RECOVERY AND DISSEMINATION OF THE INDIGENOUS AND AFRO-DESCENDENT MEMORY, THAT ALLOWS THE RECONSTRUCTION OF LOCAL, REGIONAL AND COUNTRY HISTORY, BASED ON THE VALUATION OF CULTURAL DIVERSITY AND HUMAN RIGHTS; - STRENGTHENING THE DIVERSIFICATION OF ARTISTIC, CULTURAL, AND HERITAGE CONTENTS IN THE SCHOOL CURRICULUM, CONSIDERING TRADITIONAL, POPULAR AND LOCAL KNOWLEDGE; AND - PROMOTE THE REVITALIZATION OF THE LANGUAGES OF INDIGENOUS PEOPLES.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Public Sector

"ESTABLISHMENT OF CULTURAL RESERVES WITHIN THE PROCESS OF NEGOTIATION OF THE CPTPP"

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

MINISTRY OF FOREIGN RELATIONS (MINREL) AND MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.SUBREI.GOB.CL/DOCS/DEFAULT-SOURCE/DEFAULT-DOCUMENT-LIBRARY/TPPPREGUNTAS2019.PDF?SFVRSN=F31CDBC3_2](https://www.subrei.gob.cl/docs/default-source/default-document-library/tpppreguntas2019.pdf?sfvrsn=f31cdbc3_2)

Describe the main features of the policy/measure:

AFTER AN EXTENSIVE NEGOTIATION LEADED BY THE MINISTRY OF FOREIGN AFFAIRS - MINREL, IN ITS CAPACITY OF OWNER OF THE COUNTRY'S FOREIGN POLICY AND IN WHICH THE MINCAP PARTICIPATED, IT IS IMPORTANT TO HIGHLIGHT THE FOLLOWING RESULTS REGARDING THE PROTECTION OF CULTURAL DIVERSITY, IT REFERS: - RECOGNIZES THE IMPORTANCE OF THE CULTURAL IDENTITY OF THE COUNTRIES THAT MAKE UP THE TREATY AND THE FACT THAT INTERNATIONAL TRADE CAN EXPAND OPPORTUNITIES TO ENRICH CULTURAL EXCHANGES, SPREAD NATIONAL CULTURAL EXPRESSIONS, AND PROMOTE CULTURAL DIVERSITY IN THE REGION (PREAMBLE TO THE TPP11); - REGARDING ELECTRONIC TRANSACTIONS, ONE OF THE CENTRAL COMMITMENTS OF CHAPTER 14 OF ELECTRONIC COMMERCE IS THE NON-DISCRIMINATION OF DIGITAL PRODUCTS (FOR EXAMPLE, SOFTWARE, MUSIC, VIDEO, ELECTRONIC BOOKS). THIS TRANSLATES INTO THE OBLIGATION NOT TO IMPOSE CUSTOMS DUTIES ON ELECTRONIC TRANSMISSIONS BETWEEN THE PARTIES AND THE PROHIBITION OF GRANTING LESS FAVORABLE TREATMENT TO DIGITAL PRODUCTS CREATED, PRODUCED, PUBLISHED, CONTRACTED, COMMISSIONED OR MADE COMMERCIALY AVAILABLE FOR THE FIRST TIME IN THE TERRITORY OF ANOTHER PARTY. THE SAME IS APPLICABLE TO DIGITAL PRODUCTS WHOSE AUTHOR, PERFORMER, PRODUCER, MANAGER OR OWNER IS A PERSON OF ANOTHER PARTY. THIS IMPLIES THAT CHILEAN COMPANIES THAT TRADE THEIR DIGITAL PRODUCTS ONLINE (SOFTWARE, MUSIC, MOVIES, APPLICATIONS, E-BOOKS, ETC.) CAN BE SURE THAT THEY WILL NOT BE DISCRIMINATED AGAINST BASED ON THEIR NATIONALITY, NOR WILL THEY BE TAXED WITH TARIFFS. THIS ALSO OPENS UP A HUGE EXPORT POTENTIAL FOR OUR MUSICIANS, FILMMAKERS, WRITERS, AND ARTISTS IN GENERAL, AS THEY WILL BE ABLE TO EASILY AND QUICKLY DISTRIBUTE THEIR CREATIONS ONLINE, BEING CERTAIN THAT THEY WILL NOT BE DISCRIMINATED AGAINST BASED ON THEIR NATIONALITY. NOR THAT THEY WILL BE LEVIED WITH TARIFFS (CHAPTER ON ELECTRONIC COMMERCE, ARTICLES 14.3 AND 14.4). ANOTHER BENEFIT FOR OUR COMPANIES IS THAT THEY CANNOT BE REQUIRED TO INSTALL THEIR SERVERS IN ANOTHER TPP11 COUNTRY. IN ADDITION, A COMMITMENT IS ESTABLISHED TO PROVIDE ADEQUATE PROTECTION TO CONSUMER RIGHTS AND PERSONAL INFORMATION. (CHAPTER ON ELECTRONIC COMMERCE, ARTICLES 14.13 AND 14.8).

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?:

WITH REGARD TO THE CULTURAL SECTOR AND IN RELATION TO THE ARTS AND CULTURAL INDUSTRIES, OUR COUNTRY NEGOTIATED A RESERVE THAT GUARDS THE AUTONOMY TO ADOPT OR

MAINTAIN MEASURES THAT ESTABLISH A MORE FAVORABLE TREATMENT TO THE SERVICE PROVIDERS OF THIRD PARTIES AND INVESTORS NO NEED TO BE OBLIGATED TO EXTEND THE SAME TREATMENT TO SERVICE PROVIDERS OR INVESTORS FROM TPP11 COUNTRIES WHO ARE IN SIMILAR CIRCUMSTANCES. THIS ALLOWS US, FOR EXAMPLE, TO ADOPT OR MAINTAIN ALL KINDS OF INTERNATIONAL AGREEMENTS - BILATERAL OR MULTILATERAL - IN THE SECTOR OF CULTURAL ARTS AND INDUSTRIES, SUCH AS THE AUDIOVISUAL COOPERATION AGREEMENTS (NON-CONFORMING MEASURES REGARDING CROSS-BORDER TRADE AND INVESTMENTS, ANNEX II - CHILE'S LIST; CHAPTER 10 ON CROSS-BORDER TRADE IN SERVICES; AND CHAPTER 9 ON INVESTMENTS). IT IS IMPORTANT TO SPECIFY THAT BULLETIN NO. 12.195-10, WHICH "APPROVES THE COMPREHENSIVE AND PROGRESSIVE TREATY OF TRANSPACIFIC ASSOCIATION BETWEEN AUSTRALIA, BRUNEI DARUSSALAM, CANADA, THE UNITED MEXICAN STATES, JAPAN, MALAYSIA, NEW ZEALAND, PERU, THE REPUBLIC OF SINGAPORE AND THE SOCIALIST REPUBLIC OF VIETNAM, AND THE LETTERS EXCHANGED IN THE CONTEXT OF THE SAME, ALL SIGNED IN SANTIAGO, CHILI, ON MARCH 8, 2018 "; IT IS CURRENTLY IN ITS SECOND CONSTITUTIONAL PROCEDURE IN THE NATIONAL CONGRESS. AVAILABLE AT: [HTTPS://WWW.SENADO.CL/APPSENADO/TEMPLATES/TRAMITACION/INDEX.PHP?](https://www.senado.cl/appsenado/templates/tramitacion/index.php?)

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

No Information.

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:

Culture (in general)
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): 1

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 3

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): 2

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):

SOURCE: "NATIONAL SURVEY OF CULTURAL PARTICIPATION" (MINCAP, 2018). THE FOLLOWING GRAPHICS CAN BE FOUND BETWEEN PAGES 100 TO 120 OF THIS DOCUMENT, ATTACHED IN THE ANNEXES OF THE FORM. - CULTURAL SURVEYS, GENERAL COMPARISON - 2004/2005, 2009, 2012, 2017: • GRAPH 1- ATTENDANCE TO DANCE PERFORMANCES IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN %).

• GRAPH 2- ATTENDANCE AT THE THEATER IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%). • GRAPH 3- ATTENDANCE AT CONCERTS OF POPULAR OR CURRENT MUSIC IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%). • GRAPH 4- ATTENDANCE AT EXHIBITIONS OF VISUAL ARTS IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN %). • GRAPH 5- ATTENDANCE AT MOVIE THEATERS IN THE LAST 12 MONTHS, YEARS 2004/2005, 2009, 2012 AND 2017 (IN%). • GRAPH 6- READING OF AT LEAST ONE BOOK IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%). • GRAPH 7- ATTENDANCE TO LIBRARIES AND MUSEUMS IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%). - RESULTS OF THE NATIONAL SURVEY OF CULTURAL PARTICIPATION 2017: • GRAPH 9- CULTURAL PARTICIPATION IN THE LAST 12 MONTHS IN 9 ARTISTIC-CULTURAL ACTIVITIES, 2017 (IN%). • GRAPH 10- ATTENDANCE TO 9 CULTURAL ACTIVITIES THROUGHOUT LIFE, 2017 (IN%). • GRAPH 12- PARTICIPATION IN 9 ARTISTIC-CULTURAL ACTIVITIES BY AGE RANGE, 2017 (IN%). • GRAPH 13- PARTICIPATION IN PERFORMING ARTS AND MUSICAL SHOWS BY EDUCATIONAL LEVEL (IN%). • GRAPH 14- ATTENDANCE AT CINEMA, ART EXHIBITIONS, CIRCUS AND PURCHASE OF HANDICRAFTS BY EDUCATIONAL LEVEL (IN%). • GRAPH 15- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES IN THE LAST 12 MONTHS (IN%). • GRAPH 16- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES THROUGHOUT LIFE, 2017 (IN%). • GRAPH 18- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES BY AGE RANGE, 2017 (IN%). • GRAPH 19- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES BY EDUCATIONAL LEVEL, 2017 (IN%). • GRAPH 20- PARTICIPATION IN ACTIVITIES RELATED TO EQUITY, 2017 (IN%). • GRAPH 24- VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, HISTORIC BUILDINGS OR NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIALS, RITES AND PRACTICES OF NATIVE PEOPLES, 2017 (IN%). • GRAPH 26- VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, BUILDINGS OR HISTORIC NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIALS, RITES AND PRACTICES OF INDIGENOUS PEOPLES BY AGE RANGE, 2017 (IN%). • GRAPH 27- VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, BUILDINGS OR HISTORIC NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIALS, RITES AND PRACTICES OF INDIGENOUS PEOPLES BY EDUCATIONAL LEVEL, 2017 (IN%). • GRAPH 28- PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES ON A DAILY BASIS, 2017 (IN%). • GRAPH 30- PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES ON A DAILY BASIS BY AGE RANGE, 2017 (IN%) • GRAPH 31- PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES ON A DAILY BASIS BY EDUCATIONAL LEVEL, 2017 (IN%).

Relevant Policies and Measures:

"CULTURAL REVITALIZATION WITH TERRITORIAL RELEVANCE OF CULTURES AND ARTS OF NATIVE PEOPLES."

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

MINCAP, THROUGH THE NATIONAL SUBDIRECTORATE OF INDIGENOUS PEOPLES.

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/PUEBLOSORIGINARIOS/FOMENTO-DIFUSION-PUEBLOS-INDIGENAS/](https://www.cultura.gob.cl/pueblosoriginarios/fomento-difusion-pueblos-indigenas/)

Describe the main features of the policy/measure:

WITH THE AIM OF REVITALIZING AND PROMOTING THE ARTISTIC AND CULTURAL EXPRESSIONS OF INDIGENOUS PEOPLES IN THE COUNTRY AND OF THE AFRO-DESCENDANT COMMUNITY OF ARICA AND PARINACOTA, SINCE 2016 THE FORMER CNCA (CURRENT, MINCAP), THROUGH THE NATIONAL

SUBDIRECTORATE OF INDIGENOUS PEOPLES, LAUNCHED THE "PROGRAM FOR THE PROMOTION AND DISSEMINATION OF THE ARTS AND CULTURES OF INDIGENOUS PEOPLES". THIS INSTRUMENT IS DEVELOPED FROM A TERRITORIAL APPROACH, IN COMPLIANCE WITH ILO CONVENTION NO. 169, AND RESPONDS TO THE PROGRAMMATIC COMMITMENTS REACHED IN THE PRIOR CONSULTATION DEVELOPED BY THE CNCA BETWEEN 2014 AND 2015, A PROCESS THAT, IN ADDITION TO INCORPORATING THE OPINION OF INDIGENOUS PEOPLES AROUND THE NEW CULTURAL INSTITUTIONALITY, IT WELCOMED THEIR VIEWS ON THE PROMOTION OF INDIGENOUS ARTS AND CULTURES. AS A RESULT, TODAY INDIGENOUS ORGANIZATIONS THROUGHOUT THE COUNTRY AND THE AFRO-DESCENDANT COMMUNITY OF ARICA, AND PARINACOTA ARE EXECUTING THE "REVITALIZATION PLANS", BIENNIAL INSTANCES THAT WERE AGREED UPON IN THE DIFFERENT DIALOGUE PROCESSES BETWEEN INDIGENOUS ORGANIZATIONS, AND THE REGIONAL DIRECTORATES. THE "PROGRAM FOR THE PROMOTION AND DISSEMINATION OF THE ARTS AND CULTURES OF INDIGENOUS PEOPLES" HAS A BIENNIAL EXECUTION AND IS MADE UP OF THREE COMPONENTS: - INDIGENOUS CULTURAL PARTICIPATION: IT TRANSLATES INTO THE DEFINITION OF THE THEMES THAT WILL BE ADDRESSED IN THE CULTURAL REVITALIZATION PLANS WITH TERRITORIAL RELEVANCE, OF THE CULTURES AND THE ARTS OF THE NATIVE PEOPLES. THIS DEFINITION RESULTS FROM THE DIALOGUES DEVELOPED IN A FIRST STAGE BETWEEN THE FORMER CNCA AND INDIGENOUS ORGANIZATIONS IN THE COUNTRY AND THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA. - PROMOTION OF INDIGENOUS ARTS AND CULTURES: AT THIS STAGE, A PLAN WILL BE EXECUTED PER REGION, THROUGH WHICH THREE BIENNIAL INSTANCES OF CULTURAL REVITALIZATION WITH A TERRITORIAL APPROACH WILL BE IMPLEMENTED. THIS EXECUTION IS CARRIED OUT AS DEFINED BY EACH REGION AND MAY BE CARRIED OUT IN COLLABORATION WITH INSTITUTIONS VALIDATED BY LOCAL INDIGENOUS ORGANIZATIONS OR THROUGH THE BODY DEFINED JOINTLY. - DIFFUSION AND CULTURAL EXCHANGE: THROUGH THIS COMPONENT, ACTIONS, EXPERIENCES AND ARTISTIC AND CULTURAL EXPRESSIONS OF NATIVE PEOPLES THAT ARE CARRIED OUT IN COMPONENT 2 AND OTHERS THAT ARE RELEVANT TO THE PEOPLES IN THEIR TERRITORIES ARE SUPPORTED AND IMPLEMENTED.

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?:

AS OF DECEMBER 2019, THE PROGRAM HAS BEEN IMPLEMENTED BY THE NATIONAL SUB-DIRECTORATE OF INDIGENOUS PEOPLES IN THE 15 REGIONS OF THE COUNTRY, IN ADDITION TO THE RAPA NUI TERRITORY. IN THE FIRST CYCLE OF THE PROGRAM, IN THE YEARS 2016-2017, 96 LINGUISTIC REVITALIZATION ACTIONS WERE CARRIED OUT WITH INDIGENOUS ORGANIZATIONS. IN THE SECOND CYCLE 2018-2020, WHICH IS UNDERWAY, 138 ACTIONS HAVE BEEN CARRIED OUT IN 94 COMMUNES OF THE COUNTRY.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$920.735.000.-/ USD\$1.181.080.-

*ANNUAL BUDGET ASSIGNED TO THE SNPC "PROGRAM FOR THE PROMOTION AND DIFFUSION OF ART AND CULTURES OF INDIGENOUS PEOPLES".

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING REPORT OF THE "PROGRAM FOR THE PROMOTION AND DISSEMINATION OF ART AND CULTURES OF INDIGENOUS PEOPLES", AS OF 2019: <HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/>

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

No Information

Type of entity:

Public Sector

"TEACHING INDIGENOUS LANGUAGES THROUGH THE INCORPORATION OF INDIGENOUS EDUCATORS."

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

MINISTRY OF SOCIAL DEVELOPMENT AND FAMILY (MIDESO), THROUGH THE NATIONAL CORPORATION FOR INDIGENOUS DEVELOPMENT (CONADI).

Website of the policy/measure, if available:

[HTTP://WWW.CONADI.GOB.CL/FONDO-DE-CULTURA-Y-EDUCACION](http://www.conadi.gob.cl/fondo-de-cultura-y-educacion)

Describe the main features of the policy/measure:

THE PROGRAM ADDRESSES THE LOSS AND DEVALUATION OF THE COUNTRY'S INDIGENOUS LANGUAGES AND CULTURES, WHICH GENERATES THE NEED TO ADAPT THE EDUCATIONAL CURRICULUM OF GARDENS AND SCHOOLS WHERE INDIGENOUS CHILDREN ATTEND. DEVELOPING A BETTER COEXISTENCE AMONG WHO POSSESS AND DO NOT POSSESS INDIGENOUS ASCENDANCE. FOR THIS, IT IMPLEMENTS THREE COMPONENTS: 1) INTERCULTURALITY IN KINDERGARTEN AND PRE-BASIC EDUCATION; 2) INTERCULTURAL TEACHER TRAINING, AND; 3) NON-FORMAL EDUCATION STRATEGIES. THE PROGRAM CONSIDERS CHILDREN'S GARDENS SUBSIDIZED BY THE STATE, WHERE LANGUAGE AND INDIGENOUS CULTURE ARE TAUGHT, GENERATING AGREEMENTS WITH THESE, WHICH INCLUDE THE CONTRACT OF A COMMUNITY MONITOR OR EDUCATOR (ELCI), THE SUPPLY OF SUBSIDIZED SUBSIDIARY CULTURE-SUBJECT MATERIALS AND LINGUISTIC, AS WELL AS THE TRAINING OF TEACHERS. IN PARALLEL, NON-FORMAL EDUCATION STRATEGIES ARE DEVELOPED, WHICH INCLUDE ACTIONS SUCH AS THE REALIZATION OF LANGUAGE NESTS, VISITS BY SAGES AND FAMILY IMMERSION. THE PROGRAM IS IMPLEMENTED IN THE REGIONS: ARICA AND PARINACOTA, TARAPACÁ, ANTOFAGASTA, ATACAMA, COQUIMBO, VALPARAÍSO, LIBERTADOR GENERAL BERNARDO O'HIGGINS, BIOBÍO, LA ARAUCANÍA, LOS RÍOS, LOS LAGOS, AYSÉN, METROPOLITANA DE SANTIAGO.

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?:

No Information.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$921.097.000.-/ USD\$1.181.544.-

** ANNUAL BUDGET ASSIGNED TO CONADI'S "INTERCULTURAL AND INDIGENOUS EDUCATION PROGRAM".

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF LOOKING OUT FOR COORDINATION OF THE CONSISTENCY SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING REPORT OF THE "INTERCULTURAL AND INDIGENOUS EDUCATION PROGRAM", AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

No Information.

Type of entity:

Public Sector

"DECENTRALIZATION OF CULTURE, TERRITORIAL EQUITY AND EXPANSION OF ACCESS TO CULTURAL GOODS AND SERVICES, THROUGH THE STRENGTHENING OF REGIONAL CULTURAL IDENTITY".

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

MINCAP, THROUGH THE DEPARTMENT OF CULTURAL CITIZENSHIP DEPENDENT OF THE UNDERSECRETARIAT FOR CULTURES AND ARTS.

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/WP-CONTENT/UPLOADS/2019/05/PROTOCOLO_FORT_IDENTIDAD_REGIONAL_2019.PDF](https://www.cultura.gob.cl/wp-content/uploads/2019/05/PROTOCOLO_FORT_IDENTIDAD_REGIONAL_2019.PDF)

Describe the main features of the policy/measure:

THE "PROGRAM FOR THE STRENGTHENING OF THE REGIONAL CULTURAL IDENTITY" IS HOSTED IN THE DEPARTMENT OF CULTURAL CITIZENSHIP OF MINCAP AND IS REPRESENTED IN THE 16 REGIONAL MINISTERIAL SECRETARIES OF THE SERVICE, CONCRETING THE REGIONAL CULTURAL POLICIES IN FORCE 2017-2022. IT AIMS TO CONTRIBUTE TO THE DECENTRALIZATION OF CULTURE AND THE ARTS, TO TERRITORIAL EQUITY AND TO THE EXPANSION OF ACCESS TO ARTISTIC AND CULTURAL GOODS AND SERVICES, GIVING SPECIAL WAY TO TERRITORIES WITH LESS OPPORTUNITIES FOR GEOGRAPHICAL, CULTURAL PARTICIPATION, AND ARTISTIC PARTICIPATION. ITS PURPOSE IS TO INCREASE ACCESS TO ARTISTIC AND CULTURAL GOODS AND SERVICES IN COMMUNES OTHER THAN REGIONAL CAPITALS. THE PROGRAM HAS 3 COMPONENTS: - CULTURAL INITIATIVES WITH REGIONAL IDENTITY: THEIR OBJECTIVE IS TO PROVIDE A SEAL THAT RESCUES THE OWN IDENTITY OF A TERRITORY, IN A LONG-TERM PERSPECTIVE. THE INITIATIVES MUST RESPOND TO THE NEEDS, DEMANDS OR REQUIREMENTS OF THE TERRITORY, VALUING AND RESPECTING THE CULTURAL DIVERSITY OF THE TERRITORY, AND OF THOSE INHABITING IT. THE IMPLEMENTATION OF THIS COMPONENT SUPPOSES AN INTERRELATIONAL WORK FROM THE LOCAL TO THE REGIONAL, IN A WAY THAT ALLOWS THE ENDOGENOUS DEVELOPMENT OF THE TERRITORIES AND THEIR COMMUNITIES, THROUGH: THE DISSEMINATION OF ARTISTIC AND/OR CULTURAL WORKS IN DIFFERENT TERRITORIES; THE GENERATION OF INSTANCES FOR THE TRANSFER OF KNOWLEDGE AND CULTURAL LEARNING PROCESSES. ENCOUNTERS OF EXCHANGE, DEBATE AND REFLECTION. THE GENERATION OF ONE OR MORE PROJECTS THAT RELEASE SOME OF THE IDENTITARY ASPECTS OF THE REGION, IN DIALOGUE WITH EXISTING AND SUSTAINABLE REGIONAL PLANNING INSTRUMENTS OVER TIME (TRACEABILITY OF -AT LEAST- 3 YEARS). IT MUST BE PERTINENT WITH THE CHARACTERISTICS OF THE REGION AND CONSISTENT WITH THE DEVELOPMENT OF ARTISTIC AREAS AND/OR TRANSVERSAL WORK AREAS. - REGIONAL CULTURAL PLANNING: IT CONFIGURES A STRATEGY FOR THE IMPLEMENTATION OF REGIONAL CULTURAL POLICIES, LINKED TO REGIONAL PLANNING INSTRUMENTS, WITH THE OBJECTIVE OF INCORPORATING GUIDELINES REGARDING THE PROMOTION OF REGIONAL CULTURAL DEVELOPMENT, AND IDENTITY STRENGTHENING OF TERRITORIES IN THE STRATEGIC DEFINITIONS OF LOCAL DEVELOPMENT. CONSIDERS THE PRESENCE OF THE REGIONAL MINISTERIAL SECRETARIES OF CULTURES, ARTS, AND HERITAGE ON THE BOARD OF THE REGIONAL GOVERNMENT (GORE) TO RAISE DEMANDS OF THE TERRITORY IN MATTERS OF ARTISTIC, CULTURAL, AND SPACE DEVELOPMENT, PROPOSAL, DEVELOPMENT IN PARTICIPATION, DEVELOPMENT IN PARTICIPATION OR APPROVAL ON THE ALLOCATION OF RESOURCES, SUCH AS THE NATIONAL FUND FOR REGIONAL DEVELOPMENT - FNDR (2% CULTURE) OR OTHERS. IN A FIRST INSTANCE, THIS COMPONENT WILL BE MATERIALIZED THROUGH THE CO-FINANCING OF CULTURAL ARTISTIC PROJECTS LINKED TO THE

NATIONAL REGIONAL DEVELOPMENT FUND (2% OF CULTURE), WHICH WILL BE CARRIED OUT THROUGH ANNUAL COLLABORATION AGREEMENTS WITH THE GOVERNMENT AND/OR RELEVANT REGIONAL ACTORS WITH THE INITIATIVE (S) TO BE FINANCED. - REGIONAL CULTURE, ART AND HERITAGE AWARDS: THEY HAVE THE OBJECTIVE OF RECOGNIZING THE WORK OF CHILEANS, BORN OR NOT IN THE REGION, WHO HAVE DEVELOPED SIGNIFICANT INITIATIVES IN THE RESCUE AND STRENGTHENING OF REGIONAL IDENTITY, PARTICIPATION IN THE REGION, DYNAMICS TO THE DECENTRALIZATION OF THE ARTISTIC AND CULTURAL DEVELOPMENT OF THE REGION, THROUGH A CONTINUOUS WORK OVER TIME. IT IS ABOUT THE RECOGNITION OF ARTISTS, MANAGERS AND/OR CULTORS WHO HAVE A PROOFABLE TRACK FOR THEIR EXCELLENCE, CREATIVITY, TRANSCENDENT CONTRIBUTION TO REGIONAL CULTURE AND TO THE DEVELOPMENT OF SUCH FIELDS AND AREAS OF KNOWLEDGE AND ARTS. IT IS ALSO AN INSTANCE TO RECOGNIZE EMERGING ARTISTS, MANAGERS AND/OR CULTORS, WHO CONTRIBUTE TO STRENGTHEN AND HIGHLIGHT THE REGIONAL CIRCUIT IN ART AND CULTURE. THE INTENTION IS THAT THE AWARDS ARE ORIENTED TO THE RECOGNITION OF ARTISTS WHO HAVE DEVELOPED THEIR WORK FROM THE REGION, BEING A CONTRIBUTION TO THE REGIONAL SCENE.

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 IS IMPORTANT TO MENTION THAT THE BACKGROUND TO THIS PROGRAM IS FOUND IN THE OTHER "REGIONAL CULTURAL ACCESS PROGRAM", WHOSE IMPLEMENTATION HAD ITS PERIOD BETWEEN 2006 AND 2018 IN THE REGIONAL TERRITORIES AND WHICH MINIMAL EVOLUTION AND DEVELOPMENT OF THE MAP ADVANCED AS NATIONAL DEVELOPMENT OF THE MAP -CONCEPTUALLY AND OPERATIONAL- IN "SUPPORTING THE STRENGTHENING AND PROMOTION OF LOCAL CULTURAL DEVELOPMENT THROUGH THE ACCESS AND PARTICIPATION OF PEOPLE IN ARTISTIC EXPERIENCES AND CULTURAL PRACTICES, WITH A TERRITORIAL AND RIGHTS FOCUS." IN THIS SENSE, THE REFORMULATION OF THE ABOVE-MENTIONED REGIONAL CULTURAL ACCESS PROGRAM, RESPONDS TO THE EX-BUDGET EVALUATION PROCESS BEFORE THE MINISTRY OF SOCIAL DEVELOPMENT AND THE FAMILY (MIDESO) 2018, TO BE EVALUATED AS A SOCIAL PROGRAM, AND BE ABLE TO OPT FOR A BUDGET INCREASE OF THE CONTEMPLATED CHALLENGES . THE RESULTS OF SUCH PROCESS RESULTED IN A BUDGET INCREASE, BUT ALSO PROGRAMMATIC CHALLENGES THAT BEGAN THEIR IMPLEMENTATION AND EXECUTION AS OF JANUARY 1, 2019.

Financial resources allocated to the policy/measure in USD:

BUDGET 2020*: CLP\$2.260.000.000.-/ USD\$2.921.784.-

* ANNUAL BUDGET ASSIGNED TO THE PROGRAM FOR THE STRENGTHENING OF REGIONAL CULTURAL IDENTITY.

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

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

IF THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE INTEGRATED BANK OF SOCIAL PROGRAMS (BIPS) THAT IS ADMINISTERED BY THE MINISTRY OF SOCIAL AND FAMILY DEVELOPMENT (MIDESO) IN FULFILLMENT OF ITS LEGAL MANDATE OF ENSURING THE CONSISTENCY OF THE SOCIAL OFFER OF THE STATE; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT ON THE "PROGRAM FOR THE STRENGTHENING OF REGIONAL CULTURAL IDENTITY" TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

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

No Information.

Type of entity:

Public Sector

“EDUCATING ART, A PROGRAM THAT PROMOTES ART AND CULTURE AS TOOLS FOR REINTEGRATION”.

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

GENDARMERÍA DE CHILE, A SERVICE DEPENDENT ON THE MINISTRY OF JUSTICE AND HUMAN RIGHTS (MINJUD).

Website of the policy/measure, if available:

[HTTPS://WWW.GENDARMERIA.GOB.CL/](https://www.gendarmeria.gob.cl/)

Describe the main features of the policy/measure:

GENDARMERÍA DE CHILE IS AN INSTITUTION THAT "HAS THE PURPOSE OF ATTENDING, MONITORING AND CONTRIBUTING TO THE SOCIAL REINTEGRATION OF PEOPLE WHO, BY RESOLUTION OF COMPETENT AUTHORITIES, ARE DETAINED OR DEPRIVED OF LIBERTY AND TO FULFILL THE OTHER FUNCTIONS INDICATED BY LAW" (ARTICLE 1 OF THE ORGANIC LAW OF GENDARMERIE OF CHILE). IN THIS SENSE, ACTIONS ARE DEFINED TO REDUCE RECIDIVISM AND PROMOTE THE SOCIAL INTEGRATION OF PEOPLE WHO VIOLATE CRIMINAL LAW. THESE ACTIONS ARE FRAMED WITHIN THE REINTEGRATION MODEL THAT THE OPEN, CLOSED AND POST-PRISON SYSTEM HAS DEVELOPED TO REDUCE THE RISK OF THE ADULT OFFENDER POPULATION. IN GENERAL, THIS MODEL CONSIDERS THE PROVISION OF BENEFITS AIMED AT SOLVING THE NEEDS THAT MAY INTERFERE WITH SERVING THE SENTENCE, WHETHER IN TERMS OF PHYSICAL AND MENTAL HEALTH, ACCESS TO EDUCATION, TRAINING AND WORK; SPORTS, RECREATIONAL, ARTISTIC AND CULTURAL ACTIVITIES; AND FAMILY TIES, AMONG OTHERS. FROM THIS PERSPECTIVE, IT IS RELEVANT TO STRENGTHEN SPECIALLY THE CULTURAL AXIS, SINCE IT CONSTITUTES A TOOL THAT INVITES REFLECTION, EXPERIENCE AND COMMON RE-REFLECTION, BEING ABLE TO OFFER TRANSFORMATIVE SPACES OF FREEDOM, WHICH IN TURN INVOLVE THE DEVELOPMENT OF SOCIAL COMPETENCES TO REDUCE THE SOMEHOW THE EFFECT OF IMPRISONMENT, IN PARALLEL IN THE REPLACEMENT OF CRIMINOGENIC BEHAVIOR, BY THE ADOPTION OF PROSOCIAL BEHAVIORS. THUS, ARTISTIC EDUCATION WITHIN PRISONS IS A CONTRIBUTION TO THE SOCIAL REINTEGRATION MODEL USED BY THE GENDARMERÍA, SINCE IT DIRECTLY CONTRIBUTES TO MODIFYING THE ACTIONS THAT INVOLVE THE USE OF FREE TIME, EVEN MORE SO WHEN THIS AREA CONSTITUTES A RISK FACTOR. CULTURE IS CONSIDERED AN INTEGRATION MECHANISM THAT FAVORS COMMUNICATION WITH THE EXTERNAL WORLD. THUS, GIVING THE POSSIBILITY THAT THOSE WHO ARE SERVING A SENTENCE THROUGH ARTISTIC EXPRESSIONS MAKE A COGNITIVE CHANGE IN RELATION TO CRIMINAL ACTIVITY, WHICH IS IN ACCORDANCE WITH THE INTERVENTIONAL LINE OF THE RNR MODEL APPLIED IN THE POPULATION OF THE CLOSED, OPEN AND POST-PRISON ENVIRONMENT. THIS IS REFLECTED IN THE DEVELOPMENT OF THE "EDUCATOR ART PROGRAM" THAT MAKES ARTISTIC MONITORS AVAILABLE FOR A VARIABLE NUMBER OF HOURS PER WEEK, FOR THE EXECUTION OF WORKSHOPS IN DISCIPLINES OF CHOICE THAT FALL WITHIN THE FOLLOWING CATEGORIES: VISUAL ARTS (DRAWING , PAINTING, SCULPTURE AND PHOTOGRAPHY, AMONG OTHERS), LITERATURE (WRITING AND POETRY), PERFORMING ARTS (DANCE, THEATER, CIRCUS, PANTOMIME AND RADIO THEATER), CINEMA (AUDIOVISUAL PRODUCTION, APPRECIATION AND CINEMA FORUM) AND MUSIC (MUSICAL INTERPRETATION, CONFORMATION OF ORCHESTRAS, SINGING, ETC.) IN 2018, THE WORKSHOPS PROVIDED BY THE FORMER DIBAM (TODAY, THE NATIONAL SERVICE OF CULTURAL HERITAGE UNDER THE MINCAP), THROUGH THE “READING PROMOTION PROGRAM” WERE ADDED TO THE OFFER IN THE CULTURAL FIELD. THESE LIBRARIES ARE COLLABORATIVE WORK SPACES THAT FAVOR INTERACTION BETWEEN PEOPLE AND ACCESS TO

CULTURE, ACTIVITIES SUCH AS ARTISTIC EXHIBITIONS, READING SESSIONS, FILM PROJECTIONS, AMONG OTHERS, CAN BE DEVELOPED IN THESE SPACES, WHICH IT IS SUGGESTED TO USE FREQUENTLY.

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?:

ALTHOUGH GENDARMERÍA DE CHILE DOES NOT HAVE A FORMAL AND/OR QUANTIFIABLE RECORD OF THE RESULTS OF THIS MEASURE, THE EXPERIENCE OF MORE THAN 15 YEARS OF SOME OF THESE WORKSHOPS SHOWS HOW PARTICIPATION BECOMES A SPACE FOR MEANINGFUL EXPRESSION FOR THE INMATE OR INTERNAL, WITH A GROWING INTEREST IN PARTICIPATING IN ARTISTIC-CULTURAL ACTIVITIES, AS WELL AS A LOW DROPOUT RATE. IN THE CHILEAN GENDARMERIE PUBLIC ACCOUNT FOR 2018, IT IS NOTED THAT IN THE CASE OF ARTISTIC AND CULTURAL ACTIVITIES, THERE IS A SUSTAINED INCREASE IN THE PARTICIPATION OF INMATES IN THE EDUCATOR ART PROGRAM, INCORPORATING IN A PROGRESSIVE AND DIFFERENTIATED WAY TO THE POPULATION WITH LOW AND VERY LOW RECIDIVISM RISK LEVELS, DUE TO THE IMPLICATION THAT THESE WORKSHOPS HAVE IN REDUCING THE EFFECTS OF IMPRISONMENT. THE DOCUMENT REQUIRES THAT VARIOUS INITIATIVES WERE CARRIED OUT IN THE CONTEXT OF THIS PROGRAM, MAINLY THE PRODUCT OF THE PUBLIC-PRIVATE COLLABORATION. AMONG THEM, THE COLLABORATION AGREEMENT SIGNED BETWEEN GENDARMERÍA AND THE CORPARTES FOUNDATION HIGHLIGHTS, WHICH ALLOWED VIRTUAL TOURS TO BE CARRIED OUT, IN ADDITION TO THE POSSIBILITY OF PERSONS DEPRIVED OF FREEDOM TO VISIT DIFFERENT EXHIBITIONS AT THE CENTER. IN TOTAL 585 PEOPLE PARTICIPATED, BETWEEN INSTITUTIONS AND OFFICIALS OF THE INSTITUTION. IN THIS SAME LINE, AND WITH THE PURPOSE OF BRINGING QUALITY ARTISTIC EXPERIENCES TO THE PRIVATE POPULATION OF FREEDOM, THE "ARTISTIC VISITS" PROGRAM WAS CARRIED OUT OF THE NATIONAL FUND FOR CULTURAL DEVELOPMENT AND THE ARTS – FONDART, DEPENDENT OF THE MINCAP, EXHIBITING THEATER WORKS TO PENITENTIARY ESTABLISHMENTS IN THE METROPOLITAN REGION, HIGHLIGHTING THE STAGING AND REVERSAL OF THE SHAKESPEARE CLASSIC "THE MERCHANT", PRESENTED AT THE COLINA 2 PENITENTIARY COMPLIANCE CENTER, WHICH WAS PRESENTED BY THE MINISTER OF CULTURES, CONSUELO VALDÉS. SO, IN THE FIRST YEAR OF THIS INITIATIVE, 2 THOUSAND 090 INMATES AND INTERNALS OF THE METROPOLITAN REGION PARTICIPATED.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

No Information.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Type of entity:

Public Sector

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:

-

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:

WITHIN THE FRAMEWORK OF THE MECHANISM FOR THE EXCHANGE OF GOOD PRACTICES IN SOUTH-SOUTH CULTURAL POLICIES, THE EXECUTIVE SECRETARIAT FOR CREATIVE ECONOMY UNDER MINCAP; HAS PROVIDED TECHNICAL ADVICE IN 5 COUNTRIES: REP. DOMINICAN, PANAMA, MEXICO, GUATEMALA

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

Relevant Policies and Measures:

"COUNTRY PARTICIPATION IN MULTILATERAL ORGANISMS WITH DIFFERENT FOCUSES OF ACTION IN THE CULTURAL".

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

MINISTRY OF FOREIGN AFFAIRS (MINREL) AND MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Describe the main features of the policy/measure:

CHILE MAINTAINS PARTICIPATION WITH MULTILATERAL ORGANIZATIONS SUCH AS MERCOSUR, MICSUR, IBEROAMERICAN CULTURAL SPACE, IBEROAMERICAN GENERAL SECRETARIAT, PACIFIC ALLIANCE, AMONG OTHERS, WHOSE PARTICULARITIES IN RELATION TO THE CULTURAL ARTISTIC FIELD ARE THE FOLLOWING: - MERCOSUR: CHILE ACTS AS A STATE ASSOCIATED WITH MERCOSUR. THIS ORGANIZATION HAS A CULTURAL INFORMATION SYSTEM AS ONE OF THE INITIATIVES WITHIN THE FRAMEWORK OF THE DEVELOPMENT OF DIGITAL INFORMATION SYSTEMS THAT SUPPORT CULTURAL AND ARTISTIC PROCESSES. THIS INITIATIVE IS MADE UP OF A SYSTEM OF MAPS, ARCHIVES AND DIGITAL LIBRARIES, WHOSE OBJECTIVE IS TO COMBINE INFORMATION RELATED TO THE CULTURAL POLITICAL DEVELOPMENT OF THE STATES, FOR THE GENERATION OF INDICATORS OF THE CULTURAL FIELD. - MICSUR: INITIATIVE MADE UP OF 10 LATIN AMERICAN COUNTRIES: ARGENTINA, BRAZIL, BOLIVIA, CHILE, COLOMBIA, ECUADOR, URUGUAY, PERU, PARAGUAY AND VENEZUELA, WHOSE OBJECTIVE IS TO CONSOLIDATE A PLATFORM FOR THE KNOWLEDGE, DIFFUSION, PROMOTION, CIRCULATION AND COMMERCIALIZATION OF GOODS AND SERVICES GENERATED BY SMALL AND MEDIUM-SIZED ENTREPRENEURS FROM THE CULTURAL AND CREATIVE INDUSTRIES, AS WELL AS STRENGTHENING EXISTING REGIONAL TIES THAT LINK THE CULTURE OF

THE ENTIRE REGION. - OEI: WITHIN THE OEI, WE FIND THE IBERO-AMERICAN CULTURAL SPACE AS AN INITIATIVE WHOSE OBJECTIVES TEND TO CONSIDER CULTURE AS A TRANSVERSAL AXIS OF DEVELOPMENT, IN ORDER TO PROMOTE THE FORMATION OF PUBLIC AND COOPERATION POLICIES, PARTICULARLY IN THE FIELD OF ECONOMICS OF CULTURE , AS WELL AS PROVIDING A LEGAL ARCHIVE ON CULTURAL RIGHTS; MAKE VISIBLE THE IBERO-AMERICAN COOPERATION ACTIONS IN CULTURAL MATTERS AND FAVOR THE ENHANCEMENT, DISSEMINATION, AND KNOWLEDGE OF THE LEGACY OF CREATIONS OF TANGIBLE AND INTANGIBLE CULTURAL ASSETS. - IBERO-AMERICAN GENERAL SECRETARIAT: SUPPORTS THE ORGANIZATION OF SUMMITS OF HEADS OF STATE AND GOVERNMENT, WHICH AIMS TO CONSTITUTE A SPACE FOR HEADS OF STATE, IN ORDER TO DEVELOP A PERMANENT DELIBERATIVE SPACE FOR THE REGION, SUPPORTED BY A PAST, AND A CULTURE COMMON. - PACIFIC ALLIANCE: INTERNATIONAL COOPERATION ORGANIZATION MADE UP OF MEXICO, COLOMBIA, PERU AND CHILE. THIS ALLIANCE IS AN INTERNATIONAL TREATY ON TRADE BETWEEN THESE COUNTRIES, SPECIFICALLY THIS PROTOCOL REAFFIRMS THE OBJECTIVE OF ELIMINATING OBSTACLES TO TRADE, IN ORDER TO GENERATE GREATER DYNAMISM IN THE FLOWS OF TRADE IN GOODS AND SERVICES AND INVESTMENT AMONG MEMBER COUNTRIES. AT A GENERAL LEVEL, THE FOCUS OF INTERNATIONAL COOPERATION IN EACH OF THESE ORGANIZATIONS ARE AS FOLLOWS: - MERCOSUR: DIGITAL INFORMATION SYSTEMS, OF THE CULTURAL POLITICAL DEVELOPMENT OF THE STATES, TO GENERATE INDICATORS OF THE CULTURAL FIELD. - MICSUR: KNOWLEDGE, DISSEMINATION, PROMOTION, CIRCULATION AND COMMERCIALIZATION OF GOODS, AND SERVICES OF SMALL, AND MEDIUM-SIZED ENTREPRENEURS IN THE CULTURAL AND CREATIVE INDUSTRIES. STRENGTHEN REGIONAL TIES. - IBERO-AMERICAN CULTURAL SPACE: PREPARATION OF STUDIES, AND RESEARCH, AND TRAINING IN THE FIELD OF CULTURAL DEVELOPMENT. - IBERO-AMERICAN GENERAL SECRETARIAT: PROGRAMS TO PROMOTE DIFFERENT DISCIPLINES OF THE ARTS, AND CULTURES, OF PUBLIC ACCESS. - PACIFIC ALLIANCE: INTERNATIONAL EXCHANGE OF CREATIVE INDUSTRIES, SEEKS TO ELIMINATE OBSTACLES TO TRADE BETWEEN MEMBER COUNTRIES.

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?:

A DIFFERENCE CAN BE OBSERVED IN THE FOCUSES OF ACTION OF EACH OF THESE INTERNATIONAL ORGANIZATIONS, IN ARTISTIC AND CULTURAL MATTERS, WHICH IMPLIES DIFFERENTIATED AND COMPLEMENTARY CONTRIBUTIONS. FIRST, MERCOSUR SUPPORTS A DIGITAL INFORMATION SYSTEM THAT SEEKS TO GENERATE INDICATORS IN THE CULTURAL FIELD, WHICH IS WHY IT HAS A RATHER TECHNICAL CHARACTER. SECOND, MICSUR, SEEKS TO PROMOTE THE INTERNATIONALIZATION OF SMALL AND MEDIUM-SIZED ENTREPRENEURS IN CULTURAL INDUSTRIES AND STRENGTHEN REGIONAL TIES, SO ITS FOCUS IS MORE COMMERCIAL. THIRD, THE IBERO-AMERICAN CULTURAL SPACE HAS ITS FOCUS ON RESEARCH AND TRAINING IN THE CULTURAL ARTISTIC FIELD. FOURTH, SEGIB DEVELOPS PUBLIC ACCESS PROGRAMS IN DIFFERENT ARTISTIC DISCIPLINES. FINALLY, THE PACIFIC ALLIANCE ALSO HAS A COMMERCIAL FOCUS ON CREATIVE INDUSTRIES, SEEKING TO ELIMINATE OBSTACLES BETWEEN MEMBER COUNTRIES, THAT IS WHY IT HAS A STATE CHARACTER.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THESE MEASURES, IT SHOULD BE NOTED THAT, AT THE INTERNATIONAL LEVEL, CHILE'S STATE ACTIONS HAVE BEEN DEVELOPED THROUGH INTERNATIONAL CULTURAL COOPERATION AGREEMENTS OR CONVENTIONS. FOLLOWING THE PRINCIPLES OUTLINED BY UNESCO IN ITS DECLARATION OF PRINCIPLES OF INTERNATIONAL CULTURAL COOPERATION AFTER ITS CREATION IN 1966, WHICH ESTABLISHES THE PURPOSES OF INTERNATIONAL CULTURAL COOPERATION, IN ITS VARIOUS FORMS. IT IS RELEVANT TO NOTE THAT ARTICLE V OF THE DECLARATION DEFINES CULTURAL COOPERATION AS "... A RIGHT AND A DUTY OF ALL PEOPLES AND ALL NATIONS, WHICH MUST SHARE THEIR KNOWLEDGE AND KNOWLEDGE" (UNESCO, 1966, P.87) LIKEWISE, THE DIGNITY AND VALUE OF ALL CULTURES, THE PROMOTION OF CULTURAL DIVERSITY THROUGH THEIR CULTURAL, ARTISTIC AND PATRIMONIAL EXPRESSIONS, THE RIGHT OF INDIGENOUS PEOPLES AND TRIBAL COMMUNITIES TO DECIDE ON THE MAIN ISSUES THAT AFFECT THEIR WAYS OF LIFE, ARE ELEMENTS OF THE INTERNATIONAL TREATIES, AND CONVENTIONS RATIFIED BY CHILE, WHICH TEND NOT ONLY TO STRENGTHEN INTERNATIONAL EXCHANGES IN CULTURAL MATTERS, BUT ALSO TO MAKE KNOWN THE VARIOUS CULTURES THAT INTERACT WITHIN NATIONAL BORDERS, CONSIDERING THE ASYMMETRIES THAT MAY EXIST BETWEEN THEM (IDENTIFICATION OF A "HIGH CULTURE", UNEQUAL LEGITIMACY OF CULTURAL PRACTICES, ETC.) AND THE PROMOTION OF DIALOGUE FOR A HARMONIOUS COEXISTENCE BETWEEN THEM.

SINCE 1991, OUR COUNTRY HAS SIGNED AND PROMOTED FORMULAS FOR COORDINATION AND CULTURAL INTEGRATION UNDER THE NOTION OF THE IBERO-AMERICAN CULTURAL SPACE, THROUGH THE APPLICATION OF THE AGREEMENTS EMANATING FROM THE IBERO-AMERICAN SUMMIT CONFERENCES OF HEADS OF STATE AND GOVERNMENT AND LATER WITH THE SUBSCRIPTION TO THE 2006 IBERO-AMERICAN CULTURAL CHARTER, WHOSE PURPOSE IS THE CONSOLIDATION OF AN IBERO-AMERICAN SPACE THROUGH THE ENHANCEMENT AND PRESERVATION OF IBERO-AMERICAN CULTURAL WEALTH AND DIVERSITY. THE AREAS IN WHICH THERE ARE MORE TOOLS FOR COOPERATION AND CULTURAL INTEGRATION ARE ESPECIALLY COPYRIGHT, HERITAGE AND CULTURAL INDUSTRIES. THUS, PROGRAMS SUCH AS IBERARCHIVO (1999), IBERBIBLIOTECAS (2000) IBERMEDIA (2006); IBERESCENA (2006), IBERMUSEOS (2007), IBERMUSICAS (2011), IBERRUTAS (2012), IBERARTESANIA (2013), IBERORQUESTA (2014), IBERCULTURAVIVA (2014), HAVE STIMULATED THE STRENGTHENING OF IBERO-AMERICAN IDENTITIES THROUGH JOINT ACTIONS THAT TEND TO THE DEVELOPMENT, AND CONSOLIDATION OF CAPACITIES IN THE CULTURAL FIELD. ALONG WITH THIS, THE CONVENTIONS OR AGREEMENTS BETWEEN TWO OR MORE STATES IN RECENT DECADES HAVE CONSIDERED THE CULTURAL ISSUE AMONG THEIR BINDING LEGAL COMMITMENTS. LIKEWISE, THE INCORPORATION OF THE COUNTRY TO THE ORGANIZATION FOR COOPERATION, AND DEVELOPMENT (OECD) IMPOSES NEW STANDARDS ON US IN PUBLIC INVESTMENT IN INTERNATIONAL COOPERATION, WHERE FOR CHILE THE CULTURAL SECTOR HAS A SIGNIFICANT ROLE.

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

NO INFORMATION.

Type of entity:

Public Sector

"FLOWS AND BARRIERS TO TRADE IN CULTURAL GOODS AND SERVICES, A STUDY BETWEEN PA COUNTRIES".

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

IT IS A MEASURE TAKEN BY THE PACIFIC ALLIANCE (PA) CULTURE TECHNICAL GROUP, WHERE CHILE PARTICIPATES THROUGH THE MINCAP.

Website of the policy/measure, if available:

[HTTPS://CULTURAYECONOMIA.ORG/BLOG/ALIANZA-PACIFICO-CARACTERIZACION-DE-FLUJOS-Y-BARRERAS-AL-COMERCIO-DE-BIENES-Y-SERVICIOS-CULTURALES/](https://culturayeconomia.org/blog/alianza-pacifico-caracterizacion-de-flujos-y-barreras-al-comercio-de-bienes-y-servicios-culturales/)

Describe the main features of the policy/measure:

THE PACIFIC ALLIANCE CULTURE TECHNICAL GROUP IS A SPACE FOR ECONOMIC INTEGRATION THAT, AMONG OTHER OBJECTIVES, SEEKS TO CREATE A FREE TRADE CORRIDOR OR AREA IN TERMS OF FREE MOVEMENT OF CULTURAL GOODS AND SERVICES, CAPITAL, MOVEMENT OF PEOPLE, ETC. IN THE CONTEXT OF THESE OBJECTIVES, A "STUDY OF MEASUREMENT AND CHARACTERIZATION OF TRADE FLOWS AND BARRIERS FOR THE COMMERCIALIZATION OF CREATIVE GOODS AND SERVICES BETWEEN MEXICO, PERU, CHILE AND COLOMBIA" WAS COMMISSIONED. THUS, A FIRST PHASE OF THE STUDY INCLUDED A CHAPTER CALLED "DESCRIPTION OF THE BARRIERS TO TRADE FLOWS BETWEEN PA COUNTRIES" AND HAD A SPECIFIC SUBTITLE ON "BARRIERS TO THE MOVEMENT OF PEOPLE" ADDITIONALLY, THIS GROUP IS INITIATING WORK THAT PROPOSES THE CREATION OF A "DIGITAL REPOSITORY FOR CULTURAL CIRCULATION". IN THIS REGARD, IT SHOULD BE NOTED THAT DIGITAL REPOSITORIES HAVE BECOME IMPORTANT IN RECENT YEARS, PRESENTING THEMSELVES AS A CHANNEL AND SOURCE OF SPECIALIZED DIGITAL INFORMATION, ORGANIZED AND ACCESSIBLE TO READERS FROM VARIOUS AREAS OF THE ARTS AND CULTURAL INDUSTRIES WHO ARE PRIMARILY INTERESTED IN THE CIRCULATION OF CULTURAL GOODS AND SERVICES, BUT ALSO INTERESTED IN THE DEVELOPMENT OF THE SECTOR. THE REPOSITORIES PLAY A FUNDAMENTAL ROLE GIVEN THE LACK OF DIRECT AND CLEAR INFORMATION REGARDING THE PROCEDURES, FACILITIES AND EXISTING BARRIERS FOR THE CIRCULATION OF CULTURAL GOODS AND SERVICES. IN THIS SENSE, THE MAIN OBJECTIVE OF THE "DIGITAL REPOSITORY ON CULTURE AND ARTS OF THE PACIFIC ALLIANCE" IS TO PROMOTE THE CIRCULATION AND DECREASE BARRIERS OF PRIORITY SECTORS FOR INTERREGIONAL EXCHANGE BETWEEN THE COUNTRIES OF THE PACIFIC ALLIANCE, INITIATING THIS ACTION WITH THE PUBLISHING INDUSTRY BY IDENTIFYING PROBLEMS, FINDING SOLUTIONS, AND CREATING COMMON TUTORIALS OR MANUALS.

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?:

BASED ON THE REVIEW OF THE BARRIERS PRESENTED AND BY WAY OF CONCLUSION AFTER CARRYING OUT THIS STUDY, IT IS POSSIBLE TO IDENTIFY 3 AREAS THAT ENCOMPASS THE DIVERSITY OF OBSTACLES THAT CULTURAL AGENTS AND COMPANIES HAVE TO TRADE IN GOODS AND SERVICES. IN THE FIRST INSTANCE, THERE ARE THE BARRIERS THAT GENERATE COST OVERRUNS AND ADDITIONAL ECONOMIC BURDENS. THE COST OF TRANSPORTATION, FOR EXAMPLE, IS ONE OF THESE BARRIERS THAT AFFECTS ALL CULTURAL INDUSTRIES ACROSS THE BOARD. THESE COST OVERRUNS HARM CULTURAL GOODS AND SERVICES THAT ENTER AND LEAVE THE COUNTRY IN TWO

WAYS. ON THE ONE HAND, COST OVERRUNS COMPROMISE RESOURCES THAT LIMIT THE ABILITY OF CREATIVE AGENTS TO GENERATE, PRODUCE, AND CIRCULATE CONTENT AND CREATIVE GOODS THROUGHOUT THE COUNTRY. THE SECOND AREA THAT ENCOMPASSES DIFFERENT BARRIERS COMPRISES THE LACK OF PEDAGOGY, KNOWLEDGE AND EXPERIENCE IN THE FACE OF THE REGULATIONS THAT GOVERN THE MOVEMENT OF PEOPLE, GOODS AND SERVICES, AS WELL AS THE COMMERCIAL USE OF INTERNATIONAL FRAMEWORKS AND TREATIES. FOR ALL SECTORS, 56 THE LACK OF UNDERSTANDING OF THE CUSTOMS NORM IMPLIES AN OBSTACLE THAT AFFECTS THE EFFECTIVENESS OF THE CIRCULATION PROCESSES. AND FINALLY, THE LAST BARRIER COMPRISES AN OBVIOUS GAP IN POLICIES, MEASURES, AND INCENTIVES THAT RECOGNIZE AND ENCOURAGE THE CREATION, AND CIRCULATION OF PEOPLE, GOODS, AND SERVICES. IN ONE WAY OR ANOTHER, IN ALL SECTORS THERE ARE NOT ENOUGH POLICIES TO STRENGTHEN, AND ENSURE THE COMMERCIAL ACTIVITIES THAT THE AGENTS HAVE BEEN DEVELOPING THROUGH EMPIRICAL KNOWLEDGE AND CULTURAL ENTREPRENEURSHIP.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Public Sector

“CREATION OF THE CHILEAN FUND FOR IBERO-AMERICAN SOUTH-SOUTH COOPERATION, A MILESTONE RESULTING FROM THE AGREEMENT BETWEEN AGCID AND SEGIB”.

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

MINREL THROUGH THE AGCID.

Website of the policy/measure, if available:

[HTTPS://WWW.AGCI.CL/INDEX.PHP/NOTICIAS/1760-CHILE-CONSTITUYE-UN-FONDO-DE-COOPERACION-EN-LA-SECRETARIA-GENERAL-IBEROAMERICANA](https://www.agci.cl/index.php/noticias/1760-chile-constituye-un-fondo-de-cooperacion-en-la-secretaria-general-iberoamericana)

Describe the main features of the policy/measure:

IN 2017, AN AGREEMENT WAS SIGNED BETWEEN THE CHILEAN AGENCY FOR INTERNATIONAL DEVELOPMENT COOPERATION (AGCID) AND THE IBERO-AMERICAN GENERAL SECRETARIAT (SEGIB), AN INTERNATIONAL BODY THAT SUPPORTS THE 22 COUNTRIES THAT MAKE UP THE IBERO-AMERICAN COMMUNITY. AGCID SIGNED THIS AGREEMENT, CONSIDERING CHILE'S HISTORIC COMMITMENT TO SOUTH-SOUTH COOPERATION AND THE IBERO-AMERICAN SPACE. THIS ESTABLISHES THAT THE PARTIES WILL JOINTLY OPERATE A VOLUNTARY CONTRIBUTION FUND TO EXECUTE INTERNATIONAL COOPERATION PROGRAMS, PROJECTS AND ACTIONS. THE FUND HAS AN ANNUAL ENDOWMENT, INITIALLY, OF € 200,000 (TWO HUNDRED THOUSAND EUROS), FOR AN INITIAL PERIOD OF FOUR YEARS, WHICH ARE CONTRIBUTED BY AGCID, ACCORDING TO ITS BUDGET AVAILABILITY. IN ADDITION, IT CREATES A JOINT COMMISSION TO AGREE AND APPROVE INITIATIVES THAT PROMOTE SUSTAINABLE AND INCLUSIVE DEVELOPMENT. THIS FUND SUPPORTS INITIATIVES THAT STRENGTHEN THE IBERO-AMERICAN COOPERATION SYSTEM, IN A SPACE IN WHICH A HORIZONTAL COOPERATION MODEL CONVERGES BETWEEN AMERICAN COUNTRIES.

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?:

BY CREATING THIS FUND, CHILE EXPANDED ITS PRESENCE IN THE IBERO-AMERICAN COOPERATION PROGRAMS AND INITIATIVES WHERE IT ALREADY PARTICIPATES IN 19 OF THE 25 EXISTING ONES. AS OF 2020, HIGHLIGHTS THE PRESENTATION OF THE RESULTS OF THE RECENT REPORT "DIGITAL TRANSFORMATION POLICIES FOR SMES IN THE IBERO-AMERICAN SPACE", A STUDY FUNDED BY THE CHILEAN FUND FOR IBERO-AMERICAN SOUTH-SOUTH COOPERATION, SIGNED BETWEEN SEGIB AND AGCID, WHICH INQUIRED ABOUT PUBLIC POLICY ON THE MATTER IN 7 IBERO-AMERICAN COUNTRIES: ARGENTINA, BRAZIL, CHILE, COLOMBIA, SPAIN, MEXICO AND PORTUGAL, DESIGNING A MATRIX OF INDICATORS THAT CAN BE USED FOR SUBSEQUENT STUDIES IN THE REST OF THE REGION. AT THE MEETING, THERE WAS AN EXCHANGE OF SUCCESSFUL BUSINESS EXPERIENCES IN THE FIELD OF ECONOMY 4.0, AS WELL AS THE PROGRAMS DEVELOPED BY GOVERNMENTS AND THE PRIVATE SECTOR TO ACCELERATE THE DIGITIZATION OF SMES IN LATIN AMERICA, HIGHLIGHTING ESPECIALLY THE OPPORTUNITIES THAT ARE BEING PRESENTED FOR YOUNGER AND MORE INNOVATIVE. THE CHILEAN UNDERSECRETARY OF ECONOMY, ESTEBAN CARRASCO, STATED THAT "IN THIS CONTEXT OF A PANDEMIC, DIGITAL TRANSFORMATION MUST PLAY A KEY ROLE. ON THE ONE HAND, AS A WAY FOR MANY SMES TO CONTINUE SELLING IMMEDIATELY AND, ON THE OTHER HAND, AS A PATH TOWARDS THE ECONOMIC REACTIVATION OF THE COUNTRY IN THE COMING MONTHS. THE CURRENT

PANORAMA INDICATES THAT, ALTHOUGH AS A PUBLIC POLICY WE MUST CONTINUE THE PATH OF AWARENESS, AND DEVELOPMENT OF DIGITAL CAPACITIES OF SMES, IT IS ALSO NECESSARY TO PROMOTE THE ADOPTION ITSELF, IN ITS INTERNAL PROCESSES, SALES PROCESS, IN ITS RELATIONSHIP WITH CLIENTS, ETC.". FINALLY, THE AUTHORITY HIGHLIGHTED A SUPPORT PROGRAM FROM THE MINISTRY OF ECONOMY, WHICH CAN BE ACCESSED AT DIGITALIZATUPYME.CL, AND WHICH HAS THE GOAL OF DIGITIZING 250,000 CHILEAN SMES BETWEEN 2020 AND 2021.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Public Sector

"CONSTRUCTION OF AN AGENDA FOR SUSTAINABLE DEVELOPMENT, THROUGH THE MULTI-ACTOR COOPERATION SYSTEM".

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

MINREL THROUGH THE AGCID.

Website of the policy/measure, if available:

[HTTPS://WWW.SEGIB.ORG/REPRESENTANTES-IBEROAMERICANOS-SE-REUNEN-EN-CHILE-PARA-ANALIZAR-LA-PARTICIPACION-DE-LAS-EMPRESAS-EN-LA-AGENDA2030/](https://www.segib.org/representantes-iberoamericanos-se-reunen-en-chile-para-analizar-la-participacion-de-las-empresas-en-la-agenda2030/)

Describe the main features of the policy/measure:

THE SUSTAINABLE DEVELOPMENT GOAL SDG NO. 17 CALLS ON SOCIETY AS A WHOLE TO WORK THROUGH PARTNERSHIPS FOR DEVELOPMENT. IT IS ESTIMATED THAT NEITHER THE PUBLIC SECTOR NOR THE PRIVATE SECTOR ALONE WILL BE ABLE TO RESPOND ADEQUATELY AND ON TIME TO THE CHALLENGES OF THE 2030 AGENDA. ON THE OTHER HAND, THE MODERNIZATION LAW OF THE CHILEAN FOREIGN MINISTRY GIVES THE AGCID THE FUNCTION OF COORDINATING AND MANAGING THE NATIONAL SYSTEM OF INTERNATIONAL COOPERATION, INCLUDING THE ACTIONS OF INTERNATIONAL COOPERATION FOR DEVELOPMENT, CARRIED OUT BY STATE AGENCIES AND OTHER ACTORS. MULTI-STAKEHOLDER COOPERATION IS A FORM OF INTERNATIONAL COOPERATION, IN WHICH THE EFFORTS AND COMPETENCIES OF THE PUBLIC SECTOR, WITH THE BUSINESS SECTOR AND/OR CIVIL SOCIETY AND/OR ACADEMIA ARE COMPLEMENTED, SEEKING RESULTS IN THE IMPLEMENTATION OF INITIATIVES THAT HAVE THE PURPOSE OF IMPROVING THE LIVING CONDITIONS OF PEOPLE AND THE COMMUNITY, WITHIN THE FRAMEWORK OF DEVELOPMENT AGENDAS. THE AGCID HAS ASSUMED A LINE OF WORK WITH ALL ACTORS IN SOCIETY, FOR WHICH IT FORMED A MULTI-STAKEHOLDER COOPERATION TABLE, IN NOVEMBER 2017, WHICH IS AN INSTANCE FOR IDENTIFYING OPPORTUNITIES AND PROPOSALS FOR JOINT INITIATIVES IN MATTERS OF SUSTAINABLE DEVELOPMENT. IN IT, THE FOUR ACTORS OF SOCIETY PARTICIPATE: PUBLIC SECTOR, COMPANIES, ACADEMIA, AND CIVIL SOCIETY, IN THE FIELD OF CHILEAN INTERNATIONAL COOPERATION. THESE ARE ACTORS COMMITTED TO THE COOPERATION AGENDA FOR DEVELOPMENT THAT CHILE HAS WITH THE COUNTRIES OF LATIN AMERICA AND THE CARIBBEAN, WHERE EACH OF THEM, WITH THEIR DIFFERENT LOGICS AND STRATEGIES, SEEK TO COLLABORATE IN A COMPLEMENTARY MANNER, CREATING SYNERGIES IN THE FACE OF COMMON CHALLENGES AND OBJECTIVES.

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?:

CURRENTLY THE MULTIACTOR COOPERATION TABLE HAS DRAWN AND AGREED A ROADMAP, INCLUDING: RAISING INFORMATION AND RECOGNIZING GOOD PRACTICES OF THE DIFFERENT ACTORS IN THEIR INTERNATIONAL WORK; PROMOTE EDUCATION FOR DEVELOPMENT IN THE DIFFERENT ACTORS OF THE SOCIETY; THE PRODUCTION OF KNOWLEDGE IN THE FIELD OF MULTIACTOR COOPERATION; IDENTIFY AND PROMOTE MECHANISMS, MEANS AND MULTIACTOR LEGAL REGULATIONS; AND IMPLEMENT STRATEGIC COMMUNICATIONS IN THE MULTI-ACTOR FIELD. TO DATE, ONE OF THE RELEVANT ACTIONS OF THE TABLE HAS BEEN THE REALIZATION OF THE "INTERNATIONAL SEMINAR: THE PARTICIPATION OF THE PRIVATE SECTOR IN INTERNATIONAL COOPERATION", ORGANIZED BY AGCID AND SEGIB IN JUNE 2019. THE INSTANCE HAD MORE THAN 20

REPRESENTATIVES FROM THE PUBLIC AND PRIVATE SECTOR OF 8 IBERO-AMERICAN COUNTRIES, WHO SHARED EXPERIENCES ABOUT THE PARTICIPATION OF COMPANIES IN THE DEVELOPMENT OF THIRD COUNTRIES. THE OBJECTIVE WAS TO PROMOTE ALLIANCES AND INTERNATIONAL COOPERATION NETWORKS BETWEEN THE PUBLIC AND PRIVATE SECTOR TO CONTRIBUTE TO THE DEVELOPMENT OF THE REGION. THIS IS THE FIRST ACTIVITY, ORGANIZED WITHIN THE FRAMEWORK OF THE CHILEAN SOUTH-AMERICAN SOUTH-AMERICAN COOPERATION FUND, IN AN EMERGING, AND RELEVANT TOPIC THAT SEEKS TO INNOVATE IN THE MATTERS OF COOPERATION MECHANISMS FOR DEVELOPMENT, INCORPORATING THE SECTOR ACTORS UNDER THE LAW WITH THE PRIVATE SECTOR, TOGETHER, THEY CAN CREATE ECONOMIC, SOCIAL, AND ENVIRONMENTAL VALUE. TODAY MORE THAN EVER, IT IS IMPORTANT TO CALL ALL COMPANIES TO TAKE ADVANTAGE OF THEIR CREATIVITY AND INNOVATION TO SOLVE THE PROBLEMS RELATED TO SUSTAINABLE DEVELOPMENT. IN THE PRIVATE SECTOR THERE ARE COMPANIES AND BUSINESS ASSOCIATIONS THAT HAVE ADOPTED THE 2030 AGENDA AND VALUE THE CULTURE OF COLLABORATION TO FACE CHALLENGES AND TAKE ADVANTAGE OF GLOBAL OPPORTUNITIES. ONE OF THESE CASES ARE SOCIAL OR "FOURTH SECTOR" COMPANIES, WHICH TAKE CHARGE OF THEIR SOCIAL, ECONOMIC AND ENVIRONMENTAL IMPACT AS PART OF THEIR BUSINESS MODEL.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Public Sector

“SIGNING OF COOPERATION AGREEMENTS TO ENHANCE PUBLIC CULTURAL POLICIES”.

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/INSTITUCIONAL/MINISTROS-DE-CULTURA-DE-CHILE-Y-ARGENTINA-FIRMAN-PROGRAMA-DE-COOPERACION-PARA-POTENCIAR-POLITICAS-PUBLICAS/](https://www.cultura.gob.cl/institucional/ministros-de-cultura-de-chile-y-argentina-firman-programa-de-cooperacion-para-potenciar-politicas-publicas/)

Describe the main features of the policy/measure:

HIGHLIGHTS WITHIN THE PERIOD OF REPORTABILITY, THE SIGNATURE OF THE FOLLOWING INTERNATIONAL INSTRUMENTS IN THE FIELD OF CULTURAL COOPERATION, BY MINCAP: - "EXECUTIVE PROGRAM OF CULTURAL COOPERATION BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF CHILE AND THE MINISTRY OF CULTURE OF THE ARGENTINE REPUBLIC FOR THE YEARS 2019-2023". SIGNED IN SANTIAGO, CHILE, ON AUGUST 22, 2018 IN THE FRAMEWORK OF THE IX BINATIONAL MEETING OF MINISTERS OF CHILE AND ARGENTINA. - "DECLARATION OF INTENTIONS RELATING TO COOPERATION IN THE AREA OF CULTURE BETWEEN THE NATIONAL COUNCIL OF CULTURE, AND ARTS OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE AND COMMUNICATION OF THE FRENCH REPUBLIC". SIGNED IN SANTIAGO, CHILE, ON JANUARY 21, 2017 IN THE FRAMEWORK OF THE OFFICIAL VISIT TO CHILE OF THE PRESIDENT OF THE FRENCH REPUBLIC, FRANÇOIS HOLLANDE. - "COOPERATION AGREEMENT BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE OF THE REPUBLIC OF PERU FOR THE EXCHANGE OF EXPERIENCES ON CREATIVE ECONOMY". SIGNED IN THE CITY OF PARACAS, PERU, ON OCTOBER 10, 2019. - "FRAMEWORK AGREEMENT FOR CULTURAL COOPERATION BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE AND HERITAGE OF THE REPUBLIC OF ECUADOR". SIGNED ON THE OCCASION OF THE PRESIDENTIAL MEETING AND THE V BINATIONAL INTERMINISTERIAL COUNCIL OF CHILE - ECUADOR. CELEBRATED IN SANTIAGO, JUNE 5 AND 6, 2019 - "COOPERATION AGREEMENT FOR THE ESTABLISHMENT OF A PLATFORM ON CREATIVE ECONOMY BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE AND HERITAGE OF THE REPUBLIC OF ECUADOR". SIGNED ON THE OCCASION OF THE PRESIDENTIAL MEETING AND THE V INTERMINISTERIAL BINATIONAL COUNCIL OF CHILE - ECUADOR. CELEBRATED IN SANTIAGO, JUNE 5 AND 6, 2019.

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?:

NO INFORMATION.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

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:

NO INFORMATION.

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

NO INFORMATION.

Relevant Policies and Measures:

"INSTITUTIONAL DIAGNOSIS OF INEQUITIES, GAPS AND GENDER BARRIERS FOR THE CULTURAL SECTOR".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP), THROUGH THE PARTICIPATION, GENDER AND INCLUSION SECTION OF THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/PARTICIPACION-GENERO-INCLUSION/INFORMACION-INSTITUCIONAL/](https://www.cultura.gob.cl/participacion-genero-inclusion/informacion-institucional/)

Describe the main features of the policy/measure:

SINCE 2016, THE UNDERSECRETARIAT OF CULTURES AND THE ARTS HAS FED A DIAGNOSIS ON GENDER INEQUITIES, GAPS AND BARRIERS FOR THE DEVELOPMENT OF ARTISTIC EXPRESSIONS IN

CHILE. IN ORDER TO DO THIS ,IT HAS DEVELOPED A SERIES OF STUDIES RELATED TO THE PARTICIPATION OF WOMEN IN THE ARTISTIC FIELD : "STUDY ON ART, CULTURE AND GENDER: APPROACH TO A DIAGNOSIS" (2016), "STUDY ON MIGRANT WOMEN: THEIR LINKAGE AND APPROPRIATION OF CULTURAL GOODS AND SERVICES IN THE ANTOFAGASTA, VALPARAÍSO AND METROPOLITAN REGIONS" (2017), "STUDY OF WOMEN ARTISTS IN THE VISUAL ARTS MACRO-AREA: GENDER GAPS, BARRIERS AND INEQUITIES IN THE CHILEAN ARTISTIC FIELD" (2018). AND, "WOMEN ARTISTS IN THE FIELD OF MUSIC: BARRIERS AND GENDER GAPS IN THE CHILEAN ART SECTOR" (2019).

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 DIAGNOSIS HAS MADE IT POSSIBLE TO ESTABLISH THAT THE CULTURAL - ARTISTIC FIELD PRESENTS A SERIES OF GENDER INEQUALITIES THAT REQUIRE AN INTERVENTION OF PUBLIC POLICIES TO TEND TO AN IMPROVEMENT OF THE DISADVANTAGED SITUATION THAT WOMEN LIVE TO DEVELOP THEIR CREATIVE ACTIVITY, OR ALSO, TO ACCESS THIS TYPE OF ACTIVITIES AS PUBLIC: - WOMEN, DESPITE BEING THE MAJORITY IN CERTAIN DOMAINS, EARN A LOWER SALARY IN ALL CULTURAL DOMAINS. - CREATIVE WOMEN HAVE ADDITIONAL DIFFICULTIES FOR THE DEVELOPMENT OF THEIR CREATIVE ACTIVITY THAT CAUSE THE INTERRUPTION OF THEIR CAREER AND PROBLEMS FOR REINTEGRATION OR ACCESS TO FUNDS. - THE DIFFICULTIES ARE RELATED TO THE MULTIPLE ROLES THEY MUST FULFILL SUCH AS MATERNITY, CARE WORK, NEED FOR FIXED INCOME. - THERE ARE MASCULINIZED AND OTHER FEMINIZED CULTURAL DOMAINS, THEREFORE, THERE IS NO GENDER EQUITY IN CULTURAL PARTICIPATION WITHIN CERTAIN FIELDS. - REGARDLESS OF THE GREATER PRESENCE OF WOMEN IN CERTAIN DOMAINS, THERE ARE IN SOME CASES "GLASS CEILINGS", WHICH IMPEDE THE DEVELOPMENT OF WOMEN IN CERTAIN ROLES, AND WHICH REFLECT THE SEGMENTATION OF THE FIELD ACCORDING TO SEX, FOR EXAMPLE: BEING A MONTAJISTA AND NOT CAMERAWOMAN, DEDICATE HERSELF TO MANUFACTURING INPUTS RATHER THAN VISUAL ART, ETC. REGARDING THE FOREGOING, "GLASS CEILINGS" ARE ALSO PRESENTED TO PREVENT THE DEVELOPMENT OF WOMEN IN MANAGEMENT, DECISION POSITIONS OR THAT DENOTE SYMBOLIC POWER WITHIN A DOMAIN; THERE ARE GENDER STEREOTYPES, AND ALSO, GENDER-BASED VIOLENCE PRACTICES (SEXISM, SEXUAL HARASSMENT AND ABUSE OF POWER) IN THE FIELD OF CULTURES, BOTH IN THE LABOR AND EDUCATIONAL FIELDS; - IN ACCESS TO CULTURE FUNDS, THERE ARE ALSO GENDER INEQUALITIES, REFLECTED IN GAPS IN THE APPLICATION AND SELECTION OF CALLS. GREATER GAPS ARE PRESENT IN THE NATIONAL MUSIC DEVELOPMENT FUND; AUDIOVISUAL DEVELOPMENT FUND AND BOOK AND READING DEVELOPMENT FUND; AND - THE MAIN GAPS ESTABLISHED BY CULTURAL STATISTICS ARE: SALARY GAP, ALL DOMAINS HAVE A SALARY GAP IN FAVOR OF MEN, AN EXCEPTION OF "CRAFTS". GAP IN THE NUMBER OF WORKERS IN THE CULTURAL SECTOR BY DOMAIN: THERE ARE FEMINIZED AND OTHER MASCULINIZED FIELDS, DESPITE THIS, IN THE SUM OF TOTAL WORKERS FOR THE CULTURAL SECTOR, WE FIND THAT THE DISTRIBUTION TO GENERAL WORSE. BY 2020, AN EXAMPLE OF A CONCRETE ACTION AS A RESULT OF THIS INSTITUTIONAL WORK, THE SIGNING OF A MUTUAL COLLABORATION AGREEMENT BETWEEN THE REGIONAL MINISTERIAL SECRETARIAT FOR WOMEN AND GENDER EQUITY AND THE REGIONAL MINISTERIAL SECRETARIAT OF CULTURES, ARTS AND HERITAGE FROM THE LIBERTADOR GENERAL BERNARDO O'HIGGINS REGION. THE AUTHORITIES EXPLAINED THAT ONE OF THE SPECIFIC

OBJECTIVES OF THIS INTERINSTITUTIONAL ALLIANCE IS THE PROMOTION OF FEMALE PARTICIPATION IN THE POSTULATION, AWARDING AND EXECUTION OF AVAILABLE FUNDS; THE STRENGTHENING OF THE ECONOMIC AUTONOMY OF THE CRAFTSWOMEN, ARTISTS, ENTREPRENEURS AND CULTURES OF THE REGION OF THE LIBERTADOR GENERAL BERNARDO O'HIGGINS, THROUGH THE GENERATION OF SHOWCASE SPACES AND MARKETING OF THEIR PRODUCTS AND SERVICES; ESTABLISH A COORDINATED SUPPORT OF COOPERATION NETWORKS AND INITIATIVES RELATED TO THE DEVELOPMENT OF WOMEN. IT WAS EMPHASIZED THAT THE INITIATIVE VALUES THE SEARCH FOR THE INTEGRAL DEVELOPMENT OF WOMEN.

Financial resources allocated to the policy/measure in USD:

- "STUDY ON ART, CULTURE AND GENDER: APPROACH TO A DIAGNOSIS" - US \$ 6,345.98.
- "STUDY ON MIGRANT WOMEN: THEIR LINKING AND APPROPRIATION OF CULTURAL GOODS AND SERVICES IN THE ANTOFAGASTA, VALPARAISO AND METROPOLITAN REGIONS" - US \$ 10,153.57.
- "STUDY OF WOMEN ARTISTS IN THE VISUAL ARTS MACRO-AREA: GENDER GAPS, BARRIERS AND INEQUITIES IN THE CHILEAN ARTISTIC FIELD" - US \$ 8,884.37.
- "WOMEN ARTISTS IN THE MUSIC FIELD: BARRIERS AND GENDER GAPS IN THE CHILEAN ARTISTIC SECTOR" - US \$ 7,615.18.

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

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

No Information.

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

NO INFORMATION.

Type of entity:

Private Sector

"VISIBILITY OF THE CONTRIBUTION OF WOMEN TO THE CULTURAL DEVELOPMENT OF THE COUNTRY, AT THE NATIONAL AND LOCAL LEVEL."

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

MINCAP, THROUGH THE PARTICIPATION, GENDER AND INCLUSION SECTION DEPENDENT ON THE UNDERSECRETARIAT FOR CULTURES AND ARTS AND OTHER UNITS AND DEPARTMENTS.

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/MUJERESCREADORAS/](https://www.cultura.gob.cl/mujerescreadoras/)

Describe the main features of the policy/measure:

SINCE 2019, MINCAP IS DEDICATED TO MAKING VISIBLE AND HIGHLIGHTING THE WORK OF WOMEN WHO CREATE: WRITERS, ARTISTS, CULTISTS, SCIENTISTS, INTELLECTUALS, LEADERS, DESIGNERS, HISTORIANS, MANAGERS, PHOTOGRAPHERS, DANCERS, MUSEOLOGISTS, AUDIOVISUALISTS, MUSICIANS, ARTISANS, RESEARCHERS, ACTRESSES, NARRATORS, RESTORERS, ARCHITECTS, ETC. THE OBJECTIVE IS TO HIGHLIGHT THE CONTRIBUTION OF WOMEN TO THE CULTURAL DEVELOPMENT OF OUR COUNTRY, NATIONALLY AND LOCALLY, OF THOSE WHO ARE NO LONGER THERE AND OF THOSE WHO ARE WORKING FOR IT. THE GREAT CHALLENGE IS TO HELP NEW GENERATIONS GROWING UP WITH EGALITARIAN REFERENCES, THAT GIRLS DREAM OF BEING ONE OF THOSE WOMEN, WHO STUDIES, WHO WANTS TO CHANGE THE WORLD, RAISE THEIR VOICES, DISSENT, INVESTIGATE OR KEEP THEIR TRADITIONS OR KNOWLEDGE ALIVE OF OUR IDENTITY. BY HELPING CHILE SEE ITS CREATIVE WOMEN MORE CLEARLY AND THAT NEW GENERATIONS FEEL FREE TO BELIEVE AND CREATE, WE WILL ADVANCE THE IDEA THAT EQUAL RIGHTS AND OPPORTUNITIES TO BE CONSIDERED A CULTURAL VALUE.

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?:

UNDER ITS EAVES, THE COMMEMORATION OF THE CENTENARY OF THE FOLKLORIST MARGOT LOYOLA, OF THE PLAYWRIGHT ISIDORA AGUIRRE, AS WELL AS THE 130TH ANNIVERSARY OF THE BIRTH OF GABRIELA MISTRAL, HAS BEEN ORGANIZED, IN WHICH WE WILL PUBLISH THE COMPLETE WORKS OF THE NOBEL PRIZE. THIS INITIATIVE IN TURN PERMEATES THE FOCUS OF ALL ACTIVITIES, PLANS AND PROGRAMS OF MINCAP, WHICH HAVE BEEN ORIENTED TO HIGHLIGHT THE ROLE OF CREATORS IN THE MOST DIVERSE AREAS. THIS IS HOW THE DAY OF CRAFTSWOMEN WAS CELEBRATED WITH A CITIZEN PHOTOGRAPHIC EXHIBITION OF ARTISANS DISTINGUISHED WITH THE SEAL OF EXCELLENCE. AMONG MANY OTHER IMPORTANT ACTIVITIES SUCH AS: HERITAGE ROUTES, LAUNCHING OF THE BOOK "THE FIRST WOMEN TO LEAD THE WAY IN CHILE", CELEBRATION OF WOMEN'S DAY, CELEBRATION OF CRAFTSWOMEN'S DAY, FEMCINE WOMEN'S FILM FESTIVAL, ISIDORA AGUIRRE CENTENNIAL, CELEBRATION 130 YEARS OF THE BIRTH OF GABRIELA MISTRAL, BOOK MONTH, EXHIBITION "I AM MY OWN MUSE". LATIN AMERICAN ARTISTS FROM THE INTERWAR PERIOD (1919-1939)", 90 YEARS AFTER REBECA MATTE'S DEATH, ISLA NEGRA EMBROIDERY EXHIBITION, INDIGENOUS WOMEN'S DAY CELEBRATION, VISUAL ARTS DAY, WOMEN WITH MEMORY CYCLE (MEMORY AND RIGHTS UNIT HUMANS) AND MARTA CARRASCO EXHIBITION.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

"PREPARATION OF A STUDY WITH A GENDER PERSPECTIVE IN RELATION TO COPYRIGHT".

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

MINCAP, THROUGH THE DEPARTMENT OF INTELLECTUAL RIGHTS UNDER THE NATIONAL SERVICE OF CULTURAL HERITAGE.

Website of the policy/measure, if available:

[HTTPS://WWW.PROPIEDADINTELECTUAL.GOB.CL/SITIO/CONTENIDO/PUBLICACIONES/47599:ESTUDIO-EXPLORATORIO-CON-PERSPECTIVA-DE-GENERO-EN-RELACION-A-LOS-DERECHOS-DE-AUTOR](https://www.propiedadintelectual.gob.cl/sitio/contenido/publicaciones/47599:estudio-exploratorio-con-perspectiva-de-genero-en-relacion-a-los-derechos-de-autor)

Describe the main features of the policy/measure:

THE DEPARTMENT OF INTELLECTUAL RIGHTS (DDI) IS A PUBLIC BODY IN CHARGE OF PROMOTING AND STRENGTHENING THE PROTECTION OF COPYRIGHT AND NEIGHBORING RIGHTS, THEREBY CONTRIBUTING TO THE FORMATION, DEVELOPMENT AND SUPPORT OF A NATIONAL CULTURE OF RESPECT FOR PROPERTY RIGHTS INTELLECTUAL ON LITERARY, ARTISTIC AND SCIENTIFIC WORKS. CONSIDERING THE ABOVE, THE INCORPORATION OF THE GENDER VARIABLE IN THE ADMINISTRATIVE RECORDS, ASSOCIATED WITH PROCEDURES THAT PEOPLE CARRY OUT BEFORE THE DDI, ALLOWS TO HAVE BETTER AND MORE PRECISE INFORMATION FOR THE ANALYSIS OF SOCIAL OR ECONOMIC PHENOMENA, IN A DIFFERENTIATED AND IDENTIFY GENDER GAPS. IN THIS SENSE, THE DDI, TO FULFILL THE FUNCTIONS ENTRUSTED TO IT BY LAW NO. 17.336 ON INTELLECTUAL PROPERTY AND ITS REGULATIONS CONTAINED IN SUPREME DECREE NO. 1.122, CARRIES OUT SOME PROJECTS THAT IT CAN EXECUTE UNDER ITS CURRENT BUDGET OR BY RESORTING TO THIS END, TO ASSOCIATIVE PROCESSES IN WHICH, TOGETHER WITH OTHER PUBLIC SECTOR BODIES, PRIVATE SECTOR INSTITUTIONS, INTERNATIONAL ORGANIZATIONS, AND CIVIL SOCIETY INSTITUTIONS, COLLABORATIVE WORK IS CARRIED OUT IN A NETWORK TO CARRY OUT SUCH INITIATIVES. THE STUDY IS PART OF THIS NETWORKING AND ITS OBJECTIVE IS TO DETERMINE THE DEGREE OF PARTICIPATION BY GENDER THAT HAS CORRESPONDED TO THE CREATORS OF INTELLECTUAL WORKS IN CHILE, DURING THE LAST 200 YEARS OF OUR HISTORY.

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?:

AS PART OF ITS CONCLUSIONS, THE STUDY POINTED OUT THAT THE TREND IN THE PARTICIPATION OF HOLDERS OF REGISTRATIONS MADE BEFORE THE COMPETENT BODY OF THE STATE IN THE MATTER OF COPYRIGHT AND RELATED RIGHTS (DDI) REGISTRATIONS, PRESENTS A NOTORIOUS UPWARD TREND CONCERNING THE WOMEN (10%). THIS SITUATION CONTRASTS WITH THE FALL THAT IN THE SAME PERIOD REGISTERED THE PARTICIPATION OF MALE HOLDERS, WHOSE DOWNWARD TREND IS COMPARATIVELY GREATER (15%). THIS NOTORIOUS DIFFERENCE, WHICH IS OBTAINED FROM THE INTERPRETATION OF THE ANALYZED FIGURES, PROVIDES CONCRETE ANTECEDENTS THAT REFLECT THE GREATER INDIVIDUAL AND ASSOCIATIVE PARTICIPATION THAT WOMEN HAVE REGARDING THE OWNERSHIP OF COPYRIGHTS AND RELATED RIGHTS EFFECTIVELY REGISTERED. FINALLY, IT SHOULD BE NOTED THAT WHEN WOMEN JOINTLY HOLD THE OWNERSHIP OF RIGHTS, IT IS MORE SIGNIFICANT WHEN THEY CONCUR WITH MALE OWNERS, WHILE IT IS NOT VERY SIGNIFICANT WHEN IT HAPPENS TOGETHER WITH LEGAL PERSONS.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

“THE VIRTUAL IDEATÓN GIRLS CHILE, INITIATIVE TO REDUCE THE DIGITAL AND GENDER GAP”.

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

MTT; MINEDUC, MIDESO, TOGETHER WITH THE IDB.

Website of the policy/measure, if available:

[HTTPS://WWW.SUBTEL.GOB.CL/PLANSOCIAL/](https://www.subtel.gob.cl/plansocial/)

Describe the main features of the policy/measure:

THE INITIATIVE, WHICH OPENS WITHIN THE FRAMEWORK OF THE INTERNATIONAL DAY OF GIRLS IN ICT, SEEKS THAT GIRLS BETWEEN 10 AND 18 YEARS OLD GENERATE AN INNOVATIVE PROPOSAL IDEA TO FACE OR RESPOND TO A NEED IN THEIR COMMUNITY BY THE USE OF TECHNOLOGY. THIS INITIATIVE, WHICH IS AIMED AT GIRLS BETWEEN 10 AND 18 YEARS OLD, AND WILL TAKE PLACE FROM APRIL 23 TO JUNE 3, 2020, AIMS TO BRING GIRLS CLOSER TO THE USE AND EXPLOITATION OF INFORMATION AND COMMUNICATION TECHNOLOGIES (TIC). THE "VIRTUAL GIRLS CHILE IDEATÓN" ALSO CONTRIBUTES TO THE GLOBAL ACTIONS GENERATED ON THE OCCASION OF THE "INTERNATIONAL GIRLS IN ICT DAY", CELEBRATED TODAY AND ORGANIZED BY THE INTERNATIONAL TELECOMMUNICATIONS UNION (ITU), THE DATE BY WHICH THE SEEKS TO SUPPORT THE EDUCATION OF WOMEN AND GIRLS IN THE ICT SECTOR. IN FACT, THE INITIATIVE IS ALIGNED WITH THE SUSTAINABLE DEVELOPMENT GOALS (SDGS), SPECIFICALLY, SDG 5 ON "GENDER EQUALITY" WHICH IS AIMED AT ACHIEVING EQUALITY BETWEEN WOMEN AND MEN, IN ADDITION TO EMPOWERING ALL WOMEN AND GIRLS THROUGH TECHNOLOGICAL TOOLS.

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?:

No Information.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

No Information.

Type of entity:

Private 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: YES

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.): NO

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.): NO

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.): YES

Relevant Policies and Measures:

"CURRENT REGULATORY FRAMEWORK OF CREATIVE ACTIVITY IN CHILE".

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

MINCAP, MINECON, CNTV, MINREL, ETC.

Website of the policy/measure, if available:

[HTTPS://WWW.LEYCHILE.CL](https://www.leychile.cl)

Describe the main features of the policy/measure:

THE CONTENT OF CULTURAL POLICIES IS MATERIALIZED TO A LARGE EXTENT THROUGH THE NORMS AND INSTITUTIONS THAT INFLUENCE THE RECOGNITION AND DEVELOPMENT OF CULTURES, THE ARTS AND HERITAGE. THIS IS HOW LAW NO. 21.045 THAT CREATED MINCAP, PROMULGATED IN 2017, IS AN EXAMPLE OF HOW LEGAL PRECEPTS AND ENTITIES WITH ROBUST POWERS IN THE MATTER CAN FOSTER A FAVORABLE ENVIRONMENT TO PROTECT AND PROMOTE CULTURAL DIVERSITY, GUARANTEE CULTURAL PARTICIPATION, THE RECOGNITION OF TERRITORIAL CULTURES AND PROMOTING ACTIVITY AND CREATIVE WORK, AMONG OTHER OBJECTIVES. THIS LAW ULTIMATELY PROVIDES AND PERFECTS THE TOOLS NECESSARY TO SPECIFY THE CONSTITUTIONAL MANDATES AND THOSE CONTAINED IN THE INTERNATIONAL INSTRUMENTS RATIFIED AND IN FORCE IN THE COUNTRY, INCLUDING THE UNESCO CONVENTION OF 2005. THE MAIN OF THESE MANDATES IS THE ONE THAT ESTABLISHES THE DUTY STATE OF PROTECTION AND INCREASE OF THE CULTURAL HERITAGE OF THE NATION. THIS IS THE DIRECT CONSTITUTIONAL SOURCE OF STATE PROGRAMS AND INSTRUMENTS THAT ALLOW CULTURAL PARTICIPATION, ACCESS TO CULTURE AND THE POSSIBILITIES OF ARTISTIC AND PATRIMONIAL MANIFESTATION AND THE SAFEGUARDING OF TANGIBLE AND INTANGIBLE ASSETS OF SYMBOLIC VALUE. OTHER GUARANTEES SUPPORT THE IMPLEMENTATION OF THIS DUTY. FIRST, FREEDOM OF EXPRESSION THAT ENSURES THE RIGHT OF

ALL PEOPLE TO DEMONSTRATE WITHOUT PRIOR CENSORSHIP. MOREOVER, LINKED TO THIS, THE FREEDOM TO CREATE AND SPREAD THE ARTS, WHICH SPECIFIES THE FREEDOM OF EXPRESSION IN RELATION TO THE CONTENT OF ARTISTIC WORKS. BOTH ARE THE BASIS FOR THE PROTECTION AND PROMOTION OF CULTURAL DIVERSITY, FOLLOWING UNESCO'S MANDATES ON THE MATTER—, ALLOWING THE COEXISTENCE, DEVELOPMENT, TRANSMISSION AND DIALOGUE OF THE MULTIPLICITY OF WAYS IN WHICH THE CULTURES OF GROUPS, AND SOCIETIES ARE EXPRESSED. NEXT, A FUNDAMENTAL PILLAR OF CREATIVE ACTIVITY IS INTELLECTUAL PROPERTY. THE PROTECTION OF COPYRIGHT AND RELATED RIGHTS, TOGETHER WITH THE FREEDOM TO UNDERTAKE, IS ESSENTIAL FOR THE EXISTENCE OF CREATIVE INDUSTRIES AND THEIR SUSTAINABILITY. FOR ITS PART, INDUSTRIAL PROPERTY ALSO SERVES TO PROTECT SOME ASPECTS OF CERTAIN ARTISTIC AND PATRIMONIAL MANIFESTATIONS, UNDER THE AUSPICES OF THE NATIONAL INSTITUTE OF INDUSTRIAL PROPERTY -INAPI DEPENDENT ON THE MINISTRY OF ECONOMY, DEVELOPMENT AND TOURISM. OTHER IMPORTANT LAWS RELATED TO CREATION ARE THOSE THAT ENCOURAGE THE EXERCISE AND DISSEMINATION OF THE VISUAL ARTS; THOSE THAT FAVOR THE PARTICIPATION OF NATIONAL ARTISTS IN LIVE SHOWS; THE ONE THAT EXEMPTS FROM THE PAYMENT OF VAT THE INCOME RECEIVED FOR THE CONCEPT OF ENTRANCE TO CULTURAL SHOWS; THOSE THAT BENEFIT THE CHILEAN CIRCUS; THOSE THAT PROMOTE THE SPECIFIC SECTORS OF BOOK, MUSIC AND AUDIOVISUAL, AND THE OTHER ARTISTIC DISCIPLINES; THE LAW ON CULTURAL DONATIONS (ALSO APPLICABLE TO HERITAGE PROJECTS); AND THOSE THAT AWARD PRIZES TO OUTSTANDING PEOPLE IN THE INDUSTRY. FINALLY, IT SHOULD BE NOTED THAT LABOR REGULATIONS HAVE ALSO CONCERNED THE SECTOR, EXPRESSLY ADDRESSING THE CASE OF WORKERS IN THE ARTS AND ENTERTAINMENT. TO MEET THE PARTICULAR NEEDS OF THIS TYPE OF WORKER, IT HAS ESTABLISHED RIGHTS AND MINIMUM CLAUSES THAT SEEK TO MAKE EMPLOYMENT CONTRACTS APPLICABLE IN HARMONY WITH THE SPECIFIC REQUIREMENTS OF ARTISTIC ACTIVITIES, UNDER THE SUPERVISION OF THE LABOR DIRECTORATE.

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?:
NO INFORMATION.

Financial resources allocated to the policy/measure in USD:
NO INFORMATION.

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

If yes, what are the main conclusions/recommendations?:
NO INFORMATION.

Partner(s) engaged in the implementation of the measure:
NO INFORMATION.

Type of entity:
Private Sector

"CREATION OF THE COPYRIGHT UNIT AND A LEGAL INTERMEDIATION UNIT FOR THE DEFENSE OF CULTURES AND THE ARTS, WITHIN MINCAP".

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/UNIDAD-DE-INTERMEDIACION-LEGAL-PARA-LA-DEFENSA-DE-LAS-CULTURAS-Y-LAS-ARTES/](https://www.cultura.gob.cl/unidad-de-intermediacion-legal-para-la-defensa-de-las-culturas-y-las-artes/)

Describe the main features of the policy/measure:

- THE COPYRIGHT UNIT, DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS, AIMS TO PROMOTE RESPECT AND PROTECTION OF COPYRIGHT AND RELATED RIGHTS AND THEIR OBSERVANCE IN ALL ASPECTS OF CULTURAL RELEVANCE, THE PROMOTION OF DISSEMINATION OF COPYRIGHT AND THE EXECUTION OF SPECIFIC FUNCTIONS THAT THE INTELLECTUAL PROPERTY LAW GRANTS TO THE MINISTRY REGARDING THE COLLECTIVE MANAGEMENT OF RIGHTS AND OTHER MATTERS. - LEGAL INTERMEDIATION UNIT FOR THE DEFENSE OF CULTURES AND THE ARTS: THE OBJECTIVE IS THAT CHILEAN ARTISTS AND CULTURAL GROUPS, THROUGH CONSULTATIONS AND LEGAL ADVICE WITH MINISTRY PERSONNEL, CAN BE ORIENTED ABOUT THE LEGAL ISSUES THAT AFFLICT THEM. IN THIS WAY, THE PROGRAM WILL BE THE FIRST INSTANCE WHERE PEOPLE OR ORGANIZATIONS WILL BE ABLE TO KNOW THE DIMENSION OF THEIR PROBLEM WITH A SPECIALIZED DIAGNOSIS AND RECEIVE PROPOSALS FOR CONCRETE SOLUTIONS. TOPICS NOT ONLY RELATED TO ART WILL BE RECEIVED, BUT ALSO DAILY CONFLICTS THAT AFFLICT ARTISTS AND CULTURAL COMMUNITIES THAT WORK IN OUR COUNTRY, IN ORDER TO CONTRIBUTE TO EFFECTIVE SOLUTIONS WITH ADVICE; AND, WHICH IN TURN, ALLOWS MINCAP, TO KNOW WHAT ARE THE PROBLEMS THAT OUR ARTISTIC COMMUNITY SUFFERS IN ORDER TO COMPLY WITH WHAT IS MANDATED BY LAW NO. 21.045 IN ORDER TO SAFEGUARD, PROTECT AND SUPPORT ARTISTS, THEIR LEGACIES AND TO CULTURAL GROUPS. THE SUBJECTS THAT THE PROGRAM WILL ADDRESS, WITHOUT THIS LIST BEING EXHAUSTIVE, WILL BE THE FOLLOWING: CIVIL, LABOR AND CRIMINAL.

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?:

ITS IMPLEMENTATION IS RECENT.

Financial resources allocated to the policy/measure in USD:

No Information.

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

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

No Information.

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

No Information.

Type of entity:

Public Sector

"NATIONAL AWARDS CEREMONY FOR ARTISTIC DISCIPLINES AS THE HIGHEST DISTINCTION."

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

MINISTRY OF CULTURES, ARTS AND HERITAGE (MINCAP).

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/INSTITUCIONAL/ELICURA-CHIHUAILAF-ES-EL-PRIMER-ESCRITOR-MAPUCHE-EN-OBTENER-EL-PREMIO-NACIONAL-DE-LITERATURA-2020/](https://www.cultura.gob.cl/institucional/elicura-chihuailaf-es-el-primer-escritor-mapuche-en-obtener-el-premio-nacional-de-literatura-2020/)

Describe the main features of the policy/measure:

NATIONAL AWARDS ARE REGULATED AT A GENERAL LEVEL IN LAW NO. 19,169, WHICH "ESTABLISHES RULES ON THE GRANTING OF NATIONAL AWARDS". HOWEVER, AS ESTABLISHED IN LAW NO. 21,045 THAT CREATED MINCAP, THE NATIONAL AWARDS FOR ARTISTIC DISCIPLINES WILL BE AWARDED BY THIS INSTITUTION. THE NATIONAL AWARD IS THE HIGHEST RECOGNITION GRANTED BY THE STATE OF CHILE, TO THE WORK OF CHILEANS WHO, FOR THEIR EXCELLENCE, CREATIVITY, TRANSCENDENT CONTRIBUTION TO NATIONAL CULTURE AND THE DEVELOPMENT OF KNOWLEDGE AND THE ARTS, ARE ENTITLED TO THESE AWARDS. EXCEPTIONALLY, IT MAY BE AWARDED TO A FOREIGNER, WITH A LONG RESIDENCE IN CHILE, WHOSE SCIENTIFIC OR CREATIVE WORK HAS BEEN DEVELOPED IN THE COUNTRY. THE JURY IS SOVEREIGN IN THE SELECTION OF APPLICANTS. THERE WILL BE NO OBLIGATION TO PRESENT A DOCUMENTED REPORT OF MERITS. THE AWARD IS INDIVISIBLE. HOWEVER, THE JURY, BY THE UNANIMITY OF ITS MEMBERS, IN QUALIFIED CASES, MAY JOINTLY ASSIGN THE AWARD TO TWO OR MORE PEOPLE WHO HAVE FORMED A WORK TEAM OR FOR HAVING JOINTLY CARRIED OUT AN EXCEPTIONAL WORK. IN ACCORDANCE WITH THE PROVISIONS OF LAW NO. 19,169, THE PRIZES WILL BE AWARDED ACCORDING TO THE FOLLOWING DISTRIBUTION PER YEAR: EVEN YEARS, CORRESPONDS TO LITERATURE/MUSICAL ARTS. ODD-NUMBERED YEARS, CORRESPONDS TO PERFORMING AND AUDIOVISUAL ARTS/PLASTIC ARTS. A JURY IS CONSTITUTED FOR EACH PRIZE. EACH ONE IS MADE UP OF THE MINISTER OF CULTURE, ARTS AND HERITAGE, THE RECTOR OF THE UNIVERSITY OF CHILE AND THE LAST WINNER, IN ADDITION TO 3 OTHER MEMBERS. THE PRIZE CONSISTS OF THE DELIVERY OF A DIPLOMA, DELIVERY OF A SUM OF MONEY THAT IS READJUSTED ANNUALLY SINCE 1993, IN ACCORDANCE WITH THE VARIATION OF THE IPC OF THE PREVIOUS CALENDAR YEAR (IN 2018 THIS SUM AMOUNTED TO \$ 21,393,670) AND, IN DELIVERY OF A MONTHLY LIFE PENSION, EQUIVALENT TO 20 UTM (MONTHLY TAX UNITS).

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 WINNERS OF THE NATIONAL AWARDS IN LITERATURE, MUSICAL ARTS, PLASTIC ARTS, PERFORMANCE AND AUDIOVISUAL ARTS, BY YEAR, CAN BE CONSULTED AT:
[HTTPS://WWW.CULTURA.GOB.CL/PREMIOSNACIONALES/WINNERS/](https://www.cultura.gob.cl/premiosnacionales/winners/) CONSIDERING THESE 4 ARTISTIC DISCIPLINES, ALMOST 100 NATIONAL AWARDS HAVE ALREADY BEEN AWARDED. IN 2020, THE NATIONAL LITERATURE AWARD IS PRESENTED TO ELICURA CHIHUAILAF, THE FIRST MAPUCHE WRITER TO OBTAIN THE AWARD. OVER THESE 40 YEARS, THE WRITER HAS PUBLISHED 17 LITERARY WORKS AND MADE TRANSLATIONS TO MAPUZUGUN OF IMPORTANT NATIONAL WORKS. HIS WORK HAS BEEN TRANSLATED INTO 20 LANGUAGES, HAS MORE THAN 36 TEXTS IN SCHOOLBOOKS IN 22

YEARS, MORE THAN 100 VISITS TO SCHOOLS AND 25 UNIVERSITIES IN CHILE, ANOTHER 60 VISITS TO UNIVERSITIES AND SCHOOLS ON FOUR CONTINENTS, MORE THAN 20 MUSICAL WORKS, CREATED WITH HIS POETRY, SIX PLASTIC EXHIBITIONS INSPIRED BY HIS WORK, AND FIVE WORKS OF DANCING AND THEATER BASED ON HIS WRITINGS. THE ANNOUNCEMENT OF THE AWARDING OF THE PRIZE WAS MADE BY THE MINISTER OF CULTURES, ARTS, AND HERITAGE, CONSUELO VALDÉS, AFTER A DELIBERATION OF ABOUT TWO HOURS BY THE JURY THAT RECOGNIZED THE AUTHOR OF "SUEÑOS DE LUNA AZUL". "FOR HIS VAST CAREER AND HIS ABILITY TO INSTALL THE ORAL TRADITION OF HIS PEOPLE IN A POWERFUL WRITING THAT TRANSCENDES THE MAPUCHE CULTURE" -AS WAS RECORDED IN THE MINUTES-, ELICURA CHIHUAILAF BECOMES THE FIRST MAPUCHE WRITER THAT GETS THE "EXCELLENCE" AWARD GIVEN BY THE GOVERNMENT TO THE CREATORS WHO HAVE HIGHLIGHTED FOR THEIR EXCELLENCE, CREATIVITY AND TRANSCENDENT CONTRIBUTION IN THE FIELD OF LETTERS. A GREETING AND THANK YOU IN MAPUZUGUN WERE THE WINNER'S FIRST WORDS AFTER RECEIVING THE NEWS: "PLURICULTURALITY IS THE WAY AT SUCH A DREADING MOMENT THAT THE WORLD LIVES. NATURE HAS GIVEN US A HARD WARNING, BECAUSE IT TELLS US THAT THE LITERATURE ALSO SOMETIMES HURTS", HE ADDED, ASSURING THAT "THIS NATIONAL AWARD WILL PUT THE EMPHASIS THAT NATURE IS GIVING US A GREAT SIGN FROM THE WIDE. OUR STRUGGLE IS A STRUGGLE FOR TENDERNESS". THE RECOGNIZED WILL OBTAIN A DIPLOMA, AN AMOUNT CLP \$ 22,000,000 AND A MONTHLY LIVING PENSION EQUIVALENT TO 20 MONTHLY TAX UNITS - UTM

Financial resources allocated to the policy/measure in USD:

AS INDICATED, THE PRIZE, AMONG OTHER THINGS, CONSISTS OF THE DELIVERY OF A SUM OF MONEY THAT IS READJUSTED ANNUALLY SINCE 1993, ACCORDING TO THE VARIATION OF THE CONSUMER PRICE INDEX (CPI) OF THE PREVIOUS CALENDAR YEAR. IN 2018 THIS SUM AMOUNTED TO CL\$21.393.670.-/USD\$27.658.-

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

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

No Information.

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

Type of entity:

Civil Society Organization (CSO)

"THE REGIONAL AWARDS FOR ART AND CULTURE, A CONTRIBUTION TO STRENGTHENING THE IDENTITY OF THE TERRITORIES."

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

MINCAP THROUGH THE SEREMI OF CULTURES, ARTS AND HERITAGE -SEREMIS.

Website of the policy/measure, if available:

[HTTPS://WWW.CULTURA.GOB.CL/ACTUALIDAD/MINISTERIO-DE-LAS-CULTURAS-ANUNCIA-PREMIO-REGIONALES-DE-CULTURA-ARTE-Y-PATRIMONIO-2020/](https://www.cultura.gob.cl/actualidad/ministerio-de-las-culturas-anuncia-premios-regionales-de-cultura-arte-y-patrimonio-2020/)

Describe the main features of the policy/measure:

MINCAP HAS ANNOUNCED THE CALL FOR THE 2020 REGIONAL ART AND CULTURE AWARDS, RECOGNITION THAT IS GRANTED THROUGH THE SEREMI OF THE MINISTRY AND THE "PROGRAM FOR STRENGTHENING REGIONAL CULTURAL IDENTITY." THESE AWARDS ARE INTENDED TO RECOGNIZE THE WORK OF CHILEANS, WHETHER OR NOT THEY WERE BORN IN THE REGION. THROUGH A CONTINUOUS WORK OVER TIME, ARTISTS, MANAGERS AND / OR CULTISTS HAVE DEVELOPED SIGNIFICANT INITIATIVES IN THE RESCUE AND STRENGTHENING OF REGIONAL IDENTITY, DYNAMISM IN CITIZEN PARTICIPATION, AND HAVE MADE CONTRIBUTIONS TO THE DECENTRALIZATION OF DEVELOPMENT ARTISTIC AND CULTURAL OF THE REGION. THE REGIONAL ART AND CULTURE AWARDS ALSO CORRESPOND TO ONE OF THE COMPONENTS OF THE PROGRAM FOR STRENGTHENING THE REGIONAL CULTURAL IDENTITY, AN INITIATIVE THAT SEEKS TO CONTRIBUTE TO STRENGTHENING THE IDENTITY OF THE TERRITORIES AND COMMUNITIES THAT INHABIT IT, AS WELL AS EXPANDING ACCESS TO GOODS AND ARTISTIC AND CULTURAL SERVICES IN COMMUNES OTHER THAN REGIONAL CAPITALS, GENERATING OPPORTUNITIES FOR ARTISTIC AND CULTURAL PARTICIPATION. THIS MEASURE CONSTITUTES RECOGNITION OF ARTISTS, MANAGERS AND / OR CULTISTS WHO HAVE A VERIFIABLE TRAJECTORY FOR THEIR EXCELLENCE, CREATIVITY, AND FOR THEIR TRANSCENDENT CONTRIBUTION TO REGIONAL CULTURE AND THE DEVELOPMENT OF THESE FIELDS AND AREAS OF KNOWLEDGE AND THE ARTS. IT IS AN INSTANCE, TO ALSO RECOGNIZE EMERGING ARTISTS, MANAGERS AND / OR CULTISTS, WHO CONTRIBUTE TO STRENGTHENING AND HIGHLIGHTING THE REGIONAL CIRCUIT IN ART AND CULTURE. THE PURPOSE IS THAT THE AWARDS ARE AIMED AT THE RECOGNITION OF ARTISTS WHO HAVE DEVELOPED THEIR WORK FROM THE REGION, BEING A CONTRIBUTION TO THE REGIONAL SCENE. THE RESPECTIVE CATEGORIES OF THE AWARDS ARE DEFINED BY THE SEREMIS ACCORDING TO ELEMENTS OF IDENTITY AND LOCAL RELEVANCE. IT IS MATERIALIZED THROUGH THE DELIVERY OF 1 OR MORE AWARDS PER REGION TO AN ARTIST, MANAGER OR CULTURER AND A CORRESPONDING AWARDS CEREMONY. THE AWARDED ARTISTS, MANAGERS OR CULTORS, WILL BE PROPOSED BY THE CITIZENSHIP, THROUGH THE EXISTING MECHANISMS OF CITIZEN PARTICIPATION, THEREFORE, THE REGIONAL COUNCIL OF CULTURES, THE ARTS AND THE HERITAGE REGIONAL SECTION, WILL DEFINE WHO WILL BE RECOGNIZED. AS TO THE METHOD OF AWARDING THE PRIZES, TWO MODALITIES ARE SUGGESTED: THROUGH APPLICATIONS, WHERE EACH SERIES WILL DEFINE THE BASES FOR THE PROCESS OR, BY DIRECT DETERMINATION OF A JURY. IN BOTH INSTANCES, IT IS SUGGESTED TO CREATE A JURY COMPOSED OF -AT LEAST-: THE SEREMI OF CULTURES AND ARTS; 1 REPRESENTATIVE OF THE NATIONAL SERVICE OF CULTURAL HERITAGE; REPRESENTATIVES BY PROVINCES; AT LEAST ONE (1) REGIONAL DIRECTOR; AT LEAST ONE (1) REPRESENTATIVE OF THE EDUCATION SERIES; A REPRESENTATIVE OF ARTISTIC TABLES; AT LEAST ONE (1) REPRESENTATIVE OF THE WINNERS OF THE PREVIOUS VERSION (IF THERE ARE PREVIOUS VERSIONS). A REPRESENTATIVE OF ARTISTIC

LICEOS, A REPRESENTATIVE OF THE COLLEGE OF JOURNALISTS (LINKED TO CULTURE AND SPECTACLES AT THE REGIONAL LEVEL) EXISTING IN THE REGION OF RECOGNIZED PRESTIGE, AMONG OTHER ACTORS. EACH REGION WILL DEFINE WHETHER THE AWARDS ARE APPLICABLE OR NOT, HOWEVER, IT IS SUGGESTED THAT IN THE FIRST YEARS OF THEIR IMPLEMENTATION, THESE ARE NOT APPLICABLE, IN ORDER TO EXPAND THE POSSIBLE CANDIDATES FOR AWARDS. IN ANY CASES, AND IF THE REGIONAL TEAM DEEMS IT CONVENIENT, THE CALL FOR APPLICATION MAY BE OPENED. WITH THE PURPOSE OF THE EXPERIENCE OF THE SEREMÍ OF THE BIOBÍO REGION WITH THE WEEK OF ARTISTIC EDUCATION, IT IS POSSIBLE TO ESTABLISH THAT THE RULES STIPULATE THAT WHEN RECEIVING THE AWARD, HE OR THE WINNERS AGREE TO PARTICIPATE IN AT LEAST TWO DISSEMINATION ACTIVITIES OF THEIR WORK. SUCH ACTIVITY MUST BE COORDINATED IN CONJUNCTION WITH THE SEREMI OF CULTURES, ARTS AND HERITAGE.

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?:

TO DATE, AND ACCORDING TO THE INFORMATION BY THE MINCAP DEPARTMENT OF CULTURAL CITIZENSHIP, THIS MEASURE HAS BEEN IMPLEMENTED IN DIFFERENT REGIONS OF THE COUNTRY, UNDER THE FOLLOWING CATEGORIES FOR THE CULTURE AND ARTS SECTORS: - RECOGNITION TO THE ARTIST OR EMERGING GROUP OF THE REGION: IT WILL BE DELIVERED TO HIM OR THE ARTIST, CREATOR OR GROUP IN ANY AREA AND/OR ARTISTIC DISCIPLINE, FOR THE WORK/S CARRIED OUT UP TO THREE YEARS PRIOR TO THE AWARD MAKE A CREDITOR OF SAID DISTINCTION FOR THEIR BORN CONTRIBUTION AND RECOGNITION IN ANY AREA AND / OR ARTISTIC DISCIPLINE. - CULTURE, MEMORY AND HUMAN RIGHTS RECOGNITION: THE ARTISTIC AND/OR CULTURAL ACTIVITY CARRIED OUT IN THE REGION, WHICH HAS BEEN ABLE TO FULFILL THE PURPOSE OF CULTIVATING HISTORICAL MEMORY THROUGH ART AND PROMOTIONAL DEVELOPMENT, WILL BE RECOGNIZED OF TOLERANCE AND RESPECT FOR DIVERSITY. - RECOGNITION OF THE CULTURAL ACTIVITY OF CITIZEN PARTICIPATION: THE CULTURAL ACTIVITY CARRIED OUT IN THE REGION, WHICH HAS BEEN ABLE TO CONGREGATE THE COMMUNITY, WILL BE RECOGNIZED, GENERATING AN INTERACTION OF THE CITIZENSHIP WITH ITS CULTURAL AND ARTISTIC ENVIRONMENT. THE ACTIVITY MAY BE OF A DIFFERENT NATURE, COMMUNAL OR PROVINCIAL INCLUSIVE, BEING RELEVANT FOR THESE EFFECTS, ITS CONTINUITY AND INSTALLATION FOR A PERIOD OF NO LESS THAN 5 YEARS. IN AN ENUNTIATIVE WAY, FESTIVALS, CELEBRATIONS, RELIGIOUS ENCOUNTERS AND COMMEMORATIONS OF TRANSCENDENTAL DATES FOR OUR COUNTRY FIT IN THIS CATEGORY - RECOGNITION OF CULTURAL ORGANIZATION: CHILEAN INSTITUTIONS AND CULTURAL ORGANIZATIONS, PRIVATE LAW AND NON-PROFIT, WILL BE AWARDED THAT, WITH A MINIMUM OF FIVE (5) YEARS OF PATH, HAVE DEMONSTRATED TO BE A CULTURAL CONTRIBUTION TO THE SECTOR AS WELL AS FOR THE REGION AND THE COMMUNITY IN WHICH THEY ARE INSERTED, IN MATTERS OF TRAINING, RECOGNITION, MANAGEMENT, PROMOTION, AND DISSEMINATION OF CULTURAL AND ARTISTIC ACTIVITY FOR THE BENEFIT OF THE COMMUNITY AND LOCAL CULTURAL AGENTS OF THE REGION. - RECOGNITION AND TRANSMISSION OF THE CULTURE OF THE ORIGINATING PEOPLES: IT WILL BE DELIVERED TO THE PERSON OR ARTISTIC AND/OR CULTURAL GROUP THAT HAS IMPLEMENTED INITIATIVES OF REVITALIZATION TO THE CULTURE OF THE ORIGINATING PEOPLES. - RECOGNITION TO THE MEDIA AND/OR CULTURAL DIFFUSION: THE CONTRIBUTION OF THE MEDIA IN THE FIELDS OF CULTURE WILL BE RECOGNIZED, THESE MAY BE DIGITAL, AUDIOVISUAL, RADIAL, PHYSICAL, NEWSPAPERS, BLOGS, PORTALS, REVIEWS OF RADIES

AMONG OTHERS. - EDUCATION, ART AND CULTURE AWARD: AN AWARD WILL BE AWARDED TO THOSE EDUCATIONAL EXPERIENCES IN WHICH ART HAS PLAYED AN IMPORTANT ROLE FOR THE TRAINING OF CRITICAL, CREATIVE AND COMMITTED SUBJECTS WITH THEIR ENVIRONMENT. FORMAL AND NON-FORMAL EDUCATION INSTITUTIONS THAT EXECUTE ARTISTIC EDUCATION PROJECTS IN THE REGION MAY BE AWARDED - RECOGNITION TO THE CULTURAL MANAGEMENT OF THE ARTS: IT WILL BE GRANTED TO HIM OR THE MANAGER, OR A GROUP IN ANY GENDER AND/OR ARTISTIC DISCIPLINE, WHICH HAS MADE RELEVANT AND OUTSTANDING CONTRIBUTIONS DURING THEIR TRAJECTORY AND PRODUCTION/DISSEMINATION THESE REGIONAL, NATIONAL OR INTERNATIONAL, IN ANY GENDER AND/OR DISCIPLINE. YOU MUST CREDIT A PERMANENT TRACK, IN ANY DISCIPLINE OF AT LEAST 5 YEARS. - RECOGNITION OF THE REGIONAL CULTURAL ARTISTIC TRAJECTORY: IT WILL BE GRANTED TO HIM OR THE ARTIST, OR GROUP THAT THROUGH THEIR WORK HAS CONTRIBUTED TO THE LOCAL AND/OR REGIONAL DISSEMINATION, RECOGNIZED BY THE QUALITY OF THEIR WORK AND BY THE PRECEDENTS YOUR ART IN ANY AREA AND/OR ARTISTIC DISCIPLINE. IT IS SUGGESTED TO CONSIDER CREDITED AND PERMANENT TRAJECTORIES IN YOUR DISCIPLINE IN A PERIOD EQUAL TO OR GREATER THAN 15 YEARS. - RECOGNITION TO THE ARTISTIC AND CULTURAL EXPRESSIVITIES OF MIGRANT PEOPLE, ASSOCIATIONS AND/OR COMMUNITIES: RECOGNITION WILL BE GRANTED TO THOSE MIGRANT PEOPLE, ASSOCIATIONS AND/OR COMMUNITIES OF THE REGION THAT HAVE INCLUDED PROCEEDINGS OF CURRENT ACTIVITIES OR THROUGH THEIR ACTIVITIES OR THROUGH THEIR CURRENT ACTIVITIES OR ACHIEVEMENTS FACILITATING THE GENERATION OF MEETING SPACES AND RELEVING THE SOCIAL CONTRIBUTION OF THE HARMONIC COEXISTENCE AMONG EXISTING CULTURES IN THE TERRITORIES.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Civil Society Organization (CSO)

"LAUNCH OF THE ONLINE PLATFORM -CRIN- FOR REGISTRATION OF COPYRIGHT AND RELATED RIGHTS".

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

SNPC THROUGH DDI.

Website of the policy/measure, if available:

[HTTPS://CRIN.PROPIEDADINTELECTUAL.GOB.CL/](https://crin.propiedadintelectual.gob.cl/)

Describe the main features of the policy/measure:

FACING THE HEALTH CONTINGENCY LIVED AT THE GLOBAL LEVEL DURING THESE LAST WEEKS AND THE NEED TO SUSPEND THE PRESENTIAL ATTENTION OF THE PUBLIC, THE DEPARTMENT OF INTELLECTUAL RIGHTS, LAUNCHED A NEW COMPUTATIONAL PLATFORM (NAMED NATIONAL INTEGRATED REGISTER CENTER). THE NATIONAL DIRECTOR OF SNPC, CARLOS MAILLET, INDICATED THAT THIS TOOL "WILL FACILITATE AND IMPROVE THE SERVICE OF USERS THROUGH DIGITAL CHANNELS AND WILL BE A SIGNIFICANT ADVANCEMENT FOR THE MANAGEMENT OF THE INSTITUTION'S INTERNAL PROCESSES". MAILLET SPECIFIED THAT THE NEW PLATFORM "OFFERS A SIGNIFICANT CHANGE IN INTEROPERABILITY MATTERS, SINCE IT WILL WORK SIMULTANEOUSLY BETWEEN DIFFERENT DATABASES, WHICH WILL ALLOW, FOR EXAMPLE, THE COMPARISON IN FORM OF THE AUTHORIZED DATABASES THAT ALLOWED TO BE COMPARED IN AN AUTOMATIC FORM IN THE RECORDS OF THE CIVIL REGISTRY AND IDENTIFICATION SERVICE". IN TURN, THE DIRECTOR OF THE DDI, CLAUDIO OSSA, INDICATED THAT "THIS GREAT DEVELOPMENT WILL MEAN A DECREASE IN THE TIME FOR UPLOADING THE INFORMATION THAT OUR USERS MUST PROVIDE WHEN REQUESTING SOME PROCEDURE ASSOCIATED WITH THE REGISTRATION PROCESSES" THANKS TO THIS, OSSA ADDED, "IT WILL OSTENSIBLY REDUCE THE PROBABILITIES OF DIGITATION ERROR THAT WAS OBSERVED AT THE INITIATION OF REVENUES AND WE WILL CONTRIBUTE TO THE CONTINUOUS IMPROVEMENT OF ADMINISTRATIVE MANAGEMENT AND THE QUALITY OF INFORMATION FOR FUTURE ANALYSIS". ALSO, HE INDICATED THAT "THE NATIONAL INTEGRATED RECORDS CENTER OFFERS THE POSSIBILITY OF MULTIPLE ENTRY OF WORKS; IT WILL ALLOW TO PAY THROUGH THE GENERAL TREASURY OFFICE OF THE REPUBLIC (TGR), AND WILL HAVE A MORE-FRIENDLY GRAPHIC PRESENTATION".

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?:

NO INFORMATION.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

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.:

The form was sent in the first instance to the Board of the Chilean Coalition for Cultural Diversity, for later dissemination to the organizations that comprise it and that feel called to contribute in this process of preparing the Chile IPC, the year 2020. Prior to this dispatch, a meeting was held with the President of the Coalition in order to preliminarily identify some measures that may have been carried out by the organization itself and, also those that are publicly known have been specifically applied by some of the organizations that comprise it. Once the organizations know the call through the Coalition, the Ministry of Cultures, Arts and Heritage make direct contact with those who express availability to participate. Given this contact occurs in the period of social mobilizations at the end of 2019, the work on the drafting of the measures is carried out via email. After this stage, the final validation of the information is carried out by the means already indicated.

GOAL 1 - Support sustainable systems of governance for culture:

“Creation of the Chilean Film Academy, a milestone led by professionals from the APCT”.

Name of CSO(s) responsible for the implementation of the measure/initiative:

Association of Film and Television Producers (APCT).

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Website of the measure/initiative, if available:

<https://www.cultura.gob.cl/eventos-actividades/nace-la-academia-de-cine-de-chile/>

Describe the main features of the measure/initiative:

Film academies are private, non-profit institutions made up of professionals from all film disciplines. These have as main objective the promotion of films and industry professionals, highlighting above all national creation and their talents. In the case of the Chilean Film Academy, the number of members is unlimited and the objectives are similar to those of the rest of the academies in the world, mainly focused on promoting audiovisual work in our country. The “Academia de Cine de Chile”, also known as the Academia de las Artes Cinematográficas de Chile, is a Chilean association whose main objectives are to promote the creation of audiovisual and cinematographic arts, the valuation of cinema as an essential component of Chilean culture, and the stimulation and strengthening of the industry through the exchange of ideas and knowledge of professionals and technicians of the audiovisual arts. In this case, the number of members is unlimited and the objectives are similar to those of the rest of the world's academies, mainly focused on promoting audiovisual work. It was founded on June 15, 2018 in Santiago, Chile. The process of creating the Chilean Film Academy was led by a group of professionals from the Association of Film and Television Producers, APCT, who considered it urgent to promote cinematography within

Chile and join international initiatives such as FIACINE (Ibero-American Federation of Film Academies), to which Chile will soon join. This organization will be in charge of determining the films that will represent Chile at the Oscars (USA), Goya Awards (Spain) and Ariel Awards (Mexico); in addition to organizing the awards ceremony for local cinematography, known as the Pedro Sienna Award.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

For the first time in August 2020, the Academy of Cinematographic Arts of Chile, created on 07.15.18, will be the one who will define the Chilean films that will represent Chile at the Oscars, Goya and Ariel awards. From this year, the election of the film will be made by the more than 200 members -which represent the diversity of trades that converge in audiovisual work- of the Academy of Cinematographic Arts of Chile. At the Chilean Film Academy, there are producers, post-producers, make-up artists, costume designers, directors, animators, editors, screenwriters, actors and actresses, art directors, cinematographers, sound engineers, composers, and experts in special effects, among others. In the first stage, the Academy has announced the call to nominate the Goya 2021 in the category of Best Ibero-American Film. Regarding the process, the President of the Academy has stated that "It is essential that we have a participatory process, where we can celebrate the great diversity of our cinema. I think about fiction, but also about documentaries, animation and short films. There are great Chilean films this year that have collected the highest international recognitions and connected with audiences from different parts of the world". In addition, he emphasized that: "At last Chile reaches international standards, where the Academy and its members, representatives of all film trades, vote sovereignly and independently for the representative of the country in front of the sister Academies." This change occurs in a context where the Oscars and Goya awards relaxed their regulations due to the crisis. "For Chile, it is even more important since the pandemic was preceded by the social outbreak, where many premieres were canceled. We are proud to see successful female directors, high-budget Chilean productions and comedies, animation and series that are growing exponentially. Once again, it is shown that the talent in Chile is there, and political will is required to turn it into an industry".

"Professionalization of Circus Art and Social Circus in Chile, through the School of Circus Arts."

Name of CSO(s) responsible for the implementation of the measure/initiative:

World Circus - Chile.

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.elcircodelmundo.com/quienes-somos/escuela-de-artes-circenses/>

Describe the main features of the measure/initiative:

The Circus of the World originated from the initiative of Cirque du Soleil and Jeunesse du Monde, which in 1995 in an International Cooperation project with the Corporación el Canelo de Nos conducted circus workshops for Chilean artists, mainly actors and dancers, with the object of applying it in the help of children and young people with social problems. A key to this is to consider art as a transformative space, in addition to installing the concept of "new circus" as a performing art. Today the entity is divided into three areas of action: a social area, where the Circus works with children and young people of varying vulnerability, to enhance their socio-emotional skills; an

academic area, which includes the School of Circus Arts, the only professional in Chile, with eight generations graduated, whose members are developed in the country and abroad and, a production area, whose mission is to promote the new circus as a performing art through various shows, with national and international tours. Within the social area, one of the great direct beneficiaries has been girls and boys from the entire Metropolitan Region, from communes such as La Pintana, El Bosque, Puente Alto, Renca, Cerro Navia, Lo Prado, Lo Espejo and, Estación Central, but also Ñuñoa, Las Condes and La Reina, as well as some provincial cities such as Iquique, Lebu and Frutillar. It has started from the understanding that risk is not only linked to poverty, but to a system that often violates the rights of children. The boys arrive through agreements with municipalities, schools, foundations and, other organizations. The primary purpose of the "School of Circus Arts" is to consolidate the work carried out by El Circo del Mundo-Chile, offering continuity and professional projection to different young people. The School is also an academic opportunity of excellence, unique in the country, for all young Chileans or those from the region who wish to make circus their profession. It also provides technical training and methodological training to those artists or monitors who want to use the circus as a means of personal and social development. The general objective of the School is to train circus professionals and promote this discipline as a performing art nationally and internationally. Its specific objectives are to train multipurpose professionals in circus techniques complemented with other performing arts; Offer comprehensive training in theoretical, methodological and, practical tools for social intervention and, Provide the Chilean cultural environment with the professionalization of Circus, as a performing art. The curriculum of the School of Circus Arts is approved by the World Federation of Circus Schools (FEDEC), an international body that brings together the best circus schools and universities in the world. Regarding the profile of the graduate, it involves the professional handling of various techniques of the New Circus with a high artistic level. The Ability to manage and administer social programs and application of social intervention methodologies typical of El Circo del Mundo, with a high impact on children and young people in different social settings.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

By 2020, World Circus - Chile celebrates 25 years of social work and professionalization of circus art in our country, an artistic and cultural organization that has done work for 25 thousand children and young people since its creation. In the following link you can find information about the graduate students of the School of Circus Arts: <http://www.elcircodelmundo.com>

"CINEMACHILE, a sectoral brand for the international promotion of Chilean audiovisual".

Name of CSO(s) responsible for the implementation of the measure/initiative:

Association of Film and Television Producers (APCT)

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Website of the measure/initiative, if available:

<http://www.cinemachile.cl/>

Describe the main features of the measure/initiative:

CINEMACHILE is the public-private agency responsible for the promotion and dissemination of Chilean audiovisual production throughout the world. It was created in 2009 by the Association of Film and Television Producers of Chile (APCT) and PROCHILE, under the program "Marcas Sectoriales". It is an active office that facilitates the export and internationalization of cinema, and all audiovisual production formats, both for companies consolidated in the foreign circuit, and for those that have just opened their way abroad. Its objectives are as follows: Facilitate the positioning of our productions in class A festivals, which increase the commercialization value of our products in the international market, as well as facilitate that productions in serial, virtual or animated formats, participate of the most important meetings of the field at an international level, Develop a strategic and commercial marketing that makes the offer of national cinema, and television attractive in the foreign market, Contribute to the professionalization of the sector and, Maintain constant interaction with the actors of the national, and international audiovisual industry, including the media specialized in the film and TV industry at a global level. At the same time, it develops the following actions: Promote Chilean films (fiction, documentary, animation, virtual reality), and their various formats, in international festivals and markets (or industry spaces) that CINEMACHILE attends, from its participation in competitions up to market instances; Promote television productions (fiction, documentary, animation, virtual reality), and their various formats, in the international markets (or industry meetings) that CINEMACHILE attends; Maintains contact and creates ties between the national and global audiovisual industry with special emphasis on buyers, producers, programmers, distributors and the press; Facilitates the presence of national delegations that attend each festival, and market in which CINEMACHILE participates, making available to Chilean professionals diffusion spaces for their work (web platform, social networks, promotional pieces, events, among others); It disseminates the work (news) and the achievements of Chilean cinema and TV in specialized press media; Generates business agendas and commercial networks, both in individual meetings and in events of great international scope; Produces annual publications such as the International Film Catalog and the International Television Catalog, to facilitate the work of international intermediary agents and prestigious festivals and; Organizes and conducts seminars and talks aimed at the Chilean audiovisual industry, which are the result of the experience of both CINEMACHILE and that of national professionals who participate in foreign markets and festivals, materializing knowledge and work through these academic activities, always with a focus on training for the international market.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

After 10 years since its creation, CINEMACHILE has international positioning strategies for the audiovisual sector, which go beyond the members of the Association of Film, and Television Producers (APCT). The indirect beneficiaries of the CINEMACHILE sector brand correspond to all associations of companies or professionals in the audiovisual sector, as well as independent professionals who aspire to export and/or access the international circuit. All of them benefit, or could benefit, from the networks of contacts and expertise developed by the sectorial brand, as well as from the participation in activities and events organized by CINEMACHILE, their inclusion in the International Catalogs (Film or TV) that are published annually, and other graphic promotional pieces (presskit in international markets and festivals), dissemination of their contents on our communication platforms, among other actions that benefit (and have benefited in the past) across the sector, without necessarily belonging to the applicant association, and co-financier of CINEMACHILE. The foregoing, especially because within the APCT there are companies dedicated to the production of products from all subsectors (animation, documentary, fiction, television) with which all the actions that this project contemplates imply an indirect benefit for members of other associations specific to those areas or genres (such as ADOC or ANIMACHI) or diverse,

such as APCT and API (which produce all kinds of productions, of all genres and formats). In addition, ADG partners are among our indirect beneficiaries, as well as CHILEACTORES, and SIDARTE partners, which are joined by independent professionals from the sector, and also audiovisual career students.

"The Platform for Performing Arts, a multi-union organization that promotes, and disseminates the social legitimacy of the sector in the country."

Name of CSO(s) responsible for the implementation of the measure/initiative:

This entity is integrated by the Network of Theater Rooms; the Actors Union of Chile - SIDARTE (with representatives of the Metropolitan, Valparaíso, Antofagasta, Maule, Biobío and Los Lagos regions); the Association of Scenic Designers, Technicians and P

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<https://www.cultura.gob.cl/artesescenicas/>

Describe the main features of the measure/initiative:

The Performing Arts Platform (PAA) is an instance that brings together trade unions and relevant and representative groups of the sector. Its purpose is to promote and disseminate the social legitimation of the performing arts in the labor, educational, symbolic and patrimonial spheres, highlighting the importance of the performing arts in the development of the country's cultural policies. In addition, it seeks the ordering and regulation of the sector in different areas: Training, financing, subsidies, promotion, and patrimonial protection. Labor protection and compliance with the regulations that govern artists and workers in the sector are also into account . One of the most important achievements of this organization has been the establishment of a technical working table with the former National Council of Culture and the Arts - CNCA (today, MINCAP) to draft a draft law on Performing Arts. At the time (year, 2014), the work of the technical table started with the delivery of a first draft of the Draft Sector Law of Performing Arts that was prepared by the legal advisory of the Actors Union of Chile (SIDARTE). To date, given the good results of the roundtable, work has continued with the Platform on other topics of interest to the sector.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

The contribution of the Platform was key for the definition of the legal body that came to regulate the sector. After 6 years of work, Law No. 21.175 on the Promotion of Performing Arts is finally approved in 2019, a regulation that included among its main components: - Creation of the National Council for Performing Arts, which will be made up of representatives of this discipline in the country. Its main functions will be to advise the Undersecretary of Cultures and the Arts in the definition of the national policy for the development of the performing arts, in addition to proposing measures, programs and, actions. - Creation of the National Fund for the Promotion and Development of the Performing Arts, which will be destined to grant financing to projects, programs, measures and actions for the promotion and development of the performing arts in the country, in compliance with the objectives and functions of the Council. - Establishment of the Award for National Performing Arts "President of the Republic", with the aim of annually recognizing and stimulating authorial and artistic work in eight mentions (theater, dance, opera, circus, puppets, or oral narration, authors of works, emerging stage designer, and artist).

Each recognition will consist of a Diploma awarded by the President of the Republic and a single sum of 200 UTM (Monthly Taxation Units). The awards will be discerned annually by the National Council for the Performing Arts by the majority of its members.

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

"Updating of a partnership agreement to strengthen the national film industry."

Name of CSO(s) responsible for the implementation of the measure/initiative:

APCT, ADG, ADOC, ANIMACHI.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Website of the measure/initiative, if available:

<http://www.caem.cl/index.php/convenio-de-colaboracion>

Describe the main features of the measure/initiative:

In December 2013, a partnership agreement was signed between the chains associated with CAEM (Cámara de Exhibidores Multisalas de Chile, Asociación Gremial) and the union organizations of producers that will be a complement to the public lines of support for Chilean audiovisuals, and that has been proposed the following objectives: Contribute to the strengthening of the Chilean film industry; To promote the commercial result of Chilean films in the circuits of the signatory multi-theater chains; Support the decentralization of the exhibition of Chilean films through the realization of premieres in regions that contribute to forming audiences in these territories and Promote the professionalization of the promotion of Chilean cinema. In 2015, the results of this agreement were analyzed from the previous year and, modifications were made to various elements of the agreement that would allow Chilean films with fewer audiences to stay longer. In its second year, the agreement has allowed the channels between producers and theaters to be more direct and for people to have access to more Chilean cinema, in more rooms and, for longer. Currently, all the signatories evaluate the first year of validity and eventual changes for its improvement. In January 2018, was made the last formal modification to the Agreement was made.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

Within the framework of the objectives of this Agreement, it is important to mention the preparation of the Annual Reports carried out by the Chamber of Multipurpose Exhibitors of Chile A.G. (CAEM) on the Chilean film exhibition market. In each document, data and results from the previous year can be read. The latest report was published in June 2019 and focuses on the figures of the film exhibition sector in Chile, on the figures of Chilean cinema, and on the factors that influence the development of cinema attendance in the country, among other topics: <http://caem.cl/index.php/informes-anuales/item/28-el-cine-en-chile-en-el-2018>

GOAL 3 - Integrate culture in sustainable development frameworks:

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GOAL 4 - Promote human rights and fundamental freedoms:

"Social Dialogue as a tool to dignify the work of art and culture workers"

Name of CSO(s) responsible for the implementation of the measure/initiative:

Union of Actors of Chile (SIDARTE).

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.sidarte.cl/web/sidarte-inaugura-nuevo-dialogo-social/>

Describe the main features of the measure/initiative:

Between 2014 and 2016, social dialogue was carried out led by the actors union (SIDARTE), with the aim of agreeing on the labor relationship between producers and actors. Among the various activities carried out within the framework of this working table, the realization of social dialogue " To promote decent work for TV actors and actresses" stands out, an activity that took place with a ceremony attended by the Regional Ministerial Secretary of Labor, the Board of Directors of SIDARTE and different actors involved in this activity. On the occasion, the president of SIDARTE summarized all the important agreements reached through this dialogue with the different organizations that participated: - With the Undersecretariat of Labor, support was obtained to carry out negotiations with SEGPRES and the Ministry of Finance, for the repeal of article 145 L, of the labor code. - With the Labor Directorate, the creation of an explanatory labor booklet was established to tell the actors what their reality is with and without a contract. Also, the generation of standard contracts, for the areas of theater and audiovisual, which will be available on the page of this department. - Among the requests that were made to the Internal Revenue Service (SII), an orientation was generated in mechanisms to request the official pronouncement of the Director of the Service, regarding the application and request for the repeal of article 145 L. - Regarding the approximations obtained with the National Council of Culture and the Arts (today, MINCAP) is the participation in the design of the application bases for 2017 funds, in order to find a method that encourages labor formalization of the workers participating in the selected projects. - In addition, collaboration was established in conjunction with the Labor Directorate in the design of information cards on labor formalization, which will be accompanied by talks and seminars that will be given in various regions of the country through SIDARTE subsidiaries. The formalization and training of artists and managers of the performing arts in matters of formalization, rights and security was also committed, in coordination with the Labor Directorate. - Among the most important situations that occurred in this dialogue is SIDARTE's achievement of bringing the television channels to the table, through the National Association of TV Channels (ANATEL). They were given a proposal prepared by the Union for the formalization of employment in different channels . - With the Association of Film and TV Producers (APCT), for its part, it was decided to jointly generate a document of good labor practices in the audiovisual field, focused on the working conditions of workers. Another important point is the mediation with the APCT member producers who have not complied with the agreement adopted in the previous social dialogue on formalization, so that they comply with labor regulations. - Finally, with the Federation of TV Channel Workers (FETRATV), a permanent collaboration and communication agreement between unions was established on all related issues.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

In a subsequent dialogue organized by SIDARTE in 2017, that organization reached an important agreement with COOPERATIVA SMART CHILE. The document underlined, on the one hand, the validation of the important role that unions play in society in the defense of workers, and on the other, the fact that cooperatives are a contribution to the economy of scale, solidarity and as points out the ILO in its 2002 document, "Recommendation on the promotion of cooperatives:" (Cooperatives) help to create jobs, mobilize resources and generate investment, contribute to the economy (...) promote fuller participation of the entire population in economic and social development... ". In turn, SIDARTE and SMART CHILE promised to open a channel for dialogue on specific cases of partners that both organizations have in common, open a channel for the dissemination of information and interesting opportunities that benefit their respective partners. SMART CHILE will make available to its members and will include in their advice to them, contents developed by SIDARTE that are a contribution to the professionalization of members of the cooperative, such as the "suggested minimum wages" for work in the theater sector. Currently, SMART CHILE, which has been renamed FRACTAL TRABAJO COOPERATIVO, is a non-profit work cooperative that seeks to grant labor protection to its partners, formalize their work and generate solidarity and collaborative network among them to contribute to dignity of work and quality of life. It is a solidarity response to the job insecurity of informal and independent, whose main objectives can be read at <http://cooperativafractal.cl/>

“Accompaniment of legislative processes for the approval of regulations in the field of copyright.

Name of CSO(s) responsible for the implementation of the measure/initiative:

Society of Audiovisual Directors, Screenwriters and, Playwrights, ATN.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Website of the measure/initiative, if available:

<http://noticias.atn.cl/ley-ricardo-larrain-comunicado-oficial-de-atn>

Describe the main features of the measure/initiative:

When we speak of copyright, as is known, we also speak of Human Rights, an indissoluble relationship between the two, which has been enshrined by the UN since 1948 as a fundamental right, and which allows full freedom to exercise freedom of expression and access to creation, dissemination, culture and knowledge in its broadest representations and, diversities. Copyright is a fundamental instrument that human beings and societies have to guarantee the cultural richness of their peoples. Thus, not having a good copyright protection law inevitably condemns countries to not having their own voice or identity. On the contrary, each country would have to settle for what, today, in the audiovisual field, offers a unique view of the North American industry that is financed with the income it obtains worldwide. Instead, authors from the rest of the world have to construct laws so that authors can express precisely the world in its diversity. In our country, it has been ATN that has managed to build a worldwide network of authors, with the aim of guaranteeing its dissemination and the protection of their moral and economic rights. In this way, ATN has signed reciprocity contracts for the mutual protection of the French, English, Polish, Argentine, Brazilian, etc. repertoires, which guarantee the particular worlds from which their authors emerge. Cultural diversity, in this sense, is sustained based on the creative diversity of authors from around the world, since each one of them enriches human development in multiple areas, providing perspectives that allow us to reflect on and transform our realities. The authors, in turn, find in cultural diversity the support that allows

each one to have the right to express their own world in a particular and unique way, which encourages an exchange of views and the emergence of new perspectives for our coexistence in society.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

The individual and collective struggles of authors and artists for the defense of their rights are also struggles of the peoples for the defense of the expression of their diversity and wealth. In this particular scenario, we find ourselves with the struggle of Chilean audiovisual authors to win their copyrights and it was not until October 2016, when "ATN", the society that groups together audiovisual and dramatic authors from Chile, managed to in our country the so-called "Ricardo Larraín Law" will be promulgated, thus achieving the recognition of the copyright of national directors and screenwriters, and of the rest of the world, in our territory. ATN continues to fight because it knows that achieving that right will generate an immense incentive not only for the authors to continue creating and deepening the identity and differentiating value of their people, but also so that they can make a living from their work.

"Promoting the repeal of article 145 L of the Labor Code, within the framework of the tax modernization process"

Name of CSO(s) responsible for the implementation of the measure/initiative:

Union of Actors of Chile (SIDARTE).

Website of the measure/initiative, if available:

<http://www.sidarte.cl/web/sidarte-impulsa-la-derogacion-del-articulo-145l-del-codigo-del-trabajo/>

Describe the main features of the measure/initiative:

Article 145 L of the Labor Code, provided that "The remuneration received by workers of arts and shows on the occasion of the conclusion of labor contracts that regulates this Chapter, will be subject to the taxation applicable to the income indicated in article 42, number 2, of the law on Income Tax, contained in article 1 of Decree Law No. 824, of 1974. For these purposes, said workers must issue the corresponding bill of fees for the gross value of the remuneration received, without any deduction for the social security contributions that must be made by their respective employers". Regarding this rule and in a letter sent on 04/20/17 to the newspaper El Mercurio by its president, SIDARTE observed that it is responsible for the fact that workers in the world of art and culture must pay twice. They explain that under the validity of this article 145 L: "every worker in the world of arts and entertainment, because they are considered to be an independent tax, must issue a bill of fees, even when they have a current and up-to-date employment contract for that same work". They add that "If we were to explain to a citizen of this country, or even another, that in Chile there is a category of dependent worker who signs his or her employment contract - with the guarantees that the law grants in health, welfare and insurance - and to that, in turn, the law requires that I submit a bill of fees for the same work, as an independent worker, anyone would think that it is crazy."

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

Among other results of this action, it is worth highlighting the pronouncement of the Director of the Internal Revenue Service - SII on this matter, in 2019. In this, it was specified "that the remuneration received by the arts and entertainment workers will be subject to the Single Tax Second Category or Complementary Global Tax, according to the applicable labor regulations, that is, article 145-A.- or 145-L.- of the Labor Code. In accordance with the foregoing, it can be stated that a remuneration received by an arts and entertainment worker is not affected simultaneously with the IUSC and the IGC. In particular, those arts and entertainment workers who obtain income according to the provisions of Chapter IV of Title II of Book I of the Labor Code, will be affected only with the IGC, for which reason, the employer must not make a withholding of the IUSC, in accordance with the provisions of No. 1 of article 74 of the LIR, but must only make a withholding rate 10% 1, according to No. 2 of the same article". Given that previously, there was no clarity on the interpretation of this rule, it is understood that the steps taken by the organization had a positive influence on the clarification made by the competent tax body. By February of this year and within the framework of the tax modernization process led by the Ministry of Finance, the article in question was finally repealed through the publication of Law No. 21,210. By virtue of the foregoing, arts and entertainment workers who work under dependency or subordination, based on fixed-term contracts, agreed for a fixed term, for one or more functions, per work, per season or project, and the issuance of fee tickets is not mandatory, because the requirement is for those independent professional incomes or lucrative occupations classified in article 42 of the Income Tax Law.

"Generation of a Visual Arts Platform to work and reflect on the legislative and institutional conditions of the sector".

Name of CSO(s) responsible for the implementation of the measure/initiative:

APECH, CREAMAGEN, SOECH, and ACA, all grouped in the UNA.

Cultural domains covered by the measure/initiative:

Visual Arts

Website of the measure/initiative, if available:

<http://www.unionnacionaldeartistas.cl/nace-la-plataforma-para-recuperar-la-dignidad-de-las-artes-visuales/>

Describe the main features of the measure/initiative:

On 09/28/19, within the framework of the celebration of the National Day of Visual Arts, the unions of that discipline grouped in the National Union of Artists (UNA), summoned artists and workers of the visual arts to form a work platform and reflection to improve its legislative and institutional conditions. Great artists responded to the call, all of them pledged to work together for the dignity of their sector, which, unlike others such as music, cinema, books and -recently- the performing arts, does not have a Development Council, nor a fund, nor legislation that promotes it. In addition, the intellectual property law that protects the visual arts in Chile dates from 1970.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

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

In November 2019, the bill on the intellectual property rights of artists, authors and performers of fixed image visual works, known as the "Balmes law", in homage to the Chilean painter José Balmes, National Plastic Arts Prize (1999). Hand in hand with the so-called "Visual Arts Platform", the National Union of Artists (a group made up of collective management entities and unions such as Creaimagen, ADG and APECH, among others) made a

call to strengthen the creation of a legal framework that guarantees certain rights and provides adequate protection to visual artists. Among the notable provisions of this project are the clarification of the basis for calculating the participation right, the application of the term of protection granted by law 17.336 to authors and their heirs and the application of these rights to foreign authors according to the principle of reciprocity. The legislative processing of the Balmes bill whose Bulletin is 13098-24 can be followed at:
<https://www.senado.cl/appsenado/templates/tramitacion/index.php>

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.:

At the time of delivering this report and in the context of the health crisis caused by the COVID-19 pandemic, the Chilean Coalition for Cultural Diversity expresses its concern about the critical situation in which artists and creators find themselves as a result of the measures that must have been taken by the government to deal with this public health problem. It is evident that, in this new context, priorities have been changing in order to satisfy the most immediate needs that afflict one of the sectors hardest hit by the crisis, the cultural and artistic sector. They warn from the Coalition that the contingency would merit the application of the provisions of Article 8 of the 2005 UNESCO Convention on "Measures to protect cultural expressions." They state that the "special situation" referred to in the first paragraph of the aforementioned rule, would have been configured by the application of the measures of a declaration of a state of catastrophe due to public calamity throughout the country (for 90 days); announcement of a curfew from 10:00 p.m. to 5:00 a.m., establishment of quarantines for different communes in the country, provision of sanitary customs in the main access points of the city of Santiago to carry out health checks and controls to verify established quarantine. Undoubtedly, these measures strongly affected the development of the cultural sector, where the work is usually subject to social proximity, presence, to the community, with a product that is not packaged, nor reproducible in series. It is equally relevant to mention at this point, the work carried out by the Inter-Sectoral Coordinator of Culture in Emergency, which, although it does not fall within the measures officially reported by CSOs, constitutes an interesting parameter to consider within this Report, given its high degree of convocation within the cultural organizations of the country. In June of this year, the Coordinator prepared a parallel proposal to the economic plan launched by MINCAP, called "Emergency Plan and Cultural Reactivation", the document can be read at the following link:

<https://www.flipsnack.com/coordinadoraintersectorialcultura/plan-of-emergency-and-cultural-reactivation.html>

<https://adcultura.cl/noticias/adcultura-se-suma-al-plan-de-emergencia-y-reactivacion-disenado-por-diversas-agrupaciones-sindicatos-y-agrupaciones-culturales-del-pais>

This proposal is the product of the joint work of ADTRES, ANIMACHI, Chilean Association of Neighborhoods and Heritage Zones, CRIN Chile, IMI CHILE, Network of Theater Rooms, National Network of Performing Arts, National Network of Cinema Rooms, SIDARTE, SINTECI, Chilean Coalition for Cultural Diversity, Musicians of Chile, Red Nacional Danza Sur, AdCultura, AFUCAP, National Association Of Scenic Designers, API Chile and UNA. For the Coordinator, this Plan must necessarily comply with the mandates from the Declaration of Human Rights, the Declaration of Cultural Rights and the Convention on the Promotion and Protection of the Diversity of Cultural Expressions, and in the future, it should contain: 1. Strengthening of participatory spaces: Citizen participation, as well as collaborative work between the public and private world, is a fundamental piece when it comes to tackling a crisis of this magnitude. It arises: - The maintenance and strengthening of the "Interministerial Table" as a workspace with participation and sector representation, convened by the Ministry of Cultures, Arts and Heritage and participation of the Ministries of the Interior (SUBDERE), Finance, Economy, Social Development, Work and Education for the implementation of the Cultural Reactive Plan. - Strengthen representation in the MINCAP sectoral councils by expanding the representation of agents who are not represented. - Design participatory communication mechanisms between the various collegiate bodies of the Cultural Institution, at the regional and national level. - Promote space for greater territorial participation from the grassroots cultural networks. 2.

Reactivation of ticket sales and programming: We believe that it is possible to implement a program that allows the State and private parties to buy cultural tickets in advance in order to distribute that proceeds to workers of culture in solidarity. Proposals: - Implementation of a program that allows the pre-sale of tickets to cultural events, which can be acquired by public and private entities, whose collection can form a fund to be distributed to the most vulnerable workers of culture. - Open a line of financing through Red Cultura that provides greater resources to cultural spaces to promote the circulation of works from the Red Cultura catalog, as well as the adaptation of criteria in lines of work already installed by RedCultura, in order to incorporate some access gaps (connectivity, requirements among others). - Incorporate into the objectives of the Programming and Public Unit of MINCAP, the challenges of recovering audiences in the stages of return. - Design and implementation of a return communication campaign, which seeks to recover audiences. We propose that this campaign have the support of the CNTV in order to be broadcast on open television as a public good campaign.

3. Budgets: Taking into account that the State's contribution does not represent 0.4% of public spending when Unesco suggests much higher levels and that the creative economy in Chile contributes 2.2% to GDP, it is done The need to increase the cultural budget is evident. In order to address the cultural reactivation in the first place, the budget allocated to Culture must be safeguarded, especially considering that the government funds allocated to the crisis do not contemplate reactivation programs to the culture sector. Proposals: - Immediate halt of the 2020 budget cuts from the Ministry of Cultures, Arts , and Heritage. - Support the financing provided by MINCAP to the collaborating organizations, by budget gloss. - 2021 budget increase of the Ministry of Cultures, Arts and Heritage, CORFO, ProChile and CNTV. - Protection of resources allocated to culture from regional governments (FNDR 2%). For this, greater transparency in their procedures and assignments is essential. - Strengthen municipal cultural corporations and / or culture departments in their local work and municipal culture budgets. - Influence the Draft Law on the COVID Agreement Fund, in order to incorporate in No. 1 letter C the possibility of expanding the use of these resources to cultural reactivation. - Non-application of circular 15 sent by the Treasury, which makes it impossible to hire human resources.

4. Plan to promote SMEs and cultural spaces: The existing programs for SMEs do not have the characteristics of the culture sector or they maintain great barriers to access that make their use impossible. Cultural SMEs also create jobs and reactivate the value chain, making it necessary to have specific funds or flexible funds. On the other hand, cultural spaces will require constant support in return to be able to face their management models with the losses of public that are visualized. Finally, various training spaces, such as schools or academies, are essential today as a working tool for artists and cultural agents. Proposals: - Review the relevance and strengthen the CORFO and SERCOTEC programs, provided they can address the particularities of cultural SMEs. - Launch new versions of CORFO SAF funds for the creative economy. Make 2 calls for the CORFO audiovisual project development contest, increasing its resources. - Modify CORFO's film distribution contest provided that expenses related to the sanitization of independent movie theaters can be included in its eligible items. - Modify the MINCAP Cultural Spaces Management contest provided that expenses related to the sanitation of said spaces can be included in its eligible items. - Eliminate the pecuniary co-financing of the funds already awarded that are in execution (since 2019) as well as the 2020 and 2021 contests of all the programs that finance cultural projects (MINCAP, CORFO, ProChile, etc.) - Promote better work practices in cultural spaces.

5. Characterization of the sector: One of the main reasons that explains the precariousness of the cultural sector is the invisibility to which we are subject. There is no study that manages to account for how many we are, what working conditions we have, and how much we contribute to the development of the country. Proposals: - Carry out a study that allows visualizing the economic impact of the crisis in the national cultural sector. Carry out a study of updated data of cultural agents of the arts and heritage cultures, with valid, and reliable information, on the total population, its distribution in the sector, disciplines, trades and conditions of security, and social welfare. The elaboration of the instrument, its dimensions and the data analysis must include the participation of a representative table of the sector. - This study must be carried out with inclusion criteria (indigenous peoples, gender, dissent and special capacities): considering all its key actors for the precision, and reliability of said

instrument. At the same time, it must contain, from its dimensions to its conclusions, international standards. The study should yield the following products: 1) Information for the design of a Specific Social Protection Sheet by the Ministry of Social Development, 2) Visualization of SII activity and trades codes, 3) Information on Social Security and Social Security. We also consider that the databases should be updated at least every 3 years. Extension of codes of cultural activities and trades in SII sources Updating of information sources that feed the statistical studies of culture carried out by the INE. Include in a disaggregated manner Culture in the System of National Accounts. 6. Culture Funds 2021: We consider it necessary that the Culture Funds that will be opened this year require adaptation to the context of crisis. Proposals: - While it is not possible to establish new forms of support and encouragement towards workers in the sector, modifications should be made to the 2021 funds, which allow greater accessibility and relevance, in order to reduce the gaps to access resources and implement lines appropriate to the context of crisis from which our sector will not recover throughout 2021. - Likewise, modifications must be made to the evaluation guidelines, lowering the requirement criteria of the attached documents, in order to reduce the time and cost of preparing the different projects. - Strengthen those lines that value interdisciplinary associativity, inclusion, contribution towards the strengthening of the social fabric, mental health, among other criteria of a social nature that will be fundamental in the return process. - Design funds that promote the reactivation of audiences for the return stage, also considering that this area will be less controlled. - Elimination of the requirement of pecuniary co-financing in all lines of tender. - Strengthen the lines of competition for the authorization of infrastructure that allows compliance with health protocols, since their implementation will require the modification of spaces and installation of specific technologies. 7. Cultural donations: Within the framework of cultural reactivation, cultural donations can make a substantial contribution to cultural projects, and companies, however, it is necessary to improve their mechanisms and norms. Proposals: - Modify the current Law on Cultural Donations, enabling a mechanism that allows donations to enter a common fund, in order to avoid concentration, and little diversity of benefited projects. - Promote from the Ministry of Culture and the Ministry of Economy a campaign to promote this mechanism to increase donations and report on tax benefits.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

“Survey of the Cadastre of the Status of Cultural Agents, Centers, and Organizations”.

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

Ministry of Cultures, Arts and Heritage (MINCAP).

Website of the policy/measure, if available:

http://observatorio.cultura.gob.cl/wp-content/uploads/2020/04/03.08.20_Catrasro_COVID19_FINAL.pdf

Describe the main features of the policy/measure:

The online public consultation for the preparation of the Cadastre was available between March 23 and April 13, 2020, a period in which 15,079 forms were completed nationwide; 13,147 individuals and 1,932 representatives of groups and organizations in the sector. Of these, around 98% state that they currently reside, and / or carry out activities in Chile. Based on its results, a report was prepared on the state of the situation of agents, creators, artists, workers and organizations, which will allow to reformulate the instruments and advance in the search for concrete solutions to the needs arising in the various areas. The specific objective is to serve as input for

decision-making aimed at expanding and / or reformulating existing institutional instruments, targeting calls for competition for funds, and making available new forms of support to face this situation. The largest participation came from the most populated regions of the country: Metropolitana (53.2%), Valparaíso (12.5%) and Biobío (4.9%). On the contrary, those with the lowest participation are Aysén (0.7%), Arica, and Parinacota (0.9%), and Antofagasta (1.2%). These data correspond to the agents who answered individually, but the percentages are similar in the case of groups. The main problems faced by the participating agents are the cancellation of previously confirmed activities, the decrease in perceived income, and the postponement of activities.

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?:

Based on the results of this survey, the following proposals were reached according to the reporting category: - Labor situation and social security: Counteract job insecurity in the cultural field; Promotion, and protection of cultural employment and, Social Security. - Tax and financial measures, regulation and legislation, inter-institutional coordination: Tax, and financial measures; Regulation and legislation, and Inter-institutional coordination. - Forms of state support in culture: New ICT information technologies; Support for the adaptation of art to new technologies; Support for employment and financing through new information technologies; Public purchases of services, and cultural goods; Promotion of cultural participation; Specialized assistance, advice ,and training; Marketing ,and circulation; Artistic education; Acciona – CECREA; Studies; Infrastructure, and cultural spaces and, Citizen participation. - Funds: Continue with an open window and run the 2020 Culture Fund waiting lists and grant financing; Direct financial support to artists who perform in public spaces; Diversify funds that can be executed online; Basal contributions to organizations and/or cultural centers that make it possible to overlap the difficulties of the most affected worker - members; Make FONDART more flexible deadlines and extend the rendering of activities related to agreements; Urgently pay the funds already awarded and accelerate the payment of tickets; Opening of competitive funds for the second semester; Increase the budget and award rate for Culture Funds; To promote the direct allocation of funds for projects in the territory; Tend to the multi-year financing of projects and offer continuity possibilities; Generate a fund for infrastructure leasing; Review the allocation of the Culture Funds and their beneficiaries; Promote funds and lines of financing for cultural and artistic dissemination, with an emphasis on regions, and digital projects, and Generate contests that include the acquisition of works. Considering the above, a Support Plan was determined that will consist of 4 axes: - The first one is the Support to cultural institutions throughout Chile, with measures aimed at strengthening management, and programming. Theaters, bookstores, art galleries, independent movie theaters, music programming rooms, cultural centers, new, and established organizations are considered here. - The second axis is the Acquisition of cultural content, and is designed for the purchase of bibliographic material of national authors ,and the premiere of Chilean films on the audiovisual content platform Ondamedia.cl; as well as licenses for musical works through an agreement with the SCD ,and the purchase of Performing Arts, Visual Arts, Crafts ,and Architecture content, favoring regional coverage. - The third axis, Promotion of Creation, Production ,and Circulation, aims mainly to keep the artistic sector active, by financing the creation, promotion and circulation of cultural content digitally. Considering, of course, the various artistic disciplines. - The fourth axis corresponds to the Training and mediation of artistic, and cultural content ,and is focused on generating training instances, workshops, tutorials, laboratories, master classes, among others, and generate mediation content for the different audiences, attending to the need for training of the cultural sector itself, the patrimonial agents ,and the Creative Economy.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

NO INFORMATION.

Type of entity:

Private Sector

"Promotion of a wide digital cultural offer for citizens in the context of the health crisis caused by COVID-19".

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

MINEDUC, MINCAP, civil society organizations and the cultural sector in general.

Describe the main features of the policy/measure:

The following billboard corresponds to platforms set up by organizations of civil society and the culture sector, as well as the State through its MINEDUC and MINCAP. Library, archives and museums: - Memoria Chilena: Digital resource center with research based on digitized documents belonging to the collections of the National Library of Chile. - Chile for Children: Project born under the eaves of the Chilean National Library portal that offers a blog of thematic minisites related by Memoriosa, a very curious girl who lives in the National Library, together with her friends. - Digital Library of the MINEDUC: Portal for teacher development and the educational community. - Library of the Center for Improvement, Experimentation and Pedagogical Research (CPEIP) of MINEDUC: Brings its users specialized material on education. - BP Digital: Free library for the whole family. - Readings and resources to download from the website of the National Reading Plan (MINCAP): The platform has more than 260 reading resources. - Museum of Memory and Human Rights: Publications that seek to promote educational initiatives that invite knowledge and reflection. - Santiago in 100 words: It makes different downloadable materials available to teachers, children, young people and parents that help create short stories. Also, you can find a collection of short stories online. - Thick work. Art, education, culture: Repository that gathers documentation produced or collected by the Department of Education and Training in Arts and Culture of MINCAP, and UNESCO. Cinema and multimedia: - Mediatecalibre: Observatory and repository of content related to digital culture and the intersection of art, science, technology and societies. - CEACTV: Channel of the Center for Artistic and Cultural Extension of the University of Chile - Grupoeducar: Repository that includes the Educar Magazine, News Portal, recommendations for movies, museums and activities, support material for families, and Educar TV. - Choose-culture: Cultural exploration site that includes virtual billboards. - Young programmers: Program that seeks to encourage the learning of virtually programming, so that everyone in Chile can learn the language of codes and programming. - La Moneda Cultural Center. - Online National Cinematheque. - Teatro a Mil TV: Self-management of Fundación Teatro a Mil. Share audiovisual files on performing arts in Chile. - Ondamedia: audiovisual platform developed by MINCA, with the aim of bringing national cinema closer to all citizens. Artistic education: - Arts Education Week: UNESCO, MINCAP, among other national actors. - Artequin Museum: Panoramas with children. Ideas, games, videos, movies, and more to do within four walls. - National Cultural Heritage Service: Free download of the Pinta y Calca series, "Chilean Flora" collection by Claudio Gay; "Chilean animals in danger"; "Chilean arthropods: legs that give away" and "Chilean birds". - National Museum of Fine Arts: Printable and coloring sheets that recreate some of the most recognized sculptures of the MNBA. Model of the Palace of Fine Arts to color, cut out, and put together. - Arde Project: It is a digital community that supports the development of creative process files in an open, free, and public domain framework. - Council of National Monuments of Chile: Monumenteando Chile en papel. It offers materials that emit create models of heritage landmarks such as the Humberstone and Santa Laura saltpeter works, the churches of Chiloé or La Moneda. - Our paleontological heritage. Prehistoric Fauna of Chile: Allows you to print, learn about, and color animals from the past such as the Pelagornis, the Chilesaurus and the Gonfoterio. - CECREA, MINCAP Creation Centers: Creation Centers throughout the country offer resources for boys, girls, and young people to develop different activities from their homes. Performing arts: - GAM. Center for Arts, Culture and People: A selection of videos, interviews, and works is available on its website. - Municipal of Santiago: National Opera of Chile. "Municipal Delivery" that brings music, opera, and dance to your home. - Fundación Teatro del Lago de Frutillar: Share

different works that have been part of the artistic-educational season of the Theater, for free, and online. Frutillar is the first UNESCO Creative City in Chile. - NAVE TV: Online TV about performing arts. - Puente Alto Cultural Corporation: Allows you to take a 360 ° virtual tour and visit its exhibitions. - Choose Culture: Collaborative platform that under the #EligeCulturaEnCasa modality brings together the most varied artistic and cultural alternatives in digital format.

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?:

“During these last weeks we have witnessed how people have sought refuge, and one way to cope with this situation is through reading, watching audiovisual content, listening to music, or practicing some cultural and artistic discipline. I think that in some way the digital offer has contributed to reverting the image of culture as something decorative, luxury or elite. It has alleviated confinement and contributed to mental health, we could say that culture has been a cushion of mental protection”. These are the words of Consuelo Valdés, Minister of Culture, Arts and Heritage. For this reason, since the pandemic was declared, MINCAP has promoted a wide range of digital sites. “At the same time that our museums, archives, libraries and cultural spaces were closed, we launched the #EligeCulturaEnCasa initiative, with the aim of facilitating citizen access to the digital offerings of the ministry and other collaborating spaces and entities. The Choose Culture platform, which hosts this campaign, was reinvented to disseminate content that allowed art and culture to be experienced digitally, through virtual tours of museums, online art collections, documentaries, etc. We are very happy with the results; from March to June the platform has reached more than 363 thousand visits”, says the minister. Likewise, the MINCAP audiovisual content dissemination site, Onda Media, also reports on the good reception it has had by the public: since mid-March to date, more than 1,200,000 film viewings have been registered and more than 160,000 downloads of the application for smartphones. A significant increase is also what the Digital Public Library has shown in this same period, both in the number of subscribers, which registers 25% more than last year, and in loans (44% more than the same date in 2019) and Bookings. The same concerning the download of titles, whose current amount available exceeds 17 thousand works.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

NO INFORMATION.

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

Organizations of civil society and the cultural sector, as well as of the State through the MINEDUC and the MINCAP.

Type of entity:

Public Sector

"TV Educa Chile Signal, a successful public-private partnership designed for Chilean schoolchildren."

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

MINEDUC and the CNTV.

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://www.tvn.cl/envivo/tveducachile/>

Describe the main features of the policy/measure:

TV Educa Chile is a national signal operational since April 2020. This signal contains curricular pedagogical content in accordance with the guidelines of the MINEDUC, educational material provided by all open signal channels and main operators subscription television, as well as educational series from the CNTV. Specifically, the TV Educa Chile signal aims to provide educational entertainment to the 3.6 million Chilean schoolchildren who today do not have face-to-face classes, in addition to broadcasting teleclasses, capsules with educational content aimed at families and entertaining culture. A fundamental part of the programmatic offer will be provided by the CNTV, which has already released 20 series with more than 150 chapters for different ages and areas of knowledge: History, Geography ,and Social Sciences; Science, Technology and Environment; series associated with Language ,and associated with the field of visual ,and musical arts. With this initiative, Chilean television has a great opportunity to provide a public utility service as a means of greater accessibility in this context of health crisis and where the population must remain at home. It should be noted that as indicated by the CNTV, television is the main means of communication and more than 80% of Chileans inform themselves through it (even more, in times of this contingency). The information provided by television is essential in this period, since not all homes in the country have an internet connection. According to the CNTV's "Report on Child and Adolescent TV Consumption", for the month of March 2020 and in the context of Covid19, child, and adolescent audiences have returned to watching television several hours a day. Furthermore, it was concluded that: - There are more boys, and girls (4 to 12 years) in front of the screen, with about 4 hours 58 minutes of daily consumption. - Children's audience increases their television consumption by 1.17 hours in March, during the quarantine. - The highest consumption is sustained during the day and increases particularly in the free TV news segment. - The reach of open television among adolescents has fallen in recent years (people), but in this case there is a striking increase in consumption (hours) during March 2020. The increase in television hours occurs, fundamentally, during afternoons.

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?:

An evaluation of this measure can be found in the "TV Educa Chile Survey" prepared by CNTV, in June 2020: https://www.cntv.cl/cntv/site/artic/20200602/asocfile/20200602170724/poll_tv_educa_chile.pdf . The objective of this survey was to know the audience's assessment of the TV Educa Chile channel, to evaluate the level of knowledge of the initiative among the population interested in the communication phenomenon, and to learn opinions about the content proposal. The document presents the following findings: - 82.1% of those surveyed consider it important that the State has played a role in the launch of the channel. - 86.4% of those surveyed think that the initiative should go beyond the current health emergency. - The public-private collaboration model with

which this signal was launched is the favorite option on how it should continue to function in the future. It also resembled a demand for a public role for television. Almost a third think that each channel should have a cultural offer. - It is also considered that the cultural offer should cover all audiences, including older adults.

Financial resources allocated to the policy/measure in USD:

NO INFORMATION.

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

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

The CNTV, which leads the initiative in coordination with MINEDUC, has a positive evaluation, since it numbers about 300 thousand minors who tune in daily. Its president, Catalina Parot, considers that the Council complied with the contingency. At MINEDUC they share their gaze. Minister Raul Figueroa points out that since the face-to-face classes were suspended, the objective was "to find all the spaces to reach the largest number of students with educational content." Along these lines, he highlights that TV allows a wide audience to be covered, "even surpassing internet coverage."

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

NO INFORMATION.

Type of entity:

Private Sector

CHALLENGES AND ACHIEVEMENTS

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

Objective N°1- "SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE": Within this objective, and associated with the monitoring areas of "Cultural and Creative Sectors" and "Alliance with Civil Society", we can mention as an important achievement the realization of an information gathering methodology based on participatory work modalities for the construction of cultural policies 2017 - 2022. In this regard, it should be noted that, as a result of this process, today we have policies whose main contribution consists of diversifying the view on cultures, considering the multiplicity of intersections that are shaping the aspects identities of the different communities. In addition to a transformation, equally profound, on the understanding of groups and individuals as active agents and legitimate interlocutors of public institutions, thereby trying to break the limited logic of "providing services", to frame ourselves in a legal approach, which strengthens a reciprocal relationship between the State and the citizenry. An approach that brings concrete implications, such as the relevance given to the territory in Politics, is considered as a dynamic social construction where cultures are built, recreated and from which public action must be thought. Likewise, we put a special emphasis on recognizing and valuing the cultural contribution of groups that have many times been assimilated, or displaced from cultural participation, and construction. In this sense, indigenous peoples as carriers of diverse, current ,and constantly transforming cultures occupy an important place within this configuration, as well as childhood ,and the value of early development of cultural enjoyment and participation; the same in the case of migrant communities, and the enormous cultural contribution they bring to our societies. These, among many other diverse realities of living and doing culture, are those that the Policy includes, recognizing them as spaces that must be validated and used as key elements for our development. Thus, the National Policy of Culture is at the same time a very concrete tool for the development of plans and programs, as an invitation to dream of the country we want, providing a look at the development of Chile from culture and the arts. A document that seeks to contribute to the great institutional step that we are taking as a country, and guarantee the continuity of public action, through the articulation of common objectives between the institutions that meet under the auspices of the Ministry. Entities capable of constructing a vision and a field of intervention of greater scope and complexity, moving from citizenship to citizenship, from access to cultural participation. Objective N°2 - "ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS": Within this objective, and associated with its 4 monitoring areas, we find the formation of the "Interministerial Committee for the Promotion of the Creative Economy" in March 2015, which is chaired by the MINCAP and made up of 7 other ministries: Ministry of Economy, Development and Tourism; Estate; External relationships; Education; Work and Social Security; Agriculture and Social Development. The main function of this Committee is to advise on the design and implementation of the PNFECA, as well as to define its principles, policies, standards, general guidelines and management model. Responding to the vision of establishing a coordinated and coherent agenda around the development of the Creative Economy, in October 2015 the MINCAP created the Secretariat of Creative Economy, housed in the Department of Promotion of Culture and the Arts, having established its strategic function in the PNFECA, associated with the role of the institution in its implementation: "Lead the articulation of the political and technical committee to promote the creative economy through the generation of enabling conditions for decision-making that facilitate the redirection of instruments of public policy to respond to the economic sustainability needs of the country's creative agents and projects. " Likewise in 2016 starts the execution of coordinated actions that promote the sector, thus supporting its strengthening and of its workers,

begins. The objective of the PNFECC is to "promote the design and implementation of public policy measures that favor decentralized development and economic sustainability of initiatives and undertakings in the creative sector, by promoting creative supply and the generation of knowledge" (PNFECC, 2017). This is concretely addressed through three strategic guidelines: Promotion of sustainable development, Professionalization, and promotion of associativity, and Promotion of knowledge about the creative economy. At a specific level, the Plan responds to the challenges detected from various diagnoses carried out by public and private institutions, which reveal various gaps that would impede the development of the sector, as well as an active work involving the participation of civil society, academia and private ones included in the different cultural policies of the creative sector, among others. They are achievements reached at this point: The positioning of the PNFECC and the generation of exchange opportunities at the international level, which considers the following specific actions: - Technical advice to 5 countries, the Dominican Republic, Panama, Mexico, Guatemala, and Spain, within the framework of the Mechanism for the Exchange of Good Practices in South-South Cultural Policies. - Promoting the signing of a Cooperation Agreement for the establishment of a platform on the creative economy with the Ministry of Culture of Argentina, signed on December 16, 2016 (Resolution No. 24). In this framework, various activities have been developed (eg: Participation of committees in the CHEC and MICA markets). - Presentation of the PNFECC in a committee of experts at the APEC meeting in Vietnam (2017). - Participation in various international seminars. The organization of coordinated activities at the public-public and public-private level as a result of inter-institutional coordination: - The signing of collaboration agreements between MINCAP and the Santiago Chamber of Commerce (CCS), to develop "Guide for the exporter of creative services" and Mercado CHEC - Chile Economía Creativa. The initiatives have an emphasis on the generation of content ad-hoc to the sectorial reality, as well as strengthening the link with the traditional private sector. - Development of professionalization and training guides, coordinated with SENCE, and MINECON's Divisions of Smaller Companies and Associativity and Social Economy. - Leveraging of resources through the targeting of instruments by institutions associated with productive development, in particular CORFO, SERCOTEC and PROCHILE. - Prioritization of the creative economy positioning of Chile abroad materialized through the targeting of Architecture, Audiovisual and Videogames in the "Ask for Chile, A World of Services" campaign, led by Fundación Imagen de Chile. - Coordination of initiatives associated with thematic of export of services with the private - public committee of export of services. The concept positioning and relevance of the creative economy: - Publication of studies for decision-making and guides of special interest to the sector, such as the "Update on the economic impact of the creative sector in Chile", the Formalization Guide for the creative entrepreneur and the Guide for the exporter of creative services and Copyright Guide. - Holding seminars at the national and regional level, namely, an international seminar on the creative economy for territorial development, an international seminar on copyright and creative economy and international seminar "How to live from music." Objective N°3 - "INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS": Within this objective, and associated with its monitoring area related to "National Policies for Sustainable Development", we can find the "Social Plan for Digital Development", an initiative led by the SUBTEL under the Ministry of Transport and Telecommunications and supported by the IDB, which is made up of four technical tables that will carry out collaborative work to provide better digital opportunities to all citizens of Chile, improving their quality of life. These are "Digital Inclusion", "Innovation for social equality, and productive development", "Promotion of investment in telecommunications infrastructure", "Cybersecurity", "Critical infrastructure and cybersecurity standards for suppliers". The Plan will have the support of actors such as the MIDESO, MINREL, MINEDUC, MINDEF, MISP, MINERÍA, MOP, MINVU, the Division of Digital Government and the CORFO, among others. It is a social proposal in telecommunications that allows the coordination of multisectoral actors from the public, private, social and academic sectors that have to contribute in terms of digital development, providing solutions that reach all citizens of the country. The foregoing, considering that, at present, non-connectivity is a form of marginalization, so with this initiative it is expected to take substantive steps to continue reducing the digital divide, ensuring that more people join the knowledge society. This digital transformation initiative is

based on three fundamental pillars: Fiber - optic -terrestrial and submarine- of international interconnection, Development of national fiber optic and 5G Tender which is scheduled for the first months of 2020. It is estimated that in total the Plan It will cost US \$ 9,100 million, which includes what companies are already disbursing annually - around US \$ 1,500 million annually - in addition to the investment in fiber- optic network that reaches US \$ 3,100 million. The Plan aims to make Chile a Digital Hub in the region. In this sense, the IDB will have a role as a technical secretary and will help to articulate the project in order to allow a mechanism that in an orderly manner can generate synergies and enhance the use of technology for the benefit of Chile, Latin America ,and the Caribbean. Objective N°4: "PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS": Within this objective, and associated with the monitoring area related to "Artistic Freedom", we can mention the improvement of the "Culture Funds". In this context, one of the permanent challenges for institutional management is to guarantee access to public financing for cultural agents, as diverse as interests and territories exist. One way is to modify and perfect the "Culture Funds" and the MINCAP sector programs, a task that has been approached through different measures that have been destined, among other things, to facilitate access to the competitive funds, decentralize ,and deconcentrate them, promoting inclusion, everything within the concept of culture as a citizen right. Currently, the budget assigned to competitive funds represents 19% of the total institutional budget. Thus, last December, MINCAP delivered the results of its call for the "2020 Culture Funds", which will finance with more than 24 billion pesos (\$ 24,063,715,321.-) the 2,313 training, creation ,and production projects , dissemination and circulation in the fields of music, books ,and reading, audiovisuals, the performing arts and visuals, design, architecture, crafts and heritage, selected in this call. Also responding to the process of modernization of the sectoral calls this 2020, one of the great novelties of this year was the decrease in the application requirements, which allowed to reduce by 54% the projects declared inadmissible in relation to the previous year, allowing that More than 90% of the initiatives were evaluated by committees of specialists constituted throughout the country. Another of the firsts this year was the launch of the "Chile Crea Scholarships", which will promote the training and specialization of professionals and researchers linked to cultures and the arts. Thus, within the framework of this process, more than 440 projects were selected that will receive more than 2,500 million pesos for the financing of doctorates, masters ,and specialization scholarships. Aware that many of the country's social inequalities are replicated in the cultural sector, MINCAP is redesigning the calls, generating and promoting participation mechanisms that gradually reduce the gaps related to gender, territory and socioeconomic group. This year, from the applications received -excluding legal entities- 44% correspond to women and 56% to men. Of these, 47% of those selected belong to women and 53% to men; percentages very similar to those obtained in the previous call. Likewise, in recent years work has been done on incorporating projects that add inclusion approaches, both for the population with disabilities and for the elderly. It is a challenge in this matter to continue advancing in the improvement of the Culture Funds 2021, for this MINCAP will open instances of reflection and collaborative work towards a more relevant financing model for the needs of the different sectors in the new designs of contests. Thus, progress is expected to reduce the gender, territoriality and social inclusion gaps. In addition, instances of conversation will be generated with representatives of the different sectors and cultural agents, with the aim of strengthening the regional view of the contest. It is important to conclude that the Funds have been a contribution to the cultural development of our country, but there are several areas in which work must continue to improve the system. In this sense, it is not only a matter of providing resources but of making a valuable investment that contributes to the free and necessary expression of citizenship.

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

a) At a general level, there are various challenges detected within the reporting period. The main ones focus on the following subjects: - Regarding gender: In the different artistic areas there are gender gaps in the number of students enrolled in artistic careers, in the number of workers ,and in wages. In the music sector, for example, men have ostensibly higher salaries, surpassing women in 2014 by an average of \$110,60232. But also in terms of recognition

and valuation, gender gaps are identified, although these still do not have figures that allow them to account for their importance. For example, in the Visual Arts Policy, the low presence of female artists in public art collections is mentioned; in fact, of the 26 National Art Awards, only five have been, to date, awarded to women. As specific challenges at this point, an insufficiency has been identified in the tools for monitoring and evaluating progress in gender matters: one of the main challenges for the cultural institutionality in gender matters is to apply tools for monitoring ,and evaluating the advances in gender agendas, this within the framework of programmatic action. On the other hand, the need to improve progress on the Sustainable Development Goals (SDGs), especially: "Achieve productive employment and decent work for women, equal pay for work of equal value, protect rights particularly for migrant women and people with precarious jobs. " - Regarding indigenous peoples: The different sectoral policies also emphasized the insufficient recognition of indigenous creation, be it traditional or contemporary. Thus, for example, the policies of Visual Arts and Performing Arts mention that there are not enough initiatives to revitalize indigenous languages. In the Music Policy, there is talk of the insufficient inclusion of the cultures of indigenous peoples and the Afro-descendant community in musical artistic education, as well as a low valuation, recognition, and protection of the cultural heritage, traditions, and memory of the natives peoples. As challenges at this point, the need to generate transversal institutional participation and a rights approach has been identified. It is necessary to generate versatile instruments that promote the sustained participation of indigenous peoples in Cultural Institutionality, as a right that enables other specific rights. Participation, in addition to guaranteeing a right indicated in international instruments, contributes to the design, implementation ,and evaluation of relevant public policies in cultural .and territorial terms; legitimizing the State's instruments of action in the exercise of co-design. This same exercise validates, and empowers indigenous peoples as subjects of rights, contributing to the appreciation, and recognition of their knowledge, practices, and legacy for the entire society, contributing substantively to the democratic culture. On the other hand, the establishment of a permanent dialogue with this subject enables through dialogue, the evaluation of impacts and effects of cultural policy directly and reflectively by those who are part of this action, and holders of rights and benefits of these instruments. - Regarding migrants: The challenge of including the artistic expressions of migrants also appears in the different sectoral policies. The Performing Arts Policy, for example, mentions that there is a lack of support for international cultural and artistic exchange with neighboring countries in extreme regions. The Visual Arts Policy also identifies the lack of a policy of inclusion and integration of all citizens (people with disabilities, the elderly, migrants, indigenous peoples, sexual diversity, etc.) in the different cultural institutions. This lack implies an obstacle for the real participation of all citizens on equal terms in the different events and institutions related to the visual arts. As challenges at this point, the need for equal treatment has been identified, progress must be made on issues of inclusion towards migrant communities to reduce prejudices generated regarding differences, for this, it is necessary to promote instances that make the contribution of migration visible ,and from the migrant to the cultural diversity of the country. In addition, progress should be made in cultural participation, diversifying the participation mechanisms with these communities, and favoring the generation of culturally relevant program processes for migrant communities. Finally, overcoming the programmatic isolation, which involves promoting migration issues in the management of Cultural Institutionality, so that it is a tool for the continuity of actions aimed at promoting an intercultural country, the inclusion and effective non-discrimination of women. migrant communities. - In matters of childhood, youth ,and older adults: The action of the cultural institutionality must consider and register within the current state framework, considering the existence of the National Council for Children, the National Policy for Children and Adolescents 2015-2025 ,and the Plan for Childhood and Adolescence Action 2016-2025. In the cultural sphere, childhood and adolescence are fundamental stages of life in the development of expressiveness, creativity and enjoyment linked to the arts. Furthermore, it constitutes an important stage in the transmission of values such as solidarity and respect for diversity. The transversal inclusion of culture, the arts ,and heritage in the school curriculum, as well as education for the arts, are central actions to favor the full development of boys, girls ,and young people in formal education spaces. At

present, there are certain issues that demand to be addressed by the cultural Institutionalality from an inter-institutional logic. In terms of cultural participation, it is essential to continue acting to develop the expressiveness, and creativity of children, and young people, as well as access to cultural spaces, activities, and cultural practices. In terms of developing abilities, and aesthetic tastes, intervening in the first years of life is crucial. Training in cultural rights is another pending challenge. In the sphere of indigenous peoples, it is urgent to move forward to ensure the right to their own culture for indigenous boys, girls, and youth, in the formal education system and in other complementary instances. In the case of the elderly, it is worth mentioning that after the enactment of Law No. 19,828, the National Service for the Elderly was created, a State service in charge of developing public action for the elderly. Currently the Comprehensive Positive Aging Policy (PIEP) 2012-2025 is in force, which adopts a rights approach to address public action on the subject. In this sense, the central principle is the right to remain active as a member of society. Older adults are a very important demographic category in Chile, the second oldest country in the region. According to the Casen Survey 2015, 17.5% of the Chilean population is 60 years old and over; This figure is projected to reach 20.4% in 2025, making Chile the country with the most elderly adults in the region (MDS, 2015). Despite their statistical importance, older adults present significant gaps in terms of cultural participation. According to the National Survey of Participation and Cultural Consumption 2012, the elderly are the age group with the lowest global participation rate, well below the national average. Thus, older adults are restricted in their right to enjoy the arts and culture, by different factors, which may include isolation, cost, difficulties in accessing spaces, difficulties in accessing information, lack of adapted activities. On the other hand, there are important gaps in the social value of older adults. The 2015 survey of Social Inclusion and Exclusion of Chilean Older Adults (SENAMA – FACSO), reveals a low valuation of older people by the Chilean population. Thus, 73% of the population declares that people aged 60 or over are not capable of fending for themselves, being that, according to SENAMA, people with some degree of dependency only represent a quarter of this population. This data shows a negative social imaginary of old age, in which older people are not considered as active subjects who contribute to society. This reality should challenge the cultural institutionalality, and constitute a starting point in the work with SENAMA, in particular regarding its potential contribution to change this negative vision of the elderly, from the recognition of knowledge and the promotion of intergenerational transmission. It is also essential to think about the role of cultural Institutionalality in the social, economic, cultural, and spatial integration of the elderly, helping to guarantee their rights. - Regarding people with disabilities: The SENADIS is the institution in charge of developing public action for people with disabilities. This service uses this term in relation to physical, mental, intellectual, sensory or other health conditions, which, when interacting with various contextual, attitudinal, and environmental barriers, present restrictions on their full, and active participation in society. On the other hand, the United Nations International Convention on the Rights of Persons with Disabilities, ratified by Chile in 2008, in its article 30, incorporates as a right of persons with disabilities the “Participation in cultural life, recreational activities, leisure and sports”, which includes the right to participate in cultural life on equal terms with others; access to programming and cultural material in accessible formats as well as to places and spaces of cultural importance. MINCAP, in conjunction with SENADIS, has worked on different initiatives on the subject, including specific areas of work such as guaranteeing access to participation, financing, and training in arts and culture. Thus, the main areas to consider in the designing and implementation of the Cultural Policy are a greater inclusive culture, and the transversal incorporation of inclusive culture in institutional actions, particularly in programmatic formulation, and in the promotion of digital instruments, as a tool for inclusion. - Regarding participation, local cultural management and cultural spaces: Citizen participation, cultural management and cultural spaces are linked to a vision of citizenship as an active and central element for the development of cultural policies that promote culture and human development. This experience confirms that, to talk about cultural spaces today, it is unavoidable to address with them their local and territorial dimension—in all its diversity—, which necessarily implies the active involvement of artists, creators, cultists and their communities at all levels: management and programming, development of practices, proposals for relevant mediation tools, among

others. Cultural participation itself, on the other hand, is closely linked to the spaces in which it takes place, be they a cultural infrastructure, public space, or other spaces not specialized in culture, so it is also essential to articulate cultural participation always thinking in its spatial dimension. They are concrete challenges at this point:

- Overcome insufficient trust between the State and civil society organizations: There is a need to rebuild trust between the State and civil society, their communities, and creators, in order to advance in the fulfillment of common objectives. Cultural organizations perceive little recognition of their work by the State, so it is necessary to ensure that the cultural institutionality strengthens these organizations, in particular through work in territorial networks.
- Deficient capacities for local cultural management: A low professional preparation is perceived in territorial and participatory spheres to manage sustainable cultural spaces. This could translate into a low valuation of the authorities, and the cultural management organizations themselves, as mobilizing the development of the communities. Understanding cultural management as an instance of mediation, it is necessary to develop capacities that promote contact between citizens and creative processes.
- Insufficient link between spaces, management and local communities: A degree of disconnection between the management of some cultural spaces was identified in the regions, including issues such as the definition of their programming, and the different realities, and expectations of local communities. Both public and private cultural management are perceived as insufficiently trained to respond and propose to an active citizenry, creators, and artists, new access strategies and better visibility, and circulation of local practices, and manifestations.
- Need to continue developing, enabling, and recognizing spaces for cultural participation: A large number of spaces are observed whose construction responds to another purpose and that are used for cultural activities with a precarious capacity, such as gyms, community spaces or schools. In the same way, a lack of recognition of public spaces, such as streets, parks and squares, is visible as legitimate spaces for the creation, dissemination, and exhibition of artistic activities. At the same time, there are structural insufficiencies in terms of accesses and circulation spaces that include people with mobility problems, such as people with disabilities or the elderly.

- Regarding the working conditions of cultural workers: Law No. 21.025 created by the Ministry of Cultures, Arts and Heritage contemplates among its purposes the respect for the freedom of creation and social appreciation of creators and artists, the recognition and promotion of respect for freedom of creation, expression and its social value in the cultural development of the country; as well as the promotion of respect for the rights of creators in matters of intellectual property and labor rights. For its part, the National Plan for the Promotion of the Creative Economy also has three guidelines dedicated to improving the professionalization and associativity of creators and cultural workers. Along these lines, the CNCA has carried out various activities to increase the rate of formalization in the sector, with learning or training instances, encourage the certification of competencies, the creation of manuals and tools for learning, as well as the development of management tools. It is a specific challenge at this point, to overcome the precarious working conditions. The so-called moonlighting is frequently observed. That is to say, the need that the majority of national artists, creators and artists have to develop another remunerated activity other than their artistic-cultural work, to the detriment of the latter. In turn, a visible work intermittence has been identified, which brings with it a poor quality of life, and a high degree of instability, where there is seldom access to an employment contract and, consequently, to social welfare services. Both phenomena, added to the scarce knowledge of the sector about its labor rights and the specific laws for each of its areas, have increased informality in the field of culture. The foregoing is exacerbated by the lack of supervision that exists over artistic-cultural work and the deficient dissemination of the legislation that protects it, especially the law that regulates the hiring of artists. Training, professionalization and the financial sphere are also challenges. There are limited options for practitioners of traditional arts, technical trades, and early education disciplines to access a competency certification. Thus, for example, a lack of knowledge is identified about all the stages involved in the value chain, with an emphasis on administration, marketing, contract negotiation, intellectual property, and other activities that support artistic circulation. On the other hand, there is a strong gap in access to financing, and / or training by sectors of popular art and indigenous peoples, because the application systems most of the time do not consider local realities

or self-taught training contexts. The generation of associativity and participation. The union and union entities belonging to cultural workers often have precarious financial situations, in some cases low professionalization and little representation, which can result in an informal, atomized associative dynamic with low participation. Finally, it is a challenge to overcome the low social value of art and culture. There is a difficulty in considering artistic and cultural activities as formal work, with its consequent effect on the symbolic and economic valuation of this work. Furthermore, this situation affects the relationship modalities that are established between citizens and such activities, mediated by the importance of the "entertainment" model and the predominance of mass events. - Regarding artistic and cultural mediation: The lack of a national arts education policy that articulates formal, and non-formal systems with an intersectoral approach has been identified as challenges at this point. The National Plan for Arts in Education 2015–2018 is an important coordination effort between MINEDUC and MINCAP to strengthen the arts in educational processes. The Regional Tables of Artistic Education have gradually been configured as a platform for articulation between public actors and civil society, however, there is no specialized agency that ensures comprehensive educational management including education in museums, cultural and community centers. On the other hand, in the field of non-formal education, many cultural spaces do not have educators and managers adequately prepared to work in terms of artistic mediation. In turn, in the field of specialized artistic education, there is no greater recognition of the institutions that impart these processes, which has repercussions in a devaluation of their work and in the precariousness of some of these institutions. The absence of an inclusive educational paradigm aimed at developing critical thinking is also evident. Standardized tests have reduced the concept of educational quality to measurable academic achievements, relegating art education to a marginal place and making its contributions in comprehensive training, and education invisible. development of critical thinking of children, and young people. On the other hand, there are few lines of research that generate content and evaluate the contribution of artistic education to human development. Ignorance of the contribution of art to the development of an integral human being, violating the fundamental rights of people: Few educational establishments make visible the specific contribution of the arts in integral formation and human development. The Arts Education Week, organized by MINCAP, has contributed to this dissemination, however, more research is still required to argue the implementation of the arts in education in a broader way. Decrease in the content of arts and culture in the educational system, including teacher training: Despite the fact that the General Education Law recognizes the artistic option in the curricular differentiation for 3rd and 4th grade, in reality the specialized artistic establishments they have not been developed or consolidated. Partly due to the lack of a specific and specialized subsystem to support it, but also because the national school curriculum is highly centralized and homogenizing, which has resulted in it having very low local and territorial relevance. For this reason, its contents lack a greater number of local cultural processes, such as indigenous or Afro-descendant peoples. - Regarding internationalization, interculturality and cross-border exchanges: The low international visibility of artistic production has been identified as challenges at this point. The community and cultural agents perceive the visibility of artistic and cultural production at an international level as low. This can be associated with a weak diffusion of the strategies that promote their circulation abroad. Likewise, weaknesses are recognized in the work strategies of cross-border exchanges, a situation that is more evident in the extreme areas of the country. On the other hand, the insufficiency of instruments to promote interculturality: The existence of unequal treatment towards migrant communities, indigenous peoples, tribes and Afro-descendants is identified, many times as the result of misinformation about the intercultural reality of which we are part. Along the same lines, the instruments and instances of consultation and participation with cultural relevance for indigenous peoples, tribes and Afro-descendant communities are perceived as insufficient. - Regarding the creative economy and local development: A weak associativity has been identified as challenges at this point. Difficulties are observed for the sustainability of rights unions and associations among artistic disciplines, which are still scarce for the demand of their sectors. Difficulties in the relationship between market logic and artistic production: The insertion of artistic creation in the market is presented as a relevant problematic issue; identifying

difficulties and challenges present in the attribution of value to artistic goods and services. In the same way, the lack of mechanisms that aim to guarantee or promote economic sustainability of artistic production is denoted. Lack of incentives for the training of audiences: There is a deficit in the preparation of technicians and professionals for areas complementary to artistic creation, such as cultural management, which leads agents to exercise multifunctionality, assuming marketing and dissemination tasks in addition to the properly creative ones. Adequate outreach and mediation programs are considered of utmost importance. Regional distribution of creative opportunities: The development of creative enterprises is uneven among regions, considering the absence of sectoral planning according to each local reality. The educational offer remains concentrated in regional capitals, and for some creative sectors, it continues to be found mainly in the Metropolitan region. The lack of university and technical training is considered a risk that can lead to the “loss of talents” by inducing migration from isolated localities to regional capitals or from regions with low opportunities to the country’s capital. Uncertainty and risks of the creative business: The creative product is subject to uncertainty, because the value that the consumer gives it cannot be known immediately. Furthermore, there is a difference between the quantity of production and the final sale, which may be due to significant gaps depending on the subsector in question. The transition from production to trade is still understood as a gap in the sector, since there is a production that is never commercialized, and whose commercialization is precarious in relation to the effort made in production. The support between artistic disciplines, which could give greater strength and sustainability to creative work, is still considered incipient. - Regarding digital culture: Digital culture is a dynamic concept that refers to the development of spaces and forms of relationship between people and the new means of creation, production, circulation and reception of content, which can be observed, to a greater or lesser extent, to a lesser extent, in all arts and cultural fields. We understand digital culture as a collective framework that goes beyond the identification and use of a set of tools and modern technology, becoming a medium or context that modifies the construction of social ties. The digital world has an increasingly frequent and direct impact on the social, and cultural practices of communities. Challenges have been identified at this point, the digital divide, the absence of a systematic and consolidated digital culture that permeates the general organic of the public actions of the cultural Institutionality generates inequalities of access to the programs, initiatives and cultural material produced by the Institutionality itself. The gap in access is clearly identified in the diagnosis of the “digital connectivity” axis of Agenda 2020, which shows strong inequalities in the Chilean population in terms of coverage (as of January 2015, only 67% of households had with internet access), a situation of particular concern in rural and isolated areas. Similarly, high costs of internet broadband are identified (Chile has the highest cost of all OECD countries). The problem, however, goes beyond access and infrastructure, there is also a deficient training of people in the use of these tools, which reinforces the digital divide. Both factors make it difficult for various groups of the population to use ICT-related tools autonomously, which in turn makes it difficult for them to access programs, funds and public initiatives that require them. There is also an increase in gaps at the level of artists and managers to the extent that they do not join the technological changes. E-commerce is growing faster and faster, which can be an advantage for local cultural industries, but at the same time, it can be a risk for small and medium players, considering the advancement of large platforms. On the other hand, insufficient skills in managing the Internet make it difficult for local communities to disseminate and commercialize cultural goods, such as artisans, but also other artists and cultists in the territories. The lack of adaptability of the State: A weakness on the part of the State is identified to take charge of the complexity and flexibility of the new forms of creation, since there is a constant repetition of the traditional rigid financing structures. Scarce distribution of art and digital practices: There is a lack of explicit instruments to promote the circulation of works of art and cultural development initiatives that guarantee their adequate use and access to all citizens, seeking the use of technological tools to reduce territorial gaps in areas far from large urban, industrial or commercial centers. Intellectual Property in digital culture: Digital culture problematizes the authorship of other creations, since it frequently operates on the basis of the appropriation and resignification of third-party works. Weaknesses in terms of copyright are observed for the artistic development of digital works and a

lack of installed capacities among the people who work for the public cultural Institutionalality. Underused digital tools: In Chile, the diversity of practices and strategies of creators and managers in the use of digital tools for creative development is not taken advantage of. The cultural institutionalality does not have periodic and coordinated training with educational institutions, which results in the detriment of the instances of reflection to generate strategies that aim to optimize the resources destined for creation thanks to the new tools offered by digital culture. - In terms of dissemination and media: Concern for cultural content in the media is a relevant issue in the discussion and reflection for cultural policies. In the new global context, the media play a crucial role in the production and reproduction of local, national and global culture. The contents they transmit are decisive in shaping the perception, and opinion we have about our society ,and in the construction of our memory. In turn, they have the potential to collaborate towards democratization of culture, making it possible for thousands of people to access it. Some relevant concepts are the concentration of the media, considering that there is currently an important concentration in the ownership of the mass media, it is possible to affirm that in Chile there are still insufficient spaces to broadly visualize the processes and results of creating artistic and national cultural and, above all, those of an independent nature. This situation affects both freedom of expression and the right of people to access diverse information, understood as a public good, which currently remains an area of pending intervention. The role of radio, television and digital media is also relevant. Despite the current scenario, the country is experiencing a boom in the use of alternative media, at different scales, which are supported by existing and available platforms through new technologies. These media are the result of the action of people who organize at the local level, and which we can characterize as cultural participation: that is, the generation of symbolic content, which confers and builds identity meanings. Thus, in the field of radiophony, as of 2015, there were a total of 1,724 operational broadcasting concessions, of which 300 were community-based and registered with ANARCICH, an organization that groups them at the national level and which, in accordance with its principles they are based on cultural diversity, expression and citizen participation. This type of independent and self-managed initiatives have allowed the circulation of content without any type of mediation, which determines greater freedom and diversity in their editorial criteria. In the field of television, there are 7 national channels, 83 regional, local or community channels, and about 28 channels associated with pay television. In 2015, 62.4% of the hours offered by open television were of national origin and 37.6% were foreign. When comparing the same data with the year 2012, a decrease in the national supply of almost 10% is observed. Regarding digital media, it should be noted that social networks have emerged as a favorable scenario for the circulation of cultural content, particularly in the new generations of artists. Facebook, Twitter and Instagram are today an effective, fast and cheap way to reach a significant number of people and, at the same time, an important showcase to publicize artistic projects. However, spaces of high scope or that have continuity in time are not visualized, but rather a series of dynamic spaces that obey, in many cases, the interests of the creators themselves. That is why, although social networks have given space to cultural diffusion, it is necessary to move towards the creation of more autonomous initiatives, capable of executing their own agendas ,and promoting their respective audiences. Thus, taking advantage of the instruments of the technologies for network communication in a decentralized way, it is possible to advance towards a greater plurality of expressions and better levels of participation. Today the challenges of cultural diffusion ,and communication strategies for national artistic creation and activity consist in considering the different channels and supports that currently play a fundamental role in the circulation of content. Social networks; community media; digital television, among others, open possibilities for diversification and expansion in the degree of coverage. Challenges at this point have been identified as the lack of cultural content in the mass media: the possibility for the mass media - radio, television and the written media - to become agents of diffusion of national creation or other artistic and cultural expressions have not yet materialized. Likewise, the strategies through which they have tried to install cultural content in their programming have been deficient. This has resulted in various associated problems, such as: insufficient coverage of artistic shows; precarious dissemination instruments to support exhibition strategies and initiatives; little circulation of artistic activities and lack of

channels that make visible the initiatives of cultural and municipal centers, among others. In this sense, there are legal initiatives that tend to regulate the communications market in order to allow spaces for the dissemination of national artistic production, as happened in the case of the Law of 20% of Chilean music broadcasting on radio stations, as well as with the regulations that oblige television channels to transmit cultural content. Another major challenge is the concentration on media ownership. Currently, there is only one state-owned free-to-air channel, TVN. In this scenario, there is little interest on the part of Chilean television, and its channels for the dissemination of artistic activities, both nationally and regionally, with limited articulation between independent artistic production and mass communication channels. In this context, the Executive promoted a Cultural Channel as part of the bill that modified the National Television Law of Chile (TVN) and where it was decided to create a new television signal within this company, which is intended to impart content educational and cultural.

Few specialized dissemination media: There is a shortage of publications, and specialized media in dissemination, and those that do exist have restricted circulation. In the same logic, the lack of space for criticism is a problem that remains latent. Although digital platforms stand out as a mechanism of increasing diffusion, they are not enough to promote itinerant activities.

Lack of recognition and support for the work of local and community media: Little recognition of local and community media is observed for their work as facilitating spaces for the circulation of content generated from local territories, and cultures. This translates into few spaces for collaboration between the public institutions and said media. The case of community radio stations stands out, which, despite their long tradition in Chile, have very precarious legislation for their existence and projection.

Little continuity of digital diffusion spaces: Despite the existence of an important diversity of digital spaces for cultural diffusion, these tend to be dispersed and not very permanent in time. While the digital spaces that have managed to deliver a certain variety in the offer of their artistic and disciplinary content, they are still scarce, not disseminated and not very sustainable over time.

- Regarding the generation of knowledge, research and innovation: MINCAP, through the Department of Studies, the departments and program units (Citizenship, Development, Infrastructure, Heritage, indigenous peoples), and the Regional Directorates of Culture, has generated information and knowledge, largely to inform decision-making, but also to carry out monitoring and evaluation processes. The challenges identified at this point are the insufficient transformation of information into knowledge. MINCAP and the former CNCA have produced numerous rich studies and surveys. However, this production is not sufficiently articulated and integrated into the reflection processes for decision-making. In this sense, it is important to advance in the ways to improve this articulation, which allows to systematically generate knowledge and learning at the institutional level, through the various studies and tools carried out.

Lack of knowledge and recognition at the territorial level of the arts and local cultures: To be relevant and diverse, the generation of knowledge must not only account for local realities, but also, and above all, originate from the territories. This should make it possible to diversify the voices that are considered legitimate in the generation of knowledge, and empower local actors in the production of more locally relevant knowledge. A weak link has been identified between institutions of higher education and research with artists and cultists; as well as a weak articulating role of MINCAP between both actors. At the same time, there is insufficient openness on the part of MINCAP towards the various forms of local knowledge and know-how that have historically been silenced or made invisible. The role of MINCAP, focused on rights, should focus on strengthening artists, creators and cultists, to open spaces for the generation and valuation of knowledge at the local level, abandoning univocal logic (for example, that which says that knowledge only may be academic). On the other hand, there is an important institutional deficiency in the capacity to identify good local practices in the generation of knowledge to incorporate them as learning at the central and national levels. This implies an insufficient reflection on the modalities that would allow to identify such practices, as well as to really learn from them and generate changes throughout the institution.

Little relationship between spaces for innovation and research and artistic creation: For knowledge to truly constitute a tool for social transformation, in this case in the artistic-cultural field, it is essential to generate meeting spaces between research / knowledge and creation. The role of MINCAP has been insufficient in this field. For example, in the weak use

of research financed by FONDART in other areas related to artistic endeavors. Deficient permanent cultural registration ,and information systems for institutional and citizen use: Within MINCAP and the former CNCA there have been various initiatives and efforts to build stable cultural registration and information systems over time. However, there are still important deficiencies in this field, which include the dispersion of information, instability of tools over time ,and as a result, heterogeneity of information and difficult comparability. b) At a specific level and in the field of sectoral policies, certain key work topics have been identified to encourage the development and consolidation of the artistic-cultural field as a whole, promoting its diversity and plurality: The topics that are listed are linked to the situation of the artists, the conditions for creation, the social recognition of their role, as well as the strengthening of the field (associativity, working conditions, professionalization, financing, dissemination and circulation), visibility and the strengthening of local practices, quality spaces with territorial relevance and the generation of knowledge about the different disciplines and local scenes. Thus, the main challenges encountered in this process and their respective proposals to overcome them are: - Valuation and social visibility of the discipline, the artist and his work: Generate actions of recognition to the trajectory of artists and agents, such as awards to the creator, and his work, among others. Promote registration of creators and yearbooks that account for the creations. Generate incentives for the editorial development of publications and magazines, specialized books. - Creation, production and productivity: strengthen creation in regions, in a decentralized way ,and recognizing diversity: Improve the productivity of the sector for its economic sustainability. Encourage creation in indigenous peoples. Promote articulation between agents through meetings /workshops ,and the link between creators and students. Strengthen creation through institutional, public-private collaboration. - Professionalization and recognition of professions of the cultists: strengthen training for the professionalization of disciplines, and the certification of competencies. Expand the offer of training ,and specialization programs throughout the value cycle of the disciplines. Value complementary and supportive trades to the disciplines. Generate meetings and instances of transfer and exchange of knowledge. - Research for the development of territorial artistic and disciplinary practices: Encourage the production of knowledge and critical thinking about community artistic and cultural practices. Strengthen academic research on the discipline in local scenes. Generate mechanisms for the circulation and dissemination of scientific and critical research and publications, promoting public debate. Generate research in partnership with universities and institutions. - Diffusion, circulation and exhibition of work both in Chile ,and abroad: Generate dissemination strategies that include the creation of new platforms, strategies from cultural spaces, dissemination of projects financed by the public system. Strengthen financing and actions for the internationalization of artists from the national level and the regions. All of the above requires inter-institutional coordination. - Employment situation ,and employability: to promote a good quality of life for the artist, in terms of occupational safety, protection and social security: Protect the health of the artist through inter-institutional ,and inter-union coordination mechanisms to address the prevention of occupational diseases. - Diversification, and expansion of funding for the arts: Maintain, strengthen, diversify and improve culture funds, including review of support terms, sustainability of support, and improvement of bases to facilitate access. Promote coordination between funds from other institutions with the policies of the CNCA. Make visible and disseminate existing funds. - Development of public training and mediation: Design public training plans that contain training of mediators in coordination with cultural spaces, mediation, and training actions, and delivery of tools to cultural communicators and programmers. - Recognition of community cultural practices: Strengthening of these practices, holding meetings ,and events in which these practices are made visible, encounters between community groups with other regional ,and national groups, promoting citizen participation in creating a territorial identity ,and putting in the value of shares emanating from indigenous peoples, among others. - Articulation and associativity of the sector agents: Promote collaborative work among the sector agents, including cultural organizations, civil society. Form contact, and articulation networks, train in self-management and self-financing. Strengthening of collegiate bodies. - Generation of records of artistic and cultural heritage: Strengthen the dissemination of records, encouraging that this also occurs on the part of the artists and cultists themselves, generating

networks of organizations that generate information, documentation centers, and public access and character cadastres. - Raise quality standards and adaptation to the local reality of the infrastructure: generate and promote the use of technical infrastructure standards (private and municipal) appropriate to each area that allow the performance of these disciplines correctly, promote improvements in spaces of community use, use of itinerant infrastructure, adaptation of all these spaces for universal access. - Ensure the sustainability of public and independent cultural spaces: Sustainability is understood as financial, management, human resources, and capacity for dissemination and communication with citizens. - Strengthen information systems: Promote the unification of concepts and the generation of information systems that favor contact between the artists themselves, the public institutions with the artists, and between the artists and the public.

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 priority areas for future political action in our country that will contribute to the implementation of the 2005 UNESCO Convention are the following:


- Culture as a pillar of sustainable development, safeguarding the cultural rights of generations to come both at the local and national levels. The above assumes: - Promote collaborative management models at the local level, with emphasis on municipalities, which contribute to the planning of cities and integrated, participatory and sustainable territories, placing culture as the axis of strategies for local development, in its dimensions rural and urban. - To promote the creative economy as a dynamic factor for the territories, their artists, cultists, creators, and local identities, starting from the identification of territorial potentialities and trajectories and adopting strategies that consider the equitable participation of creators, creators and cultural agents of the territory. - Promote collaboration in the territories and between the territories for the development of creative economies, articulating the intersectoral, interdisciplinary, and public-private levels in a logic of social and solidarity economy. - Promote the generation, diversification and inclusion of cultural and artistic content in the media, with emphasis on regional, local and community media, fostering reflective, critical and awareness-raising spaces for citizens and contributing to the circulation, and visibility of the artistic production of the territories. - Diversify the methods of dissemination and communication in art and culture based on local and community realities, and considering the realities of their own/sectors of the public that have been invisible, such as people with disabilities, the elderly, children and adolescents.
- Free and diverse creation, both individual and collective, socially valued, respecting intellectual property and copyright: - Encourage the diverse creation, be it traditional, popular and contemporary, of artists, creators and cultists, as well as the creation of the nine indigenous peoples, the Afro-descendant community of Arica and Parinacota, and the Chango families from Caleta Chañaral de Aceituno in the Atacama region, contributing to the dynamism and revitalization processes of local cultures, and their social value. - Promote training in the arts, cultures and heritage for the professionalization, recognition, appreciation and maintenance of the vitality of the artistic and cultural field. - Promote the appreciation of artistic work in the workplace, recognizing its social, economic, cultural contribution, and to the quality of life of people. - Encourage the incorporation of new languages to artistic creation, through equal access for artists, cultists, creators and creators to the digital environment, and safeguarding their copyrights. - Strengthen mechanisms for the recognition and appreciation of artistic and craft trades and their cultivators, where better prospects for economic development are promoted.
- Promote a strengthened, stable, and sustainable artistic-cultural field that respects the labor rights of cultural workers: - Safeguard labor and copyright rights for cultural workers, favoring inter-ministerial and intersectoral articulation for compliance with Chilean labor legislation. - Strengthen the instruments for promoting the visibility, circulation, exchange and protection of artistic and cultural production, and heritage assets at the national, and international level. - Promote internationalization as the set of artistic, cultural and heritage exchanges, in support of the training and professionalization of artists and the promotion of creations produced in Chile. - Strengthen critical thinking in citizenship, promoting the generation and making available diverse knowledge about art, culture and heritage, including research, and instances of reflection.
- Promote

active citizenships with an impact on public action in culture: - Strengthen the mechanisms for consultation and participation of citizens regarding public action in culture, respecting their singularities. - Promote the strengthening of an informed citizenry and involved in public action in culture. - Promote the participation of the nine indigenous peoples, the Chango families of Caleta Chañaral de Aceituno in the Atacama region and the Afro-descendant community of Arica and Parinacota, as subjects of collective rights, in the creation and recreation of their various traditional cultural expressions, popular, and contemporary, in order to reinforce its processes of cultural revitalization. • A cultural participation of all people, based on the principle of non-discrimination: - Promote citizen appropriation of cultural, heritage and memory spaces, through cultural participation in the territory with an emphasis on intercultural dialogue. - Strengthen the development and empowerment of specialized infrastructure, and the use of non-specialized spaces, to reduce the cultural infrastructure gap in the territories. - Contribute to effective and efficient management and administration of cultural spaces promoting their sustainability, with emphasis on the development of cultural management skills, networking, and associativity. - Contribute to the processes of revitalization, recovery, and protection of cultures, arts, memory and indigenous cultural heritage. - Promote accessibility to spaces for citizens in their diversity, with emphasis on people with disabilities, and the elderly, guaranteeing non-discrimination. - Strengthen local, and community organizations to contribute to local cultural development, promoting the development of popular and traditional arts and cultures. - Enable the cultural participation of citizens in digital environments, with special attention to inequalities of gender, age, socioeconomic level and educational level. • Interculturality, and cultural diversity as a source of wealth for society as a whole: - Strengthen the coordination of institutions and civil society with an intercultural and plural approach from cultures and the arts, establishing social ties in the territories, with special attention to migrant populations. - Promote interculturality in citizenship with emphasis on the work carried out in formal, and non-formal educational spaces. - Promote the incorporation of artists, cultists, and expressions of migrant communities, nine indigenous peoples and the Afro-descendant community in cultural programming throughout the territory. - Promote the safeguarding and protection of traditional knowledge and traditional cultural expressions of the nine indigenous peoples and the Chango families of Caleta Chañaral de Aceituno in the Atacama region and of the Afro-descendant community, in accordance with international law. • A comprehensive education that considers arts and culture as fundamental components in the development of individuals and the community: - Promote the appreciation of art education as a fundamental tool for human development. - Strengthen the diversification of artistic and cultural content in the school curriculum, considering traditional, popular and local knowledge. - Encourage the inclusion and development of innovative tools from artistic and cultural education for the formal and non-formal educational system, considering the digital environment. - Promote collaborative work between the educational community and artists, cultists, mediators and non-formal artistic education spaces, to strengthen educational processes in an integral way. - Promote the revitalization of the languages of indigenous peoples. • Innovative and diverse processes of cultural, artistic and patrimonial mediation, for an active citizenry and in full knowledge of their cultural rights: - To promote the professional development of mediators and managers to contribute to the cultural participation of citizens throughout the territory. - Develop tools for the training of audiences for the arts of all ages, oriented to the enjoyment and cultural participation as a right, with a focus on those in a condition of social vulnerability or with low cultural participation. - Articulate networks between cultural spaces and educational spaces at the local level, to promote cultural and artistic appreciation with territorial relevance.


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

 "IX National Television Survey, 2017" (CNTV, 2018).


 "National Survey of Cultural Participation, 2017" (MINCAP, 2018).

 "Public Sector Budget Law, Year 2020 ". Law No. 21.192.

 "Update of the Economic Impact of the Creative Sector in Chile" (CNCA, 2017).


 "Law No. 21,045 that "Creates the Ministry for Cultures, Arts and Heritage".


 "Status' Results of the situation of Cultural Agents, Centers and Organizations" (MINCAP, 2020).


 "National Culture Policy 2017 - 2022" (CNCA,2017)


 "National Performing Arts Policy, 2017-2022" (CNCA, 2017)

 "National Visual Arts Policy, 2017-2022" (CNCA, 2017).

 "Architecture Policy, 2017-2022" (CNCA, 2017)

 "National Handicraft Policy, 2017-2022" (CNCA, 2017).

 "National Policy of the Audiovisual Field, 2017-2022" (CNCA, 2017).

 "Design Promotion Policy, 2017-2022" (CNCA, 2017).


 "National Policy of the Field of Music, 2017-2022" (CNCA, 2017).

 "National Reading and Book Policy, 2015 - 2020" (CNCA, 2017).

 List of Acronyms used on QPR.

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 SUMMARY DOCUMENT OF STATISTICS PRESENTED AT THE QPR.

 IPC Estado de Chile.

 QPR ESTADO DE CHILE - CICLO 2020

SUBMISSION

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Date of submission:

2020

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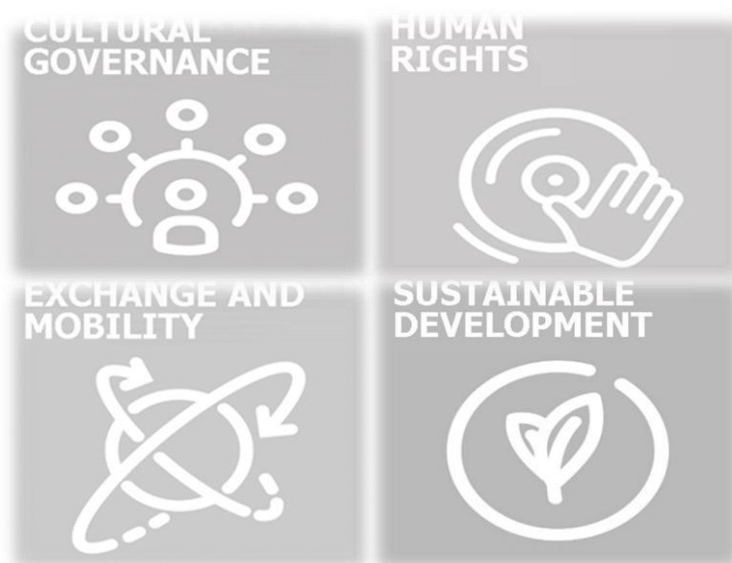
THIRD QUADRENNIAL PERIODIC REPORT

STATE OF CHILE

“CONVENTION ON THE PROMOTION AND PROTECTION OF THE
DIVERSITY OF CULTURAL EXPRESSIONS”

UNESCO CONVENTION, 2005.

REPORTING CYCLE, YEAR 2020



"THE MAIN CHALLENGE IS TO GET THE STATE TO ADOPT MEASURES AND POLICIES TO PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS IN THE TERRITORY. MEASURES THAT PROVIDE OPPORTUNITIES IN AN APPROPRIATE WAY TO NATIONAL CULTURAL ACTIVITIES, GOODS AND SERVICES, WITHIN THE ENTIRE RANGE OF CULTURAL ACTIVITIES, GOODS AND SERVICES AVAILABLE IN THE NATIONAL TERRITORY FOR ITS CREATION, PRODUCTION,

DISTRIBUTION AND ENJOYMENT. IT IS ALSO A CHALLENGE TO ENSURE THAT OUR OWN CULTURAL EXPRESSIONS ARE CREATED, PRODUCED, DISSEMINATED AND DISTRIBUTED AND TO BE ABLE TO HAVE ACCESS TO THEM, ACKNOWLEDGING THE CIRCUMSTANCES AND SPECIAL NEEDS OF WOMEN AND DIFFERENT SOCIAL GROUPS, UNDERSTANDING PEOPLE BELONGING TO MINORITIES AND INDIGENOUS PEOPLES".

MANE NETT

VICE PRESIDENT FOR THE AMERICAS OF THE INTERNATIONAL FEDERATION OF COALITIONS FOR CULTURAL DIVERSITY (IFCCD) AND PRESIDENT OF THE CHILEAN COALITION FOR CULTURAL DIVERSITY.

"CULTURAL DIVERSITY IS SUSTAINED ON THE BASIS OF CREATIVE DIVERSITY FROM AROUND THE WORLD, SINCE EACH OF THE CREATORS ENRICHES HUMAN DEVELOPMENT IN MULTIPLE AREAS, PROVIDING VIEWS THAT ALLOW US TO REFLECT ON AND TRANSFORM OUR REALITIES. IN TURN, CREATORS FIND IN CULTURAL DIVERSITY

THE SUPPORT THAT ALLOWS EACH ONE TO HAVE THE RIGHT TO EXPRESS THEIR OWN WORLD IN A PARTICULAR AND UNIQUE WAY. THIS ENCOURAGES AN EXCHANGE OF VIEWS AND THE EMERGENCE OF NEW PERSPECTIVES FOR OUR COEXISTENCE. IN SOCIETY".

GERARDO OETTINGER

DIRECTOR OF THE AUDIOVISUAL DIRECTORS SOCIETY, SCREENWRITERS AND PLAYWRIGHTS (ATN).

PRESENTATION OF THE 3RD QPR OF THE STATE OF CHILE TO THE 2005 UNESCO CONVENTION.

THE 2005 CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS IS AN INTERNATIONAL TREATY RATIFIED TO DATE BY 146 COUNTRY MEMBERS. CHILE RATIFIED IT IN 2007 THIS INSTRUMENT THAT IS PART OF THE WORLD HERITAGE AREA. ITS EMPHASIS IS MAINLY ON THE DEVELOPMENT OF CULTURAL RIGHTS, WHOSE FUNDAMENTAL GOAL IS TO CREATE, IN AN INCREASINGLY CONNECTED WORLD, AN ENVIRONMENT THAT ALLOWS ALL CULTURAL EXPRESSIONS TO MANIFEST IN THEIR RICH CREATIVE DIVERSITY. IN THIS CONTEXT, *"IT IS ABOUT GIVING NATIONS THE POSSIBILITY OF PROTECTING THEIR CULTURAL INDUSTRIES (LITERATURE, CINEMA, THEATER, MUSIC, SONG, TELEVISION, PUBLISHING, POETRY, FOLKLORE, ETC.) IN A FRAMEWORK OF DEMOCRACY, TOLERANCE, SOCIAL JUSTICE AND MUTUAL RESPECT BETWEEN PEOPLES AND THEIR CULTURES AS INDISPENSABLE FACTORS FOR PEACE AND SECURITY AT THE LOCAL, NATIONAL AND INTERNATIONAL LEVEL"*. BASED ON HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS, THE CONVENTION: RECOGNIZES THE DUAL NATURE, BOTH CULTURAL AND ECONOMIC, OF CONTEMPORARY CULTURAL EXPRESSIONS; RECOGNIZES THE RIGHT OF STATES TO MAINTAIN, ADOPT AND APPLY POLICIES AIMED AT PROTECTING AND PROMOTING THE DIVERSITY OF CULTURAL EXPRESSIONS AND TO SUPPORT THE CREATION, PRODUCTION AND DISTRIBUTION OF CULTURAL GOODS AND SERVICES AND ACCESS TO THEM; AND PROVIDES A FRAMEWORK FOR THE ESTABLISHMENT OF INFORMED, TRANSPARENT AND PARTICIPATORY SYSTEMS OF GOVERNANCE FOR CULTURE. CURRENTLY, THIS CONVENTION CONSTITUTES IN CHILEAN REGULATIONS ONE OF THE MOST RELEVANT LEGAL INSTRUMENTS TO SUPPORT THE DESIGN OF CULTURAL POLICIES AND INSTITUTIONS, AS

WELL AS THE PROTECTION OF HERITAGE AND RESPECT FOR INDIGENOUS PEOPLES. FOR THIS REASON, THE STATE OF CHILE MUST ADOPT THE NECESSARY INTERNAL MEASURES FOR ITS FULL ENTRY INTO FORCE AND ALSO COMPLY WITH THE OBLIGATIONS OF INFORMATION EXCHANGE AND TRANSPARENCY, AS CENTRAL ELEMENTS OF THE CONVENTION. THIS OBLIGATION TRANSLATES INTO THE FACT THAT AFTER ITS RATIFICATION, THE COUNTRIES UNDERTAKE TO PRESENT AN QPR ON THE POLICIES AND MEASURES ADOPTED FOR ITS IMPLEMENTATION, EVERY 4 YEARS. IN TURN, THE PREPARATION OF A QPR SERVES AS A PLATFORM FOR DIALOGUE, SO THAT CIVIL SOCIETY PARTICIPATES, TOGETHER WITH GOVERNMENT STAKEHOLDERS, IN EVALUATING THE PROGRESS MADE WITH A VIEW TO PROTECTING AND PROMOTING THE DIVERSITY OF CULTURAL EXPRESSIONS AND DETERMINE PRIORITIES AND CHALLENGES. BY 2020, CHILE, AS A PARTY TO THE 2005 UNESCO CONVENTION, DELIVERS ITS THIRD QPR TO THE SECRETARIAT OF THE CONVENTION, WITH ALMOST 70 MEASURES AIMED AT ITS IMPLEMENTATION WITHIN THE 11 AREAS OF MONITORING. CONSIDERING AMONG THEM ALSO, SOME IMPORTANT MEASURES THAT TO DATE WERE TAKEN BY THE GOVERNMENT AUTHORITY IN THE CONTEXT OF THE HEALTH CRISIS FACING THE ENTIRE WORLD. WITHIN THIS TOTAL OF MEASURES, THE FORMAL CONTRIBUTION OF 6 MINISTRIES THAT MADE UP THE *"NATIONAL TEAM"*¹ FOR THE DRAFTING OF THE QPR, THE CONTRIBUTIONS OF THE CHILEAN COALITION FOR CULTURAL DIVERSITY AS AN ORGANISM IN ITSELF AND IN A PARTICULAR WAY THROUGH SOME OF ITS MEMBERS; AND, FINALLY, GOVERNMENT MEASURES² DETECTED DIRECTLY BY THE NATIONAL POINT OF CONTACT REPRESENTATIVE, MINCAP.

1 MINCAP, MINREL, MINEDUC, MIDESO, MINJUD AND CNTV.

2 MINCAP REPORTED MEASURES FROM THE FOLLOWING MINISTRIES AND GOVERNMENT INSTITUTIONS, WHICH WERE NOT FORMALLY PART OF THE NATIONAL TEAM, GIVEN THE VARIOUS CONTINGENCIES THAT

THE COUNTRY FACED IN THE REPORTING PERIOD: MISP, MINTRAB, MINSAL, MTT, MINECON, MINAGRI, MOP, MIMÉG, CORFO, INAPI, INJUV, INDH, SUBTEL, SII, SNA, SENAME, SERCOTEC, SENCE, SENADIS, SUBDERE, SENAMA AND TVN.

AS A SUMMARY, WE CAN POINT OUT THAT THE PROCESS OF PREPARING THE QPR FOR 2020 PRESENTED THE FOLLOWING ADVANCES WITH RESPECT TO THE PREVIOUS PROCESSES (YEARS 2012 AND 2016): ADVICE FROM AN EXPERT IN CULTURAL GOVERNANCE, MEMBER OF THE UNESCO BANK OF EXPERTS; SUCCESSFUL DEVELOPMENT OF A FIRST NATIONAL TRAINING WORKSHOP FOR PUBLIC OFFICIALS IN MATTERS OF THE CONVENTION. THIS WORKSHOP LASTS 2 DAYS AND INCLUDE MORE THAN 120 PEOPLE. IT SHOULD BE NOTED THAT THIS INSTANCE WAS ALSO JOINED BY MEMBERS OF THE ACADEMIA AND THE BOARD OF DIRECTORS OF THE CHILEAN COALITION FOR CULTURAL DIVERSITY, WHO UNDER THE FACILITATION PROVIDED BY THE UNESCO EXPERT GENERATED A RICH DEBATE AND NEW PERSPECTIVES ON HOW TO APPROACH THE PROCESS. FINALLY, THIS 2020 DELIVERY HAS BENEFITED FROM THE GENEROUS INVITATION OF THE QUITO UNESCO OFFICE TO MINCAP IN 2019. THIS ALLOWED A POINT OF CONTACT REPRESENTATIVE TO RECEIVE TRAINING SPECIFICALLY DESIGNED FOR PUBLIC INSTITUTIONS PROFESSIONALS IN MONITORING AND IMPLEMENTATION OF THE CONVENTION.

WITH A VIEW TO A NEW PERIOD OF REPORTABILITY, THE CHALLENGE REMAINS OF FORMALLY INCORPORATING INTO THE NATIONAL TEAM THOSE PUBLIC INSTITUTIONS THAT, ACCORDING TO OUR EXPERIENCE AS A POINT OF CONTACT AND UNESCO'S RECOMMENDATIONS, WE KNOW THAT THEY CAN AND SHOULD BE A CONTRIBUTION TO THIS. COMMITMENT THAT EVERY 4 YEARS WE FACE AS THE STATE OF CHILE. AMONG THEM, WE SEE AS HIGHLY PERTINENT, TO ADD THE FOLLOWING STATE SECRETARIATS: MINISTRY OF LABOR AND SOCIAL SECURITY, MINISTRY OF TRANSPORT AND TELECOMMUNICATIONS, MINISTRY OF ECONOMY, DEVELOPMENT AND TOURISM, MINISTRY OF FINANCE, MINISTRY OF AGRICULTURE AND MINISTRY OF WOMEN AND GENDER EQUITY. WE HOPE THAT IN FUTURE REPORTING PROCESSES, THIS PARTICIPATION INCLUDES CENTRAL AND REGIONAL LEVELS. IT SHOULD ALSO BE NOTED THAT A COLLABORATIVE GOVERNANCE THAT EFFECTIVELY STRENGTHENS CULTURE CANNOT EXCLUDE OTHER IMPORTANT STAKEHOLDERS FROM THE PUBLIC SECTOR, SUCH AS THE JUDICIARY AND THE NATIONAL

CONGRESS. FINALLY, IT IS VITAL TO BE ABLE TO INVOLVE EVEN MORE CIVIL SOCIETY AND ACADEMIA. AT THIS POINT WE HAVE TAKEN A FIRST STEP, BUT THE NEED TO OPEN NEW SPACES TO REFLECT ON PUBLIC POLICIES REGARDING THE DIVERSITY OF CULTURAL EXPRESSIONS IS EVIDENT. WE UNDERSTAND THAT A GOOD PART OF THIS EXPANSION OF THE PARTICIPATION PROCESS FOR THE ELABORATION OF THE QPR STARTS WITH SOLID DISSEMINATION AND AWARENESS ACTIONS WHERE THE GREATEST NUMBER OF STAKEHOLDERS ARE INVOLVED. IN THIS SENSE AND WITHIN THE FRAMEWORK OF THE PERMANENT COOPERATION OF THIS MINISTRY OF CULTURES, ARTS AND HERITAGE WITH OREALC-UNESCO SANTIAGO, WHICH HAS BEEN REAFFIRMED THIS YEAR, WE HOPE TO BE ABLE TO GENERATE MORE ACTIONS OF THIS TYPE THAT REINFORCE WHAT HAS BEEN ADVANCED UNTIL NOW.

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PART E, ANNEXES.

1. DOCUMENT TITLE: "*NATIONAL SURVEY OF CULTURAL PARTICIPATION, 2017*". INE AND MINCAP, 2018.
2. DOCUMENT TITLE: "*CULTURAL STATISTICS, ANNUAL REPORT 2018*". MINCAP, 2019.
3. DOCUMENT TITLE: "*IX NATIONAL TELEVISION SURVEY, 2017*". CNTV.
4. DOCUMENT TITLE: "*NATIONAL POLICY OF CULTURE 2017 - 2022*". MINCAP.
5. DOCUMENT TITLE: "*SECTORAL POLICIES OF CULTURE 2017 -2022*". MINCAP.
6. DOCUMENT TITLE: "*REGIONAL POLICIES OF CULTURE 2017 -2022*". MINCAP.
7. DOCUMENT TITLE: LAW No. 21,045 THAT "*CREATES THE MINISTRY OF CULTURES, ARTS AND HERITAGE*".
8. DOCUMENT TITLE: STUDY "*UPDATE OF THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE*". CNCA, 2017.
9. DOCUMENT TITLE: "*RESULTS OF THE STATE CADASTRE OF THE SITUATION OF CULTURAL AGENTS, CENTERS AND ORGANIZATIONS*". MINCAP, 2020.
10. DOCUMENT TITLE: "*PUBLIC SECTOR BUDGET LAW, YEAR 2020*".

LIST OF ACRONYMS AND ABBREVIATIONS, IN ALPHABETICAL ORDER.

ELECTRONIC SIGNATURE OF THE MINCAP LEGAL REPRESENTATIVE.

GENERAL INFORMATION



*IMAGE ARCHIVE, MINCAP.

"FIRST NATIONAL TRAINING WORKSHOP ON PREPARATION OF THE QPR FOR PUBLIC OFFICIALS, HELD IN SANTIAGO, CHILE, IN NOVEMBER 2019. THE INSTANCE WAS FACILITATED AND DIRECTED BY ALFONSO CASTELLANOS RIBOT, A MEMBER OF THE UNESCO BANK OF EXPERTS IN CULTURAL GOVERNANCE. IN THE PHOTOGRAPH, THE EXPERT PRESENTS DIPLOMAS TO OFFICIALS FROM MINCAP, MINREL AND MIDESO, AFTER THEIR ACTIVE PARTICIPATION IN THE WORKSHOP".

TECHNICAL INFORMATION

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RATIFICATION DATE: MARCH 13, 2007.

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WEBSITE: [HTTPS://WWW.CNTV.CL](https://www.cntv.cl)
7. **ORGANIZATION:** CHILEAN COALITION FOR CULTURAL DIVERSITY, A NATIONAL ENTITY THAT BRINGS TOGETHER THE FOLLOWING CIVIL SOCIETY ORGANIZATIONS: CHILEACTORES, SIDARTE; ATN; APCT; CHILE EDITORS; SINAMUARCHI; CORTECH; DYGA CHILE; AND, EL CIRCO DEL MUNDO-CHILE/NGO.
EMAIL: MANE.NETT19@GMAIL.COM
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DESCRIBE THE MULTI-STAKEHOLDER CONSULTATION PROCESS CREATED FOR THE PREPARATION OF THE QPR, INCLUDING CONSULTATIONS WITH RELEVANT MINISTRIES, PUBLIC INSTITUTIONS, LOCAL GOVERNMENTS AND CSOS.

THE CONSULTATION PROCESS BEGAN WITH A FORMAL CALL FROM MINCAP TO THOSE SECRETARIATS OF STATE AND SERVICES, WHICH, ACCORDING TO THE RECOMMENDATION OF UNESCO, COULD PARTICIPATE IN THE ELABORATION OF THE QPR. IN THE FIRST STAGE OF THE PROCESS, BILATERAL MEETINGS OF THE POINT OF CONTACT REPRESENTATIVE WERE HELD WITH EACH OF THE COUNTERPARTS ASSIGNED BY THE INSTITUTIONS THAT DECIDED TO JOIN. IN THESE INSTANCES, MINCAP WAS ABLE TO EXPLAIN THE SCOPE AND GOALS OF THE 2005 UNESCO CONVENTION, AS WELL AS THE OBLIGATION OF THE STATE OF CHILE, IN ITS CAPACITY AS A STATE PARTY, TO REPORT ON THE IMPLEMENTATION OF THIS INTERNATIONAL INSTRUMENT IN THE COUNTRY. ONCE THIS AWARENESS-RAISING AND DISSEMINATION ACTION WITHIN THE RESPECTIVE MINISTRIES AND PUBLIC SERVICES HAD ADVANCED, THE PREPARATION OF A FIRST NATIONAL TRAINING WORKSHOP ON THE ELABORATION OF THE QPR BEGAN. IT WAS FACILITATED AND DIRECTED BY THE MEMBER OF THE UNESCO BANK OF EXPERTS, MR. ALFONSO CASTELLANOS RIBOT. THE WORKSHOP, WHICH IN THE FIRST INSTANCE WAS AIMED AT PUBLIC OFFICIALS, LIKEWISE CONVENED MEMBERS AND REPRESENTATIVES OF BOTH ACADEMIA AND CSOS. THE LATTER MAINLY REPRESENTED BY THE BOARD OF THE CHILEAN COALITION FOR CULTURAL DIVERSITY. AS THIS EVENT WAS A FIRST INSTANCE OF FORMAL TRAINING TO THE PUBLIC WORLD IN MATTERS OF THE 2005 UNESCO CONVENTION, THE DEVELOPMENT OF CAPACITIES OF OFFICIALS AND PROFESSIONALS OF THE INSTITUTIONS WAS SOUGHT, WITH THE INTENTION OF PREPARING THE 3RD QPR OF THE STATE OF CHILE, TO BE DELIVERED THIS YEAR, CONTRIBUTING TO A BETTER INCORPORATION OF THE GOALS AND PRINCIPLES OF THE CONVENTION IN PUBLIC POLICIES FOR THE SUSTAINABLE DEVELOPMENT OF THE COUNTRY. SIMILARLY, AND WITHIN THE FRAMEWORK OF THE PROGRESS OF THE 2030 AGENDA BY THE CULTURE SECTOR AT THE NATIONAL LEVEL, THE WORKSHOP SOUGHT TO REPORT ON THE FULFILLMENT OF THE

SUSTAINABLE DEVELOPMENT GOALS BY MINCAP THROUGH MEASURES OR POLICIES THAT, AT THE SAME TIME, COME TO IMPLEMENT THE CONVENTION. IN A MORE SPECIFIC AREA, THE OBJECTIVES WERE TO PRESENT THE 2005 UNESCO CONVENTION, ITS MAIN CHARACTERISTICS, THEMES, GOALS AND FOLLOW-UP MECHANISMS; PRESENT THE KEY STAKEHOLDERS AND MAIN PHASES FOR THE ELABORATION OF THE QPR; THE MECHANISMS FOR CIVIL SOCIETY PARTICIPATION AND, FINALLY, MAKE KNOWN AND FACILITATE THE USE OF THE NEW TOOLS DEVELOPED BY UNESCO FOR THE PREPARATION OF THE REPORTS. THE ACTIVITY MADE IT POSSIBLE TO CARRY OUT A PRACTICAL EXERCISE TO IDENTIFY REPORTABLE MEASURES BY THE NATIONAL TEAM, MEASURES THAT FALL WITHIN AT LEAST ONE OF THE 11 MONITORING AREAS OF THE CONVENTION. IT SHOULD BE NOTED THAT, PRIOR TO THE NATIONAL WORKSHOP, A SPACE WAS ALSO CREATED FOR THE DISSEMINATION OF THE CONVENTION AMONG OFFICIALS REPRESENTING THE 16 REGIONS OF THE COUNTRY. THUS, DURING THE "*II NATIONAL CONFERENCE OF REGIONAL MINISTERIAL SECRETARIES OF THE MINISTRY OF CULTURES, ARTS AND HERITAGE*" HELD IN SANTIAGO AT THE END OF 2019; A PRESENTATION MADE BY MR. ALFONSO CASTELLANOS CONTRIBUTED TO RAISING AWARENESS AMONG THE AUTHORITIES REGIONS OF THE CULTURAL SECTOR, ON THE FULL VALIDITY AND USEFULNESS OF THIS INSTRUMENT. THIS ACTION ALSO MADE IT POSSIBLE TO ADVANCE THE NEED FOR WORK WITH THE REGIONS IN THE IMPLEMENTATION AND FOLLOW-UP OF MEASURES RELATED TO THE CONVENTION.

DURING NOVEMBER 19 TO 21, 2019, MINCAP WAS INVITED TO PARTICIPATE IN THE UNESCO REGIONAL WORKSHOP "*CULTURAL POLICIES AND THE CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS*", IN QUITO, ECUADOR. THIS INSTANCE ALLOWED A POINT OF CONTACT REPRESENTATIVE OF THE STATE OF CHILE TO JOIN IN A NECESSARY REFLECTION ON THE ROLE OF

THE DIVERSITY OF CULTURAL EXPRESSIONS IN OUR REGION, QUESTION KEY TO PROMOTING PEACEFUL SOCIETIES, AS WELL AS TRUE SUSTAINABLE DEVELOPMENT. SPECIFICALLY, THE WORKSHOP SOUGHT TO DEVELOP CAPACITIES IN THE PROFESSIONALS OF PUBLIC INSTITUTIONS IN THE MONITORING AND IMPLEMENTATION OF THE 2005 UNESCO CONVENTION, THUS FACILITATING THE PREPARATION AND DELIVERY

OF QUALITY QUADRENNIAL REPORTS BY THE LATIN AMERICAN STATES. THIS CAPACITY-BUILDING ACTIVITY, ADDED TO THE TECHNICAL SUPPORT PROVIDED BY THE CONVENTION SECRETARIAT, THE UNESCO EXPERT AND THE CHILEAN COALITION FOR CULTURAL DIVERSITY, HAVE BEEN CENTRAL TO ENABLING THE DELIVERY OF THIS REPORT IN A PERIOD OF INTENSE CHALLENGES FOR OUR COUNTRY.

SUMMARY: GOALS AND PRIORITIES OF THE POLICIES OF THE PARTY, AIMED AT THE IMPLEMENTATION OF THE 2005 UNESCO CONVENTION.

AFTER THE RATIFICATION OF THE CONVENTION BY THE STATE OF CHILE IN 2007, THE DEBATE IN OUR COUNTRY REGAINED PARTICULAR FORCE DUE TO THE DISCUSSION OF THE CREATION OF THE NEW CULTURAL INSTITUTIONALITY. THE CONSIDERATION OF THESE INTERNATIONAL COMMITMENTS ASSUMED BY THE STATE TODAY IS EXPRESSED IN THE VERY FOUNDATIONS THAT FOUND THE MINISTERIAL PROJECT. THUS, "*CULTURAL DIVERSITY*" AND "*DEMOCRACY AND CULTURAL PARTICIPATION*" CONSTITUTE TWO OF THE SIX GUIDING PRINCIPLES OF THE NEW MINCAP. A SEARCH FOR ARTICULATION BETWEEN THE LEGAL BODY AND THE INSTITUTIONAL MISSION IS GLIMPSED HERE. AS WELL AS, THE CONCRETE EXPRESSION OF THAT CONTENT IN SOLID INSTRUMENTS THAT SERVE AS A BASIS FOR THE FORMULATION AND EXECUTION OF EFFECTIVE PUBLIC POLICIES. HEREIN LIES THE ACTION OF NAMING THE FUTURE MINISTRY FROM PLURALITY ("THE CULTURES", "THE ARTS"), DESIGNATING A PUBLIC ACTION THAT EXTENDS AND STANDS IN THE RECOGNITION OF CULTURAL DIVERSITY AS A PRIMITIVE SUBSTRATE. THAT IS WHY, AT THE CENTER OF THE CONSTRUCTION OF THIS NEW INSTITUTIONALITY IS THE CONCEPT OF CULTURAL CITIZENSHIP, WHOSE INCORPORATION IS DUE TO THE NEED TO CONTRIBUTE TO THE FULL PARTICIPATION OF INDIVIDUALS AND COMMUNITIES IN THE CREATION, ENJOYMENT AND DISTRIBUTION OF GOODS AND CULTURAL SERVICES. A PROJECT THAT, FIRST OF ALL, ACCOUNTS FOR CITIZENSHIP IN ITS CULTURAL DIVERSITY, RECOGNIZING AND VALUING THE ACTIVE CONTRIBUTION OF CITIZENS IN CULTURAL CONSTRUCTION, THROUGH SPECIFIC PARTICIPATION MECHANISMS, FROM THE TERRITORIES, IN THE FORMULATION OF PROBLEMS AND PROPOSALS FOR ACTION AND IMPLEMENTATION. A VISION THAT COMES TO ACCOUNT FOR THE STATUS OF THE NEW MINISTRY, AS AN INSTITUTION THAT HAS BEEN EXPANDING ITS FIELD OF ACTION, CONSIDERING THE DIVERSITY OF WAYS OF

DOING CULTURE, RECOGNIZING THE DIVERSITY OF CULTURAL PRACTICES PRESENT IN OUR COUNTRY. A RECOGNITION THAT, FROM A SYMBOLIC POINT OF VIEW, MEANT TO ATTRIBUTE LEGITIMACY AND VALUE TO THESE PRACTICES, BUT ALSO, FROM AN OPERATIONAL POINT OF VIEW, RAISED THE NEED TO THINK ABOUT MECHANISMS THAT STIMULATE THE PARTICIPATION OF CITIZENS IN THE CONSTRUCTION OF THE CULTURAL LIFE AND PUBLIC POLICIES ASSOCIATED WITH ITS DEVELOPMENT AND DISSEMINATION. IN ADDITION TO A TRANSFORMATION, EQUALLY PROFOUND ON THE UNDERSTANDING OF GROUPS AND INDIVIDUALS AS ACTIVE AGENTS AND LEGITIMATE INTERLOCUTORS OF PUBLIC INSTITUTIONS, THEREBY TRYING TO BREAK THE LIMITED LOGIC OF "*PROVIDING SERVICES*", TO FRAME OURSELVES IN A LEGAL APPROACH, WHICH STRENGTHENS A RECIPROCAL RELATIONSHIP BETWEEN THE STATE AND CITIZENS. CONSISTENT WITH THE ABOVE, "*RIGHTS*" AND "*TERRITORY*" ARE THE TWO APPROACHES THAT GUIDE CULTURAL POLICIES FOR THE FIVE-YEAR PERIOD 2017-2022. THE FIRST AIMS TO POSITION CULTURE AS A FUNDAMENTAL RIGHT FOR ALL PEOPLE IN OUR COUNTRY, ENSURING THE COMMUNITY'S ACCESS TO ARTISTIC AND CULTURAL LIFE, INCORPORATING RECOGNITION OF THE PLACE OCCUPIED BY INDIGENOUS PEOPLES AND SAFEGUARDING CULTURAL HERITAGE. FOR ITS PART, THE TERRITORIAL APPROACH SEEKS TO COLLECT THE PARTICULARITIES OF EACH PLACE: THE DIVERSITY OF NEEDS AND WAYS OF ADDRESSING THE IDENTIFIED GAPS AND PROPOSED OBJECTIVES FOR CULTURAL DEVELOPMENT. ONE OF THE MAIN PURPOSES OF THIS APPROACH IS TO HAVE A CITIZENRY THAT INFLUENCES AND ACTIVELY PROPOSES LINES OF WORK FOR PUBLIC ACTIONS.

PART A

FILLED BY THE PARTIES.

GOAL No.1:

“SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE”

CHAPTER I:

“CULTURAL AND CREATIVE SECTORS”

INTRODUCTION

THE PARTIES SHALL PROVIDE INFORMATION ABOUT THE REGULATORY FRAMEWORKS AND THE SPECIFIC POLICIES AND MEASURES THEY HAVE ADOPTED TO SUPPORT THE CULTURAL AND CREATIVE SECTORS AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS WITHIN THEIR TERRITORY (AT THE NATIONAL, REGIONAL OR LOCAL LEVEL) AND IN THE DIFFERENT STAGES OF THE CULTURAL VALUE CHAIN (CREATION PRODUCTION DISTRIBUTION/DISSEMINATION PARTICIPATION /ENJOYMENT). THEY MUST ALSO INDICATE ONGOING EDUCATION AND TRAINING PROGRAMS IN THE ARTISTIC, CULTURAL AND CREATIVE SECTORS, AS WELL AS MEASURES AND PROGRAMS THAT PROMOTE JOB CREATION AND CULTURAL ENTREPRENEURSHIP. THE PARTIES WILL ALSO REPORT ON THE MECHANISMS CREATED TO PROMOTE INTER-MINISTERIAL COOPERATION AND BETWEEN GOVERNMENT AUTHORITIES AT THE NATIONAL AND LOCAL OR REGIONAL LEVELS.

KEY QUESTIONS

1. THERE IS A MINISTRY (OR BODY AT MINISTERIAL LEVEL) IN CHARGE OF THE CULTURAL AND CREATIVE SECTORS:

YES NO

2. REGIONAL, PROVINCIAL, AND LOCAL GOVERNMENTS OR ADMINISTRATIONS ASSUME DECENTRALIZED RESPONSIBILITIES REGARDING POLICIES AND MEASURES TO PROMOTE THE CULTURAL AND CREATIVE SECTORS:

YES NO

3. IN THE LAST 4 FOUR YEARS, REGULATORY FRAMEWORKS, LAWS, POLICIES AND/OR SPECIFIC SECTORAL STRATEGIES HAVE BEEN REVIEWED OR ADOPTED TO SUPPORT THE CREATIVE AND CULTURAL INDUSTRIES:

YES NO

IF THE ANSWER IS YES, AT LEAST ONE OF THEM WAS DEVELOPED THROUGH INTER-MINISTERIAL COOPERATION (BETWEEN DIFFERENT GOVERNMENT DEPARTMENTS IN CHARGE OF POLICIES IN VARIOUS FIELDS, SUCH AS COMMUNICATION, EDUCATION, ICT, TRADE, FOREIGN AFFAIRS, LABOR, FINANCE):

YES NO

4. SPECIFIC EDUCATION AND TRAINING PROGRAMS HAVE BEEN CREATED FOR THE ARTS, CULTURE, AND CREATION SECTORS, INCLUDING:

DIGITAL LITERACY PROGRAMS FOR CREATION AND EXPERIMENTATION.

TECHNICAL AND VOCATIONAL EDUCATION AND TRAINING PROGRAMS IN:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL MANAGEMENT

HIGHER EDUCATION AND UNIVERSITY DEGREES FROM:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL MANAGEMENT

5. IN THE LAST 4 YEARS, SPECIFIC PROGRAMS HAVE BEEN IMPLEMENTED TO:

PROMOTE THE CREATION OF JOBS IN THE CULTURAL AND CREATIVE SECTORS.

PROMOTE THE FORMALIZATION AND GROWTH OF SMALL, MEDIUM, AND MICRO CULTURAL BUSINESSES.

6. IN THE LAST 4 YEARS STATISTICAL OFFICES OR RESEARCH ORGANIZATIONS HAVE GENERATED DATA:

- ON THE CULTURAL AND CREATIVE SECTORS.
- EVALUATION OF CULTURAL POLICIES.

STATISTICS

PERCENTAGE OF THE CULTURAL AND CREATIVE SECTORS IN THE GROSS DOMESTIC PRODUCT (IN US DOLLARS).

PLEASE INDICATE WHERE POSSIBLE DATA ITEMIZED BY SECTOR:

- SOURCE: STUDY "UPDATE OF THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE". CNCA, 2017: THIS STUDY SEEKS TO IMPROVE THE ECONOMIC CHARACTERIZATION INFORMATION AVAILABLE ON THE CREATIVE SECTOR FOR PUBLIC POLICY DECISION-MAKING, FOR WHICH IT UPDATES DATA ASSOCIATED WITH THE CONTRIBUTION OF CULTURE TO GDP, EMPLOYMENT, FOREIGN TRADE, HOUSEHOLD TRADE AND GOVERNMENT SPENDING ON CULTURE. THE MEASUREMENT, WHICH INCLUDED THE SECTORS VISUAL ARTS, CRAFTS AND HERITAGE, PERFORMING ARTS, MUSIC, LITERARY ARTS, BOOKS AND PRESS, AUDIOVISUAL AND COMPUTER MEDIA, ARCHITECTURE, DESIGN, ADVERTISING AND CREATIVE SERVICES, EDUCATION IN CREATIVE FIELDS; DETERMINED THAT SALES IN THE CULTURAL SECTOR REACHED 317,490,506 UF IN 2014, WHICH CORRESPONDED TO 1.5% OF THE COUNTRY'S TOTAL SALES. LIKEWISE, THE MEASUREMENT OF ADDED VALUE FOR THE CREATIVE SECTOR SHOWS THAT FOR 2013, THE LAST YEAR FOR WHICH THERE IS DATA, IT REACHED \$2,948,383 MILLION (USD

\$3,811,742,728), WHICH, WHEN COMPARED TO THE TOTAL GDP OF THE COUNTRY, IT IS NOTED THAT THE ADDED VALUE OF THE CREATIVE SECTOR CONTRIBUTED 2.2% TO THE ADDED VALUE OF ALL ECONOMIC ACTIVITY IN 2013. WHEN COMPARING IT WITH THOSE OF ADDED VALUE OF OTHER SECTORS, IT IS POSSIBLE TO OBSERVE THAT THE CREATIVE SECTOR CONTRIBUTES TO THE GDP IN A SIMILAR WAY TO THAT OF THE AGRICULTURAL/FORESTRY SECTOR (2.6%), ABOVE SECTORS SUCH AS FISHING (0.4%) OR THAT OF BEVERAGES AND TOBACCO (1.6%), AND UNDER SECTORS SUCH AS MINING, TRANSPORTATION OR HOUSING SERVICES.

WITHIN THIS STUDY, WE CAN FIND THE FOLLOWING TABLES AND CHARTS OF INTEREST ON THE SUBJECT CONSULTED:

- *PAGE 22*: TABLE 1, SELECTION OF CODES OF CULTURAL ECONOMIC ACTIVITIES. SOURCE: OWN DEVELOPMENT BASED ON CNCA (2014A) AND UNESCO RECOMMENDATIONS (2009).
- *PAGE 24*: CHART 1, EVOLUTION OF SALES IN THE CULTURAL SECTOR, DEFINITION AT 65 CODES (MILLIONS OF UF).
- *PAGE 26*: TABLE 2, EVOLUTION OF SALES IN THE CULTURAL SECTOR, DEFINITION AT 65 CODES (UF). SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE SII.
- *PAGE 26*: TABLE 3, SALES OF THE DIFFERENT SECTORS OF THE CHILEAN ECONOMY, 2014. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE SII.
- *PAGE 26*: CHART 2, EVOLUTION OF THE NUMBER OF BUSINESSES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES.
- *PAGE 27*: TABLE 4, EVOLUTION OF THE NUMBER OF BUSINESSES IN THE CULTURAL SECTOR, DEFINITION

OF 65 CODES. SOURCE: OWN ELABORATION BASED ON DATA FROM THE SII.

- *PAGE 27: CHART 3, EVOLUTION OF THE NUMBER OF BUSINESSES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES.*
- *PAGE 27: TABLE 5, EVOLUTION OF THE NUMBER OF BUSINESSES IN THE CULTURAL SECTOR, DEFINITION OF 65 CODES. SOURCE: OWN ELABORATION BASED ON DATA FROM THE SII.*
- *PAGE 29: TABLE 6, ADDED VALUE OF CULTURE CONSIDERING THE DEFINITION OF 65 ISIC CODES (MILLIONS OF CURRENT PESOS). SOURCE: PREPARED BY THE AUTHORS USING INFORMATION ON VALUE ADDED AND GDP FROM THE CENTRAL BANK OF CHILE, AND SALES DATA FROM THE SII.*
- *PAGE 30: TABLE 7, SECTORAL GDP YEAR 2013 (CURRENT PESOS AND%). SOURCE: OWN ELABORATION BASED ON DATA FROM THE CENTRAL BANK AND OWN CALCULATIONS.*
- *PAGE 30: TABLE 8, ADDED VALUE OF CULTURE CONSIDERING THE DEFINITION OF 57 ISIC CODES (MILLIONS OF CURRENT PESOS). SOURCE: PREPARED BY THE AUTHORS USING INFORMATION ON VALUE ADDED AND GDP FROM THE CENTRAL BANK OF CHILE, AND SALES DATA FROM THE SII.*
- *PAGE 31: CHART 4, ADDED VALUE OF CULTURE AS A PERCENTAGE OF GDP, CONSIDERING DIFFERENT DEFINITIONS OF THE CULTURAL AND CREATIVE SECTOR.*

PERCENTAGE OF EMPLOYMENT IN THE CULTURAL AND CREATIVE SECTORS. PLEASE INDICATE WHERE POSSIBLE DATA DISAGGREGATED BY SECTOR, AGE, SEX AND TYPE OF EMPLOYMENT:

- SOURCE: "CULTURAL STATISTICS, 2018 ANNUAL REPORT". MINCAP, 2019: ACCORDING TO INFORMATION FROM MUTUAL INSURANCE COMPANIES IN CHILE, CREATIVE BUSINESSES REPRESENT 3.4% OF THE NATIONAL TOTAL, WHILE

WORKERS IN THE SECTOR CORRESPOND TO 2.4% OF THE NATIONAL TOTAL. THE AVERAGE SIZE OF THESE BUSINESSES IS 8.3 PEOPLE PER BUSINESS. THIS FIGURE REPRESENTS LESS THAN THE TOTAL AVERAGE IN CHILE (11.6 WORKERS PER BUSINESS), WHILE THE AVERAGE SALARY OF WORKERS IN CREATIVE BUSINESSES REGISTERED IN MUTUAL INSURANCE COMPANIES IS HIGHER THAN THE AVERAGE SALARY OF WORKERS WHO ARE PART OF OTHER CATEGORIES, REACHING \$854,667, IN CONTRAST TO \$743,611 FOR THE REST.

WITHIN THIS ANNUAL REPORT, WE CAN FIND THE FOLLOWING TABLES AND CHARTS OF INTEREST ON THE SUBJECT INQUIRED:

- *PAGE 69: TABLE 8, TOTAL NUMBER OF BUSINESSES AND WORKERS, AVERAGE WORKERS AND AVERAGE SALARY ASSOCIATED WITH MUTUAL INSURANCE COMPANIES IN CHILE. 2018. SOURCE: DATA ON BUSINESSES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY ACHS, THE IST, THE MUTUAL INSURANCE COMPANIES FROM CCHC AND THE ISL. NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY.*
- *PAGE 69: TABLE 9, % OF BUSINESSES AND WORKERS IN THE CREATIVE SECTOR WITH RESPECT TO THE TOTAL COUNTRY. SOURCE: DATA ON BUSINESSES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE ACHS, THE IST, MUTUAL INSURANCE COMPANIES FROM CCHC AND THE ISL. NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY.*
- *PAGE 70: CHART 24, TOTAL NUMBER OF BUSINESSES AND AVERAGE WORKERS BY CULTURAL DOMAIN. 2018. SOURCE: DATA ON BUSINESSES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE ACHS, THE IST, MUTUAL INSURANCE COMPANIES FROM CCHC AND THE ISL. NATIONAL DATA*

OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY.

- *PAGE 71: CHART 25, MONTHLY AVERAGE OF WORKERS AND AVERAGE WAGES, BY REGION FOR CREATIVE BUSINESSES. 2018. SOURCE: DATA ON BUSINESSES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE ACHS, THE IST, MUTUAL INSURANCE COMPANIES FROM CCHC AND THE ISL. NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY.*
- *PAGE 72: CHART 26, AVERAGE WAGES, BY SEX AND CULTURAL DOMAIN. 2018. SOURCE: DATA ON BUSINESSES AND CULTURAL EMPLOYMENT PREPARED BY MINCAP, BASED ON DATA PROVIDED BY THE ACHS, THE IST, MUTUAL INSURANCE COMPANIES FROM CCHC AND THE ISL. NATIONAL DATA OBTAINED FROM THE WEBSITE OF THE SUPERINTENDENCY OF SOCIAL SECURITY.*

TOTAL PUBLIC BUDGET DEDICATED TO CULTURE (IN US DOLLARS):

- SOURCE: STUDY *"UPDATE OF THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE"*. CNCA, 2017: IN 2015, GOVERNMENT SPENDING ON CULTURE REACHED ALMOST \$445 BILLION (USD \$575,307,046), AN AMOUNT THAT INCLUDES BOTH SPENDING ON CULTURAL SERVICES (CNCA AND DIBAM, TOTALING \$151,128 MILLION IN 2015) AND SPENDING CARRIED OUT BY OTHER PROGRAMS OF INSTITUTIONS NOT STRICTLY CULTURAL IN CULTURE, AS WELL AS AN ESTIMATE OF THE TAX CREDIT GIVEN TO CULTURAL DONATIONS. GOVERNMENT SPENDING ON CULTURE REPRESENTED 1.2% OF ITS TOTAL EXECUTED BUDGET IN 2015. IN THIS WAY, DESPITE THE UPS AND DOWNS OF COPPER, THE CONTRIBUTION TO GDP REMAINED STABLE BETWEEN 2008 AND 2013, WHICH SHOWS ITS DYNAMISM, VERSATILITY AND POTENTIAL TO CONTRIBUTE TO THE SOPHISTICATION OF THE PRODUCTION AND EXPORT MATRIX. THE CREATIVE SECTOR HAD A SUSTAINED

GROWTH BETWEEN 2010-2013, INCREASING A REAL 24.7% IN THE PERIOD. THIS FIGURE IS MUCH HIGHER THAN THE TOTAL GROWTH EXPERIENCED BY THE COUNTRY IN THOSE YEARS, WHICH WAS APPROXIMATELY 14.1%. THE STUDY ALSO CONFIRMS THE EXISTING GAPS IN THE QUALITY OF EMPLOYMENT WITH RESPECT TO THE NATIONAL AVERAGE, WHERE THE PROPORTION OF WORKERS EMPLOYED WITH A CONTRACT IN CULTURAL TRADES IS LOWER THAN THE GENERAL SCENARIO OF THE ECONOMY. LIKewise, MORE THAN A THIRD OF THE CREATIVE SECTOR CORRESPONDS TO SELF-EMPLOYED WORKERS. REGARDING FOREIGN TRADE, THERE IS A HIGH FLOW OF EXPORTS OF CREATIVE GOODS AND SERVICES IN THE REGION, WHICH MAKES CHILE A COUNTRY WITH COMPARATIVE ADVANTAGES TO LEAD INNOVATION AT THE SOUTH AMERICAN LEVEL.

- SOURCE: *"CULTURAL STATISTICS, ANNUAL REPORT 2018"*. MINCAP, 2019: THE FOLLOWING INFORMATION CONTAINS AN ANALYSIS OF THE PUBLIC BUDGET FOR CULTURE IN CHILE. FIRST OF ALL, IT SHOULD BE NOTED THAT THIS BUDGET HAS THE PARTICULARITY THAT IT NOT ONLY COMES FROM INSTITUTIONS WHOSE MISSION AND FUNCTIONS ARE LINKED TO IT, BUT ALSO FROM OTHERS THAT, THROUGH SOME OF THEIR PROGRAMS, ORIENT THEIR FIELD OF ACTION TO ACTIVITIES THAT THE CULTURAL INSTITUTIONALITY CONSIDER PART OF THE SECTOR. IN THIS WAY, IT CORRESPONDS TO DISTINGUISH BETWEEN:
 - *PAGE 73: BUDGET OF THE CENTRAL GOVERNMENT AIMED TO THE INSTITUTIONS RECOGNIZED AS CULTURAL.*
 - *PAGE 73: BUDGET OF THE CENTRAL GOVERNMENT DESTINED TO INSTITUTIONS RECOGNIZED AS RELATED TO CULTURE.*
 - *PAGE 73: CENTRAL GOVERNMENT BUDGET FOR INSTITUTIONS WITH CULTURAL PROGRAMS.*

- *PAGE 74: ADDITIONAL RESOURCES FROM THE CENTRAL GOVERNMENT ALLOCATED TO CULTURE (AMOUNTS ASSOCIATED WITH EXECUTION).*
- *PAGE 74: DISTRIBUTION OF CENTRAL GOVERNMENT RESOURCES ALLOCATED TO CULTURE, ACCORDING TO TYPE OF INSTITUTION.*
- *PAGE 74: CHART 27, PERCENTAGE DISTRIBUTION OF THE PUBLIC BUDGET ALLOCATED TO CULTURE, ACCORDING TO THE 2018 BUDGET LAW. SOURCE: LAW No. 21,053 ON PUBLIC SECTOR BUDGETS FOR THE YEAR 2018, PUBLISHED IN THE OFFICIAL GAZETTE ON DECEMBER 27, 2017.*

PLEASE INDICATE WHERE POSSIBLE THE BREAKDOWN BY CULTURAL SECTOR/DOMAIN (IN%):

- SOURCE: "CULTURAL STATISTICS, ANNUAL REPORT 2018". MINCAP, 2019: THE FOLLOWING INFORMATION PRESENTS A BRIEF ANALYSIS IN RELATION TO THE "CULTURE FUNDS" THAT ARE DISTRIBUTED ANNUALLY BY MINCAP. THIS ANALYSIS IS FOCUSED ON THE NATIONAL AND REGIONAL FONDART, CONSIDERING FOR SUCH PURPOSES INDICATORS SUCH AS THE NUMBER OF APPLICATIONS, THE SELECTION OF PROJECTS, THE AWARDING OF AMOUNTS ACCORDING TO TENDER LINES AND THE TERRITORIAL DISTRIBUTION OF THE DIFFERENT ASSIGNMENTS. IN 2018, 15,481 PROJECTS APPLIED TO THE CULTURE FUNDS - INCREASE BY 18% COMPARED TO 2017-, WITH 2,855 SELECTED, 18.4% OF THE TOTAL, A FIGURE THAT IS 7.7% HIGHER THAN IN 2017.

THE DISTRIBUTION OF APPLICATIONS BY TYPE OF FUND WAS AS FOLLOWS FOR THE PERIOD ANALYZED: THE BOOK AND READING FUND GROUPED THE LARGEST NUMBER OF APPLICATIONS, WITH 4,017 (24.7%), FOLLOWED BY REGIONAL FONDART, WITH 3,826 APPLICATIONS (24, 7%), THE NATIONAL MUSIC PROMOTION FUND, WITH 2,806 APPLICATIONS (18.4%), THE NATIONAL FONDART, WITH 2,519 APPLICATIONS

(16.3%), AND, FINALLY, THE AUDIOVISUAL DEVELOPMENT FUND, WITH 2,313 APPLICATIONS (14.9%).

WHEN DISAGGREGATING THE DATA BY SELECTED PROJECTS, IT IS NOTED THAT THE BOOK AND READING FUND, AGAIN, GROUPED THE LARGEST AMOUNT, WITH 830 PROJECTS (29.1%), FOLLOWED BY REGIONAL FONDART, WITH 719 PROJECTS (25.2%), THE NATIONAL MUSIC PROMOTION FUND, WITH 563 PROJECTS (19.7%), THE NATIONAL FONDART, WITH 440 PROJECTS (15.4%), AND THE AUDIOVISUAL DEVELOPMENT FUND, WITH 303 PROJECTS (10.6%). REGARDING THE TOTAL AMOUNT DELIVERED IN 2018, THIS AMOUNTED TO \$27,736,979,673 (USD \$35,859,056), WHICH, COMPARED TO THE AMOUNTS OF 2017, ADJUSTED ACCORDING TO IPC, REPRESENTS A REAL INCREASE OF 1.7%.

WITHIN THIS DOCUMENT WE CAN FIND THE FOLLOWING CHARTS AND TABLES OF INTEREST ON THE CONSULTED TOPIC:

- *PAGE 75: TABLE 10, TOTAL AMOUNT ASSIGNED IN SELECTED PROJECTS IN CULTURAL FUNDS. 2011-2018. SOURCE: MINCAP.*
- *PAGE 76: TABLE 11, TOTAL AMOUNT ASSIGNED TO SELECTED PROJECTS IN CULTURAL FUNDS. 2017-2018. SOURCE: MINCAP.*
- *Page 76: CHART 28, PERCENTAGE DISTRIBUTION OF SELECTED NATIONAL FONDART PROJECTS, BY REGION. 2018. SOURCE: MINCAP.*
- *PAGE 77: CHART 29, PERCENTAGE DISTRIBUTION OF PROJECTS AWARDED BY FONDART, ACCORDING TO APPLICATION LINE. 2018. SOURCE: MINCAP.*
- *PAGE 78: CHART 30, PERCENTAGE DISTRIBUTION OF AMOUNTS DELIVERED BY NATIONAL FONDART,*

ACCORDING TO APPLICATION LINE. 2018. SOURCE: MINCAP.

- *PAGE 79:* CHART 31, PERCENTAGE DISTRIBUTION OF FONDART REGIONAL PROJECTS SELECTED, BY REGION. 2018. SOURCE: MINCAP.
- *PAGE 80:* CHART 32, PERCENTAGE DISTRIBUTION OF FONDART REGIONAL AWARDED PROJECTS, ACCORDING TO APPLICATION LINE. 2018. SOURCE: MINCAP.
- *PAGE 80:* PERCENTAGE DISTRIBUTION OF AMOUNTS DELIVERED BY REGIONAL FONDART, ACCORDING TO APPLICATION LINE. 2018. SOURCE: MINCAP.

ADDITIONAL DATA ON HIGHER EDUCATION:

- SOURCE: "CULTURAL STATISTICS, ANNUAL REPORT 2018". MINCAP, 2019 IN ORDER TO BETTER ILLUSTRATE THE DYNAMIC EDUCATIONAL ENVIRONMENT, 2 INDICATORS WERE CONSTRUCTED: ON THE ONE HAND, THE UNDERGRADUATE AND POSTGRADUATE TRAINING THAT IS TAUGHT IN HIGHER EDUCATION CENTERS (DOCTORATES, MASTER'S DEGREES, POSTGRADUATE DEGREES AND DIPLOMA) AND, ON THE OTHER, EDUCATIONAL PROGRAMS, ACCORDING TO CULTURAL AND TRANSVERSAL DOMAINS AND SUBDOMAINS, BOTH IN THE ARTISTIC-CULTURAL AREA AND IN THOSE AREAS THAT SERVE AS SUPPORT FOR THE GENERATION OF CULTURAL GOODS AND SERVICES.

WITHIN THE DOCUMENT WE CAN FIND THE FOLLOWING GRAPHS AND TABLES OF INTEREST ON THE SUBJECT CONSULTED:

- *PAGE 42:* TABLE 1, CULTURAL DOMAINS, AND SUBDOMAINS. SOURCE: OWN DEVELOPMENT BASED ON THE FRAMEWORK OF CULTURAL STATISTICS OF CHILE MEC - 2012 AND ECIA 2016 AND 2017.

- *PAGE 43:* TABLE 2, CROSS-SECTIONAL DOMAINS, AND SUBDOMAINS. SOURCE: OWN DEVELOPMENT BASED ON THE FRAMEWORK OF CULTURAL STATISTICS OF CHILE MEC - 2012 AND ECIA 2016 AND 2017.

- *PAGE 45:* TABLE 3, NATIONAL TOTAL OF INSTITUTIONS, UNDERGRADUATE AND POSTGRADUATE PROGRAMS AND HIGHER EDUCATION ENROLLMENTS AND TOTAL OF INSTITUTIONS, UNDERGRADUATE AND POSTGRADUATE PROGRAMS AND HIGHER EDUCATION ENROLLMENTS ASSOCIATED WITH ARTISTIC-CULTURAL AND SUPPORT PROGRAMS IN CHILE. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.

- *PAGE 46:* TABLE 4, TOTAL NATIONAL UNDERGRADUATE COURSES, AND TOTAL PROFESSIONAL AND TECHNICAL STUDY PROGRAMS IN THE ARTISTIC-CULTURAL AND SUPPORT FIELD IN CHILE. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.

- *PAGE 47:* TABLE 5, NATIONAL TOTAL OF POSTGRADUATE PROGRAMS AND TOTAL OF DOCTORATES, MASTERS, POSTGRADUATES, AND DIPLOMAS IN THE ARTISTIC-CULTURAL AND SUPPORT FIELD IN CHILE. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.

- *PAGE 48:* CHART 1, % OF PROFESSIONAL AND TECHNICAL STUDY PROGRAMS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY CULTURAL DOMAIN. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.

- *PAGE 49:* CHART 2, NUMBER OF ENROLLMENTS IN PROFESSIONAL STUDY PROGRAMS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY CULTURAL DOMAIN AND SEX. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 49:* CHART 3, NUMBER OF ENROLLMENTS IN TECHNICAL STUDY PROGRAMS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY CULTURAL DOMAIN AND SEX. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 50:* CHART 4, NUMBER OF ENROLLMENTS IN PROFESSIONAL AND TECHNICAL STUDY PROGRAMS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY REGION. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 51:* CHART 5, % OF PROGRAM BY DOCTORATES, MASTER'S DEGREES, POSTGRADUATE DEGREES, AND DIPLOMAS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY CULTURAL DOMAIN. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 52:* CHART 6, NUMBER OF ENROLLMENTS FOR DOCTORATES, MASTER'S DEGREES, POSTGRADUATE DEGREES, AND DIPLOMAS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY CULTURAL DOMAIN AND SEX. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 53:* CHART 7, NUMBER OF ENROLLMENTS FOR DOCTORATES, MASTER'S DEGREES, POSTGRADUATE AND DIPLOMAS IN THE ARTISTIC-CULTURAL FIELD IN HIGHER EDUCATION CENTERS BY REGION. 2018 SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 53:* CHART 8, % OF PROFESSIONAL STUDY PROGRAMS AND SUPPORT TECHNIQUES IN HIGHER EDUCATION CENTERS BY TRANSVERSAL DOMAIN. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 54:* CHART 9, NUMBER OF ENROLLMENTS IN PROFESSIONAL SUPPORT PROGRAMS IN HIGHER EDUCATION CENTERS BY CROSS-SECTIONAL DOMAIN AND SEX. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 54:* CHART 10, NUMBER OF ENROLLMENTS IN PROFESSIONAL SUPPORT PROGRAMS IN HIGHER EDUCATION CENTERS BY CROSS-SECTIONAL DOMAIN AND SEX. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 55:* CHART 11, AMOUNT OF ENROLLMENT IN PROFESSIONAL STUDY PROGRAMS AND SUPPORT TECHNIQUES IN HIGHER EDUCATION CENTERS BY REGION. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.

- *PAGE 56:* CHART 12, % OF PROGRAM BY DOCTORATES, MASTER'S DEGREES, POSTGRADUATE DEGREES, AND DIPLOMAS IN THE FIELD OF SUPPORT IN HIGHER EDUCATION CENTERS BY TRANSVERSAL DOMAIN. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 57:* CHART 13, NUMBER OF ENROLLMENTS BY DOCTORATES, MASTER'S DEGREES, POSTGRADUATES DEGREES, AND DIPLOMAS IN THE SUPPORT AREA IN HIGHER EDUCATION CENTERS BY CROSS-SECTIONAL DOMAIN AND SEX. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 58:* CHART 14, NUMBER OF ENROLLMENTS IN DOCTORATES, MASTER'S DEGREES, POSTGRADUATE AND DIPLOMAS IN THE FIELD OF SUPPORT IN HIGHER EDUCATION CENTERS BY REGION. 2018. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 59:* CHART 15, % OF UNDERGRADUATE DEGREES IN THE ARTISTIC AND CULTURAL FIELD BY YEAR. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 60:* CHART 16, AMOUNT OF UNDERGRADUATE DEGREE COURSES IN THE ARTISTIC-CULTURAL FIELD ACCORDING TO YEAR. SOURCE: OWN DEVELOPMENT BASED ON DATA FROM THE HIGHER EDUCATION INFORMATION SYSTEM (SIES) 2018 UPDATED TO 08/13/2019. MINEDUC.
- *PAGE 61:* CHART 17, PERCENTAGE DISTRIBUTION OF ESTABLISHMENTS WITH HIGH SCHOOL TECHNICAL PROFESSIONAL EDUCATION - EMTP THAT TEACH ARTISTIC-CULTURAL SPECIALTIES, BY REGION. 2018. SOURCE: MINCAP'S OWN DEVELOPMENT, BASED ON DATA FROM THE GENERAL STUDENT INFORMATION SYSTEM - SIGE OF MINEDUC.
- *PAGE 62:* CHART 18, PERCENTAGE DISTRIBUTION OF THE ENROLLMENT OF STUDENTS IN TECHNICAL PROFESSIONAL TECHNICAL EDUCATION - EMTP AND ARTISTIC, ACCORDING TO SPECIALTY IN THE ARTISTIC-CULTURAL AREA 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE GENERAL INFORMATION SYSTEM OF STUDENTS - SIGE FROM MINEDUC.

MEASURES AND POLICIES ASSOCIATED WITH CHAPTER I:

"CULTURAL AND CREATIVE SECTORS"



*IMAGE ARCHIVE, MINCAP.

"CECREA IS A MINCAP PROGRAM WHICH PROMOTES THE DEVELOPMENT OF CREATIVE CAPACITIES IN A COLLABORATIVE AND MUTUAL LEARNING SPACE. ITS PURPOSE IS TO ENHANCE, FACILITATE AND DEVELOP THE RIGHT TO IMAGINE AND CREATE OF NNJ THROUGH CREATIVE LEARNING PROCESSES CONVERGING IN THE ARTS, SCIENCES, TECHNOLOGIES, AND SUSTAINABILITY".

MEASURE A)

a) NAME OF THE MEASURE:

"DESIGN AND PARTICIPATORY UPDATE OF CULTURAL POLICIES, PERIOD 2017-2022".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/](https://www.cultura.gob.cl/politicas-culturales/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

ONE OF THE MOST IMPORTANT ACHIEVEMENTS OF THE PROCESS OF RENEWAL OF CULTURAL POLICIES WAS ITS COLLABORATIVE CONSTRUCTION, THE RESULT OF AN OPEN AND PARTICIPATORY PROCESS DESIGNED TO TAKE CHARGE OF LOCAL REALITIES AND THE HERITAGE THAT COMMUNITIES AND THEIR CREATORS HAVE WHEN FACING THEIR NEEDS. FULFILLING THESE OBJECTIVES, ALL CULTURAL POLICIES WERE BUILT FROM CITIZEN PARTICIPATION, WITH THE PURPOSE OF EXPANDING ACCESS TO THE DISCUSSION OF THE VARIOUS PROBLEMS OF EACH SECTOR AND WITH A DECENTRALIZING PERSPECTIVE THAT HIGHLIGHTED THE VARIOUS TERRITORIALITIES, AS WELL AS THE

ACTIONS THAT ARISE FROM CRITICAL REFLECTION. THIS JOINT PROCESS BETWEEN THE PUBLIC INSTITUTIONS AND THE CREATORS INCLUDED REGIONAL MEETINGS, THE COLLABORATION OF KEY AGENTS OF EACH SECTOR AND NATIONAL MEETINGS, INSTANCES THAT TOGETHER ADDED A TOTAL OF 90 CONFERENCES ORGANIZED IN THE DIFFERENT REGIONS OF THE COUNTRY, CALLING FOR A TOTAL OF 4,245 PEOPLE WHO PARTICIPATED IN THE REFLECTION ON THE COMPLEXITIES OF THEIR RESPECTIVE SECTORS, FROM AN INTEGRATED AND INTERDISCIPLINARY PERSPECTIVE, AS A RESULT OF WHICH TRANSVERSAL MEASURES WERE ESTABLISHED TO STRENGTHEN THEIR DEVELOPMENT. THE "REGIONAL CULTURAL CONVENTIONS" AND THE "NATIONAL CONVENTIONS", HELD ANNUALLY, SUMMONING THE MOST REPRESENTATIVE AGENTS OF THE SECTOR, WERE ALSO ADDED TO THIS PROCESS.

THIS NEW LOOK AT THE CONSTRUCTION OF CULTURAL POLICIES IS FRAMED IN THE CREATION OF A NEW CULTURAL INSTITUTIONALITY IN CHILE AND THE EFFORTS MADE TO GENERATE ACTIONS FROM THE STATE THAT CONNECT AND ADEQUATELY ADDRESS THE SOCIAL AND CULTURAL CHANGES THAT ARE EXPERIENCED IN THE COUNTRY. ANOTHER CONSTANT OF ALL THE NEW CULTURAL POLICIES IS THE IMPLEMENTATION OF MONITORING PLANS, WHICH CONSIDER THE CATEGORIZATION AND SCHEDULING OF THE PROPOSED MEASURES IN ORDER TO PRIORITIZE THEIR IMPLEMENTATION IN THE SHORT, MEDIUM, AND LONG TERM, AS WELL AS DIMENSIONING THE RESOURCES AND FACTORS INTERNAL AND EXTERNAL NECESSARY FOR ITS COMPLIANCE. ASSOCIATED WITH THE FOREGOING, AN IMPLEMENTION STRATEGY WILL BE DEVELOPED THAT WILL BE BASED ON THE ANALYSIS OF TECHNICAL, BUDGETARY, ORGANIC FEASIBILITY AND INTER-INSTITUTIONAL AND INTER-MINISTERIAL COORDINATION, NECESSARY FOR THE EXECUTION OF EACH POLICY, WHICH ALSO ALLOWS FOR THE PRIORITIZATION AND PLANNING OF PROGRESS ANNUALLY. FOR THE FULFILLMENT OF THESE. A KEY ELEMENT WILL BE THE ARTICULATION

BETWEEN THE MINISTRIES, UNDERSECRETARIES AND/OR PUBLIC SERVICES WITH COMPETENCIES TO CONTRIBUTE TO THE FULFILLMENT OF THE MEASURES PROPOSED IN THE POLICY.

- *NATIONAL POLICY 2017-2022*: DEFINES THE GUIDELINES AND ORIENTATIONS OF THE STATE'S WORK IN THE CULTURAL FIELD VALID FOR THE COUNTRY AS A WHOLE. ALTHOUGH IN PREVIOUS POLICY DESIGN EXERCISES, THE REGIONS AND ARTISTIC SECTORS HAD A PREVIOUSLY APPROVED NATIONAL POLICY AS A FRAMEWORK, IN THE CURRENT RENEWAL PROCESS THIS LOGIC WAS REVERSED. THE FORMULATION OF CULTURAL POLICIES WAS CARRIED OUT FIRST FROM THE TERRITORIES AND THE ARTISTIC SECTORS AND IT WAS THESE POLICIES THAT FED THE NATIONAL CULTURAL POLICY.
- *SECTOR POLICIES 2017-2022*: THEY ESTABLISH THE OBJECTIVES AND MEASURES TO PROMOTE THE DEVELOPMENT OF EACH OF THE ARTISTIC AREAS OR CREATIVE INDUSTRIES THAT ARE PART OF THE CULTURAL FIELD. THE SECTORAL POLICIES APPROVED WERE AS FOLLOWS: NATIONAL POLICY FOR CRAFTS, NATIONAL POLICY FOR VISUAL ARTS, NATIONAL POLICY FOR PERFORMING ARTS, POLICY FOR THE PROMOTION OF DESIGN, POLICY FOR THE PROMOTION OF ARCHITECTURE, NATIONAL POLICY FOR THE FIELD OF MUSIC AND NATIONAL POLICY OF THE AUDIOVISUAL FIELD.
- *REGIONAL POLICIES 2017 -2022*: THEY TAKE CARE OF THE EXISTING TERRITORIAL CHARACTERISTICS THROUGHOUT CHILE, SETTING THE CRITERIA THAT GUIDE PUBLIC ACTION IN CULTURAL MATTERS IN EACH OF THE 16 REGIONS. THEY ARE THE GUIDING DOCUMENTS FOR PUBLIC POLICY IN CULTURE FOR THE NEXT FIVE YEARS, WHICH WILL FACILITATE PLANNING, DEFINITION OF GUIDELINES AND PRIORITIES THAT MAKE IT POSSIBLE TO ADDRESS THE TASK OF MINCAP IN A COMPREHENSIVE, EFFECTIVE AND PERTINENT WAY TO THE TERRITORIES.

THE REGIONAL POLICIES APPROVED WERE THE FOLLOWING: REGIONAL CULTURAL POLICY OF ARICA AND PARINACOTA, REGIONAL CULTURAL POLICY OF TARAPACÁ, CULTURAL POLICY OF ANTOFAGASTA, CULTURAL POLICY OF ATACAMA, CULTURAL POLICY OF COQUIMBO, CULTURAL POLICY OF VALPARAÍSO, CULTURAL POLICY OF THE METROPOLITAN REGION, CULTURAL POLICY OF O'HIGGINS, CULTURAL POLICY OF MAULE, CULTURAL POLICY OF BIOBÍO, CULTURAL POLICY OF LA ARAUCANÍA, CULTURAL POLICY OF LOS RÍOS, CULTURAL POLICY DE LOS LAGOS, CULTURAL POLICY OF AYSÉN AND CULTURAL POLICY OF MAGALLANES.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THROUGH THE IMPLEMENTATION OF THE MEASURE?

THE "PARTICIPATIVE PUBLIC ACCOUNTS" FOR THE YEARS 2017, 2018 AND 2019, CORRESPONDING TO THE FORMER CNCA (YEAR, 2017) AND THE CURRENT ONE, MINCAP ARE DETAILED BELOW. THE AFOREMENTIONED DOCUMENTS PROVIDE A BALANCE AND PROJECTIONS OF WHAT HAS BEEN DONE, A REPORT ON THE WORK AND A REVIEW OF THE EFFORTS TO REFLECT, IMPLEMENT AND EXECUTE PUBLIC POLICIES FOR CULTURE AND THE ARTS IN OUR COUNTRY. AVAILABLE IN:

- [HTTPS://WWW.CULTURA.GOB.CL/CUENTAPUBLICA](https://www.cultura.gob.cl/cuentapublica)

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; UNDERSECRETARIAT OF CULTURE AND THE ARTS; UNDERSECRETARIAT OF CULTURAL HERITAGE; SNPC; SEREMIS OF CULTURES AND ARTS; REGIONAL DIRECTORATES OF HERITAGE; NATIONAL COUNCIL OF CULTURES, ARTS AND HERITAGE; AND, REGIONAL COUNCILS OF CULTURES, ARTS AND HERITAGE.

k) TYPE OF ENTITIES ENGAGED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS AND RECOMMENDATIONS?

ALTHOUGH THERE IS NO PROPER EVALUATION OF CULTURAL POLICIES, IT IS IMPORTANT TO CONSIDER THAT THE LAST STAGE OF THEIR PARTICIPATORY CONSTRUCTION IS THEIR IMPLEMENTATION AND MONITORING. THE IMPLEMENTATION BEGINS WITH THE CLASSIFICATION AND SCHEDULING AND THE APPROVED MEASURES TO DISTRIBUTE AND ORGANIZE THEIR EXECUTION IN THE TIME THAT THE POLICY COVERS. THE FOLLOW-UP PROCESS WILL INCLUDE BOTH THE PUBLIC SECTOR AND CITIZENS, AND INVOLVES PUBLICLY REPORTING ON PROGRESS AND A FINAL CLOSING PROCESS IN THE LAST YEAR OF IMPLEMENTATION. WITH THIS, EACH CULTURAL POLICY PROMOTES THE CULTURAL DEVELOPMENT OF OUR COUNTRY AND MAINTAINS ITS COMMITMENT TO PUBLIC ACTION IN CULTURE WITH EMPHASIS ON

MAKING INFORMED DECISIONS, ENCOURAGING CITIZEN PARTICIPATION, AND THE PERMANENT SEARCH TO ALIGN ITS WORK WITH THE OTHER INSTITUTIONS OF THE STATE. TESTIMONIES OF CIVIL SOCIETY REGARDING THE PROCESSES OF ELABORATION OF CULTURAL POLICIES 2017-2022, CAN BE READ AT:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/BOLETIN-POLITICAS/](https://www.cultura.gob.cl/politicas-culturales/boletin-politicas/)

MEASURE B)

a) NAME OF THE MEASURE:

"STRENGTHENING OF THE INTERNAL NORMATIVE FRAMEWORK FOR CULTURES AND THE ARTS."

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.LEYCHILE.CL](https://www.leychile.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

IT IS A SET OF NORMATIVE MEASURES THAT COME FIRST, TO ESTABLISH A CULTURAL INSTITUTIONALITY THROUGH THE CREATION OF A

MINISTRY OF CULTURES, ARTS AND HERITAGE (YEAR, 2017); THEN A SERIES OF SECTORAL LAWS THAT SUPPORT DIFFERENT CULTURAL AND CREATIVE INDUSTRIES, INCLUDING THE AREA OF COPYRIGHT AND RELATED RIGHTS. BELOW IS A LIST OF THE MAIN STANDARDS APPROVED WITHIN THE REPORTING PERIOD:

- LAW No. 20,889, WHICH "MODIFIES THE PROBITY REGIME APPLICABLE TO THE NATIONAL TELEVISION COUNCIL", ON 01/21/16.
- LAW No. 20,959, WHICH "EXTENDS THE APPLICATION OF LAW No. 20,243, WHICH ESTABLISHES RULES ON THE MORAL AND HERITAGE RIGHTS OF PERFORMERS OF ARTISTIC PERFORMANCES SET IN AUDIOVISUAL FORMAT", ON 10/29/16.
- DECREE No. 1424, WHICH "APPROVES REGULATIONS FOR THE ACCREDITATION OF THE OPERATION OF NATIONAL AND FOREIGN CIRCUSES", ON 08/13/16.
- LAW No. 21,045, WHICH "CREATES THE MINISTRY OF CULTURE, ARTS AND HERITAGE", ON 11/03/17 AND ITS RESPECTIVE ORGANIC REGULATIONS.
- LAW No. 21,026, WHICH "DECLARES THE FIRST SATURDAY IN SEPTEMBER OF EACH YEAR AS NATIONAL CIRCUS DAY", ON 08/10/17.
- LAW No. 21,117, WHICH "MODIFIES LAW No. 20,959, WHICH EXTENDS THE APPLICATION OF LAW No. 20,243, WHICH ESTABLISHES RULES ON MORAL AND ECONOMIC RIGHTS OF PERFORMERS OF ARTISTIC PERFORMANCES SET IN AUDIOVISUAL FORMAT, TO EXTEND AND MAKE EFFECTIVE RIGHTS OF ARTISTS AND AUDIOVISUAL CREATORS, TO RECEIVE REMUNERATION FOR THEIR CREATIONS", ON 11/06/18.
- LAW No. 21,099, WHICH "ESTABLISHES APRIL 15 OF EACH YEAR AS THE NATIONAL DAY OF PEACE

THROUGH CULTURE, THE ARTS AND HERITAGE", ON 11/06/18.

- LAW No. 21,102, WHICH "SETS JULY 4 OF EACH YEAR AS THE NATIONAL DAY OF THE CUEQUERO AND THE CUEQUERA", THE NATIONAL REPRESENTATIVES OF THE CHILE TYPICAL DANCE. THE DATE FOR THIS WAS 07/30/18.
- LAW No. 21,087, WHICH "DECLARES OCTOBER 20 OF EACH YEAR AS THE NATIONAL DAY OF CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT", ON 04/17/18.
- LAW No.21,175 "ABOUT ENCOURAGING PERFORMING ARTS", EL 16/09/2019.
- LEY N°21,177 QUE, "ESTABLISHES THE CHILEAN ROCK MUSIC DAY", ON 10/14/19.
- SUPREME DECREE No. 181, WHICH "APPROVES THE PROTOCOL OF AMENDMENT TO THE IBERO-AMERICAN CINEMATOGRAPHIC INTEGRATION AGREEMENT, SIGNED IN CÓRDOBA", ON 05/22/19.
- LAW NO. 21,205, WHICH "AMENDS LAW NO. 19,928, ON THE PROMOTION OF CHILEAN MUSIC, TO ESTABLISH THE REQUIREMENTS THAT CONCERTS AND MUSICAL EVENTS PRESENTED IN CHILE MUST MEET".
- LAW No. 21,085, WHICH "LAW No. 21,085, WHICH", ON 04/03/18.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THROUGH THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS AND RECOMMENDATIONS??

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE IMPLEMENTATION OF THESE MEASURES FROM THE NORMATIVE FIELD, IT SHOULD BE NOTED THAT THE CONTENT OF CULTURAL POLICIES IS MATERIALIZED TO A LARGE EXTENT IN THE NORMS AND INSTITUTIONS THAT AFFECT THE RECOGNITION AND DEVELOPMENT OF CULTURES, THE ARTS AND THE HERITAGE. THUS, LAW NO. 21,045, WHICH CREATED THE MINCAP, PROMULGATED ON 11/03/2017, IS AN EXAMPLE OF HOW LEGAL PRECEPTS AND ENTITIES WITH ROBUST POWERS IN THE MATTER CAN FOSTER A FAVORABLE ENVIRONMENT TO PROTECT AND PROMOTE CULTURAL DIVERSITY, GUARANTEE PARTICIPATION

CULTURE, THE RECOGNITION OF TERRITORIAL CULTURES, THE RECOGNITION OF HERITAGE AS A PUBLIC GOOD, AND PROMOTING ACTIVITY AND CREATIVE WORK, AMONG OTHER OBJECTIVES SET FORTH IN THIS DOCUMENT. INDEED, ALTHOUGH THERE ARE MANY CHALLENGES AHEAD, THE ELEVATION OF THE MAIN STATE BODIES RELATED TO CULTURES, ARTS AND HERITAGE TO THE RANK OF MINISTRY, TOGETHER WITH THE DEFINITION OF GUIDING PRINCIPLES FOR THEIR EXERCISE, WILL SIGNIFICANTLY CONTRIBUTE TO HIGHLIGHTING AND FACILITATING THE ROLE PLAYED BY ARTISTS, REPRESENTATIVES, MANAGERS, AGENTS AND OTHER WORKERS IN THE FIELD, AS WELL AS ENSURING THE ACTIVE PARTICIPATION OF CITIZENS IN THE CULTURAL DEVELOPMENT OF THE COUNTRY AND THE ENHANCEMENT OF THE CULTURAL HERITAGE.

MEASURE C)

a) NAME OF THE MEASURE:

"CULTURAL OBSERVATORY, SPACE FOR THE ANALYSIS OF THE CULTURAL SECTOR FROM FIGURES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF STUDIES UNDER THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://OBSERVATORIO.CULTURA.GOB.CL/](http://OBSERVATORIO.CULTURA.GOB.CL/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE "CULTURAL OBSERVATORY" IS THE DIGITAL PLATFORM THAT CONTAINS THE CHILEAN CULTURAL INFORMATION SYSTEM. ITS PURPOSE IS TO CONTRIBUTE TO THE KNOWLEDGE, REFLECTION, DEBATE AND DECISION MAKING ON THE CULTURAL AND ARTISTIC FIELD OF THE COUNTRY, BASED ON RELIABLE, TIMELY AND RELEVANT INFORMATION. IT SEEKS TO BE A TOOL THAT ENCOURAGES CITIZEN PARTICIPATION IN CULTURE, TRANSFORMING PEOPLE INTO KEY AGENTS FOR THE CONSTRUCTION OF A BETTER STATE. THOSE WHO ENTER THIS PLATFORM CAN CONSULT AND DOWNLOAD DATA AND STATISTICS REGARDING CULTURAL GOODS, MANIFESTATIONS AND SERVICES, AS WELL AS STUDY THE VARIOUS FORMS OF CULTURAL PARTICIPATION OF PEOPLE. LIKEWISE, THEY CAN ACCESS THE DIRECTORY OF CULTURAL SPACES IN THE COUNTRY; CONSULT VARIOUS PUBLICATIONS, WORKS AND RESEARCH CARRIED OUT BY THE DEPARTMENT OF STUDIES OF MINCAP AND IDENTIFY THE VARIOUS INITIATIVES THAT IT CARRIES OUT IN THE COUNTRY THROUGH GEOREFERENCED INFORMATION. WITHIN THIS SITE, WE CAN FIND THE FOLLOWING PUBLICATIONS:

- *CULTURAL OBSERVATORY MAGAZINE*: PUBLICATION AIMED AT DISSEMINATING ANALYSIS AND DEBATES ON ARTS AND CULTURES, CROSSING VIEWS FROM DIFFERENT SECTORS (ACADEMIA, ARTISTS, REPRESENTATIVES).
- *OBSERVATORY CHANNEL*: PLATFORM AIMED AT DISSEMINATING VARIOUS AUTHORIAL AND ACADEMIC PERSPECTIVES THAT DIALOGUE ABOUT THE POSITION AND EXPERIENCE OF CULTURE AND ART THROUGH INTERVIEWS WITH LEADING EXPERTS -RESEARCHERS, CREATORS AND MANAGERS-, BOTH

NATIONALLY AND INTERNATIONALLY, IN VIDEO FORMAT.

- *STUDIES AND RESEARCH*: REPOSITORY OF QUALITATIVE AND QUANTITATIVE STUDIES AND RESEARCH CARRIED OUT BY THE DEPARTMENT OF STUDIES OF MINCAP AND ITS LEGAL PREDECESSORS. AT THIS POINT, WE CAN FIND THE FOLLOWING COLLECTIONS: "CULTURAL STATISTICS (ANNUAL REPORTS)", "NATIONAL SURVEYS OF PARTICIPATION AND CULTURAL CONSUMPTION", "NATIONAL POLICIES OF CULTURE", "REGIONAL POLICIES OF CULTURE", "SECTORAL POLICIES OF CULTURE", "MAKE YOUR THESIS IN CULTURE" AND "INSTITUTIONAL STUDIES".

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THROUGH THE IMPLEMENTATION OF THE MEASURE?

THE CULTURAL OBSERVATORY IS AN IMPORTANT DISSEMINATION PLATFORM FOR THE ANNUAL REPORTS OF CULTURAL STATISTICS, A JOINT STATISTICAL PUBLICATION THAT IS CARRIED OUT YEAR AFTER YEAR BETWEEN MINCAP AND THE INE, WHOSE OBJECTIVE IS TO OPTIMIZE AND INCREASE THE STATISTICAL BACKGROUND THAT OFFERS AN EXHAUSTIVE AND UPDATED TABLE ON THE PROCESS THAT CULTURE AND THE ARTS ARE EXPERIENCING IN CHILE. BEING THE MOST IMPORTANT PUBLICATION IN THE COUNTRY ON STATISTICS ON THE CULTURAL SECTOR, ITS SYSTEMATIC NATURE AND FREQUENCY MAKE THE SERIES PUBLISHED OVER THE YEARS A FUNDAMENTAL REFERENCE TO KNOW THE

SITUATION AND EVOLUTION OF THE SECTOR OVER TIME AND TERRITORY. ON THE OBSERVATORY'S SITE, THE ANNUAL STATISTICS REPORTS FROM 2013 TO 2018 ARE AVAILABLE:

[HTTP://OBSERVATORIO.CULTURA.GOB.CL/](http://OBSERVATORIO.CULTURA.GOB.CL/)

LIKEWISE, THE "NATIONAL SURVEY OF CULTURAL PARTICIPATION 2017", IS AVAILABLE, A STUDY OF GREAT MAGNITUDE THAT ALLOWS ITS RESULTS TO BE GENERALIZED TO BROAD GROUPS OF THE POPULATION. IN ORDER TO INTEGRATE EVEN MORE MANIFESTATIONS AND SUBPOPULATIONS, AND FOLLOWING THE RECOMMENDATIONS OF UNESCO, THIS MEASUREMENT IS COMPLEMENTED WITH A STUDY OF CASES OF CULTURAL PARTICIPATION, AN INSTRUMENT THAT CONTRIBUTES TO THOSE DIMENSIONS THAT SPEAK OF TERRITORY, COMMUNITY, RURAL ENVIRONMENTS, YOUTH GROUPS, THIRD AGE, INDIGENOUS PEOPLES, AFRO-DESCENDANT TRIBAL PEOPLE, AMONG OTHERS. THIS INSTRUMENT HAS BEEN THOUGHT AND DESIGNED TAKING INTO CONSIDERATION THE GUIDING PRINCIPLES OF THE NEW MINCAP, ESPECIALLY THOSE DESTINED TO PROMOTE THE EXERCISE OF THE RIGHT OF CITIZENS TO PARTICIPATE ACTIVELY IN CULTURAL LIFE.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF STUDIES UNDER THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

k) TYPE OF ENTITIES ENGAGED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR

CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"CONTRIBUTION TO A COMPREHENSIVE QUALITY EDUCATION FOR NNJ, THROUGH PNFEA".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINEDUC, THROUGH THE ARTISTIC EDUCATION UNIT DEPENDENT ON THE GENERAL EDUCATION DIVISION.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ART
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://ESCOLAR.MINEDUC.CL/AMPLIACION-CURRICULAR/FORTALECIMIENTO-LA-EDUCACION-ARTISTICA/](https://escolar.mineduc.cl/ampliacion-curricular/fortalecimiento-la-educacion-artistica/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

IN ORDER TO ENRICH THE EDUCATIONAL EXPERIENCE AND CONTRIBUTE TO A COMPREHENSIVE QUALITY EDUCATION FOR BOYS, GIRLS AND YOUNG PEOPLE, SINCE 2014 THE MINEDUC HAS BEEN PROMOTING THE "NATIONAL PLAN FOR STRENGTHENING ARTISTIC EDUCATION". THIS PLAN CONSIDERS THE CREATION OF COLLABORATION NETWORKS LINKED TO ART AND, IN ADDITION, FOUR LINES OF WORK: THE STRENGTHENING OF THE CURRICULAR IMPLEMENTATION IN THE ARTS THROUGH THE DELIVERY OF ARTISTIC EQUIPMENT; THE INCORPORATION OF ARTISTIC WORKSHOPS AS A CONTRIBUTION TO THE COMPREHENSIVE TRAINING OF STUDENTS; SUPPORT FOR ARTISTIC SCHOOLS AND HIGH SCHOOLS; AND THE CONTINUOUS TRAINING OF TEACHERS IN THE ARTS. THE FOLLOWING IS A BRIEF DESCRIPTION OF THE MAIN LINES OF ACTION DEVELOPED:

- *ARTISTIC WORKSHOPS:* WITH THE PURPOSE OF EXPANDING AND DIVERSIFYING THE ARTISTIC EXPERIENCES OF STUDENTS IN VARIOUS AREAS AND ARTISTIC MODALITIES WITHIN THE FRAMEWORK OF THE FULL SCHOOL DAY, SINCE 2015 AND TO DATE, THE ARTISTIC EDUCATION UNIT HAS IMPLEMENTED EACH YEAR 1000 ARTISTIC WORKSHOPS IN VARIOUS ARTISTIC LANGUAGES ACCORDING TO THE INTERESTS AND NEEDS OF 500 PUBLIC EDUCATIONAL ESTABLISHMENTS THROUGHOUT THE COUNTRY. THE WORKSHOPS ARE LED BY A PEDAGOGICAL PAIR MADE UP OF AN ARTIST AND A TEACHER FROM THE EDUCATIONAL ESTABLISHMENT AND THE ARTISTIC LANGUAGES SELECTED BY THE ESTABLISHMENTS WERE: VISUAL ARTS, MUSIC, THEATER; DANCE AND LITERATURE. EVERY YEAR, FROM 2015 TO 2019, APPROXIMATELY 24,000 STUDENTS FROM EDUCATIONAL ESTABLISHMENTS HAVE BENEFITED AND 600 ARTISTS, EDUCATORS AND/OR TRADITIONAL REPRESENTATIVES WERE HIRED TO IMPLEMENT THE ARTISTIC WORKSHOPS. TO SUPPORT THIS PROCESS, THE ARTISTIC EDUCATION UNIT GENERATED AND DELIVERED PEDAGOGICAL GUIDELINES THAT OFFER GENERAL GUIDELINES WITH WHICH ARTISTIC WORKSHOPS

ARE IMPLEMENTED, GIVING AN ACCOUNT OF COMPONENTS, ACTIONS AND GENERAL STAGES FOR THE DEVELOPMENT OF THESE WORKSHOPS IN EDUCATIONAL ESTABLISHMENTS.

- *ARTISTIC EQUIPMENT:* ALSO, SINCE 2015, THE CURRICULAR IMPLEMENTATION IN ARTS HAS BEEN STRENGTHENED WITH THE DELIVERY OF EQUIPMENT TO STRENGTHEN THE QUALITY OF THE CURRICULAR IMPLEMENTATION OF MUSIC AND VISUAL ARTS. THUS, THE ARTISTIC EDUCATION UNIT OF MINEDUC DELIVERED, IN 2015, ARTISTIC EQUIPMENT ASSOCIATED WITH VISUAL ARTS AND MUSIC SUBJECTS TO 1,003 MUNICIPAL EDUCATIONAL ESTABLISHMENTS. MORE THAN 476 THOUSAND STUDENTS HAVE BEEN BENEFITED. EACH ESTABLISHMENT SELECTED EQUIPMENT FROM A CATALOG WITH MORE THAN 100 ARTISTIC IMPLEMENTS ACCORDING TO ITS OWN NEEDS AND INSTITUTIONAL EDUCATIONAL PROJECTS. IN 2016, EQUIPMENT WAS DELIVERED TO 1,494 ESTABLISHMENTS, COVERING AN ENROLLMENT OF MORE THAN 288,000 STUDENTS. IN 2017, EQUIPMENT WAS DELIVERED TO 1,380 ESTABLISHMENTS, BENEFITING 259 THOUSAND STUDENTS. IN 2018, EQUIPMENT WILL BE DELIVERED TO 1,317 ESTABLISHMENTS, THUS FULFILLING THE DELIVERY OF EQUIPMENT TO ALL MUNICIPAL ESTABLISHMENTS IN THE COUNTRY. AS OF 2017, THE TOTAL ENROLLMENT OF BENEFICIARIES BY EQUIPMENT IS 1,023,137 STUDENTS, A TOTAL OF 365,268 IMPLEMENTS OF ARTISTIC EQUIPMENT WILL BE DELIVERED AND IN THE PERIOD 2015 - 2018 A TOTAL INVESTMENT OF \$6,863,396,352 HAS BEEN MADE. TO SUPPORT THIS PROCESS, THE ARTISTIC EDUCATION UNIT GENERATED AND DELIVERED PEDAGOGICAL GUIDELINES FOR THE SELECTION AND USE OF ARTISTIC EQUIPMENT TO SUPPORT THE IMPLEMENTATION OF THE CURRICULUM AND STUDY PROGRAMS IN FORCE FOR EARLY CHILDHOOD EDUCATION, BASIC EDUCATION AND MIDDLE EDUCATION.

AT THE LEVEL OF SPECIALIZED ARTISTIC ESTABLISHMENTS, IN 2015 MINEDUC DELIVERED ARTISTIC EQUIPMENT TO 32 ESTABLISHMENTS THAT PROVIDE SPECIALIZED ARTISTIC EDUCATION AND ARE DISTRIBUTED IN 28 COMMUNES IN 12 REGIONS OF THE COUNTRY. THIS LINE BENEFITED AN ENROLLMENT OF 15,422 STUDENTS IN ITS FIRST YEAR. THE BUDGET AVAILABLE FOR THE SELECTION OF ARTISTIC EQUIPMENT, ACCORDING TO THEIR NEEDS AND FROM A CATALOG OF MORE THAN 100 IMPLEMENTS, WAS \$6 MILLION FOR EACH EDUCATIONAL ESTABLISHMENT. IN 2016 THE SUPPORT FOR ARTISTIC EQUIPMENT WAS REPEATED AND THE GROUP OF BENEFITED ESTABLISHMENTS ROSE TO 37, WITH A TOTAL ENROLLMENT OF 16,812 STUDENTS. THE BUDGET AVAILABLE FOR THE SELECTION OF ARTISTIC EQUIPMENT CORRESPONDED TO AN AMOUNT OF \$4 MILLION FOR EACH EDUCATIONAL ESTABLISHMENT. IN 2017 AND 2018, THE SAME ESTABLISHMENTS BENEFITED FROM THE PREVIOUS CYCLE WERE MAINTAINED WITH A BUDGET OF \$3.8 MILLION. IN 2019, THE BUDGET CONTRIBUTION FOR ART EQUIPMENT FOR ART ESTABLISHMENTS WAS \$2 MILLION.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THROUGH THE IMPLEMENTATION OF THE MEASURE?

BASED ON SATISFACTION SURVEYS CARRIED OUT WITH DIRECTORS AND TEACHERS REGARDING ARTISTIC EQUIPMENT AND WORKSHOPS IN ESTABLISHMENTS BENEFITING FROM THE "NATIONAL PLAN FOR THE STRENGTHENING OF

ARTISTIC EDUCATION", THE FOLLOWING WAS FOUND:

MORE THAN 90% OF THE MANAGERS INDICATE THAT THE ARTISTIC EQUIPMENT MEETS THE NEEDS OF THE STUDENTS AND HAS IMPROVED THE SCHOOL COEXISTENCE OF THE ESTABLISHMENT.

- IN THE SAME WAY, MORE THAN 80% DECLARE THAT THE EQUIPMENT HAS COLLABORATED IN THE IMPROVEMENT OF THE STUDENT'S CONFIDENCE AND SELF-ESTEEM AND HAS IMPROVED ATTENDANCE AT THE ESTABLISHMENT.
- ABOUT 75% DECLARE THAT THE ARTISTIC EQUIPMENT HAS BEEN A SUPPORT TO THE ARTISTIC SUBJECTS.
- ON THE OTHER HAND, MORE THAN 90% OF THE DIRECTORS OF BENEFITED ESTABLISHMENTS DECLARE THAT THEY WOULD ONCE AGAIN INCLUDE ARTISTIC WORKSHOPS IN THEIR EDUCATIONAL IMPROVEMENT PLANS.
- THE WORKSHOPS HAVE FAVORED PERSONAL DEVELOPMENT AND THE OPPORTUNITY TO LIVE ARTISTIC EXPERIENCES IN THE STUDENTS, TOGETHER WITH THE CONTRIBUTION TO THE SCHOOL COEXISTENCE OF THE ESTABLISHMENT.
- THE WORKSHOPS HAVE CONTRIBUTED TO THE DEVELOPMENT OF ARTS TEACHING CAPACITIES WITHIN THE ESTABLISHMENT AND TO STRENGTHENING THE PEDAGOGICAL COMPETENCIES OF THE TEACHER.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2019	\$3,087,031,000	\$4,287,000

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINEDUC AND MINCAP.

k) TYPE OF ENTITIES ENGAGED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

THE PERCENTAGE VOLUME OF EDUCATIONAL INSTITUTIONS THAT ARE ALREADY CARRYING OUT ARTISTIC ACTIONS RESULTING FROM THE "NATIONAL PLAN TO STRENGTHEN ARTISTIC EDUCATION", WITHIN THE FRAMEWORK OF THEIR EDUCATIONAL IMPROVEMENT PLANS, CONSTITUTES THE MAIN INDICATOR THAT IT IS A PUBLIC POLICY THAT IS BEING INSTALLING, PROGRESSING AND THAT, IN SHORT, IS IN FULL GROWTH. LIKEWISE, DUE TO THE EXCELLENT RECEPTION OF THE BENEFITS DELIVERED IN THE FIELD OF ARTISTIC EDUCATION TO THE MUNICIPAL EDUCATIONAL SYSTEM, IT IS WORTH CONSIDERING THE EXTENSION OF COVERAGE OF THESE TO SUBSIDIZED PRIVATE ESTABLISHMENTS GIVEN THE HIGH PERCENTAGE THAT THESE REPRESENT IN THE CURRENT CHILEAN EDUCATIONAL SYSTEM. HOWEVER, IF IT IS INTENDED TO ACHIEVE AN EVEN GREATER QUALITATIVE DEVELOPMENT, IT IS RECOMMENDED TO PROJECT A GREATER CURRICULAR ARTICULATION AND INCREASE THE INSTANCES OF TEACHER IMPROVEMENT, AMONG OTHER SPECIFIC ASPECTS. SIMULTANEOUSLY, AND IN A MORE GENERAL VIEW, IT IS SUGGESTED TO ESTABLISH MEASURES THAT ALLOW TO MAKE THIS PLAN AN ELEMENT THAT CONSTITUTES A STABLE CLASS OF EDUCATIONAL INSTITUTIONS, THUS

BECOMING ONE OF THE DYNAMICS OF THE SCHOOL, OVERCOMING THE EXTRACURRICULAR SPACE. BOTH THE STATE AND THE EDUCATIONAL COMMUNITIES HAVE A LEADING ROLE IN THIS TASK. FOR THIS REASON, IT IS ESSENTIAL THAT ALL THOSE INVOLVED MAINTAIN AND INCREASE THE EFFORT MADE TO DATE TO ENSURE THE SUSTAINABILITY OF THIS INITIATIVE.

MEASURE E)

a) NAME OF THE MEASURE:

"THE FAE, A FUND FOR THE STRENGTHENING OF TRAINING IN ARTISTIC EDUCATION OF NNJ".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE UNDER THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE POLICY/ MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/FONDO-FAE/LINEAS-DE-CONCURSO/](https://www.fondosdecultura.cl/fondos/fondo-fae/lineas-de-concurso/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE FAE, THROUGH PARTIAL OR TOTAL FINANCING, SUPPORTS THE DEVELOPMENT OF ARTISTIC EDUCATION PROJECTS AIMED AT INITIAL TRAINING, UPDATING, TEACHER IMPROVEMENT, DEFINITION OF SPECIFIC CURRICULAR FRAMEWORKS, DISSEMINATION ACTIVITIES, EXTENSION, AS WELL AS STRENGTHENING THE TRAINING OF STUDENTS WITH OUTSTANDING ARTISTIC TALENTS, IN THE EDUCATIONAL ESTABLISHMENTS OF THE COUNTRY. THE OBJECTIVE OF THIS CALL IS TO FINANCE TOTALLY OR PARTIALLY, DEPENDING ON THE LINE AND MODALITY TO WHICH IT IS APPLIED, PROJECTS THAT CONTRIBUTE TO THE STRENGTHENING OF THE TRAINING PROCESSES IN ARTISTIC AND CULTURAL EDUCATION OF BOYS, GIRLS AND YOUNG PEOPLE OF SCHOOL AGE, TAUGHT BY INSTITUTIONS EDUCATIONAL AND CULTURAL, THROUGH FORMAL AND NON-FORMAL EDUCATION PROGRAMS, BY FINANCING PROJECTS. THE PROJECTS NOMINATED FOR THIS CALL, WITH THE EXCEPTION OF THOSE SUBMITTED TO THE ARTISTIC TALENTS MODALITY, MUST EXPLICITLY INCORPORATE IN THEIR DESIGN, ONE OR MORE OF THE FOLLOWING APPROACHES: GENDER, RIGHTS OR INTERCULTURALITY. FOR THIS, THEY MUST INDICATE, AT LEAST, A RELATED OBJECTIVE AND A DESCRIPTION OF HOW SAID APPROACH(ES) WILL BE INCORPORATED INTO THE PROPOSED CONTENTS AND ACTIVITIES. THE PROJECTS NOMINATED FOR THIS CALL MUST EXPLICITLY INCORPORATE IN THEIR DESIGN, ONE OR MORE OF THE FOLLOWING APPROACHES:

- *GENDER APPROACH:* ANALYSIS OF THE REALITY THAT EXPLAINS SOCIAL, ECONOMIC AND POLITICAL LIFE FROM A POSITION THAT TAKES INTO ACCOUNT THE WORLD OF WOMEN, THEIR REALITIES AND THEIR CONTRIBUTIONS TO COMPARE THEM WITH THE SITUATION OF MEN'S RIGHTS. THIS ANALYSIS TECHNIQUE SHOWS THAT THE ORIGIN AND PERPETUATION OF INEQUALITY DOES NOT RESPOND TO NATURAL OR BIOLOGICAL SITUATIONS BUT TO WHAT IS SOCIALLY LEARNED.
- *RIGHTS APPROACH:* APPROACH THAT EMANATES DIRECTLY FROM THE CONVENTION ON THE RIGHTS

OF CHILDREN AND THE UNIVERSAL DECLARATION OF HUMAN RIGHTS. FROM THIS APPROACH, PUBLIC POLICIES AIMED AT CHILDREN AND ADOLESCENTS MUST UNDERSTAND THEM AS SUBJECTS OF LAW AND, THEREFORE, AS STAKEHOLDERS WITH THE CAPACITY FOR PARTICIPATION AND ADVOCACY.

- *INTERCULTURALITY APPROACH:* WE INHABIT SPACES WHERE DIVERSE PEOPLE COEXIST. THERE ARE GENERATIONAL DIFFERENCES, OTHERS ASSOCIATED WITH GENDER AND SEXUALITY, DIVERSITY OF ETHNICITIES, LANGUAGES, RELIGIONS, SOCIAL CLASSES. THE INTERCULTURAL APPROACH AIMS TO RESPECT CULTURAL RIGHTS, THAT IS, THE RIGHT TO EACH ONE TO CHOOSE AND TO RESPECT CULTURAL IDENTITY; IT ALSO PROPOSES AN EXCHANGE WITH OTHERS UNDER EQUAL CONDITIONS, ACCEPTING AND VALUING DIVERSITY, WHERE NONE OF THEM, NOR IDEAS, NOR PRINCIPLES ARE MORE IMPORTANT THAN OTHERS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THROUGH THE IMPLEMENTATION OF THE MEASURE?

ONE OF THE RESULTS IS THE WORK WITH 60 TO 70 INSTITUTIONS ANNUALLY (SINCE 2013 APPROX.), WHICH HAVE BENEFITED FROM STRENGTHENING THE TRAINING PROCESSES IN ARTISTIC AND CULTURAL EDUCATION FOR BOYS, GIRLS AND YOUNG PEOPLE OF SCHOOL AGE.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$1,649,385,000	\$2,115,000

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE UNDER THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO, IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "PROGRAM OF ARTISTIC DEVELOPMENT IN EDUCATION", TO THE YEAR 2019. THE DOCUMENT CONTEMPLATES THE MONITORING OF THE 5 COMPONENTS OF THIS PROGRAM, WHICH ARE 1) ASSOCIATIVITY AND NETWORKS; 2) TEACHING MATERIAL; 3) TRAINING; 4) SEA AND FINALLY, 5) FAE, AVAILABLE AT:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE F)

a) NAME OF THE MEASURE:

"CHILD PARTICIPATION FROM THE TERRITORY WITH EFFECTIVE INCIDENCE IN NNJ: THE CECREA MODEL."

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE UNDER THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://WWW.CECREA.CL](http://www.cecrea.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE CECREA PROGRAM SEEKS TO RESOLVE THE INEQUITY IN ACCESS TO THE CREATION AND DEVELOPMENT OF CULTURAL EXPRESSIONS OF BOYS, GIRLS AND YOUNG PEOPLE BETWEEN 7 AND 19 YEARS OF THE COUNTRY. FOR WHICH IT IMPLEMENTS FOUR COMPONENTS:

- INFRASTRUCTURE/HABILITATION AND/OR REMODELING AND MAINTENANCE OF THE CENTERS, TO PROVIDE PHYSICAL SPACES TO DEVELOP CULTURAL PROJECTS AND ACTIVITIES;

- PROGRAMMING OF THE CENTERS, TO PROVIDE PERMANENT ARTISTIC AND CULTURAL CONTENT TO THE TARGETED POPULATION THAT WILL LEAD THE ARTISTIC AND CULTURAL EXPERIENCES OF THE CENTERS;
- TECHNICAL AND METHODOLOGICAL ASSISTANCE, TO ALLOW THE BENEFICIARIES TO ACCESS EDUCATIONAL AND TRAINING MATERIAL IN THE AREAS OF INTEREST, SUPPORTING AND STRENGTHENING THEIR CREATION PROCESSES;
- ACTIVITIES OF ASSOCIATIVITY AND EXCHANGE, TO STRENGTHEN BOTH THE INDIVIDUAL AND COLLECTIVE EXPRESSIONS OF PARTICIPATING CHILDREN AND YOUNG PEOPLE AS WELL AS THEIR OWN ARTISTIC DEVELOPMENTS.

THE PROGRAM IS IMPLEMENTED IN THE FOLLOWING REGIONS: ARICA AND PARINACOTA, TARAPACÁ, ATACAMA, COQUIMBO, VALPARAÍSO, LIBERTADOR GENERAL BERNARDO O’HIGGINS, BÍOBÍO, LA ARAUCANÍA, LOS RÍOS, LOS LAGOS, AYSÉN, MAGALLANES AND CHILEAN ANTARCTICA, SANTIAGO METROPOLITAN AREA. CITIZEN PARTICIPATION IN THE CULTURAL SCOPE INVOLVES THE STATE BOTH RECOGNIZING RIGHTS IN THE FIELD OF CULTURE, AS WELL AS FAVORING THE STRENGTHENING OF THE RELATIONSHIP BETWEEN THE STATE AND CITIZENS, INTEGRATING THEM IN THE DESIGN, IMPLEMENTION AND EVALUATION OF PUBLIC POLICIES. CULTURAL. THUS, THE CECREA PROGRAM IS AN “OPPORTUNITY FOR THE DEVELOPMENT OF CREATIVE CAPACITIES IN A SPACE OF COLLABORATION AND MUTUAL LEARNING” (CECREA EDUCATIONAL MODEL), WHOSE PURPOSE IS TO PROMOTE, FACILITATE AND DEVELOP THE RIGHT TO IMAGINE AND CREATE OF BOYS, GIRLS AND YOUNG PEOPLE THROUGH CREATIVE LEARNING PROCESSES THAT CONVERGE IN THE ARTS, SCIENCES, TECHNOLOGIES, AND SUSTAINABILITY. THE CONVENTION ON THE RIGHTS OF THE CHILD (1989) IS RELEVANT FOR THE CECREA MODEL, SINCE IT ALLOWS FOR THE ARTICULATION OF A NEW WAY OF SEEING AND

RELATING TO CHILDREN BOTH AT THE INDIVIDUAL, GROUP AND SOCIAL LEVEL IN AN INSTITUTIONALIZED WAY, SINCE IT CHANGES ITS NORMATIVE FIGURE, GOING FROM BEING AN “OBJECT” OF PROTECTION TO BECOMING A “TITULAR SUBJECT” OF RIGHTS TO EXERCISE. IT ESTABLISHES FOUR GENERAL PRINCIPLES, NON-DISCRIMINATION (ART. 2), THE BEST INTERESTS OF THE CHILD (ART. 3), THE RIGHT TO LIFE, SURVIVAL AND DEVELOPMENT (ART. 6) AND THE RIGHT TO EXPRESS THEIR OPINION AND THAT IT IS DULY TAKEN INTO ACCOUNT (ART. 12). THE SPACES FOR CITIZEN PARTICIPATION OF BOYS, GIRLS AND YOUNG PEOPLE MUST TEND TO CONSOLIDATE DEMOCRACY, IT IS IN THE LOCAL SPACE WHERE THEY DEVELOP A LARGE PART OF THEIR SOCIAL AND AFFECTIVE ACTION (FAMILY, SCHOOL, NEIGHBORHOOD), BEING A PLACE OF BONDING BY EXCELLENCE. IN THIS LINE, THE CECREA PROGRAM IS RESPONSIBLE FOR BEING AN EFFECTIVE AND CONCRETE RESPONSE OF A SPACE FOR CHILD PARTICIPATION FROM THE LOCAL LEVEL, WITH REAL AND EFFECTIVE INCIDENCE OF CHILDREN AND YOUTH, ARTICULATED WITH A NATIONAL POLICY.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THROUGH THE IMPLEMENTATION OF THE MEASURE?

CECREA HAS A WIDE NATIONAL COVERAGE, BEING PRESENT IN 14 OF THE 16 REGIONS OF THE COUNTRY. IN ADDITION, TO DATE, 3 CECREA OWN INFRASTRUCTURES HAVE BEEN INAUGURATED IN LA LIGUA, VALDIVIA AND CASTRO.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$2,623,972,000	\$3,365,000

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

NO INFORMATION.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "PROGRAM CENTERS OF ARTISTIC CREATION AND DEVELOPMENT FOR NNJ (CECREA)", TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE H)

a) NAME OF THE MEASURE:

"THE SEA, A SUCCESSFUL COLLABORATIVE WORK AT DIFFERENT LEVELS AND WITH VARIOUS STAKEHOLDERS".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE UNDER THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/QUE-ES-LA-SEA/](http://semanaeducacionartistica.cultura.gob.cl/que-es-la-sea/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE SEA IS AN INTERNATIONAL CELEBRATION PROMOTED BY UNESCO, WHICH SEEKS TO "RAISE AWARENESS TO THE INTERNATIONAL COMMUNITY ABOUT THE IMPORTANCE OF ARTS EDUCATION; AND PROMOTING CULTURAL DIVERSITY, INTERCULTURAL DIALOGUE AND SOCIAL COHESION". IN CHILE, IT HAS BEEN HELD SINCE 2013 AND IS AIMED AT BOYS AND GIRLS AND YOUNG PEOPLE OF SCHOOL AGE, A STAGE OF EDUCATION WHERE THE DEVELOPMENT OF THE ARTS AND CREATIVITY PLAY A FUNDAMENTAL ROLE IN GENERATING FREER AND MORE AWARE OF THEIR ENVIRONMENT. DURING THE SPECIFIC DAYS OF THE CELEBRATION, THE PARTICIPANTS OF THE NETWORK ARE INVITED TO MAKE VISIBLE THEIR

EXPERIENCES AND ARTISTIC PROJECTS, AROUND THE THEME, WHICH THE SEA GUIDES EACH YEAR. THE MOTTO FOR THE YEAR 2020 IS "TRANSFORM THE PRESENT, DREAM THE FUTURE" AND IS AN INVITATION TO PROMOTE AND ENHANCE THE LEADERSHIP OF NNJ THROUGH COLLABORATIVE ARTISTIC EXPERIENCES THAT DEVELOP AND MAKE VISIBLE THEIR IDEAS, TASTES, INTERESTS, REFLECTIONS AND CURRENT CONCERNS. IN ADDITION, IT INVITES THE ADULT WORLD TO RECOGNIZE AND VALUE IT. THE REALIZATION OF ARTISTIC PROJECTS IS PROPOSED AS AN EFFECTIVE SUPPORT FOR TRANSFORMING PARTICIPATION, CAPABLE OF CAPTURING THE DREAM OF A DIFFERENT WORLD THAT MODIFIES PRESENT REALITIES. TO PARTICIPATE, INSTITUTIONS MUST REGISTER ON THE MINCAP INSTITUTIONAL PAGE. THIS PLATFORM PROVIDES TOOLS TO PLAN ACTIVITIES AND ALLOWS THE DIFFERENT COLLABORATING INSTITUTIONS TO SHARE MATERIALS, NEWS, DISSEMINATE THEIR ACTIVITIES AND REPORT ON SPECIFIC CALLS FOR EACH REGION. DURING THE SEA EDUCATIONAL ESTABLISHMENTS ARE OPENED TO HOST ART AND CULTURE, INVITING ARTISTS AND REPRESENTATIVES TO HOLD TALKS, ACTIONS, TOURS AND/OR WORKSHOPS OPEN TO THE EDUCATIONAL COMMUNITY, GENERATING A MEMORABLE ARTISTIC EXPERIENCE AND UNDERSTANDING THE ROLE THAT BRINGS ART TO EDUCATION. IF AN ARTIST WANTS TO PARTICIPATE IN THIS CELEBRATION, THEY CAN ACCESS THIS PLATFORM AND REVIEW THE SCHOOLS AND HIGH SCHOOLS IN THEIR TERRITORY THAT ARE ATTACHED TO THE SEA AND WHO WISH TO BE CONTACTED BY AN ARTIST OR REPRESENTATIVE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AFTER 7 YEARS OF EXPERIENCE, THE SEA IN OUR COUNTRY HAS CEASED TO BE AN ISOLATED MILESTONE AND HAS BECOME A PERMANENT PLATFORM TO DISSEMINATE ARTISTIC EDUCATION EXPERIENCES AND PROMOTE COLLABORATION NETWORKS BETWEEN SCHOOLS, CULTURAL SPACES, KINDERGARTENS, UNIVERSITIES, ARTISTS AND REPRESENTATIVES. THROUGH THE WEBSITE [HTTP://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/](http://SEMANAEDUCACIONARTISTICA.CULTURA.GOB.CL/) WHICH REMAINS ACTIVE THROUGHOUT THE YEAR, THE DIFFERENT INSTITUTIONS THAT REGISTER, CAN CONTACT EACH OTHER, SHARE NEWS, VIDEOS, INTERVIEWS AND EDUCATIONAL MATERIALS RELATED TO THE ARTISTIC EDUCATION. DURING THE SPECIFIC DAYS OF THE CELEBRATION, THE PARTICIPANTS OF THE NETWORK ARE INVITED TO MAKE VISIBLE THEIR EXPERIENCES AND ARTISTIC PROJECTS, AROUND THE THEME, WHICH THE SEA GUIDES EACH YEAR. DURING THIS YEAR AND IN THE CONTEXT OF THE HEALTH CRISIS, IT IS IMPORTANT TO NOTE THAT THE SEA HAS KEPT ALL ITS PLATFORMS ACTIVE TO OFFER ONLINE ACTIVITIES TO THE VARIOUS EDUCATIONAL COMMUNITIES THAT REQUIRE IT TODAY. IN THIS WAY, A CALL WAS MADE FOR CULTURAL SPACES, UNIVERSITIES, EDUCATIONAL ESTABLISHMENTS TO CONTINUE REGISTERING AND ACTIVELY PARTICIPATING IN THE WEB PLATFORM, COUNTING ON IT AS AN IMPORTANT ELEMENT OF DISSEMINATION AND EXCHANGE OF EXPERIENCES AND PRACTICES OF ART EDUCATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

APPROX.	IN CLP	IN USD
2019 BUDGET	\$70,000,000	\$90,000

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

OREALC-UNESCO SANTIAGO; UNIVERSITY OF CHILE; BAJ; MINEDUC; AND, MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE WAS NO FORMAL EVALUATION OF THE PROGRAM, WE CAN MENTION SOME ELEMENTS THAT HAVE ALLOWED THE CONSOLIDATION OF THE SEA MODEL IN CHILE:

- *COLLABORATION AT DIFFERENT LEVELS AND BETWEEN DIFFERENT STAKEHOLDERS:* THE SEA IS INSTALLED ON THE PREMISE OF COLLABORATION, AS ONE OF THE CHARACTERISTICS OF QUALITY ARTISTIC EDUCATION. IN THIS SENSE, IT IS ORGANIZED BY AN EXECUTIVE BOARD IN WHICH DIFFERENT STAKEHOLDERS LINKED TO ARTISTIC EDUCATION CONVERGE: UNESCO, MINCAP, MINEDUC, UNIVERSITY OF CHILE AND BAJ. THE ARTICULATION OF STAKEHOLDERS ALSO SUPPOSES A SECOND BENEFIT: ECONOMIC SUSTAINABILITY, SINCE, IN A LOGIC OF NETWORK, INTERACTION AND INTERDEPENDENCE, THE MANAGEMENT OF THESE PROJECTS OR PROGRAMS INVOLVES RESOURCES BEYOND THEIR OWN OR ASSIGNED ONES.
- *ART AS A WAY OF KNOWING:* SEA IS A PRIVILEGED MOMENT TO MAKE VISIBLE THE CONTRIBUTIONS OF ART IN EDUCATION AND TO POSITION ART EDUCATION AS A WAY OF UNDERSTANDING THE

COMPLEXITY OF TODAY'S WORLD. IN THIS CONTEXT, DURING THESE 6 YEARS OF TRAVEL, THE SEA HAS EMPHASIZED IN RELIEVING ART AS A WAY OF KNOWING, WITHOUT REDUCING IT TO A MERE DOING. TO ACHIEVE THIS, EACH YEAR, A DIFFERENT THEME IS DEFINED THAT GUIDES THE CELEBRATION, INVITING TEACHERS, ARTISTS, EDUCATORS AND STUDENTS TO REFLECT AND DEVELOP PROJECTS ON CONTEMPORARY ISSUES.

- *CONSOLIDATION OF A FLEXIBLE CELEBRATION MODEL:* THE CELEBRATION MODEL IS STRUCTURED AROUND AN OFFICIAL PROGRAM, LED BY THE EXECUTIVE BOARD AND THE REGIONAL SECRETARIES OF CULTURE AND A PROGRAM SELF-MANAGED BY LOCAL CULTURAL AGENTS (SCHOOLS, CULTURAL SPACES, UNIVERSITIES, FROM THE EXECUTIVE TABLE, A THEME IS PROPOSED, GUIDING DOCUMENTS ARE PREPARED FOR EACH OF THE SUMMONED AGENTS (SCHOOLS, CULTURAL SPACES, UNIVERSITIES, ARTISTS), WITH THE AIM OF ENCOURAGING PARTICIPATION, PUBLICIZING THE EMPHASIS OF EACH CELEBRATION AND CONTRIBUTE WITH PEDAGOGICAL SUGGESTIONS ARTICULATED FROM FOUR FUNDAMENTAL AXES OF ARTISTIC EDUCATION: THE REFLECTIVE PROCESS, THE CREATIVE PROCESS, THE LINK WITH THE CONTEXT, THE VISIBILITY AND ENHANCEMENT OF THE PROCESSES DEVELOPED.
- *INSTITUTIONALIZATION OF THE ARTS EDUCATION WEEK:* A HIGHLY RELEVANT ELEMENT IN THE CONSOLIDATION OF THE CHILEAN SEA MODEL HAS BEEN THE INSTITUTIONALIZATION OF THIS INITIATIVE, THROUGH DIFFERENT INSTRUMENTS OF PUBLIC POLICY. FOR EXAMPLE, FROM THE MINCAP, IN THE 16 REGIONS OF THE COUNTRY, TABLES OF ARTISTIC EDUCATION HAVE BEEN FORMED THAT FAVOR COLLABORATIVE WORK BETWEEN INSTITUTIONS, EDUCATORS, ARTISTS AND GROUPS THAT DEVELOP TRAINING PROCESSES IN ART AND CULTURE. SINCE 2016, THE REGIONAL CELEBRATIONS OF THE SEA HAVE BEEN PROMOTED AS PART OF THE WORK PLAN OF THESE TABLES.

MEASURE I)

a) NAME OF THE MEASURE/INITIATIVE:

"FOJI, ENGINE AND INSPIRATION FOR THE COUNTRY'S YOUTH ORCHESTRAL MOVEMENT".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

FOJI.

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE/INITIATIVE, IF AVAILABLE:

[HTTP://WWW.ORQUESTAJUVENIL.CL/FOJI/](http://www.orquestajuvenil.cl/foji/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

FOJI IS ONE OF THE 7 FOUNDATIONS THAT DEPEND ON THE FIRST LADY OF THE NATION, TO WORK ON THE SOCIAL DEVELOPMENT OF THE MOST VULNERABLE CHILDREN AND YOUNG PEOPLE IN OUR COUNTRY THROUGH MUSIC. IT IS A NON-PROFIT INSTITUTION THAT OPENS A SPACE OF OPPORTUNITIES FOR BOYS, GIRLS AND YOUNG PEOPLE WITH MUSICAL ABILITIES TO HAVE AN INSTRUMENT AND BE PART OF AN ORCHESTRA. IN ADDITION, IT HAS A COMMUNITY WITH MORE THAN 293 ACTIVITIES OF ITS OWN ORCHESTRAS THROUGHOUT THE TERRITORY. ITS MISSION IS TO "ELEVATE THE SOCIAL, CULTURAL AND EDUCATIONAL DEVELOPMENT OF THE COUNTRY,

PROVIDING OPPORTUNITIES FOR CHILDREN AND YOUNG PEOPLE FROM ALL OVER CHILE TO IMPROVE THEIR QUALITY OF LIFE BY INTEGRATING ORCHESTRAS". ITS "SCHOOL OF ORCHESTRAS" INITIATIVE STANDS OUT, THE OBJECTIVE OF WHICH IS TO MEET THE TRAINING AND TRAINING NEEDS, WITHIN THE FOJI'S OWN METHODOLOGY AND ITS FOUNDING MISSION, WITH THE PURPOSE OF STRENGTHENING THE NEEDS OF OUR ORCHESTRAS AND COMMUNITY ORCHESTRAS IN THE DIFFERENT LEVELS: DIRECTORS, INSTRUCTORS, MUSICIANS AND WORK TEAMS, AS WELL AS DEFINING THE GRADUATION PROFILE OF THE MUSICIANS OF THE OSNJ. IT HAS TWO UNITS: THE TRAINING UNIT AND THE TRAINING PROGRAM. AMONG THE FUNDS IT DELIVERS ARE:

- *FUND FOR THE CREATION OF ORCHESTRAS AND ENSEMBLES:* THE OBJECTIVE OF THIS BENEFIT IS TO EXPAND THE COVERAGE OF YOUTH AND CHILDREN'S ORCHESTRAS IN CHILE, THROUGH A COMPETITION FOR PROFIT OR NON-PROFIT INSTITUTIONS, PROVIDING INSTRUMENTAL IMPLEMENTATION FOR THE CREATION OF ORCHESTRAS OF STRINGS, AND BRASS AND WOOD ENSEMBLES, MADE UP OF 35% OF STUDENTS FROM PUBLIC AND SUBSIDIZED FREE PREFERENTIAL OR PRIORITY EDUCATION, WHICH MUST COMMIT A COUNTERPART TO FINANCE THE TEACHERS AND INSTRUCTORS OF THE MUSICAL GROUPS TO BE FORMED AND OPERATING EXPENSES.
- *FUND FOR THE STRENGTHENING OF ORCHESTRAS:* ITS OBJECTIVE IS TO STRENGTHEN THE WORK OF THE COMMUNAL CHILD AND YOUTH ORCHESTRAS OF THE COUNTRY BY CO-FINANCING THE ACQUISITION OF INSTRUMENTS OR ACCESSORIES AND, ON THE OTHER HAND, THE MAINTENANCE AND REPAIR OF INSTRUMENTS AS SPECIFIED IN THESE TERMS AND CONDITIONS. AN ORCHESTRA OR SUPPORTING INSTITUTION CAN ONLY APPLY FOR ONE OF THE MODALITIES INCLUDED IN THIS FUND.
- *TOURS AND GATHERINGS FUND:* THE OBJECTIVE OF THIS BENEFIT IS TO ACTIVATE AND MAKE VISIBLE THE DEVELOPMENT OF THE WORK OF THE

COMMUNITY ORCHESTRAS OF THE CHILEAN MUSICAL ECOSYSTEM, THROUGH THE CO-FINANCING OF ARTISTIC-CULTURAL ACTIVITIES IN DIFFERENT PLACES OF THE NATIONAL AND INTERNATIONAL TERRITORY. FINALLY, WITH THE AIM OF CONTRIBUTING TO THE FULFILLMENT OF THE INSTITUTIONAL MISSION OF FOJI, THE ORGANIZATION OFFERS A SERIES OF BENEFITS BOTH FOR THE MEMBERS OF ITS OWN ORCHESTRAS AND FOR THE COMMUNITY IN GENERAL: ORCHESTRAS SCHOLARSHIPS, SCHOLARSHIPS FOR TRAINING CENTER AND PSYCHOSOCIAL SCHOLARSHIPS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS MEASURE RECEIVED OR DOES IT RECEIVE FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THIS MEASURE?

FOJI HAS BEEN THE DRIVING FORCE AND INSPIRATION FOR THE DEVELOPMENT OF THE YOUTH ORCHESTRAL MOVEMENT IN THE COUNTRY. IN 2001 THE FOUNDATION HAD FEWER THAN 50 ORCHESTRAS REGISTERED AND TODAY THERE ARE MORE THAN 580 GROUPS IN 221 COMMUNES FROM ARICA TO PUNTA ARENAS. THE FOUNDATION HAS 18 OWN SYMPHONY ORCHESTRAS THROUGHOUT THE COUNTRY, THREE OF THEM IN SANTIAGO; OSNJ, OSEM, OSIM AND 15 REGIONAL SYMPHONY ORCHESTRAS. THIS IS HOW MORE THAN 1,000 CHILDREN AND YOUNG PEOPLE, BETWEEN 8 AND 24 YEARS OLD, ANNUALLY RECEIVE FINANCIAL, PSYCHOSOCIAL, INSTRUMENTAL AND TECHNICAL SUPPORT TO DEVELOP THEIR TALENT.

IN ADDITION, IN MORE THAN 18 YEARS OF HISTORY, THE FOUNDATION HAS GRANTED

COMPETITIVE FUNDS FOR THE CREATION AND PROMOTION OF COMMUNITY ORCHESTRAS AND HAS DEVELOPED COURSES, SEMINARS AND FESTIVALS THROUGHOUT THE COUNTRY, AMONG WHICH THE CONCERT SEASON OF THE ORCHESTRAS STANDS OUT. THAT DEPEND ON THE FOJI. OTHER IMPORTANT SUPPORTS HAVE BEEN THE LUTHIER WORKSHOPS, "MASTER CLASS", COURSES AND SEMINARS FOR DIRECTORS OF CHILDREN AND YOUTH ORCHESTRAS. A COUNT OF THE MILESTONES AND ANNUAL ACHIEVEMENTS REACHED BY FOJI, SINCE 2013, IS AVAILABLE AT:

[HTTP://ORQUESTAJUVENIL.CL/FOJI/QUIENES-SOMOS/MEMORIA-ANUAL/](http://ORQUESTAJUVENIL.CL/FOJI/QUIENES-SOMOS/MEMORIA-ANUAL/)

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$3,126,105,000	\$4,010,000

*ANNUAL BUDGET.

* REFERS EXCLUSIVELY TO THE AMOUNT CONTRIBUTED BY MINCAP TO FOJI, VIA THE AGREEMENT FOR THE TRANSFER OF RESOURCES AND EXECUTION OF ACTIVITIES.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; CULTURAL DONATIONS SYSTEM (LAW OF CULTURAL DONATIONS); SEGIB; GORE BY O'HIGGINS; PRESIDENCY OF THE REPUBLIC AND OTHER REGIONAL, NATIONAL AND INTERNATIONAL COLLABORATORS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THIS MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND THE MONITORING AND FOLLOW-UP REPORTS OF THE PROGRAMS "COMMUNITY ORCHESTRAS OF THE FOJI CADASTRE" AND "FOJI ORCHESTRAS", TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/PDF/2020/PRG2020_3_3497.PDF](https://programassociales.ministeriodesarrollosocial.gob.cl/pdf/2020/prg2020_3_3497.pdf)

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/PDF/2020/PRG2020_3_3505.PDF](https://programassociales.ministeriodesarrollosocial.gob.cl/pdf/2020/prg2020_3_3505.pdf)

MEASURE J)

a) NAME OF THE MEASURE/INITIATIVE:

"THE LEY VALDÉS, TAX INCENTIVE FOR PRIVATE PARTIES TO FINANCE CULTURAL PROJECTS".

b) NAME OF THE BODY RESPONSIBLE FOR APPLYING THE MEASURE:

THE PRIVATE DONATIONS QUALIFYING COMMITTEE IS THE BODY IN CHARGE OF KNOWING AND EVALUATING THE CULTURAL PROJECTS PRESENTED BY THE BENEFICIARIES OF THE LAW ON DONATIONS FOR CULTURAL PURPOSES. THIS COMMITTEE IS MADE UP OF THE MINISTER OF MINCAP (OR HER/HIS REPRESENTATIVE) WHO PRESIDES OVER IT; THE REPRESENTATIVE OF THE MINISTER OF

FINANCE; THE REPRESENTATIVE OF THE SENATE APPOINTED BY TWO THIRDS OF THE SENATORS IN OFFICE; THE REPRESENTATIVE OF THE CHAMBER OF DEPUTIES APPOINTED BY TWO THIRDS OF THE DEPUTIES IN OFFICE, THE REPRESENTATIVE OF THE CONFEDERATION OF PRODUCTION AND COMMERCE; 2 REPRESENTATIVES OF CULTURAL, ARTISTIC, URBAN PLANNING OR ARCHITECTURE AND HERITAGE ORGANIZATIONS; AND, 1 RECIPIENT OF THE NATIONAL PRIZE FOR PLASTIC ARTS, MUSICAL ARTS, PERFORMING ARTS OR LITERATURE.

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://DONACIONESCULTURALES.GOB.CL/](http://donacionesculturales.gob.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE LAW ON DONATIONS FOR CULTURAL PURPOSES ("LEY VALDÉS") GIVES TAX INCENTIVES TO THOSE WHO DONATE MONEY OR SPECIES TO FINANCE THE EXECUTION OF A CULTURAL PROJECT PREVIOUSLY PRESENTED BY THE BENEFICIARY TO THE QUALIFYING COMMITTEE FOR PRIVATE DONATIONS. THIS COMMITTEE IS THE BODY IN CHARGE OF KNOWING AND EVALUATING THE CULTURAL PROJECTS PRESENTED BY THE BENEFICIARIES OF THE LAW ON DONATIONS FOR CULTURAL PURPOSES. THEY CAN APPROVE, APPROVE WITH CONDITIONS, OR REJECT A PROJECT. IN ADDITION, IT SUPERVISES THE EXECUTION OF THE APPROVED PROJECTS, ASKING THE

BENEFICIARIES EACH YEAR, BEFORE DECEMBER 31, A REPORT WITH THE STATUS OF THE SOURCES AND DETAILED USE OF THE RESOURCES RECEIVED IN EACH PROJECT. THIS LAW IS ONE OF AT LEAST 12 LAWS ON DONATIONS WITH TAX BENEFITS. IN SHORT, THE TAX BENEFIT CONSISTS OF A TAX DISCOUNT FOR THE DONOR, AS A TAX CREDIT AND/OR AS A TAX EXPENSE, DEPENDING ON WHO THE DONOR IS. SAID BENEFIT CONSISTS OF BEING ABLE TO REDUCE THE DONATION OF THE FIRST CATEGORY INCOME TAX OF COMPANIES THAT DECLARE THEIR EFFECTIVE INCOME ON THE BASIS OF COMPLETE ACCOUNTING, EVEN IF THEY HAVE A TAX LOSS; OF THE COMPLEMENTARY GLOBAL TAX, EVEN IF THE TAXPAYER DOES NOT KEEP COMPLETE ACCOUNTS; THE SINGLE SECOND CATEGORY TAX; THE INHERITANCE TAX; AND THE ADDITIONAL TAX. THESE BENEFITS CONSIST IN THAT THE DONOR CAN DEDUCT 50% OF THE DONATION FROM THE INCOME TAX BASE, AND AT THE SAME TIME, THE REMAINING 50% CAN BE DEDUCTED DIRECTLY FROM THE INCOME TAX TO BE PAID, ALL WITH A LIMIT OF 2% OF THE INCOME TAX BASE, OR 20,000 UTM, OR 5% OF THE NET TAXABLE INCOME, AND AMONG THEM, WHICHEVER IS LESS. IN THE CASE OF FIRST CATEGORY TAXPAYERS, THEY CAN DEDUCT 50% OF THE DONATION AS AN EXPENSE. THE OTHER TAXPAYERS ARE ONLY ENTITLED TO THE CREDIT. FOR THE DONEE, ON THE OTHER HAND, IT IS AN INCOME NOT TAXED WITH INCOME TAX AND THAT IS NOT DECLARED FOR THIS CONCEPT, AND EXEMPT FROM DONATION TAX. FOR DONOR AND DONEE, IT IS A DONATION EXEMPT FROM THE HINT OF DONATIONS PROCEDURE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS MEASURE RECEIVED OR DOES IT RECEIVE FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THIS MEASURE?

ARTICLE 20 OF LAW No. 20,675, WHICH "MODIFIES THE LAW ON DONATIONS FOR CULTURAL PURPOSES, CONTAINED IN ARTICLE 8 OF LAW No. 18,985", ESTABLISHES THAT AS AN INFORMATION AND TRANSPARENCY MECHANISM: "PRIOR TO JUNE 30, EACH YEAR, THE COMMITTEE (QUALIFIER OF PRIVATE DONATIONS) WILL PREPARE ANNUALLY, FOR STATISTICAL AND INFORMATION PURPOSES, A REPORT THAT WILL INCLUDE, IN GENERAL AND IN AGGREGATE TERMS, THE FOLLOWING INFORMATION REFERRING TO THE PREVIOUS CALENDAR YEAR: IDENTIFICATION OF APPROVED PROJECTS, INDICATING THEIR PURPOSE, BUDGET, AMOUNTS ACTUALLY RECEIVED AND REGION TO WHICH THEY WERE DESTINED; NUMBER OF TAXPAYERS WHO HAVE MADE DONATIONS IN THE SAME PERIOD AND; TOTAL AMOUNT OF RESOURCES COMMITTED BY TAXPAYERS IN PROJECTS APPROVED BY THE COMMITTEE, INDICATING THE REGIONS OF THE COUNTRY THAT CONCENTRATE THE GREATEST COMMITMENT OF RESOURCES FOR SAID PROJECTS. THE REPORT REFERRED TO IN THE PRECEDING PARAGRAPH WILL BE MADE PUBLIC, AND MUST BE PUBLISHED ELECTRONICALLY ON THE COMMITTEE'S WEBSITE, NO LATER THAN JULY 31 OF EACH YEAR". IN COMPLIANCE WITH THE PROVISIONS OF THIS STANDARD, IT IS MADE AVAILABLE FOR INFORMATION PURPOSES, A REPORT WITH GENERAL DATA AND IN AGGREGATE TERMS, THE PROJECTS PRESENTED AND APPROVED IN COMMITTEE SESSIONS, FROM 2014 ONWARDS. THESE ANNUAL REPORTS CAN BE READ AT THE FOLLOWING MINCAP INSTITUTIONAL LINK:

[HTTP://DONACIONESCULTURALES.GOB.CL/LEY-DE-DONACIONES-CULTURALES/INFORME-ANUAL/](http://donacionesculturales.gob.cl/ley-de-donaciones-culturales/informe-anual/)

THE DATA PRESENTED IN EACH ANNUAL REPORT CORRESPOND TO THE PROJECTS AND AMOUNTS ACTUALLY APPROVED FOR EACH PERIOD. THE RESOURCES RECEIVED (DONATIONS) CORRESPOND TO INITIAL INFORMATION THAT THE EXECUTIVE

SECRETARY REGISTERS BASED ON THE DONATION CERTIFICATES THAT THE BENEFICIARIES DECLARED UNTIL THE MOMENT THE REPORT IS GENERATED.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD:

AS OF 2019, AND ACCORDING TO THE FINAL REPORT AVAILABLE ON THE MINCAP INSTITUTIONAL WEBSITE, ADMINISTERED BY THE EXECUTIVE SECRETARIAT FOR PRIVATE CULTURAL DONATIONS, THE APPROVED PROJECTS CORRESPOND TO 454 CULTURAL INITIATIVES AND AN AMOUNT OF CLP \$70,857,898,072 / USD \$90,893,567.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE EXECUTIVE SECRETARIAT FOR PRIVATE CULTURAL DONATIONS, WHICH IS HEADED BY AN EXECUTIVE SECRETARY AND A TEAM OF PROFESSIONALS WHO ARE IN CHARGE OF CHANNELING THE PROCESSES OF ADMISSION OF BENEFICIARIES AND REVIEW OF PROJECTS BETWEEN THE BENEFICIARIES AND THE CULTURAL DONATIONS COMMITTEE. LIKewise, IT IS THE EXECUTIVE SECRETARIAT, THROUGH ITS SECRETARY, WHO IS IN CHARGE OF PREPARING A REPORT ON CULTURAL PROJECTS TO PRESENT THEM FOR EVALUATION BY THE QUALIFYING COMMITTEE OF PRIVATE DONATIONS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

TRANSITORY ARTICLE NO.3 OF LAW N° 20,675 THAT "MODIFIES THE LAW ON DONATIONS FOR CULTURAL PURPOSES, CONTAINED IN ARTICLE 8 OF LAW No. 18,985", ESTABLISHED THAT: "DURING THE FIRST QUARTER OF 2017, MINCAP SHALL ENTRUST INDEPENDENT EXPERTS TO CARRY OUT AN EVALUATION OF THIS LAW AS AN INSTRUMENT OF PROMOTION FOR THE REALIZATION OF CULTURAL ACTIVITIES. ADDITIONALLY, THE SII MUST PREPARE A COMPLETE REPORT ON THE USE OF THE FRANCHISE FOR CULTURAL DONATIONS, INCLUDING ALL DONORS AND GRANTEEES, THE AMOUNTS INVOLVED AND A REVIEW OF ALL THE CONTROL PROCESSES CARRIED OUT, INCLUDING CITATIONS, SETTLEMENTS AND EVENTUAL TAX LAWSUITS. THIS REPORT MUST BE SENT TO THE FINANCE AND EDUCATION, SPORTS AND RECREATION COMMISSIONS OF THE CHAMBER OF DEPUTIES, AND TO THE FINANCE AND EDUCATION, CULTURE, SCIENCE AND TECHNOLOGY COMMISSIONS OF THE SENATE. IN THE STUDY MENTIONED IN THE FIRST SUBPARAGRAPH, AT LEAST AN ANALYSIS ABOUT THE EFFECT OR IMPACT THAT THIS LAW MAY HAVE HAD ON THE CREATION OF NEW INITIATIVES AND PROJECTS, AND THEIR QUALITY, AS WELL AS ON THE DEVELOPMENT OF THE INSTITUTIONS THAT ALREADY EXIST AT THE DATE THIS LAW COMES INTO FORCE, MAINLY IN TERMS OF IMPACT ON COMMUNITIES AND SOCIETY, AND INCENTIVES FOR THE DEVELOPMENT OF MORE AND BETTER CULTURAL INITIATIVES. THE AFOREMENTIONED STUDY MUST ALSO INCLUDE, IN A GENERAL WAY AND IN AGGREGATE TERMS, THE SAME INFORMATION REFERRED TO IN ARTICLE 12 OF THIS LAW. BOTH STUDIES WILL BE PUBLICLY KNOWN, AND MUST BE PUBLISHED ELECTRONICALLY OR DIGITALLY BEFORE AUGUST 31, 2017 AND SENT, ON THE SAME DATE, TO THE FINANCE AND EDUCATION, SPORTS AND RECREATION COMMISSIONS OF THE CHAMBER OF DEPUTIES, AND TO FINANCE AND EDUCATION, CULTURE, SCIENCE AND TECHNOLOGY OF THE SENATE. THE FOREGOING IS WITHOUT PREJUDICE TO THE EVALUATIONS THAT THE COMPETENT AUTHORITIES

MAKE ANNUALLY REGARDING THE USE OF THIS LAW BY THE PRIVATE SECTOR, WHICH WILL BE PUBLICLY KNOWN, AND MUST BE PUBLISHED ELECTRONICALLY WITHIN THE FIRST SEMESTER OF EACH YEAR." THE "EVALUATION STUDY OF THE DONATIONS FOR CULTURAL PURPOSES LAW", WHOSE PREPARATION WAS REQUESTED BY MINCAP IN COMPLIANCE WITH THE INDICATED RULE, CAN BE READ AT:

[HTTP://DONACIONESCULTURALES.GOB.CL/LEY-DE-DONACIONES-CULTURALES/ESTUDIO-2017-LEY-DE-DONACIONES-CULTURALES/](http://donacionesculturales.gob.cl/ley-de-donaciones-culturales/estudio-2017-ley-de-donaciones-culturales/)

MEASURE K)

a) NAME OF THE MEASURE/INITIATIVE:

"BAJ, AN INSTITUTION THAT MANAGES CULTURE, ARTISTIC EDUCATION AND CRITICAL THINKING".

b) NAME OF THE BODY RESPONSIBLE FOR APPLYING THE MEASURE:

BAJ, NON-PROFIT CULTURAL CORPORATION.

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.BALMACEDARTEJOVEN.CL/](https://www.balmacedartejuven.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

BAJ IS A NON-PROFIT CULTURAL CORPORATION THAT PROMOTES CREATIVE FREEDOM, CRITICAL THINKING, SELF-REFLECTION, AND A SENSE OF COMMUNITY THROUGH AN INNOVATIVE AND QUALITY ARTISTIC EDUCATION FOR THE YOUTH OF THE COUNTRY. WITH 26 YEARS OF UNINTERRUPTED WORK, BAJ HAS ESTABLISHED ITSELF AS ONE OF THE MAIN NATIONAL SPACES FOR SOCIAL INTEGRATION FOR YOUNG PEOPLE, FROM WHERE NEW CREATORS EMERGE AND NEW AUDIENCES ARE FORMED. IT IS DISTINGUISHED BY ITS STUDENTS AND TRAINING ARTISTS AS AN ENTITY THAT ENCOURAGES REFLECTION AND LEARNING THROUGH AN EMANCIPATORY PEDAGOGICAL MODEL. IT ENCOURAGES PERSONAL AND SOCIAL TRANSFORMATION THROUGH ART AND PROMOTES CREATIVITY AND COLLABORATIVE WORK. AT THE NATIONAL LEVEL, IT PROVIDES QUALITY ARTISTIC TRAINING AND PROMOTION SPACES FOR YOUNG PEOPLE AND THE GENERAL PUBLIC, PROMOTING ACCESS AND DEMOCRATIC PARTICIPATION, FREEDOM OF CREATION AND CRITICAL THINKING. QUALITY ARTISTIC EDUCATION IS THE MAIN AXIS OF ACTION OF BAJ, DELIVERING EACH YEAR A COMPLETE TRAINING PROGRAM THAT ENCOURAGES YOUNG PEOPLE TO DEVELOP IN AN INCLUSIVE SOCIAL ENVIRONMENT THAT RESPECTS DIFFERENCES AND IN WHICH THE FREEDOM OF EXPRESSION, CREATIVE FREEDOM AND REFLECTIVE AND CRITICAL ANALYSIS OF OUR REALITIES, CONTEXTS AND ENVIRONMENTS. IN THIS CONTEXT, BAJ HAS A TRAINING PROGRAM THAT ENCOURAGES TRANSFORMATION THROUGH ART AT DIFFERENT LEVELS:

- *EXPLORATORY WORKSHOPS*: TRAINING CYCLE THAT WORKS AS A FIRST LEVEL OF EXPERIMENTATION, FOR YOUNG PEOPLE SEEKING NEW FORMS OF EXPRESSION AND APPROACH TO THE ARTISTIC FIELD. THEY HAVE INCLUSIVE CRITERIA, WITHOUT HEARING AND WITH SPECIAL ATTENTION TO THE SCHOOL PUBLIC.
- *ARTISTIC TRAINING AND CREATION WORKSHOPS*: ARTISTIC TRAINING CYCLE THAT COMBINES

EXPERIMENTATION, CREATIVE FREEDOM, RESPONSIBILITY AND RIGOR, IN THE SEARCH FOR A CREATIVE RESULT THAT AT THE END OF THE PROCESS IS SHARED WITH THE BAJ COMMUNITY. DURING 2018 IT WAS ALSO SOUGHT THAT THE PARTICIPANTS REFLECTED ON THEIR OWN CREATIVE PROCESSES, IDENTIFYING POSSIBLE HORIZONS, EITHER AS A CRITICAL PUBLIC, AN INFORMED VIEWER, OR AS AN EMERGING ARTIST. TO PARTICIPATE, YOUNG PEOPLE ARE PART OF AN OPEN CALL, WITH AN AUDITION PROCESS, WHICH CONSIDERS THEIR LEVEL OF COMMITMENT TO THE DISCIPLINE TO WHICH THEY APPLY.

- *PROJECTION WORKSHOPS*: ADVANCED TRAINING CYCLE FOR TECHNICAL AND/OR CONCEPTUAL IMPROVEMENT, WHICH CAN BE ACCESSED BY YOUNG PEOPLE BETWEEN 18 AND 29 YEARS OLD, WHO HAVE UNDERGONE ARTISTIC TRAINING WORKSHOPS, AND EMERGING ARTISTS WHO APPLY FOR SPECIFIC CALLS. AT THIS LEVEL, FAVORABLE ENVIRONMENTS ARE GENERATED FOR CONTINUOUS TRAINING, PROMOTING FEEDBACK ON PERSONAL AND COLLECTIVE ARTISTIC PROJECTS, PROVIDING PROFESSIONALIZATION TOOLS, AND A DISSEMINATION AND CIRCULATION PLATFORM FOR NEW CREATORS. THE MAIN WORK OF BAJ IS TEACHING ACTIVITY, WHICH IS CARRIED OUT THROUGH THE DEVELOPMENT OF FREE REGULAR WORKSHOPS IN THE AREAS OF MUSIC, DANCE, VISUAL ARTS, AUDIOVISUAL, THEATER AND LITERATURE, BY LEADING NATIONAL ARTISTS. THE WORKSHOPS ARE DISTINGUISHED BY THEIR LEVEL OF DISCIPLINE, RIGOR AND QUALITY. THE CREATION PROCESSES ARE RESPECTED AND THE METHODOLOGY IS BASED ON LEARNING BY DOING OF THE STUDENTS. BAJ CONDUCTS THREE ANNUAL SEASONS OF REGULAR WORKSHOPS, WHICH LAST FOR THREE MONTHS EACH. INTENSIVE ONE-WEEK WORKSHOPS ARE ALSO HELD THAT ARE CARRIED OUT IN A DECENTRALIZED MANNER IN THE COMMUNES OF THE REGION OR AT OUR HEADQUARTERS, COINCIDING WITH STUDENT HOLIDAYS.

AT THE END OF EACH WORKSHOP THERE IS AN ARTISTIC EXHIBITION THAT REFLECTS THE LEARNING PROCESS. THE SCHOOL COMPANIES ARE PART OF THE BAJ TRAINING PROGRAM, WHERE THE LEARNING ACQUIRED DURING THE WORKSHOPS IS DEEPENED. IT IS A SPACE OF DISCIPLINARY AND INTERDISCIPLINARY CREATION, WHERE STUDENTS WORK UNDER THE DIRECTION OF AN ARTIST IN A COLLECTIVE PROPOSAL THAT IS PRESENTED IN DIFFERENT SETTINGS, PRIORITIZING THE SCHOOL COMMUNITY OF DIFFERENT PUBLIC ESTABLISHMENTS. FINALLY, BAJ CARRIES OUT IMPORTANT WORK CONTRIBUTING TO THE STRENGTHENING OF ARTISTIC EDUCATION IN THE PUBLIC SYSTEM, WORKING SYSTEMATICALLY IN SCHOOLS AND THEIR COMMUNITIES. DESIGNS AND IMPLEMENTS ARTISTIC PROJECTS OF AN EDUCATIONAL NATURE IN MUNICIPALIZED, SUBSIDIZED AND PRIVATE ESTABLISHMENTS, MUNICIPALITIES, AND SOCIAL INSTITUTIONS. IT ALSO ARTICULATES PROGRAMS AND ACTIVITIES AIMED ESPECIALLY AT THE SCHOOL PUBLIC, SUCH AS MEDIATION INITIATIVES WHERE ESTABLISHED AND EMERGING ARTISTS, LINKED TO THE CORPORATION, PRESENT THEIR CREATIVE DEVELOPMENT PROCESS TO STUDENTS FROM THE DIFFERENT REGIONS WHERE BAJ HAS ITS HEADQUARTERS. ITS OBJECTIVE IS TO MAKE APPROACHES TO NEW ARTISTIC AND CULTURAL REFERENCES THAT ALLOW THE DEVELOPMENT OF NEW SKILLS, BOTH TECHNICAL AND SOCIAL, IN ITS BENEFICIARIES FROM THE DISCIPLINES OF ART AND ITS VARIOUS LANGUAGES. IT DEVELOPS FLEXIBLE INITIATIVES THAT ADAPT TO THE NEEDS OF ITS USERS. TO CARRY OUT ITS INITIATIVES, IT RELIES ON A MULTIDISCIPLINARY TEAM OF PROFESSIONALS IN THE FIELDS OF EDUCATION, ARTS, SOCIOLOGY AND COMMUNICATIONS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS MEASURE RECEIVED OR DOES IT RECEIVE FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THIS MEASURE?

BAJ OCCUPIES UP UNTIL THIS DAY ITS FIRST HEADQUARTERS LOCATED ON THE STREET THAT GIVES IT ITS NAME: AV. PRESIDENTE BALMACEDA #1215. THE BUILDING THAT HOUSES IT WAS RECOVERED UNDER THE REMARKABLE IMPULSE OF CULTURAL MANAGERS WHO MADE AN ABANDONED RAILWAY STATION WHAT IS NOW KNOWN AS THE MAPOCHO STATION CULTURAL CENTER. IN 1998, BAJ HEADED SOUTH TO ESTABLISH IN LOTA THE FIRST HEADQUARTERS IN THE BIOBÍO REGION. LATER, WITH THE SUPPORT OF THE STATE AND THE ANDES FOUNDATION, SHE MOVED TO CONCEPCIÓN; IN TUCAPEL BAJO AND IN A BUILDING FINANCED WITH REGIONAL FUNDS, THE BAJ COMMUNITY CARRIES OUT A PROJECT WHOSE IDENTITY IS INSEPARABLE FROM THE LOCAL CONTEXT. IN 2000, JUST ENTERING THE NEW CENTURY, BAJ ALSO SETTLED IN THE CITY OF VALPARAÍSO: IT REACHED THE PORT CITY, WHERE DIVERSITIES BROUGHT BY THE SEA CONVERGE. FROM ITS HERITAGE PUBLIC PROPERTY, BAJ RADIATES ITS FORMATIVE PROPOSAL TO THE INTERIOR, WITH A ROLE OF ECONOMIC AND CREATIVE ARTICULATION HIGHLY VALUED BY ITS PEOPLE. BALMACEDA'S MARCH CONTINUED. IN PUERTO MONTT, AND IN PARTNERSHIP WITH ITS MUNICIPALITY, A HEADQUARTERS WAS INSTALLED IN 2007 THAT TODAY, TEN YEARS AFTER ITS CREATION, IS THE EPICENTER OF TRAINING AND CULTURAL ACTIVITY THAT IS REPLICATED, AGAINST RAIN AND TIDES, NOW IN PALENA AND NOW IN CHILOÉ AND IN MANY MORE DISTANT LOCATIONS IN THIS REGION. FINALLY, IN 2010, DUE TO THE SUPPORT OF FUNDACIÓN MINERA ESCONDIDA, BAJ LANDED IN THE CITY OF ANTOFAGASTA, TOWARDS THE NORTH OF THE COUNTRY. THERE, WHERE A TRAINING OFFER FOR THE ARTS WAS REQUIRED, IN

JUST SEVEN YEARS IT HAS MANAGED TO OCCUPY A PLACE OF IMPORTANCE FOR REGIONAL ADVANCEMENT, WITH A CLEAR IMPRINT OF SELF-MANAGEMENT. THIS TASK IS EXTENDED WITH VARIOUS PROGRAMS TO SAN PEDRO DE ATACAMA. THIS IS THE MAP OF BAJ, ITS PATH AND GROWTH. HERE IT IS TODAY, WITH ALL ITS HOUSES —IN SANTIAGO, CONCEPCIÓN, VALPARAÍSO, PUERTO MONTT AND ANTOFAGASTA— FULL OF YOUNG PEOPLE; LEGITIMATE CITIZENS, FUNDAMENTALLY GOOD AND BEAUTIFUL, BELIEVING AND CREATING. A MORE DETAILED ACCOUNT OF BAJ'S ANNUAL MILESTONES AND ACHIEVEMENTS, SINCE 2011, IS AVAILABLE AT:

[HTTPS://WWW.BALMACEDARTEJOVEN.CL/SOMOS/TRANSPARENCIA/#MEMORIAS-ANUALES](https://www.balmacedartejuven.cl/somos/transparencia/#MEMORIAS-ANUALES)

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD:

BUDGET	IN CLP	IN USD
2020	\$1,080,923,000	\$1,386,563

*ANNUAL BUDGET.

* REFERS EXCLUSIVELY TO THE AMOUNT CONTRIBUTED BY MINCAP TO BAJ, VIA THE AGREEMENT FOR THE TRANSFER OF RESOURCES AND EXECUTION OF ACTIVITIES.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

BAJ'S STRATEGIC ALLIES ARE: MINCAP; MINEDUC; MINVU; INJUV; DIRAC; SENAME; CORFO; INDH; VARIOUS GOREs; MUNICIPALITIES, CORPORATIONS; CULTURAL CENTERS; HOUSES OF CULTURE; HIGHER EDUCATION ESTABLISHMENTS; MEDIA SUCH AS TVN AND INTERNATIONAL INSTITUTIONS AND ORGANIZATIONS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THIS MEASURE, ON THE BAJ SITE WE FOUND A PLACE DESIGNED TO MAKE THE INSTITUTION'S MANAGEMENT TRANSPARENT. AMONG THESE DOCUMENTS, AMONG OTHERS, ARE THE ANNUAL REPORTS, REPORTS OF CHARACTERIZATION OF BAJ BENEFICIARIES; QUALITATIVE REPORTS FROM THE MINCAP REGARDING THE AGREEMENT FOR THE TRANSFER OF RESOURCES AND EXECUTION OF ACTIVITIES THAT OPERATE BETWEEN BOTH PARTIES, DETAILING THE STATUS OF THE AGREEMENT'S COMMITMENTS AND THE COVERAGE OF BENEFICIARIES REACHED BY REGIONS, BY SPECIFIC CULTURAL DOMAIN AND BY ACTIVITIES.

[HTTPS://WWW.BALMACEDARTEJOVEN.CL/SOMOS/TRANSPARENCIA/#INFORMES-MINCAP](https://www.balmacedartejuven.cl/somos/transparencia/#informes-mincap)

CHAPTER II

"MEDIA DIVERSITY"

INTRODUCTION

THE PARTIES SHALL REPORT ON THE ACTIONS TAKEN TO PROTECT THE FREEDOM, INDEPENDENCE AND PLURALITY OF THE MEDIA, APPLY THE REGULATIONS RELATING TO THE CONCENTRATION OF THE MEDIA, AND PROMOTE THE PRODUCTION, DISTRIBUTION AND ACCESS TO A VARIETY OF CONTENT FOR ALL GROUPS IN SOCIETY. THEY SHOULD ALSO REPORT ON THE POLICIES AND MEASURES ADOPTED TO PROMOTE THE DIVERSITY OF CULTURAL CONTENT IN ALL TYPES OF MEDIA (PRIVATE AND COMMUNITY).

KEY QUESTIONS

1. THE PUBLIC SERVICE MEDIA HAVE A LEGAL OR STATUTORY MANDATE AIMED AT PROMOTING DIVERSE CULTURAL EXPRESSIONS:

YES NO

2. POLICIES AND MEASURES PROMOTE DIVERSITY OF CONTENT IN PROGRAMMING BY SUPPORTING:

REGIONAL AND/OR LOCAL BROADCASTING STATIONS

LINGUISTIC DIVERSITY IN MEDIA PROGRAMMING

COMMUNITY PROGRAMS FOR MARGINALIZED GROUPS (E.G. INDIGENOUS PEOPLES, MIGRANTS AND REFUGEES, ETC.)

SOCIOCULTURAL PROGRAMMING (E.G. FOR NNJ, PEOPLE WITH DISABILITIES, ETC.)

3. THERE ARE REGULATIONS REGARDING NATIONAL CONTENT IN AUDIOVISUAL MEDIA (E.G. PRODUCTION OR DISTRIBUTION QUOTAS FOR MOVIES, TELEVISION SERIES OR NATIONAL MUSIC ON THE RADIO.

YES NO

4. THERE IS (ARE) ONE OR MORE REGULATORY AUTHORITIES (IES) TO SUPERVISE THE MEDIA:

YES NO

IF THE ANSWER IS YES, PLEASE INDICATE THE NAME AND YEAR OF CREATION OF THE REGULATORY AUTHORITY(IES): IN RELATION TO TELEVISION BROADCASTING, LAW NO. 18,838 OF 1989 CREATED THE CNTV, AN AUTONOMOUS BODY OF CONSTITUTIONAL RANK. THIS STANDARD IS AVAILABLE AT:

[HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

IF THE ANSWER IS YES, THOSE REGULATORY AUTHORITY(IES) SUPERVISE THE MEDIA:

PUBLIC
 PRIVATE ONLINE
 COMMUNITY

IF THE ANSWER IS YES, SAID REGULATORY AUTHORITY(IES) ARE RESPONSIBLE FOR:

GRANT LICENSES TO BROADCASTERS, CONTENT PROVIDERS, PLATFORMS.
 RECEIVE AND DEAL WITH COMPLAINTS FROM THE PUBLIC ABOUT ISSUES SUCH AS ONLINE BULLYING, FAKE NEWS, HATE SPEECH, ETC.
 MONITOR CULTURAL OBLIGATIONS (INCLUDING LINGUISTIC ONES).
 MONITOR GENDER EQUALITY IN THE MEDIA.
 MONITOR THE EDITORIAL INDEPENDENCE OF THE MEDIA.
 MONITOR MEDIA OWNERSHIP CONCENTRATION LEVELS (DIVERSITY OF STRUCTURES, TRANSPARENCY OF OWNERSHIP RULES, CONCENTRATION LIMITS, ETC.)

ASSOCIATED MEASURES AND POLICIES TO CHAPTER II

"MEDIA DIVERSITY"



* IMAGE ARCHIVE, MINCAP.

"ELIGE_CULTURA, IS A PLATFORM THAT SEEKS TO DEMOCRATIZE THE CULTURE BY TAKING IT TO ALL HOMES, MAKING THE BARRIERS THAT OFTEN PREVENT CITIZENS FROM LEARNING ABOUT THE WORKS OF THE CREATORS DISAPPEAR. THIS FIRST STEP TO THE DIGITIZATION OF OUR NATIONAL BILLBOARD, HAS CONTINUED TO EVOLVE DURING ITS FIRST YEAR OF OPERATION (2019) WITH MORE AND BETTER TOOLS UNTIL REACHING THE CREATION OF A MOBILE APPLICATION THAT GATHERS A LARGE PART OF THE CULTURAL, ARTISTIC AND HERITAGE OFFER THAT TAKES PLACE IN OUR COUNTRY".

MEASURE A)

a) NAME OF THE MEASURE:

"THE CNTV FUND, THE MOST IMPORTANT SUBSIDY FOR NATIONAL TELEVISION PRODUCTION".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

CNTV, AN AUTONOMOUS PUBLIC SERVICE OF CONSTITUTIONAL RANK WITH LEGAL PERSONALITY AND ITS OWN HERITAGE, WHICH IS RELATED TO THE PRESIDENCY OF THE REPUBLIC THROUGH SEGEGOB.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CNTV.CL/](https://www.cntv.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE CNTV-FUND IS EXECUTED BY THE CNTV, A PUBLIC SERVICE OF CONSTITUTIONAL RANK ESTABLISHED IN LAW No. 18,838, AUTONOMOUS, WITH LEGAL PERSONALITY AND ITS OWN ASSETS, WHOSE MISSION IS TO "ENSURE THE CORRECT FUNCTIONING OF CHILEAN TELEVISION THROUGH INSTITUTIONAL POLICIES THAT TEND TO GUIDE, STIMULATE AND REGULATE THE ACTIVITY OF THE STAKEHOLDERS INVOLVED IN THE TELEVISION PHENOMENON, IN TUNE WITH TECHNOLOGICAL AND SOCIO-CULTURAL CHANGES, IN A CONTEXT OF

GROWING INTERNATIONALIZATION". THE CNTV IS RELATED TO THE PRESIDENCY OF THE REPUBLIC THROUGH SEGEGOB, AND IT IS RELATED TO THE UNDERSECRETARIAT OF TELECOMMUNICATIONS REGARDING TELEVISION CONCESSIONS. IT IS PART OF THE CAIA, A SECTORAL BODY, CREATED FROM THE ENACTMENT OF LAW 19,981 ON AUDIOVISUAL PROMOTION, INSERTED IN MINCAP, ITS EXECUTIVE SECRETARY BEING THE COORDINATOR OF THE AUDIOVISUAL DEVELOPMENT FUND, DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND ARTS. THE CNTV FUND HAS ITS ORIGIN IN THE MODIFICATION OF THE YEAR 1992 TO THE CNTV LAW AND OTHER SUBSEQUENT MODIFICATIONS, BY VIRTUE OF WHICH THE ARTICLE REACHES ITS CURRENT TEXT WHERE THE CREATION OF A RESOURCE FUND TO "PROMOTE, FINANCE OR SUBSIDIZE THE PRODUCTION, TRANSMISSION COSTS OR PROMOTION OF PROGRAMS OF HIGH CULTURAL LEVEL, OF NATIONAL, REGIONAL, LOCAL OR COMMUNITY INTEREST; EDUCATIONAL CONTENT; THAT PROMOTE THE DISSEMINATION OF CIVIC AND DEMOCRATIC VALUES, OR THAT PROMOTE DIVERSITY IN TELEVISION CONTENT AND REFLECT THE PLURAL CONFORMATION OF SOCIETY ON OPEN TELEVISION (FREE RECEPTION TELEVISION)". THE CNTV FUND DOES NOT HAVE AN END DATE AND IS ASSIGNED ANNUALLY BY THE PUBLIC SECTOR BUDGET LAW THE NECESSARY RESOURCES FOR ITS REALIZATION. LAW No. 18,838 REQUIRES THAT RESOURCES BE ALLOCATED THROUGH A PUBLIC TENDER IN WHICH FREE RECEPTION TELEVISION CONCESSIONAIRES AND INDEPENDENT PRODUCTION COMPANIES IN THE COUNTRY CAN PARTICIPATE. THE CNTV DEVELOPMENT DEPARTMENT OVERSEES THE DEVELOPING OF QUALITY PROGRAMS WITH A HIGH CULTURAL LEVEL, WHICH ARE OF NATIONAL OR REGIONAL INTEREST IN THE COUNTRY. IT MANAGES AND EXECUTES THE CNTV FUND. THE ORGANIZATION AND MANAGEMENT OF THIS FUND IS CARRIED OUT THROUGH AN ANNUAL NATIONAL PUBLIC TENDER, WITH WHICH RESOURCES ARE ASSIGNED TO INDEPENDENT PRODUCTION COMPANIES AND/OR FREE RECEPTION TELEVISION

CONCESSIONAIRE CHANNELS. THE SAME DEPARTMENT IS IN CHARGE OF THE FOLLOW-UP, SUPPORT AND SUPERVISION OF THE WINNING PROGRAMS OF SAID FUND, IN ALL THEIR STAGES UNTIL THEY ARE BROADCAST ON OPEN TELEVISION. THE FUND ADDRESSES THE PROBLEM OF A "SCARCE SUPPLY OF PROGRAMMING OF A HIGH CULTURAL LEVEL, OF NATIONAL, REGIONAL, LOCAL OR COMMUNITY INTEREST; EDUCATIONAL CONTENT; THAT PROMOTE THE DISSEMINATION OF CIVIC AND DEMOCRATIC VALUES, OR THAT PROMOTE DIVERSITY IN TELEVISION CONTENT AND REFLECT THE PLURAL CONFORMATION OF SOCIETY ON OPEN TELEVISION (FREE RECEPTION TELEVISION)", BASED ON THE FOREGOING, THE OBJECTIVE OF THIS IS TO "CONTRIBUTE, THROUGH TELEVISION, TO MASSIVE AND PERMANENT ACCESS TO CULTURE, TO THE PRESERVATION OF IDENTITY AND ITS PLURALITY; THE HERITAGE AND DEMOCRATIC VALUES THAT SUSTAIN OUR SOCIETY". TO SUPPORT THIS OBJECTIVE, THE AIM IS TO "MAKE AVAILABLE TO VIEWERS AN OFFER OF TELEVISION PROGRAMS OF HIGH CULTURAL LEVEL OF NATIONAL, REGIONAL, LOCAL OR COMMUNITY INTEREST, WITH EDUCATIONAL CONTENT; THAT PROMOTE THE PROMOTION OF CIVIC AND DEMOCRATIC VALUES; OR THAT PROMOTE DIVERSITY IN TELEVISION CONTENT AND REFLECT THE PLURAL MAKEUP OF SOCIETY". THIS PURPOSE IS DEVELOPED THROUGH THE FOLLOWING COMPONENTS: COMPONENT NO. 1: PROGRAMS "FINANCED PROGRAMS OF REAL ACTION TECHNIQUE", WITH TWO SUBCOMPONENTS: I) "FICTION" AND II) "NON-FICTION"; COMPONENT NO. 2 "FINANCED ANIMATION TECHNIQUE PROGRAMS".

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AS OF 2020, THE HIGHEST NUMBER OF APPLICATIONS IN THE LAST DECADE TO THIS FUND WAS REGISTERED. AFTER THE CLOSING OF THE ONLINE APPLICATION AND THE ADMISSIBILITY STAGE, THERE WERE 294 PROJECTS APPLICANTS TO THE CNTV FUND, WHICH THIS YEAR AWARDED \$4,585,656,000 TO THE BEST AUDIOVISUAL PROGRAMS TO BE BROADCAST ON OPEN SIGNALS. THE PRESIDENT OF THE CNTV, CATALINA PAROT, HIGHLIGHTED THAT IN THIS VERSION 30% OF PROJECTS THAT CAME FROM REGIONS WERE AWARDED PREFERENTIALLY. THE LINES WITH THE HIGHEST NUMBER OF APPLICANTS THIS YEAR CORRESPOND TO "NON-FICTION", "REGIONAL" AND "FICTION". OF THE 294 PROJECTS, 201 ARE FROM THE METROPOLITAN REGION AND 93 FROM REGIONS, WHICH REPRESENTS 31.6% OF APPLICANTS. AT A MORE GENERAL AND LONG-TERM LEVEL, PART OF THE RESULTS ACHIEVED ARE REFLECTED IN THE "CNTV FUND STUDY 2018: SUPPLY AND CONSUMPTION" PUBLISHED BY THE CNTV STUDIES DEPARTMENT IN 2019. THE DOCUMENT SPECIFIES THAT IT IS OF INTEREST TO THE PUBLIC POLICY, TO KNOW THE ACCESS AND RECEPTION THAT THE PROGRAMS HAVE IN THE BENEFICIARY TELEVISION AUDIENCE, ACCORDING TO THE CHARACTERISTICS OF THE CHANNEL THAT BROADCASTS SAID PROGRAMS AND THE PLACE ASSIGNED TO IT ON THE PROGRAM SCHEDULE. IN THIS WAY, RECORDS ARE SYSTEMATIZED ON THE BEHAVIOR OF THE OPEN TELEVISION INDUSTRY WITH NATIONAL COVERAGE, AND THE EFFECT THAT THE PROGRAMMING OF THE "CNTV FUND", HAS ON PEOPLE'S CONSUMPTION, AS PART OF THEIR HABITS. THE DOCUMENT IS DIVIDED INTO 5 PARTS: THE FIRST INCLUDES A HISTORICAL REVIEW OF THE CNTV FUND; THE SECOND, A CHARACTERIZATION OF THIS TYPE OF OFFER; FOLLOWED, THIRDLY, BY AN ANALYSIS OF THE CONSUMPTION OF THE PROGRAMS; THEN, A DESCRIPTION OF THE MORE SPECIFIC AUDIENCE FOR THIS FUND IS PROVIDED, USING VARIABLES SUCH AS RATING, NUMBER OF

HOUSEHOLDS AND PEOPLE, AND AFFINITY; THE LAST SECTION CONTAINS FINAL REFLECTIONS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$4,585,656,000	\$5,882,288

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CNTV AND MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

THE "CNTV FUND" ANNUALLY PROVIDES AROUND USD \$6 BILLION TO FINANCE TELEVISION PRODUCTIONS, EITHER TO NATIONAL PRODUCTION COMPANIES OR TO TELEVISION CHANNELS. THIS CONTRIBUTION –THE LARGEST AUDIOVISUAL FUND FOCUSED ON THE AUDIENCE AT THE NATIONAL LEVEL– HAS BEEN ESSENTIAL FOR THE DEVELOPMENT OF NEW TECHNOLOGIES IN THE AUDIOVISUAL INDUSTRY, GIVEN THAT IT REWARDS ALL TYPES OF TELEVISION FORMATS, AMONG WHICH WE CAN MENTION FICTION, DOCUMENTARY AND CHILDREN. AMONG THE LATTER, FOR EXAMPLE, THE FINANCING OF PROJECTS WITH VARIOUS ANIMATION TECHNIQUES, SUCH AS STOP-MOTION, 2D ANIMATION, CLAY ANIMATION AND CUT-OUT

STANDS OUT. LIKewise, SINCE THE CNTV FUND ALLOWS THE APPLICATION IN AN INTERNATIONAL CO-PRODUCTION FORMAT IN ALL ITS CATEGORIES, IT NOT ONLY ENCOURAGES INVESTMENT IN OUR COUNTRY, BUT ALSO PROMOTES THE DEVELOPMENT AND LEARNING OF NATIONAL FILMMAKERS, WHO HAVE HAD THE OPPORTUNITY TO UNDERTAKE BUSINESS WITH FOREIGN PRODUCERS DUE TO THE FACT THAT, AS A GENERAL RULE, THE CNTV FUND IS THE MAIN FINANCIER OF THE PROJECTS AND, THEREFORE, ITS SUPPORT ABROAD. CURRENTLY, THE CNTV- FUND IS THE ONLY STATE SUBSIDY FOR THE PRODUCTION OF CULTURAL CONTENT ON OPEN TELEVISION, WITH A FOCUS ON THE AUDIENCE, GENERATING AN IMPORTANT INCENTIVE FOR THE PRODUCTION OF TELEVISION PROGRAMS BY INDEPENDENT PRODUCTION COMPANIES AND TELEVISION CHANNELS, ENTITIES THAT IN TURN MAKE CONTRIBUTIONS FOR THE MATERIALIZATION OF THESE PROJECTS. THIS DYNAMIC PRODUCES A POSITIVE EFFECT ON THE SUSTAINABILITY OF THE AUDIOVISUAL TELEVISION INDUSTRY, SINCE THE CONTRIBUTION AIMED AT SOLVING THE PROBLEM OF HOMOGENIZATION¹⁰ OF THE CONTENT OFFER ON TELEVISION, WIDENS ITS DIVERSITY, BENEFITS VIEWERS, AND TELEVISION CHANNELS HAVE CONTENT TO TRANSMIT, ACCORDING TO THE CNTV FUND STANDARD.

IN THE BIPS THAT IS ADMINISTERED BY MIDESO, IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "CNTV FUND" PROGRAM, AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

IN TURN, A FINAL EVALUATION REPORT OF THE CNTV FUND FOR THE YEAR 2019, PREPARED BY THE DIPRES DEPENDENT ON THE MINISTRY OF FINANCE, CAN BE READ IN DETAIL AT THE FOLLOWING LINK:

MEASURE B)

a) NAME OF THE MEASURE:

“TWENTY YEARS OF CNTV INFANTIL: PLURALISTIC AND QUALITY PROGRAMMING ON OPEN TV”.

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

CNTV, AN AUTONOMOUS PUBLIC SERVICE OF CONSTITUTIONAL RANK WITH LEGAL PERSONALITY AND ITS OWN HERITAGE, WHICH IS RELATED TO THE PRESIDENCY OF THE REPUBLIC THROUGH SEGEGOB.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://CNTVINFANTIL.CL/](https://cntvinfantil.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE OBJECTIVE OF THE “CNTV INFANTIL” PROGRAM IS TO CONTRIBUTE TO THE INTEGRAL DEVELOPMENT OF BOYS AND GIRLS IN THE COUNTRY THROUGH A PLURALISTIC AND QUALITY NATIONAL CHILDREN'S PROGRAMMING ON OPEN TELEVISION. FOR THIS, WORK IS BEING DONE ON THE PRODUCTION AND OBTAINING OF CHILDREN'S AUDIOVISUAL CONTENT, GENERATING A CULTURAL

AND EDUCATIONAL PROGRAM SCHEDULE, AND DISSEMINATING SAID CONTENT THROUGH TRANSMISSION ON TELEVISION CHANNELS, WEBSITE, EXHIBITIONS, PARTICIPATION IN FESTIVALS AND TRAINING ACTIVITIES. DUE TO THE MONTHLY FORMAT OF CNTV CHILDREN'S PROGRAMMING, IT IS ENSURED THAT EACH PROGRAM WILL BE SCREENED AT LEAST 4 TIMES A MONTH, THUS INCREASING ITS VISIBILITY AND POTENTIAL REACHING AUDIENCES. THE SERIES ARE RESCHEDULED IN LATER YEARS AND ARE AVAILABLE FOR ON-DEMAND PLAYBACK ON THE WEBSITE. EACH SERIES PRODUCED WITH CNTV INFANTIL HAS A DISSEMINATION AND PRESS PLAN. THROUGH SOCIAL NETWORKS, MEDIA MANAGEMENT AND DISSEMINATION EVENTS SUCH AS AUDIOVISUAL LAUNCHES OR SAMPLES, THE VIEWING AND RECEPTION OF AUDIOVISUAL CONTENT IS COMMUNICATED AND PROMOTED. THE SERIES PRODUCED BY CNTV INFANTIL MUST MEET HIGH STANDARDS OF TECHNICAL AND CONTENT QUALITY TO BE BROADCAST AND DISTRIBUTED TO THE CHANNELS AND PLATFORMS THAT TRANSMIT THE PROGRAMMING. THE SERIES THAT MAKE UP THE CNTV INFANTIL PROGRAMMING ARE OBTAINED THROUGH ITS OWN PRODUCTION, CO-PRODUCTIONS AND THE PURCHASE AND MANAGEMENT OF TRANSMISSION RIGHTS. CO-PRODUCTIONS ARE DEVELOPED THROUGH STRATEGIC ALLIANCES WITH INSTITUTIONS OR COMPANIES FOR THE DEVELOPMENT OF SERIES AND PROGRAMS. FOR THIS, A CNTV INFANTIL TEAM IS APPOINTED WHO, TOGETHER WITH THE COUNTERPARTS OF THE COMPANY OR INSTITUTION, DIRECT, MANAGE AND SUPERVISE THE PRODUCTION OF THE SERIES THAT WILL BE DEVELOPED BY A PRODUCTION COMPANY, SELECTED ACCORDING TO THE EXPERIENCE IN THE FORMAT OF THE SERIES. ONCE THE PRODUCTION OF A SERIES IS FINISHED, THE AGREED DISSEMINATION PLAN IS EXECUTED, TO ENSURE PROPER COMMUNICATION AND PROMOTION OF AUDIOVISUAL PRODUCTS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

WITH 20 YEARS OF EXPERIENCE, IT HAS BECOME THE ONLY PUBLIC TELEVISION INITIATIVE AIMED AT CHILDREN IN CHILE. ITS CONTENTS ARE EXHIBITED BY REGIONAL OPEN TELEVISION AND CABLE CHANNELS, IN ADDITION TO ITS WEBSITE INFANTIL.CNTV.CL, THE YOUTUBE CHANNEL CNTV INFANTIL AND ITS SOCIAL NETWORKS SUCH AS FACEBOOK AND INSTAGRAM. THE WEBSITE INFANTIL.CNTV.CL OFFERS DAILY PROGRAMMING VIA STREAMING, AS WELL AS INTERACTIVE PROGRAMS AND AN ON-DEMAND VIDEO LIBRARY MADE UP OF MORE THAN 2000 VIDEOS, MANY OF WHICH CAN BE DOWNLOADED. THESE VIDEOS CAN BE PLAYED ON PHONES, TABLETS AND OTHER DEVICES, IN LINE WITH THE CONSUMPTION HABITS OF YOUR TARGET AUDIENCE. CNTV CHILDREN'S PROGRAMMING CONSISTS OF 14 HOURS A MONTH, BROADCAST ON THE CHANNELS AS A 2-HOUR DAILY SLOT. CURRENTLY ITS PROGRAMMING OFFER IS AVAILABLE FROM ARICA TO PUNTA ARENAS, INCLUDING EASTER ISLAND. IN 2020, ADAPTING TO THE NEW AUDIOVISUAL CONSUMPTION PLATFORMS AND IN AN EFFORT TO ENTERTAIN CHILDREN IN CONFINEMENT, THE CNTV KIDS APPLICATION WAS PRESENTED WITH MORE THAN 120 CHAPTERS OF VARIOUS PROGRAMS. ALL THE VIDEOS AVAILABLE IN THE APPLICATION WERE SUPERVISED BY A TEAM OF EDUCATORS AND TEACHERS, AND SEVERAL OF THE SERIES HAVE BEEN PROGRAMMED BY TV EDUCA CHILE SIGNAL, SO THEY WILL BE RECOGNIZABLE CONTENT FOR FAMILIES. IT IS A 100% SECURE APPLICATION WITHOUT ADS, SO PARENTS WILL NOT HAVE TO WORRY ABOUT THEIR CHILDREN ACCESSING PURCHASES OR VIEWING CONTENT THAT IS NOT

SUITABLE FOR THEIR AGE. ONE OF THE FEATURES TO HIGHLIGHT OF THE APP IS THE VOICE SEARCH, THINKING OF THE USERS WHO HAVE NOT YET LEARNED TO READ OR WRITE. IT ALSO HAS REPRESENTATIVE ICONS AND SOUND ELEMENTS THAT WILL FACILITATE NAVIGATION. IN ADDITION, IT PRESENTS THE OFFLINE OPTION, WHICH ALLOWS YOU TO VIEW CHAPTERS WITHOUT THE NEED FOR CONNECTION, INTERACTIVE GAMES TO SPELL WORDS, ORDER SYLLABLES, IDENTIFY INSTRUMENT SOUNDS, MEMORY CHALLENGES AND COLORING. CNTV INFANTIL IS AVAILABLE FOR FREE DOWNLOAD ON THE APP STORE (IOS) AND PLAY STORE (ANDROID).

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$653,827,000	\$845,284

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CNTV, MINCAP AND SELECTED PRODUCTION COMPANIES.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

n) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO, IN COMPLIANCE WITH

ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "CNTV CHILDREN'S CULTURAL AND EDUCATIONAL TELEVISION PROGRAM (FORMER NOVASUR)" AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

IT IS RELEVANT TO NOTE THAT CNTV INFANTIL HAS MORE THAN 200 QUALITY SERIES AND PROGRAMS, AWARDED INTERNATIONALLY. THESE ARE AUDIOVISUAL CONTENTS THAT STIMULATE, ENTERTAIN AND DELIVER KNOWLEDGE AND SKILLS FOR SCHOOL LEARNING FOR CHILDREN IN CHILE. GIVEN THE EXTENSION OF THE SUSPENSION OF CLASSES CAUSED BY THE HEALTH CRISIS, AND BECAUSE NOT ALL CHILEANS HAVE QUALITY INTERNET CONNECTIONS IN THEIR HOMES, THIS FREE MATERIAL HAS BEEN MADE AVAILABLE TO ALL TELEVISION CHANNELS FOR BROADCAST ON THE WHOLE. CNTV POINTS OUT THAT CHILEAN TELEVISION HAS A GREAT OPPORTUNITY TO PROVIDE A SERVICE OF PUBLIC UTILITY, BECAUSE IT IS THE MOST ACCESSIBLE MEDIUM IN THIS CONTEXT OF HEALTH CRISIS, AT A TIME WHEN THE POPULATION MUST STAY AT HOME. IN TURN, MINEDUC, EMPHASIZES THAT TODAY IN THE WORLD THERE ARE 850 MILLION STUDENTS WITHOUT CLASSES DUE TO THIS PANDEMIC AND THAT ONLY IN CHILE THERE ARE 3.5 MILLION. THEREFORE, HE MADE IT CLEAR THAT THE ALLIANCE WITH THE CNTV AND THE TELEVISION CHANNELS IS OF GREAT HELP AT THIS JUNCTURE. CURRENT TELEVISION IS THE MAIN MEANS OF COMMUNICATION AND ITS SCOPE COULD ALLOW ALL CHILDREN TO BE CONNECTED TO SOME EDUCATIONAL MATERIAL AT A CERTAIN TIME, THUS PREVENTING THE SUSPENSION OF CLASSES FROM GENERATING A DETERIORATION IN THEIR LEARNING. THE INITIATIVE HAS BEEN POSITIVELY RECEIVED BY CITIZENS AS AN INSTANCE TO EQUALIZE LEARNING OPPORTUNITIES FOR ALL STUDENTS IN THE COUNTRY.

MEASURE C)

a) NAME OF THE MEASURE:

"DISCUSSION ON THE IMPACT OF TV IN CHILE, THROUGH THE STUDIES PREPARED BY THE CNTV".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

CNTV.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CNTV.CL](https://www.cntv.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

CARRY OUT STUDIES AND PROMOTE RESEARCH AND DISCUSSION ON THE IMPACT OF TV ON CHILEAN SOCIETY, PROVIDING INFORMATION AND DATA TO THE GENERAL PUBLIC AND TO THOSE WHO MAKE DECISIONS, BOTH AT THE STATE AND INDUSTRY LEVEL. AMONG THE MAIN STUDIES CARRIED OUT BY THE CNTV, IT IS WORTH HIGHLIGHTING THE "NATIONAL TELEVISION SURVEY", WHICH IS PUBLISHED EVERY 3 YEARS, AND WHOSE NINTH VERSION WAS CARRIED OUT IN 2017, AND CONSTITUTES THE MOST RELEVANT MEASUREMENT ON THIS MEDIA IN THE COUNTRY. OTHER PERMANENT LINES OF STUDY ARE: CHILDREN AND

ADOLESCENTS, GENDER EQUALITY AND SEXUAL DIVERSITY, COVERAGE OF CATASTROPHES, TELEVISION NEWSCASTS AND PLURALISM. WITHIN THIS MEASURE, THE FOLLOWING DOCUMENTS SHOULD BE HIGHLIGHTED:

- *"NATIONAL TELEVISION SURVEY" (2017)*: SINCE 1993, THE CNTV HAS PUBLISHED THIS SURVEY, WHICH CONSTITUTES THE MOST IMPORTANT MAPPING OF THE TRANSFORMATIONS OF A DYNAMIC FIELD SUCH AS THE TELEVISION INDUSTRY, ITS CONSUMPTION AND SOCIALIZATION; WITH THE AIM OF PROMOTING PLURALISM, CULTURAL PROGRAMMING AND A PERMANENT COMMITMENT TO QUALITY TELEVISION.
- *"STATISTICAL YEARBOOK OF TELEVISION SUPPLY AND CONSUMPTION 2018" (2019)*: IN COMPLIANCE WITH THE TASK OF ENSURING THE CORRECT FUNCTIONING OF TELEVISION SERVICES, THE CNTV HAS BEEN DEVELOPING ANNUAL STATISTICAL REPORTS, THE MAIN OBJECTIVE OF WHICH IS TO ANALYZE THE PROGRAMMATIC OFFER OF OPEN TELEVISION CHANNELS AND THE CONSUMER BEHAVIOR OF AUDIENCES.
- *"MONTHLY CULTURAL PROGRAMMING REPORT" (2005 TO DATE)*: THE MONTHLY REPORTS ON CULTURAL PROGRAMMING SEEK TO RATIFY COMPLIANCE WITH THE NORMS FOR THE BROADCAST OF CULTURAL CONTENT, UNDERSTANDING BY THEM THOSE THAT EMANATE FROM THE MULTICULTURAL IDENTITIES EXISTING IN THE COUNTRY, AS WELL AS SUCH AS THOSE RELATED TO THE CIVIC TRAINING OF PEOPLE, THE STRENGTHENING OF IDENTITY AND THE PROMOTION OF HERITAGE.
- *"IMAGE AND CNTV CHALLENGES, STUDY WITH KEY INFORMANTS" (2019)*: THIS REPORT IS A SYSTEMATIZATION OF PERCEPTIONS ABOUT THE ROLE THAT THE CNTV PLAYS - AND THAT IT COULD - PLAY IN A NEW CONTEXT. THE VISIONS BELONG TO EXPERTS, LINKED TO THE INSTITUTION, WITH GREATER OR LESSER PROXIMITY, WHOSE WORK IS RELATED TO THIS NEW DIGITAL CONTEXT AND TECHNOLOGICAL CONVERGENCE. THESE ARE PEOPLE WHO CLOSELY OBSERVE THE FIELD OF COMMUNICATIONS AND THE NEW WAYS IN WHICH INFORMATION CIRCULATES.
- *"CONSULTATION WITH A PANEL OF EXPERTS: THE OBJECTIVE OF THIS SURVEY IS TO FIND OUT THEIR OPINION REGARDING THE INSTITUTIONAL FORM OF REGULATORS AND THEIR POWERS. THE FOCUS IS ON TWO MAJOR ISSUES: AUTONOMY AND CONVERGENCE OF THE REGULATOR.*
- *"CONSULTATION TO PANEL OF EXPERTS: REGULATION OF THE PRINCIPLE OF PLURALISM" (2019)*: THE OBJECTIVE OF THE CURRENT CONSULTATION IS TO KNOW THE OPINION OF THE EXPERTS REGARDING THE CHARACTERISTICS OF THE MEDIA SYSTEMS THAT AFFECT PLURALISM AND DEMOCRACY, IN THE PROTECTION OF PLURALISM AND DIVERSITY, AS WELL AS THE POSSIBLE LIMITS THAT FREEDOM OF EXPRESSION SHOULD ADMIT.
- *"CONSULTATION TO PANEL OF EXPERTS: PLURALISM AND REGULATION IN THE INTERNET AGE" (2019)*: THE OBJECTIVE OF THE CURRENT CONSULTATION IS TO FIND OUT THE OPINION OF THE EXPERTS REGARDING THE ROLE OF THE STATE TO GUARANTEE PLURALISM IN THE MEDIA, FOCUSING ON THREE ISSUES MAIN: COMPARISON OF MEDIA, ROLE OF THE STATE IN THE PROTECTION OF MEDIA PLURALISM AND THE INTERNET.
- *"CONSULTATION TO PANEL OF EXPERTS: PLURALISM AND MEDIA SYSTEM" (2019)*: THE OBJECTIVE OF THE CURRENT CONSULTATION IS TO KNOW THE OPINION OF THE EXPERTS REGARDING THE CHARACTERISTICS OF THE MEDIA SYSTEMS THAT CAN INFLUENCE PLURALISM AND DEMOCRACY, THE SAFEGUARDING OF PLURALISM AND DIVERSITY, AS WELL AS THE POSSIBLE LIMITS THAT FREEDOM OF EXPRESSION SHOULD ALLOW.
- *OTHER STUDIES PREPARED BY THE CNTV, WITHIN THE REPORTING PERIOD (2018/2017), ARE:*

TELEVISION IN TIMES OF CONVERGENCE, AUDIENCES AND REGULATORY CHALLENGES, TELEVISION FOR CHILDREN AND TEENS, CORRECT FUNCTIONING OF TV: HISTORY, CULTURE AND TELEVISION: CHILD AND ADOLESCENT CONSUMPTION, PANORAMA OF THE REGULATORY SYSTEM, CNTV CULTURAL NORM - APPLICATION, GENDER ORDINANCE AROUND TELEVISION CONSUMPTION AND MEDIA LITERACY IN CHILEAN CHILDREN AND TEENS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THE RESEARCH ON THE IMPACT OF TELEVISION ON CHILEAN SOCIETY GENERATED BY THE CNTV, THROUGH THE PREPARATION OF THESE STUDIES, PROVIDES INFORMATION AND KEY DATA TO CITIZENS AND DECISION-MAKERS AT BOTH THE STATE AND INDUSTRY LEVELS. CURRENTLY, AND FOR EXAMPLE, IT IS A RELEVANT TOPIC TO DESCRIBE THE INCIDENCE THAT THE CONSUMPTION OF OPEN TELEVISION HAS, THE INCREASE IN TECHNOLOGICAL CHANGE: THE INTERNET AND DIGITAL DEVICES, WHICH HAVE GIVEN RISE TO NEW WAYS OF WATCHING TELEVISION. IN GENERAL, THESE STUDIES AND PUBLICATIONS OFFER CLUES TO ADDRESS THE CHALLENGES IMPLIED BY THE IMPLEMENTATION OF DIGITAL TV AND OBSERVE THE EXPECTATIONS OF CULTURAL CONTENT, AS WELL AS THE PUBLIC ROLE OF TELEVISION IN GENERAL AND ITS POWER IN OPINION, FACTS THAT CONTINUE TO HAVE VALIDITY BASED ON PEOPLE'S EVALUATIONS.

THESE DATA CONSTITUTE A CONTRIBUTION TO THE DISCUSSION OF REGULATION AND PUBLIC POLICY, AS WELL AS AN INCENTIVE FOR AN INFORMED DISCUSSION BETWEEN THE DIFFERENT STAKEHOLDERS INVOLVED IN THE SECTOR.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

IT DOES NOT HAVE ASSOCIATED FINANCIAL RESOURCES AS THEY ARE STUDIES OF THE CNTV'S OWN DEVELOPMENT, THROUGH ITS STUDIES DEPARTMENT.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CNTV THROUGH ITS DEPARTMENT OF STUDIES.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"ELIGE CULTURA, FIRST STEP IN THE DIGITIZATION OF THE NATIONAL BILLBOARD".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE POLICY/MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PUBLISHING
- PERFORMING ARTS
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://ELIGECULTURA.GOB.CL](https://eligecultura.gob.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

AT THE BEGINNING OF MAY 2019, THE DIGITAL PLATFORM “*ELIGE CULTURA*” WAS OFFICIALLY LAUNCHED, WHICH AIMS TO DELIVER ALL THE ARTISTIC, CULTURAL AND HERITAGE OFFER AND PROGRAMMING THROUGHOUT THE COUNTRY. ITS OBJECTIVE IS TO USE THE POTENTIAL THAT TECHNOLOGY PROVIDES TO PROMOTE CULTURAL DEVELOPMENT, ONE OF THE STRATEGIES IN WHICH MINCAP HAS MADE GREAT ADVANCES. AT THE BEGINNING OF THIS MONTH, “*ELIGE CULTURA*” WAS LAUNCHED, A NEW COLLABORATIVE CULTURAL PLATFORM THAT BRINGS TOGETHER THE COUNTRY’S ARTISTIC, CULTURAL AND HERITAGE PROGRAMMING AND THAT ALLOWS ACCESS TO VIRTUAL CULTURAL CONTENT FROM MORE THAN 350 CULTURAL INSTITUTIONS AND ORGANIZATIONS NATIONWIDE. IT HAS A COMPLETE BILLBOARD OF CULTURAL EVENTS FROM ALL REGIONS, AS WELL AS MULTIMEDIA MATERIAL THAT ALLOWS ACCESS TO VARIOUS INSTITUTIONS AND CULTURAL SPACES AROUND THE WORLD, VIRTUAL TOURS OF MUSEUMS, ONLINE ART COLLECTIONS, PHOTO GALLERIES, DOCUMENTARIES AND MOBILE APPLICATIONS.

THE PLATFORM SEEKS TO DEMOCRATIZE CULTURE BY TAKING IT TO ALL HOMES, MAKING THE BARRIERS THAT OFTEN PREVENT CITIZENS FROM LEARNING ABOUT THE WORKS OF OUR TALENTED CREATORS DISAPPEAR. IT IS A FIRST STEP TO A DIGITIZATION OF THE NATIONAL BILLBOARD. DURING ITS FIRST YEAR OF OPERATION (2019), ELIGE CULTURA CONTINUED TO EVOLVE WITH MORE AND BETTER TOOLS ON ITS PLATFORM, UNTIL IT REACHED THE CREATION OF A MOBILE APPLICATION THAT BRINGS TOGETHER A LARGE PART OF THE CULTURAL, ARTISTIC AND HERITAGE OFFER THAT TAKES PLACE IN OUR COUNTRY.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AS A WAY TO FACILITATE AND ENCOURAGE CULTURAL ACCESS AND PARTICIPATION DURING THE HEALTH EMERGENCY, MINCAP MADE THE CULTURAL AND HERITAGE GUIDE OF CHILE AVAILABLE TO CITIZENS, A MONTHLY PUBLICATION OF THE ELIGECULTURA.CL PLATFORM THAT BRINGS TOGETHER INITIATIVES AND ACTIVITIES PROMOTED BY THE INSTITUTION AND THAT IS ALREADY AVAILABLE FOR DOWNLOAD AT WWW.ELIGECULTURA.CL. THE GUIDE IS AN INVITATION TO DISCOVER, EXPLORE AND SHARE CULTURE, THE ARTS AND HERITAGE REMOTELY FROM MOBILE DEVICES OR COMPUTERS WITH INTERNET CONNECTION, ACCOUNTING FOR THE DIVERSE AND WIDE RANGE OF ACTIVITIES THAT TAKE PLACE IN THE 16 REGIONS OF THE COUNTRY.

THE DOCUMENT INCLUDES VIRTUAL TOURS AND GALLERIES THAT WILL ALLOW CITIZENS TO VISIT SOME OF THE MAIN MUSEUMS IN CHILE WITHOUT LEAVING THEIR HOMES, IN ADDITION TO FINDING DIRECT ACCESSES TO THE DIGITAL PUBLIC LIBRARY, A PLATFORM FOR THE LOAN OF BOOKS AND TEXTS AIMED AT ALL KINDS OF PUBLIC THAT HAS 60,000 BOOKS AND 15,000 TITLES, AND MEMORIA CHILENA, A DIGITAL RESOURCE CENTER ON THE HISTORY AND CULTURE OF CHILE. THE AUDIOVISUAL WORLD IS ALSO PRESENT IN THIS EDITION THROUGH PLAN F, A SERIES OF SHORT DOCUMENTARIES THAT PRESENTS MULTIPLE CULTURAL PROJECTS AND ARTISTIC WORKS THAT HAVE WON FONDART; AND ONDAMEDIA.CL, A PLATFORM THAT HAS AUDIOVISUAL CONTENT AVAILABLE FOR FREE, WHICH INCLUDES THE MOST AWARDED WORKS OF NATIONAL CINEMA; SHORT FILMS AND CONFERENCES ON SCIENCE AND HUMANITIES. AS A WAY OF BRINGING NATIONAL TALENT TO THE HOMES OF CHILE, THE GUIDE INCLUDES CONTENT FROM THE SCHOOLS OF ROCK AND POPULAR MUSIC, THE OCCH AND BAFONA, WHICH SHARE WITH THE PUBLIC VALUABLE HISTORICAL RECORDS OF RECITALS AND PRESENTATIONS THEY HAVE MADE THROUGHOUT CHILE. THE DOCUMENT ALSO OFFERS DIRECT ACCESS TO "CHILE FOR CHILDREN", A PROJECT THAT SEEKS TO BRING THE BIBLIOGRAPHIC HERITAGE CLOSER TO CHILDREN, AND TO "MONUMENTEANDO", AN ACTIVITY OF THE COUNCIL OF NATIONAL MONUMENTS THAT INVITES THEM TO BUILD, AT HOME, THE VARIOUS NATIONAL MONUMENTS PRESENT THROUGHOUT THE ENTIRE COUNTRY.

IN THE TRAINING SECTION, TWO INITIATIVES STAND OUT: VIRTUAL CLASSROOM, WHICH OFFERS ONLINE TRAINING TO DEVELOP SKILLS TO FUNCTION IN DAILY SOCIAL, WORK AND ENTREPRENEURIAL LIFE, AND YOUNG PROGRAMMERS, A PROGRAM THAT SEEKS TO ENCOURAGE THE LEARNING OF PROGRAMMING IN A VIRTUAL WAY, SO THAT EVERYONE IN CHILE - FROM THE AGE OF 8 ONWARDS - IS INTRODUCED TO THE LANGUAGE OF CODES AND PROGRAMMING, GOING FROM BEING USERS TO POTENTIAL CREATORS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

CHAPTER III

"DIGITAL ENVIRONMENT"

INTRODUCTION

THE PARTIES SHOULD REPORT ON POLICIES AND MEASURES TO SUPPORT DIGITAL CREATIVITY AND SKILLS AND LOCAL DIGITAL CULTURAL INDUSTRIES AND MARKETS, FOR EXAMPLE, PROMOTING FAIR REMUNERATION FOR CREATORS OR MODERNIZING CULTURAL INDUSTRIES IN THE DIGITAL ENVIRONMENT. THEY SHOULD ALSO INDICATE THE INITIATIVES AIMED AT IMPROVING ACCESS TO AND FACILITATING THE DISCOVERY OF DIVERSE CULTURAL EXPRESSIONS IN THE DIGITAL ENVIRONMENT.

KEY QUESTIONS

1. THERE ARE POLICIES, MEASURES OR MECHANISMS TO SUPPORT THE DIGITAL TRANSFORMATION OF CULTURAL AND CREATIVE INDUSTRIES AND INSTITUTIONS (E.G. FUNDS FOR THE DIGITIZATION OF ANALOG INDUSTRIES):

YES NO

2. POLICIES OR MEASURES HAVE BEEN APPLIED TO CREATE DYNAMIC NATIONAL MARKETS FOR CULTURAL AND CREATIVE INDUSTRIES IN THE DIGITAL ENVIRONMENT, INVOLVING A DIVERSITY OF STAKEHOLDERS OF ALL SIZES (E.G. FAIR REMUNERATION RULES, CONTROL OF MARKET CONCENTRATION PREVENTION OF MONOPOLIES OF PROVIDERS/DISTRIBUTORS OF DIGITAL CONTENT OR ALGORITHMS THAT COULD RESTRICT THE DIVERSITY OF CULTURAL EXPRESSIONS, ETC.):

YES NO

POLICIES AND MEASURES HAVE BEEN APPLIED TO IMPROVE ACCESS TO AND FACILITATE THE DISCOVERY OF NATIONALLY PRODUCED CULTURAL CONTENT IN THE DIGITAL ENVIRONMENT (FOR EXAMPLE, POLICIES OR ACTION PLANS FOR THE PLURALITY OF CULTURAL CONTENT, PUBLIC SUPPORT FOR CULTURAL OR ARTISTIC PORTALS IN CERTAIN LANGUAGES, NATIONAL OR REGIONAL

PLATFORMS FOR THE ONLINE DISTRIBUTION OF NATIONAL CONTENT, ETC.):

YES NO

3. MEASURES AND INITIATIVES HAVE BEEN IMPLEMENTED TO PROMOTE CREATIVITY AND DIGITAL SKILLS OF ARTISTS AND OTHER CULTURAL PROFESSIONALS WHO WORK WITH NEW TECHNOLOGIES (E.G. SPACES FOR EXPERIMENTATION, INCUBATORS, ETC.):

YES NO

4. THERE ARE STATISTICS OR STUDIES WITH RECENT DATA ON ACCESS TO DIGITAL MEDIA AND IN PARTICULAR ON THE TYPES OF CULTURAL CONTENT ACCESSIBLE THROUGH DIGITAL MEDIA:

YES NO

STATISTICS

PERCENTAGE OF POPULATION WITH SUBSCRIPTION TO PROVIDERS OF ONLINE CULTURAL CONTENT (E.G. NETFLIX):

- SOURCE: "IX NATIONAL TELEVISION SURVEY". CNTV, 2017.
- PAGE 13: CHART N°6, ACCESS TO TV AND AUDIOVISUAL SERVICES.
- PAGE 19: CHART N°11, PEOPLE WHO WATCH TV, THROUGH WHICH MEDIUM DO THEY MOST FREQUENTLY WATCH TV?
- PAGE 20: CHART N°14, DO YOU WATCH TV SHOWS, SERIES OR MOVIES THROUGH PAID INTERNET SERVICES (LIKE NETFLIX OR SIMILAR)?

- *PAGE 22: CHART N°18, CONTENT THAT YOU PREFER TO SEE ON THE INTERNET, BY SOCIOECONOMIC GROUP.*
- *PAGE 22: CHART N°19, REASON WHY YOU PREFER TO VIEW ON THE INTERNET.*
- *SOURCE: "STUDY ON PERCEPTION USES AND TRENDS IN AUDIOVISUAL CONSUMPTION". CHILEAN ASSOCIATION OF SUBSCRIPTION TELEVISION SERVICE OPERATORS; ACCESO TV A.G, 2019. AMONG THE MAIN FINDINGS OF THIS RESEARCH, WE FIND THE ALMOST UNIVERSAL ACCESS TO CONTENT THAT ENCOURAGES NEW AUDIOVISUAL CONSUMPTION HABITS IN CHILEANS AND NEW AUDIOVISUAL CONTENT CONSUMPTION HABITS:*
 - *WIDE ACCESS TO NEW CONTENT OPTIONS: VIRTUALLY EVERYONE CAN ACCESS AUDIOVISUAL CONTENT IN A NON-LINEAR WAY THROUGH THEIR OWN DEVICE OR AT HOME. WIDE ACCESS TO VIEWING PLATFORMS, BOTH FOR LINEAR CONTENT AND NON-LINEAR CONTENT. ALMOST ALL HOUSEHOLDS HAVE AT LEAST 1 DEVICE THAT ALLOWS THEM TO CONSUME CONTENT ONLINE.*
 - *PEOPLE INCREASE AND DO NOT RESTRICT ACCESS TO CONTENT: NON-LINEAR CONTENT IS INCORPORATED INTO THE VIEWING. HALF OF THE HOUSEHOLDS WITH PAY TV HAVE STREAMING PLATFORMS. THERE IS A VERY HIGH OVERLAP OF NETFLIX WITH PAY TV. ONLY 4% OF THOSE WHO SUBSCRIBE TO THIS PLATFORM HAVE NOT CONTRACTED THE PAY TV SERVICE, WHILE THE TOTAL CORD-CUTTING REMAINS EXTREMELY LOW.*
 - *PLATFORMS ARE COMPLEMENTARY IN TENURE, BUT COMPETE IN VIEWING: WITHIN THE HOME, STREAMING PLATFORMS AND PAY TV COMPETE FOR TIME, BUT NOT FOR TENURE.*
 - *SOLITARY AND PERSONALIZED CONSUMPTION TAKES CENTER STAGE: MULTIPLE DEVICES AND DESIRE FOR PERSONALIZATION ALLOW A MORE PERSONALIZED TV ACCORDING TO CONTENT. MOVIES ARE THE BASTION OF COLLECTIVE CONSUMPTION.*
 - *UNCONTROLLED ACCESS CREATES FEAR: GIVEN THE HIGH AVAILABILITY AND QUANTITY OF CONTENT, AN ALLY IS REQUIRED TO CONTROL THE CONTENT TO WHICH MINORS HAVE ACCESS. PARENTS DECLARE THIS AS A CONCERN FOR THEIR CHILDREN.*
 - *FREEDOM TO CHOOSE WHAT TO WATCH IS THE NEW WATCHWORD FOR THE TV OF THE FUTURE: A MORE PROACTIVE AND EXPERT CONSUMER WANTS TO PROGRAM THEIR OWN SCREEN AND CHOOSE WHAT TO WATCH, WHEN AND ON WHAT TYPE OF DEVICE.*

MEASURES AND POLICIES ASSOCIATED WITH CHAPTER III

"DIGITAL ENVIRONMENT"



RECOMENDACIONES OCDE
#TRANSFORMACIÓN DIGITAL EN CHILE
Seminario 25 y 26 de junio

INVITAN:

Ignacio Briones
Ministro de Hacienda

Claudio Alvarado
Ministro Secretario General de la Presidencia

Jeffrey Schlagenhauf
Deputy Secretary General OCDE

ORGANIZAN:

Secretaría de Modernización | gob digital | OECD

COLABORAN:

CSP INGENIERÍA INDUSTRIAL UNIVERSIDAD DE CHILE CENTRO DE SISTEMAS PÚBLICOS | Centro UC Políticas Públicas | BID Banco Interamericano de Desarrollo

*IMAGE FROM INSTITUTIONAL WEBSITE, DIGITAL GOVERNMENT DIVISION THAT DEPENDS ON SEGPRES.

"LAW No. 21,180 ON DIGITAL TRANSFORMATION OF THE STATE APPROVED IN CHILE IN 2019, IT IS A PIONEERING NORM WITHIN THE REGION IN TERMS OF THE ADOPTION OF DIGITAL TECHNOLOGIES TO REFORM THE STATE AND MAKE PUBLIC SECTOR ORGANIZATIONS MORE EFFICIENT, TRANSPARENT AND WITH A GREATER RESPONSE TO CITIZENS. THE STANDARD IS THE RESULT OF 10 YEARS OF CONTINUOUS WORK ON THE OECD RECOMMENDATIONS ON THE MATTER".

MEASURE A)

a) NAME OF THE MEASURE:

"DIGITAL AGENDA 2020, MOVING TOWARDS THE MODERNIZATION OF THE STATE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

COMMITTEE OF MINISTERS FOR DIGITAL DEVELOPMENT, CREATED BY DECREE No. 1/2016 OF SEGPRES. IT IS THE PRESIDENTIAL ADVISORY BODY WHOSE OBJECTIVE IS TO ADVISE THE PRESIDENT OF THE REPUBLIC IN THE FORMULATION OF THE "NATIONAL POLICY FOR DIGITAL DEVELOPMENT", AS WELL AS IN SETTING THE GUIDELINES, PROGRAMS AND ACTIONS NECESSARY FOR ITS IMPLEMENTATION, WITHIN THE SCOPE OF COMPETENCES OF EACH OF ITS MEMBERS. THE FOLLOWING MINISTRIES MAKE UP THIS COMMITTEE: SEGPRES - PRESIDENCY OF THE COMMITTEE; MY P; TREASURY; MINECON; MINEDUC; MINSAL; AND MTT.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://WWW.AGENDADIGITAL.GOB.CL/#/](http://www.agendadigital.gob.cl/#/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE 2020 DIGITAL AGENDA IS A ROADMAP TO ADVANCE TOWARDS A DIGITAL DEVELOPMENT OF

THE COUNTRY, IN AN INCLUSIVE AND SUSTAINABLE WAY THROUGH INFORMATION AND COMMUNICATION TECHNOLOGIES, ALLOWING THE DISSEMINATION, COHERENCE AND FACILITATION OF MONITORING AND MEASURING THE PROGRESS OF THE MEASURES COMMITTED. SOME OF ITS CHARACTERISTICS ARE: PRESENT CONCRETE MEASURES, STRUCTURED FROM THE WORK CARRIED OUT BY A PUBLIC-PRIVATE ALLIANCE, FORMED BY REPRESENTATIVES OF THE PUBLIC, BUSINESS, ACADEMIC AND CIVIL SOCIETY SECTORS; IT IS A LIVING AGENDA, WHICH ALLOWS MAKING ADJUSTMENTS ACCORDING TO THE DEMANDS OF THE ENVIRONMENT THAT WARRANT IT, BEING ABLE TO ADD NEW MEASURES OR HIGH IMPACT STRATEGIC CHALLENGES AND; THE AGENDA AIMS FOR THE MASSIVE USE OF TECHNOLOGIES TO BECOME A MEANS TO REDUCE INEQUALITIES, TO OPEN UP MORE AND BETTER DEVELOPMENT OPPORTUNITIES, AND TO CONTRIBUTE TO THE RESPECT OF THE RIGHTS OF ALL CHILEANS. THE DIGITAL AGENDA IS STRUCTURED IN 5 AXES THAT ESTABLISH STRATEGIC GUIDELINES THAT ARE MATERIALIZED IN 60 MEASURES. NEXT, A BRIEF DESCRIPTION OF THE AXES AND MAIN LINES OF ACTION: *RIGHTS FOR DIGITAL DEVELOPMENT, DIGITAL CONNECTIVITY, DIGITAL GOVERNMENT, DIGITAL ECONOMY AND DIGITAL SKILLS*. SOME CONCRETE MEASURES THAT HAVE BEEN WORKED ON WITHIN THE FRAMEWORK OF THE ADVANCEMENT OF THIS AGENDA, ARE THE FOLLOWING (SOME ALREADY EXECUTED AND OTHERS STILL IN EXECUTION): MASSIFICATION OF QUALITY DIGITAL ACCESS FOR EVERYONE, IMPROVEMENT OF THE ENABLING CONDITIONS FOR A HIGHER QUALITY CONNECTIVITY SERVICE, WORK FOR FULL RESPECT OF FUNDAMENTAL RIGHTS IN DIGITAL DEVELOPMENT, TRANSFORM THE COMPANY DIGITALLY, BOOST THE GROWTH OF THE ICT SECTOR, PROMOTE ENTREPRENEURSHIP AND DIGITAL INNOVATION, IMPROVE THE QUALITY OF EDUCATION THROUGH TECHNOLOGIES DIGITAL AND OPEN JOB OPPORTUNITIES IN THE DIGITAL AGE. BY 2020, THE GOVERNMENT IS WORKING TO PRESENT THE COUNTRY WITH A "DIGITAL

TRANSFORMATION AGENDA", WHICH WILL CONTINUE WITH THE PROGRESS MADE BY THE "2020 DIGITAL AGENDA" AND WILL INTEGRATE NEW MEASURES, WITH A FOCUS ON ACCELERATING THE PROCESS OF APPROPRIATION AND USE OF DIGITAL TECHNOLOGIES IN ALL AREAS OF SOCIAL AND ECONOMIC ACTIVITY, WITH SPECIAL EMPHASIS ON MODERNIZATION AND ANTICIPATION OF THE DEMANDS OF NEW GENERATIONS. BASED ON ITS "STRATEGY FOR THE DIGITAL TRANSFORMATION OF THE STATE, 2018 - 2022", THE OBJECTIVE IS TO CHANGE THE PARADIGMS OF HOW THE STATE ADMINISTRATION WORKS, THROUGH INNOVATION, THE USE OF EMERGING TECHNOLOGIES AND CREATIVITY, TO BUILD A STATE MODERN, TYPICAL OF THE 21ST CENTURY, WHICH USES ITS INFORMATION TO GIVE BETTER OPPORTUNITIES AND SECURITY TO CITIZENS; AN INNOVATIVE STATE THAT USES HUMAN TALENT TO PROVIDE BETTER SERVICES AND NOT TO PROCESS PAPERS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THE MONITORING OF THE 2020 DIGITAL AGENDA AT THE COUNTRY LEVEL CAN BE FOUND AT THE FOLLOWING LINK:

[HTTP://WWW.AGENDADIGITAL.GOB.CL/#/SEGUIMIENTO](http://www.agendadigital.gob.cl/#/SEGUIMIENTO).

ON THE SITE YOU CAN SEE IN DETAIL THE PERCENTAGE OF PROGRESS FOR EACH OF THE MEASURES THAT MAKE UP THE AGENDA. THE MOST UP-TO-DATE INFORMATION REGARDING THE

DIGITAL TRANSFORMATION OF THE STATE CAN BE CONSULTED ON THE SITE: [HTTPS://DIGITAL.GOB.CL/](https://digital.gob.cl/), WHERE THE "DIGITAL TRANSFORMATION STRATEGY OF THE STATE, 2018 - 2022" IS LOCATED":

[HTTPS://DIGITAL.GOB.CL](https://digital.gob.cl)

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME(S) OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE POLICY/MEASURE:

SEGPRES THROUGH ITS DIGITAL GOVERNMENT DIVISION IN CHARGE OF THE DIGITAL TRANSFORMATION OF THE STATE, WHOSE LEGAL MANDATE IS TO "COORDINATE AND ADVISE THE STATE ADMINISTRATION BODIES IN THE STRATEGIC USE OF DIGITAL TECHNOLOGIES, SUPPORTING THEIR USE, DATA AND INFORMATION. PUBLIC TO IMPROVE THE MANAGEMENT AND DELIVERY OF CLOSE AND QUALITY SERVICES TO PEOPLE"; AND ALL THE PUBLIC ADMINISTRATION OF THE STATE OF CHILE, CONSIDERING THE TRANSVERSAL NATURE OF THE MEASURE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE B)

a) NAME OF THE MEASURE:

"IMPORTANCE OF ETHICS AND DEMOCRATIC CULTURE IN THE SCHOOL CURRICULUM: DIGITAL CITIZENSHIP".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINEDUC, THROUGH THE DIVISION OF GENERAL EDUCATION DEPENDENT ON THE UNDERSECRETARY OF EDUCATION.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://FORMACIONCIUDADANA.MINEDUC.CL/](https://formacionciudadana.mineduc.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

AT THE BEGINNING OF 2016, LAW No. 20,911 WAS ENACTED, WHICH CREATED THE "*CITIZEN TRAINING PLAN*", WITH THE OBJECTIVE THAT ALL EDUCATIONAL ESTABLISHMENTS RECOGNIZED BY THE STATE WOULD DEVELOP, AUTONOMOUSLY AND IN ACCORDANCE WITH THEIR EDUCATIONAL PROJECT, A PROJECT TO TRAIN STUDENTS IN CITIZENSHIP MATTERS. THIS PLAN PROPOSES A CURRICULAR PLANNING THAT MAKES EXPLICIT THE TRANSVERSAL LEARNING OBJECTIVES THAT REINFORCE THE DEVELOPMENT OF CITIZENSHIP, ETHICS AND A DEMOCRATIC CULTURE IN THE

DIFFERENT SUBJECTS OF THE SCHOOL CURRICULUM. TODAY WE LIVE IN A SOCIETY THAT COEXISTS AND IS MEDIATED BY THE PRESENCE OF TECHNOLOGIES AND THE INTERNET, EXPERIMENTING AND BUILDING OUR CULTURE IN DIGITAL SPACES. THE INTERACTION OF PEOPLE AND COMMUNITIES NO LONGER ONLY OCCURS IN FACE-TO-FACE SOCIALIZATION SPACES BUT IS ALSO GENERATED ONLINE THANKS TO THE INTERNET. FROM THERE, IT BECOMES MORE IMPORTANT TO INCORPORATE A BROAD AND CRITICAL VIEW OF WHAT IT MEANS TO BE TWENTY-FIRST CENTURY CITIZENS IN CITIZEN TRAINING. THE SPACES FOR EXERCISING CITIZENSHIP ARE INCREASINGLY OPEN AND VARIED, SINCE THE DIGITAL AGE OPENS UP NEW POSSIBILITIES FOR PARTICIPATION, DIFFERENT CHANNELS OF OPINION AND MORE EFFECTIVE AND EVEN GLOBAL MODES OF ORGANIZATION. THE WAY OF DOING POLITICS AND SPREADING AN IDEA, OF DISCUSSING AND INTERACTING WITH OTHERS, OF BUYING, OF EXERTING PRESSURE OR INFLUENCE AND EVEN OF VOTING, HAVE RADICALLY CHANGED SINCE THE USE OF NEW DIGITAL TOOLS. DIGITAL CITIZENSHIP THUS BECOMES ONE OF THE SPHERES, INCREASINGLY WIDESPREAD, OF OUR ACTIVITY AND PARTICIPATION AS CITIZENS OF THE GLOBAL WORLD, WHICH IS WHY IT IS ESSENTIAL TO INCLUDE IT IN CITIZENSHIP EDUCATION PROGRAMS. THE UNSTOPPABLE DEVELOPMENT OF DIGITAL TECHNOLOGIES AND THE DEMOCRATIZATION OF THE USE OF THE INTERNET HAVE ALSO TRANSFORMED THE CONTEXT OF THE EDUCATIONAL PROCESS, SO EDUCATING IN THE DIGITAL AGE IMPLIES NEW AND IMPORTANT CHALLENGES THAT TEACHERS MUST TAKE ON. ICT ENHANCE 21ST CENTURY SKILLS AND COMPETENCIES THAT ARE MAINLY EXERCISED IN DIGITAL PRACTICES THAT YOUNG PEOPLE CARRY OUT IN INFORMAL LEARNING CONTEXTS (MOSTLY IN LEISURE SPACES AND TIMES). THE WAY OF LEARNING HAS CHANGED AND, THEREFORE, THE WAY OF TEACHING. CURRENTLY, KNOWLEDGE IS ONLINE AND EASILY ACCESSIBLE, BUT CHILDREN AND YOUNG PEOPLE NEED THEIR PARENTS AND TEACHERS TO ACCOMPANY THEM IN THIS LEARNING

PROCESS. TECHNOLOGY CAN BE A POWERFUL EDUCATIONAL TOOL, BUT IF CHILDREN AND YOUNG PEOPLE ARE NOT GUIDED IN THIS DIGITAL TEACHING PROCESS, WE CAN OBTAIN UNWANTED RESULTS. IN THE "DIGITAL CITIZENSHIP ORIENTATIONS FOR CITIZEN TRAINING" IS RECOMMENDED THAT EDUCATIONAL COMMUNITIES IMPLEMENT PEDAGOGICAL ACTIVITIES SO THAT STUDENTS DEVELOP ICT SKILLS FOR LEARNING (HTPA), WHICH HAVE BEEN DEFINED BY MINEDUC AS "THE ABILITY TO SOLVE PROBLEMS OF INFORMATION, COMMUNICATION AND KNOWLEDGE, AS WELL AS LEGAL, SOCIAL AND ETHICAL DILEMMAS IN THE DIGITAL ENVIRONMENT", WHICH ARE CURRENTLY INCLUDED IN THE CURRICULUM.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

BY 2020 AND WITHIN THE FRAMEWORK OF THE "PLAN FOR TRAINING DIGITAL CITIZENS", MINEDUC HAS CARRIED OUT THE FOLLOWING ACTIONS:

- TECHNICAL WORKING TABLE WITH EXPERTS IN EDUCATION AND TECHNOLOGY: THIS TABLE CONVENED EXPERTS AND ACADEMICS LINKED TO THE WORLD OF EDUCATION AND TECHNOLOGY, IN WHICH THE BENEFITS AND CHALLENGES THAT THE INTEGRATION OF TECHNOLOGY -BOTH MOBILE DEVICES FOR PERSONAL USE- WERE ADDRESSED, AS TECHNOLOGIES FOR LEARNING - HAD IN THE EDUCATIONAL TRAJECTORY OF THE STUDENTS.

- NATIONAL CONSULTATION ON THE USE OF CELL PHONES IN SCHOOLS, HIGH SCHOOLS AND COLLEGES: 97,845 PEOPLE RESPONDED TO THE ONLINE CONSULTATION AIMED AT PARENTS, TEACHERS AND MANAGERS. THIS EXERCISE WAS SURPRISING DUE TO ITS HIGH PARTICIPATION AND SHOWED THE INTEREST THEY HAVE ON THE USE OF MOBILE DEVICES IN EDUCATIONAL ESTABLISHMENTS. THOSE CONSULTED MOSTLY ACKNOWLEDGE (OVER 80%) PERCEIVE NEGATIVE EFFECTS IN THE USE OF CELL PHONES, HARMING LEARNING, THE SOCIALIZATION OF CHILDREN AND YOUNG PEOPLE WITH THEIR PEERS, AND LINK IT WITH SCHOOL CYBERBULLYING. IN ADDITION, OVER 70% WOULD BE WILLING TO PROHIBIT ITS USE INSIDE THE PREMISES.

- GUIDANCE FOR REGULATING THE USE OF MOBILE DEVICES IN SCHOOL ESTABLISHMENTS: "COMPREHENSIVE ORIENTATION GUIDE TO PROMOTE REGULATION IN EDUCATIONAL ESTABLISHMENTS".

- TRAINING IN DIGITAL COEXISTENCE FOR PARENTS AND GUARDIANS: THROUGH AN AGREEMENT WITH VTR "CONVIVE DIGITAL", TALKS WERE GIVEN THROUGHOUT CHILE.

- SEMINARS ON DIGITAL CITIZENSHIP FOR TEACHERS AND MANAGEMENT TEAMS: THESE MEETINGS WERE HELD IN AGREEMENT WITH GOOGLE AND WITH THE SUPPORT OF "BRAVE-UP" IN SANTIAGO, ANTOFAGASTA AND VALDIVIA. DECALOGUE OF A GOOD DIGITAL CITIZEN: DELIVER 10 TIPS TO BE A "GOOD DIGITAL CITIZEN" WITH INFLUENCER AND YOUTUBER POLLO CASTILLO.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$433,400,000	\$560,310

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINEDUC THROUGH THE GENERAL EDUCATION DIVISION.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO, IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "CITIZEN TRAINING PLAN" PROGRAM, AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE C)

a) NAME OF THE MEASURE:

"DIGITAL CULTURE AS A KEY DEVELOPMENT AXIS OF THE NATIONAL CULTURE POLICY, 2017-2022".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH ITS DIGITAL CULTURE UNIT AND THE PROGRAMMING AND PUBLIC UNIT.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICASCULTURALES/WP-CONTENT/UPLOADS/SITES/2/2018/01/POLITICANACIONAL-CULTURA-2017-2022.PDF](https://www.cultura.gob.cl/politicasculturales/wp-content/uploads/sites/2/2018/01/politicanacional-cultura-2017-2022.pdf)

[HTTPS://PROGRAMACIONYPUBLICOS.CULTURA.GOB.CL/](https://programacionypublicos.cultura.gob.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE DEVELOPMENT OF DIGITAL CULTURE HAS BEEN THE OBJECT OF ATTENTION BY THE STATE SINCE THE 1990S, WITH VARIOUS ACTIONS, WHICH ARE STRENGTHENED FROM THE YEAR 2000 ONWARDS WITH THE 2004-2006 DIGITAL AGENDA AND THE 2007-2012 DIGITAL STRATEGY, IN THE THAT THE FORMER CNCA REPORTS ACTIONS FOR THE FULFILLMENT OF MEASURES COMMITTED BY THE DIFFERENT PUBLIC INSTITUTIONS. IN 2017, THE "ONDA MEDIA PLATFORM" WAS ALSO PRESENTED, WITH FREE ACCESS AND WITH A CATALOG EXCLUSIVELY DEDICATED TO NATIONAL AUDIOVISUAL CREATION, WHICH SEEKS TO BRING CINEMA, TELEVISION AND OTHER LOCAL CONTENT CLOSER TO THE PUBLIC. FOR ITS PART, AMONG THE MAIN INITIATIVES OF THE FORMER DIBAM (CURRENTLY, SNPC) ON DIGITAL CULTURE, THE FOLLOWING STAND OUT: MEMORIA CHILENA, A DIGITAL RESOURCE CENTER THAT MAKES AVAILABLE ORIGINAL DOCUMENTS AND CONTENT RELATED TO *CHILEAN CULTURAL IDENTITY*; MEMORIES OF THE 20TH CENTURY, PROGRAM OF SOCIAL

PARTICIPATION AND HERITAGE RESCUE; *CHILE PARA NIÑOS*, DIGITAL BLOG OF CULTURAL, HERITAGE AND HISTORICAL CONTENT FOR BOYS AND GIRLS; DIGITAL PUBLIC LIBRARY, IS AN INITIATIVE DEVELOPED BY THE NATIONAL SYSTEM OF PUBLIC LIBRARIES OF CHILE OF THE FORMER DIBAM THAT CONSISTS OF A FREE DIGITAL BOOK LOAN SERVICE; AND, *CHILEAN PLASTIC ARTISTS DIGITAL PLATFORM*, SITE DEPENDENT ON THE DIGITAL AREA OF THE NATIONAL MUSEUM OF FINE ARTS. BY 2020, ON THE OCCASION OF THE PANDEMIC CAUSED BY COVID-19 AND THE KEY ROLE THAT DIGITAL CONTENT HAS COME TO PLAY, MINCAP HAS PROCEEDED TO CREATE A NEW DIGITAL CULTURE UNIT.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

WITHIN THE FRAMEWORK OF STRENGTHENING ACTIONS THAT CONTRIBUTE TO PUBLIC POLICY FOR DIGITAL CULTURE, FAVORING THE PROMOTION OF CREATION AND FACILITATING ACCESS TO CULTURAL GOODS BY CITIZENS, IN JUNE 2017 THE "ONDAMEDIA PLATFORM" OF AUDIOVISUAL CONTENT, WHICH THROUGH THE USE OF NEW TECHNOLOGIES PROVIDES ACCESS TO CITIZEN CONTENT, LIVE BROADCASTS OF ARTISTIC ACTIVITIES AND A WIDE CATALOG OF NATIONAL TAPES, SHORT FILMS AND CULTURAL PROGRAMMING. THIS EXPERIMENTAL DIGITAL PROJECT ARISES IN RESPONSE TO THE PROFOUND TRANSFORMATIONS THAT INFORMATION AND COMMUNICATION TECHNOLOGIES ARE HAVING IN SOCIETY, OFFERING A PLATFORM OF FREELY

AVAILABLE CULTURAL CONTENT, SPECIALLY DESIGNED FOR CURRENT DIGITAL DEVICES AND IN WHICH USERS PLAY A ROLE. PROTAGONIST, BECOMING CREATORS OF THEIR OWN CONTENT, REAFFIRMING THE CREATIVE POWER OF CITIZENS. AS OF 2017, THE PLATFORM HAD 120 FEATURE FILMS, WHICH INCLUDE THE MOST RELEVANT AND AWARDED FILMS ON THE NATIONAL SCENE; 95 SHORT FICTION, ANIMATION, DOCUMENTARY AND EXPERIMENTAL TITLES; 750 ACADEMIC CANDIDATES WITH DEGREES IN SCIENCE, ARTS AND HUMANITIES; AND 176 AUDIOVISUAL CONTENT CREATED BY ARTISTS, INTELLECTUALS AND CITIZENS. TO DATE THERE ARE 45 THOUSAND REGISTERED USERS. IN 2018, THE FOURTH "SEMINAR ON DIGITAL CULTURE: CITY, CREATIVITY AND DIGITAL ARTS" WAS HELD. THE MEETING TOOK AS ITS THEME THE UNESCO CREATIVE CITIES NETWORK, AN INITIATIVE THAT WAS CREATED TO CONTRIBUTE TO THE DEVELOPMENT AND ENHANCEMENT OF THE URBAN AND CULTURAL IMPACT OF DIFFERENT DISCIPLINES OF CULTURE AND THE ARTS AT THE TERRITORIAL AND CITY LEVELS. ANOTHER RECENT MILESTONE IN THE FIELD OF DIGITAL CULTURE, DEVELOPED IN OCTOBER 2020, HAS BEEN THE HOLDING OF THE "II INTERNATIONAL SEMINAR ON THE DEVELOPMENT OF AUDIENCES AND DIGITAL CULTURE". IN THIS INSTANCE, THEY REFLECTED ON THE PARTICIPATION OF THE PUBLIC IN A PANDEMIC, CONFINEMENT AND POST-CONFINEMENT SCENARIO; THE NEW CHALLENGES THAT ORGANIZATIONS AND CULTURAL SPACES WILL FACE TO DEVELOP AND INVOLVE THE PUBLIC; THE IMPACT OF DIGITAL CULTURE, BIG DATA AND ARTIFICIAL INTELLIGENCE IN THE EXPANSION, TRAINING AND LOYALTY OF AUDIENCES; AND THE ORGANIZATIONS OF LEARNING AND CULTURAL SPACES DURING THE CONFINEMENT BY COVID-19.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP AND CORFO.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

No information.

MEASURE D)

a) NAME OF THE MEASURE:

"LAW No. 21,180, MODEL STANDARD IN THE OECD FOR THE DIGITAL TRANSFORMATION OF THE PUBLIC SECTOR".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

SEGPRES, THROUGH THE DIGITAL GOVERNMENT DIVISION.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS

CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THIS IS A NEW REGULATION BY MEANS OF WHICH VARIOUS LEGAL BODIES ARE MODIFIED IN ORDER TO ESTABLISH THE OBLIGATION OF ELECTRONIC SUPPORT, SO THAT ALL NEW PROCEDURES AND SERVICES THAT THE STATE OFFERS TO CITIZENS ARE PREFERABLY DIGITAL. THUS, THE LAW SEEKS TO IMPROVE THE EFFICIENCY AND COMMUNICATION BETWEEN STATE SERVICES, FOR WHICH IT MODIFIES (MAINLY) LAW No. 19,880 (PUBLISHED IN 2003) THAT ESTABLISHES THE BASES OF THE ADMINISTRATIVE PROCEDURES THAT GOVERN THE ACTS OF THE ORGANS OF THE STATE ADMINISTRATION. IT DEFINES THAT ANY ADMINISTRATIVE PROCEDURE MUST BE EXPRESSED THROUGH THE ELECTRONIC MEANS ESTABLISHED BY LAW, EXCEPT FOR LEGAL EXCEPTIONS; AND IT REMARKS THAT, IN CASE THE LAW ESTABLISHES SPECIAL ADMINISTRATIVE PROCEDURES, THIS LEGAL FRAMEWORK WILL BE APPLIED AS A SUPPLEMENTARY ONE. THEN, IT MAKES ADJUSTMENTS IN THE CHAPTER RELATED TO THE PRINCIPLES OF PROCEDURE, NOTARIZATION, GRATUITY AND PROCEDURAL ECONOMY, TO REGULATE THE SENSE OF PRIORITIZATION OF SUPPORT AND DIGITAL COMMUNICATION IN THESE ASPECTS; AND TO ADD A PROVISION IN THAT CONTEXT, RELATIVE TO THE GENERAL PRINCIPLES OF ELECTRONIC MEDIA. ADJUSTMENTS ARE ALSO MADE TO THE TITLE THAT ADDRESSES THE RIGHTS OF PEOPLE IN THEIR RELATIONS WITH THE STATE ADMINISTRATION, AS WELL AS NEW CLARIFICATIONS REGARDING THE DEFINITION OF THE ADMINISTRATIVE PROCEDURE ITSELF, TO INCORPORATE THE AFOREMENTIONED SENSE OF PRIORITIZATION.

THE LAW DEFINES A SPECIFIC SECTION ON THE MANDATORY USE OF ELECTRONIC PLATFORMS IN THE ORGANS OF THE STATE ADMINISTRATION FOR THE PURPOSES OF KEEPING ELECTRONIC FILES, WHICH MUST COMPLY WITH SECURITY, INTEROPERABILITY, INTERCONNECTION AND CYBERSECURITY STANDARDS. THE WRITINGS, DOCUMENTS, ACTS AND ACTIONS OF ALL KINDS THAT ARE PRESENTED OR VERIFIED IN THE PROCEDURE WILL BE REGISTERED IN THE CORRESPONDING ELECTRONIC FILE, FOLLOWING THE PERTINENT NOMENCLATURES, ACCORDING TO EACH STAGE OF THE PROCEDURE. THE CREATION AND PRESERVATION OF ELECTRONIC FILES IS ALSO REGULATED AND IT IS ESTABLISHED THAT OFFICIAL COMMUNICATIONS BETWEEN THE ADMINISTRATION BODIES WILL BE REGISTERED IN AN ELECTRONIC PLATFORM INTENDED FOR THIS PURPOSE, THE STANDARD OF WHICH WILL BE DEFINED BY REGULATION BY SEGPRES AND THE MINISTRY OF FINANCE. IN ORDER TO COMPLY WITH THE PREVIOUS PROVISIONS, THE LAW INTRODUCES MODIFICATIONS TO VARIOUS LEGAL BODIES. REGARDING THE OPERATION OF THE MINCAP, THIS NEW LAW MANDATES THE CREATION OF AN "ELECTRONIC ARCHIVE, IN ACCORDANCE WITH THE BUDGET AVAILABILITY".

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THE MINISTER OF FINANCE, THE MINISTER SECRETARY GENERAL OF THE PRESIDENCY AND THE DEPUTY SECRETARY GENERAL OF THE OECD, JEFFREY SCHLAGENHAUF, KICKED OFF THE

SEMINAR "OECD RECOMMENDATIONS FOR DIGITAL TRANSFORMATION IN CHILE", ORGANIZED BY THE MINISTRY OF FINANCE AND THE DIVISION OF SEGPRES DIGITAL GOVERNMENT, ON JUNE 26, 2020. ON THE OCCASION, 3 STUDIES CARRIED OUT BY THE OECD FOR CHILE WERE PRESENTED: DIGITAL GOVERNMENT STRATEGY, DIGITAL IDENTITY AND DESIGN AND DELIVERY OF STATE SERVICES. IN THIS REGARD, THE MINISTER SECRETARY GENERAL OF THE PRESIDENCY POINTED OUT THAT THE MODERNIZATION OF THE STATE HAS BEEN A FUNDAMENTAL AXIS AND A HIGHLY PRIORITY WORK FOR THE GOVERNMENT. IN THE CONTEXT OF THE PANDEMIC, HE INDICATED THAT "THE DELIVERY OF DIGITAL SERVICES TO MAINTAIN ECONOMIC ACTIVITY AND THE DELIVERY OF SOCIAL BENEFITS IS ESSENTIAL. TO DATE, THE DIGITIZATION OF STATE PROCEDURES REACHES 56% OF THE 3,441 EXISTING PROCEDURES, WHICH SERVE MORE THAN 80% OF THE DEMAND FOR STATE PROCEDURES, WHICH HAS ALLOWED US TO FACE THIS CRISIS IN A BETTER WAY". THEN, THE OECD HEAD OF DIGITAL GOVERNMENT AND DATA, BARBARA UBALDI, SHARED THE RESULTS OF THE STUDIES AND PRESENTED A SUMMARY OF THE NEARLY 100 RECOMMENDATIONS MADE IN THE AREAS OF DATA, DIGITAL IDENTITY, LEADERSHIP AND GOVERNANCE, CAPACITY BUILDING, DESIGN AND DELIVERY OF SERVICES, AMONG OTHERS. SIMILARLY, SHE APPRECIATED THE PROGRESS THAT CHILE HAS SHOWN IN RECENT YEARS IN TERMS OF TRANSFORMATION AND DIGITAL GOVERNANCE. "THE DIGITAL TRANSFORMATION LAW APPROVED BY CHILE IS THE MOST COMPLETE AMONG THE OECD COUNTRIES", HE SAID. THESE RESULTS WERE COMMENTED ON BY THE PRESIDENTIAL ADVISOR ON MODERNIZATION OF THE STATE, WHO GAVE AN ACCOUNT OF CHILE'S PROGRESS IN DIGITAL TRANSFORMATION, HIGHLIGHTING THE ROLE OF "CLAVEÚNICA", WHICH ALREADY HAS MORE THAN 8 MILLION USERS, WITH MORE THAN 1 MILLION AUTHENTICATIONS DAILY. "EVERY DAY AN AVERAGE OF 10 TO 20 THOUSAND USERS ARE ACTIVATED, MAKING IT THE MOST RELEVANT DIGITAL IDENTIFICATION SYSTEM THE COUNTRY

HAS. TEN MONTHS AGO, TRANSACTIONS WERE A TENTH OF WHAT THEY ARE NOW”, HE COMMENTED, AND ANNOUNCED THAT IN THE SHORT TERM THE “CLAVEÚNICA” COULD ALSO INCLUDE THE PRIVATE WORLD AND NOT ONLY BE AN IDENTIFICATION MECHANISM IN THE PUBLIC SPHERE. AS OF OCTOBER 2020, SEGPRES HAS LAUNCHED A PUBLIC CONSULTATION AIMED AT ALL CITIZENS -WHO MAY PARTICIPATE INDIVIDUALLY OR AS REPRESENTATIVES OF ORGANIZATIONS- SO THAT THEY CAN GIVE THEIR OPINION AND CONTRIBUTE WITH RESPECT TO THE IMPLEMENTATION MODEL OF THE STATE'S DIGITAL TRANSFORMATION LAW AND ITS APPLICABLE REGULATIONS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$484,477,000	\$626,344

*ANNUAL BUDGET, SPECIFICALLY EARMARKED FOR THE SNPC'S "PUBLIC SECTOR MODERNIZATION PROGRAM, NATIONAL ARCHIVE".

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CHILEAN STATE ADMINISTRATION, AS IT IS A MULTISECTORAL MEASURE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE E)

a) NAME OF THE MEASURE:

“CENTER FOR THE TECHNOLOGICAL REVOLUTION IN CREATIVE INDUSTRIES: PROMOTING INNOVATION IN CHILE AND SOUTH AMERICA”.

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

CORFO.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CRTINDUSTRIASCREATIVAS.CL](https://www.crtindustriascreativas.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

IT IS A PUBLIC-PRIVATE INITIATIVE, PROMOTED BY CORFO, WHOSE MISSION IS TO PROMOTE TECHNOLOGICAL DEVELOPMENT AND INNOVATION WITHIN THE CREATIVE SECTOR IN CHILE AND SOUTH AMERICA. THE AUDIOVISUAL, MUSIC, PUBLISHING, VIDEO GAMES, DESIGN, ARCHITECTURE AND VIRTUAL REALITY SECTORS, AMONG MANY OTHERS, WILL BE THE PROTAGONISTS OF THE FIRST TECHNOLOGICAL CENTER SPECIALIZED IN CREATIVE INDUSTRIES IN CHILE.

THE INITIATIVE BEGAN IN 2016 AS PART OF THE ROADMAP OF THE CHILECREATIVO CREATIVE ECONOMY STRATEGIC PROGRAM, IT WILL OPERATE AS A PLATFORM OR LABORATORY FOR TECHNOLOGICAL INNOVATION IN THE SECTOR, AT THE SERVICE OF THE COUNTRY'S PRODUCTIVITY. THIS SPACE WILL HAVE TECHNOLOGICAL INFRASTRUCTURE, EQUIPMENT AND KNOWLEDGE AT THE SERVICE OF ENTREPRENEURS AND SMES, WITH THE AIM OF ACTIVATING THE DEMAND FOR INNOVATION AND THE CREATION OF NEW PRODUCTS OR SERVICES OF HIGH VALUE AND MARKET POTENTIAL. THE MINISTER OF ECONOMY, DEVELOPMENT AND TOURISM, LUCAS PALACIOS, INDICATES THAT *"IT IS A GOOD TIME FOR THE CREATION OF A RESEARCH CENTER IN CREATIVE INDUSTRIES. WE HAVE SEEN HOW THE DIGITAL ECONOMY HAS ACCELERATED IN RECENT YEARS AND THAT INDUSTRIES SUCH AS VIDEO GAMES OR STREAMING MUSIC AND MOVIES GROW WITH THE EXPANSION OF THE ICT INFRASTRUCTURE. HOWEVER, IT IS THE CONTENT THAT IS AT THE ORIGIN OF VALUE, AND BEHIND THIS CONTENT THERE ARE PEOPLE IN CHILE WITH CREATIVE TALENT WHO NEED TO MEET AND TOGETHER BUILD OPPORTUNITIES. IN SHORT, WE KNOW THAT THIS IS A SECTOR THAT CAN GREATLY BENEFIT THE ENTIRE ECONOMY IF WE CAN UNDERSTAND IT AND PROJECT IT BETTER"*. PABLO TERRAZAS, EXECUTIVE VICE PRESIDENT OF CORFO, HIGHLIGHTS THAT THE CENTER WILL FOCUS ON THE MANAGEMENT OF TECHNOLOGICAL SERVICES FOR STARTUPS AND CREATIVE SMES: *"TECHNOLOGICAL CENTERS LIKE THIS ONE ALLOW ENTREPRENEURS AND SMES TO HAVE ACCESS TO CUTTING-EDGE TECHNOLOGY AND KNOWLEDGE, WHICH OTHERWISE IT WOULD BE VERY EXPENSIVE TO PURCHASE INDIVIDUALLY, THUS TAKING ADVANTAGE OF THE SHARED USE OF INFRASTRUCTURE AND EQUIPMENT. FROM CORFO WE WORK TO CREATE COLLABORATIVE ECONOMIES THAT ADD VALUE TO SOCIETY, AND IN THIS SENSE THIS CENTER IS ALSO IMPORTANT BECAUSE IT WILL ALLOW TO GIVE A BOOST TO THIS SECTOR, AND AT THE SAME TIME PROMOTE JOB CREATION"*.

THE MAIN TECHNOLOGIES THAT WILL BE ADDRESSED IN THE FIRST STAGE OF THE CENTER ARE ASSOCIATED WITH THE FOURTH INDUSTRIAL REVOLUTION AND THE EFFECTS ON THE INFRASTRUCTURE OF THE CREATIVE INDUSTRIES IN TERMS OF FORMATS, TRANSMISSION CAPACITY AND NEW POSSIBILITIES FOR INTERACTION AND VALUE CREATION. AMONG THEM RELEVANT TOPICS SUCH AS 5G, VIRTUAL REALITY, AUGMENTED REALITY, ARTIFICIAL INTELLIGENCE, BLOCKCHAIN AND INTERNET OF THINGS. CORFO, IN ITS ROLE OF PROMOTING PRODUCTION, HAS SUPPORTED THE CREATION OF 8 TECHNOLOGICAL CENTERS FOR INNOVATION WITH AN IMPACT ON DIFFERENT INDUSTRIES: FOOD, AQUACULTURE, HEALTH, CONSTRUCTION, MINING AND BIOTECHNOLOGY. THE CREATIVE INDUSTRIES CENTER IS THE NINTH OF THIS GROUP, AND TO FACILITATE THE LINKAGE OF THE SECTOR WITH OTHER AREAS OF THE ECONOMY, IT WILL HAVE THREE NODES: AT THE TECHNOLOGY PARK INNOVATION CENTER OF THE UNIVERSITY OF LA FRONTERA IN TEMUCO, AT THE MOVISTAR ARENA, AND THE CENTRAL ONE THAT WILL BE LOCATED IN THE MERCADO URBANO TOBALABA BUILDING. CORFO'S SUPPORT FOR THIS TECHNOLOGY CENTER HAS A 10-YEAR FINANCING PROJECTION, DIVIDED INTO 3 STAGES OF 3, 4 AND 3 YEARS. THROUGHOUT THIS PERIOD, CORFO WILL FINANCE 47% OF THE INVESTMENT, AND THE REST WILL BE THE LEVERAGE OF PRIVATE RESOURCES. DURING 2019, THE CENTER'S FOCUS HAS BEEN ON THE CREATION OF ITS LEGAL PERSONALITY, PARTNER GOVERNANCE STRUCTURE, DEFINITION OF ITS INTELLECTUAL PROPERTY POLICIES, AMONG OTHERS. THE CENTER IS EXPECTED TO BEGIN SERVING THE PUBLIC LATER THIS YEAR OR EARLY 2021.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

IT IS A MEASURE THAT IS IN THE IMPLEMENTATION STAGE, BETWEEN 2019 AND 2020.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CORFO; GROUP OF ENTITIES LED BY THE COMPANY BIZARRO, THE FRENCH TECHNOLOGICAL CENTER INRIA; THE CORPORATION FOR THE DEVELOPMENT OF SANTIAGO; THE SANTACRUZ IP STUDY; THE

UNIVERSITY OF LA FRONTERA; AND THE INVESTMENT FUND FOR THE AUDIOVISUAL AND ENTERTAINMENT INDUSTRY, SCREEN CAPITAL.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

n) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

o) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

CHAPTER IV

"PARTNERING WITH CIVIL SOCIETY"

INTRODUCTION

THE PARTIES WILL REPORT ON THE MEASURES AIMED AT SUPPORTING CSOs³ THAT PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS, INCLUDING, AMONG OTHER TYPES OF MEASURES, PUBLIC FUNDS TO ACHIEVE THE GOALS OF THE CONVENTION, POSSIBILITIES FOR NETWORKING WITH PUBLIC AUTHORITIES AND OTHER CSOs, TRAINING OPPORTUNITIES. TO ACQUIRE COMPETENCES SPACES FOR DIALOGUE WITH GOVERNMENT AUTHORITIES TO DEVELOP CULTURAL POLICIES AND SUPERVISE THEIR IMPLEMENTATION.

KEY QUESTIONS

1. THERE ARE PROFESSIONAL ORGANIZATIONS AND/OR UNIONS IN YOUR COUNTRY REPRESENTING ARTISTS AND/OR OTHER CULTURAL PROFESSIONALS IN THE FOLLOWING SECTORS (E.G. MUSICIANS 'CONFEDERATIONS, PUBLISHERS' UNIONS, ETC.):

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- PUBLISHING
- VISUAL ARTS
- PERFORMING ARTS
- MUSIC

2. THERE ARE PUBLIC FINANCING SYSTEMS THAT SUPPORT THE PARTICIPATION OF CSOs IN PROMOTING THE DIVERSITY OF CULTURAL EXPRESSIONS.

YES NO

3. TRAINING AND/OR MENTORING PROGRAMS AIMED AT CREATING COMMUNICATION, PROMOTION AND/OR FUNDRAISING CAPACITIES IN CIVIL

SOCIETY ORGANIZATIONS THAT PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS HAVE BEEN ORGANIZED BY PUBLIC BODIES OR SUPPORTED WITH PUBLIC FUNDS IN RECENT YEARS. 4 YEARS:

YES NO

4. IN THE LAST 4 YEARS, MECHANISMS FOR DIALOGUE BETWEEN PUBLIC AUTHORITIES AND CSOs WERE PUT IN PLACE FOR THE FORMULATION AND/OR FOLLOW-UP AND MONITORING OF CULTURAL POLICIES (WORKING GROUPS, ETC.):

YES NO

IF THE ANSWER IS YES, PLEASE MENTION A MAXIMUM OF 2 EXAMPLES:

WORK DEVELOPED BY THE PERFORMING ARTS PLATFORM: INSTANCE THAT, TOGETHER WITH MINCAP, GENERATED A DRAFT LAW TO REGULATE THE PERFORMING ARTS SECTOR. ONCE THIS INITIATIVE IS APPROVED IN THE NATIONAL CONGRESS IN 2019, THE WORKING TABLE CONTINUES TO DISCUSS OTHER TOPICS OF INTEREST TO THE SECTOR.

5. IN THE LAST 4 YEARS, POLICIES AND MEASURES TO PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS HAVE BEEN DEVELOPED, IN CONSULTATION WITH CSOs.

YES NO

³ FOR THE PURPOSES OF THE CONVENTION, CIVIL SOCIETY IS UNDERSTOOD TO BE NON-GOVERNMENTAL ORGANIZATIONS, NON-PROFIT ORGANIZATIONS, CULTURAL PROFESSIONALS AND SECTORS RELATED TO IT, GROUPS THAT SUPPORT THE WORK OF ARTISTS AND

WOMEN. CULTURAL COMMUNITIES (SEE PARAGRAPH 3 OF THE OPERATIONAL GUIDANCE ON THE ROLE AND PARTICIPATION OF CIVIL SOCIETY).

ASSOCIATED MEASURES AND POLICIES TO CHAPTER IV

"PARTNERING WITH CIVIL SOCIETY"



* IMAGEN ARCHIVE, MINCAP.

"RED CULTURA IS A MINCAP PROGRAM THAT SEEKS TO RELATE THE ORGANIZED AND NON-ORGANIZED COMMUNITY WITH LOCAL GOVERNMENTS AND CULTURAL SPACES, SEEKING TO INSTALL CULTURAL PLANNING PROCESSES THROUGH ACTIVE CULTURAL PARTICIPATION AND COMMUNITY INVOLVEMENT. THE INTENTION IS TO WORK ON CULTURAL DEVELOPMENT BY TRANSFORMING CITIZENS INTO A LEADING, ACTIVE AND DELIBERATIVE ACTOR IN THE LOCAL CONTEXT"

MEASURE A)

a) NAME OF THE MEASURE:

"SUPPORT TO CULTURAL ORGANIZATIONS OF COMMUNITY OUTREACH, THROUGH THE PAOCC".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT FOR THE PROMOTION OF CULTURES AND THE ARTS DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/PAOCC/](https://www.fondosdecultura.cl/fondos/paocc/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE SUPPORT PROGRAM FOR COLLABORATING CULTURAL ORGANIZATIONS (PAOCC) IS AIMED AT PROVIDING SUPPORT AND FINANCING TO INTERMEDIARY CULTURAL ORGANIZATIONS THAT OFFER THEIR AUDIENCES PROGRAMMING, CONTENT AND/OR ARTISTIC PRODUCTS, IN ORDER TO STRENGTHEN THEIR CAPACITIES AND INCREASE THEIR POSSIBILITIES OF SUSTAINABILITY. THIS PROGRAM SEEKS TO GIVE CONTINUITY TO THE STRENGTHENING OF CULTURAL ORGANIZATIONS (FORMER, CULTURAL INTERMEDIATION) AND

OTHER COLLABORATING INSTITUTIONS PROGRAMS. ITS PURPOSE IS TO INCREASE THE SUSTAINABILITY CAPACITIES OF THE ORGANIZATIONS THAT CARRY OUT CULTURAL INTERMEDIATION, IN RELATION TO MANAGEMENT, ECONOMIC RESOURCES AND ASSOCIATIVITY, UNDERSTANDING THAT THIS WILL RESULT IN A GREATER AND BETTER ARTISTIC OFFER AVAILABLE TO CITIZENS. FROM THE ABOVE, THE FOLLOWING SPECIFIC OBJECTIVES EMERGE: IMPROVE THE MANAGEMENT CAPACITIES OF CULTURAL ORGANIZATIONS FAVORING THEIR DEVELOPMENT AND SUSTAINABILITY POSSIBILITIES, THROUGH THE ORGANIZATION OF TRAINING ACTIVITIES AND TECHNICAL ASSISTANCE INSTANCES; SUPPORT THE CONTINUITY OF ORGANIZATIONS THAT CARRY OUT CULTURAL INTERMEDIATION, THROUGH THE FINANCING OF MANAGEMENT PLANS, WHICH ALLOWS ORGANIZATIONS TO INCREASE THEIR POSSIBILITIES OF DEVELOPMENT AND SUSTAINABILITY; AND, INCREASE THE PROGRAMMING AND MANAGEMENT CAPACITIES OF CULTURAL ORGANIZATIONS THROUGH ASSOCIATIVITY, FINANCING NETWORKS THAT GENERATE ECONOMIES OF SCALE FOR ARTISTIC AND CULTURAL CIRCULATION. IT IS ORIENTED TO THE DELIVERY OF FINANCING FOR THE FORMATION AND CONSOLIDATION OF NETWORKS OF CULTURAL ORGANIZATIONS FOR THE JOINT IMPLEMENTATION OF PROGRAMMING, PUBLIC DEVELOPMENT ACTIVITIES AND THE TRANSFER OF CAPACITIES OF THEIR WORK TEAMS. THE TARGET POPULATION CORRESPONDS TO FOR-PROFIT AND NON-PROFIT CULTURAL ORGANIZATIONS, WHICH ARE PREFERABLY ORIENTED TOWARDS PROVIDING PROGRAMMING, CONTENT AND/OR ARTISTIC PRODUCTS FOR THEIR AUDIENCES, AT LEAST FROM A COMMUNITY LEVEL SCOPE; THEY HAVE LEGAL PERSONALITY UNDER PRIVATE LAW. LIKEWISE, THEY ARE ORGANIZATIONS WHOSE WORK IS CARRIED OUT IN A GREATER SCOPE THAN THE COMMUNITY OR NEIGHBORHOOD. THE ORIENTATION TO THE PUBLIC OF THE CULTURAL ORGANIZATIONS THAT PAOCC ADDRESSES DETERMINES THAT THESE ARE "INTERMEDIARY" ORGANIZATIONS THAT ACT

MAINLY IN THE FINAL PHASES OF THE CULTURAL CYCLE (PROMOTION, EXHIBITION, CONSUMPTION AND PARTICIPATION). DURING 2020, VARIOUS CALLS WILL BE OPENED SO THAT ORGANIZATIONS CAN ACCESS FINANCING FOR MANAGEMENT PLANS OR ASSOCIATIVE PROJECTS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AS OF DECEMBER 2019, THE DATE OF DELIVERY OF THE RESULTS OF THE RESPECTIVE CALL, MINCAP WILL BENEFIT 48 CULTURAL INSTITUTIONS WITH A TOTAL OF \$3.4 BILLION. 35 OF THEM ARE OUTSIDE THE METROPOLITAN REGION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$7,206,000.000	\$9,316,096

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP AND FOR-PROFIT AND NON-PROFIT CULTURAL ORGANIZATIONS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PUBLIC SECTOR
 PRIVATE SECTOR

CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE STRENGTHENING OF CULTURAL ORGANIZATIONS (FORMER CULTURAL INTERMEDIATION) PROGRAM, AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE B)

a) NAME OF THE MEASURE:

"RED CULTURA, A PROGRAM THAT SEEKS TO INCREASE CULTURAL PLANNING WITH LOCAL PARTICIPATION".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF CULTURAL CITIZENSHIP DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS

- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/RED-CULTURA/LINEAS-DE-CONCURSO/](https://www.fondosdecultura.cl/fondos/red-cultura/lineas-de-concurso/)

[HTTPS://WWW.CULTURA.GOB.CL/REDCULTURA/](https://www.cultura.gob.cl/redcultura/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

RED CULTURA IS A PROGRAM DEPLOYED IN ALL REGIONS OF CHILE, WHOSE PURPOSE IS TO CONTRIBUTE TO CULTURAL DEVELOPMENT AT A LOCAL AND NATIONAL LEVEL, FROM DIVERSE CITIZENS, ACTIVE AND INCIDENTS IN CULTURAL PUBLIC POLICY. THIS OBJECTIVE IS SOUGHT THROUGH THE INSTALLATION OF PROCESSES OF CULTURAL PARTICIPATION IN THE FIELD OF COMMUNITY ACTIVATION FOR CULTURAL PLANNING, WITH A FOCUS ON LAW AND TERRITORY, AIMING AT A CULTURAL DEVELOPMENT SENSITIVE TO THE DIVERSITY EXISTING IN AND BETWEEN THE COMMUNES OF THE COUNTRY. THE PROGRAM'S STRATEGY RELATES THE ORGANIZED AND NON-ORGANIZED COMMUNITY WITH LOCAL GOVERNMENTS AND CULTURAL SPACES, SEEKING TO INSTALL CULTURAL PLANNING PROCESSES THROUGH ACTIVE CULTURAL PARTICIPATION AND COMMUNITY INVOLVEMENT. THE INTENTION IS TO WORK ON CULTURAL DEVELOPMENT BY TRANSFORMING CITIZENS INTO A LEADING, ACTIVE, AND DELIBERATIVE ACTOR IN THE LOCAL CONTEXT. IN THIS SENSE, RED CULTURA MAINTAINS A CYCLE AMONG ITS COMPONENTS FOR THE FULFILLMENT OF ITS PURPOSE.

- *THE COMPONENT COLLABORATIVE PRACTICES WITH TERRITORIES FROM CONTEMPORARY ART* HOPES TO ACHIEVE THE ACTIVATION OF CITIZENS, AND THEIR CULTURAL PARTICIPATION, WITH THE AIM OF RAISING LOCAL CULTURAL

CONTENT THAT ALLOWS CONVERTING THESE PROCESSES AND CONTENT INTO CULTURAL PLANNING.

- *THE PLATFORM COMPONENT FOR THE SUPPORT OF COMMUNITY CULTURAL ORGANIZATIONS* IS A TRANSVERSAL AND PERMANENT ELEMENT FOR THE PURPOSE OF THE PROGRAM, BECAUSE, TOGETHER WITH AND COMPLEMENT THE PREVIOUS COMPONENT, IT ENABLES THE IDENTIFICATION OF COMMUNITY CULTURAL ORGANIZATIONS THAT CARRY OUT A WORK OF CULTURAL PARTICIPATION WITH THEIR COMMUNITIES, WHICH GIVES RISE TO ESTABLISH PARTICIPATION DYNAMICS AND METHODOLOGIES THAT ACHIEVE A COLLECTIVE CONSTRUCTION OF LOCAL CULTURAL PLANNING IN THE PARTICIPATORY LOCAL CULTURAL PLANNING COMPONENT.

- *THE PARTICIPATORY LOCAL CULTURAL PLANNING COMPONENT* IS THE FINAL STAGE OF THE PROGRAM CYCLE THAT IS REACHED WHEN MUNICIPALITIES AND CULTURAL SPACES ESTABLISH PLANNING FOR COMMUNITY CULTURAL DEVELOPMENT WITH EFFECTIVE CITIZEN INVOLVEMENT. THIS PARTICIPATION TRANSLATES INTO PMCs AND PGs OF CULTURAL SPACES, BOTH TOOLS CODIFIED WITH THE COMMUNITY, WHERE CITIZENS, WITH ALL THEIR DIVERSITY, HAVE A DIRECT AND ACTIVE IMPACT ON COMMUNITY GOVERNMENT FOR THE DEVELOPMENT OF MEANINGFUL AND SUSTAINABLE CULTURAL PLANNING IN THE CONTEXT OF THE TERRITORY. BOTH ARE TOOLS IN WHICH THE WORK OF CULTURAL ACTIVATION AND PARTICIPATION IS MATERIALIZED THROUGH A RELATIONAL AND DEMOCRATIC CONSTRUCTION METHODOLOGY.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THE IMPLEMENTATION OF THE 3 COMPONENTS OF THE PROGRAM IS DETAILED BELOW, ACCORDING TO THE ORDER OF IMPLEMENTATION OF THEIR PROGRAM CYCLE AND TO DATE:

- *COLLABORATIVE PRACTICES WITH TERRITORIES FROM CONTEMPORARY ART:* THIS COMPONENT OPERATES AS A BASAL SYSTEM OF THE PROGRAM CYCLE FOR ACTIVATING COMMUNITIES AND RAISING CONTENT, SO THAT BOTH THESE, AS WELL AS THE AGENTS AND ORGANIZATIONS WITH WHOM IT WORKS, ARE AN EFFECTIVE PART AND INCIDENT OF LOCAL CULTURAL PLANNING. ITS OBJECTIVE IS TO INCREASE CULTURAL PARTICIPATION THROUGH COLLABORATIVE PRACTICES AS A WORKING TOOL FROM CONTEMPORARY ART, SEEKING TO ACTIVATE AND DEVELOP LOCAL CONTENT BY THE INHABITANTS OF THE TERRITORIES THEMSELVES, AIMED AT AN EFFECTIVE PARTICIPATION OF THE COMMUNITIES IN THEIR OWN CULTURAL DEVELOPMENT. THE COMPONENT IS MATERIALIZED THROUGH ITS COLLABORATIVE ART RESIDENCES DEVICE, IN WHICH ARTISTS AND/OR ARTISTIC COLLECTIVES ARE CHOSEN THROUGH A PUBLIC CALL TO SETTLE IN DIFFERENT COMMUNES AND TERRITORIES THROUGHOUT THE COUNTRY, FOR A PERIOD OF 3 TO 6 MONTHS, TO DEVELOP A WORK PROCESS THROUGH A PROJECT WITH THE COMMUNITY, AS WELL AS WITH THE NEIGHBORING POPULATION OR USER OF A CULTURAL SPACE AND/OR CECREA. THESE PROCESSES UNDERSTAND ART AS A PRODUCTION OF COLLECTIVE KNOWLEDGE, THEY REVEAL THE CULTURAL PRODUCTION OF THE COMMUNITIES THROUGH RESEARCH-CREATION, IN A COMMON METHODOLOGICAL COMMITMENT. THE POPULATION THAT IS PART OF THE RESIDENCY PROJECTS IS MADE UP OF LOCAL AGENTS AND SOCIAL AND CULTURAL ORGANIZATIONS THAT LIVE IN THE COMMUNES AND TERRITORIES TARGETED BY EACH SEREMI FOR THE REALIZATION OF

RESIDENCES, ACCORDING TO THE PRIORITIZATION INDEX OF THE PROGRAM FOR THE FULFILLMENT OF ITS CYCLE. THERE ARE THREE MODALITIES IN WHICH THE PROJECTS DESCRIBED ARE IMPLEMENTED: COLLABORATIVE ART RESIDENCES IN TERRITORIES, COLLABORATIVE ART RESIDENCES IN CULTURAL SPACES, AND COLLABORATIVE ART RESIDENCES IN CECREA. TO FIND OUT ABOUT THE PROJECTS CARRIED OUT ANNUALLY BY THE COLLABORATIVE ART RESIDENCIES, YOU CAN CHECK THE ONLINE BLOG:

<HTTP://BITACORARESIDENCIAS.CULTURA.GOB.CL/>

- *SUPPORT PLATFORM FOR COMMUNITY CULTURAL ORGANIZATIONS:* THE COMPONENT IS A TRANSVERSAL AND PERMANENT PLATFORM OF THE RED CULTURA PROGRAM AND ITS CYCLE, THE OBJECTIVE OF WHICH IS TO STRENGTHEN ASSOCIATIONS WITH AND BETWEEN COMMUNITY CULTURAL ORGANIZATIONS (OCC) THAT CARRY OUT SUSTAINED WORK IN THEIR RESPECTIVE TERRITORIES. THE PURPOSE IS TO LINK COOPERATIVELY WITH THESE ORGANIZATIONS, SUPPORTING THE TERRITORIAL WORK OF PARTICIPATION AND LOCAL GOVERNANCE SO THAT THEY EFFECTIVELY INFLUENCE THE CULTURAL PLANNING OF THEIR COMMUNES. THE LINK IS SOUGHT BETWEEN THEM, AND THE PEOPLE WITH WHOM THEY WORK, AND WITH THE LOCAL CULTURAL CONTENT THEY ADDRESS. TO THIS END, THE COMPONENT FINANCES AT LEAST 33 MEETING SPACES FOR COMMUNITY CULTURAL TRAINING AT THE REGIONAL AND NATIONAL LEVEL, AS WELL AS REGIONAL OCC TABLES, AS STRUCTURES FOR ADVOCACY, WHERE WORK PLANS BASED ON PARTICIPATORY BUDGETS ARE DESIGNED, ACCORDING TO THE BUDGET ALLOCATIONS EARMARKED FOR EACH REGION. RED CULTURA CARRIES OUT THESE PROCESSES TO STRENGTHEN, CHARACTERIZE, REGISTER AND LINK THE VARIOUS CCOs EXISTING IN THE COUNTRY, AND CONTEMPLATES FINANCING TO DEVELOP STRENGTHENING ACTIVITIES THROUGH THE CALL FOR THE FINANCING OF ASSOCIATIVE COMMUNITY

CULTURAL INITIATIVES, WHICH IS FORMED IN TWO LINES ACTION: STRENGTHENING NETWORKS AND EXCHANGE OF KNOWLEDGE. WITH THIS CALL, AT LEAST 40 INITIATIVES ARE FINANCED THAT SEEK TO PROMOTE THE CULTURAL PARTICIPATION OF THEIR COMMUNITY AND WORK WITH THE ORGANIZATIONS THAT ARE PART OF THIS LINKAGE PLATFORM. THE COMPONENT ALSO HOUSES THE AGREEMENT WITH THE INTERGOVERNMENTAL PROGRAM IBERCULTURA VIVA Y COMUNITARIA, THE PURPOSE OF WHICH IS TO CONSTITUTE AN INSTANCE OF TECHNICAL AND FINANCIAL COOPERATION AIMED AT STRENGTHENING COMMUNITY-BASED CULTURAL POLICIES IN IBERO-AMERICAN COUNTRIES. ONE OF THE OBJECTIVES OF IBERCULTURA IS TO RAISE AWARENESS ABOUT THE DIFFERENT FORMS OF SOCIAL COEXISTENCE AND THE IMPORTANCE OF ITS CULTURAL MANIFESTATIONS, AS WELL AS TO STRENGTHEN THE MANAGEMENT CAPACITIES AND THE NETWORKING OF COMMUNITY-BASED CULTURAL ORGANIZATIONS AND INDIGENOUS PEOPLES, TO IMPROVEMENT IN THE DEVELOPMENT OF THEIR INITIATIVES AND THEIR PARTICIPATION IN THE MANAGEMENT MODELS OF CULTURAL POLICIES. CURRENTLY, ARGENTINA, CHILE, BRAZIL, COSTA RICA, ECUADOR, EL SALVADOR, SPAIN AND GUATEMALA PARTICIPATE IN IBERCULTURA. THE WORK CARRIED OUT BY IBERCULTURA VIVA CAN BE FOUND ON ITS WEB PLATFORM [HTTP://IBERCULTURAVIVA.ORG](http://IBERCULTURAVIVA.ORG)

- *PARTICIPATORY LOCAL CULTURAL PLANNING:* THE PARTICIPATORY LOCAL CULTURAL PLANNING COMPONENT CONSTITUTES THE COMPLETION OF THE RED CULTURA PROGRAM CYCLE. FOR ITS ACTIVATION, IT CONTEMPLATES STRATEGIES OF CULTURAL PARTICIPATION THROUGH A PROCESS INSTALLED IN THE COMMUNITIES BY THE OTHER COMPONENTS OF THE PROGRAM. ITS OBJECTIVE IS TO DEVELOP A PERMANENT CO-CONSTRUCTION WORK OF CULTURAL PLANNING AND ITS MANAGEMENT TOOLS, BETWEEN THE ORGANIZED AND NON-ORGANIZED COMMUNITY, AND THE LOCAL GOVERNMENTS AND CULTURAL SPACES.

ITS ACTIONS MATERIALIZE IN THE FINANCING FOR THE ELABORATION OF PMC AND PG DEVELOPED IN A PARTICIPATORY WAY WITH THE COMMUNITY, THROUGH CO-DESIGN METHODOLOGIES. THIS INCLUDES FINANCING PMC SUSTAINABILITY STRATEGIES TO BE INTEGRATED INTO PLADECO, THUS ACHIEVING AUTONOMY ON THE PART OF MUNICIPALITIES IN ITS USE AND MANAGEMENT, AS WELL AS IN ITS PERMANENT LINK AND IN CONTEXT WITH ITS TERRITORY. THE COMMUNES IN WHICH THE PMC ARE DESIGNED OR UPDATED ARE SELECTED BY EACH SEREMI BASED ON THE RESULTS OF THE PROGRAM'S PRIORITIZATION INDEX. LIKEWISE, THE COMPONENT FINANCES A WORK PLATFORM BETWEEN THE CULTURAL SPACES, CALLED THE NETWORK OF CULTURAL SPACES, WHICH ENCOURAGES AN EXCHANGE AND COLLECTIVE WORK THAT ALLOWS THE DEVELOPMENT AND IMPROVEMENT OF STRATEGIES FOR LINKING THESE SPACES AND THEIR SURROUNDING COMMUNITIES, FOSTERING A DEVELOPMENT OF AUDIENCES IN CONTEXT WITH THE REALITY AND LOCAL CULTURAL IDENTITIES. FOR THIS, AN ANNUAL PUBLIC CALL IS MADE IN WHICH MUNICIPAL CULTURAL SPACES AND/OR MUNICIPAL CULTURAL CORPORATIONS APPLY, TO SET UP CO-PROGRAMMING PROJECTS WITH THE COMMUNITY, AS WELL AS THE INSTALLATION OF CAPACITIES TO STRENGTHEN THE MANAGEMENT OF THESE SPACES. ON THE OTHER HAND, REGIONAL MEETINGS OF THIS NETWORK ARE HELD, IN WHICH JOINT WORK PLANS AND TRAINING ARE DRAWN UP, AND THEY MEET ONCE A YEAR IN A NATIONAL MEETING BETWEEN REPRESENTATIVES OF ALL REGIONAL NETWORKS, IN ORDER TO EXCHANGE PROGRESS AND ACHIEVEMENTS, IN ORDER TO BE A COUNTERPART OF THEIR RESPECTIVE REGIONAL GOVERNMENTS FOR A SUSTAINABLE FINANCING OF THEIR EFFORTS. THIS COMPONENT ALSO INCLUDES THE AGREEMENT FOR COLLABORATION AND TRANSFER OF RESOURCES BETWEEN THE MINCAP AND THE NATIONAL FOUNDATION FOR THE OVERCOMING OF POVERTY, FOR THE IMPLEMENTATION OF THE SOCIAL INTERVENTION PROGRAM, COUNTRY SERVICE (CULTURE AREA).

THIS PROGRAM, WHICH IS COMMITTED TO CONTRIBUTING TO OVERCOMING POVERTY BY BRINGING THE POPULATION IN A SITUATION OF SOCIAL VULNERABILITY CLOSER TO THE ENJOYMENT AND ENJOYMENT OF ARTISTIC AND CULTURAL GOODS, PERFORMS IMPORTANT TASKS OF COMMUNITY ACTIVATION FOR THE CORRECT PERFORMANCE OF THE DIFFERENT TASKS THAT REQUIRES REACHING AN EMPOWERED CITIZENSHIP IN DECISION-MAKING IN THE CULTURAL SCOPE.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$3,212,527,000	\$4,153,235

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; COMMUNITY CULTURAL ORGANIZATIONS; MUNICIPAL CULTURAL CORPORATIONS OR MUNICIPAL CULTURAL FOUNDATIONS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY

AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "RED CULTURA PROGRAM", TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL/](https://programassociales.ministeriodesarrollosocial.gob.cl/)

MEASURE C)

a) NAME OF THE MEASURE:

"COVERAGE OF CULTURAL INFRASTRUCTURE OF THE COUNTRY, SPACE FOR CITIZEN MEETING AND EXERCISE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE CULTURAL INFRASTRUCTURE UNIT.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/FONDO-INFRAESTRUCTURA/LINEAS-DE-CONCURSO/](https://www.fondosdecultura.cl/fondos/fondo-infraestructura/lineas-de-concurso/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE "PUBLIC AND/OR PRIVATE CULTURAL INFRASTRUCTURE FINANCING PROGRAM" AIMS TO INCREASE THE COVERAGE OF THE COUNTRY'S

CULTURAL INFRASTRUCTURE, SUPPORTING NON-PROFIT PRIVATE CULTURAL ORGANIZATIONS AND MUNICIPALITIES, BY MEANS OF THE TOTAL OR PARTIAL FINANCING OF DESIGN PROJECTS OF ARCHITECTURE AND SPECIALTIES, AND THE EXECUTION OF PROJECTS FOR THE CONSTRUCTION AND/OR HABILITATION OF CULTURAL INFRASTRUCTURE, ENSURING THEIR SUSTAINABILITY OVER TIME. MUNICIPALITIES AND PRIVATE NON-PROFIT CULTURAL ORGANIZATIONS, CONSTITUTED AS LEGAL PERSONS UNDER PRIVATE LAW, MAY APPLY FOR THIS CALL.

- LINE 1 OF ARCHITECTURE DESIGN AND SPECIALTIES: CORRESPONDS TO ARCHITECTURAL DESIGN AND ALL ASSOCIATED SPECIALTIES OF CULTURAL INFRASTRUCTURE PROJECTS, SUCH AS NEW CONSTRUCTION PROJECTS (CONSTRUCTION) AND/OR HABILITATION (EXPANSION AND/OR IMPROVEMENT), AMONG OTHERS.
- LINE 2 OF PROJECTS FOR THE CONSTRUCTION AND/OR HABILITATION AND/OR EXPANSION AND/OR IMPROVEMENT OF CULTURAL INFRASTRUCTURE: CORRESPONDS TO THE EXECUTION OF WORKS FOR CONSTRUCTION AND/OR HABILITATION. THE AUTHORIZATION MAY CONTEMPLATE THE EXPANSION AND/OR IMPROVEMENT OF FIXED CULTURAL INFRASTRUCTURES. THE PROJECTS SUBMITTED TO THIS LINE MUST HAVE AN ARCHITECTURE DESIGN AND SPECIALTIES.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THIS MEASURE, IT IS INTERESTING TO OBSERVE THE RESULTS OF THE "CADASTRE OF CULTURAL, PUBLIC AND PRIVATE INFRASTRUCTURE" PREPARED IN 2017 BY THE FORMER CNCA (CURRENTLY MINCAP). A PRECEDENT TO THIS WORK WAS IN 2015, WHEN THE CNCA, TOGETHER WITH THE FORMER DIBAM (CURRENTLY, SNPC), THE CMN AND THE CHILEAN PRISON SYSTEM ADMINISTRATION, CARRIED OUT THE FIRST LARGE NATIONAL CADASTRE OF PUBLIC AND PRIVATE CULTURAL INFRASTRUCTURE. A LARGE-SCALE EXERCISE IN MAPPING AND MAKING VISIBLE THIS NETWORK OF SPACES PRESENT IN OUR TERRITORY. THIS PUBLICATION OF THE YEAR 2017 INCLUDES A BROAD ANALYSIS OF THE RESULTS THAT EMERGE FROM THE CADASTRE. IT IS A DOCUMENT THAT CONTAINS THE DIAGNOSES, CONCLUSIONS AND CHALLENGES THAT THIS CADASTRAL EXERCISE REVEALS AT THE REGIONAL AND COMMUNITY LEVEL. A REFLECTIVE EFFORT THAT AIMS TO CONTRIBUTE TO THE CONSTRUCTION OF A SYSTEMIC VIEW OF THE CULTURAL INFRASTRUCTURE IN CHILE, BECOMING A TECHNICAL TOOL, AIMED AT THE TEAMS IN CHARGE OF PUBLIC AND PRIVATE CULTURAL INFRASTRUCTURE, BUT ALSO AT LOCAL GOVERNMENTS, MAYORS AND MUNICIPAL COUNCILS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$3,078,000,000	\$3,979,829

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; PRIVATE NON-PROFIT CULTURAL ORGANIZATIONS AND MUNICIPALITIES.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"PREPARATION OF A FIRST PARTICIPATORY PUBLIC ACCOUNT OF A MINISTERIAL NATURE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH ITS MINISTERIAL CABINET.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/CUENTAPUBLICA](https://www.cultura.gob.cl/cuentapublica)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE CITIZEN PARTICIPATION MECHANISM CALLED "PARTICIPATORY PUBLIC ACCOUNT" IS ESTABLISHED IN LAW NO. 20,500 OF 2011, ABOUT "ASSOCIATIONS AND CITIZEN PARTICIPATION IN PUBLIC MANAGEMENT". IT IS A PROCESS THAT PROVIDES SPACES FOR DIALOGUE AND EXCHANGE OF OPINIONS BETWEEN THE INSTITUTIONS, THEIR RESPECTIVE AUTHORITIES AND THE COMMUNITY, WITH THE PURPOSE OF PUBLICIZING THE MANAGEMENT TO SUBSEQUENTLY EVALUATE IT, PROMOTE TRANSPARENCY, GENERATE CONDITIONS OF TRUST AND GUARANTEE THE EXERCISE OF CITIZEN CONTROL OVER PUBLIC ADMINISTRATION. DURING THESE INSTANCES THERE IS THE POSSIBILITY OF FORMULATING QUESTIONS AND COMMENTS, WHICH MUST BE ANSWERED OFFICIALLY; CITIZEN CONTROL AND CO-RESPONSIBILITY IS ALSO PROMOTED, GUARANTEEING STANDARDS OF TRANSPARENCY AND PUBLIC PROBITY IN ACCORDANCE WITH LAW NO. 20,880 ABOUT "PROBITY IN PUBLIC FUNCTION AND PREVENTION OF CONFLICTS OF INTEREST". ALONG THESE LINES, SAID LAW ALSO CONSIDERS THE PARTICIPATION OF THE COUNCIL OF CIVIL SOCIETY AS AN INSTITUTIONAL INSTANCE, DESTINED TO PRESENT OBSERVATIONS TO THE PUBLIC ACCOUNT DOCUMENT, REGULATING THE FORM AND TERMS. MINCAP HAS THIS COUNCIL BY PROVISION OF LAW NO. 21,045, WHICH ESTABLISHES THE NATIONAL COUNCIL OF CULTURES, ARTS AND HERITAGE AND ASSIGNS IT IN TURN THE QUALITY OF COUNCIL OF CIVIL SOCIETY. THE STRUCTURE OF THE PARTICIPATORY PUBLIC ACCOUNT 2018-2019 OF MINCAP CONSIDERED 5 AXES OF REPORTABILITY, WHICH, IN TURN, CORRESPOND TO THE OBJECTIVES THAT GUIDE THE ACTIONS OF THE INSTITUTION IN THE LONG TERM. THESE ARE: "DECENTRALIZATION AND CITIZEN PARTICIPATION", "ART AND CREATIVITY IN EDUCATION", "CREATION AND CREATIVE FREEDOM FOR ARTISTS", "ENHANCEMENT OF HERITAGE" AND "INSTALLATION OF THE NEW MINISTRY OF CULTURES, ARTS AND HERITAGE".

f) **DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?**

YES NO

g) **DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?**

YES NO

h) **WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?**

THIS FIRST EXERCISE OF PUBLIC ACCOUNT AS A MINISTRY, WAS CARRIED OUT IN MAY 2019 AND WAS ATTENDED BY NATIONAL AND REGIONAL AUTHORITIES, LED BY THE MINISTER OF CULTURES, ARTS AND HERITAGE, CONSUELO VALDÉS. 172 PEOPLE PARTICIPATED IN THE EXHIBITION PHASE OF THE ACTIVITY, OF WHOM JUST OVER A THIRD DECLARED THAT THEY LIVED IN THE COMMUNE OF CASABLANCA (34%), THE SITE OF THE ACTIVITY; 26% IN VALPARAÍSO AND VIÑA DEL MAR. SEEN AS A WHOLE, THE VALPARAÍSO REGION ACCOUNTS FOR 60% OF ATTENDANCE AT THE ACTIVITY. WITH REGARD TO OTHER REGIONS OF THE COUNTRY, IT IS IMPORTANT TO NOTE THAT THE SECOND WITH THE LARGEST PRESENCE WAS THE METROPOLITAN, IN PARTICULAR THE COMMUNE OF SANTIAGO, WITH 15%. REGARDING THE COMPOSITION OF THE TOTAL ATTENDEES ACCORDING TO SEX, 44% CORRESPONDED TO MEN AND 56% TO WOMEN. WHEN ANALYZING PARTICIPATION ACCORDING TO BELONGING TO INSTITUTIONS OR ORGANIZATIONS, IT IS OBSERVED THAT 42% WORK IN THE PUBLIC SECTOR, COUNTING 57 MINCAP OFFICIALS AMONG THEM. ON THE OTHER HAND, 37% OF THE TOTAL PARTICIPANTS DECLARE BELONGING TO INSTITUTIONS AND ORGANIZATIONS OF CIVIL SOCIETY, WHILE 21% DO NOT BELONG OR DO NOT DECLARE. SIMILARLY, 53% OF THOSE ATTENDING DO NOT PARTICIPATE IN CULTURAL ORGANIZATIONS, IN CONTRAST TO 28% WHO DO, WHILE THE REMAINING 19% DO NOT SPECIFY IT.

IN THE FACE-TO-FACE ACTIVITY AFTER THE PRESENTATION BY MINISTER CONSUELO VALDÉS, DISCUSSION TABLES WERE HELD, IN WHICH 54 PEOPLE PARTICIPATED, OF WHICH 67% WERE WOMEN AND 33% MEN. THE TABLE THAT AROUSED THE MOST INTEREST WAS THAT OF "PUTTING IN VALUE OF HERITAGE", WHICH BROUGHT TOGETHER 41% OF THE TOTAL NUMBER OF PARTICIPANTS; THE TABLE OF "DECENTRALIZATION OF CULTURE, ARTS AND HERITAGE" CONCENTRATED 20%; "ART AND CREATIVITY IN EDUCATION" 19%, THE "CULTURAL PARTICIPATION" TABLE AT 13% AND, FINALLY, THE "CREATION AND CREATIVE FREEDOM" TABLE, WHICH BROUGHT TOGETHER 7% OF THOSE WHO ATTENDED THE ACTIVITY. ADDITIONALLY, IT IS RELEVANT TO NOTE THAT THE EXHIBITION PHASE OF THE PARTICIPATIVE PUBLIC ACCOUNT 2018-2019 WAS FOLLOWED BY 647 USERS THROUGH STREAMING. THE "PARTICIPATORY PUBLIC ACCOUNT REPORT 2018-2019" OFFERS A COMPLETE AND DETAILED SYNTHESIS OF THE MINCAP PUBLIC ACCOUNT, CARRIED OUT BY MINISTER CONSUELO VALDÉS. THROUGH THIS DOCUMENT, THE INSTITUTION RESPONDS TO THE COMMITMENT ESTABLISHED WITH THE PARTICIPANTS, BOTH IN PERSON AND ONLINE, REFERRING TO THE RETURN AND RESPONSE TO THEIR COMMENTS AND QUESTIONS.

i) **FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.**

NO INFORMATION.

j) **NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:**

MINCAP; UNDERSECRETARIAT OF CULTURE AND THE ARTS; UNDERSECRETARIAT OF CULTURAL HERITAGE; SNPC; SEREMIs OF CULTURES AND ARTS AND REGIONAL DIRECTORATES OF HERITAGE.

k) **TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:**

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) **HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?**

- YES NO

m) **If YES, WHAT ARE THE MAIN CONCLUSIONS?**

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THESE PUBLIC ACCOUNT PREPARATION PROCESSES, IT IS IMPORTANT TO MENTION THAT FOR THE 2016 AND 2017 PERIODS, THE FORMER CNCA (CURRENTLY, MINCAP) WAS AWARDED BY

THE DIVISION OF SOCIAL ORGANIZATIONS DEPENDENT ON SEGEGOB, THANKS TO ITS EXCELLENT PERFORMANCE OF THE PARTICIPATORY PUBLIC ACCOUNT PROCESS, WHICH IMPLIES A PROCESS THAT PROVIDES SPACES FOR DIALOGUE AND EXCHANGE OF OPINIONS BETWEEN THE INSTITUTIONS, THEIR RESPECTIVE AUTHORITIES AND THE COMMUNITY, WITH THE PURPOSE OF PUBLICIZING THE MANAGEMENT, TO LATER EVALUATE IT AND GUARANTEE THE EXERCISE OF CITIZEN CONTROL OVER PUBLIC ADMINISTRATION.

GOAL No.2

"ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS"

CHAPTER V

"MOBILITY OF ARTISTS AND CULTURE PROFESSIONALS"

INTRODUCTION

THE PARTIES SHALL REPORT ON POLICIES AND MEASURES, INCLUDING PREFERENTIAL TREATMENT AS DEFINED IN ARTICLE 16 OF THE CONVENTION⁴, AIMED AT PROMOTING INBOUND AND OUTBOUND MOBILITY OF ARTISTS AND OTHER CULTURAL PROFESSIONALS IN THE WORLD. THEY SHALL ALSO REPORT ON OF THE OPERATIONAL PROGRAMS APPLIED TO PROMOTE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS, IN PARTICULAR FROM AND TO DEVELOPING COUNTRIES, INCLUDING TRIANGULAR AND SUR-SUR COOPERATION PROGRAMS.

KEY QUESTIONS

1. PLEASE INDICATE IF THE FOLLOWING POLICIES AND MEASURES EXIST IN YOUR COUNTRY

POLICIES AND MEASURES TO SUPPORT THE OUTGOING MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS SUCH AS EXPORT OFFICES, SUPPORT FOR THE PARTICIPATION OF CULTURAL PROFESSIONALS IN INTERNATIONAL CULTURAL MARKETS, ETC.)

SPECIFIC VISA POLICIES OR OTHER CROSS-BORDER MEASURES TO SUPPORT THE ENTRY OF FOREIGN ARTISTS AND CULTURAL PROFESSIONALS INTO YOUR COUNTRY (E.G. SIMPLIFIED VISA PROCEDURES, REDUCED VISA FEES, LONGER-TERM VISAS, ETC.)

REGULATIONS RELATING TO WORK PERMITS THAT FACILITATE THE INCOMING MOBILITY OF FOREIGN ARTISTS AND CULTURAL PROFESSIONALS TO THEIR COUNTRY (E.G. AGREEMENTS TO AVOID DOUBLE

TAXATION, WORK PERMITS AND SPECIAL HEALTH INSURANCE, SUBSIDIES TO COVER LIVING EXPENSES, ETC.)

2. PLEASE INDICATE WHETHER THE OPERATIONAL PROGRAMS INDICATED BELOW HAVE BEEN DEVELOPED OR SUPPORTED/FINANCED BY PUBLIC AUTHORITIES IN THE LAST 4 YEARS:

INFORMATION OR TRAINING SERVICES THAT OFFER PRACTICAL GUIDANCE TO FACILITATE THE MOBILITY OF CULTURAL PROFESSIONALS (E.G. INTERNET PLATFORMS).

INFRASTRUCTURES (E.G. ARTISTS' RESIDENCES, CULTURAL INSTITUTES, ETC. WHOSE MANDATE INCLUDES PROMOTING THE DIVERSITY OF CULTURAL EXPRESSIONS AND WHICH HOST A LARGE NUMBER OF FOREIGN ARTISTS, PARTICULARLY FROM DEVELOPING COUNTRIES.

MAJOR CULTURAL EVENTS (E.G. CULTURAL SEASONS, FESTIVALS, CULTURAL INDUSTRY MARKETS, ETC., WHOSE MANDATE INCLUDES PROMOTING THE DIVERSITY OF CULTURAL EXPRESSIONS AND WHICH HOST A LARGE NUMBER OF FOREIGN ARTISTS, PARTICULARLY FROM DEVELOPING COUNTRIES.

3. PLEASE INDICATE WHETHER IN THE LAST 4 YEARS THE AUTHORITIES HAVE MANAGED OR SUPPORTED FUNDS SUCH AS THOSE INDICATED BELOW (E.G. SCHOLARSHIPS, TRAVEL SUBSIDIES, ETC.)

PUBLIC FUNDS THAT SUPPORT THE OUTGOING MOBILITY OF ARTISTS AND OTHER NATIONAL OR RESIDENT CULTURAL PROFESSIONALS.

⁴ ARTICLE 16 OF THE CONVENTION STIPULATES THAT "DEVELOPED COUNTRIES SHALL FACILITATE CULTURAL EXCHANGES WITH DEVELOPING COUNTRIES, GRANTING THROUGH APPROPRIATE INSTITUTIONAL AND LEGAL FRAMEWORKS PREFERENTIAL TREATMENT TO ARTISTS AND OTHER CULTURAL PROFESSIONALS FROM DEVELOPING COUNTRIES, AS WELL AS CULTURAL GOODS AND SERVICES FROM THEM".

PREFERENTIAL TREATMENT, ALSO CALLED SPECIAL OR DIFFERENTIAL TREATMENT, DEPARTS FROM THE GENERAL RULE OF INTERNATIONAL

TRADE LIBERALIZATION TREATIES, IN ORDER TO RECTIFY STRUCTURAL INEQUALITIES BETWEEN DEVELOPING AND DEVELOPED COUNTRIES. THE ESTABLISHMENT OF EXCEPTIONS, IN THE NAME OF PREFERENTIAL TREATMENT FOR CULTURE, IN TRADE OR INVESTMENT AGREEMENTS BETWEEN DEVELOPED AND DEVELOPING COUNTRIES, AIMS TO PROVIDE SUPPORT, WITHOUT RECIPROCITY, TO CULTURAL EXPRESSIONS FROM DEVELOPING COUNTRIES, WITH A VIEW TO EXPANDING THEIR OPPORTUNITIES TRADE AND ESTABLISH A MORE BALANCED FLOW OF CULTURAL GOODS AND SERVICES THROUGHOUT THE WORLD.

PUBLIC FUNDS THAT SUPPORT THE INCOMING MOBILITY OF FOREIGN ARTISTS AND OTHER CULTURAL PROFESSIONALS.

PUBLIC FUNDS THAT SPECIFICALLY SUPPORT THE MOBILITY OF ARTISTS AND OTHER CULTURAL PROFESSIONALS FROM DEVELOPING COUNTRIES OR BETWEEN DEVELOPING COUNTRIES, INCLUDING THROUGH NORTE SUR-SUR AND SUR-SUR COOPERATION.

MEASURES AND POLICIES ASSOCIATED WITH CHAPTER V:

"MOBILITY OF ARTISTS AND CULTURE PROFESSIONALS"



*IMAGE ARCHIVE, MINCAP.

AFTER A SUCCESSFUL DEBUT AT THE *ARS ELECTRONICA* FESTIVAL 2018, DIFFERENT WORKS SELECTED BY CHILEAN ARTISTS WERE ONCE AGAIN PART OF AN EXTENSIVE PROGRAM OF INVITED PROJECTS EXHIBITED IN LINZ, AUSTRIA, BETWEEN SEPTEMBER 5 AND 9, 2019. THE 40 VERSION OF THE EVENT WAS DEVELOPED AROUND "OUTSIDE THE BOX: THE MIDLIFE CRISIS OF THE DIGITAL REVOLUTION". THE VISIT OF THESE ARTISTS, SCIENTISTS, DESIGNERS, RESEARCHERS, ENTREPRENEURS AND SOCIAL ACTIVISTS FROM CHILE WERE SUPPORTED BY MINCAP; DIRAC AND *ARS ELECTRONICA*.

MEASURE A)

a) NAME OF THE MEASURE:

“PROGRAM FOR THE INTERNATIONALIZATION OF CHILEAN ARTS: CHILE IN THE WORLD”.

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE INTERNATIONAL AFFAIRS UNIT LOCATED IN THE MINISTERIAL CABINET.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/INTERNACIONAL/UNIDAD-INTERNACIONAL/](https://www.cultura.gob.cl/internacional/unidad-internacional/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE MAIN OBJECTIVE OF THE “*CHILE IN THE WORLD PROGRAM*” IS TO ENSURE THAT CREATORS AND PROFESSIONALS IN THE ARTISTIC-CULTURAL FIELD OF CHILE, AS WELL AS THEIR GOODS AND SERVICES, CIRCULATE IN FOREIGN MARKETS AND CIRCUITS, THUS OBTAINING AN INTERNATIONAL EXPERIENCE THAT BENEFITS THEIR DEVELOPMENT AND DEVELOPMENT. OF THE SECTOR. THE STRATEGY AIMS TO TRANSFORM THE ISOLATED PARTICIPATION OF ARTISTS INTO A COUNTRY PARTICIPATION, WHICH IS ACHIEVED, ENSURING THE PARTICIPATION AND STRENGTHENING THE VISIBILITY OF CREATORS, THROUGH INTER-

INSTITUTIONAL WORK, AND PROJECTING THEMSELVES TO INTERNATIONAL CIRCUITS OF EXCELLENCE, PAVING THE WAY FOR THEM, THROUGH THE CIRCULATION OF NATIONAL ARTISTS ON HIGH VISIBILITY STAGES. UNDERSTANDING INTERNATIONALIZATION AS A PROCESS, NOT LIMITED TO THE END OF PARTICIPATION IN INTERNATIONAL SCENARIOS BUT TO AN EXCHANGE OF EXPERIENCES THAT INSTALL INTERNATIONALIZATION TOOLS. THE PROGRAM HAS 4 LINES OF ACTION: INFORMATION MANAGEMENT, DISSEMINATION AND CIRCULATION, TRAINING AND EXCHANGE, AND RECOVERY AND ENHANCEMENT OF THE CHILEAN ARTISTIC HERITAGE DEVELOPED ABROAD. IN TURN, THE OBJECTIVES OF THE PROGRAM FOR INTERNATIONALIZATION ARE: MANAGE PARTNERSHIPS WITH STRATEGIC INTERNATIONAL SPACES AND CIRCUITS FOR CHILEAN PARTICIPATION, MANAGE AND SUPPORT INSTANCES FOR INTERNATIONAL PROGRAMMERS TO GET TO KNOW CHILEAN PRODUCTION (E.G. PROGRAMMERS WEEK, SENDING PORTFOLIOS, CATALOGS), ENSURE AND ACCOMPANY THE PRESENCE IN STRATEGIC AND EMBLEMATIC SPACES OF EACH SECTOR (E.G. BIENNIALS, FUNDS, FAIRS), SYSTEMATIZE AND DISSEMINATE KNOWLEDGE: STUDIES, IDENTIFICATION OF STRATEGIC CIRCUITS, COMMUNICATIONAL, LEGAL, LOGISTICS ADVICE, ETC. AND FOLLOW, MONITOR AND EVALUATE THE EXPERIENCE QUALITATIVELY AND QUANTITATIVELY.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

- YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

WITHIN THE FRAMEWORK OF THIS PROGRAM, WE CAN HIGHLIGHT THE SUSTAINED WORK THAT HAS BEEN DEVELOPED AROUND THE PARTICIPATION OF OUR COUNTRY IN THE VENICE ART BIENNALE IN RECENT YEARS. A MANAGEMENT THAT ACCOUNTS FOR THE SUCCESS OF COLLABORATIVE WORK AND THE WILL OF STATE INSTITUTIONS AND THE PRIVATE SECTOR. AMONG OTHER RELEVANT ACTIONS, WE CAN MENTION THAT IN MAY 2018 CHILE INAUGURATED ITS STAND IN THE XVI VERSION OF THE VENICE ARCHITECTURE BIENNALE, WITH THE PROJECT "STADIUM" BY THE ARCHITECT ALEJANDRA CELEDÓN, WHO FOCUSED HER WORK ON AN INVESTIGATION ON RHETORIC AND HOUSING POLICIES DURING THE EIGHTIES IN CHILE. IN JUNE 2018, THE CURATORIAL PROJECT THAT REPRESENTED CHILE AT THE 2019 VENICE ART BIENNALE, "ALTERED VIEWS", BY THE CHILEAN ARTIST VOLUSPA JARPA WAS ANNOUNCED WITH THE CURATORSHIP OF THE SPANISH AGUSTÍN PÉREZ RUBIO. IN THE AREA OF PERFORMING ARTS, THE PARTICIPATION OF A CHILEAN DELEGATION IN THE EDINBURGH FRINGE FESTIVAL STANDS OUT, WITH THE AIM OF PROMOTING THE INSTALLATION OF OUR COUNTRY IN FUTURE VERSIONS OF THIS MEETING. ALSO, A CHILEAN DELEGATION, FROM TEN DIFFERENT PLATFORMS AND COLLABORATIVE PROJECTS FROM THE REGIONS OF BIOBÍO, LOS RÍOS, LOS LAGOS, VALPARAÍSO, AND SANTIAGO METROPOLITAN AREA, PARTICIPATED IN THE TANZMESSE INTERNATIONAL DANCE FAIR, IN DÜSSELDORF, GERMANY. CHILE WAS ALSO THE FIRST LATIN AMERICAN COUNTRY TO BE A SPECIAL GUEST OF THE LANDSKRONA FOTO FESTIVAL 2018, IN SWEDEN. DURING THIS PERIOD, THE EXHIBITION OF WORKS BY CHILEAN ARTISTS WAS ALSO MANAGED AT ARS ELECTRÓNICA, A FESTIVAL DEDICATED TO ELECTRONIC ART AND MEDIA THEORY, WHICH HAS BEEN HELD ANNUALLY SINCE 1979 IN LINZ, AUSTRIA. THE MINISTRY ALSO SUPPORTED THE PARTICIPATION OF CHILEAN ARTISTS IN RADICAL WOMEN SAN PABLO. WITHIN THE FRAMEWORK OF THIS MEETING, THE ARTISTS PAZ ERRÁZURIZ AND CECILIA VICUÑA GAVE A TALK AT THE PINACOTECA IN SAO PAULO, AND THE

ARTISTS JANET TORO AND EUGENIA VARGAS PRESENTED A PERFORMANCE AT THE MUSEUM OF ART IN THE SAME CITY. IN 2020, AND IN THE MIDST OF THE HEALTH CRISIS, WE CAN MENTION AS A RELEVANT MILESTONE THE PARTICIPATION OF CHILE IN THE ARS ELECTRÓNICA FESTIVAL, AN INSTANCE THAT SEEKS TO BE ABLE TO PROMOTE INTERNATIONALLY THE ARTISTS AND INSTITUTIONS THAT WORK IN THE DISCIPLINARY INTERSECTIONS OF ART, SCIENCE AND DIGITAL CULTURE, SEEKING NEW SPACES FOR DISSEMINATION, MEETING AND DEBATE. THIS YEAR'S THEME WAS ENTITLED "IN KEPLER GARDENS - A GLOBAL JOURNEY MAPPING THE 'NEW' WORLD" AND INVITED REFLECTION AND WORK ON CONCEPTS SUCH AS AUTONOMY, DEMOCRACY, ECOLOGY, TECHNOLOGY, REALITY, UNCERTAINTY AND HUMANITY.

DUE TO THE GLOBAL PANDEMIC OF COVID-19, THE CHILEAN PARTICIPATION IN THE FESTIVAL WAS CARRIED OUT UNDER THE ONLINE MODALITY, WHERE INSTITUTIONS AND MEDIA ARTISTS PRESENTED ARS ELECTRONICA GARDEN CHILE (EL JARDÍN DE CHILE IN ARS ELECTRÓNICA). THERE WERE 5 VIRTUAL "GARDENS" THAT FUNCTIONED AS LOCAL VENUES FOR THE FESTIVAL, OPENING FROM CHILE TO THE WORLD THROUGH INSTITUTIONS SPECIALIZED IN MEDIA ARTS, TO A GLOBAL NETWORK OF AUDIENCE AND PARTICIPATION, TO PRESENT THEIR WORKS, PROJECTS AND ARCHIVES AT AN INTERNATIONAL LEVEL. IN ADDITION TO PROPOSING A PARTICIPATORY PROGRAM OF ACTIVITIES, EACH INSTITUTION INVITED ARTISTS AND EXPERTS TO EXHIBIT A WORK THAT WAS PART OF THE FESTIVAL'S OFFICIAL CATALOG AND PROGRAMMING, AND BROADCAST ON DIFFERENT OPEN BROADCAST CHANNELS. THIS YEAR THE 41 VERSION OF THE FESTIVAL WAS REMOTE AND THROUGH DIGITAL PLATFORMS, WHICH REPRESENTED AN INTERESTING CHALLENGE IN THE CONTEXT OF THE PANDEMIC. ALSO IMPORTANT WAS THE FACT THAT OF THE 5 WINNING ORGANIZATIONS THERE ARE 2 THAT ARE FROM REGIONS OTHER THAN THE METROPOLITAN, THE AUSTRAL UNIVERSITY AND THE UNIVERSITY OF VALPARAÍSO, WHICH NOT

ONLY ENHANCES THE PROGRAM WITH DIFFERENT PERSPECTIVES, BUT ALSO LINKS US WITH THE PRODUCTION OF ART AND KNOWLEDGE FROM THE UNIVERSITY WORLD. THE COORDINATOR OF THE CULTURE SECTOR OF OREALC/UNESCO - SANTIAGO, NICOLÁS DEL VALLE, INDICATED THAT THIS TYPE OF INITIATIVE IS THE EXPRESSION OF EFFORTS TO OPEN AN AGENDA ON CREATIVITY AND INNOVATION THAT LINKS THE CULTURE AND SCIENCE SECTORS THAT LOOK TO A SUSTAINABLE FUTURE.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2019	\$473,600,000	\$607,514

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; PROCHILE; DIRAC; AND IMAGEN DE CHILE FOUNDATION.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE B)

a) NAME OF THE MEASURE:

“CHEC, FIRST MARKET OF CREATIVE ECONOMY OF THE COUNTRY AS RESULT OF A PUBLIC-PRIVATE ALLIANCE”.

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP THROUGH THE EXECUTIVE SECRETARIAT OF CREATIVE ECONOMY DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND ARTS; AND CCS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/CONVOCATORIAS/COMIENZAN-LAS-INSCRIPCIONES-A-RUEDAS-DE-NEGOCIO-Y-VINCULACION-DEL-MERCADO-CHEC-2019/](https://www.cultura.gob.cl/convocatorias/comienzan-las-inscripciones-a-ruedas-de-negocio-y-vinculacion-del-mercado-chec-2019/)

[HTTPS://WWW.CCS.CL/2019/10/30/CCS-Y-MINISTERIO-DE-LAS-CULTURAS-LAS-ARTES-Y-EL-PATRIMONIO-REALIZARON-MERCADO-CHEC-2019/](https://www.ccs.cl/2019/10/30/ccs-y-ministerio-de-las-culturas-las-artes-y-el-patrimonio-realizaron-mercado-chec-2019/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE CCS AND THE FORMER CNCA (CURRENT, MINCAP), SIGNED AN AGREEMENT TO PROMOTE THE DEVELOPMENT OF THE SECTOR, IN WHICH CONTEXT THEY HAVE LAUNCHED A PUBLIC-PRIVATE ALLIANCE FRAMED IN THE PNFEC. THIS PLAN

SEEKS TO PROMOTE THE SUSTAINABLE DEVELOPMENT OF CREATIVE VENTURES, PROMOTE INTERSECTORAL SYNERGIES AND INCREASE PROFESSIONALIZATION RATES TO CONTRIBUTE TO THE ECONOMIC DEVELOPMENT AND KNOWLEDGE AND INNOVATION OF THE COUNTRY, PRIORITIZING OUR IDENTITY AND CULTURAL DIVERSITY. THE GENERAL OBJECTIVE OF THIS INITIATIVE IS TO PROMOTE THE SUSTAINABILITY OF THE CREATIVE ECOSYSTEM THROUGH THE MEETING AND EXCHANGE BETWEEN AGENTS OF THE CREATIVE SECTOR AND THE TRADITIONAL SECTOR, EXPANDING THE OPPORTUNITIES OF ARTISTS/CREATORS AND HIGHLIGHTING THE ROLE THAT THE CREATIVE ARTISTIC SECTOR HAS FOR INNOVATION. THROUGH THESE MARKETS, PARTICIPANTS CAN MAKE MEANINGFUL LINKS WITH OTHER AGENTS OF THE CREATIVE ECOSYSTEM. IN A CONTEXT OF GREAT SOCIAL, ECONOMIC AND CULTURAL TRANSFORMATIONS, WE HAVE THE CHALLENGE AND THE RESPONSIBILITY TO FAVOR INSTANCES OF COLLABORATION AND INNOVATION THAT FACILITATE THE EQUITABLE DEVELOPMENT OF OUR COUNTRY. THE PUBLIC-PRIVATE ALLIANCE IN WHICH THIS MARKET IS FRAMED IS AN INTERESTING SHOWCASE AND OPPORTUNITY FOR OUR PROFESSIONALS AND CREATORS AND IS ONE OF THE RELEVANT AXES OF THE PNFECC.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

IN ITS FIRST VERSION IN 2017, CHEC CREATED A BUSINESS AND NETWORKING SPACE IN WHICH NEW OPPORTUNITIES WERE PRESENTED TO IMPROVE THE

COMPETITIVENESS, PRODUCTIVITY AND POSITIONING OF PRIVATE COMPANIES, AND OTHER ORGANIZATIONS THAT REQUIRE THE SERVICES AND PRODUCTS PROVIDED BY INDUSTRIES. CREATIVE. BUSINESS CONFERENCES, PITCH, LIVE PRESENTATIONS, NETWORKING SESSIONS AND TALKS WERE ALSO HELD THAT AIMED AT COLLABORATION AND LINKAGE BETWEEN THE DIFFERENT SECTORS. ON ITS SECOND VERSION IN 2018, 243 PROJECTS WERE NOMINATED, 31% MORE THAN IN 2017. 1,343 MEETINGS WERE SCHEDULED, OF WHICH IT IS ESTIMATED THAT 1,100 WERE HELD. OF THE TOTAL NUMBER OF SCHEDULED MEETINGS (1,343), 31% CORRESPOND TO SELF-CONVENED MEETINGS, THAT IS, PLANNED BY THE PLATFORM USERS THEMSELVES. MOST OF THE RESPONDENTS (45%) INDICATED THAT THEY HELD BETWEEN 5 AND 10 MEETINGS DURING THE TWO DAYS OF THE CHEC. AT THE END OF THE 2018 VERSION, THE PARTICIPANTS DECLARED THAT THEY HAD CONCLUDED COMMERCIAL AGREEMENTS WITH COMPANIES SUCH AS CDF (CHANNEL OF SOCCER/FOOTBALL), LEVI'S, BANCO ESTADO, CODELCO TECH, SANTIAGO BUSINESS DEVELOPMENT CENTER, BRITISH CHILEAN CHAMBER OF COMMERCE AND COLOR VEGETAL. BY 2019, THE ORGANIZATION PROPOSED TO PROMOTE THE SUSTAINABILITY OF THE CREATIVE ECOSYSTEM THROUGH THE MEETING AND EXCHANGE BETWEEN AGENTS OF THE CREATIVE SECTOR AND THE TRADITIONAL SECTOR, EXPANDING THE OPPORTUNITIES OF ARTISTS/CREATORS AND HIGHLIGHTING THE ROLE THAT THE CREATIVE ARTISTIC SECTOR HAS FOR INNOVATION, MUNICIPAL INSTITUTIONS AND/OR COMPANIES FROM VARIOUS PRODUCTIVE SECTORS. THIS LATEST VERSION OF THE CHEC MARKET WAS INAUGURATED BY CLAUDIA GUTIÉRREZ, HEAD OF THE DEPARTMENT FOR THE PROMOTION OF CULTURE AND THE ARTS OF MINCAP, AND FELIPE MELLA, DIRECTOR OF THE GAM CENTER, WHO HIGHLIGHTED THE EVOLUTION THAT THIS MEETING HAS UNDERGONE FROM ITS INCEPTION TO THIS

THIRD VERSION, WITH A GROWING PARTICIPATION OF COMPANIES, ENTREPRENEURS AND ARTISTS. CARLOS SOUBLETTE, GENERAL MANAGER OF THE CCS, HIGHLIGHTED THAT THE CREATIVE INDUSTRIES ARE GREAT REPRESENTATIVES OF OUR SERVICES TRADE, WHICH WE BELIEVE WILL BE A DECISIVE CONTRIBUTION IN THE DIVERSIFICATION OF OUR PRODUCTIVE MATRIX: "TODAY THE CREATIVE INDUSTRIES ARE AN EXAMPLE OF THIS SECTOR THAT GENERATES EMPLOYMENT, INCOME AND THAT POSITIONS OUR COUNTRY IN A PROMINENT WAY ABROAD". IT SHOULD BE NOTED THAT IN THIS THIRD VERSION OF CHEC, VARIOUS INITIATIVES WERE CARRIED OUT FOR COMPANIES SUCH AS BUSINESS ROUNDTABLES AND NETWORKING IN A PLAYFUL SPEED-MEETING FORMAT, WHICH ALLOWED COMPANIES TO EXPAND THEIR NETWORKS AND CONNECT INTERESTS WITH DIFFERENT AGENTS: CREATORS, ENTREPRENEURS, PUBLIC AND PRIVATE ORGANIZATIONS WHERE THEY COULD OPEN OPPORTUNITIES FOR COLLABORATION OR PURCHASE/SALE OF PRODUCTS AND SERVICES. THERE WERE 330 APPLICATIONS FROM COMPANIES TO THE BUSINESS ROUNDTABLES, EQUIVALENT TO AN INCREASE OF 36% COMPARED TO 2018, OF WHICH 44% OF THE APPLICATIONS CORRESPOND TO COMPANIES FROM REGIONS. LIKEWISE, THROUGH ACADEMIACHEC, MASTER CLASSES AND PANELS WERE HELD WITH THE PARTICIPATION OF INTERNATIONAL EXHIBITORS FROM COLOMBIA, SPAIN AND FRANCE, EXPERTS IN CREATIVE ECONOMY ISSUES. FINALLY, EXHIBECHEC BECAME THE SHOWCASE FOR NATIONAL CREATIVE TALENT, ALLOWING THE EXHIBITION OF REFERENCES IN MUSIC, FASHION AND THE PERFORMING ARTS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; CCS, PROCHILE; CORFO, AMONG OTHER PUBLIC AND PRIVATE ORGANIZATIONS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE C)

a) NAME OF THE MEASURE:

"TRAINING AND SPECIALIZATION FOR CULTURES AND THE ARTS, THROUGH THE CHILE CREA SCHOLARSHIP".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT FOR THE PROMOTION OF CULTURES AND THE ARTS DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE POLICY/MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS

CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.FONDOSDECULTURA.CL/FONDOS/B
ECAS-CHILE-CREA/](https://www.fondosdecultura.cl/fondos/becas-chile-crea/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

CHILE CREA SCHOLARSHIPS AIMS TO PROVIDE TOTAL OR PARTIAL FUNDING FOR ACADEMIC TRAINING PROJECTS FOR THE COMPLETION OF DOCTORATES, MAGISTER, MASTER, MASTER'S DEGREES, POSTGRADUATE DEGREES, SEMINARS, CONGRESSES AND IMPROVEMENT SCHOLARSHIPS SUCH AS INTERNSHIPS, WORKSHOPS, COURSES, IN CHILE AND IN THE FOREIGNER, WHO CONTRIBUTE TO INSTALL RELEVANT SKILLS FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH HE OR SHE IS ENROLLED. THE 2019 CALL WAS FOR THE FOLLOWING DISCIPLINES: VISUAL ARTS, PHOTOGRAPHY, NEW MEDIA, THEATER, DANCE, CIRCUS ARTS, ARCHITECTURE, DESIGN, CRAFTS, FOLKLORE, GASTRONOMY, HERITAGE, CULTURE OF INDIGENOUS PEOPLES, CULTURAL MANAGEMENT (IN THE AREAS AND DISCIPLINES MENTIONED PREVIOUSLY). THE MODALITIES ARE AS FOLLOWS:

- *DOCTORATE:* PROVIDES TOTAL OR PARTIAL FINANCING FOR DOCTORATE PROJECTS (LAST 24 MONTHS OF THE PROGRAM) IN CHILE OR ABROAD, WHICH HELP TO INSTALL RELEVANT SKILLS FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH THEY ARE ENROLLED.

- *SCHOLARSHIPS FOR MASTER'S DEGREES:* PROVIDES TOTAL OR PARTIAL FINANCING FOR POSTGRADUATE ACADEMIC TRAINING PROJECTS (LAST 24 MONTHS OF MASTER'S DEGREE) IN CHILE OR ABROAD, WHICH CONTRIBUTE TO INSTALL RELEVANT SKILLS FOR THE DEVELOPMENT OF THE

APPLICANT AND THE DISCIPLINARY FIELD IN WHICH IT IS REGISTERED.

- *SPECIALIZATION AND IMPROVEMENT SCHOLARSHIPS:* PROVIDES TOTAL OR PARTIAL FINANCING FOR SPECIALIZATION PROJECTS THROUGH DIPLOMAS, SEMINARS, CONGRESSES, AND IMPROVEMENT PROJECTS (WORKSHOPS, WORKSHOPS, CLINICS, TUTORIALS, AND INTERNSHIPS, AMONG OTHERS), IN CHILE OR ABROAD, THAT CONTRIBUTE TO INSTALL RELEVANT COMPETENCIES FOR THE DEVELOPMENT OF THE APPLICANT AND THE DISCIPLINARY FIELD IN WHICH IT IS REGISTERED. IT IS STATED THAT UNDERAGE APPLICANTS CAN ONLY STUDY WITHIN THE COUNTRY. ONLY IN THIS MODALITY IT IS ALLOWED TO APPLY FOR CIRCUS DUOS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$2,500,000,000	\$3,232,062

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

“DIAGNOSIS OF FONDART, A RESPONSE TO THE INTERNATIONALIZATION NEEDS OF THE SECTOR”

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF STUDIES AND THE DEPARTMENT FOR THE PROMOTION OF CULTURES AND ARTS, BOTH DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS
 PUBLISHING
 VISUAL ARTS
 CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://OBSERVATORIO.CULTURA.GOB.CL](http://OBSERVATORIO.CULTURA.GOB.CL)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE OBJECTIVE OF THE STUDY IS TO EVALUATE THE APPROACH TO THE NEEDS OF INTERNATIONALIZATION OF WORKS AND INTERNATIONAL MOBILITY OF ARTISTS AND REPRESENTATIVES BY FONDART; ANALYZE ITS OPERATION AND PERFORMANCE DURING THE LAST THREE YEARS IN THE CIRCULATION LINE; EVALUATE HOW IT IS ARTICULATED WITH OTHER PUBLIC INITIATIVES AND PRIVATE INSTITUTIONS TO PROMOTE ARTISTIC INTERNATIONALIZATION; AND EXAMINE THE EXPERIENCES AND DEMANDS OF AGENTS IN THE ARTISTIC FIELD ON THE MATTER. IN THIS WAY, IT SEEKS TO GENERATE PROPOSALS FOR UPDATING AND IMPROVING THE ACTIONS OF THE FONDART FUND, IN ITS CIRCULATION LINE, IN CHARGE OF THE INTERNATIONALIZATION OF WORKS AND ARTISTS. THE SPECIFIC OBJECTIVES OF THIS STUDY ARE:

- CHARACTERIZE THE INTERNATIONAL PROJECTS FINANCED BY FONDART IN THE LAST THREE CALLS AND GRAPHICALLY REPRESENT THE DESTINATIONS (CITIES) AND SPACES FOR ARTISTIC DEVELOPMENT (CIRCUITS, FAIRS, CONVENTIONS, ETC.) IN WHICH THEY WERE CARRIED OUT FOR EACH OF THE FONDART AREAS.
- ANALYZE THE CONTRIBUTION OF FONDART TO THE FULFILLMENT OF THE OBJECTIVES AND MEASURES STIPULATED IN THE CURRENT SECTOR POLICY DOCUMENTS (2017-2022) OF THE ARTISTIC AREAS FINANCED BY THE FUND.
- DESCRIBE AND ANALYZE THE INSTRUMENTS, PROGRAMS AND MODALITIES TO PROMOTE INTERNATIONALIZATION FOR THE ARTISTIC AREAS OF FONDART THAT ARE AVAILABLE TO MINCAP AND OTHER PUBLIC AND PRIVATE ENTITIES, CONSIDERING THEIR COMPLEMENTARITY AND COORDINATION WITH EACH OTHER.

- IDENTIFY THE MAIN ADVANTAGES AND DISADVANTAGES THAT FONDART BENEFICIARIES FACE IN THE EXECUTION OF THEIR INTERNATIONALIZATION PROJECTS, AS WELL AS THE LEVEL OF SATISFACTION OF SAID BENEFICIARIES WITH THE SUPPORT PROVIDED BY FONDART.
- IDENTIFY AND GRAPHICALLY REPRESENT THE MAIN (CURRENT AND POTENTIAL) INTERNATIONAL DESTINATIONS (CITIES) AND SPACES FOR ARTISTIC DEVELOPMENT (CIRCUITS, FAIRS, CONVENTIONS, ETC.) THAT PUBLIC POLICIES SHOULD PROMOTE FOR EACH OF THE ARTISTIC AREAS CONSIDERED IN FONDART.
- FORMULATE A BATTERY OF RECOMMENDATIONS REGARDING THE UPDATING AND DIVERSIFICATION OF THE FINANCING OBJECTIVES OF THE FONDART FUND, IN THE CONTEXT OF THE OTHER EXISTING STATE INSTRUMENTS, WHICH CONTRIBUTE TO PROMOTING THE INTERNATIONALIZATION OF WORKS AND MOBILITY OF ARTISTS AND REPRESENTATIVES OF THE ARTISTIC AREAS OF FONDART.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

BELOW ARE THE MAIN ISSUES LISTED THROUGH THE QUALITATIVE AND QUANTITATIVE ANALYSIS OF THE STUDY, FROM THE INSTANCES OF FOCUS GROUPS WITH BENEFICIARIES AND EVALUATORS, IN THE INTERVIEWS WITH KEY AGENTS AND THE SURVEY APPLIED TO THE BENEFICIARIES OF THE

FUND. ALTHOUGH IN GENERAL THERE IS GREAT COMPLIANCE WITH THE ENTIRE PROCESS OF APPLICATION, EXECUTION AND CLOSURE OF THE FONDART CIRCULATION LINE PROJECT, THERE ARE CERTAIN CRITICAL POINTS THAT HINDER THEIR DEVELOPMENT.

- APPLICATION AND EVALUATION STAGE: COMPLEX APPLICATION PLATFORM; LACK OF INFORMATION ON THE BASIS OF THE FUND; EVALUATION CRITERIA APPEAR TO BE SUBJECTIVE; AND VICES IN THE APPLICATION.
- PROJECT EXECUTION STAGE: DELAY IN THE DELIVERY OF RESOURCES; PROBLEM WITH THE TRANSFER OF EQUIPMENT, WORKS OR IMPLEMENTS; PROBLEMS WITH THE TRANSFER OF PROJECT PARTICIPANTS; UNFORESEEN EXPENSES NOT CONSIDERED IN THE PROJECT; AND ABSENCE OF PAYMENT OF FEES; LITTLE OR NO DISSEMINATION OF THE PROJECT WITH EMBASSIES AND CONSULATES.
- FOLLOW-UP AND CLOSURE STAGE: BURDENSOME FINANCIAL PERFORMANCE; LITTLE DISSEMINATION AND MONITORING OF PROJECT RESULTS; REMUNERATION IN ISOLATED EDUCATIONAL ESTABLISHMENTS; AND REGIONAL CENTRALIZATION AND CONCENTRATION IN CERTAIN ARTISTIC AREAS.

IN TURN, THE FOLLOWING POSITIVE ASPECTS WERE DETECTED: SUCCESS OF THE FONDART CIRCULATION LINE AND THE BENEFITED PROJECTS; GENERATION OF NETWORKS; INCIPIENT OPENING OF MARKETS AND, COMPLEMENTARITY WITH OTHER PUBLIC AND PRIVATE INSTITUTIONS. FINALLY, RESPONDING TO THE PROBLEMS SET OUT ABOVE, THE FOLLOWING RECOMMENDATIONS ARE ESTABLISHED, SUGGESTED MAINLY BY THE BENEFICIARIES OF THE FUND, AS WELL AS EVALUATORS, COORDINATORS OF ARTISTIC AREAS AND THE CONSULTING TEAM.

- APPLICATION AND EVALUATION STAGE: SIMPLIFICATION AND IMPROVEMENTS IN THE APPLICATION FORMAT; TRAINING FOR THE APPLICATION OF PROJECTS; IMPROVEMENTS IN THE INFORMATION ON THE LEGAL BASES OF THE TENDER.
- EXECUTION STAGE: STREAMLINE THE DELIVERY OF RESOURCES AND IMPROVE THE ADMINISTRATIVE PROCESSING OF THE TENDER AND CREATE ALLIANCES WITH CUSTOMS AND EMBASSIES.
- FOLLOW-UP AND CLOSURE STAGE: EVALUATE AND IMPROVE THE FINANCIAL ACCOUNTABILITY SYSTEM AND GENERATE FOLLOW-UP STRATEGIES, DISSEMINATION AND ALLIANCES WITH EDUCATIONAL ESTABLISHMENTS FROM MINCAP.
- OTHER GENERAL ASPECTS: GENERATE REGIONAL AND ARTISTIC DECENTRALIZATION STRATEGIES; DIVISION OF CALLS AND MAXIMUM AMOUNTS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

No INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

No INFORMATION.

MEASURE E)

a) NAME OF THE MEASURE:

"CULTURE, A VITAL ELEMENT OF FOREIGN POLICY TO SPREAD THE COUNTRY IMAGE AND STRENGTHEN TIES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINREL THROUGH DIRAC.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.DIRAC.GOB.CL](https://www.dirac.gob.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

ONE OF THE INTERNATIONALIZATION APPROACHES OF CULTURAL AND ARTISTIC PRACTICES DEVELOPED BY MINREL, IS CARRIED OUT THROUGH THE ACTIONS AND INITIATIVES OF THE DIRAC, WHICH DEPENDS ON THE GENERAL DIRECTORATE OF FOREIGN POLICY. ITS MISSION IS TO DISSEMINATE, PROMOTE AND ENHANCE THE ARTISTIC-CULTURAL PRESENCE OF CHILE IN THE WORLD, AS PART OF THE FOREIGN POLICY OF CHILE IN ITS CULTURAL DIMENSION. DIRAC IS

CONSIDERING A TENDER THAT PARTIALLY FINANCES PROJECTS WITH AN AMOUNT OF UP TO US \$20,000 AVAILABLE FOR THE AWARDED PROJECT. AS AN APPLICATION REQUIREMENT, IT IS REQUESTED TO HAVE AT LEAST 25% OF THE TOTAL COST OF THE PROJECT, AS OWN CONTRIBUTION OR FROM THIRD PARTIES (BASES OF APPLICATION PROCESS 2019). AMONG THE INSTITUTIONAL OBJECTIVES OF THE DIRAC CONSIDERS "TO PROMOTE THE CULTURE OF CHILE THROUGH ALL CREATIVE DISCIPLINES, FOLKLORIC REFLECTION, HERITAGE, AS WELL AS THAT OF ITS INDIGENOUS PEOPLES, DISSEMINATING THE WORK OF ITS ARTISTS, MANAGERS, CRITICS, THINKERS, AMONG OTHERS, WITH THE PURPOSE OF GENERATING TIES WITH THE REST OF THE NATIONS, IN DIRECT HARMONY WITH THE PRIORITIES OF CHILE'S FOREIGN POLICY". TO FULFILL THESE ENDS, THIS DIRECTORATE HAS A NETWORK OF CHILEAN EMBASSIES, CONSULATES AND MISSIONS ABROAD, WHICH JOIN THE EFFORT TO CARRY OUT THE PLANS AND MANAGEMENT OF CULTURAL ACTIVITIES TO BE DEVELOPED IN THE INTERNATIONAL ARENA. THE MAIN SUPPORT OF THIS INSTITUTION IN THE FIELD OF INTERNATIONALIZATION IS DEVELOPED THROUGH AN ANNUAL CALL FOR THE FOLLOWING FUNDS: CULTURAL PROJECTS ABROAD FOR ARTISTS AND CULTURAL PROJECTS ABROAD, WHICH PARTIALLY FINANCE THE EXECUTION OF PROJECTS NOMINATED BY ARTISTS, CULTURAL MANAGERS AND PRODUCERS, WHETHER NATURAL OR LEGAL PERSONS RESIDING IN CHILE OR ABROAD. BOTH FUNDS COVER THE FOLLOWING AREAS: PERFORMING ARTS; VISUAL ARTS; CRAFTS; DESIGN AND ARCHITECTURE; LITERATURE; HERITAGE; MUSIC; CINEMA AND AUDIOVISUAL. THE CULTURAL PROJECTS THAT PARTICIPATE CANNOT BE FOR PROFIT. IN ADDITION, CULTURAL PROJECTS ABROAD SUPPORTS WITH FINANCING PROJECTS OF CHILEAN INSTITUTIONS LINKED TO CULTURE, AND PROJECTS PRESENTED BY CHILEAN EMBASSIES, CONSULATES OR MISSIONS ABROAD. THE OBJECTIVE OF THE FUND IS THE DISSEMINATION OF CHILEAN CULTURE IN THE WORLD AND SEEKS TO BE A CONTRIBUTION TO THE INTERNATIONALIZATION

OF CHILEAN ART AND CREATION IN ITS DIFFERENT MANIFESTATIONS. IN OTHER COMPLEMENTARY INITIATIVES, DIRAC HAS GENERATED PROGRAMS THAT PROMOTE THE DEVELOPMENT AND DISSEMINATION OF NATIONAL AUTHORS AND WORKS, INVITED OR SUMMONED BY INTERNATIONAL BODIES TO REPRESENT CHILE IN THE MOST IMPORTANT AND PRESTIGIOUS WORLD CIRCUITS ABROAD. THIS SUPPORT IS AIMED AT DIFFERENT ARTISTIC DISCIPLINES: PROGRAM OF SUPPORT FOR THE PROMOTION OF THEATER AND DANCE, PROGRAM OF SUPPORT FOR THE ARTS OF VISUALITY, DESIGN AND ARCHITECTURE, PROGRAM OF SUPPORT FOR THE PROMOTION AND TRANSLATION OF THE BOOK AND ITS AUTHORS AT INTERNATIONAL FAIRS, MUSIC SUPPORT PROGRAM AND AUDIOVISUAL PROMOTION SUPPORT PROGRAM FOR ARTISTS' PROJECTS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AS OF 2019, THE DIRAC OF MINREL, CELEBRATED 10 YEARS SINCE ITS FIRST CALL, INAUGURATING A NEW PLATFORM THAT FACILITATED THE APPLICATION PROCESS AND THAT, AMONG OTHER CHANGES, ALLOWS THE DATA OF THE APPLICANT TO BE REGISTERED IN A PROFILE THAT IS MAINTAINED FOR FUTURE EDITIONS. AS IN PREVIOUS YEARS, THE "DIRAC FUND" HAS TWO LINES OF APPLICATION: ONE FOR ARTISTS AND THE OTHER FOR CHILEAN EMBASSIES, CONSULATES AND MISSIONS ABROAD.

ALL MUST BE DONE ON THE DIRAC.GOB.CL WEBSITE FROM WHERE THE USER WILL BE REDIRECTED TO A NEW AND IMPROVED PLATFORM. BOTH THE BASES AND THE FORMS, THE LIST OF MANDATORY DOCUMENTS BY ARTISTIC AREA, THE FREQUENTLY ASKED QUESTIONS AND THE GLOSSARY, ARE AVAILABLE ON THE SAME SITE. FOR THIS 2020 FUND, 56 PERCENT OF DIRAC'S BUDGET IS AVAILABLE TO CO-FINANCE THE WINNING PROJECTS. IT SHOULD BE NOTED THAT IN 2018 104 PROJECTS WERE BENEFITED, INCLUDING VISUAL ARTS, ARCHITECTURE, CRAFTS, CINEMA, DANCE, DESIGN, LITERATURE, LEARNED MUSIC, FOLK MUSIC, POPULAR MUSIC, HERITAGE, THEATER AND TRANSLATION. THE FUND IS A TOOL TO COLLABORATE IN THE WORK OF CHILEAN REPRESENTATIONS ABROAD, THROUGH THE POSITIVE DIALOGUE THAT OCCURS IN THE DISSEMINATION AND EXCHANGE OF CULTURAL EXPRESSIONS WITH OTHER COMMUNITIES. IT SHOULD BE NOTED THAT SINCE 2019, A SPECIAL EFFORT HAS BEEN MADE TO INCREASE THE PARTICIPATION OF PROJECTS BELONGING TO ARTISTS AND CREATORS FROM REGIONS, CULTURAL CENTERS, MUSEUMS, UNIVERSITIES, MUNICIPALITIES AND OTHER INSTITUTIONS RELATED TO CULTURAL DEVELOPMENT. THIS, THROUGH INTERNATIONALIZATION SEMINARS COORDINATED WITH MUNICIPALITIES, GOVERNMENTS, LOCAL MUNICIPALITIES AND BY THE DIRECTORATE OF REGIONAL COOPERATION DEPENDENT ON MINREL, GIVING TALKS ABOUT THE FUND.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2019	\$579,090,831	\$748,663

*ANNUAL BUDGET.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP THROUGH ITS INTERNATIONAL AFFAIRS UNIT; PROCHILE; FUNDACIÓN IMAGEN DE CHILE; ARTESANÍAS DE CHILE FOUNDATION; PRESIDENTIAL CABINET; PUC AND UNIVERSITY OF CHILE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE F)

a) NAME OF THE MEASURE:

"ACCESS TO A TAX EXEMPTION THROUGH THE GRANTING OF THE SPONSORSHIP OF MINCAP, FOR SHOWS PERFORMED BY FOREIGN ARTISTS".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE UNDERSECRETARIAT OF CULTURES AND ARTS, AND SEREMIS OF CULTURES, ARTS AND HERITAGE.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS

- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

MINCAP GRANT SPONSORSHIP TO INITIATIVES AND PROJECTS THAT ARE RELEVANT FOR THE CULTURAL DEVELOPMENT OF THE COUNTRY AND THAT ARE RELATED TO THE VISUAL ARTS, THEATER, DANCE, MUSIC, AUDIOVISUAL, LITERATURE, CRAFTS, HERITAGE (TANGIBLE AND INTANGIBLE), PHOTOGRAPHY, CULTURAL MANAGEMENT, ARCHITECTURE AND DESIGN. OTHER TYPES OF SOCIAL DEMONSTRATIONS ARE EXCLUDED FROM THE SPONSORSHIP OF THIS SERVICE. THUS, EXEMPT RESOLUTION No. 72 OF 2018, MODIFIED IN TURN, IN 2020 BY EXEMPT RESOLUTION No. 230; BOTH OF MINCAP, ESTABLISHES THE CRITERIA THAT MUST BE CONSIDERED FOR THE GRANTING OF THE NECESSARY SPONSORSHIP TO ACCESS THE TAX EXEMPTION OF ARTICLE 12 LETTER E, No. 1, LETTER A), OF DECREE LAW No. 825, OF 1974, OF THE MINISTRY OF FINANCE, LAW ON TAX ON SALES AND SERVICES. FOR THESE PURPOSES AND IN THE CASE OF:

- *SHOWS OR MEETINGS HELD ONLY BY CHILEAN OR FOREIGN ARTISTS DOMICILED IN CHILE:* THEY MUST PROVE THEIR ARTISTIC, CULTURAL, THEATRICAL, MUSICAL, POETIC, DANCE, SINGING OR OTHER EQUIVALENT QUALITY, THROUGH A REPORT FROM THE APPLICANT, WHICH GIVES AN ACCOUNT OF WHICH ARE THE FUNCTIONS AND ATTRIBUTIONS OF MINCAP CONTEMPLATED IN LAW No. 21,045, WITH WHICH IT COLLABORATES OR COMPLEMENTS OR STIMULATES CULTURAL DEVELOPMENT, FREE ARTISTIC CREATION OR PRESERVES AND INCREASES THE CULTURAL HERITAGE OF THE COUNTRY.

- *SHOWS OR MEETINGS CARRIED OUT ONLY BY FOREIGN ARTISTS:* THEY MUST PROVE THEIR ARTISTIC, CULTURAL, THEATRICAL, MUSICAL, POETIC, DANCE, SINGING OR OTHER EQUIVALENT QUALITY, THROUGH A REPORT FROM THE APPLICANT, STATING THAT THEY HAVE A SUPPORTING OR SPONSORSHIP DOCUMENT. OF THE RESPECTIVE EMBASSY OR CONSULATE, AND THAT IT HAS A DOCUMENT OR BACKGROUND THAT SHOWS THAT IT IS PART OF A PROGRAM OF EXCHANGE OR CULTURAL EXTENSION OF ITS RESPECTIVE GOVERNMENT OR HAS THE SPONSORSHIP OF A FOREIGN CULTURAL INSTITUTION OF RECOGNIZED TRAJECTORY.

- *SHOWS OR MEETINGS CARRIED OUT BY A GROUP OF CHILEAN AND FOREIGN ARTISTS:* THEY MUST PROVE THEIR ARTISTIC, CULTURAL, THEATRICAL, MUSICAL, POETIC, DANCE, SINGING OR OTHER EQUIVALENT QUALITY THROUGH A REPORT FROM THE APPLICANT THAT ACCREDITS SAID QUALITY ACCORDING TO WHAT IS INDICATED IN POINT 1; AND THAT IT CERTIFIES THAT IT HAS A DOCUMENT OR BACKGROUND THAT PROVES THAT IT IS PART OF A CULTURAL EXCHANGE OR EXTENSION PROGRAM OF ITS RESPECTIVE GOVERNMENT OR THAT IT HAS THE SPONSORSHIP OF A FOREIGN CULTURAL INSTITUTION OF RECOGNIZED TRAJECTORY. THE APPLICANT MUST COMMIT AND GUARANTEE THAT THE SHOW OR MEETING WHOSE SPONSORSHIP THEY REQUEST WILL NOT BE PRESENTED TOGETHER IN THE SAME PROGRAM, WITH ANOTHER SHOW THAT IS NOT EXEMPT FROM VAT. IN ADDITION, HE MUST PROMISE THAT THE SHOW WILL NOT BE PRESENTED IN PLACES WHERE ALCOHOLIC BEVERAGES ARE SOLD OR TRANSFERRED IN ANY WAY. SPONSORSHIPS WILL NOT BE GRANTED TO SHOWS OR MEETINGS, IF IN THE PLACES WHERE THEY ARE DEVELOPED OR PRESENTED, SPECIES ARE TRANSFERRED OR SERVICES ARE PROVIDED, UNDER ANY TITLE, WHICH ARE NORMALLY SUBJECT TO THE VALUE ADDED TAX, AND WHOSE VALUE IS NOT DETERMINED AS AN OPERATION DIFFERENT FROM THE SERVICE FOR ENTERING THE SHOW OR CORRESPONDING MEETING. IN THE RESPECTIVE

SHOW OR MEETING, THE INSTITUTIONAL LOGO OF MINCAP WILL BE EXHIBITED, WHOSE MODEL WILL BE DELIVERED BY THE UNDERSECRETARIAT OF CULTURES AND ARTS, ONCE THE EXEMPTION HAS BEEN AUTHORIZED. SAID UNDERSECRETARIAT WILL SUPERVISE THE USE OF THE LOGO. CONCERTS AND MUSICAL EVENTS OF A MASSIVE NATURE -IN THE TERMS OF ARTICLE 16 OF LAW NO. 19,928, ON PROMOTION OF NATIONAL MUSIC- PERFORMED ONLY BY FOREIGN ARTISTS AND WHO WISH TO BENEFIT FROM THIS BENEFIT, MUST ALSO INCLUDE THE PARTICIPATION OF AT LEAST ONE CHILEAN OPENING ACT. THE OPENING ACT SHALL BE UNDERSTOOD TO BE THE ARTIST OR ARTISTIC GROUP THAT PERFORMS AN ACT, SHOW OR MUSICAL SHOW AS A PREAMBLE TO A LEADING MUSICAL SHOW. FINALLY, THE RESOLUTION SPECIFIES THAT IT WILL BE UNDERSTOOD THAT THEY HAVE ARTISTIC AND CULTURAL QUALITY, FOR THESE PURPOSES, THOSE SHOWS OR MEETINGS THAT, DUE TO THEIR CONTENT, ARE RELATED TO THE POLICIES, PLANS AND PROGRAMS OF MINCAP. WITHIN THE CULTURAL SHOWS, AUDIOVISUAL EXHIBITIONS THAT MEET THESE CHARACTERISTICS WILL BE CONSIDERED. THE SPONSORSHIP WILL BE GRANTED TO THOSE SHOWS OR MEETINGS REFERRED TO ABOVE, BY MEANS OF A FOUNDED ADMINISTRATIVE ACT, WHEN THE CRITERIA AND REQUIREMENTS DEMANDED IN THIS RESOLUTION ARE MET.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

No INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

No INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE UNDERSECRETARIAT OF CULTURES AND ARTS, AND THE SEREMIS OF CULTURES, ARTS AND HERITAGE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

n) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

No INFORMATION.

CHAPTER VI

"FLOW OF CULTURAL GOODS AND SERVICES".

INTRODUCTION

THE PARTIES SHALL REPORT ON POLICIES AND MEASURES, INCLUDING PREFERENTIAL TREATMENT AS DEFINED IN ARTICLE 16 OF THE CONVENTION, AIMED AT FACILITATING A MORE BALANCED FLOW OF CULTURAL GOODS AND SERVICES AROUND THE WORLD THESE POLICIES AND MEASURES INCLUDE, AMONG OTHERS, EXPORT AND IMPORT STRATEGIES, NORTE SUR AND SUR-SUR CULTURAL COOPERATION PROGRAMS AND AID FOR TRADE IN THE CULTURAL AND CREATIVE SECTORS, AS WELL AS DIRECT INVESTMENT ABROAD IN CULTURAL AND CREATIVE INDUSTRIES.

KEY QUESTIONS

1. ARE THERE STRATEGIES OR MEASURES TO PROMOTE THE EXPORT AND DISTRIBUTION OUTSIDE YOUR COUNTRY OF CULTURAL GOODS AND SERVICES FOR THE FOLLOWING CULTURAL AREAS?

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- PERFORMING ARTS

2. YOUR COUNTRY HAS GRANTED OR RECEIVED PREFERENTIAL TREATMENT⁵ TO PROMOTE A BALANCED EXCHANGE OF CULTURAL GOODS AND SERVICES IN THE LAST 4 YEARS:

YES, I HAVE GRANTED PREFERENTIAL TREATMENT.

⁵ PREFERENTIAL TREATMENT, ALSO CALLED SPECIAL OR DIFFERENTIAL TREATMENT, DEPARTS FROM THE GENERAL RULE OF INTERNATIONAL TRADE LIBERALIZATION TREATIES, IN ORDER TO RECTIFY STRUCTURAL INEQUALITIES BETWEEN DEVELOPING AND DEVELOPED COUNTRIES. THE ESTABLISHMENT OF EXCEPTIONS, IN THE NAME OF PREFERENTIAL TREATMENT FOR CULTURE, IN TRADE OR INVESTMENT AGREEMENTS

YES, I HAVE RECEIVED PREFERENTIAL TREATMENT.

IF THE ANSWER IS YES, PLEASE GIVE A MAXIMUM OF 2 EXAMPLES:

3. IN THE LAST 4 YEARS, YOUR COUNTRY HAS GRANTED OR RECEIVED AID FOR TRADE, A FORM OF OFFICIAL DEVELOPMENT AID (AIMED AT CREATING CAPACITIES TO FORMULATE TRADE POLICIES, PARTICIPATE IN NEGOTIATIONS AND IMPLEMENT AGREEMENTS THAT ESTABLISH SPECIAL TREATMENT AND/OR DIFFERENTIATED FOR CULTURAL GOODS AND SERVICES).

YES, I HAVE PROVIDED AID TO SUPPORT TRADE.

YES, I HAVE RECEIVED AID TO SUPPORT TRADE.

IF THE ANSWER IS YES, PLEASE GIVE UP TO TWO EXAMPLES:

STATISTICS

VALUE OF FOREIGN DIRECT INVESTMENT IN CULTURAL AND CREATIVE INDUSTRIES (IN US DOLLARS):

- SOURCE: "CULTURAL STATISTICS, ANNUAL REPORT 2018", PAGES 63 TO 68. MINCAP, 2019. IN THE FIELD OF FOREIGN TRADE, IN 2018 IT IS OBSERVED THAT THE NUMBER OF IMPORTS OF CULTURAL PRODUCTS REACHED \$1,913,840 MILLION, WHILE THE AMOUNT OF PRODUCT EXPORTS REACHED \$107,362 MILLION, THAT IS, IMPORTS OF PRODUCTS FROM CREATIVE FIELDS ARE MORE THAN 17 TIMES THEIR EXPORTS, A RELATIONSHIP THAT CONTRASTS WITH THAT OF THE TOTAL NATIONAL ECONOMY, IN THE THAT EXPORTS

BETWEEN DEVELOPED AND DEVELOPING COUNTRIES, AIMS TO PROVIDE SUPPORT, WITHOUT RECIPROCITY, TO CULTURAL EXPRESSIONS FROM DEVELOPING COUNTRIES, WITH A VIEW TO EXPANDING THEIR OPPORTUNITIES TRADE AND ESTABLISH A MORE BALANCED FLOW OF CULTURAL GOODS AND SERVICES THROUGHOUT THE WORLD.

EXCEED IMPORTS OF PRODUCTS BY \$4,253,457 MILLION.

- IN TERMS OF THE PARTICIPATION OF THIS TYPE OF PRODUCTS IN THE NATIONAL TOTAL, THE FIGURES INDICATE THAT THEY REPRESENT 0.2% OF TOTAL EXPORTS AND 4.0% OF TOTAL IMPORTS.

EXPORTS OF CREATIVE SERVICES, MEANWHILE, REACH 29.4% OF THE TOTAL EXPORTED SERVICES REGISTERED BY THE SNA, A BODY THAT DOES NOT HAVE INFORMATION REGARDING IMPORTS OF SERVICES.

WITHIN THE DOCUMENT WE CAN FIND THE FOLLOWING GRAPHICS AND TABLES RELATED TO THE SUBJECT:

- *PAGE 63: TABLE 6, PARTICIPATION IN FOREIGN TRADE OF CREATIVE PRODUCTS AND SERVICES. 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*
- *PAGE 64: CHART 19, DISTRIBUTION OF PRODUCT IMPORTS BY CULTURAL DOMAIN. 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*
- *PAGE 64: CHART 20, DISTRIBUTION OF PRODUCT EXPORTS BY CULTURAL DOMAIN. 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*
- *PAGE 65: CHART 21, DISTRIBUTION OF SERVICES EXPORTS BY CULTURAL DOMAIN. 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*
- *PAGE 66: CHART 22, COMPOSITION OF THE IMPORTATION OF FINISHED PRODUCTS, SUPPLIES FOR CREATION AND EQUIPMENT FOR REPRODUCTION, ACCORDING TO CREATIVE DISCIPLINE. 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*
- *PAGE 67: CHART 23, COMPOSITION OF THE EXPORT OF FINISHED PRODUCTS, SUPPLIES FOR CREATION AND EQUIPMENT FOR REPRODUCTION, ACCORDING TO CREATIVE DISCIPLINE. 2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*
- *PAGE 68: TABLE 7, AMOUNT OF EXPORT OF FINISHED PRODUCTS BY DISCIPLINE (AMOUNT OF EXPORTS IN 2018 FOB BASE PESOS). 2017-2018. SOURCE: MINCAP OWN DEVELOPMENT, BASED ON DATA FROM THE SNA.*

MEASURES AND POLICIES ASSOCIATED WITH CHAPTER VI

"FLOW OF CULTURAL GOODS AND SERVICES"



*IMAGE ARCHIVE, MINREL.

"PROCHILE IS A DEPARTMENT DEPENDENT ON MINREL, WHOSE MISSION IS TO PROMOTE THE COUNTRY'S EXPORTS OF PRODUCTS AND SERVICES. IT ALSO CONTRIBUTES TO THE SPREAD OF FOREIGN INVESTMENT AND THE PROMOTION OF TOURISM. ITS FIELD OF ACTION IS FOCUSED ON DELIVERING COMPETITIVE INSTRUMENTS FOR PROJECTS IN THE ARTISANAL SECTOR, VIDEOGAMES, AUDIOVISUAL, EDITORIAL DESIGN, MUSIC AND GRAPHIC NARRATIVE. IN THE FIELD OF INTERNATIONAL PROMOTION, FAIRS ARE HELD FOR THESE SAME CREATIVE SECTORS. FINALLY, IN THE AREA OF BRAND PRODUCTION, WORK HAS BEEN CARRIED OUT TO DEVELOP SECTORAL BRANDS FOR THE AREAS OF ARCHITECTURE, VISUAL ARTS AND CINEMA. ITS COMPETITION INCLUDES CO-FINANCING AND SUPPORT IN THE MANAGEMENT OF DIFFERENT EXPORT PROMOTION PROJECTS".

MEASURE A)

a) NAME OF THE MEASURE:

"PROCHILE, ADDING VALUE AND DIVERSIFICATION TO THE COUNTRY'S CULTURAL PRODUCTS AND SERVICES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

PROCHILE OFFICE DEPENDENT ON MINREL.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.PROCHILE.GOB.CL/](https://www.prochile.gob.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

PROCHILE IS A BODY DEPENDENT ON MINREL. ITS MISSION IS "TO PROMOTE THE COUNTRY'S EXPORTS OF PRODUCTS AND SERVICES, IN ADDITION TO CONTRIBUTING TO THE PROMOTION OF FOREIGN INVESTMENT AND THE PROMOTION OF TOURISM", MAINLY OF FOOD, SERVICES AND INDUSTRIES. IT SEEKS TO CONTRIBUTE TO THE DEVELOPMENT OF THE COUNTRY THROUGH THE INTERNATIONALIZATION OF CHILEAN COMPANIES. REGARDING THE ARTISTIC-CULTURAL AREA, PROCHILE PROVIDES SUPPORT FOR THE INTERNATIONALIZATION OF THE CREATIVE INDUSTRY, FROM AN ECONOMIC POINT OF VIEW.

AMONG ITS ESSENTIAL TASKS ARE THE FOLLOWING PURPOSES:

SUPPORT 60% OF NATIONAL EXPORTERS WITH ITS SERVICES, CONTRIBUTE TO REDUCE THE RISKS INHERENT IN THE INTERNATIONALIZATION PROCESS SO THAT AT LEAST 500 COMPANIES CAN DIVERSIFY AND CONQUER A NEW DESTINATION MARKET, WITH A FOCUS ON THOSE THAT CURRENTLY EXPORT TO ONLY ONE OR TWO PLACES IN THE WORLD AND, PROMOTE THE INTERNATIONALIZATION OF INNOVATION THROUGH PROGRAMS AND TRAINING TO SUPPORT THE EXPORTER, IN ORDER TO HAVE AT LEAST 500 COMPANIES WITH A DIFFERENTIATING EXPORTABLE OFFER BASED ON INNOVATION. ITS FIELD OF ACTION IS FOCUSED ON PROVIDING COMPETITIVE INSTRUMENTS FOR PROJECTS IN THE ARTISANAL SECTOR, VIDEOGAMES, AUDIOVISUAL, EDITORIAL DESIGN, MUSIC AND GRAPHIC NARRATIVE. IN THE FIELD OF INTERNATIONAL PROMOTION, FAIRS ARE HELD FOR THESE SAME CREATIVE SECTORS. FINALLY, IN THE AREA OF BRAND PRODUCTION, WORK HAS BEEN CARRIED OUT TO DEVELOP SECTORAL BRANDS FOR THE AREAS OF ARCHITECTURE, VISUAL ARTS AND CINEMA. THE FUND INCLUDES CO-FINANCING AND SUPPORT IN THE MANAGEMENT OF DIFFERENT EXPORT PROMOTION PROJECTS. CURRENTLY, PROCHILE HAS 56 COMMERCIAL OFFICES DISTRIBUTED IN THE FIVE CONTINENTS AND REGIONAL OFFICES THAT SUPPORT THE WORK IN THE INTERIOR OF CHILE, IN WHICH INFORMATION AND KNOWLEDGE ON BUSINESS CULTURE AND STRATEGIES FOR ECONOMIC COOPERATION IS PROVIDED. IT ALSO COUNTS IN ITS WORK THE REALIZATION OF CONTACT NETWORKS WITH THE MAIN STAKEHOLDERS OF INTERNATIONAL TRADE IN ORDER TO MAKE THESE CONTACTS AVAILABLE TO COMPANIES AND THEIR PRODUCTION AND EXPORT PERFORMANCE. AT THE INVESTIGATIVE LEVEL, THIS ENTITY CARRIES OUT MARKET RESEARCH TASKS FOR CHILEAN PRODUCTIVE SECTORS, ON EMERGING COUNTRIES OR MARKETS RELEVANT TO CHILEAN PRODUCTS AND SERVICES. IN THE CULTURAL SCOPE AND MAINLY IN THE CREATIVE INDUSTRIES THERE

ARE, FOR EXAMPLE: MARKET STUDIES ON ANIMATION, THE COMIC INDUSTRY AND INDUSTRIAL DESIGN IN THE UNITED STATES; STUDIES FOR THE FASHION INDUSTRY MARKETS IN LATIN AMERICAN COUNTRIES, AMONG OTHERS. IN TURN, FOR THIS PRODUCTIVE AREA IT HAS THE FOLLOWING LINES OF WORK. THE INSTITUTION HAS SECTORAL AREAS TO PROMOTE AND SUPPORT THE EXPORT OF SERVICES. IN THIS SENSE, THEY HAVE AN EXECUTION INSTRUMENT THAT IS THE EXPORT PROMOTION POLICY CALLED "*SECTOR STRATEGIES*" WHERE THE INSTITUTION AND SECTOR IDENTIFY A CERTAIN NUMBER OF ACTIVITIES THAT THEY OPENLY CALL TO PARTICIPATE IN SPECIFIC EXPORT PROMOTION ACTIVITIES IN ORDER TO PROMOTE PARTICIPANTS IN DIFFERENT MARKETS WHERE THE CHILEAN OFFER CAN BE CARRIED AND HAVE A COMMERCIAL IMPACT. THE SECTOR HAS A STRATEGIC PLAN FOR CREATIVE INDUSTRIES. IT HAS THE FOLLOWING INTERNATIONALIZATION TOOLS:

- "*COMPETITION FOR THE PROMOTION OF EXPORTS OF SERVICES*": ALL COMPANIES IN CREATIVE INDUSTRIES CAN APPLY. AN ANNUAL CALL IS MADE FOR COMPANIES' EXPORT PROJECTS, AND THEY HAVE A CO-FINANCING OF 45% TO 65% DEPENDING ON THE TYPE OF COMPANY (SME, LARGE COMPANY AND/OR ASSOCIATED COMPANIES), BEING BETWEEN 14 MILLION WITH A CEILING OF 28 MILLION PESOS PER PROJECT. IN THESE FUNDS, INDIVIDUALS, LEGAL ENTITIES, COMPANIES AND ASSOCIATED COMPANIES CAN PRESENT THEMSELVES, AND THERE IS ALSO AN AREA THAT IS SECTORAL, WHICH CAN BE PRESENTED BY FOUNDATIONS AND ASSOCIATIONS REPRESENTING THE SECTOR.
- "*SECTORAL BRANDS*": PROJECTS PRESENTED BY AN ORGANIZED SECTOR, UNIONS OR FOUNDATION, WHICH SEEK TO GENERATE AN INTERNATIONAL MARKETING CAMPAIGN ASSOCIATING THE BENEFITS AND FAVORABLE CHARACTERISTICS OF CHILE FOR ITS EXPORT SECTOR.

AMONG THE CREATIVE INDUSTRIES, THERE ARE FIVE SECTORAL BRANDS: "*CINEMACHILE*", WHICH WORKS IN MORE THAN 17 MARKETS IN THE AUDIOVISUAL SECTOR; "*CHILEDOC*", WORKS TO POSITION CHILE IN ITS DOCUMENTARY PRODUCTION; "*SÍSMICA*", A BRAND RELATED TO THE VISUAL ARTS OF CHILE ABROAD AND "*SHOOT IN CHILE*", A BRAND THAT WORKS TO POSITION CHILE IN INTERNATIONAL MARKETS AS A PLATFORM FOR AUDIOVISUAL PRODUCTION SERVICES FOR ADVERTISING, CINEMA, TELEVISION, DOCUMENTARIES AND PHOTOGRAPHY; AND "*ARQUITECTURA DE CHILE*" HEADED BY THE AOA.

- "*PARTICIPATION IN INTERNATIONAL FAIRS*": PROCHILE PRIORITIZES SPECIFIC FAIRS, TO SUPPORT GENERATING STAGING, THAT IS, SPACES ARE RENTED TO CARRY OUT A COUNTRY PAVILION, SUCH AS BIENNIALS, VIDEO GAMES, CANNES, GUADALAJARA FILM FESTIVAL. FOR THE VISUAL AND PERFORMING ARTS SECTOR, THEY DO NOT INCLUDE ATTENDANCE AT FAIRS, SINCE THEY HAVE OTHER CHARACTERISTICS OF PARTICIPATION.
- "*EXPORT TRAINING*": PROCHILE HAS CARRIED OUT TRAINING FOR THE EXPORT OF THE ARTISTIC SECTOR. SPECIFIC TRAINING HAS BEEN CARRIED OUT FOR THE VISUAL ARTS AND PERFORMING ARTS SECTOR, IN RELATION TO THE SALE OF SERVICES, INTELLECTUAL PROPERTY, LIVE SHOWS, AND SO THAT THEY CAN DEVELOP A FORMALIZED INTERNATIONAL WORK.
- "*SECTORAL STRATEGIES*": IT IS AN INSTRUMENT FOR THE EXECUTION OF EACH SECTORAL AREA, WHERE THE INSTITUTION IDENTIFIES A CERTAIN NUMBER OF ACTIVITIES THAT ARE OPENLY SUMMONED TO THE ENTIRE PRIVATE SECTOR, TO PARTICIPATE IN SPECIFIC EXPORT PROMOTION ACTIVITIES. THIS STRATEGY IS DESIGNED BY EACH NATIONAL COORDINATOR OF THE ARTISTIC AREA, AND IT IS THERE THAT PARTICIPATIONS ARE MADE IN DIFFERENT MARKETS, TO BRING THE CHILEAN OFFER AND THAT CAN HAVE A COMMERCIAL IMPACT.

- "ADVICE ON INSTRUMENTS TO EXPORT - SME EXPORTS". IT IS AIMED AT SMES THAT DO NOT EXPORT FROM THE INDUSTRY AND SERVICES SECTOR, THAT HAVE EXPORT POTENTIAL AND HAVE INSTRUMENTS. THE PROGRAM TRAINS AND SUPPORTS SMES IN THE PREPARATION OF EXPORT PLANS (LOGISTICS, COMMERCIAL STRATEGIES, NEGOTIATIONS ABROAD) SO THAT THEY CAN REACH FOREIGN MARKETS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

ACCORDING TO YOUR FIRST INSTITUTIONAL PUBLIC ACCOUNT, AVAILABLE AT:

[HTTPS://WWW.PROCHILE.GOB.CL/NOTICIA/PROCHILE-REALIZA-SU-PRIMERA-CUENTA-PUBLICA-PARTICIPATIVA/](https://www.prochile.gob.cl/noticia/prochile-realiza-su-primera-cuenta-publica-participativa/),

THE MAIN MILESTONES ACHIEVED BY PROCHILE DURING 2019 ARE THE REORGANIZATION OF THE EXTERNAL NETWORK, THE STRENGTHENING OF THE NATIONAL NETWORK AND THE IMPLEMENTATION OF PROCHILE 3.0 WHOSE CENTRAL AXIS WAS THE MANAGEMENT FOCUSED ON EXPORTING SMES AND THE NEEDS THEY PRESENT. 2019 WAS THE YEAR OF THE IMPLEMENTATION OF THE NEW PROCHILE 3.0 STRATEGY, DEFINED IN 2018, BASED ON EFFICIENT MANAGEMENT AT THE SERVICE OF CUSTOMERS. THE STRATEGY FOCUSED ON SMALL AND MEDIUM-SIZED EXPORTING COMPANIES, ON THE INTERNATIONALIZATION OF THE INNOVATIVE AND VALUE-ADDED OFFER, WITH A VIEW TO CONTINUING TO DIVERSIFY THE CHILEAN OFFER,

ALSO SEEKING NEW MARKETING CHANNELS AND THE INCENTIVE FOR CROSS-BORDER E-COMMERCE. LAST YEAR, THE INSTITUTION WORKED WITH 7% MORE EXPORTERS THAN IN 2018, AND WITH 24% MORE SMALL AND MEDIUM EXPORTING COMPANIES, THUS FULFILLING ONE OF ITS STRATEGIC PURPOSES. IN ADDITION, THERE WAS A RESTRUCTURING OF THE EXTERNAL NETWORK. AFTER APPLYING A METHODOLOGY TO EVALUATE THE RELEVANCE OF THE LOCATION OF AN OFFICE OR COMMERCIAL REPRESENTATION OF PROCHILE ABROAD AND SEEKING TO BE MORE EFFICIENT IN THE USE OF RESOURCES AND IN THE DELIVERY OF SERVICES TO EXPORTERS, TODAY THE EXTERNAL NETWORK OF THE INSTITUTION HAS 56 COMMERCIAL OFFICES WITH A PRESENCE IN 49 MARKETS, ALLOWING ACCESS TO 5,159 MILLION PEOPLE, 70% OF THE WORLD POPULATION, WITH AN AVERAGE GDP PER CAPITA OF US \$24,200. IN ADDITION TO THIS, THE NATIONAL NETWORK, MADE UP OF 16 REGIONAL OFFICES, WAS GROUPED INTO 4 MACROZONES: NORTH, CENTRAL NORTH, CENTRAL SOUTH AND SOUTH, IN ORDER TO FACILITATE THE COORDINATION AND IMPLEMENTATION OF COMMON STRATEGIES IN REGIONS WITH SIMILAR EXPORT CHARACTERISTICS. EACH OF THE OFFICES HAD THE CHALLENGE OF STRENGTHENING THEIR WORK IN THE FIELD TO BETTER IDENTIFY THE EXPORTABLE SUPPLY OF GOODS AND SERVICES, ALSO REQUESTING THEM TO TRANSFORM THE INSTITUTION INTO A RELEVANT ACTOR IN THE BUSINESS AND EXPORT ECOSYSTEM BEFORE THE GORES.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; SERCOTEC; CORFO; IMAGEN CHILE FOUNDATION; TE VEO CHILE FOUNDATION; TEATRO A MIL FOUNDATION; WEEKEND; ANTENNA;

SANTIAGO OFF FESTIVAL; BINATIONAL INSTITUTIONS SUCH AS THE GOETHE INSTITUTE, BRITISH COUNCIL; FRENCH INSTITUTE AND CULTURAL CENTER OF SPAIN; CHILE DESIGN; FEDERATION OF LEATHER AND FOOTWEAR (FEDERAC), CHILE CREATIVO; AND JOYA BRAVA, A NON-PROFIT TRADE UNION ASSOCIATION THAT GATHERS CONTEMPORARY CHILEAN JEWELLERS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND THE MONITORING AND FOLLOW-UP REPORTS OF THE "EXPORT PROMOTION" AND "INTERNATIONALIZATION OF EXPORTING SMES" PROGRAMS THAT ARE EXECUTED BY PROCHILE, AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE B)

a) NAME OF THE MEASURE:

"SUPPORT FOR GLOBAL SERVICES EXPORT, INITIATIVE GENERATED WITH IDB SUPPORT".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINISTRY OF TREASURE.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS
 PUBLISHING
 VISUAL ARTS
 CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://CHILESERVICIOS.COM/SOBRE-NOSOTROS/DECRETO-SUPREMO-871-2016/](https://chileservicios.com/sobre-nosotros/decreto-supremo-871-2016/)

[HTTPS://WWW.CULTURA.GOB.CL/ECONOMIA-CREATIVA/SECRETARIA-EJECUTIVA/](https://www.cultura.gob.cl/economia-creativa/secretaria-ejecutiva/)

[HTTPS://ECONOMIACREATIVA.CULTURA.GOB.CL/](https://economiacreativa.cultura.gob.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

WITHIN THE FRAMEWORK OF THE WORK OF THE PUBLIC-PRIVATE COMMITTEE FOR THE EXPORT OF SERVICES LED BY THE MINISTRY OF FINANCE, THE IMPLEMENTATION OF THE "GLOBAL SERVICES SUPPORT PROGRAM" WITH THE SUPPORT OF THE IDB STANDS OUT. IN ORDER TO TAKE BETTER ADVANTAGE OF THE COUNTRY'S POTENTIAL TO INCREASE ITS PARTICIPATION IN THE GROWING INTERNATIONAL SERVICES MARKET, IT WAS DEEMED NECESSARY TO DESIGN AND IMPLEMENT A BUDGET PROGRAM TO SUPPORT THE SECTOR WITH FINANCIAL SUPPORT FROM THE IDB.

IN THIS WAY, DURING 2017 THE "GLOBAL SERVICES EXPORT SUPPORT PROGRAM" IS DESIGNED, THE PURPOSE OF WHICH IS TO ESTABLISH A POLICY FOR THE EXPORT OF SERVICES, WHICH WILL BE THE EXECUTING ARM OF THE PRIORITIZED INITIATIVES AND WHICH WILL BE FED BY PUBLIC-PRIVATE PROPOSALS EMANATING FROM THE COMMITTEE. THE ENTITIES PARTICIPATING IN THIS PROGRAM WERE CORFO, PROCHILE, SENCE, INVESTCHILE AND MINCAP (AT THAT TIME, FORMER CNCA). THE OBJECTIVE IS TO CONTRIBUTE TO THE DEVELOPMENT OF THE GLOBAL EXPORT SERVICES SECTOR IN CHILE, AND FOR WHICH IT WILL SEEK TO: INCREASE EXPORTS AND FDI IN THE GLOBAL EXPORT SERVICES SECTOR; IMPROVE HUMAN RESOURCE CAPACITIES AND INCREASE THE LEVEL OF EMPLOYMENT IN THE GLOBAL EXPORT SERVICES SECTOR; AND STRENGTHEN THE SECTORAL ECOSYSTEM AND IMPROVE INTER-INSTITUTIONAL COORDINATION OF THE GLOBAL EXPORT SERVICES INDUSTRY. TO ACHIEVE THE AFOREMENTIONED OBJECTIVES, THE PROGRAM COMPRISES THE FOLLOWING COMPONENTS:

- *COMPONENT No. 1- GENERATION OF BUSINESS CAPACITIES AND ATTRACTION OF GLOBAL SERVICES INVESTMENTS:* THIS COMPONENT WILL SEEK TO ENHANCE THE CAPACITIES OF LOCAL BUSINESS AND ATTRACT INVESTMENTS TO INCREASE EXPORTS AND EMPLOYMENT IN THE GLOBAL SERVICES SECTOR. IT PROVIDES FOR THE COORDINATION AND OPTIMIZATION OF INSTRUMENTS FOR THE PROMOTION, ATTRACTION OF INVESTMENTS AND PROMOTION OF EXPORTS THROUGHOUT THE COUNTRY TO ENSURE A GREATER FOCUS AND IMPACT OF THE SAME IN GLOBAL SERVICE SECTORS WITH COMPETITIVE ADVANTAGES FOR CHILE.
- *COMPONENT No. 2- IMPROVE THE QUALITY AND RELEVANCE OF HUMAN TALENT FOR THE GLOBAL SERVICES SECTOR:* THIS COMPONENT AIMS TO IMPROVE THE LEVEL, QUALITY AND RELEVANCE OF WORKERS' CAPACITIES TO INCREASE THE LEVEL OF

EMPLOYMENT AND PRODUCTIVITY IN THE GLOBAL EXPORT SERVICES SECTOR.

- *COMPONENT No. 3- ECOSYSTEM AND INTER-INSTITUTIONAL COORDINATION:* THIS COMPONENT AIMS TO CONTRIBUTE TO STRENGTHENING THE ECOSYSTEM OF GLOBAL SERVICES AND IMPROVE INTER-INSTITUTIONAL COORDINATION OF PUBLIC AGENCIES AND PRIVATE REPRESENTATIVES RELATED TO THE EXPORT AGENDA OF NON-TRADITIONAL SERVICES IN CHILE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

MINCAP, THROUGH ITS EXECUTIVE SECRETARIAT OF CREATIVE ECONOMY, HIGHLIGHTS AS ACHIEVEMENTS ACHIEVED WITHIN THE IMPLEMENTATION OF THIS MEASURE:

- *THE POSITIONING OF THE PNFEC AND GENERATION OF EXCHANGE OPPORTUNITIES AT THE INTERNATIONAL LEVEL:*
 - TECHNICAL ADVICE TO 5 COUNTRIES, THE DOMINICAN REPUBLIC, PANAMA, MEXICO, GUATEMALA AND SPAIN, WITHIN THE FRAMEWORK OF THE MECHANISM FOR THE EXCHANGE OF GOOD PRACTICES IN SUR-SUR CULTURAL POLICIES.
 - PROMOTING THE SIGNING OF A COOPERATION AGREEMENT FOR THE ESTABLISHMENT OF A PLATFORM ON CREATIVE ECONOMY WITH THE MINISTRY OF CULTURE OF ARGENTINA, SIGNED ON DECEMBER 16, 2016 (RESOLUTION No. 24). IN

- THIS FRAMEWORK, VARIOUS ACTIVITIES HAVE BEEN DEVELOPED (E.G.: PARTICIPATION OF COMMITTEES IN THE CHEC AND MICA MARKETS).
- PRESENTATION OF THE PNFEC IN A COMMITTEE OF EXPERTS AT THE APEC MEETING IN VIETNAM (2017).
 - PARTICIPATION IN VARIOUS INTERNATIONAL SEMINARS.
 - *THE ORGANIZATION OF COORDINATED ACTIVITIES AT THE PUBLIC-PUBLIC AND PUBLIC-PRIVATE LEVEL AS A RESULT OF INTER-INSTITUTIONAL COORDINATION:*
 - SIGNING OF COLLABORATION AGREEMENTS BETWEEN MINCAP AND THE CCS, TO DEVELOP "GUIDE FOR THE EXPORTER OF CREATIVE SERVICES" AND THE CHEC MARKET. THE INITIATIVES HAVE AN EMPHASIS ON THE GENERATION OF CONTENT AD-HOCK TO THE SECTORAL REALITY, AS WELL AS STRENGTHENING THE LINK WITH THE TRADITIONAL PRIVATE SECTOR.
 - DEVELOPMENT OF PROFESSIONALIZATION AND TRAINING GUIDES, COORDINATED WITH SENCE, AND MINECON'S DIVISIONS OF SMALLER COMPANIES AND ASSOCIATIVITY AND SOCIAL ECONOMY.
 - LEVERAGING OF RESOURCES THROUGH THE TARGETING OF INSTRUMENTS BY INSTITUTIONS ASSOCIATED WITH PRODUCTIVE DEVELOPMENT, IN PARTICULAR CORFO, SERCOTEC AND PROCHILE.
 - PRIORITIZATION OF THE CREATIVE ECONOMY POSITIONING OF CHILE ABROAD, MATERIALIZED THROUGH THE TARGETING OF ARCHITECTURE, AUDIOVISUAL AND VIDEOGAMES IN THE "ASK FOR CHILE, A WORLD OF SERVICES" CAMPAIGN, LED BY FUNDACIÓN IMAGEN DE CHILE.
 - COORDINATION OF INITIATIVES ASSOCIATED WITH ISSUES OF EXPORT OF SERVICES WITH THE PRIVATE PUBLIC COMMITTEE FOR THE EXPORT OF SERVICES:
 - ✓ DISSEMINATION AND POSITIONING ACTIVITIES: CAMPAIGN "ASK FOR CHILE, A WORLD OF SERVICES"; SEMINAR "EXPORTING SERVICES: TALENT, CREATIVITY AND KNOWLEDGE FOR THE WORLD" (SOFOFA, 7/2016); CONFERENCE "CULTURE AND CREATIVITY: FROM CHILE TO THE WORLD" (CCS, 5/2017); SEMINAR AND AWARDING CEREMONY "CHILE WORLD OF SERVICES, YOUR TALENT EXPORTS" (GAM, JANUARY 2018); SEMINAR "HOW TO MAKE A LIVING FROM MUSIC" (SOFOFA, JUNE 2018); PANEL IN CHEC MARKET (GAM, SEPTEMBER 2018).
 - ✓ EXEMPT RESOLUTION No. 5,905 OF 10/17/2017, WHICH AUTHORIZES THE TEMPORARY ADMISSION OF EQUIPMENT AND VEHICLES FOR ADVERTISING PURPOSES, WHICH WAS COORDINATED BETWEEN THE TREASURY, CUSTOMS AND THIS MINISTRY.
 - ✓ GENERATION OF KNOWLEDGE AND PROFESSIONALIZATION: SERVICE EXPORT COURSE (SENCE, 2018), CREATIVE SERVICES EXPORT MANUAL (CCS, 2017), TRAINING ON INTERNATIONALIZATION (PROCHILE, 2017).
 - *THE POSITIONING OF THE CONCEPT AND RELEVANCE OF THE CREATIVE ECONOMY:*
 - PUBLICATION OF STUDIES FOR DECISION-MAKING AND GUIDES OF SPECIAL INTEREST TO THE SECTOR, SUCH AS: UPDATING THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE; FORMALIZATION GUIDE FOR THE CREATIVE ENTREPRENEUR; GUIDE FOR THE EXPORTER OF CREATIVE SERVICES; AND GUIDE TO COPYRIGHT - PROTECTION OF CREATION.
 - HOLDING SEMINARS AT THE NATIONAL AND REGIONAL LEVEL, NAMELY: INTERNATIONAL

SEMINAR ON CREATIVE ECONOMY FOR TERRITORIAL DEVELOPMENT; INTERNATIONAL SEMINAR ON COPYRIGHT AND CREATIVE ECONOMY; AND INTERNATIONAL SEMINAR "HOW TO MAKE A LIVING FROM MUSIC".

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THIS MEASURE, AN ANNUAL REPORT OF THE ACTIONS OF THE PUBLIC PRIVATE COMMITTEE FOR THE EXPORT OF SERVICES FOR THE YEARS 2015, 2016 AND 2017 ARE AVAILABLE AT:

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

[HTTPS://CHILESERVICIOS.COM/SOBRE-NOSOTROS/INFORMES-ANUALES-DEL-COMITE/](https://chileservicios.com/sobre-nosotros/informes-anauales-del-comite/).

BUDGET	IN CLP	IN USD
2020	\$391,009,000	\$505,702

WITHIN THIS DOCUMENT, YOU CAN FIND SPECIFIC INFORMATION RELATED TO THE "GLOBAL SERVICES EXPORT SUPPORT PROGRAM".

*ANNUAL BUDGET.

*REFERS TO THE BUDGET ASSIGNED TO THE "SERVICES EXPORT PROGRAM" OF THE EXECUTIVE SECRETARIAT OF CREATIVE ECONOMY DEPENDENT ON THE UNDERSECRETARIAT OF CULTURE AND THE ARTS.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINECON; MINCAP; CORFO; INVESTCHILE; DIRECON; PROCHILE; INAPI; IMAGE OF CHILE; SENCE; IBS; SNA; CENTRAL BANK; CCS; SOFOFA; AOA; ADVANCED INNOVATION CENTER CHILE - AIC; ACTI; AND CHILETEC.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

MEASURE C)

a) NAME OF THE MEASURE:

"CHILECREATIVO, A PUBLIC-PRIVATE ALLIANCE THAT SEEKS TO PROMOTE THE CREATIVE ECONOMY".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

CORFO.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://CHILECREATIVO.CL/](https://chilecreativo.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

CHILECREATIVO IS A PUBLIC-PRIVATE ALLIANCE PROMOTED BY CORFO THAT SEEKS TO PROMOTE THE CREATIVE ECONOMY IN CHILE. IN THIS SENSE, IT PRIORITIZES FOUR SUBSECTORS IN THE FIRST STAGE: MUSIC, EDITORIAL, DESIGN AND AUDIOVISUAL. ITS FOCUS IS TO PROMOTE THE EXPORT SCENE OF CHILEAN CREATIVE GOODS AND SERVICES, SUCH AS FILMS, DOCUMENTARIES, BOOKS, SHOWS, DESIGN, AMONG OTHERS, IN ORDER TO TAKE ADVANTAGE OF THE CHALLENGE AND OPPORTUNITIES POSED BY THE DIGITAL SCENE FOR THE INTERNATIONALIZATION OF OUR CREATIVE INDUSTRIES. THIS PROGRAM HAS BEEN IN OPERATION SINCE 2017 AND CARRIES OUT THREE ACTIONS FOR THIS AREA: LINKING PEOPLE, INSTITUTIONS AND PROJECTS, SUPPORT FOR INITIATIVES THAT PROMOTE THE CREATIVE ECONOMY AND PROMOTION OF CREATIVE GOODS AND SERVICES WITH A VIEW TO ESTABLISHING NEW EXPORT SECTORS IN CHILE. SPECIFICALLY, THE PROGRAM ACTS AS AN INTERMEDIARY BETWEEN CORFO AND THE NEEDS OF THE SECTOR IN TERMS OF THE EXISTING GAPS TO PROMOTE CREATIVE ECONOMIES. THE AIM IS TO HELP CORFO INVEST AND FOCUS INSTRUMENTS FOR THE SECTORS BASED ON THE SPECIFIC NEEDS OF THE SECTOR. EACH STRATEGIC PROGRAM SPECIALIZES IN ITS SECTOR, SEEKS TO KNOW ITS TRADE ASSOCIATIONS, THE MOST IMPORTANT STAKEHOLDERS, THE ACADEMIA. THE PROGRAM DOES NOT CARRY OUT FUNDS OR ITINERARIES OR TRAVEL INITIATIVES FOR INTERNATIONALIZATION. HOWEVER, IT WORKS WITH ASSOCIATIONS OR GUILDS IN THE ARTISTIC AND CULTURAL FIELD TO DEVELOP PROJECTS AND FUND INITIATIVES THAT ALLOW ORGANIZATIONS TO APPLY FOR INTERNATIONALIZATION PROJECTS ON OTHER PLATFORMS OR STATE SUPPORT.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THE CHILECREATIVO PROGRAM BEGAN PRIORITIZING IN 2017 THE MUSIC, PUBLISHING, DESIGN AND AUDIOVISUAL SECTORS, AND DURING THE EXECUTION OF ITS ROADMAP IT HAS INCLUDED SECTORS SUCH AS VIDEO GAMES, ANIMATION, PERFORMING ARTS AND NEW CONTENT IN VIRTUAL AND AUGMENTED REALITY. AMONG THE NEW GOALS, IT HAS BEEN PROPOSED TO TRANSFER THE PROJECTS FROM THE PREVIOUS STAGE TO THE ECOSYSTEM OF CREATIVE INDUSTRIES IN CHILE, AS WELL AS TO RENEW THE ROADMAP FOR THE SECOND STAGE WITH NEW GENERAL INITIATIVES AND A GREATER REGIONAL PRESENCE. BUT ESPECIALLY, TO HAVE A ROLE IN THE ECONOMIC RECOVERY OF THE CREATIVE SECTOR. IN THE FIRST STAGE, THE PROGRAM WAS FOCUSED ON GENERATING THE INDUSTRY "SCAFFOLDING" FOR THE SECTOR AND CREATING SPACES FOR IT WITHIN THE CORFO FINANCING. WHILE IN THE SECOND THEY ARE FOCUSING ON GENERATING ACTIONS SO THAT THE PROJECTS WORK. AS OF OCTOBER 2020, THE "INDUSTRY MEETING: CREATIVE ECONOMY AND CULTURAL POLICIES IN LATIN AMERICA" STANDS OUT. IN THE INSTANCE, THE CHALLENGES IN THE IMPLEMENTATION OF PUBLIC POLICIES FROM A CULTURAL INSTITUTION WERE ADDRESSED, TOGETHER WITH MARU GÁLVEZ, NATIONAL DIRECTOR OF CREATIVE ECONOMY OF THE MINISTRY OF CULTURE OF PANAMA. IN ADDITION, CAROLINA PEREIRA, EXECUTIVE SECRETARY OF CREATIVE ECONOMY OF MINCAP, ADDRESSED THE DETAILS OF THE FIRST EXCLUSIVE GUIDELINE OF THE NATIONAL FONDART FOR THE PROMOTION OF THE CREATIVE ECONOMY. THE INVITATION CONTRIBUTED TO THE DIALOGUE AROUND IDEAS AND OPPORTUNITIES THAT THE NEW WORLD SCENARIO OFFERS TO THE CREATIVE INDUSTRIES, A PANORAMA THAT HAS HIGHLIGHTED THE NEED FOR THE SECTOR TO WORK IN AN ARTICULATED MANNER AND PROMOTE EXCHANGE SPACES TO IMPROVE

MANAGEMENT AND RECOVERY FROM THE GLOBAL CRISIS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$1,264,000,000	\$1,621,406

*ANNUAL BUDGET ASSIGNED TO CORFO'S "CREATIVE INDUSTRIES PROGRAM".

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CORFO; MINCAP; PROCHILE; IDB; FUNDACIÓN IMAGEN DE CHILE; ACHAP; CCS; MUNICIPALITY OF PROVIDENCIA - HUB PROVIDENCIA; DOMESTIKA; ANTENNA; EGROUP; CHILEAN FRENCH INSTITUTE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

No INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"POSITIONING THE COUNTRY AS A FILM DESTINATION, A COMMITMENT OF THE FILM COMMISSION OF CHILE."

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH FCCH DE CHILE DEPENDENT ON CAIA.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

No INFORMATION.

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE FCCH IS A SPECIALIZED OFFICE DEPENDENT ON THE CAIA OF MINCAP. ITS OBJECTIVE IS TO CONTRIBUTE TO THE DEVELOPMENT OF THE NATIONAL AUDIOVISUAL INDUSTRY BY PROMOTING CHILE AND ITS VARIOUS LOCATIONS AS A FILM DESTINATION ON THE INTERNATIONAL SCENE, INCREASING THE CULTURAL, SOCIAL AND ECONOMIC IMPACT OF OUR COUNTRY. IN COORDINATION WITH PUBLIC AND PRIVATE ORGANIZATIONS, THEY WORK TO IMPROVE SOCIAL AND ECONOMIC CONDITIONS, FACILITATING THE DEVELOPMENT OF NATIONAL AND FOREIGN PRODUCTIONS THROUGHOUT THE COUNTRY. THE COMMISSION PROVIDES LEADERSHIP AND COORDINATION AMONG GOVERNMENT AGENCIES, SERVICE PROVIDERS, BUSINESSES, AND OTHERS. AT THE NATIONAL LEVEL IT WORKS TO PROMOTE AND DISSEMINATE THE WORK OF THE AUDIOVISUAL INDUSTRY. IT OFFERS INTERGOVERNMENTAL COORDINATION WITH ALL THE ENTITIES THAT AFFECT AUDIOVISUAL PRODUCTION PROCESSES. IN ADDITION, IT PROVIDES INFORMATION ON

LOCATIONS, ENTRY OF PEOPLE AND GOODS INTO THE COUNTRY, PERMITS TO FILM AND INSTALLED CAPACITIES (TECHNICIANS, PROFESSIONALS AND COMPANIES RELATED TO THE AUDIOVISUAL INDUSTRY). AT THE INTERNATIONAL LEVEL, ITS FOCUS IS THE PROMOTION AND PROMOTION OF CHILE AS PRIVILEGED PLACES TO FILM INTERNATIONAL PRODUCTIONS: FEATURE FILMS, COMMERCIALS, TELEVISION PROGRAMS, AMONG OTHERS. IT ACTS AS A FACILITATOR FOR THOSE FOREIGN PRODUCTIONS THAT WANT TO KNOW THE NATIONAL AUDIOVISUAL OFFER AND DEVELOP THEIR PROJECTS IN A SIMPLE AND EFFECTIVE WAY. SPECIFICALLY: IT COORDINATES DIFFERENT STAKEHOLDERS, BOTH NATIONALLY AND INTERNATIONALLY, TO FACILITATE THE DEVELOPMENT OF PRODUCTIONS IN OUR COUNTRY; IT OFFERS AS HOSTS FOR FOREIGN PRODUCTIONS THAT COME TO FILM IN CHILE, PROVIDING TECHNICAL ASSISTANCE, ALL THE NECESSARY AND SPECIALIZED INFORMATION, AS WELL AS CONTACT WITH THOSE INSTITUTIONS THAT PROVIDE FILMING PERMITS; COORDINATES ACTIONS AT THE NATIONAL LEVEL SO THAT CHILE IS AN INCREASINGLY FRIENDLY COUNTRY TO FILM, SO THAT THE DIFFERENT STAKEHOLDERS IN THE INDUSTRY CAN ENHANCE THEIR WORK AND BETTER CONDITIONS CAN BE OFFERED TO CARRY OUT PRODUCTIONS; AND, IT WORKS THROUGH STRATEGIC ALLIANCES WITH NATIONAL AND INTERNATIONAL EVENTS, WITH A VIEW TO PROMOTING CHILE AS A DESTINATION FOR FILMING. IN 2014, THE COMMISSION BEGAN THE IMPLEMENTATION OF THE "CHILE FILM FRIENDLY PROGRAM", WHICH ENSURES BETTER CONDITIONS TO CARRY OUT PRODUCTIONS, THROUGH STANDARDIZED PROTOCOLS FOR GRANTING FILMING PERMITS, FRIENDLY RATES, AND FACILITATION OF INFORMATION IN THE DEVELOPMENT OF FILMING AND PRODUCTIONS IN THE TERRITORIES. WITHIN THIS FRAMEWORK, A SERIES OF LOCAL AGREEMENTS WERE CREATED WITH VARIOUS COMMUNES NATIONWIDE, WHICH UNDERTAKE TO OFFER BETTER CONDITIONS TO CARRY OUT PRODUCTIONS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THROUGH THE CHILE FILM FRIENDLY PROGRAM, THE FCCH HAS MANAGED TO ARTICULATE A PROTOCOL FOR ATTENTION TO PRODUCTIONS BY MAINTAINING A LINK IN THE MUNICIPALITIES IN CHARGE OF ISSUING PERMITS. THESE AGREEMENTS TO DATE HAVE BEEN SIGNED WITH COMMUNES SUCH AS VALDIVIA, SANTIAGO, PROVIDENCIA AND CONCEPCIÓN. IT IS EXPECTED TO ADD 4 MUNICIPALITIES A YEAR. IT IS IMPORTANT TO HIGHLIGHT THAT IN 2019, CORFO GENERATED A CALL FOR SUPPORT TO REGIONAL FILM COMMISSIONS, WHERE PROJECTS OF REGIONAL FILM COMMISSIONS OF THE REGIONS OF ANTOFAGASTA, ATACAMA, COQUIMBO, BIOBÍO, ARAUCANÍA, RIVERS, LAKES, AYSÉN AND MAGALLANES, WERE ABLE TO APPLY TO BE BENEFITED WITH TECHNICAL AND FINANCIAL SUPPORT FOR 9 MONTHS (AS OF DECEMBER 2018), FOR THEIR OPERATION, DEVELOPMENT OR IMPROVEMENT OF THEIR MANAGEMENT MODEL, OBJECTIVES AND LINES OF ACTION, THUS ESTABLISHING A COLLABORATION ALLIANCE WITH THE FCCH, TO STRENGTHEN REGIONAL CAPACITY BASED ON THE CHILE FILM FRIENDLY REGIONAL PLAN. THE BENEFICIARIES HAD TO RESPOND TO RELEVANT INFORMATION REQUIREMENTS IN ORDER TO KNOW THEIR PROGRAMMATIC AND MANAGEMENT CAPACITY IN RELATION TO THE FCCH REGIONAL PLAN. IN TURN, THE PROJECTS MUST MAINTAIN CONSTANT COORDINATION WITH THE SEREMI OF CULTURES, ARTS AND HERITAGE CORRESPONDING

TO THE REGION AND FCCH FOR THE EXECUTION AND PROMOTION OF THEIR ACTIVITIES.

EVALUATION REPORT OF THE AUDIOVISUAL DEVELOPMENT FUND PROGRAM, WHERE THE WORK CARRIED OUT BY THE FILM COMMISSION IS ONE OF ITS COMPONENTS. AVAILABLE AT: [HTTPS://WWW.DIPRES.GOB.CL/](https://www.dipres.gob.cl/)

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2019	\$8,958,162,000	\$11,491,157

*ANNUAL BUDGET ASSIGNED TO THE AUDIOVISUAL DEVELOPMENT FUND, THE PROGRAM IN WHICH THE FCCH IS HOUSED AS A COMPONENT THEREOF.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; CORFO; MINREL; SENSE; MUNICIPALITIES; AND, REGIONAL GOVERNMENTS - GOREs.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN 2019, THE DIPRES, UNDER THE MINISTRY OF FINANCE, PREPARED A FINAL

CHAPTER VII

"TREATIES AND AGREEMENTS".

INTRODUCTION

THE PARTIES SHALL REPORT ON THE DIFFERENTIAL TREATMENT ACCORDED TO CULTURAL GOODS AND SERVICES AND DIGITAL PRODUCTS IN TRADE AND INVESTMENT AGREEMENTS TO WHICH THEY ARE SIGNATORIES OR WHICH ARE IN THE COURSE OF NEGOTIATION AT THE INTERNATIONAL, REGIONAL AND/OR BILATERAL LEVEL. THE PARTIES WILL ALSO REPORT ON INITIATIVES UNDERTAKEN TO PROMOTE THE GOALS AND PRINCIPLES OF THE CONVENTION IN OTHER TREATIES AND AGREEMENTS, AS WELL AS IN DECLARATIONS, RECOMMENDATIONS AND RESOLUTIONS. THESE MEASURES ARE ROUTINELY APPLIED BY BODIES IN CHARGE OF TRADE, FOREIGN AFFAIRS AND CULTURE. THE MEASURES SHOULD REFLECT THIS INTERDEPENDENCE AND INDICATE WHETHER SPECIFIC COORDINATION MECHANISMS HAVE BEEN ESTABLISHED.

KEY QUESTIONS

1. IN THE LAST 4 YEARS, MULTILATERAL OR BILATERAL INVESTMENT AGREEMENTS HAVE BEEN SIGNED, OR ARE BEING NEGOTIATED, THAT AGREE ON A DIFFERENTIAL TREATMENT FOR CULTURAL GOODS AND/OR SERVICES.

YES

NO

UNDER NEGOTIATION

2. IN THE LAST 4 YEARS, MULTILATERAL OR BILATERAL AGREEMENTS HAVE BEEN SIGNED, OR ARE BEING NEGOTIATED, THAT INCLUDE SPECIFIC PROVISIONS THAT ESTABLISH DIFFERENTIAL TREATMENT FOR CULTURAL DIGITAL GOODS, SERVICES AND PRODUCTS IN THE FIELD OF ELECTRONIC COMMERCE

YES

NO

UNDER NEGOTIATION

3. IN THE LAST 4 YEARS, MULTILATERAL OR BILATERAL AGREEMENTS, DECLARATIONS AND/OR STRATEGIES HAVE BEEN SIGNED OR AMENDED ON POLICY ISSUES RELEVANT TO THE DIVERSITY OF CULTURAL EXPRESSIONS (E.G. EDUCATION, DIGITAL ENVIRONMENT, INTELLECTUAL PROPERTY, SUSTAINABLE DEVELOPMENT, EQUALITY OF GENDER, ETC. IN ORDER TO TAKE INTO ACCOUNT, THE GOALS OR PRINCIPLES OF THE CONVENTION).

YES

NO

MEASURES AND POLICIES ASSOCIATED TO CHAPTER VII

TREATIES AND AGREEMENTS



*IMAGE ARCHIVE, MINCAP.

SIGNING OF THE "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE GOVERNMENT OF THE FEDERAL REPUBLIC OF GERMANY ON FILM CO-PRODUCTION", AN INSTRUMENT AIMED AT COOPERATION AND FILM CO-PRODUCTION WITH GERMANY WITH A VIEW TO IMPROVING THE DISTRIBUTION OF FILMS BY EACH STATE AND THE CULTURAL AND ECONOMIC EXCHANGE BETWEEN BOTH PARTIES; SO THAT BOTH COUNTRIES CAN ACCESS THE FILM BENEFITS AND INCENTIVES PROVIDED BY THE RESPECTIVE PARTIES.

IT IS ONE OF THE MOST RELEVANT AGREEMENTS SIGNED BY CHILE ON THE MATTER, BECAUSE IN ADDITION TO THE IMPORTANCE OF THE GERMAN FILM MARKET, IT MEANT THE INVITATION OF HONOR TO THE BERLIN FILM FESTIVAL, BEING THE FIRST SOUTH AMERICAN COUNTRY TO BE INVITED, OCCASION TO THE ATTENDED BY MORE THAN TEN THOUSAND AGENTS FROM THE AUDIOVISUAL SECTOR, INCREASING THE POSSIBILITIES OF PROMOTION OF NATIONAL AUTHORS AND IN WHICH A NATIONAL DELEGATION OF MORE THAN ONE HUNDRED PRODUCERS AND DIRECTORS PARTICIPATED.

MEASURE A)

a) NAME OF THE MEASURE:

"AUDIOVISUAL CO-PRODUCTION, OPPORTUNITY FOR CULTURAL AND ECONOMIC EXCHANGE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE CAIA EXECUTIVE SECRETARIAT.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/AUDIOVISUAL/CONVENIOS-AUDIOVISUAL/](https://www.cultura.gob.cl/audiovisual/convenios-audiovisual/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

WITHIN THE REPORTING PERIOD, YOU CAN REPORT ON THE PROGRESS IN THE NEGOTIATION OR PROCESSING OF THE FOLLOWING AUDIOVISUAL CO-PRODUCTION INSTRUMENTS:

- COMPLETION OF LEGISLATIVE PROCESSING IN THE NATIONAL CONGRESS OF BULLETIN No. 10,997-10, WHICH "APPROVES THE LATIN AMERICAN FILM CO-PRODUCTION AGREEMENT, ADOPTED IN CARACAS, VENEZUELA, ON 11/11/89, AND ITS PROTOCOL OF AMENDMENT, SIGNED IN THE CITY OF BOGOTÁ, COLOMBIA, ON 07/14/06" (2017).

- COMPLETED LEGISLATIVE PROCESSING OF THE "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE GOVERNMENT OF THE FEDERAL REPUBLIC OF GERMANY ON FILM CO-PRODUCTION" (2020).
- BEGINNING OF NEGOTIATIONS TO REACH A "CINEMATOGRAPHIC CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE STATE OF ISRAEL AND THE GOVERNMENT OF THE REPUBLIC OF CHILE", (2019)
- CONCLUSION OF NEGOTIATION TO REACH AN "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE REPUBLIC OF PERU, ON AUDIOVISUAL CO-PRODUCTION". (2019)
- CONTINUATION OF NEGOTIATIONS TO REACH A "CINEMATOGRAPHIC CO-PRODUCTION AGREEMENT BETWEEN THE GOVERNMENT OF THE PEOPLE'S REPUBLIC OF CHINA AND THE GOVERNMENT OF THE REPUBLIC OF CHILE". (2019).
- TERM OF PROCESSING IN THE NATIONAL CONGRESS OF THE "AUDIOVISUAL CO-PRODUCTION AGREEMENT BETWEEN THE WALLONIA - BRUSSELS FEDERATION AND THE GOVERNMENT OF THE REPUBLIC OF CHILE". (2019)

FOR OUR COUNTRY, AUDIOVISUAL CO-PRODUCTION TREATIES ARE RELEVANT BECAUSE THEY EXPAND EXPLOITATION MARKETS, ATTRACT FOREIGN INVESTMENT, INCREASE THE BUDGETS OF AUDIOVISUAL PROJECTS AND PRODUCTION STANDARDS, GENERATING KNOWLEDGE AND GIVING CHILE THE OPPORTUNITY TO ENHANCE SAID ACTIVITY BOTH IN TERMS OF CULTURAL AS WELL AS COMMERCIAL. ULTIMATELY, IT IS A LEGAL FRAMEWORK THAT BOTH PARTIES CAN USE, IN SUCH A WAY AS TO TAKE ADVANTAGE OF THE POTENTIAL THAT THE INSTRUMENT OFFERS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AT PRESENT, OUR COUNTRY HAS 6 EXISTING FILM AND/OR AUDIOVISUAL CO-PRODUCTION AGREEMENTS: WITH ARGENTINA, BRAZIL, CANADA, FRANCE, ITALY AND VENEZUELA. BILATERAL AGREEMENTS WITH THE WALLONIA-BRUSSELS FEDERATION (BELGIUM) AND WITH THE FEDERAL REPUBLIC OF GERMANY ARE ALSO IN ADVANCED STAGES OF PROCESSING. IN THE CASE OF MULTILATERAL AGREEMENTS, CHILE IS AWAITING THE ENTRY INTO FORCE OF THE IBERO-AMERICAN CO-PRODUCTION AGREEMENT, MANAGED BY THE CONFERENCE OF IBERO-AMERICAN AUDIOVISUAL AND CINEMATOGRAPHIC AUTHORITIES (CAACI), WHICH, ONCE IN FORCE, WILL SUBSTANTIALLY EXPAND THE POSSIBILITIES OF CO-PRODUCTION BETWEEN CHILE AND OTHER IBERO-AMERICAN COUNTRIES. IT IS IMPORTANT TO NOTE THAT ON OCTOBER 2020, THE LEGISLATIVE PROCESS OF THE "AGREEMENT BETWEEN THE GOVERNMENT OF THE REPUBLIC OF CHILE AND THE GOVERNMENT OF THE FEDERAL REPUBLIC OF GERMANY ON FILM CO-PRODUCTION" HAS BEEN FINALIZED. THE INSTRUMENT, WHICH WAS APPROVED UNANIMOUSLY, IS AIMED AT COOPERATION AND FILM CO-PRODUCTION WITH GERMANY WITH A VIEW TO IMPROVING THE DISTRIBUTION OF FILMS FROM EACH STATE AND THE CULTURAL AND ECONOMIC EXCHANGE BETWEEN BOTH PARTIES; IN SUCH A WAY THAT BOTH COUNTRIES CAN ACCESS THE FILM BENEFITS AND INCENTIVES PROVIDED BY THE RESPECTIVE PARTIES, THEREBY PROMOTING THE INTERNATIONALIZATION OF THE CHILEAN AUDIOVISUAL INDUSTRY. DURING THE PROCESSING OF THE AGREEMENT IN THE NATIONAL CONGRESS, THE UNDERSECRETARY OF CULTURES AND THE ARTS STATED THAT: "THIS AGREEMENT IS ONE OF

THE MOST RELEVANT SIGNED BY CHILE ON THE MATTER, BECAUSE IN ADDITION TO THE IMPORTANCE OF THE GERMAN FILM MARKET, MEANT THE INVITATION OF HONOR TO THE BERLIN FILM FESTIVAL, BEING THE FIRST SOUTH AMERICAN COUNTRY TO BE INVITED, AN OCCASION ATTENDED BY MORE THAN TEN THOUSAND AGENTS FROM THE AUDIOVISUAL SECTOR, INCREASING THE POSSIBILITIES OF DISSEMINATION OF NATIONAL AUTHORS AND IN WHICH A NATIONAL DELEGATION OF MORE THAN ONE HUNDRED PRODUCERS AND DIRECTORS". HE ADDED THAT SUCH EVENT "ALLOWED CHILE TO POSITION ITS COUNTRY IMAGE THROUGH CULTURE, CONSIDERING THAT GERMANY IS THE THIRD DESTINATION MARKET FOR NATIONAL AUDIOVISUAL EXPORTS. HE COMMENTED THAT IT WAS ALSO POSSIBLE TO COMBINE THE SOURCES OF FINANCING PROVIDED BY THE COUNCIL OF ART AND THE AUDIOVISUAL INDUSTRY, WITH MORE THAN NINE BILLION ANNUALLY, CORFO AND THE CNTV".

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2019	\$8,958,162,000	\$11,491,157

*ANNUAL BUDGET ASSIGNED TO THE AUDIOVISUAL DEVELOPMENT FUND, THE PROGRAM IN WHICH THE FCCH IS HOUSED AS A COMPONENT THEREOF.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP THROUGH CAIA; CORFO; AND, CNTV.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN 2019 THE DIPRES, UNDER THE MINISTRY OF FINANCE, PREPARED A FINAL EVALUATION REPORT OF THE AUDIOVISUAL DEVELOPMENT FUND PROGRAM, WHERE CO-PRODUCTION IS ONE OF ITS COMPONENTS. AVAILABLE AT: [HTTPS://WWW.DIPRES.GOB.CL/](https://www.dipres.gob.cl/)

MEASURE B)

a) NAME OF THE MEASURE:

"DAY OF CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT: APPRECIATE DIFFERENCES TO IMPROVE NATIONAL COEXISTENCE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.LEYCHILE.CL](https://www.leychile.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

ON APRIL 17, 2018, LAW No. 21,087 WAS PUBLISHED IN THE OFFICIAL GAZETTE, WHICH "DECLARES OCTOBER 20 OF EACH YEAR AS THE INTERNATIONAL DAY OF CULTURAL DIVERSITY FOR DIALOGUE AND DEVELOPMENT", AN INITIATIVE HIGHLY PROMOTED BY THE CHILEAN COALITION FOR CULTURAL DIVERSITY. IN 2007, CHILE RATIFIED THE 2005 UNESCO CONVENTION RELATED TO WORLD HERITAGE SITE WHOSE EMPHASIS IS PLACED MAINLY ON THE DEVELOPMENT OF CULTURAL RIGHTS. ITS MAIN GOAL IS TO CREATE, IN AN INCREASINGLY INTERCONNECTED WORLD, AN ENVIRONMENT THAT ALLOWS ALL CULTURAL EXPRESSIONS TO MANIFEST THEMSELVES IN THEIR RICH CREATIVE DIVERSITY. IN THIS SENSE, "IT IS ABOUT GIVING NATIONS THE POSSIBILITY OF PROTECTING THEIR CULTURAL INDUSTRIES (LITERATURE, CINEMA, THEATER, MUSIC, SONG, TELEVISION, PUBLISHING, POETRY, FOLKLORE, ETC.) IN A FRAMEWORK OF DEMOCRACY, TOLERANCE, JUSTICE SOCIAL AND MUTUAL RESPECT BETWEEN PEOPLES AND THEIR CULTURES AS INDISPENSABLE FACTORS FOR PEACE AND SECURITY AT THE LOCAL, NATIONAL AND INTERNATIONAL LEVEL." THE PROJECT CONSIDERED 3 IMPORTANT ASPECTS: THAT THIS CONVENTION CONSTITUTES TODAY IN CHILEAN REGULATIONS ONE OF THE MOST RELEVANT LEGAL INSTRUMENTS TO SUPPORT THE DESIGN OF CULTURAL POLICIES AND INSTITUTIONS, AS WELL AS THE PROTECTION OF HERITAGE AND RESPECT FOR INDIGENOUS PEOPLES; THAT THE CHILEAN STATE MUST STILL ADOPT THE INTERNAL MEASURES NECESSARY FOR THE FULL ENTRY INTO FORCE OF THIS CONVENTION; AND, THAT CULTURAL DIVERSITY IS A DRIVING FORCE FOR DEVELOPMENT, NOT ONLY WITH REGARD TO ECONOMIC GROWTH, BUT AS A MEANS OF HAVING A MORE ENRICHING INTELLECTUAL, AFFECTIVE, MORAL AND SPIRITUAL LIFE, THE UNITED NATIONS GENERAL ASSEMBLY IN RESOLUTION No. 57/24 PROCLAIMED MAY 21 AS THE WORLD DAY FOR CULTURAL DIVERSITY.

THAT IS WHY THE LAW COMMEMORATES THE DAY OF CULTURAL DIVERSITY TO UNDERSTAND ITS VALUE, IMPROVE NATIONAL COEXISTENCE, BEING A DAY OF REFLECTION AND INTERCULTURAL DIALOGUE. TAKING INTO ACCOUNT THAT RESPECT AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS ARE THE FOUNDATIONS OF THE CULTURE OF A COUNTRY AND THAT INCORPORATING ITS RECOGNITION INTO THE CHILEAN LEGAL FRAMEWORK WILL HELP TO DEEPEN AND REFLECT ON THE VALUES OF CULTURAL DIVERSITY TO LIVE BETTER TOGETHER AND VALUE DIFFERENCES. OCTOBER 20 WAS PROPOSED CONSIDERING THAT THE COMMEMORATION DATE PROCLAIMED BY UNESCO, WHICH IS MAY 21, COINCIDES WITH THE COMMEMORATION OF THE IQUIQUE NAVAL COMBAT.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE C)

a) NAME OF THE MEASURE:

"RESPECT FOR CULTURAL DIVERSITY, THE FIRST INTERPRETIVE PRINCIPLE OF THE LAW THAT CREATED MINCAP".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/MINISTERIO/PRI-NCIPIOS/](https://www.cultura.gob.cl/ministerio/pri-ncipios/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

LAW No. 21,045 THAT CREATED MINCAP, ESTABLISHES IN ITS ARTICLE 1 THAT THE LAW SHALL BE GOVERNED BY THE FOLLOWING PRINCIPLES: CULTURAL DIVERSITY, DEMOCRACY AND CULTURAL PARTICIPATION, CULTURAL RECOGNITION OF INDIGENOUS PEOPLES, RESPECT FOR THE FREEDOM OF CREATION AND SOCIAL APPRECIATION OF THE CREATORS AND REPRESENTATIVES, RECOGNITION OF TERRITORIAL CULTURES, CULTURAL HERITAGE AS A PUBLIC GOOD, RESPECT FOR THE RIGHTS OF CREATORS AND REPRESENTATIVES AND, HISTORICAL MEMORY. IN THE CASE OF THE PRINCIPLE OF CULTURAL DIVERSITY, IT INDICATES THAT IT CONSISTS OF: *"RECOGNIZING AND PROMOTING RESPECT FOR CULTURAL DIVERSITY, INTERCULTURALITY, DIGNITY AND MUTUAL RESPECT BETWEEN THE VARIOUS IDENTITIES THAT COEXIST IN THE NATIONAL TERRITORY AS FUNDAMENTAL CULTURAL VALUES."* IN TURN, AND FOR THE PURPOSES OF THIS LAW, IT INDICATES THAT *"CULTURE, CULTURAL DIVERSITY, CULTURAL HERITAGE AND INTANGIBLE CULTURAL HERITAGE SHALL BE UNDERSTOOD AS THE DEFINITIONS CONTAINED IN CURRENT INTERNATIONAL UNESCO INSTRUMENTS RATIFIED BY CHILE"*. THEREFORE, AS FAR AS THE DEFINITION OF CULTURAL DIVERSITY IS CONCERNED, THE STATE OF CHILE TAKES AS A PARAMETER AND SCOPE WHAT IS PROVIDED IN THE *"CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS"*. THIS FIRST PRINCIPLE RECOGNIZES THE CULTURAL DIVERSITY THAT DEFINES OUR COUNTRY AND, IN RESPONSE TO THIS, ESTABLISHES AS A FUNDAMENTAL MISSION OF MINCAP THE DESIGN, FORMULATION AND IMPLEMENTATION OF POLICIES, PLANS AND PROGRAMS TO CONTRIBUTE TO THE HARMONIOUS AND EQUITABLE CULTURAL AND HERITAGE DEVELOPMENT OF THE COUNTRY THROUGHOUT THEIR DIVERSITY, RECOGNIZING AND VALUING THE CULTURES OF INDIGENOUS PEOPLES, GEOGRAPHIC DIVERSITY, AND REGIONAL AND LOCAL REALITIES AND IDENTITIES.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

IN ACCORDANCE WITH LAW No. 21,045 THAT ESTABLISHED THE CULTURAL INSTITUTIONALITY AND THE PRINCIPLES THAT GOVERN IT; THE NATIONAL CULTURAL POLICY 2017-2022 CONTEMPLATED A SERIES OF STRATEGIC ORIENTATIONS THAT CAN BE ASSOCIATED WITH CULTURAL DIVERSITY, SOME OF THEM ARE:

- PROMOTE THE GENERATION, DIVERSIFICATION AND INCLUSION OF CULTURAL AND ARTISTIC CONTENT IN THE MEDIA, WITH AN EMPHASIS ON REGIONAL, LOCAL AND COMMUNITY MEDIA, PROMOTING REFLECTIVE, CRITICAL AND AWARENESS-RAISING SPACES FOR CITIZENS AND CONTRIBUTING TO THE CIRCULATION AND VISIBILITY OF THE ARTISTIC PRODUCTION OF THE TERRITORIES;
- DIVERSIFY THE METHODS OF DISSEMINATION AND COMMUNICATION IN ART AND CULTURE BASED ON LOCAL AND COMMUNITY REALITIES AND CONSIDERING THE REALITIES OF THEIR OWN SECTORS OF THE CITIZENRY THAT HAVE BEEN INVISIBLE, SUCH AS PEOPLE WITH DISABILITIES, THE ELDERLY, CHILDREN AND YOUNG PEOPLE;
- ENCOURAGE DIVERSE CREATION, BE IT TRADITIONAL, POPULAR AND CONTEMPORARY, OF ARTISTS, CREATORS AND REPRESENTATIVES, AS WELL AS THE CREATION OF THE 9 INDIGENOUS PEOPLES, THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA, AND THE CHANGO FAMILIES FROM CHAÑARAL DE ACEITUNO IN THE

ATACAMA REGION, CONTRIBUTING TO THE DYNAMISM AND REVITALIZATION PROCESSES OF LOCAL CULTURES AND THEIR SOCIAL VALUE;

- FAVOR THE INCORPORATION OF NEW LANGUAGES TO ARTISTIC CREATION, THROUGH EQUAL ACCESS FOR ARTISTS, REPRESENTATIVES, CREATORS AND CREATORS TO THE DIGITAL ENVIRONMENT AND SAFEGUARDING THEIR COPYRIGHT;
- PROMOTE THE PARTICIPATION OF THE 9 INDIGENOUS PEOPLES, THE CHANGO FAMILIES OF CHAÑARAL DE ACEITUNO IN THE ATACAMA REGION AND THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA, AS SUBJECTS OF COLLECTIVE RIGHTS, IN THE CREATION AND RECREATION OF THEIR VARIOUS TRADITIONAL CULTURAL EXPRESSIONS, POPULAR AND CONTEMPORARY, IN ORDER TO REINFORCE ITS PROCESSES OF CULTURAL REVITALIZATION;
- CONTRIBUTE TO THE PROCESSES OF REVITALIZATION, RECOVERY AND PROTECTION OF CULTURES, ARTS, MEMORY AND INDIGENOUS CULTURAL HERITAGE;
- PROMOTE ACCESSIBILITY TO SPACES FOR CITIZENS IN THEIR DIVERSITY, WITH EMPHASIS ON PEOPLE WITH DISABILITIES AND THE ELDERLY, GUARANTEEING NON-DISCRIMINATION;
- STRENGTHEN LOCAL AND COMMUNITY ORGANIZATIONS TO CONTRIBUTE TO LOCAL CULTURAL DEVELOPMENT, PROMOTING THE DEVELOPMENT OF POPULAR AND TRADITIONAL ARTS AND CULTURES;
- PROMOTE THE INCORPORATION OF ARTISTS, REPRESENTATIVES AND EXPRESSIONS OF MIGRANT COMMUNITIES, NINE INDIGENOUS PEOPLES AND THE AFRO-DESCENDANT TRIBAL PEOPLE IN CULTURAL PROGRAMMING THROUGHOUT THE TERRITORY;

- PROMOTE THE SAFEGUARDING AND PROTECTION OF TRADITIONAL KNOWLEDGE AND TRADITIONAL CULTURAL EXPRESSIONS OF THE NINE INDIGENOUS PEOPLES AND THE CHANGO FAMILIES OF CHAÑARAL DE ACEITUNO IN THE ATACAMA REGION AND OF THE AFRO-DESCENDANT TRIBAL PEOPLE, IN ACCORDANCE WITH INTERNATIONAL LAW;
- RECOGNIZE AND VALUE THE VARIOUS PROCESSES OF CONSTRUCTION AND TRANSMISSION OF MEMORIES THROUGH DIFFERENT LANGUAGES AND ARTISTIC-CULTURAL PRACTICES;
- PROMOTE THE RECOVERY AND DISSEMINATION OF INDIGENOUS AND AFRO-DESCENDANT TRIBAL PEOPLE MEMORY, WHICH ALLOWS THE RECONSTRUCTION OF LOCAL, REGIONAL AND COUNTRY HISTORY, BASED ON THE VALUATION OF CULTURAL DIVERSITY AND HUMAN RIGHTS;
- STRENGTHEN THE DIVERSIFICATION OF ARTISTIC, CULTURAL, AND HERITAGE CONTENT IN THE SCHOOL CURRICULUM, CONSIDERING TRADITIONAL, POPULAR AND LOCAL KNOWLEDGE; AND
- PROMOTE THE REVITALIZATION OF THE LANGUAGES OF INDIGENOUS PEOPLES.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

No information.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP; UNDERSECRETARIAT OF CULTURES, AND ARTS; UNDERSECRETARIAT OF CULTURAL HERITAGE; SNPC; SEREMIS OF CULTURES, ARTS AND HERITAGE; AND REGIONALS HERITAGE DIRECTORATE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"ESTABLISHMENT OF CULTURAL RESERVES WITHIN THE CPTPP NEGOTIATION PROCESS".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINREL AND MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS
 PUBLISHING
 VISUAL ARTS
 CULTURAL AND CREATIVE SECTORS.

d) POLICY/MEASURE WEBSITE, IF AVAILABLE:

[HTTPS://WWW.SUBREI.GOB.CL/DOCS/DEFAULT-SOURCE/DEFAULT-DOCUMENT-LIBRARY/TPPREGUNTAS2019.PDF?SFVRSN=F31CDBC3_2](https://www.subrei.gob.cl/docs/default-source/default-document-library/tpppreguntas2019.pdf?sfvrsn=f31cdbc3_2)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

AFTER EXTENSIVE NEGOTIATION LED BY MINREL, IN ITS CAPACITY AS HEAD OF THE COUNTRY'S FOREIGN POLICY AND IN WHICH MINCAP PARTICIPATED, IT IS IMPORTANT TO HIGHLIGHT THE FOLLOWING RESULTS REGARDING THE PROTECTION OF CULTURAL DIVERSITY:

- RECOGNIZES THE IMPORTANCE OF THE CULTURAL IDENTITY OF THE COUNTRIES THAT MAKE UP THE TREATY AND THE FACT THAT INTERNATIONAL TRADE CAN EXPAND OPPORTUNITIES TO ENRICH CULTURAL EXCHANGES, SPREAD NATIONAL CULTURAL EXPRESSIONS, AND PROMOTE CULTURAL DIVERSITY IN THE REGION (PREAMBLE TO THE CPTPP);
- REGARDING ELECTRONIC TRANSACTIONS, ONE OF THE CENTRAL COMMITMENTS OF CHAPTER 14 OF ELECTRONIC COMMERCE IS THE NON-DISCRIMINATION OF DIGITAL PRODUCTS (FOR EXAMPLE, SOFTWARE, MUSIC, VIDEO, ELECTRONIC BOOKS). THIS TRANSLATES INTO THE OBLIGATION NOT TO IMPOSE CUSTOMS DUTIES ON ELECTRONIC TRANSMISSIONS BETWEEN THE PARTIES AND THE PROHIBITION OF GRANTING LESS FAVORABLE TREATMENT TO DIGITAL PRODUCTS CREATED, PRODUCED, PUBLISHED, CONTRACTED, COMMISSIONED OR MADE COMMERCIALY AVAILABLE FOR THE FIRST TIME IN THE TERRITORY OF ANOTHER PARTY. THE SAME IS APPLICABLE TO DIGITAL PRODUCTS WHOSE AUTHOR, PERFORMER, PRODUCER, MANAGER OR OWNER IS A PERSON OF ANOTHER PARTY. THIS IMPLIES THAT CHILEAN COMPANIES THAT TRADE THEIR DIGITAL PRODUCTS ONLINE (SOFTWARE, MUSIC, MOVIES, APPLICATIONS, E-BOOKS, ETC.) CAN BE SURE THAT THEY WILL NOT BE DISCRIMINATED AGAINST BASED ON THEIR NATIONALITY, NOR WILL THEY BE TAXED WITH TARIFFS. THIS ALSO OPENS UP A HUGE EXPORT POTENTIAL FOR OUR MUSICIANS, FILMMAKERS, WRITERS, AND ARTISTS IN GENERAL, AS THEY WILL BE ABLE TO DISTRIBUTE THEIR CREATIONS ONLINE EASILY AND QUICKLY, BEING

CERTAIN THAT THEY WILL NOT BE DISCRIMINATED AGAINST BASED ON THEIR NATIONALITY. NOR THAT THEY WILL BE LEVIED WITH TARIFFS (CHAPTER ON ELECTRONIC COMMERCE, ARTICLES 14.3 AND 14.4). ANOTHER BENEFIT FOR OUR COMPANIES IS THAT THEY CANNOT BE REQUIRED TO INSTALL THEIR SERVERS IN ANOTHER CPTPP COUNTRY. IN ADDITION, THE COMMITMENT TO PROVIDE ADEQUATE PROTECTION TO THE RIGHTS OF CONSUMERS AND PERSONAL INFORMATION IS ESTABLISHED (CHAPTER ON ELECTRONIC COMMERCE, ARTICLES 14.13 AND 14.8).

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

REGARDING THE CULTURAL SECTOR AND IN RELATION TO THE ARTS AND CULTURAL INDUSTRIES, OUR COUNTRY NEGOTIATED A RESERVATION THAT PROTECTS THE AUTONOMY TO ADOPT OR MAINTAIN MEASURES THAT ESTABLISH A MORE FAVORABLE TREATMENT FOR SERVICE PROVIDERS AND INVESTORS FROM A THIRD COUNTRY, WITHOUT THE NEED TO BE BOUND TO EXTEND THE SAME TREATMENT TO SERVICE PROVIDERS OR INVESTORS FROM CPTPP COUNTRIES WHO ARE IN SIMILAR CIRCUMSTANCES. THIS ALLOWS US, FOR EXAMPLE, TO ADOPT OR MAINTAIN ALL KINDS OF INTERNATIONAL AGREEMENTS - BILATERAL OR MULTILATERAL - IN THE ARTS AND CULTURAL INDUSTRIES SECTOR, SUCH AS AUDIOVISUAL COOPERATION AGREEMENTS (NON-CONFORMING MEASURES REGARDING CROSS-BORDER TRADE AND INVESTMENTS, ANNEX II - CHILE'S SCHEDULE; CHAPTER 10 ON

CROSS-BORDER TRADE IN SERVICES; AND CHAPTER 9 ON INVESTMENTS). IT IS IMPORTANT TO SPECIFY THAT BULLETIN No. 12,195-10, WHICH "APPROVES THE COMPREHENSIVE AND PROGRESSIVE TREATY OF TRANS-PACIFIC PARTNERSHIP BETWEEN AUSTRALIA, BRUNEI DARUSSALAM, CANADA, THE UNITED MEXICAN STATES, JAPAN, MALAYSIA, NEW ZEALAND, THE REPUBLIC OF CHILE, THE REPUBLIC OF PERU, THE REPUBLIC OF SINGAPORE AND THE SOCIALIST REPUBLIC OF VIETNAM, AND THE LETTERS EXCHANGED IN THE CONTEXT THEREOF, ALL SIGNED IN SANTIAGO, CHILE, ON MARCH 8, 2018"; IT IS CURRENTLY IN ITS SECOND CONSTITUTIONAL PROCESS IN THE NATIONAL CONGRESS. AVAILABLE IN:

[HTTPS://WWW.SENADO.CL](https://www.senado.cl)

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINREL AND MINCAP.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

GOAL No.3

*"INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT
FRAMEWORKS"*

CHAPTER VIII

*"NATIONAL POLICIES AND PLANS FOR SUSTAINABLE
DEVELOPMENT"*

INTRODUCTION

THE PARTIES SHALL REPORT ON THE DIFFERENTIAL TREATMENT ACCORDED TO CULTURAL GOODS AND SERVICES AND DIGITAL PRODUCTS IN TRADE AND INVESTMENT AGREEMENTS TO WHICH THEY ARE SIGNATORIES OR WHICH ARE IN THE COURSE OF NEGOTIATION AT THE INTERNATIONAL, REGIONAL AND/OR BILATERAL LEVEL.

KEY QUESTIONS

1. NATIONAL SUSTAINABLE DEVELOPMENT PLANS AND STRATEGIES RECOGNIZE THE STRATEGIC ROLE OF:

- CULTURE (IN GENERAL)
- CREATIVITY AND INNOVATION
- CREATIVE AND CULTURAL INDUSTRIES

2. RANK IN A RANGE FROM 1 TO 4 THE TYPE OF EXPECTED RESULTS BY INCLUDING CULTURE IN NATIONAL SUSTAINABLE DEVELOPMENT PLANS AND STRATEGIES (1 = MOST FREQUENTLY EXPECTED RESULT, 4 = LEAST EXPECTED RESULT).

1 ECONOMIC E.G. EMPLOYMENT, TRADE, INTELLECTUAL PROPERTY, CREATIVE AND CULTURAL INDUSTRIES, RURAL AND TERRITORIAL DEVELOPMENT.

3 SOCIAL E.G. SOCIAL COHESION AND INCLUSION, REDUCTION OF INEQUALITIES AND POVERTY, VALUES AND IDENTITY, VULNERABLE AND MINORITY GROUPS, EMPOWERMENT AND HUMAN CAPITAL, EDUCATION.

2 ENVIRONMENTAL E.G. NATURAL RESOURCES, REDUCTION OF THE ENVIRONMENTAL IMPACT OF CULTURAL INDUSTRIES AND THEIR PRACTICES.

4 CULTURAL E.G. CULTURAL INFRASTRUCTURE, ACCESS TO CULTURE AND CULTURAL PARTICIPATION, INNOVATION, SUPPORT FOR ARTISTS.

3. PUBLIC CULTURAL ORGANIZATIONS AND OTHER ENTITIES RESPONSIBLE FOR CULTURAL AND CREATIVE INDUSTRIES PARTICIPATE IN THE FORMULATION AND IMPLEMENTATION OF SUSTAINABLE DEVELOPMENT POLICIES AND PLANS (E.G. COORDINATION MECHANISMS, SUCH AS JOINT PLANNING COMMITTEES).

YES NO

4. IN THE LAST 4 YEARS, INITIATIVES AND PROJECTS FOR REGIONAL, URBAN AND/OR RURAL RENEWAL AND REGENERATION HAVE BEEN UNDERTAKEN, PROMOTED BY CULTURAL INDUSTRIES.

YES NO

5. THERE ARE POLICIES AND MEASURES THAT FACILITATE PARTICIPATION IN CULTURAL LIFE AND ACCESS TO FACILITIES, INFRASTRUCTURES AND DIVERSE CULTURAL EXPRESSIONS, MEETING IN PARTICULAR THE NEEDS OF DISADVANTAGED OR VULNERABLE GROUPS (E.G. THROUGH REDUCED-PRICE TICKETS, PUBLIC DEVELOPMENT STRATEGIES, ARTISTIC EDUCATION AND PUBLIC AWARENESS).

YES NO

STATISTICS

MOST RECENT DATA ON CULTURAL PARTICIPATION RATES BY SOCIODEMOGRAPHIC VARIABLES (SEX/AGE GROUPS/RURAL-URBAN POPULATION/INCOME LEVEL/EDUCATION LEVEL):

SOURCE: "NATIONAL SURVEY OF CULTURAL PARTICIPATION", MINCAP, 2018. THE FOLLOWING GRAPHICS CAN BE FOUND BETWEEN PAGES 100 TO 120 OF THIS DOCUMENT, ATTACHED IN THE ANNEXES OF THE FORM.

- CULTURAL SURVEYS, GENERAL COMPARISON - 2004/2005, 2009, 2012, 2017:

- CHART 1- ATTENDANCE TO DANCE PERFORMANCES IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%).
- CHART 2- ATTENDANCE AT THE THEATER IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%).
- CHART 3- ATTENDANCE AT CONCERTS OF POPULAR OR CURRENT MUSIC IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%).
- CHART 4- ATTENDANCE AT EXHIBITIONS OF VISUAL ARTS IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%).
- CHART 5- ATTENDANCE AT MOVIE THEATERS IN THE LAST 12 MONTHS, YEARS 2004/2005, 2009, 2012 AND 2017 (IN%).
- CHART 6- READING OF AT LEAST ONE BOOK IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%).
- CHART 7- ATTENDANCE TO LIBRARIES AND MUSEUMS IN THE LAST 12 MONTHS, 2004/2005, 2009, 2012 AND 2017 (IN%).
- RESULTS OF THE NATIONAL SURVEY OF CULTURAL PARTICIPATION 2017:
- CHART 9- CULTURAL PARTICIPATION IN THE LAST 12 MONTHS IN 9 ARTISTIC-CULTURAL ACTIVITIES, 2017 (IN%).
- CHART 10- ATTENDANCE TO 9 CULTURAL ACTIVITIES THROUGHOUT LIFE, 2017 (IN%).
- CHART 12- PARTICIPATION IN 9 ARTISTIC-CULTURAL ACTIVITIES BY AGE RANGE, 2017 (IN%).
- CHART 13- PARTICIPATION IN PERFORMING ARTS AND MUSICAL SHOWS BY EDUCATIONAL LEVEL (IN%).
- CHART 14- ATTENDANCE AT CINEMA, ART EXHIBITIONS, CIRCUS AND PURCHASE OF HANDICRAFTS BY EDUCATIONAL LEVEL (IN%).
- CHART 15- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES IN THE LAST 12 MONTHS (IN%).
- CHART 16- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES THROUGHOUT LIFE, 2017 (IN%).
- CHART 18- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES BY AGE RANGE, 2017 (IN%).
- CHART 19- ATTENDANCE TO MUSEUMS, CULTURAL CENTERS AND LIBRARIES BY EDUCATIONAL LEVEL, 2017 (IN%).
- CHART 20- PARTICIPATION IN ACTIVITIES RELATED TO EQUITY, 2017 (IN%).
- CHART 24- VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, HISTORIC BUILDINGS OR NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIALS, RITES AND PRACTICES OF INDIGENOUS PEOPLES, 2017 (IN%).
- CHART 26- VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, BUILDINGS OR HISTORIC NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIES, RITES AND PRACTICES OF INDIGENOUS PEOPLES BY AGE RANGE.
- CHART 27- VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, BUILDINGS OR HISTORIC NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIALS, RITES AND PRACTICES OF INDIGENOUS PEOPLES BY EDUCATIONAL LEVEL, 2017 (IN%).

- CHART 28- PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES ON A DAILY BASIS, 2017 (IN%).
- CHART 30- PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES ON A DAILY BASIS BY AGE RANGE, 2017 (IN%).
- CHART 31- PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES ON A DAILY BASIS BY EDUCATIONAL LEVEL, 2017 (IN%).

MEASURES AND POLICIES ASSOCIATED TO CHAPTER VIII

*"NATIONAL POLICIES AND PLANS FOR SUSTAINABLE
DEVELOPMENT".*



*IMAGE ARCHIVE, MINCAP.

"FOR THE ARTE EDUCADOR PROGRAM, ARTISTIC EDUCATION WITHIN PRISONS IS A CONTRIBUTION TO THE SOCIAL REINTEGRATION MODEL USED BY THE CHILEAN PRISON SYSTEM ADMINISTRATION, SINCE IT CONTRIBUTES DIRECTLY TO MODIFYING THE ACTIONS THAT THE USE OF FREE TIME IMPLIES, EVEN MORE SO WHEN THIS AREA CONSTITUTES A RISK FACTOR. CULTURE IS AN INTEGRATION MECHANISM THAT FAVORS COMMUNICATION WITH THE EXTERNAL WORLD, THUS GIVING THE POSSIBILITY THAT THOSE WHO ARE SERVING A SENTENCE, THROUGH ARTISTIC EXPRESSIONS, CARRY OUT A COGNITIVE CHANGE IN RELATION TO CRIMINAL ACTIVITY".

MEASURE A)

a) NAME OF THE MEASURE:

"CULTURAL REVITALIZATION WITH TERRITORIAL RELEVANCE OF CULTURES AND ARTS OF INDIGENOUS PEOPLES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE NATIONAL SUB-DIRECTORATE OF INDIGENOUS PEOPLES UNDER THE SNPC.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/PUEBLOSORIGINARIOS/FOMENTO-DIFUSION-PUEBLOS-INDIGENAS/](https://www.cultura.gob.cl/pueblosoriginaarios/fomento-difusion-pueblos-indigenas/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

WITH THE AIM OF REVITALIZING AND PROMOTING THE ARTISTIC AND CULTURAL EXPRESSIONS OF INDIGENOUS PEOPLES IN THE COUNTRY AND OF THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA, SINCE 2016 THE FORMER CNCA (CURRENT, MINCAP), THROUGH THE NATIONAL SUBDIRECTORATE OF INDIGENOUS PEOPLES, LAUNCHED THE "PROGRAM FOR THE PROMOTION AND DISSEMINATION OF THE ARTS AND CULTURES OF INDIGENOUS PEOPLES".

THIS INSTRUMENT IS DEVELOPED FROM A TERRITORIAL APPROACH, IN COMPLIANCE WITH ILO CONVENTION NO. 169, AND RESPONDS TO THE PROGRAMMATIC COMMITMENTS REACHED IN THE PRIOR CONSULTATION DEVELOPED BY THE FORMER CNCA (CURRENTLY, MINCAP) BETWEEN 2014 AND 2015, A PROCESS THAT IN ADDITION TO INCORPORATING THE OPINION OF THE INDIGENOUS PEOPLES ABOUT THE NEW CULTURAL INSTITUTIONALITY, WELCOMED THEIR VIEWS ON THE PROMOTION OF INDIGENOUS ARTS AND CULTURES. AS A RESULT, INDIGENOUS ORGANIZATIONS THROUGHOUT THE COUNTRY AND THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA ARE CURRENTLY EXECUTING THE "REVITALIZATION PLANS", BIENNIAL INSTANCES THAT WERE AGREED UPON IN THE DIFFERENT DIALOGUE PROCESSES BETWEEN INDIGENOUS ORGANIZATIONS AND THE REGIONAL DIRECTORATES. THE "PROGRAM FOR THE PROMOTION AND DISSEMINATION OF THE ARTS AND CULTURES OF INDIGENOUS PEOPLES" HAS A BIENNIAL EXECUTION AND IS MADE UP OF THREE COMPONENTS:

- *INDIGENOUS CULTURAL PARTICIPATION:* IT TRANSLATES INTO THE DEFINITION OF THE THEMES THAT WILL BE ADDRESSED IN THE CULTURAL REVITALIZATION PLANS WITH TERRITORIAL RELEVANCE, OF THE CULTURES AND THE ARTS OF THE INDIGENOUS PEOPLES. THIS DEFINITION RESULTS FROM THE DIALOGUES DEVELOPED IN A FIRST STAGE BETWEEN THE FORMER CNCA AND INDIGENOUS ORGANIZATIONS IN THE COUNTRY AND THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA.
- *PROMOTION OF INDIGENOUS ARTS AND CULTURES:* AT THIS STAGE, A PLAN WILL BE EXECUTED PER REGION, THROUGH WHICH THREE BIENNIAL INSTANCES OF CULTURAL REVITALIZATION WITH A TERRITORIAL APPROACH WILL BE IMPLEMENTED. THIS EXECUTION IS CARRIED OUT AS DEFINED BY EACH REGION AND MAY BE CARRIED OUT IN COLLABORATION WITH INSTITUTIONS VALIDATED

BY LOCAL INDIGENOUS ORGANIZATIONS OR THROUGH THE BODY DEFINED JOINTLY.

- *PROMOTION AND CULTURAL EXCHANGE:* THROUGH THIS COMPONENT, ACTIONS, EXPERIENCES AND ARTISTIC AND CULTURAL EXPRESSIONS OF INDIGENOUS PEOPLES THAT ARE CARRIED OUT IN COMPONENT 2 AND OTHERS THAT ARE RELEVANT TO THE PEOPLES IN THEIR TERRITORIES ARE SUPPORTED AND IMPLEMENTED.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AS OF DECEMBER 2019, THE PROGRAM HAS BEEN IMPLEMENTED BY THE NATIONAL SUBDIRECTORATE OF INDIGENOUS PEOPLES IN THE 16 REGIONS OF THE COUNTRY, IN ADDITION TO THE RAPA NUI TERRITORY. IN THE FIRST CYCLE OF THE PROGRAM, IN THE YEARS 2016-2017, 96 LINGUISTIC REVITALIZATION ACTIONS WERE CARRIED OUT IN CONJUNCTION WITH INDIGENOUS ORGANIZATIONS. IN THE SECOND CYCLE 2018-2020, WHICH IS IN PROGRESS, 138 ACTIONS HAVE BEEN CARRIED OUT IN 94 COMMUNES OF THE COUNTRY.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$920,735,000	\$1,181,080

*ANNUAL BUDGET ASSIGNED TO THE SNPC'S "PROGRAM FOR THE PROMOTION AND PROMOTION OF ART AND CULTURES OF INDIGENOUS PEOPLES".

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP AND INDIGENOUS ORGANIZATIONS.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "PROGRAM FOR THE PROMOTION AND DISSEMINATION OF ART AND CULTURES OF INDIGENOUS PEOPLES", TO THE YEAR 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE B)

a) NAME OF THE MEASURE:

"TEACHING INDIGENOUS LANGUAGES THROUGH THE INCORPORATION OF ELCIS".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MIDESO, THROUGH ITS CULTURE AND EDUCATION UNIT DEPENDENT ON CONADI.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

HTTP://WWW.CONADI.GOB.CL/FONDO-DE-CULTURA-Y-EDUCACION

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE PROGRAM ADDRESSES THE LOSS AND DEVALUATION OF THE COUNTRY'S INDIGENOUS LANGUAGES AND CULTURES, WHICH GENERATES THE NEED TO ADAPT THE EDUCATIONAL CURRICULUM OF GARDENS AND SCHOOLS WHERE INDIGENOUS CHILDREN ATTEND, DEVELOPING A BETTER COEXISTENCE BETWEEN THOSE WHO HAVE AND DO NOT HAVE INDIGENOUS ANCESTRY. FOR THIS, IT IMPLEMENTS THREE COMPONENTS: INTERCULTURALITY IN KINDERGARTEN AND PRE-BASIC EDUCATION; INTERCULTURAL TEACHER TRAINING, AND NON-FORMAL EDUCATION STRATEGIES. THE PROGRAM CONSIDERS KINDERGARTENS SUBSIDIZED BY THE STATE, WHERE INDIGENOUS LANGUAGE AND CULTURE ARE TAUGHT, GENERATING AGREEMENTS WITH THEM, WHICH INCLUDE THE CONTRACT OF AN ELCI, THE PROVISION OF TEACHING MATERIALS RELEVANT TO THEIR SOCIO-CULTURAL AND LINGUISTIC CONTEXT, AS WELL AS THE TEACHER TRAINING. AT THE SAME TIME, NON-FORMAL EDUCATION STRATEGIES ARE DEVELOPED, WHICH INCLUDE ACTIONS SUCH AS THE REALIZATION OF LANGUAGE NESTS, VISITS BY WISE MEN AND FAMILY IMMERSION. THE PROGRAM IS IMPLEMENTED IN THE REGIONS: ARICA AND PARINACOTA, TARAPACÁ, ANTOFAGASTA,

ATACAMA, COQUIMBO, VALPARAÍSO, LIBERTADOR GENERAL BERNARDO O'HIGGINS, BÍOBÍO, LA ARAUCANÍA, LOS RÍOS, LOS LAGOS, AYSÉN DEL GENERAL CARLOS IBÁÑEZ DEL CAMPO, MAGALLANES AND CHILEAN ANTARCTICA, SANTIAGO METROPOLITAN AREA.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES
- NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

- YES
- NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD

BUDGET	IN CLP	IN USD
2020	\$921,097,000	\$1,181,544

* ANNUAL BUDGET ASSIGNED TO THE "INTERCULTURAL AND INDIGENOUS EDUCATION PROGRAM" OF CONADI.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CONADI; KINDERGARTENS AND/OR EDUCATIONAL UNITS OF NURSERY EDUCATION.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "INTERCULTURAL AND INDIGENOUS EDUCATION PROGRAM", AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE C)

a) NAME OF THE MEASURE:

"DECENTRALIZATION OF CULTURE, TERRITORIAL EQUITY AND EXPANSION OF ACCESS TO CULTURAL GOODS AND SERVICES, THROUGH THE STRENGTHENING OF REGIONAL CULTURAL IDENTITY".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF CULTURAL CITIZENSHIP DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS

- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL](https://www.cultura.gob.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE "STRENGTHENING OF THE REGIONAL CULTURAL IDENTITY PROGRAM" IS HOUSED IN THE DEPARTMENT OF CULTURAL CITIZENSHIP OF MINCAP AND IS REPRESENTED IN THE 16 SEREMIS OF CULTURES, ARTS AND HERITAGE, SPECIFYING THE REGIONAL CULTURAL POLICIES IN FORCE 2017-2022. ITS PURPOSE IS TO CONTRIBUTE TO THE DECENTRALIZATION OF CULTURE AND THE ARTS, TO TERRITORIAL EQUITY AND TO THE EXPANSION OF ACCESS TO ARTISTIC AND CULTURAL GOODS AND SERVICES, GIVING SPECIAL SPACE TO GEOGRAPHICALLY ISOLATED TERRITORIES WITH FEWER OPPORTUNITIES FOR ARTISTIC AND CULTURAL PARTICIPATION. ITS PURPOSE IS TO INCREASE ACCESS TO ARTISTIC AND CULTURAL GOODS AND SERVICES IN COMMUNES OTHER THAN REGIONAL CAPITALS. THE PROGRAM HAS 3 COMPONENTS:

- *CULTURAL INITIATIVES WITH REGIONAL IDENTITY:* ITS OBJECTIVE IS TO PROVIDE A SIGNATURE THAT RESCUES THE IDENTITY OF A TERRITORY, IN A LONG-TERM PERSPECTIVE. THE INITIATIVES MUST RESPOND TO THE NEEDS, DEMANDS OR REQUIREMENTS OF THE TERRITORY, VALUING AND RESPECTING THE CULTURAL DIVERSITY OF THIS AND THOSE WHO INHABIT IT. THE IMPLEMENTATION OF THIS COMPONENT SUPPOSES AN INTERRELATIONAL WORK FROM THE LOCAL TO THE REGIONAL, IN A WAY THAT ALLOWS THE ENDOGENOUS DEVELOPMENT OF THE TERRITORIES AND THEIR COMMUNITIES, THROUGH: THE PROMOTION OF ARTISTIC AND/OR CULTURAL WORKS OF DIFFERENT DISCIPLINES IN A TERRITORY; THE GENERATION OF INSTANCES OF

KNOWLEDGE TRANSFER AND CULTURAL LEARNING PROCESSES, MEETINGS OF EXCHANGE, DEBATE AND REFLECTION. THE GENERATION OF ONE OR MORE PROJECTS THAT REVEAL SOME OF THE IDENTITY ASPECTS OF THE REGION, IN DIALOGUE WITH THE EXISTING AND SUSTAINABLE REGIONAL PLANNING INSTRUMENTS (TRACEABILITY OF -AT LEAST- 3 YEARS). IT MUST BE RELEVANT TO THE CHARACTERISTICS OF THE REGION AND CONSISTENT WITH THE DEVELOPMENT OF ARTISTIC AREAS AND/OR TRANSVERSAL WORK AREAS.

- *REGIONAL CULTURAL PLANNING:* CONFIGURES A STRATEGY FOR THE IMPLEMENTATION OF REGIONAL CULTURAL POLICIES, LINKED TO REGIONAL PLANNING INSTRUMENTS, WITH THE AIM OF INCORPORATING GUIDELINES REGARDING THE PROMOTION OF REGIONAL CULTURAL DEVELOPMENT AND STRENGTHENING THE IDENTITY OF THE TERRITORIES IN THE STRATEGIC DEFINITIONS OF LOCAL DEVELOPMENT. IT CONSIDERS THE PRESENCE OF THE SEREMI OF CULTURES, ARTS AND HERITAGE AT THE GORE TABLE TO RAISE DEMANDS OF THE TERRITORY IN TERMS OF ARTISTIC, CULTURAL AND HERITAGE DEVELOPMENT, PARTICIPATING IN SPACES FOR PROPOSAL, DECISION AND/OR APPROVAL ON THE ALLOCATION OF RESOURCES, SUCH AS THE NATIONAL FUND FOR REGIONAL DEVELOPMENT - FNDR (2% OF CULTURE) OR OTHERS. IN THE FIRST INSTANCE, THIS COMPONENT WILL MATERIALIZE THROUGH THE CO-FINANCING OF CULTURAL ARTISTIC PROJECTS LINKED TO THE FNDR (2% OF CULTURE), WHICH WILL BE CARRIED OUT THROUGH ANNUAL COLLABORATION AGREEMENTS WITH THE GORE AND/OR RELEVANT REGIONAL STAKEHOLDERS WITH THE INITIATIVE(S) TO BE FINANCED.

- *REGIONAL PRIZES FOR CULTURE, ART AND HERITAGE:* THEY AIM TO RECOGNIZE THE WORK OF CHILEANS, BORN OR NOT IN THE REGION, WHO HAVE DEVELOPED SIGNIFICANT INITIATIVES IN RESCUING AND STRENGTHENING REGIONAL IDENTITY, DYNAMISM IN CITIZEN PARTICIPATION, AND CONTRIBUTION TO THE DECENTRALIZATION OF

THE ARTISTIC AND CULTURAL DEVELOPMENT OF THE REGION, THROUGH A CONTINUOUS WORK OVERTIME. IT IS ABOUT THE RECOGNITION OF ARTISTS, MANAGERS AND/OR REPRESENTATIVES WHO HAVE A PROVEN TRACK RECORD FOR THEIR EXCELLENCE, CREATIVITY, TRANSCENDENT CONTRIBUTION TO REGIONAL CULTURE AND TO THE DEVELOPMENT OF THESE FIELDS AND AREAS OF KNOWLEDGE AND THE ARTS. IT IS AN INSTANCE TO ALSO RECOGNIZE EMERGING ARTISTS, MANAGERS AND/OR REPRESENTATIVES, WHO CONTRIBUTE TO STRENGTHENING AND HIGHLIGHTING THE REGIONAL CIRCUIT IN ART AND CULTURE. THE INTENTION IS THAT THE PRIZES ARE ORIENTED TO THE RECOGNITION OF ARTISTS WHO HAVE DEVELOPED THEIR WORK FROM THE REGION, BEING A CONTRIBUTION TO THE REGIONAL SCENE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

IT IS IMPORTANT TO MENTION THAT THE BACKGROUND TO THIS PROGRAM IS REFLECTED IN THE FORMER "*REGIONAL CULTURAL ACCESS PROGRAM*", WHOSE IMPLEMENTION HAD ITS PERIOD BETWEEN 2006 AND 2018 IN THE REGIONAL TERRITORIES AND WHOSE EVOLUTION AND DEVELOPMENT OF THE REGIONAL CULTURAL MAP LED US AS MINCAP TO ADVANCE - CONCEPTUALLY AND OPERATIONALLY- IN "*SUPPORTING THE STRENGTHENING AND PROMOTION OF LOCAL CULTURAL DEVELOPMENT THROUGH THE ACCESS AND PARTICIPATION OF PEOPLE TO ARTISTIC EXPERIENCES AND CULTURAL PRACTICES, WITH A TERRITORIAL AND RIGHTS*

APPROACH". IN THIS SENSE, THE REFORMULATION OF THE AFOREMENTIONED REGIONAL CULTURAL ACCESS PROGRAM RESPONDS TO THE EX-ANTE EVALUATION PROCESS TO MIDESO, 2018, TO BE EVALUATED AS A SOCIAL PROGRAM AND TO BE ABLE TO OPT FOR A BUDGET INCREASE BASED ON THE CHALLENGES POSED. THE RESULTS OF SAID PROCESS RESULTED IN A BUDGET INCREASE, BUT ALSO PROGRAMMATIC CHALLENGES THAT BEGAN THEIR IMPLEMENTATION AND EXECUTION AS OF JANUARY 1, 2019.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

BUDGET	IN CLP	IN USD
2020	\$2,260,000,000	\$2,921,784

*ANNUAL BUDGET ASSIGNED TO THE "STRENGTHENING OF THE REGIONAL CULTURAL IDENTITY PROGRAM".

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE SEREMIS OF CULTURES, ARTS AND HERITAGE; GORES; AND REGIONAL COUNCILS OF CULTURES, ARTS AND HERITAGE.

k) TYPES OF ENTITIES INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THE MEASURE, IN THE BIPS WHICH IS

ADMINISTERED BY MIDESO IN COMPLIANCE WITH ITS LEGAL MANDATE TO ENSURE THE CONSISTENCY AND COORDINATION OF THE STATE'S SOCIAL OFFER; WE CAN FIND A MONITORING AND FOLLOW-UP REPORT OF THE "STRENGTHENING OF THE REGIONAL CULTURAL IDENTITY PROGRAM" AS OF 2019:

[HTTPS://PROGRAMASSOCIALES.MINISTERIODESARROLLOSOCIAL.GOB.CL](https://programassociales.ministeriodesarrollosocial.gob.cl)

MEASURE D)

a) NAME OF THE MEASURE:

"EDUCATING ART, A PROGRAM THAT PROMOTES ART AND CULTURE AS TOOLS FOR REINTEGRATION".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

CHILEAN PRISON SYSTEM ADMINISTRATION, A SERVICE DEPENDENT ON MINJUD.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.GENDARMERIA.GOB.CL/](https://www.gendarmeria.gob.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE CHILEAN PRISON SYSTEM ADMINISTRATION (GENDARMERÍA DE CHILE) IS AN INSTITUTION THAT "HAS THE PURPOSE OF ATTENDING, MONITORING AND CONTRIBUTING TO THE SOCIAL REINTEGRATION OF PEOPLE WHO, BY RESOLUTION OF COMPETENT AUTHORITIES, ARE DETAINED OR DEPRIVED OF LIBERTY AND TO FULFILL THE OTHER FUNCTIONS INDICATED BY LAW" (ARTICLE 1 OF THE ORGANIC LAW OF THE CHILEAN PRISON SYSTEM ADMINISTRATION). IN THIS SENSE, ACTIONS ARE DEFINED TO REDUCE RECIDIVISM AND PROMOTE THE SOCIAL INTEGRATION OF PEOPLE WHO VIOLATE CRIMINAL LAW. THESE ACTIONS ARE FRAMED WITHIN THE REINTEGRATION MODEL THAT THE OPEN, CLOSED AND POST-PRISON SYSTEMS HAVE DEVELOPED TO REDUCE THE RISK OF THE ADULT OFFENDER POPULATION. IN GENERAL, THIS MODEL CONSIDERS THE PROVISION OF BENEFITS AIMED AT SOLVING THE NEEDS THAT MAY BE INTERFERED WITH BY SERVING A SENTENCE, EITHER IN TERMS OF PHYSICAL AND MENTAL HEALTH, ACCESS TO EDUCATION, TRAINING AND WORK; SPORTS, RECREATIONAL, ARTISTIC AND CULTURAL ACTIVITIES; AND FAMILY TIES, AMONG OTHERS. FROM THIS PERSPECTIVE, IT IS RELEVANT TO STRENGTHEN ESPECIALLY THE CULTURAL AXIS SINCE IT CONSTITUTES A TOOL THAT INVITES REFLECTION, EXPERIENCE AND COMMON REFLECTION, BEING ABLE TO OFFER TRANSFORMATIVE SPACES OF FREEDOM, WHICH IN TURN INVOLVE THE DEVELOPMENT OF SOCIAL COMPETENCES TO REDUCE THE SOMEHOW THE EFFECT OF IMPRISONMENT, IN PARALLEL IN THE REPLACEMENT OF CRIMINOGENIC BEHAVIOR, BY THE ADOPTION OF PROSOCIAL BEHAVIORS. THUS, ARTISTIC EDUCATION WITHIN PRISONS IS A CONTRIBUTION TO THE SOCIAL REINTEGRATION MODEL USED BY THE CHILEAN PRISON SYSTEM ADMINISTRATION, SINCE IT DIRECTLY CONTRIBUTES TO MODIFYING THE ACTIONS INVOLVED IN THE USE OF FREE TIME, EVEN MORE SO WHEN THIS AREA CONSTITUTES A RISK FACTOR. CULTURE IS CONSIDERED AN INTEGRATION MECHANISM THAT FAVORS COMMUNICATION WITH THE EXTERNAL WORLD. THUS, GIVING THE

POSSIBILITY THAT THOSE WHO ARE SERVING A SENTENCE THROUGH ARTISTIC EXPRESSIONS MAKE A COGNITIVE CHANGE IN RELATION TO CRIMINAL ACTIVITY, WHICH IS IN ACCORDANCE WITH THE INTERVENTIONAL LINE OF THE RNR MODEL APPLIED IN THE POPULATION OF THE CLOSED, OPEN AND POST-PRISON ENVIRONMENT. THIS IS REFLECTED IN THE DEVELOPMENT OF THE "ARTE EDUCADOR PROGRAM" THAT MAKES ARTISTIC MONITORS AVAILABLE FOR A VARIABLE NUMBER OF HOURS PER WEEK, FOR THE EXECUTION OF WORKSHOPS IN DISCIPLINES OF CHOICE THAT FALL WITHIN THE FOLLOWING CATEGORIES: VISUAL ARTS (DRAWING, PAINTING, SCULPTURE AND PHOTOGRAPHY, AMONG OTHERS), LITERATURE (WRITING AND POETRY), PERFORMING ARTS (DANCE, THEATER, CIRCUS, PANTOMIME AND RADIO THEATER), CINEMA (AUDIOVISUAL PRODUCTION, APPRECIATION AND CINEMA FORUM) AND MUSIC (MUSICAL INTERPRETATION, CONFORMATION OF ORCHESTRAS, SINGING, ETC.) IN 2018, THE WORKSHOPS PROVIDED BY THE FORMER DIBAM (CURRENTLY SNPC), THROUGH THE "READING PROMOTION PROGRAM" WERE ADDED TO THE OFFER IN THE CULTURAL FIELD. THESE LIBRARIES ARE COLLABORATIVE WORKSPACES THAT FAVOR INTERACTION BETWEEN PEOPLE AND ACCESS TO CULTURE, ACTIVITIES SUCH AS ARTISTIC EXHIBITIONS, READING SESSIONS, FILM PROJECTIONS, AMONG OTHERS, CAN BE DEVELOPED IN THESE SPACES, WHICH IT IS SUGGESTED TO USE IN A FREQUENT.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

ALTHOUGH CHILEAN PRISON SYSTEM ADMINISTRATION DOES NOT HAVE A FORMAL AND/OR QUANTIFIABLE RECORD OF THE RESULTS OF THIS MEASURE, THE EXPERIENCE OF MORE THAN 15 YEARS OF SOME OF THESE WORKSHOPS SHOWS HOW PARTICIPATION BECOMES A SPACE FOR MEANINGFUL EXPRESSION FOR THE INMATE OR INTERNAL, WITH A GROWING INTEREST IN PARTICIPATING IN ARTISTIC-CULTURAL ACTIVITIES, AS WELL AS A LOW DROPOUT RATE. IN THE CHILEAN PRISON SYSTEM ADMINISTRATION PUBLIC ACCOUNT FOR 2018, IT IS INDICATED THAT, IN THE CASE OF ARTISTIC AND CULTURAL ACTIVITIES, THERE IS A SUSTAINED INCREASE IN THE PARTICIPATION OF INMATES IN THIS PROGRAM, INCORPORATING IN A PROGRESSIVE AND DIFFERENTIATED WAY THE POPULATION THAT PRESENTS LOW AND VERY LOW LEVELS OF RISK OF RECIDIVISM, DUE TO THE IMPLICATION THAT THESE WORKSHOPS HAVE IN REDUCING THE EFFECTS OF IMPRISONMENT. THE DOCUMENT SPECIFIES THAT VARIOUS INITIATIVES WERE CARRIED OUT IN THE CONTEXT OF THIS PROGRAM, MAINLY THE RESULT OF PUBLIC-PRIVATE COLLABORATION. AMONG THEM, THE COLLABORATION AGREEMENT SIGNED BETWEEN THE CHILEAN PRISON SYSTEM ADMINISTRATION AND THE CORPARTES FOUNDATION STANDS OUT, WHICH ALLOWED VIRTUAL TOURS TO BE CARRIED OUT, AS WELL AS THE POSSIBILITY FOR IMPRISONED PEOPLE TO VISIT VARIOUS EXHIBITIONS AT THE CULTURAL CENTER. A TOTAL OF 585 PEOPLE PARTICIPATED, INCLUDING INMATES AND OFFICIALS OF THE INSTITUTION. ALONG THE SAME LINES, AND IN ORDER TO BRING QUALITY ARTISTIC EXPERIENCES TO THE POPULATION DEPRIVED OF LIBERTY, THE "ARTISTIC VISITS" PROGRAM WAS CARRIED OUT, OF THE FONDART DEPENDENT ON MINCAP, EXHIBITING PLAYS TO PENITENTIARY ESTABLISHMENTS IN THE METROPOLITAN REGION, HIGHLIGHTING THE STAGING AND REVERSAL OF SHAKESPEARE'S CLASSIC "THE MERCHANT OF VENICE", PRESENTED AT THE COLINA 2 PENITENTIARY COMPLIANCE CENTER, WHICH WAS ATTENDED BY THE MINISTER OF CULTURES, CONSUELO VALDÉS CH. THUS, IN

THE FIRST YEAR OF THIS INITIATIVE, 2,090 INMATES AND INMATES OF THE METROPOLITAN REGION PARTICIPATED. FINALLY, AND WITHIN THE FRAMEWORK OF THE PRISON LIBRARIES PROJECT, GENERATED WITH MINCAP, 8 NEW LIBRARIES WERE IMPLEMENTED, WHICH IMPLIED AN INVESTMENT OF 35 MILLION PESOS IN BIBLIOGRAPHIC MATERIAL AND 34 MILLION 732 THOUSAND 796 PESOS IN FURNITURE AND PROVISION OF SPACES. DURING 2019, 43,825 BOOK LOANS WERE MADE AND 5,776 NEW USERS WERE CREATED, REACHING 20,870 IMPRISONED PEOPLE.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

THE CHILEAN PRISON SYSTEM ADMINISTRATION, A SERVICE DEPENDENT ON MINJUD; AND MINCAP.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE F)

a) NAME OF THE MEASURE:

"COMPLIANCE WITH THE COMMITMENTS ASSUMED AS A COUNTRY WITH THE 2030 AGENDA".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE PLANNING AND BUDGET DEPARTMENT DEPENDENT ON THE UNDERSECRETARY OF CULTURE AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://WWW.CHILEAGENDA2030.GOB.CL/](http://www.chileagenda2030.gob.cl/)

[HTTPS://CODS.UNIANDES.EDU.CO/EL-CENTRO-ODS-PRESENTA-EL-PRIMER-INDICE-SOBRE-LA-AGENDA-2030-PARA-AMERICA-LATINA-Y-EL-CARIBE/](https://cods.uniandes.edu.co/el-centro-ods-presenta-el-primer-indice-sobre-la-agenda-2030-para-america-latina-y-el-caribe/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE FORMER CNCA (CURRENTLY MINCAP) RAISED A PROPOSAL FOR THE IMPLEMENTATION OF THE SDGs, WHICH IN 2017 WAS APPROVED AND PROVIDED FEEDBACK BY THE NATIONAL DIRECTORY; AS WELL AS BY THE HEADS OF PROGRAM DEPARTMENTS THAT ARE LINKED TO THE CONTENTS OF THE 2030 AGENDA. THIS WAS FORMALIZED IN SEPTEMBER 2017, THROUGH A COMMUNICATION FROM THE MINISTER PRESIDENT OF THE FORMER CNCA TO MIDESO. THESE CONTENTS WERE INCLUDED IN THE "FIRST

DIAGNOSIS AND IMPLEMENTION REPORT OF THE 2030 AGENDA AND THE SUSTAINABLE DEVELOPMENT GOALS IN CHILE", PRESENTED BY THE STATE OF CHILE IN 2017 TO THE UNITED NATIONS. IN THIS SCENARIO AND ADJACENT TO THE MINCAP FACILITY, IN DECEMBER OF THE SAME YEAR THE "CULTURE AND SUSTAINABLE DEVELOPMENT SEMINAR" WAS HELD, WHICH AIMED TO REFLECT ON THE ROLE AND CONTRIBUTION OF CULTURE IN THESE AREAS. FOR THE YEARS 2018 AND 2019, WITHIN THE FRAMEWORK OF THE INSTITUTIONAL PLANNING PROCESS, ALL DEPARTMENTS, PROGRAMS, AND INITIATIVES WERE ASKED TO ESTABLISH THEIR COMMITMENTS FOR THE IMPLEMENTATION OF THE 2030 AGENDA, WHICH HAVE BEEN FOLLOWED UP TO REPORT TO THE SECRETARIAT TECHNICIAN OF THE NATIONAL COUNCIL FOR THE IMPLEMENTATION OF THE 2030 AGENDA FOR SUSTAINABLE DEVELOPMENT, IN CHARGE OF MIDESO. IT SHOULD BE NOTED THAT THIS COMMITMENT OF MINCAP WITH THE IMPLEMENTATION OF THE 2030 AGENDA, STEMS FROM THE UNDERSTANDING THAT HUMAN DEVELOPMENT IS NOT SIMPLY A MATTER OF PROVIDING MATERIAL GOODS, BUT ALSO INVOLVES PAYING ATTENTION TO THE SOCIAL AND CULTURAL WELL-BEING OF THE COMMUNITY. IN OTHER WORDS, THIS PROCESS MUST BE SEEN IN HOLISTIC TERMS, WHERE THE ECONOMIC, SOCIAL, ENVIRONMENTAL AND CULTURAL SYSTEMS ARE NOT SEPARATE OR FUNCTION IN ISOLATION FROM EACH OTHER BUT ARE INTEGRATED AND INTERCONNECTED. THUS, IT IS UNDERSTOOD THAT AN ADEQUATE PARADIGM WITHIN WHICH THIS PROCESS CAN BE CONCEPTUALIZED IN HOLISTIC TERMS IS THAT OF SUSTAINABLE DEVELOPMENT. THE ROLE OF THE CULTURAL SECTOR IN THE SUSTAINABLE DEVELOPMENT OF A COUNTRY LIKE CHILE HAS TWO VERY DIFFERENT ASPECTS, ALTHOUGH CLEARLY INTERCONNECTED, RELATED TO THE CAPACITY OF THE SECTOR TO GENERATE BOTH ECONOMIC AND CULTURAL VALUE. THE "ECONOMIC VALUE" DERIVES FROM THE ABILITY OF CULTURAL INDUSTRIES TO MANUFACTURE MARKETABLE PRODUCTS, CREATE EMPLOYMENT, CONTRIBUTE TO

EXPORTS, AND PROMOTE LOCAL, REGIONAL AND NATIONAL ECONOMIC GROWTH. "CULTURAL VALUE" ARISES FROM THE SPECIAL WAYS IN WHICH CULTURAL CAPITAL AND CULTURAL GOODS AND SERVICES REPRESENT, EMBODY, COMMUNICATE, ENHANCE AND CELEBRATE PEOPLE'S ARTISTIC AND CULTURAL IDENTITIES AND ASPIRATIONS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

BETWEEN 2018 AND 2019, 86 ACTIONS RELATED TO 9 SDGS WERE IMPLEMENTED, AS REPORTED BY THE PLANNING AND BUDGET DEPARTMENT IN CHARGE OF MINCAP'S REPORTABILITY. REGARDING THE REPORTABILITY OF THIS PERIOD, IT IS INTERESTING TO HIGHLIGHT THOSE REPORTED MEASURES ASSOCIATED WITH COMPLIANCE WITH SDG NO. 5 ON "GENDER EQUALITY":

- REGARDING GOAL 5.1, THE FOLLOWING WAS IMPLEMENTED: THE SCHOOLS OF ROCK PROGRAM DEVELOPED TRAINING PROCESSES RELATED TO MUSIC PRODUCTION, MANAGEMENT AND DISSEMINATION FOR WOMEN CREATORS AND MANAGERS IN THE FIELD OF MUSIC IN THE METROPOLITAN AND VALPARAÍSO REGIONS; PREPARATION OF A MINCAP GENDER POLICY, IN CHARGE OF THE PARTICIPATION, GENDER AND INCLUSION SECTION OF THE UNDERSECRETARIAT OF CULTURES AND THE ARTS AND; PREPARATION OF AN AGENDA FOR MINISTERIAL COMMITMENTS ON GENDER MATTERS 2018-2022.

- REGARDING GOAL 5.2, THE FOLLOWING WAS IMPLEMENTED: IN BOTH 2018 AND 2019, ARTISTIC AND CULTURAL INITIATIVES WERE DEVELOPED TO RAISE AWARENESS ABOUT POLITICAL SEXUAL VIOLENCE AGAINST WOMEN POLITICAL PRISONERS DURING THE MILITARY DICTATORSHIP; WORK HAS BEEN DONE TO MAKE SYMBOLIC AND INVISIBLE VIOLENCE VISIBLE THROUGH GENERAL MILESTONES ASSOCIATED WITH MARCH 8, SUCH AS THE "WOMEN AND MEMORY SEMINAR" AND THE "DAY FOR THE ELIMINATION OF VIOLENCE AGAINST WOMEN" AND; GENDER EQUITY CRITERION ON THE BASIS OF PUBLIC CALLS FOR BOOK INTERNATIONALIZATION PROGRAM.

- REGARDING GOAL 5.5, THE FOLLOWING WAS IMPLEMENTED: SECOND "EDIT-A-THON" OF WOMEN ARTISTS, WORKING ON RESEARCH AND COMPILATION OF MATERIAL FOR A SUBSEQUENT PRINTED PUBLICATION OF THE CATALOG OF WOMEN ARTISTS OF VISUAL ARTS AND; THE IDENTIFICATION OF CRITERIA TO GUARANTEE GENDER EQUALITY IN THE CULTURAL DELEGATIONS THAT REPRESENT THE COUNTRY IN THE INTERNATIONAL BOOK FAIRS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP AND MIDESO.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

n) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

M) If YES, what are the main conclusions?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THIS COMMITMENT, A FOLLOW-UP OF THE IMPLEMENTATION OF THE 2030 AGENDA AT THE NATIONAL LEVEL AND FOR EACH OF THE GOALS CAN BE READ AT: [HTTP://WWW.CHILEAGENDA2030.GOB.CL/SEGUIMIENTO/ODS-1](http://www.chileagenda2030.gob.cl/seguimiento/ods-1) . IT IS ALSO RELEVANT TO MENTION THAT ON JUNE 16, 2020, THE CODS FOR LATIN AMERICA AND THE CARIBBEAN, BASED AT THE UNIVERSITY OF THE ANDES IN COLOMBIA, LAUNCHED THE 2019 SDG INDEX WHICH CAN BE READ AT:

[HTTPS://CODS.UNIANDES.EDU.CO/EL-CENTRO-ODS-PRESENTA-EL-PRIMER-INDICE-SOBRE-LA-AGENDA-2030-PARA-AMERICA-LATINA-Y-EL-CARIBE/](https://cods.uniandes.edu.co/el-centro-ods-presenta-el-primer-indice-sobre-la-agenda-2030-para-america-latina-y-el-caribe/).

THIS INDEX IS THE FIRST MEASUREMENT OF ITS KIND IN THE REGION AND CONTAINS EVALUATIONS OF THE FULFILLMENT OF THE 17 SDGs IN 24 COUNTRIES, IN WHICH CHILE RANKS FIRST. TO MONITOR COMPLIANCE WITH THE SDGs, THE CODS INVESTIGATED THE 33 COUNTRIES OF THE REGION (OF WHICH 9 WERE EXCLUDED BECAUSE THEY DID NOT COVER 80% OF THE INDICATORS USED TO CALCULATE THE INDEX) AND CLASSIFIED THEM ACCORDING TO A STANDARDIZED VALUE RANGING FROM 0 TO 100. IN THIS MONITORING, OUR COUNTRY LED THE RANKING - WITH A VALUE OF 73.68 - FOR VARIOUS REASONS. ACCORDING TO THE DOCUMENT, CHILE HAS MADE GREATER PROGRESS IN REDUCING POVERTY (SDG 1); IN GUARANTEEING QUALITY EDUCATION (SDG 4), WATER AND SANITATION (SDG 6); IN STRENGTHENING INDUSTRY, INNOVATION AND INFRASTRUCTURE (SDG 9); IN RESPONSIBLE PRODUCTION AND CONSUMPTION (SDG 12), IN UNDERWATER LIFE (SDG 14) AND IN THE WORK FOR JUSTICE, PEACE AND SOLID INSTITUTIONS (SDG 16)". AT A GENERAL LEVEL, THE CODS

ALSO CARRIED OUT AN ANALYSIS ON THE PRELIMINARY IMPACTS OF COVID - 19 AND THE MEASURES THAT GOVERNMENTS HAVE TAKEN REGARDING THE 17 SDGs OF THE 2030 AGENDA, CONCLUDING THAT THERE IS A WORRYING SETBACK IN THE FULFILLMENT OF THE SDG REDUCTION OF INEQUALITIES, WORK AND ECONOMIC GROWTH, END OF POVERTY, WELLNESS HEALTH AND QUALITY EDUCATION.

CHAPTER IX

"INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT".

INTRODUCTION

FOR INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT, THE PARTIES REPORT ON POLICIES AND MEASURES AIMED AT INTEGRATING CULTURE AS A STRATEGIC ELEMENT OF REGIONAL AND INTERNATIONAL COOPERATION AND TECHNICAL ASSISTANCE PROGRAMS, INCLUDING SUR-SUR COOPERATION, AIMING TO PROMOTE THE EMERGENCE OF DYNAMIC CREATIVE SECTORS IN DEVELOPING COUNTRIES. AS A GENERAL RULE, THE IMPLEMENTATION OF THESE POLICIES AND MEASURES IS THE RESPONSIBILITY OF INTERNATIONAL COOPERATION AGENCIES AND/OR MINISTRIES AND AGENCIES IN CHARGE OF FOREIGN AFFAIRS AND CULTURE. THE MEASURES SHOULD REFLECT THIS INTERDEPENDENCE AND INDICATE IF SPECIFIC COORDINATION MECHANISMS HAVE BEEN ESTABLISHED.

KEY QUESTIONS

1. IN THE LAST 4 YEARS, YOUR COUNTRY HAS CONTRIBUTED TO (OR BENEFITED FROM) THE IFCD:

YES, MY COUNTRY HAS CONTRIBUTED TO THE IFCD.

YES, A PUBLIC BODY OR NGO IN MY COUNTRY HAS RECEIVED FUNDS FROM THE IFCD.

2. DEVELOPMENT COOPERATION STRATEGIES, INCLUDING THOSE RELATED TO SUR-SUR COOPERATION, RECOGNIZE THE STRATEGIC ROLE OF CREATIVITY AND THE DIVERSITY OF CULTURAL EXPRESSIONS:

YES NO

IF THE ANSWER IS YES, PLEASE INDICATE THE NAME (S) OF THE STRATEGY AND THE YEAR (S) OF ITS ADOPTION:

WITHIN THE FRAMEWORK OF SUR-SUR COOPERATION, THERE IS THE COOPERATION PROGRAM BETWEEN CHILE AND MEXICO: CHILE-

MEXICO JOINT COOPERATION FUND, CREATED IN 2007. THIS FUND HAS SUPPORTED PROJECTS, SUCH AS: "REVALUATION AND RESIGNIFICATION OF INDIGENOUS CULTURES: MODEL OF ATTENTION TO THE INDIGENOUS POPULATION IN METROPOLITAN AREAS" IN 2014 AND "TOURIST STRENGTHS OF CHILE AND MEXICO: EXCHANGE OF SOCIO-CULTURAL EXPERIENCES THAT CONTRIBUTE TO THE SUSTAINABILITY OF THE SECTOR. MAGICAL TOWNS CASE AND MUNICIPAL TOURISM PROGRAM" BETWEEN THE YEARS 2013 TO 2015.

3. YOUR COUNTRY MANAGES BILATERAL AND/OR MULTILATERAL COOPERATION PROGRAMS THAT INCLUDE TECHNICAL ASSISTANCE AND CAPACITY BUILDING AND PROMOTE:

THE DEVELOPMENT OF CULTURAL POLICIES AND THEIR **IMPLEMENTATION** IN DEVELOPING COUNTRIES.

THE DEVELOPMENT OF SMALL, MEDIUM AND MICRO-ENTERPRISES IN CULTURE AND MARKETS IN THE CREATIVE SECTOR IN DEVELOPING COUNTRIES.

ARTISTS AND CULTURAL PROFESSIONALS IN DEVELOPING COUNTRIES.

STATISTICS

TOTAL VALUE OF NATIONAL CONTRIBUTION TO IFCD (IN US DOLLARS).

CHILE DOES NOT CURRENTLY CONTRIBUTE TO THE IFCD.

MEASURES AND POLICIES ASSOCIATED TO CHAPTER IX

"INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT"



*IMAGE ARCHIVE, MINCAP.

SIGNING CEREMONY OF THE "*EXECUTIVE PROGRAM OF CULTURAL COOPERATION BETWEEN MINCAP AND THE MINISTRY OF CULTURE OF THE ARGENTINE REPUBLIC FOR THE YEARS 2019-2023*". SIGNED IN SANTIAGO, CHILE, ON AUGUST 22, 2018 WITHIN THE FRAMEWORK OF THE IX BINATIONAL MEETING OF MINISTERS OF CHILE AND ARGENTINA, AN OPPORTUNITY WHERE THE SECRETARIES OF STATE REVIEWED THE ACHIEVEMENTS AND PERSPECTIVES OF THE EXISTING WORK AGENDA BETWEEN MINISTRIES OF CULTURE. BOTH PARTIES AGREED TO CONTINUE STRENGTHENING THE INTER-INSTITUTIONAL RELATIONSHIP, PROMOTING GREATER MUTUAL KNOWLEDGE, AND FOSTERING CULTURAL EXCHANGE BETWEEN THE PEOPLES OF CHILE AND ARGENTINA.

MEASURE A)

a) NAME OF THE MEASURE:

"COUNTRY PARTICIPATION IN MULTILATERAL ORGANIZATIONS WITH DIVERSE FOCUSES OF ACTION IN THE CULTURAL SCOPE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINREL AND MINCAP.

c) CULTURAL AREAS COVERED BY THE POLICY/MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

NO INFORMATION.

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

CHILE MAINTAINS PARTICIPATION WITH MULTILATERAL ORGANIZATIONS SUCH AS MERCOSUR, MICSUR, IBEROAMERICAN CULTURAL SPACE, IBEROAMERICAN GENERAL SECRETARIAT, PACIFIC ALLIANCE, AMONG OTHERS, WHOSE PARTICULARITIES IN RELATION TO THE CULTURAL ARTISTIC FIELD ARE THE FOLLOWING:

- *MERCOSUR*: CHILE ACTS AS A STATE ASSOCIATED WITH MERCOSUR. THIS ORGANIZATION HAS A CULTURAL INFORMATION SYSTEM AS ONE OF THE INITIATIVES WITHIN THE FRAMEWORK OF THE DEVELOPMENT OF DIGITAL

INFORMATION SYSTEMS THAT SUPPORT CULTURAL AND ARTISTIC PROCESSES. THIS INITIATIVE IS MADE UP OF A SYSTEM OF MAPS, ARCHIVES AND DIGITAL LIBRARIES, WHOSE OBJECTIVE IS TO COMBINE INFORMATION RELATED TO THE CULTURAL POLITICAL DEVELOPMENT OF THE STATES, FOR THE GENERATION OF INDICATORS OF THE CULTURAL FIELD.

- *MICSUR*: INITIATIVE MADE UP OF 10 LATIN AMERICAN COUNTRIES: ARGENTINA, BRAZIL, BOLIVIA, CHILE, COLOMBIA, ECUADOR, URUGUAY, PERU, PARAGUAY AND VENEZUELA, WHOSE OBJECTIVE IS TO CONSOLIDATE A PLATFORM FOR THE KNOWLEDGE, PROMOTION, PROMOTION, CIRCULATION AND COMMERCIALIZATION OF GOODS AND SERVICES GENERATED BY SMALL AND MEDIUM-SIZED ENTREPRENEURS IN THE CULTURAL AND CREATIVE INDUSTRIES, AS WELL AS STRENGTHENING EXISTING REGIONAL TIES THAT LINK THE CULTURE OF THE ENTIRE REGION.
- *OEI*: WITHIN THE OEI, WE FIND THE IBERO-AMERICAN CULTURAL SPACE AS AN INITIATIVE WHOSE OBJECTIVES TEND TO CONSIDER CULTURE AS A TRANSVERSAL AXIS OF DEVELOPMENT, IN ORDER TO PROMOTE THE FORMATION OF PUBLIC AND COOPERATION POLICIES, PARTICULARLY IN THE FIELD OF ECONOMICS OF CULTURE, AS WELL AS PROVIDING A LEGAL ARCHIVE ON CULTURAL RIGHTS; MAKE VISIBLE THE IBERO-AMERICAN COOPERATION ACTIONS IN CULTURAL MATTERS AND FAVOR THE ENHANCEMENT, DISSEMINATION AND KNOWLEDGE OF THE LEGACY OF CREATIONS OF TANGIBLE AND INTANGIBLE CULTURAL ASSETS.
- *IBERO-AMERICAN GENERAL SECRETARIAT*: SUPPORTS THE ORGANIZATION OF SUMMITS OF HEADS OF STATE AND GOVERNMENT, WHICH AIMS TO CONSTITUTE A PLACE FOR HEADS OF STATE, IN ORDER TO DEVELOP A PERMANENT DELIBERATIVE SPACE FOR THE REGION, SUPPORTED BY A PAST AND A CULTURE COMMON.

- *ALLIANCE OF THE PACIFIC*: INTERNATIONAL COOPERATION ORGANIZATION MADE UP OF MEXICO, COLOMBIA, PERU AND CHILE. THIS ALLIANCE IS AN INTERNATIONAL TREATY ON TRADE BETWEEN THESE COUNTRIES, SPECIFICALLY THIS PROTOCOL REAFFIRMS THE OBJECTIVE OF ELIMINATING OBSTACLES TO TRADE, IN ORDER TO GENERATE GREATER DYNAMISM IN THE FLOWS OF TRADE IN GOODS AND SERVICES AND INVESTMENT AMONG MEMBER COUNTRIES.

AT A GENERAL LEVEL, THE FOCI OF INTERNATIONAL COOPERATION IN EACH OF THESE ORGANIZATIONS ARE AS FOLLOWS:

- *MERCOSUR*: DIGITAL INFORMATION SYSTEMS, OF THE CULTURAL POLITICAL DEVELOPMENT OF THE STATES, TO GENERATE INDICATORS OF THE CULTURAL FIELD.
- *MICSUR*: KNOWLEDGE, DISSEMINATION, PROMOTION, CIRCULATION AND COMMERCIALIZATION OF GOODS AND SERVICES OF SMALL AND MEDIUM-SIZED ENTREPRENEURS IN THE CULTURAL AND CREATIVE INDUSTRIES. STRENGTHENING OF REGIONAL TIES.
- *IBERO-AMERICAN CULTURAL SPACE*: PREPARATION OF STUDIES AND RESEARCH, AND TRAINING IN THE FIELD OF CULTURAL DEVELOPMENT.
- *IBERO-AMERICAN GENERAL SECRETARIAT*: PROGRAMS TO PROMOTE DIFFERENT DISCIPLINES OF THE ARTS AND CULTURES, OF PUBLIC ACCESS.
- *ALLIANCE OF THE PACIFIC*: INTERNATIONAL EXCHANGE OF CREATIVE INDUSTRIES, SEEKS TO ELIMINATE OBSTACLES TO TRADE BETWEEN MEMBER COUNTRIES.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

A DIFFERENCE CAN BE OBSERVED IN THE FOCI OF ACTION OF EACH ONE OF THESE INTERNATIONAL ORGANIZATIONS, IN ARTISTIC AND CULTURAL MATTERS, WHICH IMPLIES DIFFERENTIATED AND COMPLEMENTARY CONTRIBUTIONS. IN THE FIRST PLACE, MERCOSUR, SUPPORTS WITH A DIGITAL INFORMATION SYSTEM THAT SEEKS TO GENERATE INDICATORS IN THE CULTURAL FIELD, SO IT HAS A RATHER TECHNICAL NATURE. SECOND, MICSUR, SEEKS TO PROMOTE THE INTERNATIONALIZATION OF SMALL AND MEDIUM-SIZED ENTREPRENEURS IN CULTURAL INDUSTRIES AND STRENGTHEN REGIONAL TIES, SO ITS FOCUS IS MORE COMMERCIAL. THIRD, THE IBERO-AMERICAN CULTURAL SPACE HAS ITS FOCUS ON RESEARCH AND TRAINING IN THE CULTURAL ARTISTIC FIELD. FOURTH, SEGIB DEVELOPS PUBLIC ACCESS PROGRAMS IN DIFFERENT ARTISTIC DISCIPLINES. FINALLY, THE PACIFIC ALLIANCE ALSO HAS A COMMERCIAL FOCUS ON CREATIVE INDUSTRIES, SEEKING TO ELIMINATE OBSTACLES BETWEEN MEMBER COUNTRIES, WHICH IS WHY IT HAS A STATE CHARACTER.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINREL AND MINCAP.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE POLICY/MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

ALTHOUGH THERE IS NO FORMAL EVALUATION OF THESE MEASURES, IT SHOULD BE NOTED THAT, AT THE INTERNATIONAL LEVEL, CHILE'S STATE ACTIONS HAVE BEEN DEVELOPED THROUGH INTERNATIONAL CULTURAL COOPERATION AGREEMENTS OR CONVENTIONS. FOLLOWING THE PRINCIPLES OUTLINED BY UNESCO IN ITS DECLARATION OF THE PRINCIPLES OF INTERNATIONAL CULTURAL COOPERATION AFTER ITS CREATION IN 1966, WHICH ESTABLISHES THAT THE PURPOSES OF INTERNATIONAL CULTURAL COOPERATION, IN ITS VARIOUS FORMS. IT IS RELEVANT TO NOTE THAT ARTICLE V OF THE DECLARATION DEFINES CULTURAL COOPERATION AS "... A RIGHT AND A DUTY OF ALL PEOPLES AND ALL NATIONS, WHICH MUST SHARE THEIR KNOWLEDGE AND KNOWLEDGE" (UNESCO, 1966, P.87). LIKEWISE, THE DIGNITY AND VALUE OF ALL CULTURES, THE PROMOTION OF CULTURAL DIVERSITY THROUGH THEIR CULTURAL, ARTISTIC AND HERITAGE EXPRESSIONS, THE RIGHT OF INDIGENOUS PEOPLES AND TRIBAL COMMUNITIES TO DECIDE ON THE MAIN ISSUES THAT HAVE AN IMPACT ON THEIR WAYS OF LIFE ARE ELEMENTS OF INTERNATIONAL TREATIES AND CONVENTIONS RATIFIED BY CHILE, WHICH TEND NOT ONLY TO STRENGTHEN INTERNATIONAL EXCHANGES IN CULTURAL MATTERS, BUT ALSO TO RAISE AWARENESS OF THE VARIOUS CULTURES THAT INTERACT WITHIN NATIONAL BORDERS, CONSIDERING THE ASYMMETRIES THAT MAY EXIST BETWEEN THEM (IDENTIFICATION OF A «HIGH CULTURE», UNEQUAL LEGITIMACY OF CULTURAL PRACTICES, ETC.) AND THE PROMOTION OF

DIALOGUE FOR A HARMONIOUS COEXISTENCE BETWEEN THEM. SINCE 1991, OUR COUNTRY HAS SIGNED AND PROMOTED FORMULAS FOR CULTURAL COORDINATION AND INTEGRATION UNDER THE NOTION OF THE IBERO-AMERICAN CULTURAL SPACE, THROUGH THE IMPLEMENTATION OF THE AGREEMENTS EMANATING FROM THE IBERO-AMERICAN SUMMIT CONFERENCES OF HEADS OF STATE AND GOVERNMENT AND LATER WITH THE SUBSCRIPTION TO THE 2006 IBERO-AMERICAN CULTURAL CHARTER, WHOSE PURPOSE IS THE CONSOLIDATION OF AN IBERO-AMERICAN SPACE THROUGH THE ENHANCEMENT AND PRESERVATION OF IBERO-AMERICAN CULTURAL WEALTH AND DIVERSITY. THE AREAS IN WHICH THERE ARE MORE TOOLS FOR COOPERATION AND CULTURAL INTEGRATION ARE ESPECIALLY COPYRIGHT, HERITAGE AND CULTURAL INDUSTRIES. THUS, PROGRAMS SUCH AS IBERARCHIVO (1999), IBERBIBLIOTECAS (2000) IBERMEDIA (2006); IBERESCENA (2006), IBERMUSEOS (2007), IBERMÚSICAS (2011), IBERRUTAS (2012), IBERARTESANÍA (2013), IBERORQUESTA (2014), IBERCULTURAVIVA (2014), HAVE STIMULATED THE STRENGTHENING OF IBERO-AMERICAN IDENTITIES THROUGH JOINT ACTIONS THAT TEND TO THE DEVELOPMENT AND CONSOLIDATION OF CAPACITIES IN THE CULTURAL FIELD. ALONG WITH THIS, CONVENTIONS OR AGREEMENTS BETWEEN TWO OR MORE STATES IN RECENT DECADES HAVE CONSIDERED THE CULTURAL ISSUE AMONG THEIR MANDATORY LEGAL COMMITMENTS. LIKEWISE, THE INCORPORATION OF THE COUNTRY INTO THE OECD IMPOSES NEW STANDARDS ON PUBLIC INVESTMENT IN INTERNATIONAL COOPERATION, WHERE FOR CHILE THE CULTURAL SECTOR HAS A SIGNIFICANT ROLE.

MEASURE B)

a) NAME OF THE MEASURE:

"FLOWS AND BARRIERS TO THE TRADE OF CULTURAL GOODS AND SERVICES, A STUDY BETWEEN AP COUNTRIES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

THIS IS A MEASURE TAKEN BY THE GTCU AP, WHERE CHILE PARTICIPATES THROUGH MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://CULTURAYECONOMIA.ORG/BLOG/ALIANZA-PACIFICO-CARACTERIZACION-DE-FLUJOS-Y-BARRERAS-AL-COMERCIO-DE-BIENES-Y-SERVICIOS-CULTURALES/](https://culturayeconomia.org/blog/alianza-pacifico-caracterizacion-de-flujos-y-barreras-al-comercio-de-bienes-y-servicios-culturales/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE GTCU AP IS A SPACE FOR ECONOMIC INTEGRATION THAT, AMONG OTHER OBJECTIVES, SEEKS TO CREATE A FREE TRADE CORRIDOR OR AREA IN TERMS OF FREE MOVEMENT OF CULTURAL GOODS AND SERVICES, CAPITAL, MOVEMENT OF PEOPLE, ETC. IN THE CONTEXT OF THESE OBJECTIVES, A "STUDY OF MEASUREMENT AND CHARACTERIZATION OF TRADE FLOWS AND BARRIERS FOR THE COMMERCIALIZATION OF CREATIVE GOODS AND SERVICES BETWEEN MEXICO, PERU, CHILE AND COLOMBIA" WAS COMMISSIONED. THUS, A FIRST PHASE OF THE STUDY INCLUDED A CHAPTER CALLED "DESCRIPTION OF THE BARRIERS TO TRADE FLOWS

BETWEEN AP COUNTRIES" AND HAD A SPECIFIC SUBTITLE ON "AND HAD A SPECIFIC SUBTITLE ON". ADDITIONALLY, THIS GROUP IS INITIATING WORK THAT PROPOSES THE CREATION OF A "DIGITAL REPOSITORY FOR CULTURAL CIRCULATION". IN THIS REGARD, IT SHOULD BE NOTED THAT DIGITAL REPOSITORIES HAVE BECOME IMPORTANT IN RECENT YEARS, PRESENTING THEMSELVES AS A CHANNEL AND SOURCE OF SPECIALIZED DIGITAL INFORMATION, ORGANIZED AND ACCESSIBLE TO READERS FROM VARIOUS AREAS OF THE ARTS AND CULTURAL INDUSTRIES WHO ARE PRIMARILY INTERESTED IN THE CIRCULATION OF CULTURAL GOODS AND SERVICES, BUT ALSO INTERESTED IN THE DEVELOPMENT OF THE SECTOR. THE REPOSITORIES PLAY A FUNDAMENTAL ROLE GIVEN THE LACK OF DIRECT AND CLEAR INFORMATION REGARDING THE PROCEDURES, FACILITIES AND EXISTING BARRIERS FOR THE CIRCULATION OF CULTURAL GOODS AND SERVICES. IN THIS SENSE, THE MAIN OBJECTIVE OF THE "DIGITAL REPOSITORY ON CULTURE AND ARTS OF THE ALLIANCE OF THE PACIFIC", IS TO PROMOTE THE CIRCULATION AND DECREASE BARRIERS OF THE PRIORITY SECTORS FOR INTERREGIONAL EXCHANGE BETWEEN THE AP COUNTRIES, INITIATING THIS ACTION WITH THE PUBLISHING INDUSTRY BY IDENTIFYING PROBLEMS, SEARCHING FOR SOLUTIONS AND CREATING COMMON TUTORIALS OR MANUALS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

- YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

BASED ON THE REVIEW OF THE BARRIERS PRESENTED AND BY WAY OF CONCLUSION AFTER

CARRYING OUT THIS STUDY, IT IS POSSIBLE TO IDENTIFY 3 AREAS THAT ENCOMPASS THE DIVERSITY OF OBSTACLES THAT CULTURAL AGENTS AND COMPANIES HAVE TO TRADE IN GOODS AND SERVICES. IN THE FIRST INSTANCE, THERE ARE THE BARRIERS THAT GENERATE COST OVERRUNS AND ADDITIONAL ECONOMIC BURDENS. THE COST OF TRANSPORTATION, FOR EXAMPLE, IS ONE OF THESE BARRIERS THAT AFFECTS ALL CULTURAL INDUSTRIES ACROSS THE BOARD. THESE COST OVERRUNS HARM CULTURAL GOODS AND SERVICES THAT ENTER AND LEAVE THE COUNTRY IN TWO WAYS. ON THE ONE HAND, COST OVERRUNS COMPROMISE RESOURCES THAT LIMIT THE ABILITY OF CREATIVE AGENTS TO GENERATE, PRODUCE, AND CIRCULATE CREATIVE CONTENT AND GOODS THROUGHOUT THE COUNTRY. THE SECOND AREA THAT ENCOMPASSES DIFFERENT BARRIERS COMPRISES THE LACK OF PEDAGOGY, KNOWLEDGE AND EXPERIENCE IN THE FACE OF THE REGULATIONS THAT GOVERN THE MOVEMENT OF PEOPLE, GOODS AND SERVICES, AS WELL AS THE COMMERCIAL USE OF INTERNATIONAL FRAMEWORKS AND TREATIES. FOR ALL SECTORS, THE LACK OF UNDERSTANDING OF THE CUSTOMS NORM IMPLIES AN OBSTACLE THAT AFFECTS THE EFFECTIVENESS OF THE CIRCULATION PROCESSES. AND, FINALLY, THE LAST BARRIER COMPRISES AN OBVIOUS GAP IN POLICIES, MEASURES AND INCENTIVES THAT RECOGNIZE AND ENCOURAGE THE CREATION AND CIRCULATION OF PEOPLE, GOODS AND SERVICES. IN ONE WAY OR ANOTHER, IN ALL SECTORS THERE ARE NOT ENOUGH POLICIES TO STRENGTHEN AND ENSURE THE COMMERCIAL ACTIVITIES THAT THE AGENTS HAVE BEEN DEVELOPING THROUGH EMPIRICAL KNOWLEDGE AND CULTURAL ENTREPRENEURSHIP.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

No INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

IT IS A MEASURE IN WHICH THE AP MEMBER COUNTRIES PARTICIPATE. MINCAP ACTS ON BEHALF OF CHILE.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

No INFORMATION.

MEASURE C)

a) NAME OF THE MEASURE:

"CREATION OF THE CHILEAN FUND FOR IBERO-AMERICAN SUR-SUR COOPERATION, A MILESTONE RESULTING FROM THE AGREEMENT BETWEEN AGCID AND SEGIB".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINREL, THROUGH AGCID.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

YES NO

[HTTPS://WWW.AGCI.CL/INDEX.PHP/NOTICIAS/1760-CHILE-CONSTITUYE-UN-FONDO-DE-COOPERACION-EN-LA-SECRETARIA-GENERAL-IBEROAMERICANA](https://www.agci.cl/index.php/noticias/1760-chile-constituye-un-fondo-de-cooperacion-en-la-secretaria-general-iberoamericana)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

IN 2017, AN AGREEMENT WAS SIGNED BETWEEN THE AGCID AND SEGIB, AN INTERNATIONAL BODY THAT SUPPORTS THE 22 COUNTRIES THAT MAKE UP THE IBERO-AMERICAN COMMUNITY. AGCID SIGNED THIS AGREEMENT, CONSIDERING CHILE'S HISTORIC COMMITMENT TO SUR-SUR COOPERATION AND THE IBERO-AMERICAN SPACE. THIS ESTABLISHES THAT THE PARTIES WILL JOINTLY OPERATE A VOLUNTARY CONTRIBUTION FUND TO EXECUTE INTERNATIONAL COOPERATION PROGRAMS, PROJECTS AND ACTIONS. THE FUND HAS AN ANNUAL ENDOWMENT, INITIALLY, OF €200,000 (TWO HUNDRED THOUSAND EUROS), FOR AN INITIAL PERIOD OF FOUR YEARS, WHICH ARE CONTRIBUTED BY AGCID, ACCORDING TO ITS BUDGET AVAILABILITY. IN ADDITION, IT CREATES A JOINT COMMISSION TO AGREE AND APPROVE INITIATIVES THAT PROMOTE SUSTAINABLE AND INCLUSIVE DEVELOPMENT. THIS FUND SUPPORTS INITIATIVES THAT STRENGTHEN THE IBERO-AMERICAN COOPERATION SYSTEM, IN A SPACE IN WHICH A HORIZONTAL COOPERATION MODEL CONVERGES BETWEEN AMERICAN COUNTRIES. THE FUND WILL HAVE AN INITIAL DURATION OF FOUR YEARS (2018-2021) RENEWABLE FOR A PERIOD OF THE SAME TIME AND WILL AIM TO STRENGTHEN SUR-SUR COOPERATION IN IBERO-AMERICA.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

BY CREATING THIS FUND, CHILE EXPANDED ITS PRESENCE IN THE IBERO-AMERICAN COOPERATION PROGRAMS AND INITIATIVES WHERE IT ALREADY PARTICIPATES IN 19 OF THE 25 EXISTING ONES. AS OF 2020, HIGHLIGHTS THE PRESENTATION OF THE RESULTS OF THE RECENT REPORT "*DIGITAL TRANSFORMATION POLICIES FOR SMES IN THE IBERO-AMERICAN SPACE*", A STUDY FUNDED BY THE CHILEAN FUND FOR IBERO-AMERICAN SOUTH-SOUTH COOPERATION, WHICH INVESTIGATED PUBLIC POLICY ON THE MATTER IN 7 COUNTRIES IBERO-AMERICANS: ARGENTINA, BRAZIL, CHILE, COLOMBIA, SPAIN, MEXICO AND PORTUGAL, DESIGNING A MATRIX OF INDICATORS THAT CAN BE USED FOR SUBSEQUENT STUDIES IN THE REST OF THE REGION. AT THE MEETING, THERE WAS AN EXCHANGE OF SUCCESSFUL BUSINESS EXPERIENCES IN THE FIELD OF ECONOMY 4.0, AS WELL AS THE PROGRAMS DEVELOPED BY GOVERNMENTS AND THE PRIVATE SECTOR TO ACCELERATE THE DIGITIZATION OF SMES IN LATIN AMERICA, HIGHLIGHTING ESPECIALLY THE OPPORTUNITIES THAT ARE BEING PRESENTED FOR YOUNGER AND MORE INNOVATIVE. THE CHILEAN UNDERSECRETARY OF ECONOMY AFFIRMED THAT "*IN THIS CONTEXT OF A PANDEMIC, DIGITAL TRANSFORMATION MUST PLAY A KEY ROLE. ON THE ONE HAND, AS A WAY FOR MANY SMES TO CONTINUE SELLING IMMEDIATELY AND, ON THE OTHER HAND, AS A WAY TOWARDS THE ECONOMIC REACTIVATION OF THE COUNTRY IN THE COMING MONTHS. THE CURRENT PANORAMA INDICATES THAT, AS A PUBLIC POLICY WE MUST CONTINUE THE PATH OF AWARENESS AND DEVELOPMENT OF DIGITAL CAPACITIES OF SMES, IT IS ALSO NECESSARY TO PROMOTE THE ADOPTION ITSELF, IN THEIR INTERNAL PROCESSES, SALES PROCESS, IN ITS RELATIONSHIP WITH CUSTOMERS, ETC.*". FINALLY, THE AUTHORITY HIGHLIGHTED A MINECON SUPPORT PROGRAM, WHICH CAN BE ACCESSED AT DIGITALIZATUPYME.CL, AND WHICH

HAS THE GOAL OF DIGITIZING 250 THOUSAND CHILEAN SMEs BETWEEN 2020 AND 2021.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

No INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINREL THROUGH AGCID AND SEGIB.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

No INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

“CONSTRUCTION OF AN AGENDA FOR SUSTAINABLE DEVELOPMENT, THROUGH THE MULTI-STAKEHOLDER COOPERATION SYSTEM”.

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINREL, THROUGH AGCID.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS
 PUBLISHING
 VISUAL ARTS
 CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.SEGIB.ORG/REPRESENTANTES-IBEROAMERICANOS-SE-REUNEN-EN-CHILE-PARA-ANALIZAR-LA-PARTICIPACION-DE-LAS-EMPRESAS-EN-LA-AGENDA2030/](https://www.segib.org/representantes-iberoamericanos-se-reunen-en-chile-para-analizar-la-participacion-de-las-empresas-en-la-agenda2030/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

SDG No. 17 CALLS ON SOCIETY AS A WHOLE TO WORK THROUGH PARTNERSHIPS FOR DEVELOPMENT. IT IS ESTIMATED THAT NEITHER THE PUBLIC SECTOR NOR THE PRIVATE SECTOR ALONE WILL BE ABLE TO RESPOND ADEQUATELY AND ON TIME TO THE CHALLENGES OF THE 2030 AGENDA. ON THE OTHER HAND, THE MODERNIZATION LAW OF THE CHILEAN CHANCELLERY GIVES THE AGCID THE FUNCTION OF COORDINATING AND MANAGING THE NATIONAL SYSTEM OF INTERNATIONAL COOPERATION, INCLUDING INTERNATIONAL COOPERATION ACTIONS FOR DEVELOPMENT, CARRIED OUT BY STATE AGENCIES AND OTHER STAKEHOLDERS. MULTI-STAKEHOLDER COOPERATION IS A FORM OF INTERNATIONAL COOPERATION, IN WHICH THE EFFORTS AND COMPETENCIES OF THE PUBLIC SECTOR, WITH THE BUSINESS SECTOR AND/OR CIVIL SOCIETY AND/OR ACADEMIA ARE COMPLEMENTED, SEEKING RESULTS IN THE IMPLEMENTATION OF INITIATIVES THAT HAVE THE PURPOSE IMPROVE THE LIVING CONDITIONS OF PEOPLE AND THE COMMUNITY, WITHIN THE FRAMEWORK OF DEVELOPMENT AGENDAS. IN THIS CONTEXT, THE AGCID HAS ASSUMED A LINE OF WORK WITH ALL STAKEHOLDERS IN SOCIETY, FOR WHICH IT FORMED A MULTI-STAKEHOLDER

COOPERATION TABLE IN NOVEMBER 2017, WHICH IS AN INSTANCE FOR IDENTIFYING OPPORTUNITIES AND PROPOSALS FOR JOINT INITIATIVES IN MATTERS OF SUSTAINABLE DEVELOPMENT. IN IT, THE FOUR STAKEHOLDERS OF SOCIETY PARTICIPATE: PUBLIC SECTOR, COMPANIES, ACADEMIA AND CIVIL SOCIETY, IN THE FIELD OF CHILEAN INTERNATIONAL COOPERATION. THESE ARE STAKEHOLDERS COMMITTED TO THE COOPERATION AGENDA FOR DEVELOPMENT THAT CHILE HAS WITH THE COUNTRIES OF LATIN AMERICA AND THE CARIBBEAN, WHERE EACH OF THEM, WITH THEIR DIFFERENT LOGICS AND STRATEGIES, SEEK TO COLLABORATE IN A COMPLEMENTARY MANNER, CREATING SYNERGIES IN THE FACE OF COMMON CHALLENGES AND OBJECTIVES.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

CURRENTLY, THE MULTI-STAKEHOLDER COOPERATION TABLE HAS DRAWN UP AND AGREED ON A ROADMAP, WHICH INCLUDES: COLLECTING INFORMATION AND RECOGNIZING GOOD PRACTICES OF THE DIFFERENT STAKEHOLDERS IN THEIR INTERNATIONAL WORK; PROMOTE EDUCATION FOR DEVELOPMENT IN THE DIFFERENT STAKEHOLDERS OF SOCIETY; THE PRODUCTION OF KNOWLEDGE IN THE FIELD OF MULTI-ACTOR COOPERATION; IDENTIFY AND PROMOTE MULTI-STAKEHOLDER LEGAL MECHANISMS, MEANS AND REGULATIONS; AND IMPLEMENT STRATEGIC COMMUNICATIONS IN THE MULTI-STAKEHOLDER AREA. TO DATE, ONE OF THE RELEVANT ACTIONS OF THE ROUNDTABLE HAS

BEEN THE HOLDING OF THE "INTERNATIONAL SEMINAR: THE PARTICIPATION OF THE PRIVATE SECTOR IN INTERNATIONAL COOPERATION", ORGANIZED BY AGCID AND SEGIB IN JUNE 2019. THE MEETING HAD MORE THAN 20 REPRESENTATIVES OF THE PUBLIC AND PRIVATE SECTORS FROM 8 IBERO-AMERICAN COUNTRIES, WHO SHARED EXPERIENCES ON THE PARTICIPATION OF COMPANIES IN THE DEVELOPMENT OF THIRD COUNTRIES. THE OBJECTIVE WAS TO PROMOTE ALLIANCES AND INTERNATIONAL COOPERATION NETWORKS BETWEEN THE PUBLIC AND PRIVATE SECTORS TO CONTRIBUTE TO THE DEVELOPMENT OF THE REGION. THIS IS THE FIRST ACTIVITY, ORGANIZED WITHIN THE FRAMEWORK OF THE CHILEAN FUND FOR SOUTH-SOUTH IBERO-AMERICAN COOPERATION, ON AN EMERGING AND RELEVANT TOPIC THAT SEEKS TO INNOVATE IN MATTERS OF DEVELOPMENT COOPERATION MECHANISMS, INCORPORATING NEW STAKEHOLDERS UNDER THE CONVICTION THAT THE PUBLIC SECTOR TOGETHER WITH THE PRIVATE SECTOR THEY CAN CREATE ECONOMIC, SOCIAL AND ENVIRONMENTAL VALUE. TODAY MORE THAN EVER IT IS IMPORTANT TO CALL ON ALL COMPANIES TO TAKE ADVANTAGE OF THEIR CREATIVITY AND INNOVATION TO SOLVE PROBLEMS RELATED TO SUSTAINABLE DEVELOPMENT. IN THE PRIVATE SECTOR, THERE ARE COMPANIES AND BUSINESS ASSOCIATIONS THAT HAVE ADOPTED THE 2030 AGENDA AND VALUE THE CULTURE OF COLLABORATION TO FACE CHALLENGES AND TAKE ADVANTAGE OF GLOBAL OPPORTUNITIES. ONE OF THESE CASES IS SOCIAL OR "FOURTH SECTOR" COMPANIES, WHICH TAKE CHARGE OF THEIR SOCIAL, ECONOMIC AND ENVIRONMENTAL IMPACT AS PART OF THEIR BUSINESS MODEL.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

NO INFORMATION.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE E)

a) NAME OF THE MEASURE:

"SIGNING OF COOPERATION AGREEMENTS TO PROMOTE CULTURAL PUBLIC POLICIES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS
 PUBLISHING
 VISUAL ARTS
 CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/INSTITUCIONAL/MINISTROS-DE-CULTURA-DE-CHILE-Y-ARGENTINA-FIRMAN-PROGRAMA-DE-COOPERACION-PARA-POTENCIAR-POLITICAS-PUBLICAS/](https://www.cultura.gob.cl/institucional/ministros-de-cultura-de-chile-y-argentina-firman-programa-de-cooperacion-para-potenciar-politicas-publicas/)

[HTTPS://WWW.GOB.PE/INSTITUCION/CULTURA/NOTICIAS/52360-PERU-Y-CHILE-FIRMARON-ACUERDO-DE-COOPERACION-PARA-EL-INTERCAMBIO-DE-EXPERIENCIAS-SOBRE-ECONOMIA-CREATIVA](https://www.gob.pe/institucion/cultura/noticias/52360-peru-y-chile-firmaron-acuerdo-de-cooperacion-para-el-intercambio-de-experiencias-sobre-economia-creativa)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

WITHIN THE REPORTING PERIOD, THE SIGNING OF THE FOLLOWING INTERNATIONAL INSTRUMENTS IN THE FIELD OF CULTURAL COOPERATION, BY MINCAP, STANDS OUT:

- "EXECUTIVE PROGRAM OF CULTURAL COOPERATION BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF CHILE AND THE MINISTRY OF CULTURE OF THE ARGENTINE REPUBLIC FOR THE YEARS 2019-2023". SIGNED IN SANTIAGO, CHILE, ON AUGUST 22, 2018 WITHIN THE FRAMEWORK OF THE IX BINATIONAL MEETING OF MINISTERS OF CHILE AND ARGENTINA.
- "DECLARATION OF INTENT ON COOPERATION IN THE AREA OF CULTURE BETWEEN THE NATIONAL COUNCIL OF CULTURE AND THE ARTS OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE AND COMMUNICATION OF THE FRENCH REPUBLIC". SIGNED IN SANTIAGO, CHILE, ON JANUARY 21, 2017 WITHIN THE FRAMEWORK OF THE OFFICIAL VISIT TO CHILE OF THE PRESIDENT OF THE FRENCH REPUBLIC, FRANÇOIS HOLLANDE.
- "COOPERATION AGREEMENT BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE OF THE REPUBLIC OF PERU FOR THE EXCHANGE OF EXPERIENCES ON CREATIVE ECONOMY". SIGNED IN THE CITY OF PARACAS, PERU, ON OCTOBER 10, 2019.
- "FRAMEWORK AGREEMENT FOR CULTURAL COOPERATION BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF THE REPUBLIC

OF CHILE AND THE MINISTRY OF CULTURE AND HERITAGE OF THE REPUBLIC OF ECUADOR". SIGNED ON THE OCCASION OF THE PRESIDENTIAL MEETING AND THE V BINATIONAL INTER-MINISTERIAL COUNCIL CHILE - ECUADOR. HELD IN SANTIAGO, ON JUNE 5 AND 6, 2019.

- "COOPERATION AGREEMENT FOR THE ESTABLISHMENT OF A PLATFORM ON CREATIVE ECONOMY BETWEEN THE MINISTRY OF CULTURES, ARTS AND HERITAGE OF THE REPUBLIC OF CHILE AND THE MINISTRY OF CULTURE AND HERITAGE OF THE REPUBLIC OF ECUADOR". SIGNED ON THE OCCASION OF THE PRESIDENTIAL MEETING AND V CHILE-ECUADOR BINATIONAL INTER-MINISTERIAL COUNCIL. HELD IN SANTIAGO, ON JUNE 5 AND 6, 2019.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

NO INFORMATION.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

GOAL N°4

"PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS".

CHAPTER X

"GENDER EQUALITY".

INTRODUCTION

THE PARTIES SHALL DESCRIBE THE POLICIES AND MEASURES ADOPTED TO PROMOTE GENDER EQUALITY³ IN THE CULTURE AND MEDIA SECTORS. THE PARTIES SHALL PRESENT, AMONG OTHERS, THE POLICIES AND MEASURES AIMED AT SUPPORTING WOMEN AS CREATORS, PRODUCERS AND DISTRIBUTORS OF CULTURAL ACTIVITIES, GOODS AND SERVICES, AND TO PROMOTE WOMEN'S ACCESS TO DECISION-MAKING POSITIONS IN THE CULTURE AND COMMUNICATION SECTORS.

KEY QUESTIONS

1. MINISTRIES, GOVERNMENT AGENCIES AND/OR PARLIAMENTARY BODIES IN CHARGE OF GENDER EQUALITY:

EXIST AND ARE RELEVANT TO ARTISTS AND CULTURAL PROFESSIONALS

EXIST, BUT NOT RELEVANT FOR ARTISTS AND CULTURAL PROFESSIONALS

THEY DO NOT EXIST

2. POLICIES AND MEASURES AIMED AT PROMOTING THE FULL PARTICIPATION OF WOMEN IN CULTURAL LIFE HAVE BEEN APPLIED IN THE LAST FOUR YEARS.

YES NO

3. POLICIES AND MEASURES HAVE BEEN ADOPTED TO PROMOTE THE RECOGNITION AND ADVANCEMENT OF WOMEN AS ARTISTS, CULTURAL PROFESSIONALS AND/OR BUSINESSWOMEN IN THE CULTURAL AND CREATIVE SECTORS (E.G. GUARANTEE OF EQUAL PAY FOR EQUAL WORK, EQUAL ACCESS TO FINANCING, PERSONALIZED ORIENTATION OR MENTORING PROGRAMS, ANTI-DISCRIMINATION MEASURES, ETC.

YES NO

4. DATA IS COLLECTED AND DISSEMINATED PERIODICALLY TO MONITOR:

GENDER EQUALITY IN THE CULTURE AND MEDIA SECTORS

PARTICIPATION OF WOMEN IN CULTURAL LIFE

STATISTICS

PERCENTAGE OF TOTAL PUBLIC FUNDING GRANTED TO WOMEN ARTISTS AND CULTURAL PRODUCERS.

- SOURCE: "FINAL STUDY REPORT ON ART, CULTURE AND GENDER: APPROACH TO A DIAGNOSIS, FOR THE CNCA". CNCA, 2016.

• TABLE 30: PERCENTAGE OF CULTURE THAT HAVE RECEIVED PUBLIC AND PRIVATE FINANCING. PRIVATE FINANCING. SOURCE: RESULTS OF THE LAND REGISTRY OF CULTURAL WORKERS OBTAINED IN THE FRAMEWORK OF THE STUDY CARRIED OUT BY THE TRAMA PROJECT: "CULTURAL WORKER SCENARIO IN CHILE".

• TABLE 31: PERCENTAGE OF CULTURE THAT HAVE RECEIVED PUBLIC AND PRIVATE FINANCING. PUBLIC FINANCING. SOURCE: RESULTS OF THE LAND REGISTRY OF CULTURAL WORKERS OBTAINED IN THE FRAMEWORK OF THE STUDY CARRIED OUT BY THE TRAMA PROJECT: "CULTURAL WORKER SCENARIO IN CHILE".

PERCENTAGE OF WOMEN/MEN IN MANAGERIAL POSITIONS IN PUBLIC AND PRIVATE CULTURAL AND MEDIA INSTITUTIONS.

- NO INFORMATION.

PERCENTAGE OF WORKS BY WOMEN/MEN ARTISTS, PRESENTED AT IMPORTANT FESTIVALS OF THE ARTS AND CULTURAL INDUSTRIES (FILM, PUBLISHING, MUSIC SECTOR, ETC.).

- NO INFORMATION.

PERCENTAGE OF WOMEN WHO RECEIVE NATIONAL ART PRIZES AND AWARDS.

- SOURCE: MINCAP, RECORDS. THE NATIONAL PRIZES IS THE HIGHEST RECOGNITION GRANTED BY THE STATE OF CHILE, TO THE WORK OF CHILEANS WHO, FOR THEIR EXCELLENCE, CREATIVITY, TRANSCENDENT CONTRIBUTION TO NATIONAL CULTURE AND THE DEVELOPMENT OF KNOWLEDGE AND THE ARTS, ARE ENTITLED TO THESE PRIZES.

ON THE MINCAP WEBSITE WE CAN FIND THE RECORDS CORRESPONDING TO THESE PRIZES, WITH RESPECT TO WHICH THE DATA OF THE YEARS BETWEEN WHICH THEY HAVE BEEN AWARDED, THE TOTAL OF THE WINNERS AND THE NUMBER OF WOMEN WHO HAVE RECEIVED SAID PRIZES ARE GIVEN, TO THE DELIVERY DATE OF THIS REPORT:

- *NATIONAL PRIZE FOR LITERATURE:* AWARDED FROM 1942 TO 2018, WITH A TOTAL OF 54 WINNERS IN THAT PERIOD, ONLY 3 WOMEN HAVE BEEN RECOGNIZED WITH THIS PRIZE.
- *NATIONAL PRIZE FOR MUSICAL ARTS:* AWARDED FROM 1992 TO 2018, WITH A TOTAL OF 14 WINNERS IN THAT PERIOD, ONLY 5 WOMEN HAVE BEEN RECOGNIZED WITH THIS PRIZE.
- *NATIONAL PRIZE FOR PLASTIC ARTS:* AWARDED FROM 1993 TO 2019, WITH A TOTAL OF 14 WINNERS IN THAT PERIOD, ONLY 3 WOMEN HAVE BEEN RECOGNIZED WITH THIS PRIZE.
- *NATIONAL PRIZE FOR PERFORMING AND AUDIOVISUAL ARTS:* AWARDED FROM 1993 TO 2019, WITH A TOTAL OF 14 WINNERS IN THAT PERIOD, ONLY 4 WOMEN HAVE BEEN RECOGNIZED WITH THIS PRIZE.

PERCENTAGE OF FEMALE PARTICIPATION IN CULTURAL ACTIVITIES:

- SOURCE: "NATIONAL SURVEY OF CULTURAL PARTICIPATION". MINCAP, 2018. THE

FOLLOWING GRAPHICS CAN BE FOUND BETWEEN PAGES 106 TO 118 OF THIS DOCUMENT, ATTACHED IN THE ANNEXES OF THE FORM.

- *CHART 11-* PARTICIPATION IN 9 ARTISTIC-CULTURAL ACTIVITIES BY SEX, 2017 (IN%).
- *CHART 17-* ATTENDANCE AT MUSEUMS, CULTURAL CENTERS AND LIBRARIES BY SEX, 2017 (IN%).
- *CHART 21-* PARTICIPATION IN ACTIVITIES RELATED TO WEALTH BY SEX, 2017 (IN%).
- *CHART 25-* VISITS TO NATIONAL PARKS, NATURE SANCTUARIES, BUILDINGS OR HISTORIC NEIGHBORHOODS AND PARTICIPATION IN RELIGIOUS FESTIVALS, CEREMONIES, RITES AND PRACTICES OF INDIGENOUS PEOPLES BY SEX, 2017 (IN%).
- *CHART 29-* PROPORTION OF THE POPULATION THAT LISTENS TO MUSIC, RADIO, WATCHES TV, USES THE INTERNET AND/OR PLAYS VIDEO GAMES FREQUENTLY ON A DAILY BASIS.

MEASURES AND POLICIES ASSOCIATED TO CHAPTER X

"GENDER EQUALITY".



* IMAGE ARCHIVE, MINCAP.

"*MUJERES CREADORAS (CREATIVE WOMEN)*, IS A MINCAP PROGRAM THAT SEEKS TO HIGHLIGHT THE CONTRIBUTION OF WOMEN TO THE CULTURAL DEVELOPMENT OF OUR COUNTRY, AT THE NATIONAL AND LOCAL LEVEL. IT INCLUDES THOSE WHO ARE STILL WORKING AND OF THOSE WHO HAVE PASSED AWAY. THE GREAT CHALLENGE IS TO HELP THE NEW GENERATIONS GROW UP WITH EGALITARIAN REFERENCES, THAT THE GIRLS DREAM OF BEING ONE OF THOSE WOMEN, WHO STUDIES, WHO WANTS TO CHANGE THE WORLD, RAISE THEIR VOICES, DISSENT, INVESTIGATE OR KEEP THEIR TRADITIONS OR KNOWLEDGE ALIVE OF OUR IDENTITY. BY HELPING CHILE SEE ITS CREATIVE WOMEN MORE CLEARLY AND THE NEW GENERATIONS FEEL FREE TO BELIEVE AND CREATE, WE WILL ADVANCE THE IDEA THAT EQUAL RIGHTS AND OPPORTUNITIES BE CONSIDERED AS A CULTURAL VALUE".

MEASURE A)

a) NAME OF THE MEASURE:

"INSTITUTIONAL DIAGNOSIS OF GENDER INEQUITIES, GAPS AND BARRIERS FOR THE CULTURAL SECTOR".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE SECTION FOR PARTICIPATION, GENDER AND INCLUSION DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/PARTICIPACION-GENERO-INCLUSION/INFORMACION-INSTITUCIONAL/](https://www.cultura.gob.cl/participacion-genero-inclusion/informacion-institucional/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

SINCE 2016, THE UNDERSECRETARIAT OF CULTURES AND THE ARTS HAS FED A DIAGNOSIS ON GENDER INEQUITIES, GAPS AND BARRIERS FOR THE DEVELOPMENT OF ARTISTIC EXPRESSIONS IN CHILE. FOR THIS, IT HAS DEVELOPED A SERIES OF STUDIES RELATED TO THE PARTICIPATION OF WOMEN IN THE ARTISTIC FIELD:

- "STUDY ON ART, CULTURE AND GENDER: APPROACH TO A DIAGNOSIS" (2016),
- "STUDY ON MIGRANT WOMEN: THEIR CONNECTION AND APPROPRIATION OF CULTURAL GOODS AND SERVICES IN THE ANTOFAGASTA, VALPARAÍSO AND METROPOLITAN REGIONS" (2017),
- "STUDY OF WOMEN ARTISTS IN THE VISUAL ARTS MACRO-AREA: GENDER GAPS, BARRIERS AND INEQUITIES IN THE CHILEAN ARTISTIC FIELD" (2018). AND,
- "WOMEN ARTISTS IN THE FIELD OF MUSIC: BARRIERS AND GENDER GAPS IN THE CHILEAN ART SECTOR" (2019).

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

- YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

THE DIAGNOSIS HAS MADE IT POSSIBLE TO ESTABLISH THAT THE CULTURAL ARTISTIC FIELD PRESENTS A SERIES OF GENDER INEQUALITIES THAT REQUIRE AN INTERVENTION OF PUBLIC POLICIES TO TEND TO AN IMPROVEMENT OF THE DISADVANTAGED SITUATION THAT WOMEN LIVE IN ORDER TO DEVELOP THEIR CREATIVE ACTIVITY, OR ALSO, TO ACCESS THIS TYPE OF ACTIVITIES AS PUBLIC:

- WOMEN, DESPITE BEING THE MAJORITY IN CERTAIN DOMAINS, EARN A LOWER SALARY IN ALL CULTURAL DOMAINS;
- MUJERES CREADORAS HAVE ADDITIONAL DIFFICULTIES FOR THE DEVELOPMENT OF THEIR

CREATIVE ACTIVITY THAT CAUSE THE INTERRUPTION OF THEIR TRAJECTORY AND PROBLEMS FOR REINTEGRATION OR ACCESS TO FUNDS;

- THE DIFFICULTIES ARE RELATED TO THE MULTIPLE ROLES THAT THEY MUST FULFILL SUCH AS MATERNITY, CARE WORK, NEED FOR A FIXED INCOME;
- THERE ARE MASCULINIZED AND OTHER FEMINIZED CULTURAL DOMAINS, THEREFORE, THERE IS NO GENDER EQUITY IN CULTURAL PARTICIPATION WITHIN CERTAIN FIELDS;
- REGARDLESS OF THE GREATER PRESENCE OF WOMEN IN CERTAIN DOMAINS, THERE ARE IN SOME CASES "GLASS WALLS", WHICH IMPEDE THE DEVELOPMENT OF WOMEN IN CERTAIN ROLES, AND WHICH REFLECT THE SEGMENTATION OF THE FIELD ACCORDING TO SEX, FOR EXAMPLE: BEING A FILM EDITOR AND NOT CAMERAWOMAN, DEDICATE HERSELF TO THE MANUFACTURE OF INPUTS RATHER THAN VISUAL ART, ETC;
- REGARDING THE FOREGOING, THERE ARE ALSO "GLASS CEILINGS" THAT IMPEDE THE DEVELOPMENT OF WOMEN IN MANAGERIAL, DECISION-MAKING POSITIONS OR THAT DENOTE SYMBOLIC POWER WITHIN A DOMAIN; THERE ARE GENDER STEREOTYPES, AND ALSO, PRACTICES OF GENDER VIOLENCE (SEXISM, SEXUAL HARASSMENT AND ABUSE OF POWER) IN THE SPHERE OF CULTURES, BOTH IN THE LABOR AND EDUCATIONAL FIELDS;
- THERE ARE ALSO GENDER INEQUITIES IN ACCESS TO CULTURE FUNDS, WHICH ARE REFLECTED IN GAPS IN THE APPLICATION AND SELECTION OF CALLS. THERE ARE GREATER GAPS IN THE FUND FOR THE PROMOTION OF NATIONAL MUSIC; AUDIOVISUAL PROMOTION FUND AND BOOK AND READING PROMOTION FUND; AND,
- THE MAIN GAPS ESTABLISHED BY CULTURAL STATISTICS ARE: WAGE GAP, ALL DOMAINS HAVE A WAGE GAP IN FAVOR OF MEN, EXCEPT FOR

"CRAFTS". GAP IN THE NUMBER OF WORKERS IN THE CULTURAL SECTOR BY DOMAIN: THERE ARE FEMINIZED AND OTHER MASCULINIZED FIELDS, DESPITE THIS, IN THE SUM OF TOTAL WORKERS FOR THE CULTURAL SECTOR, WE FIND THAT THE DISTRIBUTION OF EMPLOYMENT IN GENERAL FAVORS MEN. BY 2020, AN EXAMPLE OF CONCRETE ACTION AS A RESULT OF THIS INSTITUTIONAL WORK, THE SIGNING OF A MUTUAL COLLABORATION AGREEMENT BETWEEN THE SEREMI OF WOMEN AND GENDER EQUITY AND THE SEREMI OF CULTURES, ARTS AND HERITAGE OF THE REGION OF THE LIBERATOR GENERAL BERNARDO O'HIGGINS. THE AUTHORITIES EXPLAINED THAT WITHIN THE SPECIFIC OBJECTIVES OF THIS INTER-INSTITUTIONAL ALLIANCE IS THE PROMOTION OF FEMALE PARTICIPATION IN THE APPLICATION, AWARD AND EXECUTION OF AVAILABLE FUNDS; THE STRENGTHENING OF THE ECONOMIC AUTONOMY OF THE ARTISANS, ARTISTS, ENTREPRENEURS AND WORSHIPERS OF THE REGION OF THE LIBERATOR GENERAL BERNARDO O'HIGGINS, THROUGH THE GENERATION OF SHOWCASE SPACES AND COMMERCIALIZATION OF THEIR PRODUCTS AND SERVICES; ESTABLISH A COORDINATED SUPPORT OF COOPERATION NETWORKS AND INITIATIVES RELATED TO THE DEVELOPMENT OF WOMEN. IT WAS HIGHLIGHTED THAT THE INITIATIVE VALUES THE SEARCH FOR THE INTEGRAL DEVELOPMENT OF WOMEN.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

- "STUDY ON ART, CULTURE AND GENDER: APPROACH TO A DIAGNOSIS" - USD \$6,345.
- "STUDY ON MIGRANT WOMEN: THEIR LINKING AND APPROPRIATION OF CULTURAL GOODS AND SERVICES IN THE ANTOFAGASTA, VALPARAÍSO AND METROPOLITAN REGIONS" - USD \$10,153.
- "STUDY OF WOMEN ARTISTS IN THE VISUAL ARTS MACRO-AREA: GENDER GAPS, BARRIERS AND

INEQUITIES IN THE CHILEAN ARTISTIC FIELD" - USD \$8,884.

- *"WOMEN ARTISTS IN THE MUSIC FIELD: BARRIERS AND GENDER GAPS IN THE CHILEAN ARTISTIC SECTOR"* - USD \$7,615.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PARTICIPATION, GENDER AND INCLUSION SECTION OF MINCAP, WOMEN'S INSTITUTE FOUNDATION AND OBSERVATORY OF CULTURAL POLICIES.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES
- NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE B)

a) NAME OF THE MEASURE:

"RISE AWARENESS OF THE CONTRIBUTION OF WOMEN TO THE CULTURAL DEVELOPMENT OF THE COUNTRY, AT NATIONAL AND LOCAL LEVEL".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE SECTION FOR PARTICIPATION, GENDER AND INCLUSION DEPENDENT ON THE UNDERSECRETARIAT OF

CULTURES AND THE ARTS AND OTHER UNITS AND DEPARTMENTS.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/MUJERESCREADORAS/](https://www.cultura.gob.cl/mujerescreadoras/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

SINCE 2019, MINCAP IS DEDICATED TO MAKING VISIBLE AND HIGHLIGHTING THE WORK OF WOMEN WHO CREATE: WRITERS, ARTISTS, REPRESENTATIVES, SCIENTISTS, INTELLECTUALS, LEADERS, DESIGNERS, HISTORIANS, MANAGERS, PHOTOGRAPHERS, DANCERS, MUSEOLOGISTS, AUDIOVISUALISTS, MUSICIANS, ARTISANS, RESEARCHERS, ACTRESSES, NARRATORS, RESTORERS, ARCHITECTS, ETC. THE OBJECTIVE OF THE "MUJERES CREADORAS PROGRAM" IS TO HIGHLIGHT THE CONTRIBUTION OF WOMEN TO THE CULTURAL DEVELOPMENT OF OUR COUNTRY, AT THE NATIONAL AND LOCAL LEVEL, OF THOSE WHO ARE NO LONGER THERE AND OF THOSE WHO ARE WORKING FOR IT. THE GREAT CHALLENGE IS TO HELP THE NEW GENERATIONS GROW UP WITH EGALITARIAN REFERENCES, THAT THE GIRLS DREAM OF BEING ONE OF THOSE WOMEN, WHO STUDIES, WHO WANTS TO CHANGE THE WORLD, RAISE THEIR VOICES, DISSENT, INVESTIGATE OR KEEP THEIR TRADITIONS OR KNOWLEDGE ALIVE OF OUR IDENTITY. BY HELPING CHILE SEE ITS CREATIVE WOMEN MORE CLEARLY AND THAT NEW GENERATIONS FEEL FREE TO BELIEVE AND CREATE,

WE WILL ADVANCE THE IDEA THAT EQUAL RIGHTS AND OPPORTUNITIES BE CONSIDERED A CULTURAL VALUE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

UNDER ITS EAVES, THE COMMEMORATION OF THE CENTENARY OF THE FOLKLORIST MARGOT LOYOLA AND THE PLAYWRITER ISIDORA AGUIRRE, AS WELL AS THE 130 YEARS OF THE BIRTH OF GABRIELA MISTRAL, HAS BEEN ORGANIZED, IN WHICH THE COMPLETE WORKS OF THE NOBEL PRIZE WERE PUBLISHED. THIS INITIATIVE IN TURN PERMEATES THE FOCUS OF ALL MINCAP ACTIVITIES, PLANS AND PROGRAMS, WHICH HAVE BEEN ORIENTED TO HIGHLIGHT THE ROLE OF CREATORS IN THE MOST DIVERSE AREAS. THE DAY OF THE ARTISANS WAS CELEBRATED WITH A CITIZEN PHOTOGRAPHIC EXHIBITION ON THE ONES DISTINGUISHED WITH THE SEAL OF EXCELLENCE. AMONG MANY OTHER IMPORTANT ACTIVITIES SUCH AS: HERITAGE ROUTES, LAUNCH OF THE BOOK "THE FIRST WOMEN WHO MADE THEIR WAY IN CHILE", CELEBRATION OF WOMEN'S DAY, CELEBRATION OF CRAFTSMAN'S DAY, FEMCINE WOMEN'S FILM FESTIVAL, ISIDORA AGUIRRE CENTENNIAL, CELEBRATION 130 YEARS OF THE BIRTH OF GABRIELA MISTRAL, MONTH OF THE BOOK, EXHIBITION "I AM MY OWN MUSE". LATIN AMERICAN ARTISTS FROM THE INTERWAR PERIOD (1919-1939)", 90 YEARS AFTER REBECA MATTE'S DEATH, ISLA NEGRA EMBROIDERY EXHIBITION, INDIGENOUS WOMEN'S DAY CELEBRATION, VISUAL ARTS DAY, WOMEN WITH MEMORY SEASON (MEMORY AND HUMANS

RIGHTS UNIT) AND MARTA CARRASCO EXHIBITION.

FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

i) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

NO INFORMATION.

j) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

k) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE C)

a) NAME OF THE MEASURE:

"PREPARATION OF A STUDY WITH A GENDER PERSPECTIVE IN RELATION TO COPYRIGHTS".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP, THROUGH THE SNPC-DEPENDENT DDI.

c) CULTURAL AREAS COVERED BY THE MEASURE:

FILM/AUDIOVISUAL ARTS

- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.PROPIEDADINTELECTUAL.GOB.CL/SITIO/CONTENIDO/PUBLICACIONES/47599:ESTUDIO-EXPLORATORIO-CON-PERSPECTIVA-DE-GENERO-EN-RELACION-A-LOS-DERECHOS-DE-AUTOR](https://www.propiedadintelectual.gob.cl/sitio/contenido/publicaciones/47599:estudio-exploratorio-con-perspectiva-de-genero-en-relacion-a-los-derechos-de-autor)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE DDI IS A PUBLIC BODY IN CHARGE OF PROMOTING AND STRENGTHENING THE PROTECTION OF COPYRIGHT AND RELATED RIGHTS, THEREBY CONTRIBUTING TO THE FORMATION, DEVELOPMENT AND SUPPORT OF A NATIONAL CULTURE OF RESPECT FOR INTELLECTUAL PROPERTY RIGHTS OVER LITERARY, ARTISTIC AND SCIENTIFIC WORKS. IN VIEW OF THE ABOVE, THE INCORPORATION OF THE GENDER VARIABLE IN THE ADMINISTRATIVE RECORDS, ASSOCIATED WITH PROCEDURES THAT PEOPLE CARRY OUT BEFORE THE DDI, ALLOWS TO HAVE BETTER AND MORE PRECISE INFORMATION FOR THE ANALYSIS OF SOCIAL OR ECONOMIC PHENOMENA, IN A DIFFERENTIATED AND IDENTIFY GENDER GAPS. IN THIS SENSE, THE DDI, IN ORDER TO FULFILL THE FUNCTIONS ENTRUSTED TO IT BY LAW No. 17,336 ON INTELLECTUAL PROPERTY AND ITS REGULATIONS CONTAINED IN SUPREME DECREE No. 1,122, CARRIES OUT SOME PROJECTS THAT IT CAN EXECUTE OUT OF ITS CURRENT BUDGET OR USING TO THIS END, TO ASSOCIATIVE PROCESSES IN WHICH, TOGETHER WITH OTHER PUBLIC SECTOR BODIES, PRIVATE SECTOR INSTITUTIONS, INTERNATIONAL ORGANIZATIONS AND CIVIL SOCIETY INSTITUTIONS, COLLABORATIVE WORK IS CARRIED OUT IN A NETWORK TO CARRY

OUT SUCH INITIATIVES. THE STUDY IS PART OF THIS NETWORKING AND ITS OBJECTIVE IS TO DETERMINE THE DEGREE OF PARTICIPATION BY GENDER THAT HAS CORRESPONDED TO THE CREATORS OF INTELLECTUAL WORKS IN CHILE, DURING THE LAST 200 YEARS OF OUR HISTORY.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

AS PART OF ITS CONCLUSIONS, THE STUDY POINTED OUT THAT THE TREND OF THE PARTICIPATION OF HOLDERS OF REGISTRATIONS MADE BEFORE THE COMPETENT STATE BODY IN THE MATTER OF COPYRIGHT AND RELATED RIGHTS REGISTRATIONS, PRESENTS A NOTORIOUS UPWARD TREND WITH RESPECT TO WOMEN (10%). THIS SITUATION CONTRASTS WITH THE FALL THAT IN THE SAME PERIOD REGISTERED THE PARTICIPATION OF MALE HEADLINES, WHOSE DOWNWARD TREND IS COMPARATIVELY GREATER (15%). THIS NOTORIOUS DIFFERENCE, WHICH IS OBTAINED FROM THE INTERPRETATION OF THE ANALYZED FIGURES, PROVIDES CONCRETE ANTECEDENTS THAT REFLECT THE GREATER INDIVIDUAL AND ASSOCIATIVE PARTICIPATION THAT WOMEN HAVE REGARDING THE OWNERSHIP OF COPYRIGHTS AND RELATED RIGHTS EFFECTIVELY REGISTERED. FINALLY, IT SHOULD BE NOTED THAT WHEN WOMEN JOINTLY HOLD THE OWNERSHIP OF RIGHTS, IT IS MORE SIGNIFICANT WHEN THEY CONCUR WITH MALE OWNERS, WHILE IT IS NOT VERY SIGNIFICANT WHEN IT HAPPENS TOGETHER WITH LEGAL PERSONS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE DDI DEPENDENT ON THE SNPC AND PERMANENT CONSULTANCY OF THE WIPO.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"THE VIRTUAL "IDEA-THON" FOR GIRLS CHILE, INITIATIVE TO REDUCE THE DIGITAL AND GENDER GAP".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MTT, MINEDUC, MIDESO, MICITEC, MIMEG, TOGETHER WITH THE IDB.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC
 PERFORMING ARTS
 PUBLISHING
 VISUAL ARTS
 CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.SUBTEL.GOB.CL/PLANSOCIAL/](https://www.subtel.gob.cl/plansocial/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE INITIATIVE, WHICH WAS LAUNCHED WITHIN THE FRAMEWORK OF THE INTERNATIONAL DAY OF GIRLS IN ICT, SEEKS THAT GIRLS BETWEEN 10 AND 18 YEARS OLD GENERATE AN INNOVATIVE IDEA PROPOSAL TO FACE OR RESPOND TO A NEED IN THEIR COMMUNITY THROUGH THE USE OF TECHNOLOGY. IT WAS CARRIED OUT FROM APRIL TO JUNE 2020, AIMED TO BRING GIRLS CLOSER TO THE USE AND EXPLOITATION OF ICTS. THE " THE VIRTUAL "IDEA-THON" FOR GIRLS CHILE" ALSO CONTRIBUTES TO THE GLOBAL ACTIONS THAT ARE GENERATED ON THE OCCASION OF THE "INTERNATIONAL GIRLS IN ICT DAY", CELEBRATED TODAY AND ORGANIZED BY THE INTERNATIONAL TELECOMMUNICATIONS UNION (ITU), THE DATE BY WHICH IT IS SOUGHT SUPPORT THE EDUCATION OF WOMEN AND GIRLS IN THE ICT SECTOR. IN FACT, THE INITIATIVE IS ALIGNED WITH SDG 5 ON "GENDER EQUALITY" WHICH IS INTENDED TO ACHIEVE EQUALITY BETWEEN WOMEN AND MEN, IN ADDITION TO EMPOWERING ALL WOMEN AND GIRLS THROUGH TECHNOLOGICAL TOOLS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

THE "IDEA-THON" IS THE RESULT OF A COORDINATED EFFORT BETWEEN PUBLIC, PRIVATE, SOCIAL AND ACADEMIC INSTITUTIONS IN CHILE THAT MAKE UP THE TECHNICAL TABLE FOR DIGITAL INCLUSION, WHICH IS PART OF THE "SOCIAL PLAN FOR DIGITAL DEVELOPMENT" LED BY THE UNDERSECRETARIAT OF TELECOMMUNICATIONS WITH THE SUPPORT OF THE IDB. IN THIS WAY, AMONG THE INSTITUTIONS THAT MAKE UP THE TECHNICAL TABLE FOR DIGITAL INCLUSION AND MADE THIS INITIATIVE POSSIBLE IS LABORATORIA; KODEA; FUNDACIÓN PAÍS DIGITAL; TELEPHONE; FORGE CENTER; SUBTEL CIVIL SOCIETY COUNCIL; GIRLS IN TECH; HACK GIRLS; RESPONSIBLE TECHNOLOGICAL FOUNDATION; TECHNOVATION; MINREL; MICITEC; FOUNDATION OF FAMILIES; SEGPRES; CONADI; SENADIS; MIMEG; INJUV; AND SENAMA.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

CHAPTER XI

"ARTISTIC FREEDOM"

INTRODUCTION

THE PARTIES SHALL REPORT ON THE POLICIES AND MEASURES ADOPTED AND APPLIED TO PROMOTE ARTISTIC FREEDOM. THEY SHALL HIGHLIGHT THE MEASURES TAKEN TO PROMOTE THE RIGHT TO CREATE, WITHOUT CENSORSHIP OR INTIMIDATION, THE RIGHT FOR ARTISTIC ACTIVITIES TO BE SUPPORTED, DISTRIBUTED AND REMUNERATED. FREEDOM OF ASSOCIATION THE RIGHT TO PROTECTION OF THE SOCIAL AND ECONOMIC RIGHTS OF ARTISTS, AND THE RIGHT TO PARTICIPATE IN CULTURAL LIFE.

KEY QUESTIONS

1. THE CONSTITUTION AND/OR NATIONAL REGULATORY FRAMEWORKS OFFICIALLY RECOGNIZE:

 THE RIGHT OF ARTISTS TO CREATE WITHOUT CENSORSHIP OR INTIMIDATION

 THE RIGHT OF ARTISTS TO DISSEMINATE AND OR INTERPRET THEIR WORKS AND ARTISTIC CREATIONS

 THE RIGHT OF ALL CITIZENS TO FREELY ENJOY WORKS AND ARTISTIC CREATIONS IN PUBLIC AND IN PRIVATE

 THE RIGHT OF ALL CITIZENS TO TAKE PART IN CULTURAL LIFE WITHOUT RESTRICTIONS.
2. INDEPENDENT BODIES HAVE BEEN CREATED TO RECEIVE COMPLAINTS AND/OR MONITOR VIOLATIONS AND RESTRICTIONS OF ARTISTIC FREEDOM:

 YES NO
3. IN THE LAST 4 YEARS, THE AUTHORITIES HAVE LAUNCHED OR SUPPORTED INITIATIVES AIMED AT PROTECTING ARTISTS IN DISTRESS OR EXILES (E.G. SAFE HAVENS, ORIENTATION AND TRAINING, ETC.)

 YES NO
4. THERE ARE MEASURES AND INITIATIVES AIMED AT ENSURING A TRANSPARENT DECISION-MAKING PROCESS IN THE ALLOCATION OF FUNDING, GOVERNMENT SUBSIDIES AND AWARDS TO ARTISTS (E.G. THROUGH INDEPENDENT COMMITTEES, ETC.)

 YES NO
5. SOCIAL PROTECTION MEASURES THAT TAKE INTO ACCOUNT THE ARTIST'S CONDITION HAVE BEEN ADOPTED OR REVISED IN THE LAST 4 YEARS, FOR EXAMPLE, HEALTH INSURANCE, PENSION SCHEMES, UNEMPLOYMENT BENEFITS, ETC.)

 YES NO
6. ECONOMIC MEASURES THAT TAKE INTO ACCOUNT THE ARTIST'S CONDITION HAVE BEEN ADOPTED OR REVISED IN THE LAST 4 YEARS (FOR EXAMPLE, COLLECTIVE AGREEMENTS, INCOME TAX AND OTHER REGULATORY FRAMEWORKS, ETC.)

 YES NO

MEASURES AND POLICIES ASSOCIATED TO CHAPTER XI

"ARTISTIC FREEDOM"



* IMAGE ARCHIVE, MINCAP.

"IN THE CONTEXT OF THE HEALTH CRISIS, MINCAP CONDUCTED ONLINE TRAINING ON COPYRIGHT IN ALL REGIONS OF THE COUNTRY. FREE TRAINING OPPORTUNITY AIMED AT ARTISTS, CREATORS, INTERPRETERS AND CITIZENS INTERESTED IN THE MATTER, ORGANIZED BY THE RECENTLY CREATED COPYRIGHT UNIT OF THE DEPARTMENT. THE INCREASE IN CULTURAL CONTENT THROUGH DIGITAL MEANS IN THE CURRENT CONTEXT MAKES NECESSARY FOR ARTISTS AND CREATORS TO STRENGTHEN THEIR KNOWLEDGE ABOUT THEIR WORKS' RIGHTS. HOWEVER, TRAINING ACTIVITIES ON COPYRIGHT AND RELATED RIGHTS ARE CARRIED OUT ON A REGULAR BASIS BY THE MINISTRY".

MEASURE A)

a) NAME OF THE MEASURE:

"CURRENT REGULATORY FRAMEWORK OF CREATIVE ACTIVITY IN CHILE".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

THESE STANDARDS AND THEIR DERIVATIVE INSTRUMENTS ARE IMPLEMENTED UNDER THE COORDINATION OF MINCAP, TOGETHER WITH OTHER PUBLIC ENTITIES SUCH AS THE FORMER DIBAM (CURRENT, SNPC); CORFO; CNTV; PROCHILE AND DIRAC.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.LEYCHILE.CL](https://www.leychile.cl)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE CONTENT OF CULTURAL POLICIES IS MATERIALIZED TO A LARGE EXTENT THROUGH THE NORMS AND INSTITUTIONS THAT INFLUENCE THE RECOGNITION AND DEVELOPMENT OF CULTURES, THE ARTS AND HERITAGE. THIS IS HOW LAW NO. 21,045 THAT CREATED MINCAP, PROMULGATED IN 2017, IS AN EXAMPLE OF HOW LEGAL PRECEPTS AND ENTITIES WITH ROBUST POWERS IN THE MATTER CAN FOSTER A FAVORABLE ENVIRONMENT TO PROTECT AND PROMOTE CULTURAL DIVERSITY,

GUARANTEE CULTURAL PARTICIPATION, THE RECOGNITION OF TERRITORIAL CULTURES AND PROMOTING ACTIVITY AND CREATIVE WORK, AMONG OTHER OBJECTIVES. THIS LAW ULTIMATELY PROVIDES AND PERFECTS THE NECESSARY TOOLS TO SPECIFY THE CONSTITUTIONAL MANDATES AND THOSE CONTAINED IN THE INTERNATIONAL INSTRUMENTS RATIFIED AND IN FORCE IN THE COUNTRY, INCLUDING THE UNESCO CONVENTION OF 2005. THE MAIN OF THESE MANDATES IS THE ONE THAT ESTABLISHES THE STATE DUTY TO PROTECT AND INCREASE THE CULTURAL HERITAGE OF THE NATION. THIS IS THE DIRECT CONSTITUTIONAL SOURCE OF STATE PROGRAMS AND INSTRUMENTS THAT ALLOW CULTURAL PARTICIPATION, ACCESS TO CULTURE AND THE POSSIBILITIES OF ARTISTIC AND HERITAGE MANIFESTATION AND THE SAFEGUARDING OF TANGIBLE AND INTANGIBLE ASSETS OF SYMBOLIC VALUE. OTHER GUARANTEES SUPPORT THE IMPLEMENTATION OF THIS DUTY. FIRST, FREEDOM OF EXPRESSION THAT ENSURES THE RIGHT OF ALL PEOPLE TO DEMONSTRATE WITHOUT PRIOR CENSORSHIP. AND LINKED TO THIS, THE FREEDOM TO CREATE AND SPREAD THE ARTS, WHICH SPECIFIES THE FREEDOM OF EXPRESSION IN RELATION TO THE CONTENT OF ARTISTIC WORKS. BOTH ARE THE BASIS FOR THE PROTECTION AND PROMOTION OF CULTURAL DIVERSITY, FOLLOWING UNESCO'S MANDATES ON THE MATTER—, ALLOWING THE COEXISTENCE, DEVELOPMENT, TRANSMISSION AND DIALOGUE OF THE MULTIPLICITY OF WAYS IN WHICH THE CULTURES OF GROUPS AND SOCIETIES ARE EXPRESSED. A FUNDAMENTAL PILLAR OF CREATIVE ACTIVITY IS INTELLECTUAL PROPERTY. THE PROTECTION OF COPYRIGHT AND RELATED RIGHTS, TOGETHER WITH THE FREEDOM TO UNDERTAKE, IS ESSENTIAL FOR THE EXISTENCE OF CREATIVE INDUSTRIES AND THEIR SUSTAINABILITY. FOR ITS PART, INDUSTRIAL PROPERTY ALSO SERVES TO PROTECT SOME ASPECTS OF CERTAIN ARTISTIC AND HERITAGE MANIFESTATIONS, UNDER THE AUSPICES OF THE INAPI DEPENDENT ON MINECON.

OTHER IMPORTANT LAWS RELATED TO CREATION ARE THOSE THAT ENCOURAGE THE EXERCISE AND DISSEMINATION OF THE VISUAL ARTS; THOSE THAT FAVOR THE PARTICIPATION OF NATIONAL ARTISTS IN LIVE SHOWS; THE ONE THAT EXEMPTS FROM THE PAYMENT OF VAT THE INCOME RECEIVED FOR THE CONCEPT OF ENTRANCE TO CULTURAL SHOWS; THOSE THAT BENEFIT THE CHILEAN CIRCUS; THOSE THAT PROMOTE THE SPECIFIC SECTORS OF BOOK, MUSIC AND AUDIOVISUAL, AND THE OTHER ARTISTIC DISCIPLINES; THE LAW ON CULTURAL DONATIONS (ALSO APPLICABLE TO HERITAGE PROJECTS); AND THOSE THAT AWARD PRIZES TO OUTSTANDING PEOPLE IN THE INDUSTRY. FINALLY, IT SHOULD BE NOTED THAT LABOR REGULATIONS HAVE ALSO CONCERNED THE SECTOR, EXPRESSLY ADDRESSING THE CASE OF WORKERS IN THE ARTS AND ENTERTAINMENT. TO MEET THE PARTICULAR NEEDS OF THIS TYPE OF WORKER, IT HAS ESTABLISHED RIGHTS AND MINIMUM CLAUSES THAT SEEK TO MAKE EMPLOYMENT CONTRACTS APPLICABLE IN HARMONY WITH THE SPECIFIC REQUIREMENTS OF ARTISTIC ACTIVITIES, UNDER THE SUPERVISION OF THE LABOR DIRECTORATE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

NO INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

THESE REGULATIONS AND THEIR DERIVATIVE INSTRUMENTS ARE IMPLEMENTED UNDER THE COORDINATION OF MINCAP, TOGETHER WITH OTHER PUBLIC ENTITIES SUCH AS THE SNPC; CORFO; CNTV; PROCHILE; AND DIRAC.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE B)

a) NAME OF THE MEASURE:

"CREATION OF THE COPYRIGHT UNIT AND A LEGAL INTERMEDIATION UNIT FOR THE DEFENSE OF CULTURES AND THE ARTS, WITHIN MINCAP".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
 DESIGN
 MEDIA ARTS
 MUSIC

- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/UNIDAD-DE-DERECHOS-DE-AUTOR/](https://www.cultura.gob.cl/unidad-de-derechos-de-autor/)

[HTTPS://WWW.CULTURA.GOB.CL/UNIDAD-DE-INTERMEDIACION-LEGAL-PARA-LA-DEFENSA-DE-LAS-CULTURAS-Y-LAS-ARTES/](https://www.cultura.gob.cl/unidad-de-intermediacion-legal-para-la-defensa-de-las-culturas-y-las-artes/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

- *THE COPYRIGHT UNIT*, DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS, AIMS TO PROMOTE RESPECT AND PROTECTION OF COPYRIGHT AND RELATED RIGHTS AND THEIR OBSERVANCE IN ALL ASPECTS OF CULTURAL RELEVANCE, THE PROMOTION OF DISSEMINATION OF COPYRIGHT AND THE EXECUTION OF SPECIFIC FUNCTIONS THAT THE INTELLECTUAL PROPERTY LAW GRANTS THE MINISTRY REGARDING THE COLLECTIVE MANAGEMENT OF RIGHTS AND OTHER MATTERS.
- *LEGAL INTERMEDIATION UNIT FOR THE DEFENSE OF CULTURES AND THE ARTS*: ITS OBJECTIVE IS THAT CHILEAN ARTISTS AND CULTURAL GROUPS, THROUGH CONSULTATIONS AND LEGAL ADVICE WITH MINCAP PERSONNEL, CAN ORIENT THEMSELVES ABOUT THE LEGAL ISSUES THAT AFFLICT THEM. IN THIS WAY, THE PROGRAM WILL BE A FIRST INSTANCE WHERE PEOPLE OR ORGANIZATIONS WILL BE ABLE TO KNOW THE DIMENSION OF THEIR PROBLEM WITH A SPECIALIZED DIAGNOSIS AND RECEIVE PROPOSALS FOR CONCRETE SOLUTIONS. TOPICS NOT ONLY RELATED TO ART WILL BE RECEIVED, BUT ALSO DAILY CONFLICTS THAT AFFLICT THE ARTISTS AND CULTURAL COMMUNITIES THAT WORK IN OUR COUNTRY, IN ORDER TO CONTRIBUTE TO EFFECTIVE

SOLUTIONS WITH ADVICE; AND, WHICH IN TURN, ALLOWS MINCAP, TO KNOW WHAT ARE THE PROBLEMS THAT OUR ARTISTIC COMMUNITY SUFFERS IN ORDER TO COMPLY WITH THE MANDATED BY LAW NO. 21,045 IN ORDER TO SAFEGUARD, PROTECT AND SUPPORT ARTISTS, THEIR LEGACIES AND TO CULTURAL GROUPS. THE SUBJECTS THAT THE PROGRAM WILL ADDRESS, WITHOUT THIS LIST BEING EXHAUSTIVE, WILL BE THE FOLLOWING: CIVIL, LABOR AND CRIMINAL.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

- YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

ITS IMPLEMENTATION IS RECENT.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

NO INFORMATION.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) **IF YES, WHAT ARE THE MAIN CONCLUSIONS?**

WITHOUT INFORMATION, THESE ARE MEASURES IN PROGRESS.

MEASURE C)

a) **NAME OF THE MEASURE:**

"NATIONAL PRIZES CEREMONY FOR ARTISTIC DISCIPLINES AS THE HIGHEST DISTINCTION".

b) **NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:**

MINCAP.

c) **CULTURAL AREAS COVERED BY THE MEASURE:**

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) **WEBSITE OF THE MEASURE, IF AVAILABLE:**

[HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

[HTTPS://WWW.CULTURA.GOB.CL/INSTITUCIONAL/ELICURA-CHIHUAILAF-ES-EL-PRIMER-ESCRITOR-MAPUCHE-EN-OBTENER-EL-PREMIO-NACIONAL-DE-LITERATURA-2020/](https://www.cultura.gob.cl/institucional/elicura-chihuailaf-es-el-primer-escritor-mapuche-en-obtener-el-premio-nacional-de-literatura-2020/)

e) **DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:**

THE NATIONAL PRIZES ARE REGULATED AT A GENERAL LEVEL IN LAW No. 19,169, WHICH

"ESTABLISHES RULES ON THE GRANTING OF NATIONAL PRIZES ". HOWEVER, ACCORDING TO WHAT IS ESTABLISHED IN LAW No. 21,045 THAT CREATED MINCAP, NATIONAL PRIZES FOR ARTISTIC DISCIPLINES WILL BE AWARDED BY THIS INSTITUTION. THE NATIONAL PRIZE IS THE HIGHEST RECOGNITION GRANTED BY THE STATE OF CHILE TO THE WORK OF CHILEANS WHO, DUE TO THEIR EXCELLENCE, CREATIVITY, TRANSCENDENT CONTRIBUTION TO NATIONAL CULTURE AND THE DEVELOPMENT OF KNOWLEDGE AND THE ARTS, ARE ENTITLED TO THESE PRIZES. EXCEPTIONALLY, IT MAY BE AWARDED TO A FOREIGNER, WITH A LONG RESIDENCE IN CHILE, WHOSE SCIENTIFIC OR CREATIVE WORK HAS BEEN DEVELOPED IN THE COUNTRY. THE JURY IS SOVEREIGN IN THE SELECTION OF APPLICANTS. THERE WILL BE NO OBLIGATION TO PRESENT A DOCUMENTED REPORT OF MERITS. THE PRIZE IS INDIVISIBLE. HOWEVER, THE JURY, BY THE UNANIMITY OF ITS MEMBERS, IN QUALIFIED CASES, MAY JOINTLY ASSIGN THE PRIZE TO TWO OR MORE PEOPLE WHO HAVE FORMED A WORK TEAM OR FOR HAVING JOINTLY CARRIED OUT AN EXCEPTIONAL WORK. IN ACCORDANCE WITH THE PROVISIONS OF LAW No. 19,169, THE PRIZES WILL BE AWARDED ACCORDING TO THE FOLLOWING DISTRIBUTION PER YEAR: EVEN YEARS, CORRESPONDS TO LITERATURE/MUSICAL ARTS. ODD-NUMBERED YEARS CORRESPONDS TO PERFORMING AND AUDIOVISUAL ARTS/PLASTIC ARTS. A JURY IS CONSTITUTED FOR EACH PRIZE. EACH ONE IS MADE UP OF THE MINISTER OF CULTURES, ARTS AND HERITAGE, THE RECTOR OF THE UNIVERSITY OF CHILE AND THE LAST LAUREATE, IN ADDITION TO 3 OTHER MEMBERS. THE PRIZE CONSISTS OF THE DELIVERY OF A DIPLOMA, DELIVERY OF A SUM OF MONEY THAT IS READJUSTED ANNUALLY SINCE 1993, IN ACCORDANCE WITH THE VARIATION OF THE CONSUMER PRICE INDEX - IPC, OF THE PREVIOUS CALENDAR YEAR (IN 2018 THIS SUM AMOUNTED TO \$21,393,670) AND, IN THE DELIVERY OF A MONTHLY LIFE PENSION, EQUIVALENT TO 20 UTM.

f) **DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?**

YES NO

g) **DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?**

YES NO

h) **WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?**

THE WINNERS OF THE NATIONAL PRIZES IN LITERATURE, MUSICAL ARTS, PLASTIC ARTS, PERFORMING ARTS AND AUDIOVISUAL, BY YEAR, CAN BE CHECKED AT:

[HTTPS://WWW.CULTURA.GOB.CL/PREMIO SNACIONALES/GANADORES/](https://www.cultura.gob.cl/premiosnacionales/ganadores/)

CONSIDERING THESE 4 ARTISTIC DISCIPLINES, ALMOST 100 NATIONAL PRIZES HAVE ALREADY BEEN AWARDED. IN 2020, THE AWARDING OF THE NATIONAL PRIZE FOR LITERATURE TO ELICURA CHIHUAILAF, THE FIRST MAPUCHE WRITER TO OBTAIN THE PRIZE, STANDS OUT. THROUGHOUT THESE 40 YEARS, THE WRITER HAS PUBLISHED 17 LITERARY WORKS AND HAS MADE TRANSLATIONS INTO MAPUZUGUN OF IMPORTANT NATIONAL WORKS. HIS WORK HAS BEEN TRANSLATED INTO 20 LANGUAGES, HAS MORE THAN 36 TEXTS IN SCHOOL BOOKS IN 22 YEARS, MORE THAN 100 VISITS TO SCHOOLS AND 25 UNIVERSITIES IN CHILE, ANOTHER 60 VISITS TO UNIVERSITIES AND SCHOOLS ON FOUR CONTINENTS, MORE THAN 20 MUSICAL WORKS CREATED WITH HIS POETRY, SIX PLASTIC EXHIBITIONS INSPIRED BY HIS WORK, AND FIVE DANCE AND THEATER WORKS BASED ON HIS WRITINGS. THE ANNOUNCEMENT OF THE AWARDING OF THE PRIZE WAS MADE BY THE MINISTER OF CULTURE, ARTS AND HERITAGE, CONSUELO VALDÉS, AFTER A DELIBERATION OF ABOUT TWO HOURS BY THE JURY THAT RECOGNIZED THE AUTHOR OF "BLUE MOON DREAMS", "BECAUSE OF

HIS VAST CAREER AND HIS ABILITY TO INSTALL THE ORAL TRADITION OF HIS PEOPLE IN A POWERFUL WRITING THAT TRANSCENDS THE MAPUCHE CULTURE" -AS WAS RECORDED IN THE MINUTES-, ELICURA CHIHUAILAF TODAY BECAME THE FIRST MAPUCHE WRITER TO OBTAIN THE PRIZE, MAXIMUM DISTINCTION THAT THE STATE GIVES TO THE CREATORS WHO HAVE STOOD OUT FOR THEIR EXCELLENCE, CREATIVITY AND TRANSCENDENT CONTRIBUTION IN THE FIELD OF LETTERS. GREETINGS AND THANKS IN MAPUZUGUN WERE THE FIRST WORDS OF THE WINNER AFTER RECEIVING THE NEWS: "MULTICULTURALISM IS THE PATH IN SUCH A TREMENDOUS MOMENT THAT THE WORLD IS LIVING. NATURE HAS GIVEN US A HARSH WARNING, BECAUSE IT TELLS US THAT LITERATURE ALSO SOMETIMES HURTS", HE ADDED, ASSURING THAT "THIS NATIONAL PRIZE WILL EMPHASIZE THAT NATURE IS GIVING US A GREAT SIGNAL: BY TALKING WE CAN ADVANCE ALONG THE BROAD PATH OF GOOD LIVING. OUR FIGHT IS A FIGHT FOR TENDERNESS". THE RECOGNIZED PERSON WILL OBTAIN A DIPLOMA, AN AMOUNT CLOSE TO CLP \$22,000,000 AND A MONTHLY LIFE PENSION EQUIVALENT TO 20 UTM.

i) **FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.**

AS INDICATED, THE PRIZE, AMONG OTHER THINGS, CONSISTS OF THE DELIVERY OF A SUM OF MONEY THAT IS READJUSTED ANNUALLY SINCE 1993, ACCORDING TO THE VARIATION OF THE I.P.C OF THE PREVIOUS CALENDAR YEAR. IN 2018 THIS AMOUNT REACHED TO CLP \$21,393,670/USD \$27,658.

j) **NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:**

MINCAP.

k) **TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:**

PUBLIC SECTOR

- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE D)

a) NAME OF THE MEASURE:

"THE REGIONAL PRIZES FOR ART AND CULTURE, STRENGTHENING THE IDENTITY OF THE TERRITORIES".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

MINCAP THROUGH THE SEREMIS OF CULTURES, ARTS AND HERITAGE.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/ACTUALIDAD/MINISTERIO-DE-LAS-CULTURAS-ANUNCIA-PREMIOS-REGIONALES-DE-CULTURA-ARTE-Y-PATRIMONIO-2020/](https://www.cultura.gob.cl/actualidad/ministerio-de-las-culturas-anuncia-premios-regionales-de-cultura-arte-y-patrimonio-2020/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

MINCAP HAS ANNOUNCED THE CALL FOR THE 2020 REGIONAL ART AND CULTURE PRIZES, RECOGNITION THAT IS GRANTED THROUGH THE SEREMIS OF CULTURES, ARTS AND HERITAGE AND THE "PROGRAM FOR STRENGTHENING REGIONAL CULTURAL IDENTITY". THESE PRIZES ARE INTENDED TO RECOGNIZE THE WORK OF CHILEANS, WHETHER OR NOT THEY WERE BORN IN THE REGION. THROUGH AN ONGOING WORK, ARTISTS, MANAGERS AND/OR REPRESENTATIVES HAVE DEVELOPED SIGNIFICANT INITIATIVES IN THE RESCUE AND STRENGTHENING OF REGIONAL IDENTITY, DYNAMISM IN CITIZEN PARTICIPATION, AND HAVE MADE CONTRIBUTIONS TO THE DECENTRALIZATION OF DEVELOPMENT ARTISTIC AND CULTURAL OF THE REGION. THE REGIONAL ART AND CULTURE PRIZES ALSO CORRESPOND TO ONE OF THE COMPONENTS OF THE PROGRAM FOR STRENGTHENING THE REGIONAL CULTURAL IDENTITY, AN INITIATIVE THAT SEEKS TO CONTRIBUTE TO STRENGTHENING THE IDENTITY OF THE TERRITORIES AND COMMUNITIES THAT INHABIT IT, AS WELL AS EXPANDING ACCESS TO GOODS AND ARTISTIC AND CULTURAL SERVICES IN COMMUNES OTHER THAN REGIONAL CAPITALS, GENERATING OPPORTUNITIES FOR ARTISTIC AND CULTURAL PARTICIPATION. IT IS AN INSTANCE TO ALSO RECOGNIZE EMERGING ARTISTS, MANAGERS AND/OR REPRESENTATIVES WHO CONTRIBUTE TO STRENGTHENING AND HIGHLIGHTING THE REGIONAL CIRCUIT IN ART AND CULTURE. THE PURPOSE IS THAT THE PRIZES ARE ORIENTED TO THE RECOGNITION OF ARTISTS WHO HAVE DEVELOPED THEIR WORK FROM THE REGION, BEING A CONTRIBUTION TO THE REGIONAL SCENE. THE RESPECTIVE CATEGORIES OF THE PRIZES ARE DEFINED BY THE SEREMIS OF CULTURES, ARTS AND HERITAGE ACCORDING TO ELEMENTS OF IDENTITY AND LOCAL RELEVANCE. IT IS MATERIALIZED THROUGH THE DELIVERY OF 1 OR MORE PRIZES PER REGION TO AN ARTIST, MANAGER OR WELL-KNOWN REPRESENTATIVE AND A

CORRESPONDING PRIZE CEREMONY. THE AWARDED ARTISTS, MANAGERS OR REPRESENTATIVES WILL BE PROPOSED BY THE CITIZENS, THROUGH THE EXISTING CITIZEN PARTICIPATION MECHANISMS, WHILE THE REGIONAL COUNCIL OF CULTURES, ARTS AND HERITAGE AND THE SEREMI WILL DEFINE WHO HAPPEN TO BE RECOGNIZED. REGARDING THE MODALITY OF AWARDING THE PRIZES, TWO MODALITIES ARE SUGGESTED: THROUGH APPLICATIONS, WHERE EACH SEREMI WILL DEFINE THE BASES FOR THE PROCESS OR, BY DIRECT DETERMINATION OF A JURY. IN BOTH INSTANCES THE FORMATION OF A JURY MADE UP OF -AT LEAST- IS SUGGESTED: THE SEREMI OF CULTURES, ARTS AND HERITAGE; 1 REPRESENTATIVE OF THE SNPC; REPRESENTATIVES BY PROVINCES; AT LEAST ONE (1) REGIONAL ADVISOR; AT LEAST ONE (1) REPRESENTATIVE OF THE SEREMI OF EDUCATION; A REPRESENTATIVE OF ARTISTIC TABLES; AT LEAST ONE (1) REPRESENTATIVE OF THE WINNERS OF THE PREVIOUS VERSION (IF THERE ARE PREVIOUS VERSIONS). AS A SUGGESTION, THE FOLLOWING CAN PARTICIPATE AS MEMBERS OF THE JURY: A REPRESENTATIVE OF ARTISTIC HIGH SCHOOLS, A REPRESENTATIVE OF THE COLLEGE OF JOURNALISTS (LINKED TO CULTURE AND SHOWS AT THE REGIONAL LEVEL), A REPRESENTATIVE OF THE MUNICIPALITIES OF THE REGION, A REPRESENTATIVE OF A UNIVERSITY EXISTING IN THE REGION OF RECOGNIZED PRESTIGE, AMONG OTHER STAKEHOLDERS. EACH REGION WILL DEFINE IF THE PRIZES ARE ELIGIBLE OR NOT, HOWEVER, IT IS SUGGESTED THAT IN THE FIRST YEARS OF THEIR IMPLEMENTION THEY ARE NOT ELIGIBLE, TO EXPAND THE POSSIBLE AWARD CANDIDATES. IN ANY CASE, AND IF THE REGIONAL TEAM DEEMS IT CONVENIENT, THE CALL TO APPLY MAY BE OPENED. REGARDING THE EXPERIENCE OF THE SEREMI OF THE CULTURES, ARTS AND HERITAGE OF THE BIOBÍO REGION WITH THE SEA, IT IS POSSIBLE TO ESTABLISH THAT THE BASES STIPULATE THAT UPON RECEIVING THE PRIZE, THE WINNERS AGREE TO PARTICIPATE IN AT LEAST, TWO DISSEMINATION ACTIVITIES FOR THEIR WORK. SUCH ACTIVITY MUST

BE COORDINATED IN CONJUNCTION WITH THE SEREMI OF CULTURES, ARTS AND HERITAGE.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THE IMPLEMENTATION OF THE MEASURE?

TO DATE, AND ACCORDING TO THE INFORMATION PROVIDED BY THE DEPARTMENT OF CULTURAL CITIZENSHIP OF MINCAP, THIS MEASURE HAS BEEN IMPLEMENTED IN DIFFERENT REGIONS OF THE COUNTRY, UNDER THE FOLLOWING CATEGORIES FOR THE CULTURAL AND ARTS SECTORS (THE HERITAGE SECTOR IS EXCLUDED):

- *RECOGNITION TO THE ARTIST OR EMERGING GROUP OF THE REGION:* IT WILL BE DELIVERED TO HER OR THE ARTIST, CREATOR OR GROUP IN ANY FIELD AND/OR ARTISTIC DISCIPLINE, FOR THE WORK(S) MADE UP TO THREE YEARS PRIOR TO THE PRIZE AND THAT/TO MAKE A CREDITOR OF SAID DISTINCTION FOR THEIR NASCENT CONTRIBUTION AND RECOGNITION IN ANY FIELD AND/OR ARTISTIC DISCIPLINE.
- *RECOGNITION OF CULTURE, MEMORY AND HUMAN RIGHTS:* IT WILL BE RECOGNIZED THE ARTISTIC AND/OR CULTURAL ACTIVITY CARRIED OUT IN THE REGION, WHICH HAS BEEN ABLE TO FULFILL THE PURPOSE OF CULTIVATING HISTORICAL MEMORY THROUGH ART AND PROMOTING THE DEVELOPMENT OF A CULTURE TOLERANCE AND RESPECT FOR DIVERSITY.
- *RECOGNITION OF CULTURAL ACTIVITY OF CITIZEN PARTICIPATION:* THE CULTURAL ACTIVITY CARRIED

OUT IN THE REGION, WHICH HAS BEEN ABLE TO BRING TOGETHER THE COMMUNITY, GENERATING AN INTERACTION OF CITIZENS WITH THEIR CULTURAL AND ARTISTIC ENVIRONMENT WILL BE RECOGNIZED. THE ACTIVITY MAY BE OF A DIVERSE NATURE, INCLUDING COMMUNAL OR PROVINCIAL, BEING RELEVANT FOR THESE PURPOSES, ITS CONTINUITY AND ESTABLISHMENT FOR A PERIOD OF NO LESS THAN 5 YEARS. BY WAY OF EXAMPLE, THIS CATEGORY INCLUDES FESTIVALS, CELEBRATIONS, RELIGIOUS ENCOUNTERS AND COMMEMORATIONS OF MOMENTOUS DATES FOR OUR COUNTRY.

- *RECOGNITION FOR CULTURAL ORGANIZATION:* CHILEAN CULTURAL INSTITUTIONS AND ORGANIZATIONS, PRIVATE LAW AND NON-PROFIT WILL BE AWARDED THAT, WITH A MINIMUM OF FIVE (5) YEARS OF EXPERIENCE, HAVE PROVEN TO BE A CONTRIBUTION TO THE CULTURAL SECTOR IN WHICH THEY OPERATE, AS WELL AS FOR THE REGION AND THE COMMUNITY IN WHICH THEY ARE INSERTED, IN TERMS OF TRAINING, RECOGNITION, MANAGEMENT, PROMOTION AND DISSEMINATION OF CULTURAL AND ARTISTIC ACTIVITY FOR THE BENEFIT OF THE COMMUNITY AND LOCAL CULTURAL AGENTS IN THE REGION.
- *RECOGNITION AND TRANSMISSION OF THE CULTURE OF THE INDIGENOUS PEOPLES:* IT WILL BE DELIVERED TO THE PERSON OR ARTISTIC AND/OR CULTURAL GROUP THAT HAS IMPLEMENTED INITIATIVES TO REVITALIZE THE CULTURE OF THE INDIGENOUS PEOPLES.
- *RECOGNITION OF MEDIA AND/OR CULTURAL PROMOTION:* THE CONTRIBUTION OF MEDIA IN CULTURAL AREAS WILL BE RECOGNIZED, THESE MAY BE DIGITAL, AUDIOVISUAL, RADIO, PHYSICAL, NEWSPAPERS, BLOGS, PORTALS, MAGAZINES, RADIO PROGRAMS, TELEVISION, AMONG OTHERS.
- *EDUCATION, ART AND CULTURE PRIZE:* RECOGNITION WILL BE GIVEN TO THOSE EDUCATIONAL EXPERIENCES WHERE ART HAS PLAYED AN IMPORTANT ROLE IN THE FORMATION OF

CRITICAL, CREATIVE AND COMMITTED SUBJECTS WITH THEIR ENVIRONMENT. INSTITUTIONS OF FORMAL AND NON-FORMAL EDUCATION THAT CARRY OUT ARTISTIC EDUCATION PROJECTS IN THE REGION MAY BE AWARDED.

- *RECOGNITION OF THE CULTURAL MANAGEMENT OF THE ARTS:* IT WILL BE GRANTED TO THE MANAGER, OR GROUP IN ANY GENRE AND/OR ARTISTIC DISCIPLINE, WHO HAS MADE RELEVANT AND OUTSTANDING CONTRIBUTIONS DURING THEIR CAREER IN PRODUCTION, DISSEMINATION AND/OR RESEARCH. YOU MUST PROVE A PERMANENT CAREER, IN ANY DISCIPLINE, OF AT LEAST 5 YEARS.
- *RECOGNITION OF THE REGIONAL CULTURAL ARTISTIC CAREER:* IT WILL BE GRANTED TO THE ARTIST, OR GROUP THAT THROUGH HER/HIS WORK HAS CONTRIBUTED TO THE LOCAL AND/OR REGIONAL DISSEMINATION, RECOGNIZED FOR THE QUALITY OF HER/HIS WORK AND FOR THE PRESTIGIOUS ANTECEDENTS HER/HIS ART IN ANY FIELD AND/OR ARTISTIC DISCIPLINE. IT IS SUGGESTED TO CONSIDER ACCREDITED AND PERMANENT CAREER IN HER/HIS DISCIPLINE IN A PERIOD EQUAL TO OR GREATER THAN 15 YEARS.
- *RECOGNITION OF THE ARTISTIC AND CULTURAL EXPRESSIVITIES OF MIGRANT PEOPLE, ASSOCIATIONS AND/OR COMMUNITIES:* RECOGNITION WILL BE GRANTED TO THOSE PEOPLE, ASSOCIATIONS AND/OR MIGRANT COMMUNITIES IN THE REGION THAT HAVE FAVORED INCLUSION PROCESSES THROUGH THEIR WORKS OR CULTURAL ACTIVITIES, FACILITATING THE GENERATION OF MEETING SPACES AND HIGHLIGHTING THE SOCIAL CONTRIBUTION OF HARMONIOUS COEXISTENCE BETWEEN EXISTING CULTURES IN THE TERRITORIES.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

NO INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

SEREMIS OF CULTURES, ARTS AND HERITAGE.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) If YES, WHAT ARE THE MAIN CONCLUSIONS?

No information.

MEASURE E)

a) NAME OF THE MEASURE:

"LAUNCH OF THE ONLINE PLATFORM -CRIN- FOR REGISTRATION OF COPYRIGHT AND RELATED RIGHTS".

b) NAME OF THE BODY RESPONSIBLE FOR IMPLEMENTING THE MEASURE:

SNPC THROUGH THE DDI.

c) CULTURAL AREAS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- MEDIA ARTS
- MUSIC
- PERFORMING ARTS
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS.

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://CRIN.PROPIEDADINTELECTUAL.GOB.CL/](https://crin.propiedadintelectual.gob.cl/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

FACED WITH THE HEALTH CONTINGENCY EXPERIENCED AT A GLOBAL LEVEL IN RECENT WEEKS AND THE NEED TO SUSPEND FACE-TO-FACE CARE FOR THE PUBLIC, THE DDI LAUNCHED A NEW COMPUTING PLATFORM CALLED CRIN. THE NATIONAL DIRECTOR OF THE SNPC, CARLOS MAILLET, SAID THAT THIS TOOL " WILL FACILITATE AND IMPROVE USER SERVICE THROUGH DIGITAL CHANNELS AND WILL BE A SIGNIFICANT ADVANCE FOR THE MANAGEMENT OF THE INTERNAL PROCESSES OF THE INSTITUTION". MAILLET SPECIFIED THAT THE NEW PLATFORM "OFFERS A SIGNIFICANT CHANGE IN TERMS OF INTEROPERABILITY, SINCE IT WILL WORK SIMULTANEOUSLY BETWEEN DIFFERENT DATABASES, WHICH WILL ALLOW, FOR EXAMPLE, TO AUTOMATICALLY COMPARE THE DATA ENTERED INTO THE DDI WITH THOSE THAT EXIST IN THE RECORDS OF THE CIVIL REGISTRY AND IDENTIFICATION SERVICE". IN TURN, THE DIRECTOR OF THE DDI, CLAUDIO OSSA, STATED THAT " THIS GREAT ADVANCE WILL MEAN A DECREASE IN THE LOADING TIME OF THE INFORMATION THAT OUR USERS MUST PROVIDE WHEN REQUESTING ANY PROCEDURE ASSOCIATED WITH THE REGISTRATION PROCESSES". DUE TO THIS, OSSA ADDED, " IT WILL SIGNIFICANTLY REDUCE THE PROBABILITIES OF TYPING ERRORS THAT WERE OBSERVED AT THE BEGINNING OF INCOME AND WE WILL CONTRIBUTE TO THE CONTINUOUS IMPROVEMENT OF ADMINISTRATIVE MANAGEMENT AND THE QUALITY OF INFORMATION FOR FUTURE STUDIES AND ANALYZES". LIKewise, HE POINTED OUT THAT "THE NATIONAL INTEGRATED RECORDS CENTER OFFERS THE POSSIBILITY OF MAKING A MULTIPLE ENTRY OF WORKS; IT WILL ALLOW PAYMENT THROUGH THE TGR, AND IT WILL HAVE A MORE USER-FRIENDLY GRAPHIC PRESENTATION".

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THIS MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR THANKS TO THE IMPLEMENTATION OF THE MEASURE?

No INFORMATION.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD.

No INFORMATION.

j) NAME OF THE PARTNERS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

SNPC THROUGH THE DDI.

k) TYPE OF ENTITY INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

PUBLIC SECTOR
 PRIVATE SECTOR
 CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

n) If YES, WHAT ARE THE MAIN CONCLUSIONS?

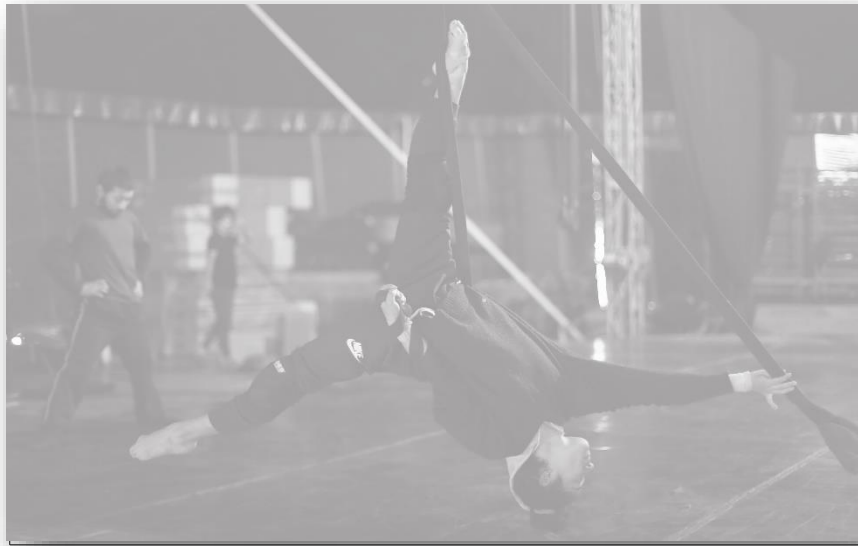
No INFORMATION.

PART B

FILLED OUT BY CSOs.

CHAPTER XII

"MEASURES AND INITIATIVES COMMUNICATED BY CSOs"



*IMAGE ARCHIVE, MINCAP.

"THE PRIMARY PURPOSE OF THE " SCHOOL OF CIRCUS ARTS "IS TO CONSOLIDATE THE WORK CARRIED OUT BY EL CIRCO DEL MUNDO - CHILE, OFFERING CONTINUITY AND PROFESSIONAL PROJECTION TO DIFFERENT YOUNG PEOPLE. THE SCHOOL IS ALSO AN ACADEMIC OPPORTUNITY OF EXCELLENCE, UNIQUE IN THE COUNTRY, FOR ALL YOUNG CHILEANS OR FROM THE REGION WHO WISH TO MAKE CIRCUS THEIR PROFESSION. IT ALSO PROVIDES TECHNICAL TRAINING AND METHODOLOGICAL TRAINING TO THOSE ARTISTS OR MONITORS WHO WANT TO USE THE CIRCUS AS A MEANS OF PERSONAL AND SOCIAL DEVELOPMENT".

INTRODUCTION

ARTICLE 11 OF THE 2005 CONVENTION AND THE CORRESPONDING OPERATIONAL GUIDELINES RECOGNIZE THE CENTRAL ROLE OF CIVIL SOCIETY ORGANIZATIONS IN THE IMPLEMENTATION OF THE CONVENTION. PARAGRAPH 14 OF *THE PRACTICAL GUIDELINES, RELATING TO ARTICLE 9, "INFORMATION EXCHANGE AND TRANSPARENCY"*, ALSO PROVIDES THAT "THE PARTIES SHALL ENSURE THE PARTICIPATION OF CIVIL SOCIETY IN THE PREPARATION OF THE REPORTS ACCORDING TO THE MODALITIES DEFINED IN A CONCERTED MANNER. REPORTS MUST EXPOSE THE WAY IN WHICH CIVIL SOCIETY HAS PARTICIPATED IN THE PREPARATION OF THE REPORT".

IN THIS SECTION, PARTIES ARE INVITED TO PROVIDE INFORMATION ON:

- THE WAY IN WHICH CSOS HAVE PARTICIPATED IN THE ELABORATION OF THE QPR.
- RELEVANT MEASURES AND INITIATIVES IMPLEMENTED BY CSOS IN THE LAST 4 YEARS, WITH A VIEW TO ACHIEVING THE 4 GOALS OF THE CONVENTION.
- THE PRIORITIES DEFINED BY CSOS FOR THE FUTURE IMPLEMENTATION OF THE CONVENTION.

FOR THESE PURPOSES, THE PARTIES MAY:

- DOWNLOAD THE FORM FOR CSOS HERE AND ENTER THE DATA OF THE ORGANIZATION IN CHARGE OF COLLECTING CSO RESPONSES AND RESPECTING THE DEADLINE FOR CONTRIBUTIONS.
- DISTRIBUTE SAID FORM TO IDENTIFIED CSOS WORKING IN AREAS COVERED BY THE CONVENTION AND/OR TO CSOS SELECTED THROUGH A CALL FOR EXPRESSIONS OF INTEREST AND/OR THROUGH AN OPEN CALL FOR CONTRIBUTIONS.
- INCLUDE IN THE FIRST SECTION OF THE QPR FORM, QPR, "GENERAL INFORMATION", THE CONTACT DETAILS OF THE CSOS THAT HAVE REPORTED ON MEASURES AND INITIATIVES THROUGH THE CSO FORM, FILL IN THE FOLLOWING CHAPTERS AS FOLLOWS:
 - ✓ DESCRIBE THE CONSULTATION PROCESS WITH CSOS.

- ✓ SELECT THE RELEVANT CSO MEASURES AND INITIATIVES COLLECTED USING THE FORM.
- ✓ SYNTHESIZE CSO RESPONSES REGARDING THEIR FUTURE PRIORITIES.

CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS

DESCRIBE HOW THE CSO FORM HAS BEEN USED TO PROMOTE COLLABORATION WITH THEM IN THE PREPARATION OF THIS REPORT, INCLUDING THE DISTRIBUTION OF THE FORM AND THE METHODS FOR COLLECTING AND ANALYZING THE INFORMATION RECEIVED. INDICATE THE PERCENTAGE OF MEASURES AND INITIATIVES RECEIVED THAT THE PARTY HAS CONSIDERED RELEVANT AND HAS INCLUDED IN THE QPR.

THE FORM WAS SENT IN THE FIRST INSTANCE TO THE BOARD OF DIRECTORS OF THE CHILEAN COALITION FOR CULTURAL DIVERSITY, FOR LATER DISSEMINATION TO THE ORGANIZATIONS THAT COMPRISE IT AND THAT FEEL CALLED TO CONTRIBUTE TO THIS PROCESS OF PREPARING THE CHILE QPR, YEAR 2020. PRIOR TO THIS DISPATCH, A MEETING WAS HELD WITH THE PRESIDENT OF THE COALITION IN ORDER TO IDENTIFY IN A PRELIMINARY WAY SOME MEASURES THAT MAY HAVE BEEN CARRIED OUT BY THE ORGANIZATION ITSELF, AND ALSO THOSE THAT ARE PUBLICLY KNOWN HAVE BEEN SPECIFICALLY APPLIED BY SOME OF THE ORGANIZATIONS THAT COMPRISE IT. ONCE THE ORGANIZATIONS KNOW ABOUT THE CALL THROUGH THE COALITION, MINCAP MAKES DIRECT CONTACT WITH THOSE WHO EXPRESS WILLINGNESS TO PARTICIPATE. GIVEN THIS CONTACT OCCURS IN THE PERIOD OF SOCIAL MOBILIZATIONS AT THE END OF 2019, THE WORK ON THE DRAFTING OF THE MEASURES IS CARRIED OUT VIA EMAIL. AFTER THIS STAGE, THE FINAL VALIDATION OF THE INFORMATION IS CARRIED OUT BY THE MEANS ALREADY INDICATED.

MEASURES AND INITIATIVES REPORTED BY CSOs.

PLEASE INCLUDE BELOW RELEVANT MEASURES AND INITIATIVES IMPLEMENTED BY CSOs DURING THE LAST 4 YEARS WITH A VIEW TO ACHIEVING THE 4 GOALS OF THE CONVENTION. THERE IS NO MAXIMUM LIMIT OF MEASURES AND INITIATIVES THAT CAN BE INCLUDED.

GOAL N°1: "SUPPORT SUSTAINABLE GOVERNANCE SYSTEMS FOR CULTURE"

MEASURE A)

a) NAME OF THE MEASURE/INITIATIVE:

"CREATION OF THE CHILEAN FILM ACADEMY, A MILESTONE LED BY PROFESSIONALS FROM THE APCT".

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE INITIATIVE:

ASSOCIATION OF FILM AND TELEVISION PRODUCERS (APCT).

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/EVENTOS-
ACTIVIDADES/NACE-LA-ACADEMIA-DE-CINE-DE-
CHILE/](https://www.cultura.gob.cl/eventos-actividades/nace-la-academia-de-cine-de-chile/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

FILM ACADEMIES ARE PRIVATE, NON-PROFIT INSTITUTIONS MADE UP OF PROFESSIONALS FROM ALL FILM DISCIPLINES. THESE HAVE AS MAIN OBJECTIVE THE PROMOTION OF FILMS AND INDUSTRY PROFESSIONALS, HIGHLIGHTING ABOVE ALL NATIONAL CREATION AND THEIR TALENTS. IN THE CASE OF THE CHILEAN FILM ACADEMY, THE NUMBER OF MEMBERS IS UNLIMITED AND THE OBJECTIVES ARE SIMILAR TO THOSE OF THE REST OF THE ACADEMIES IN THE WORLD, MAINLY FOCUSED ON PROMOTING AUDIOVISUAL WORK IN OUR COUNTRY. THE "ACADEMIA DE CINE DE CHILE"(CHILEAN FILM ACADEMY), ALSO KNOWN AS THE ACADEMIA DE LAS ARTES CINEMATOGRAFICA DE CHILE (ACADEMY OF CINEMATOGRAPHIC ARTS OF CHILE), IS A CHILEAN ASSOCIATION WHOSE MAIN OBJECTIVES ARE TO PROMOTE THE CREATION OF AUDIOVISUAL AND CINEMATOGRAPHIC ARTS, THE VALUATION OF CINEMA AS AN ESSENTIAL COMPONENT OF CHILEAN CULTURE, AND THE STIMULATION AND STRENGTHENING OF THE INDUSTRY THROUGH THE EXCHANGE OF IDEAS AND KNOWLEDGE OF PROFESSIONALS AND TECHNICIANS OF THE AUDIOVISUAL ARTS. IN THIS CASE, THE NUMBER OF MEMBERS IS UNLIMITED AND THE OBJECTIVES ARE SIMILAR TO THOSE OF THE REST OF THE WORLD'S ACADEMIES, MAINLY FOCUSED ON THE PROMOTION OF AUDIOVISUAL WORK. IT WAS FOUNDED ON JUNE 15, 2018 IN SANTIAGO, CHILE. THE CREATION PROCESS OF THE CHILEAN FILM ACADEMY WAS LED BY A GROUP OF PROFESSIONALS FROM THE ASSOCIATION OF FILM AND TELEVISION PRODUCERS, APCT, WHO CONSIDERED IT URGENT TO PROMOTE

CINEMATOGRAPHY WITHIN CHILE AND JOIN INTERNATIONAL INITIATIVES SUCH AS FIACINE, TO THE THAT CHILE WILL JOIN SOON. THIS ORGANIZATION WILL BE IN CHARGE OF DETERMINING THE FILMS THAT WILL REPRESENT CHILE AT THE OSCARS (USA), GOYA AWARDS (SPAIN) AND ARIEL AWARDS (MEXICO); IN ADDITION TO ORGANIZING THE AWARDS CEREMONY FOR LOCAL CINEMATOGRAPHY, KNOWN AS THE PEDRO SIENNA AWARD.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THIS MEASURE?

FOR THE FIRST TIME IN AUGUST 2020, THE ACADEMY OF CINEMATOGRAPHIC ARTS OF CHILE, CREATED ON 07.15.18, WILL BE THE ONE WHO WILL DEFINE THE CHILEAN FILMS THAT WILL REPRESENT CHILE AT THE OSCARS, GOYA AND ARIEL AWARDS. STARTING THIS YEAR, THE ELECTION WILL BE MADE BY THE MORE THAN 200 MEMBERS -WHICH REPRESENT THE DIVERSITY OF TRADES THAT CONVERGE IN AUDIOVISUAL WORK- OF THE ACADEMY OF CINEMATOGRAPHIC ARTS OF CHILE. AT THE CHILEAN FILM ACADEMY THERE ARE PRODUCERS, POST-PRODUCERS, MAKE-UP ARTISTS, COSTUME DESIGNERS, DIRECTORS, ANIMATORS, EDITORS, SCREENWRITERS, ACTORS AND ACTRESSES, ART DIRECTORS, CINEMATOGRAPHERS, SOUND ENGINEERS, COMPOSERS AND EXPERTS IN SPECIAL EFFECTS, AMONG OTHERS. IN THE FIRST STAGE, THE ACADEMY HAS ANNOUNCED THE CALL TO NOMINATE THE GOYA 2021 IN THE CATEGORY OF BEST IBERO-AMERICAN FILM. REGARDING THE

PROCESS, THE PRESIDENT OF THE ACADEMY HAS STATED THAT *"IT IS ESSENTIAL THAT WE HAVE A PARTICIPATORY PROCESS, WHERE WE CAN CELEBRATE THE GREAT DIVERSITY OF OUR CINEMA. I THINK OF FICTION, BUT ALSO OF DOCUMENTARIES, ANIMATION AND SHORT FILMS. THERE ARE GREAT CHILEAN FILMS THIS YEAR THAT HAVE GARNERED THE HIGHEST INTERNATIONAL RECOGNITIONS AND CONNECTED WITH AUDIENCES FROM DIFFERENT PARTS OF THE WORLD"*. IN ADDITION, HE EMPHASIZED THAT: *"AT LAST CHILE REACHES INTERNATIONAL STANDARDS, WHERE THE ACADEMY AND ITS MEMBERS, REPRESENTATIVES OF ALL FILM TRADES, VOTE SOVEREIGNLY AND INDEPENDENTLY FOR THE REPRESENTATIVE OF THE COUNTRY IN FRONT OF THE SISTER ACADEMIES"*. THIS CHANGE OCCURS IN A CONTEXT WHERE THE OSCARS AND GOYA AWARDS RELAXED THEIR REGULATIONS DUE TO THE CRISIS. *"FOR CHILE IT IS EVEN MORE IMPORTANT SINCE THE PANDEMIC WAS PRECEDED BY THE SOCIAL OUTBREAK, WHERE MANY PREMIERES WERE CANCELED. WE ARE PROUD TO SEE SUCCESSFUL FEMALE DIRECTORS, HIGH-BUDGET CHILEAN PRODUCTIONS AND COMEDIES, ANIMATION AND SERIES THAT ARE GROWING EXPONENTIALLY. ONCE AGAIN, IT IS SHOWN THAT THE TALENT IN CHILE IS THERE AND POLITICAL WILL IS REQUIRED TO TURN IT INTO AN INDUSTRY"*.

MEASURE B)

a) NAME OF THE MEASURE/INITIATIVE:

"PROFESSIONALIZATION OF CIRCUS ART AND SOCIAL CIRCUS IN CHILE, THROUGH THE SCHOOL OF CIRCUS ARTS".

b) NAME OF THE CSOs IN CHARGE OF IMPLEMENTING THE MEASURE/INITIATIVE:

CIRCO DEL MUNDO – CHILE

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE MEASURE/INITIATIVE, IF AVAILABLE:

[HTTP://WWW.ELCIRCODELMUNDO.COM/QUIENES-SOMOS/ESCUELA-DE-ARTES-CIRCENSES/](http://www.elcircuitomundo.com/quienes-somos/escuela-de-artes-circenses/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE/INITIATIVE:

THE CIRCO DEL MUNDO -CHILE ORIGINATED FROM THE INITIATIVE OF CIRQUE DU SOLEIL AND JEUNESSE DU MONDE, WHICH IN 1995 IN AN INTERNATIONAL COOPERATION PROJECT WITH THE CORPORACIÓN EL CANELO DE NOS CONDUCTED CIRCUS WORKSHOPS FOR CHILEAN ARTISTS, MAINLY ACTORS AND DANCERS, WITH THE OBJECT OF APPLYING IT IN THE HELP OF CHILDREN AND YOUNG PEOPLE WITH SOCIAL PROBLEMS. A KEY TO THIS IS TO CONSIDER ART AS A TRANSFORMATIVE SPACE, IN ADDITION TO INSTALLING THE CONCEPT OF "NEW CIRCUS" AS A PERFORMING ART. TODAY THE ENTITY IS DIVIDED INTO THREE AREAS OF ACTION: A SOCIAL AREA, WHERE THE CIRCUS WORKS WITH CHILDREN AND YOUNG PEOPLE OF VARYING VULNERABILITY, TO ENHANCE THEIR SOCIAL-EMOTIONAL SKILLS; AN ACADEMIC AREA, WHICH INCLUDES THE SCHOOL OF CIRCUS ARTS, THE ONLY PROFESSIONAL IN CHILE, WITH EIGHT GENERATIONS GRADUATED, WHOSE MEMBERS WORK IN THE COUNTRY AND ABROAD; AND A PRODUCTION AREA, WHOSE MISSION IS TO PROMOTE THE NEW CIRCUS AS A PERFORMING ART THROUGH VARIOUS SHOWS, WITH NATIONAL AND INTERNATIONAL TOURS.

WITHIN THE SOCIAL AREA, ONE OF THE GREAT DIRECT BENEFICIARIES HAS BEEN GIRLS AND BOYS FROM THE ENTIRE METROPOLITAN REGION, FROM COMMUNES SUCH AS LA PINTANA, EL BOSQUE, PUENTE ALTO, RENCA, CERRO NAVIA, LO PRADO, LO ESPEJO AND ESTACIÓN CENTRAL, BUT ALSO ÑUÑO A, LAS CONDES AND LA REINA, AS WELL AS SOME PROVINCIAL CITIES SUCH AS IQUIQUE, LEBU AND FRUTILLAR. IT HAS STARTED FROM THE UNDERSTANDING THAT RISK IS NOT ONLY LINKED TO POVERTY, BUT TO A SYSTEM THAT OFTEN VIOLATES CHILDREN'S RIGHTS. THE BOYS ARRIVE THROUGH AGREEMENTS WITH MUNICIPALITIES, SCHOOLS, FOUNDATIONS AND OTHER ORGANIZATIONS. THE PRIMARY PURPOSE OF THE "SCHOOL OF CIRCUS ARTS" IS TO CONSOLIDATE THE WORK CARRIED OUT BY THE CIRCO DEL MUNDO - CHILE, OFFERING CONTINUITY AND PROFESSIONAL PROJECTION TO DIFFERENT YOUNG PEOPLE. THE SCHOOL IS ALSO AN ACADEMIC OPPORTUNITY OF EXCELLENCE, UNIQUE IN THE COUNTRY, FOR ALL YOUNG CHILEANS OR THOSE FROM THE REGION WHO WISH TO MAKE CIRCUS THEIR PROFESSION. LIKEWISE, IT PROVIDES TECHNICAL TRAINING AND METHODOLOGICAL TRAINING TO THOSE ARTISTS OR MONITORS WHO WANT TO USE THE CIRCUS AS A MEANS OF PERSONAL AND SOCIAL DEVELOPMENT. THE GENERAL OBJECTIVE OF THE SCHOOL IS TO TRAIN CIRCUS PROFESSIONALS AND PROMOTE THIS DISCIPLINE AS A PERFORMING ART NATIONALLY AND INTERNATIONALLY. ITS SPECIFIC OBJECTIVES ARE TO TRAIN MULTIPURPOSE PROFESSIONALS IN CIRCUS TECHNIQUES COMPLEMENTED WITH OTHER PERFORMING ARTS; OFFER A COMPREHENSIVE TRAINING IN THEORETICAL, METHODOLOGICAL AND PRACTICAL TOOLS FOR SOCIAL INTERVENTION AND, PROVIDE THE CHILEAN CULTURAL ENVIRONMENT WITH THE PROFESSIONALIZATION OF CIRCUS, AS A PERFORMING ART. THE CURRICULUM OF THE SCHOOL OF CIRCUS ARTS IS APPROVED BY THE FEDEC, AN INTERNATIONAL ORGANIZATION THAT BRINGS TOGETHER THE BEST CIRCUS SCHOOLS AND UNIVERSITIES IN THE WORLD. REGARDING THE PROFILE OF THE GRADUATE, IT INVOLVES THE

PROFESSIONAL HANDLING OF VARIOUS TECHNIQUES OF THE NEW CIRCUS WITH A HIGH ARTISTIC LEVEL. ABILITY TO MANAGE AND ADMINISTER SOCIAL PROGRAMS AND APPLICATION OF THE CIRCO DEL MUNDO - CHILE OWN SOCIAL INTERVENTION METHODOLOGIES, WITH HIGH IMPACT ON CHILDREN AND YOUNG PEOPLE IN DIFFERENT SOCIAL SETTINGS.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THE POLICY?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR DUE TO THIS MEASURE?

BY 2020, THE CIRCO DEL MUNDO CELEBRATES 25 YEARS OF SOCIAL WORK AND PROFESSIONALIZATION OF CIRCUS ART IN OUR COUNTRY, AN ARTISTIC AND CULTURAL ORGANIZATION THAT HAS DONE WORK FOR 25 THOUSAND CHILDREN AND YOUNG PEOPLE SINCE ITS CREATION. IN THE FOLLOWING LINK YOU CAN FIND INFORMATION ABOUT THE GRADUATE STUDENTS OF THE SCHOOL OF CIRCUS ARTS:

[HTTP://WWW.ELCIRCODELMUNDO.COM/2014/10/08/PROFESIONALES-FORMADOS-POR-LA-ESCUELA-DE-ARTES-CIRCENSES-DE/](http://www.elcircuitomundo.com/2014/10/08/profesionales-formados-por-la-escuela-de-artes-circenses-de/)

MEASURE C)

a) NAME OF THE MEASURE/INITIATIVE:

"CINEMACHILE, A SECTORAL BRAND FOR THE INTERNATIONAL PROMOTION OF CHILEAN AUDIOVISUALS".

b) NAME OF THE CSOs IN CHARGE OF IMPLEMENTING THE INITIATIVE:

APCT AND PROCHILE, MINREL INSTITUTION IN CHARGE OF PROMOTING THE EXPORTABLE SUPPLY OF CHILEAN GOODS AND SERVICES, AND OF CONTRIBUTING TO THE DEVELOPMENT OF THE COUNTRY, THROUGH THE INTERNATIONALIZATION OF CHILEAN BUSINESSES, THE PROMOTION OF THE COUNTRY'S IMAGE, FOREIGN INVESTMENT AND THE TOURISM, THROUGH A NATIONAL AND INTERNATIONAL NETWORK OF SPECIALIZED AND COMMITTED PEOPLE.

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- VISUAL ARTS
- MUSIC
- PUBLISHING
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE MEASURE/INITIATIVE, IF AVAILABLE:

[HTTP://WWW.CINEMACHILE.CL/ACERCA-DE-CINEMACHILE/](http://www.cinemachile.cl/acerca-de-cinemachile/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

CINEMACHILE IS THE PUBLIC-PRIVATE AGENCY RESPONSIBLE FOR THE PROMOTION AND DISSEMINATION OF CHILEAN AUDIOVISUAL PRODUCTION IN THE WORLD. IT WAS CREATED IN 2009 BY THE APCT AND PROCHILE, UNDER THE "SECTORAL BRANDS" PROGRAM. IT IS AN ACTIVE OFFICE THAT FACILITATES THE EXPORT AND INTERNATIONALIZATION OF MOVIES AND ALL AUDIOVISUAL PRODUCTION FORMATS, BOTH FOR CONSOLIDATED AND NEW BUSINESSES. ITS

OBJECTIVES ARE FACILITATE THE POSITIONING OF OUR PRODUCTIONS IN CLASS A FESTIVALS, WHICH INCREASE THE COMMERCIALIZATION VALUE OF OUR PRODUCTS IN THE INTERNATIONAL MARKET, AS WELL AS FACILITATE THAT PRODUCTIONS IN SERIAL, VIRTUAL OR ANIMATED FORMATS, PARTICIPATE OF THE MOST IMPORTANT MEETINGS OF THE FIELD AT AN INTERNATIONAL LEVEL, DEVELOP A STRATEGIC AND COMMERCIAL MARKETING THAT MAKES THE OFFER OF NATIONAL MOVIES AND TELEVISION ATTRACTIVE IN THE FOREIGN MARKET, CONTRIBUTE TO THE PROFESSIONALIZATION OF THE SECTOR AND, MAINTAIN CONSTANT INTERACTION WITH THE STAKEHOLDERS OF THE NATIONAL AND INTERNATIONAL AUDIOVISUAL INDUSTRY, INCLUDING THE MEDIA SPECIALIZED IN THE FILM AND TV INDUSTRY AT A GLOBAL LEVEL. IT CARRIES OUT THE FOLLOWING ACTIONS: PROMOTE CHILEAN FILMS (FICTION, DOCUMENTARY, ANIMATION, VIRTUAL REALITY), AND THEIR VARIOUS FORMATS, IN INTERNATIONAL FESTIVALS AND MARKETS (OR INDUSTRY SPACES) THAT CINEMACHILE ATTENDS, FROM ITS PARTICIPATION IN COMPETITIONS UP TO MARKET INSTANCES; PROMOTE TELEVISION PRODUCTIONS (FICTION, DOCUMENTARY, ANIMATION, VIRTUAL REALITY), AND THEIR VARIOUS FORMATS, IN THE INTERNATIONAL MARKETS (OR INDUSTRY MEETINGS) THAT CINEMACHILE ATTENDS; MAINTAINS CONTACT AND CREATES TIES BETWEEN THE NATIONAL AND GLOBAL AUDIOVISUAL INDUSTRY WITH SPECIAL EMPHASIS ON BUYERS, PRODUCERS, PROGRAMMERS, DISTRIBUTORS AND THE PRESS; IT FACILITATES THE PRESENCE OF THE NATIONAL DELEGATIONS THAT ATTEND EACH FESTIVAL AND MARKET IN WHICH CINEMACHILE PARTICIPATES, MAKING AVAILABLE TO CHILEAN PROFESSIONALS PROMOTION SPACES FOR THEIR WORK (WEB PLATFORM, SOCIAL NETWORKS, PROMOTIONAL PIECES, EVENTS, AMONG OTHERS); IT DISSEMINATES THE WORK (NEWS) AND THE ACHIEVEMENTS OF CHILEAN CINEMA AND TV IN SPECIALIZED PRESS MEDIA; GENERATES BUSINESS AGENDAS AND COMMERCIAL NETWORKS, BOTH IN

INDIVIDUAL MEETINGS AND IN EVENTS OF GREAT INTERNATIONAL SCOPE; PRODUCES ANNUAL PUBLICATIONS SUCH AS THE INTERNATIONAL FILM CATALOG AND THE INTERNATIONAL TELEVISION CATALOG, TO FACILITATE THE WORK OF INTERNATIONAL INTERMEDIARY AGENTS AND PRESTIGIOUS FESTIVALS AND; ORGANIZES AND CONDUCTS SEMINARS AND TALKS AIMED AT THE CHILEAN AUDIOVISUAL INDUSTRY, WHICH ARE THE RESULT OF THE EXPERIENCE OF BOTH CINEMACHILE AND THAT OF NATIONAL PROFESSIONALS WHO PARTICIPATE IN FOREIGN MARKETS AND FESTIVALS, MATERIALIZING KNOWLEDGE AND WORK THROUGH THESE ACADEMIC ACTIVITIES, ALWAYS WITH A FOCUS ON TRAINING FOR THE INTERNATIONAL MARKET.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR WITH THE IMPLEMENTATION OF THE POLICY?

AFTER 10 YEARS SINCE ITS CREATION, CINEMACHILE HAS INTERNATIONAL POSITIONING STRATEGIES FOR THE AUDIOVISUAL SECTOR, WHICH GO BEYOND THE APCT PARTNERS. THE INDIRECT BENEFICIARIES OF THE CINEMACHILE SECTOR BRAND CORRESPOND TO ALL ASSOCIATIONS OF COMPANIES OR PROFESSIONALS IN THE AUDIOVISUAL SECTOR, AS WELL AS INDEPENDENT PROFESSIONALS WHO ASPIRE TO EXPORT AND/OR ACCESS THE INTERNATIONAL CIRCUIT. ALL OF THEM BENEFIT, OR COULD BENEFIT, FROM THE NETWORKS OF CONTACTS AND EXPERTISE DEVELOPED BY THE SECTORAL BRAND, AS WELL AS FROM PARTICIPATION IN ACTIVITIES AND EVENTS

ORGANIZED BY CINEMACHILE, THEIR INCLUSION IN THE INTERNATIONAL CATALOGS (FILM OR TV) THAT ARE PUBLISHED ANNUALLY; AND OTHER GRAPHIC PROMOTIONAL PIECES (PRESSKITS IN INTERNATIONAL MARKETS AND FESTIVALS), DISSEMINATION OF THEIR CONTENT ON OUR COMMUNICATION PLATFORMS, AMONG OTHER ACTIONS THAT BENEFIT (AND HAVE BENEFITED IN THE PAST) ACROSS THE SECTOR, WITHOUT NECESSARILY BELONGING TO THE APPLICANT ASSOCIATION AND CO-FINANCIER OF CINEMACHILE. THE FOREGOING, ESPECIALLY BECAUSE WITHIN THE APCT THERE ARE COMPANIES DEDICATED TO THE PRODUCTION OF PRODUCTS FROM ALL SUBSECTORS (ANIMATION, DOCUMENTARY, FICTION, TELEVISION) WITH WHICH ALL THE ACTIONS THAT THIS PROJECT CONTEMPLATES IMPLY AN INDIRECT BENEFIT FOR MEMBERS OF OTHER ASSOCIATIONS SPECIFIC TO THOSE AREAS OR GENRES (SUCH AS ADOC OR ANIMACHI) OR DIVERSE, SUCH AS APCT AND API (WHICH PRODUCE ALL KINDS OF PRODUCTIONS, OF ALL GENRES AND FORMATS). IN ADDITION, ADG PARTNERS ARE AMONG OUR INDIRECT BENEFICIARIES, AS WELL AS CHILEACTORES AND SIDARTE PARTNERS, WHICH ARE JOINED BY INDEPENDENT PROFESSIONALS FROM THE SECTOR AND ALSO STUDENTS FROM AUDIOVISUAL PROGRAMS.

MEASURE D)

a) NAME OF THE MEASURE/INITIATIVE:

"THE PERFORMING ARTS PLATFORM, INSTANCE OF SUPPORT FOR THE SOCIAL LEGITIMATION OF THE SECTOR".

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE MEASURE/INITIATIVE:

THIS ENTITY IS INTEGRATED BY THE NETWORK OF THEATERS; SIDARTE (WITH REPRESENTATIVES OF THE METROPOLITAN, VALPARAÍSO,

ANTOFAGASTA, MAULE, BIOBÍO AND LOS LAGOS REGIONS); ADTRES; CIRCO DEL MUNDO - CHILE; DANCE NETWORK; AERIAL ARTS CENTER; LATIN AMERICAN THEATER CORRIDOR AND INDEPENDENT THEATER AND DANCE FESTIVALS SUCH AS CIELOS, FTB, FINDATZ, FITICH, FAMFEST, FESTIVAL DE OCASIÓN, ZICOSUR AND ENTEPOLA.

c) CULTURAL AREAS COVERED BY THE INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTPS://WWW.CULTURA.GOB.CL/INSTITUCIONAL/PLATAFORMA-DE-ARTES-ESCENICAS-PRESENTA-A-MINISTRA-DE-CULTURA-PRIMER-BORRADOR-DE-PROYECTO-DE-LEY-SECTORIAL/](https://www.cultura.gob.cl/institucional/plataforma-de-artes-escenicas-presenta-a-ministra-de-cultura-primer-borrador-de-proyecto-de-ley-sectorial/)

[HTTPS://WWW.CULTURA.GOB.CL/ARTESESCENICASS/](https://www.cultura.gob.cl/arteseescenicass/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

THE PAE IS AN INSTANCE THAT BRINGS TOGETHER TRADE UNIONS AND RELEVANT AND REPRESENTATIVE GROUPS OF THE SECTOR. ITS PURPOSE IS TO PROMOTE AND DISSEMINATE THE SOCIAL LEGITIMATION OF THE PERFORMING ARTS IN THE LABOR, EDUCATIONAL, SYMBOLIC AND HERITAGE SPHERES, HIGHLIGHTING THE IMPORTANCE OF THE PERFORMING ARTS IN THE DEVELOPMENT OF THE COUNTRY'S CULTURAL POLICIES. IN ADDITION, IT SEEKS THE ORDERING AND REGULATION OF THE SECTOR IN DIFFERENT AREAS: TRAINING, FINANCING, SUBSIDIES,

PROMOTION AND HERITAGE PROTECTION. LABOR PROTECTION AND COMPLIANCE WITH THE REGULATIONS THAT GOVERN ARTISTS AND WORKERS IN THE SECTOR ARE ALSO LOOKED AT. ONE OF THE MOST IMPORTANT ACHIEVEMENTS OF THIS ORGANIZATION HAS BEEN THE ESTABLISHMENT OF A TECHNICAL WORKING TABLE WITH THE FORMER CNCA (CURRENTLY MINCAP) TO PREPARE A DRAFT OF THE PERFORMING ARTS LAW. AT THE TIME (YEAR, 2014), THE WORK OF THE TECHNICAL TABLE BEGAN WITH THE DELIVERY OF A FIRST DRAFT OF THE DRAFT SECTOR LAW OF PERFORMING ARTS THAT WAS PREPARED BY THE LEGAL ADVICE OF SIDARTE. TO DATE, GIVEN THE GOOD RESULTS OF THE ROUNDTABLE, WORK HAS CONTINUED WITH THE PLATFORM ON OTHER TOPICS OF INTEREST TO THE SECTOR.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE DUE TO THIS INITIATIVE?

THE CONTRIBUTION OF THE PLATFORM WAS KEY FOR THE DEFINITION OF THE LEGAL BODY THAT CAME TO REGULATE THE SECTOR. AFTER 6 YEARS OF WORK, LAW No. 21,175 ON THE PROMOTION OF PERFORMING ARTS WAS FINALLY APPROVED, A REGULATION THAT INCLUDED: CREATION OF THE NATIONAL COUNCIL OF PERFORMING ARTS, WHICH WILL BE MADE UP OF REPRESENTATIVES OF THIS DISCIPLINE IN THE COUNTRY. ITS MAIN FUNCTIONS WILL BE TO ADVISE THE UNDERSECRETARY OF CULTURE AND THE ARTS IN DEFINING THE NATIONAL POLICY FOR THE DEVELOPMENT OF THE PERFORMING ARTS, IN ADDITION TO PROPOSING MEASURES, PROGRAMS AND ACTIONS; CREATION

OF THE NATIONAL FUND FOR THE PROMOTION AND DEVELOPMENT OF THE PERFORMING ARTS, WHICH WILL BE DESTINED TO GRANT FINANCING TO PROJECTS, PROGRAMS, MEASURES AND ACTIONS FOR THE PROMOTION AND DEVELOPMENT OF THE PERFORMING ARTS IN THE COUNTRY, IN COMPLIANCE WITH THE OBJECTIVES AND FUNCTIONS OF THE COUNCIL; E, ESTABLISHMENT OF THE PRIZE FOR NATIONAL PERFORMING ARTS "PRESIDENT OF THE REPUBLIC", WITH THE AIM OF ANNUALLY RECOGNIZING AND STIMULATING AUTHORIAL AND ARTISTIC WORK IN EIGHT MENTIONS (THEATER, DANCE, OPERA, CIRCUS, PUPPETS OR ORAL NARRATION, AUTHORS OF WORKS, EMERGING DESIGNER AND PERFORMING ARTIST). EACH RECOGNITION WILL CONSIST OF A DIPLOMA GRANTED BY THE PRESIDENT OF THE REPUBLIC AND A SINGLE SUM OF 200 UTM. THE PRIZES WILL BE DISCERNED ANNUALLY BY THE NATIONAL COUNCIL FOR THE PERFORMING ARTS BY THE MAJORITY OF ITS MEMBERS.

GOAL N°2: "ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS".

MEASURE A)**a) NAME OF THE MEASURE/INITIATIVE:**

"UPDATING OF A COLLABORATION AGREEMENT TO STRENGTHEN THE NATIONAL FILM INDUSTRY".

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE INITIATIVE:

APCT; ADG, ADOC; ANIMACHI; MARKET CHILE; THE NEW DISTRIBUTION AREA OF CINEMACHILE FOUNDATION AND THE ASSOCIATED CINEMA EXHIBITION CHAINS IN CAEM CHILE, WHICH OPERATE IN 319 THEATERS FROM IQUIQUE TO PUERTO MONTT.

c) CULTURAL AREAS COVERED BY THE INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTP://WWW.CAEM.CL/INDEX.PHP/CONVENIO-DE-COLABORACION](http://www.caem.cl/index.php/convenio-de-colaboracion)

[HTTP://WWW.CULTURA.GOB.CL/SOMOS-PATRIMONIO/INEDITO-CONVENIO-ENTRE-GREMIOS-AUDIOVISUALES-Y-SALAS-DE-CINE-FORTALECERA-CINEMATOGRAFIA-NACIONAL](http://www.cultura.gob.cl/somos-patrimonio/inedito-convenio-entre-gremios-audiovisuales-y-salas-de-cine-fortalecera-cinematografia-nacional)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

IN DECEMBER 2013, A COLLABORATION AGREEMENT WAS SIGNED BETWEEN THE CHAINS ASSOCIATED WITH CAEM AND THE PRODUCERS' UNION ORGANIZATIONS THAT WILL BE A COMPLEMENT TO THE PUBLIC LINES OF SUPPORT FOR CHILEAN AUDIOVISUALS, AND WHICH HAS PROPOSED THE FOLLOWING OBJECTIVES: CONTRIBUTE TO THE STRENGTHENING OF THE CHILEAN FILM INDUSTRY; TO PROMOTE THE COMMERCIAL RESULT OF CHILEAN FILMS IN THE CIRCUITS OF THE SIGNATORY MULTI-MOVIE THEATER CHAINS; SUPPORT THE DECENTRALIZATION OF THE EXHIBITION OF CHILEAN FILMS THROUGH THE REALIZATION OF PREMIERES IN REGIONS THAT CONTRIBUTE TO FORMING AUDIENCES IN THESE TERRITORIES AND PROMOTE THE PROFESSIONALIZATION OF THE PROMOTION OF CHILEAN CINEMA. IN 2015, THE RESULTS OF THIS AGREEMENT FROM THE PREVIOUS YEAR WERE ANALYZED AND MODIFICATIONS WERE MADE TO VARIOUS ELEMENTS OF THE AGREEMENT THAT WOULD ALLOW CHILEAN FILMS WITH FEWER AUDIENCES TO STAY LONGER. THE AGREEMENT HAS ALLOWED THE CHANNELS BETWEEN PRODUCERS AND THEATERS TO BE MORE DIRECT AND FOR PEOPLE TO HAVE ACCESS TO MORE CHILEAN CINEMA, IN MORE THEATERS AND FOR LONGER. CURRENTLY, ALL THE SIGNATORIES EVALUATE THE FIRST YEAR OF VALIDITY AND EVENTUAL CHANGES FOR ITS IMPROVEMENT. IN JANUARY 2017, ALEJANDRO CALOQUEREA, MANAGER OF CAEM, MET WITH SEBASTIÁN FREUND OF APCT TO RESUME CONVERSATIONS REGARDING THE DIALOGUE. IN THIS WAY, A THIRD VERSION OF THE CAEM AGREEMENT WAS REACHED, WHICH IS UNDER DEVELOPMENT.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE DUE TO THIS INITIATIVE?

WITHIN THE FRAMEWORK OF THE OBJECTIVES OF THIS AGREEMENT, IT IS IMPORTANT TO MENTION

THE PREPARATION OF THE ANNUAL REPORTS THAT CAEM CARRIES OUT ON THE CHILEAN FILM EXHIBITION MARKET. IN EACH DOCUMENT, DATA AND RESULTS FROM THE PREVIOUS YEAR CAN BE READ. THE LATEST REPORT WAS PUBLISHED IN JUNE 2019 AND FOCUSES ON THE FIGURES OF THE FILM EXHIBITION SECTOR IN CHILE, ON THE FIGURES OF CHILEAN MOVIES AND ON THE FACTORS THAT INFLUENCE THE DEVELOPMENT OF MOVIES' ATTENDANCE IN THE COUNTRY, AMONG OTHER TOPICS: [HTTP://CAEM.CL/INDEX.PHP/INFORMES-ANUALES/ITEM/28-EL-CINE-EN-CHILE-EN-EL-2018](http://caem.cl/index.php/informes-anales/item/28-el-cine-en-chile-en-el-2018)

GOAL N°3: "INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS"

NO MEASURES REPORTED.

GOAL N°4: "PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS".

MEASURE A)

PERFORMING ARTS

a) NAME OF THE MEASURE/INITIATIVE:

"SOCIAL DIALOGUE AS A TOOL TO DIGNIFY THE JOB OF ART AND CULTURE WORKERS".

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTP://WWW.SIDARTE.CL/WEB/SIDARTE-INAUGURA-NUEVO-DIALOGO-SOCIAL/](http://www.sidarte.cl/web/sidarte-inaugura-nuevo-dialogo-social/)

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE INITIATIVE:

SIDARTE.

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

BETWEEN 2014 AND 2016, A SOCIAL DIALOGUE LED BY SIDARTE WAS CARRIED OUT. ITS AIM WAS TO GENERATE AN AGREEMENT ON THE LABOR RELATIONSHIP BETWEEN PRODUCERS AND ACTORS/ACTRESSES. AMONG THE VARIOUS ACTIVITIES CARRIED OUT WITHIN THE FRAMEWORK OF THIS WORKTABLE, THE REALIZATION OF A SOCIAL DIALOGUE "TO PROMOTE DECENT WORK FOR TV ACTORS AND ACTRESSES" STANDS OUT, AN ACTIVITY THAT TOOK PLACE WITH A CEREMONY ATTENDED BY THE LABOR SEREMI, THE SIDARTE BOARD OF DIRECTORS AND ACTORS/ACTRESSES

c) CULTURAL AREAS COVERED BY THE INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS

INVOLVED IN THIS ACTIVITY. ON THE OCCASION, THE PRESIDENT OF SIDARTE SUMMARIZED ALL THE IMPORTANT AGREEMENTS REACHED THROUGH THIS DIALOGUE WITH THE DIFFERENT ORGANIZATIONS THAT PARTICIPATED:

- WITH THE UNDERSECRETARIAT OF LABOR, SUPPORT WAS OBTAINED TO CARRY OUT NEGOTIATIONS WITH SEGPRES AND THE MINISTRY OF FINANCE, FOR THE REPEAL OF ARTICLE 145 L, OF THE LABOR CODE.
- WITH THE LABOR DIRECTORATE, THE CREATION OF AN EXPLANATORY LABOR BOOKLET WAS ESTABLISHED TO EXPLAIN TO THE ACTORS/ACTRESSES THE DIFFERENCES BETWEEN WORKING WITH AND WITHOUT A CONTRACT. ALSO, THE GENERATION OF STANDARD CONTRACTS, FOR THE AREAS OF THEATER AND AUDIOVISUAL, WHICH WILL BE AVAILABLE ON THE PAGE OF THIS DEPARTMENT.
- AMONG THE REQUESTS THAT WERE MADE TO THE SII, AN ORIENTATION WAS GENERATED IN MECHANISMS TO REQUEST THE OFFICIAL PRONOUNCEMENT OF THE DIRECTOR OF THE SERVICE, REGARDING THE APPLICATION AND REQUEST FOR THE REPEAL OF ARTICLE 145 L.
- REGARDING THE APPROXIMATIONS OBTAINED WITH THE CNCA (CURRENTLY, MINCAP) THERE IS THE PARTICIPATION IN THE DESIGN OF THE APPLICATION BASES FOR 2017 FUNDS, IN ORDER TO FIND A METHOD THAT ENCOURAGES THE LABOR FORMALIZATION OF THE WORKERS WHO PARTICIPATE IN THE PROJECTS SELECTED.
- IN ADDITION, COLLABORATION WAS ESTABLISHED IN CONJUNCTION WITH THE LABOR DIRECTORATE IN THE DESIGN OF INFORMATION CARDS ON LABOR FORMALIZATION, WHICH WILL BE ACCOMPANIED BY TALKS AND SEMINARS THAT WILL BE GIVEN IN VARIOUS REGIONS OF THE COUNTRY THROUGH SIDARTE SUBSIDIARIES. ORIENTATION AND TRAINING OF PERFORMING ARTS' ARTISTS AND

MANAGERS IN MATTERS OF LABOR FORMALIZATION, RIGHTS AND SECURITY WAS ALSO COMMITTED, IN COORDINATION WITH THE LABOR DIRECTORATE.

- AMONG THE MOST IMPORTANT DEVELOPMENTS OCCURRED IN THIS DIALOGUE, SIDARTE'S WAS ABLE TO TALK TO THE TELEVISION CHANNELS VIA ANATEL. SIDARTE DELIVERED A PROPOSAL PREPARED BY THE UNION FOR LABOR FORMALIZATION IN THE DIFFERENT CHANNELS.
- WITH APCT, FOR ITS PART, IT WAS DECIDED TO JOINTLY GENERATE A GOOD LABOR PRACTICES DOCUMENT IN THE AUDIOVISUAL FIELD, FOCUSED ON THE WORKING CONDITIONS OF WORKERS. ANOTHER IMPORTANT POINT IS THE MEDIATION WITH THE APCT MEMBER PRODUCERS WHO HAVE NOT COMPLIED WITH THE AGREEMENT ADOPTED IN THE PREVIOUS SOCIAL DIALOGUE ON LABOR FORMALIZATION, SO THAT THEY COMPLY WITH LABOR REGULATIONS.
- FINALLY, WITH FETRATV, A PERMANENT COLLABORATION AND COMMUNICATION AGREEMENT WAS ESTABLISHED BETWEEN UNIONS, ON ALL RELATED ISSUES.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR WITH THE IMPLEMENTATION OF THE MEASURE?

IN A SUBSEQUENT DIALOGUE ORGANIZED BY SIDARTE IN 2017, SAID ORGANIZATION REACHED AN IMPORTANT AGREEMENT WITH COOPERATIVA SMART CHILE. THE DOCUMENT UNDERLINED THE VALIDATION OF THE IMPORTANT

ROLE THAT UNIONS PLAY IN SOCIETY IN THE DEFENSE OF WORKERS; AS WELL AS, THE FACT THAT COOPERATIVES ARE A CONTRIBUTION TO THE ECONOMY OF SCALE, SOLIDARITY AND AS POINTS OUT THE ILO IN ITS 2002 DOCUMENT, "RECOMMENDATION ON THE PROMOTION OF COOPERATIVES:" (COOPERATIVES) HELP TO CREATE JOBS, MOBILIZE RESOURCES AND GENERATE INVESTMENT, CONTRIBUTE TO THE ECONOMY (...) PROMOTE MORE COMPLETE PARTICIPATION OF THE ENTIRE POPULATION IN ECONOMIC AND SOCIAL DEVELOPMENT...". SIDARTE AND SMART CHILE PROMISED TO CONVERSE ON SPECIFIC CASES OF PARTNERS THAT BOTH ORGANIZATIONS HAVE IN COMMON; TALK ABOUT INFORMATION DISSEMINATION AND INTERESTING OPPORTUNITIES THAT BENEFIT THEIR RESPECTIVE PARTNERS. SMART CHILE WILL MAKE AVAILABLE TO ITS MEMBERS AND WILL INCLUDE IN THEIR ADVICE TO THEM, CONTENTS DEVELOPED BY SIDARTE THAT ARE A CONTRIBUTION TO THE PROFESSIONALIZATION OF MEMBERS OF THE COOPERATIVE, SUCH AS THE "SUGGESTED MINIMUM WAGES" FOR WORK IN THE THEATER SECTOR. CURRENTLY, SMART CHILE, WHICH HAS BECOME KNOWN AS FRACTAL TRABAJO COOPERATIVO, IS A NON-PROFIT WORK COOPERATIVE THAT SEEKS TO GRANT LABOR PROTECTION TO ITS MEMBERS, FORMALIZE THEIR WORK AND GENERATE A SOLIDARITY AND COLLABORATIVE NETWORK AMONG THEM IN ORDER TO CONTRIBUTE TO THE DIGNIFYING WORK AND QUALITY OF LIFE. IT IS A SOLIDARITY RESPONSE TO THE JOB INSECURITY OF INFORMAL AND INDEPENDENT WORKERS; WHOSE MAIN OBJECTIVES CAN BE READ AT: [HTTP://COOPERATIVAFRACTAL.CL/](http://cooperativafractal.cl/)

MEASURE B)

a) NAME OF THE MEASURE/INITIATIVE:

"ACCOMPANIMENT OF LEGISLATIVE PROCESSES FOR THE APPROVAL OF REGULATIONS IN THE FIELD OF COPYRIGHT".

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE INITIATIVE:

ATN.

c) CULTURAL AREAS COVERED BY THE MEASURE/INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTP://NOTICIAS.ATN.CL/LEY-RICARDO-LARRAIN-COMUNICADO-OFICIAL-DE-ATN](http://noticias.atn.cl/ley-ricardo-larrain-comunicado-oficial-de-atn)

[HTTPS://WWW.BCN.CL/LEYCHILE/NAVEGAR?IDNoRMA=1096099](https://www.bcn.cl/leychile/navegar?idNoRMA=1096099)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

WHEN WE SPEAK OF COPYRIGHT, AS IS KNOWN, WE ALSO SPEAK OF HUMAN RIGHTS, AN INDISSOLUBLE RELATIONSHIP BETWEEN THE TWO, WHICH HAS BEEN ENSHRINED BY THE UN SINCE 1948 AS A FUNDAMENTAL RIGHT. IT ALSO ALLOWS FULL FREEDOM TO EXERCISE FREEDOM OF EXPRESSION AND ACCESS TO CREATION, DISSEMINATION, CULTURE AND KNOWLEDGE IN ITS BROADEST REPRESENTATIONS AND DIVERSITIES. IT IS UNDER THIS GREAT UMBRELLA THAT THE INDIVIDUAL AND COLLECTIVE STRUGGLES OF AUTHORS AND ARTISTS HAVE DEVELOPED FOR THE DEFENSE OF THEIR RIGHTS, WHICH ARE ALSO THE RIGHTS OF PEOPLES FOR THE DEFENSE OF THE EXPRESSION OF THEIR

DIVERSITY AND WEALTH. COPYRIGHT IS A FUNDAMENTAL INSTRUMENT THAT HUMAN BEINGS AND SOCIETIES HAVE TO GUARANTEE THE CULTURAL RICHNESS OF THEIR PEOPLES. THUS, NOT HAVING A GOOD COPYRIGHT PROTECTION LAW INEVITABLY CONDEMNS COUNTRIES TO NOT HAVING THEIR OWN VOICE OR IDENTITY. ON THE CONTRARY, EACH COUNTRY WOULD HAVE TO SETTLE FOR WHAT, TODAY, IN THE AUDIOVISUAL FIELD OFFERS THE PERSPECTIVE OF THE NORTH AMERICAN INDUSTRY THAT IS FINANCED WITH THE INCOME IT OBTAINS ON A PLANETARY LEVEL. INSTEAD, AUTHORS FROM THE REST OF THE WORLD HAVE TO CONSTRUCT LAWS SO THAT AUTHORS CAN EXPRESS PRECISELY THE WORLD IN ITS DIVERSITY. IN OUR COUNTRY, ATN HAS BEEN THE ONE THAT HAS MANAGED TO BUILD A WORLDWIDE NETWORK OF AUTHORS, WITH THE AIM OF GUARANTEEING ITS DISSEMINATION AND THE PROTECTION OF THEIR MORAL AND HERITAGE RIGHTS. IN THIS WAY, ATN HAS SIGNED RECIPROCITY CONTRACTS FOR THE MUTUAL PROTECTION OF THE FRENCH, ENGLISH, POLISH, ARGENTINE, BRAZILIAN, AND SO REPERTOIRES, WHICH GUARANTEE THE PARTICULAR WORLDS FROM WHICH THEIR AUTHORS EMERGE. CULTURAL DIVERSITY, IN THIS SENSE, IS SUSTAINED BASED ON THE CREATIVE DIVERSITY OF AUTHORS FROM AROUND THE WORLD, SINCE EACH ONE OF THEM ENRICHES HUMAN DEVELOPMENT IN MULTIPLE AREAS, PROVIDING PERSPECTIVES THAT ALLOW US TO REFLECT ON AND TRANSFORM OUR REALITIES. THE AUTHORS FIND IN CULTURAL DIVERSITY THE SUPPORT THAT ALLOWS EACH ONE TO HAVE THE RIGHT TO EXPRESS THEIR OWN WORLD IN A PARTICULAR AND UNIQUE WAY. THIS ENCOURAGES AN EXCHANGE OF VIEWS AND THE EMERGENCE OF NEW PERSPECTIVES FOR OUR COEXISTENCE IN SOCIETY.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED SO FAR WITH THE IMPLEMENTATION OF THE MEASURE?

THE INDIVIDUAL AND COLLECTIVE STRUGGLES OF AUTHORS AND ARTISTS FOR THE DEFENSE OF THEIR RIGHTS ARE ALSO STRUGGLES OF THE PEOPLES FOR THE DEFENSE OF THE EXPRESSION OF THEIR DIVERSITY AND WEALTH. IN THIS PARTICULAR SCENARIO WE FIND OURSELVES WITH THE STRUGGLE OF CHILEAN AUDIOVISUAL AUTHORS TO WIN THEIR COPYRIGHTS. IN OCTOBER 2016, THE "ATN" -THE SOCIETY THAT GROUPS TOGETHER AUDIOVISUAL AND DRAMA AUTHORS FROM CHILE- ACHIEVED THE PROMULGATION OF THE "RICARDO LARRAÍN LAW". THIS IMPLIES THE RECOGNITION OF THE COPYRIGHT OF NATIONAL DIRECTORS AND SCREENWRITERS, AND OF THE REST OF THE WORLD, IN OUR TERRITORY. ATN CONTINUES TO FIGHT BECAUSE IT KNOWS THAT ACHIEVING THIS RIGHT WILL GENERATE AN IMMENSE INCENTIVE NOT ONLY FOR THE AUTHORS TO CONTINUE CREATING AND DEEPENING THE IDENTITY AND DIFFERENTIATING VALUE OF THEIR PEOPLE, BUT ALSO SO THAT THEY CAN MAKE A LIVING FROM THEIR WORK.

MEASURE C)

a) NAME OF THE INITIATIVE:

"REPEAL OF ARTICLE 145 L OF THE LABOR CODE, WITHIN THE FRAMEWORK OF THE TAX REFORM".

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE INITIATIVE:

SIDARTE.

c) CULTURAL AREAS COVERED BY THE INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTP://WWW.SIDARTE.CL/WEB/SIDARTE-IMPULSA-LA-DEROGACION-DEL-ARTICULO-145L-DEL-CODIGO-DEL-TRABAJO/](http://www.sidarte.cl/web/sidarte-impulsa-la-derogacion-del-articulo-145l-del-codigo-del-trabajo/)

[HTTPS://WWW.BCN.CL/LEYCHILE/NAVEGAR?IDNoRMA=1142667](https://www.bcn.cl/leychile/navegar?idNoRMA=1142667)

[HTTP://WWW.SII.CL/NORMATIVA LEGISLACION/CIRCULARES/2020/CIRCU21.PDF](http://www.sii.cl/normativa_legislacion/circulares/2020/circu21.pdf)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

ARTICLE 145 L OF THE LABOR CODE, PROVIDED THAT "THE REMUNERATION RECEIVED BY WORKERS OF ARTS AND ENTERTAINMENT ON THE OCCASION OF THE CONCLUSION OF LABOR CONTRACTS THAT REGULATES THIS CHAPTER, WILL BE SUBJECT TO THE TAXATION APPLICABLE TO THE INCOME INDICATED IN ARTICLE 42, NUMBER 2, OF THE LAW ON INCOME TAX, CONTAINED IN ARTICLE 1 OF DECREE LAW No. 824, OF 1974. FOR THESE PURPOSES, SAID WORKERS MUST ISSUE THE CORRESPONDING INVOICE FOR PROFESSIONAL FEES FOR THE GROSS VALUE OF THE REMUNERATION RECEIVED, WITHOUT ANY DEDUCTION FOR THE SOCIAL SECURITY CONTRIBUTIONS THAT MUST BE MADE BY THEIR RESPECTIVE EMPLOYERS". REGARDING THIS RULE AND IN A LETTER SENT ON 04/20/17 TO THE NEWSPAPER EL MERCURIO BY ITS PRESIDENT, SIDARTE OBSERVED THAT IT IS RESPONSIBLE FOR THE FACT THAT WORKERS IN THE WORLD OF ART AND CULTURE MUST PAY TWICE. SIDARTE EXPLAIN THAT UNDER THE VALIDITY OF

THIS ARTICLE 145 L: "EVERY WORKER IN THE WORLD OF ARTS AND ENTERTAINMENT, BECAUSE THEY ARE CONSIDERED TO BE AN INDEPENDENT TAX, MUST ISSUE A PROFESSIONAL FEE INVOICE EVEN WHEN THEY HAVE A CURRENT AND UP-TO-DATE EMPLOYMENT CONTRACT FOR THAT SAME WORK". SIDARTE ADD THAT "IF WE WERE TO EXPLAIN TO A CITIZEN OF THIS OR ANY COUNTRY, THAT IN CHILE THERE IS A CATEGORY OF DEPENDENT WORKER WHO SIGNS HIS OR HER EMPLOYMENT CONTRACT - WITH THE GUARANTEES THAT THE LAW GRANTS IN HEALTH, WELFARE AND INSURANCE - AND TO THAT, IN TURN, THE LAW REQUIRES THAT I SUBMIT AN INVOICE FOR PROFESSIONAL FEES FOR THE SAME WORK, AS AN INDEPENDENT WORKER, ANYONE WOULD THINK THAT IT IS CRAZY".

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE DUE TO THIS INITIATIVE?

AMONG OTHER RESULTS OF THIS ACTION, IT IS WORTH HIGHLIGHTING THE PRONOUNCEMENT OF THE DIRECTOR OF THE SII IN THIS MATTER, IN 2019. IN THIS, IT WAS SPECIFIED "THAT THE REMUNERATION RECEIVED BY THE ARTS AND ENTERTAINMENT WORKERS WILL BE SUBJECT TO THE SECOND CATEGORY SINGLE TAX OR THE COMPLEMENTARY GLOBAL TAX, ACCORDING TO THE APPLICABLE LABOR REGULATIONS, THAT IS, ARTICLE 145-A.- OR 145-L.- OF THE LABOR CODE. IN ACCORDANCE WITH THE FOREGOING, IT CAN BE STATED THAT A REMUNERATION RECEIVED BY AN ARTS AND ENTERTAINMENT WORKER IS NOT AFFECTED SIMULTANEOUSLY WITH THE IUSC AND

THE IGC. IN PARTICULAR, THOSE ARTS AND ENTERTAINMENT WORKERS WHO OBTAIN INCOME ACCORDING TO THE PROVISIONS OF CHAPTER IV OF TITLE II OF BOOK I OF THE LABOR CODE, WILL BE AFFECTED ONLY WITH THE IGC, FOR WHICH REASON, THE EMPLOYER MUST NOT MAKE A WITHHOLDING OF THE IUSC, IN ACCORDANCE WITH THE PROVISIONS OF N° 1 OF ARTICLE 74 OF THE LIR, BUT WILL ONLY HAVE TO MAKE A WITHHOLDING RATE 10%, ACCORDING TO N° 2 OF THE SAME ARTICLE". GIVEN THAT PREVIOUSLY THERE WAS NO CLARITY ON THE INTERPRETATION OF THIS RULE, IT IS UNDERSTOOD THAT THE STEPS TAKEN BY THE ORGANIZATION HAD A POSITIVE INFLUENCE ON THE CLARIFICATION MADE BY THE COMPETENT TAX BODY. AS OF FEBRUARY OF THIS YEAR AND WITHIN THE FRAMEWORK OF THE TAX MODERNIZATION PROCESS LED BY THE MINISTRY OF FINANCE, THE ARTICLE IN QUESTION WAS FINALLY REPEALED THROUGH THE PUBLICATION OF LAW No. 21,210. BY VIRTUE OF THE FOREGOING, ARTS AND ENTERTAINMENT WORKERS WHO WORK UNDER DEPENDENCY OR SUBORDINATION, BASED ON FIXED-TERM CONTRACTS, AGREED FOR A FIXED TERM, FOR ONE OR MORE FUNCTIONS, PER WORK, PER SEASON OR PER PROJECT, AND THE ISSUANCE OF PROFESSIONAL FEES INVOICE IS NOT MANDATORY, BECAUSE THE REQUIREMENT IS FOR THOSE INDEPENDENT PROFESSIONAL INCOMES OR LUCRATIVE OCCUPATIONS CLASSIFIED IN ARTICLE 42 OF THE INCOME TAX LAW.

MEASURE D)

a) NAME OF THE MEASURE/INITIATIVE:

"GENERATION OF A VISUAL ARTS PLATFORM, A NEW INSTANCE OF REFLECTION IN THE SECTOR".

b) NAME OF THE CSO IN CHARGE OF IMPLEMENTING THE INITIATIVE:

APECH, CREAMAGEN, SOECH, AND ACA, ALL TOGETHER AS PART OF UNA.

c) CULTURAL AREAS COVERED BY THE INITIATIVE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE INITIATIVE, IF AVAILABLE:

[HTTP://WWW.UNIONNACIONALDEARTISTAS.CL/NA-CE-LA-PLATAFORMA-PARA-RECUPERAR-LA-DIGNIDAD-DE-LAS-ARTES-VISUALES/](http://www.unionnacionaldeartistas.cl/NA-CE-LA-PLATAFORMA-PARA-RECUPERAR-LA-DIGNIDAD-DE-LAS-ARTES-VISUALES/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE INITIATIVE:

ON 09.28.19, WITHIN THE FRAMEWORK OF THE CELEBRATION OF THE NATIONAL DAY OF VISUAL ARTS, THE UNIONS OF THAT DISCIPLINE GROUPED IN THE UNA, SUMMONED ARTISTS AND WORKERS OF THE VISUAL ARTS TO FORM A PLATFORM FOR WORK AND REFLECTION TO IMPROVE THEIR LEGISLATIVE AND INSTITUTIONAL CONDITIONS. GREAT ARTISTS RESPONDED TO THE CALL, ALL OF THEM PROMISED TO WORK TOGETHER FOR THE DIGNITY OF THEIR SECTOR, WHICH, UNLIKE OTHERS SUCH AS MUSIC, CINEMA, BOOKS AND, RECENTLY, THE PERFORMING ARTS, DOES NOT HAVE A DEVELOPMENT COUNCIL, NEITHER A FUND, NOR A LEGISLATION THAT PROMOTES IT. IN ADDITION, THE INTELLECTUAL PROPERTY LAW THAT PROTECTS THE VISUAL ARTS IN CHILE DATES FROM 1970.

f) DOES IT SPECIFICALLY TARGET YOUNG PEOPLE?

- YES
- NO

g) HAS THIS INITIATIVE RECEIVED OR RECEIVES FUNDING FROM THE IFCD?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE DUE TO THIS INITIATIVE?

IN NOVEMBER 2019, THE BILL ON THE INTELLECTUAL PROPERTY RIGHTS OF ARTISTS, AUTHORS AND PERFORMERS OF FIXED IMAGE VISUAL WORKS ENTERED INTO THE CONGRESS. THIS LAW IS KNOWN AS THE "BALMES LAW", IN HOMAGE TO THE CHILEAN PAINTER, NATIONAL ARTS PRIZE, 1999. HAND IN HAND WITH THE SO-CALLED "VISUAL ARTS PLATFORM", THE UNA CALLED FOR STRENGTHENING THE CREATION OF A LEGAL FRAMEWORK THAT GUARANTEES CERTAIN RIGHTS AND PROVIDES ADEQUATE PROTECTION TO

VISUAL ARTISTS. AMONG THE NOTABLE PROVISIONS OF THIS PROJECT ARE THE CLARIFICATION OF THE CALCULATION BASIS OF THE PARTICIPATION RIGHT, THE APPLICATION OF THE TERM OF PROTECTION GRANTED BY LAW NO. 17,336 TO AUTHORS AND THEIR HEIRS, AND THE APPLICATION OF THESE RIGHTS TO FOREIGN AUTHORS ACCORDING TO THE PRINCIPLE OF RECIPROCITY. THE LEGISLATIVE PROCESSING OF THE BALMES BILL WHOSE BULLETIN IS N° 13,098-24, CAN BE FOLLOWED AT:

[HTTPS://WWW.SENADO.CL/APPSENADO/TEMPLATE/S/TRAMITACION/INDEX.PHP](https://www.senado.cl/appsenado/template/s/tramitacion/index.php)

PRIORITIES DEFINED BY CSOs FOR FUTURE IMPLEMENTATION OF THE CONVENTION.

BASED ON THE ANALYSIS OF THE RESPONSES PROVIDED THROUGH THE CSO FORM, PRESENT UP TO 10 PRIORITIES OF THESE FOR THE IMPLEMENTATION OF THE CONVENTION IN THE NEXT 4 YEARS.

AT THE TIME OF DELIVERY OF THIS REPORT AND IN THE CONTEXT OF THE HEALTH CRISIS CAUSED BY THE COVID-19 PANDEMIC, THE CHILEAN COALITION FOR CULTURAL DIVERSITY EXPRESSES ITS CONCERN ABOUT THE CRITICAL SITUATION IN WHICH ARTISTS AND CREATORS FIND THEMSELVES AS A RESULT OF THE MEASURES THAT SHOULD HAVE BEEN TAKEN BY THE GOVERNMENT TO DEAL WITH THIS PUBLIC HEALTH PROBLEM. IT IS EVIDENT THAT, IN THIS NEW CONTEXT, PRIORITIES HAVE BEEN CHANGING IN ORDER TO SATISFY THE MOST IMMEDIATE NEEDS THAT AFFLICT ONE OF THE MOST AFFECTED SECTORS -THE CULTURAL AND ARTISTIC SECTOR. THEY WARN FROM THE COALITION THAT THE CONTINGENCY WOULD MERIT THE IMPLEMENTATION OF THE PROVISIONS OF ARTICLE 8 OF THE 2005 UNESCO CONVENTION ON "MEASURES TO PROTECT CULTURAL EXPRESSIONS". THE COALITION STATES THAT THE "SPECIAL SITUATION" REFERRED TO IN THE FIRST PARAGRAPH OF THE AFOREMENTIONED RULE, WOULD HAVE BEEN CONFIGURED BY THE IMPLEMENTATION OF THE MEASURES OF DECLARATION OF

A STATE OF CATASTROPHE DUE TO PUBLIC CALAMITY THROUGHOUT THE COUNTRY (FOR 90 DAYS); ANNOUNCEMENT OF A CURFEW FROM 10:00 P.M. TO 5:00 A.M.; ESTABLISHMENT OF QUARANTINES FOR DIFFERENT COMMUNES IN THE COUNTRY; PROVISION OF SANITARY CUSTOMS IN THE MAIN ACCESS POINTS OF THE CITY OF SANTIAGO TO CARRY OUT HEALTH CHECKS AND CONTROLS TO VERIFY ESTABLISHED QUARANTINE. UNDOUBTEDLY, THESE MEASURES STRONGLY AFFECTED THE DEVELOPMENT OF THE CULTURAL SECTOR, WHERE THE WORK IS USUALLY SUBJECT TO SOCIAL PROXIMITY, TO PRESENCE, AND TO COMMUNITY, WITH A PRODUCT THAT IS NOT PACKABLE, NOR MASS REPLICABLE. IT IS EQUALLY RELEVANT TO MENTION AT THIS POINT, THE WORK CARRIED OUT BY THE INTER-SECTORAL COORDINATOR OF CULTURE IN EMERGENCY, WHICH, ALTHOUGH IT DOES NOT FALL WITHIN THE MEASURES OFFICIALLY REPORTED BY CSOs, CONSTITUTES AN INTERESTING PARAMETER TO CONSIDER WITHIN THIS REPORT, GIVEN ITS HIGH DEGREE OF CONVOCATION WITHIN THE CULTURAL ORGANIZATIONS OF THE

COUNTRY. IN JUNE OF THIS YEAR, THE COORDINATOR PREPARED A PARALLEL PROPOSAL TO THE ECONOMIC PLAN LAUNCHED BY MINCAP, CALLED "EMERGENCY PLAN AND CULTURAL REACTIVATION", THE DOCUMENT CAN BE READ AT THE FOLLOWING LINK:

[HTTPS://ADCULTURA.CL/NOTICIAS/ADCULTURA-SE-SUMA-AL-PLAN-DE-EMERGENCIA-Y-REACTIVACION-DISENADO-POR-DIVERSAS-AGRUPACIONES-SINDICATOS-Y-AGRUPACIONES-CULTURALES-DEL-PAIS](https://adcultura.cl/noticias/adcultura-se-suma-al-plan-de-emergencia-y-reactivacion-disenado-por-diversas-agrupaciones-sindicatos-y-agrupaciones-culturales-del-pais)

THIS PROPOSAL IS THE PRODUCT OF THE JOINT WORK OF ADTRES, ANIMACHI, CHILEAN ASSOCIATION OF NEIGHBORHOODS AND HERITAGE ZONES, CRIN CHILE, IMI CHILE, NETWORK THEATERS, NATIONAL NETWORK OF PERFORMING ARTS, NATIONAL NETWORK OF MOVIE THEATERS, SIDARTE, SINTECI, THE CHILEAN COALITION FOR CULTURAL DIVERSITY, MUSICIANS FROM CHILE, RED NACIONAL DANZA SUR, ADCULTURA, AFUCAP, NATIONAL ASSOCIATION OF SCENIC DESIGNERS, API CHILE AND UNA. FOR THE COORDINATOR, THIS PLAN MUST NECESSARILY COMPLY WITH THE MANDATES FROM THE DECLARATION OF HUMAN RIGHTS, THE DECLARATION OF CULTURAL RIGHTS AND THE CONVENTION ON THE PROMOTION AND PROTECTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS, AND IN THE FUTURE, IT SHOULD CONTAIN:

1. *STRENGTHENING OF PARTICIPATORY SPACES:* CITIZEN PARTICIPATION, AS WELL AS COLLABORATIVE WORK BETWEEN THE PUBLIC AND PRIVATE WORLD, IS A FUNDAMENTAL PIECE WHEN IT COMES TO TACKLING A CRISIS OF THIS MAGNITUDE. THE FOLLOWING ARE PROPOSED:

- THE MAINTENANCE AND STRENGTHENING OF THE "INTERMINISTERIAL TABLE" AS A WORKSPACE WITH PARTICIPATION AND SECTOR REPRESENTATION, CONVENED BY MINCAP AND PARTICIPATION OF SUBDERE, MINISTRY OF FINANCE, MIDESO, MINTRAB AND MINEDUC, FOR THE IMPLEMENTATION OF THE CULTURAL REACTIVE PLAN.

- STRENGTHEN REPRESENTATION IN THE MINCAP SECTOR COUNCILS BY EXPANDING THE REPRESENTATION OF AGENTS WHO ARE NOT REPRESENTED.

- DESIGN PARTICIPATORY COMMUNICATION MECHANISMS BETWEEN THE VARIOUS COLLEGIATE BODIES OF THE CULTURAL INSTITUTION, AT THE REGIONAL AND NATIONAL LEVEL.

- PROMOTE SPACE FOR GREATER TERRITORIAL PARTICIPATION FROM THE GRASSROOTS CULTURAL NETWORKS.

2. *REACTIVATION OF TICKET SALES AND PROGRAMMING:* WE BELIEVE THAT IT IS POSSIBLE TO IMPLEMENT A PROGRAM THAT ALLOWS THE STATE AND PRIVATE PARTIES TO BUY CULTURAL TICKETS IN ADVANCE IN ORDER TO DISTRIBUTE THAT PROCEEDS TO WORKERS OF CULTURE IN SOLIDARITY. PROPOSALS:

- IMPLEMENTATION OF A PROGRAM THAT ALLOWS TICKETS PRE-SALE TO CULTURAL EVENTS, WHICH CAN BE ACQUIRED BY PUBLIC AND PRIVATE ENTITIES. THESE EARNINGS CAN FORM A FUND TO BE DISTRIBUTED TO THE MOST VULNERABLE WORKERS OF CULTURE.

- OPEN A LINE OF FINANCING THROUGH RED CULTURA THAT PROVIDES GREATER RESOURCES TO CULTURAL SPACES TO PROMOTE THE CIRCULATION OF WORKS FROM THE RED CULTURA CATALOG, AS WELL AS THE ADAPTATION OF CRITERIA IN LINES OF WORK ALREADY INSTALLED BY REDCULTURA, IN ORDER TO INCORPORATE SOME ACCESS GAPS (CONNECTIVITY, REQUIREMENTS, AMONG OTHERS).

- INCORPORATE IN THE OBJECTIVES OF THE PROGRAMMING AND PUBLIC UNIT OF MINCAP, THE CHALLENGES OF RECOVERING AUDIENCES IN THE STAGES OF RETURN.

- DESIGN AND IMPLEMENTION OF A RETURN COMMUNICATION CAMPAIGN, WHICH SEEKS TO RECOVER AUDIENCES. WE PROPOSE THAT THIS CAMPAIGN HAVE THE SUPPORT OF THE CNTV IN ORDER TO BE BROADCAST ON OPEN TELEVISION AS A PUBLIC GOOD CAMPAIGN.
3. *BUDGETS:* TAKING INTO ACCOUNT THAT THE STATE'S CONTRIBUTION DOES NOT REPRESENT 0.4% OF PUBLIC SPENDING, WHEN UNESCO SUGGESTS MUCH HIGHER LEVELS AND THAT THE CREATIVE ECONOMY IN CHILE CONTRIBUTES 2.2% TO GDP, THE NEED TO INCREASE THE CULTURAL BUDGET IS EVIDENT. IN ORDER TO ADDRESS THE CULTURAL REACTIVATION IN THE FIRST PLACE, THE BUDGET ALLOCATED TO CULTURE MUST BE SAFEGUARDED, ESPECIALLY CONSIDERING THAT THE GOVERNMENT FUNDS ALLOCATED TO THE CRISIS DO NOT CONTEMPLATE REACTIVATION PROGRAMS TO THE CULTURE SECTOR. PROPOSALS:
- IMMEDIATE HALT OF THE 2020 BUDGET CUTS FROM MINCAP.
 - SUPPORT THE FINANCING PROVIDED BY MINCAP TO THE COLLABORATING ORGANIZATIONS, BY BUDGET GLOSS.
 - 2021 BUDGET INCREASE FOR MINCAP, CORFO, PROCHILE AND CNTV.
 - PROTECTION OF RESOURCES DESTINED FOR CULTURE FROM THE GOREs (FNDR 2%). FOR THIS, GREATER TRANSPARENCY IN THEIR PROCEDURES AND ASSIGNMENTS IS ESSENTIAL.
 - STRENGTHEN MUNICIPAL CULTURAL CORPORATIONS AND/OR CULTURE DEPARTMENTS IN THEIR LOCAL WORK AND MUNICIPAL CULTURE BUDGETS.
 - INFLUENCE THE DRAFT OF THE COVID AGREEMENT FUND LAW, IN ORDER TO INCORPORATE IN No. 1 LETTER C THE POSSIBILITY OF EXPANDING THE USE OF THESE RESOURCES TO CULTURAL REACTIVATION.
- NON-APPLICATION OF CIRCULAR 15 SENT BY THE TREASURY, WHICH MAKES IT IMPOSSIBLE TO HIRE HUMAN RESOURCES.
4. *PLAN TO PROMOTE SMES AND CULTURAL SPACES:* THE EXISTING PROGRAMS FOR SMES DO NOT HAVE THE CHARACTERISTICS OF THE CULTURE SECTOR, OR THEY MAINTAIN LARGE ACCESS BARRIERS THAT MAKE THEIR USE IMPOSSIBLE.
- CULTURAL SMES ALSO CREATE EMPLOYMENT AND REACTIVATE THE VALUE CHAIN, WHICH IS WHY IT IS NECESSARY TO HAVE SPECIFIC FUNDS OR FLEXIBLE FUNDS. ON THE OTHER HAND, CULTURAL SPACES WILL REQUIRE CONSTANT SUPPORT IN THE RETURN TO BE ABLE TO FACE THEIR MANAGEMENT MODELS WITH THE LOSSES OF PUBLIC THAT ARE VISUALIZED. FINALLY, VARIOUS TRAINING SPACES, SUCH AS SCHOOLS OR ACADEMIES, ARE ESSENTIAL TODAY AS A WORKING TOOL FOR ARTISTS AND CULTURAL AGENTS. PROPOSALS:
- REVIEW THE RELEVANCE AND STRENGTHEN THE CORFO AND SERCOTEC PROGRAMS, PROVIDED THEY CAN ADDRESS THE PARTICULARITIES OF CULTURAL SMES.
 - LAUNCH NEW VERSIONS OF CORFO SAF FUNDS FOR CREATIVE ECONOMY. MAKE 2 CALLS FOR THE CORFO AUDIOVISUAL PROJECT DEVELOPMENT FUND, INCREASING ITS RESOURCES.
 - MODIFY CORFO'S FILM DISTRIBUTION FUND PROVIDED THAT EXPENSES RELATED TO THE SANITIZATION OF INDEPENDENT MOVIE THEATERS CAN BE INCLUDED IN ITS ELIGIBLE ITEMS.
 - MODIFY THE MINCAP CULTURAL SPACES MANAGEMENT FUND PROVIDED THAT EXPENSES RELATED TO THE SANITATION OF SUCH SPACES CAN BE INCLUDED IN ITS ELIGIBLE ITEMS.
 - ELIMINATE PECUNIARY CO-FINANCING OF FUNDS ALREADY AWARDED THAT ARE IN EXECUTION (SINCE 2019) AS WELL AS THE 2020 AND 2021 FUNDS

OF ALL PROGRAMS THAT FINANCE CULTURAL PROJECTS (MINCAP, CORFO, PROCHILE, ETC.)

- PROMOTE BETTER WORK PRACTICES IN CULTURAL SPACES.

5. *CHARACTERIZATION OF THE SECTOR:* ONE OF THE MAIN REASONS THAT EXPLAINS THE PRECARIOUSNESS OF THE CULTURAL SECTOR IS THE INVISIBILITY TO WHICH WE ARE SUBJECT. THERE IS NO STUDY THAT MANAGES TO ACCOUNT FOR HOW MANY WE ARE, WHAT WORKING CONDITIONS WE HAVE, AND HOW MUCH WE CONTRIBUTE TO THE DEVELOPMENT OF THE COUNTRY. PROPOSALS:

- CARRY OUT A STUDY THAT ALLOWS VISUALIZING THE ECONOMIC IMPACT OF THE CRISIS IN THE NATIONAL CULTURAL SECTOR. CARRY OUT AN UPDATED DATA STUDY OF CULTURAL AGENTS OF THE ARTS AND HERITAGE CULTURES, WITH VALID AND RELIABLE INFORMATION, ON THE TOTAL POPULATION, ITS DISTRIBUTION IN THE SECTOR, DISCIPLINES, TRADES, AND SECURITY AND SOCIAL WELFARE CONDITIONS. THE ELABORATION OF THE INSTRUMENT, ITS DIMENSIONS AND THE DATA ANALYSIS MUST INCLUDE THE PARTICIPATION OF REPRESENTATIVES OF THE SECTOR. THIS STUDY MUST BE CARRIED OUT WITH INCLUSION CRITERIA (INDIGENOUS PEOPLES, GENDER, DISSENT AND SPECIAL CAPACITIES): CONSIDERING ALL ITS KEY STAKEHOLDERS FOR THE PRECISION AND RELIABILITY OF THE INSTRUMENT. AT THE SAME TIME, IT MUST CONTAIN, FROM ITS DIMENSIONS TO ITS CONCLUSIONS, INTERNATIONAL STANDARDS. THE STUDY SHOULD YIELD THE FOLLOWING PRODUCTS: 1) INFORMATION FOR THE DESIGN OF A SPECIFIC SOCIAL PROTECTION FILE BY MIDESO, 2) VISUALIZATION OF SII ACTIVITIES AND TRADES CODES, 3) INFORMATION ON PROTECTION AND SOCIAL SECURITY. WE ALSO CONSIDER THAT THE DATABASES SHOULD BE UPDATED AT LEAST EVERY 3 YEARS. EXTENSION OF CODES OF CULTURAL ACTIVITIES AND TRADES IN SII. UPDATING OF THE INFORMATION SOURCES THAT FEED THE STATISTICAL STUDIES OF CULTURE

CARRIED OUT BY THE INE. INCLUDE IN A DISAGGREGATED MANNER CULTURE IN THE SYSTEM OF NATIONAL ACCOUNTS.

6. *CULTURE FUNDS 2021:* WE CONSIDER IT NECESSARY THAT THE CULTURE FUNDS THAT WILL BE OPENED THIS YEAR REQUIRE ADAPTATION TO THE CONTEXT OF CRISIS. PROPOSALS:

- WHILE IT IS NOT POSSIBLE TO ESTABLISH NEW FORMS OF SUPPORT AND ENCOURAGEMENT TOWARDS WORKERS IN THE SECTOR, MODIFICATIONS SHOULD BE MADE TO THE 2021 FUNDS. THIS WOULD ALLOW GREATER ACCESSIBILITY AND RELEVANCE, IN ORDER TO REDUCE THE GAPS TO ACCESS RESOURCES AND IMPLEMENT PROPER MEASURES TO THE CONTEXT OF CRISIS FROM WHICH OUR SECTOR WILL NOT RECOVER THROUGHOUT 2021.
- LIKewise, MODIFICATIONS MUST BE MADE TO THE EVALUATION GUIDELINES, LOWERING THE REQUIREMENT CRITERIA OF THE ATTACHED DOCUMENTS, IN ORDER TO REDUCE THE TIME AND COST OF PREPARING THE DIFFERENT PROJECTS.
- STRENGTHEN THOSE LINES THAT VALUE INTERDISCIPLINARY ASSOCIATIVITY, INCLUSION, CONTRIBUTION TOWARDS THE STRENGTHENING OF THE SOCIAL FABRIC, MENTAL HEALTH, AMONG OTHER CRITERIA OF A SOCIAL NATURE THAT WILL BE FUNDAMENTAL IN THE RETURN PROCESS.
- DESIGN FUNDS THAT PROMOTE THE REACTIVATION OF AUDIENCES FOR THE RETURN STAGE, ALSO CONSIDERING THAT THIS AREA WILL BE LESS CONTROLLED.
- ELIMINATION OF THE REQUIREMENT OF PECUNIARY CO-FINANCING IN ALL LINES OF TENDER.
- STRENGTHEN THE COMPETITION LINES FOR THE AUTHORIZATION OF INFRASTRUCTURE THAT ALLOWS COMPLIANCE WITH HEALTH PROTOCOLS, SINCE THEIR IMPLEMENTATION WILL REQUIRE THE

MODIFICATION OF SPACES AND INSTALLATION OF SPECIFIC TECHNOLOGIES.

7. *CULTURAL DONATIONS*: IN THE FRAMEWORK OF CULTURAL REACTIVATION, CULTURAL DONATIONS CAN MAKE A SUBSTANTIAL CONTRIBUTION TO CULTURAL PROJECTS AND BUSINESSES; HOWEVER, IT IS NECESSARY TO IMPROVE THEIR MECHANISMS AND NORMS. PROPOSALS:

- MODIFY THE CURRENT LAW ON CULTURAL DONATIONS, ENABLING A MECHANISM THAT ALLOWS DONATIONS TO ENTER A COMMON FUND, IN ORDER TO AVOID CONCENTRATION AND LACK OF DIVERSITY OF BENEFITED PROJECTS.
- PROMOTE FROM MINCAP AND MINECON, A CAMPAIGN TO PROMOTE THIS MECHANISM TO INCREASE DONATIONS AND REPORT ON TAX BENEFITS.

PART C

"EMERGING TRANSVERSAL ISSUES"

RELEVANT POLICIES AND MEASURES



* IMAGE ARCHIVE, CNTV.

"THE TV EDUCA CHILE SIGNAL AIMS TO PROVIDE EDUCATIONAL ENTERTAINMENT TO THE 3.6 MILLION CHILEAN SCHOOLCHILDREN WHO TODAY DO NOT HAVE FACE-TO-FACE CLASSES. THIS INCLUDES BROADCASTING E-LEARNING CONTENT, BRIEF EDUCATIONAL CONTENT AIMED AT FAMILIES AND ENTERTAINING CULTURE. WITH THIS INITIATIVE, CHILEAN TELEVISION HAS A GREAT OPPORTUNITY TO PROVIDE A PUBLIC UTILITY SERVICE AS A MEANS OF GREATER ACCESSIBILITY IN THIS CONTEXT OF HEALTH CRISIS AND WHERE THE POPULATION MUST REMAIN AT HOME. IT SHOULD BE NOTED THAT ACCORDING TO THE CNTV, TV IS THE MAIN MEANS OF COMMUNICATION AND MORE THAN 80% OF CHILEANS ARE INFORMED THROUGH IT. THE INFORMATION PROVIDED BY TELEVISION IS ESSENTIAL IN THIS PERIOD, SINCE NOT ALL HOMES IN THE COUNTRY HAVE AN INTERNET CONNECTION".

INTRODUCTION

THE PARTIES REPORT ON NEW GENERAL ISSUES DEFINED BY THE GOVERNING BODIES OF THE CONVENTION FOR EACH QUADRENNIAL REPORTING CYCLE. A RESOLUTION OF THE CONFERENCE OF THE PARTIES MAY DEFINE THE GENERAL ISSUES TO BE ADDRESSED IN EACH QUADRENNIAL REPORTING CYCLE. THE PARTIES MAY ALSO PRESENT IN THIS SECTION ANY OTHER POLICY OR MEASURE THAT DIRECTLY CONTRIBUTES TO THE IMPLEMENTATION OF THE CONVENTION AND THAT IS NOT NECESSARILY COVERED BY ONE OF THE 11 MONITORING AREAS OF THE CONVENTION.

RELEVANT POLICIES AND MEASURES

MEASURE A)

a) NAME OF THE MEASURE:

“PREPARATION OF THE CADASTRE OF THE SITUATION OF CULTURAL AGENTS, CENTERS AND ORGANIZATIONS”.

b) NAME OF THE BODY RESPONSIBLE FOR APPLYING THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF STUDIES DEPENDENT ON THE UNDERSECRETARIAT OF CULTURES AND THE ARTS.

c) CULTURAL DOMAINS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTP://OBSERVATORIO.CULTURA.GOB.CL](http://OBSERVATORIO.CULTURA.GOB.CL)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE ONLINE PUBLIC CONSULTATION FOR THE PREPARATION OF THE CADASTRE WAS AVAILABLE BETWEEN MARCH 23 AND APRIL 13, 2020. 15,079 FORMS WERE COMPLETED NATIONWIDE; 13,147 PEOPLE AND 1,932 REPRESENTATIVES OF GROUPS AND ORGANIZATIONS IN THE SECTOR. FROM THESE, AROUND 98% STATE THAT THEY CURRENTLY LIVE AND/OR CARRY OUT ACTIVITIES IN CHILE. BASED ON THE RESULTS, A REPORT WAS PREPARED ON THE SITUATION OF AGENTS, CREATORS, ARTISTS, WORKERS AND ORGANIZATIONS, WHICH WILL ALLOW THE INSTRUMENTS TO BE REFORMULATED AND ADVANCE IN THE SEARCH FOR SPECIFIC SOLUTIONS TO THE NEEDS THAT ARISE IN THE DIFFERENT FIELDS. THE SPECIFIC OBJECTIVE IS TO SERVE AS INPUT FOR DECISION-MAKING AIMED AT EXPANDING AND/OR REFORMULATING THE EXISTING INSTITUTIONAL INSTRUMENTS, TARGETING THE CALLS FOR TENDERING FUNDS AND MAKING NEW FORMS OF SUPPORT AVAILABLE TO FACE THIS SITUATION. THE LARGEST PARTICIPATION CAME FROM THE MOST POPULATED REGIONS OF THE COUNTRY: SANTIAGO METROPOLITAN AREA (53.2%), VALPARAÍSO (12.5%) AND BIOBÍO (4.9%). ON THE CONTRARY, THOSE WITH THE LOWEST PARTICIPATION ARE AYSÉN (0.7%), ARICA AND PARINACOTA (0.9%) AND ANTOFAGASTA (1.2%). THESE DATA CORRESPOND TO THE AGENTS WHO RESPONDED INDIVIDUALLY, BUT THE PERCENTAGES ARE SIMILAR IN THE CASE OF GROUPS. THE MAIN PROBLEMS FACED BY PARTICIPATING AGENTS ARE: THE CANCELLATION

OF PREVIOUSLY CONFIRMED ACTIVITIES, THE DECREASE IN INCOME RECEIVED AND THE POSTPONEMENT OF ACTIVITIES.

f) DOES THE MEASURE SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THE MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE THROUGH THE IMPLEMENTATION OF THE MEASURE?

BASED ON THE RESULTS OF THIS SURVEY, THE FOLLOWING PROPOSALS WERE REACHED ACCORDING TO THE REPORTING CATEGORY:

- LABOR SITUATION AND SOCIAL SECURITY: COUNTERACT JOB INSECURITY IN THE CULTURAL AREA; PROMOTION AND PROTECTION OF CULTURAL EMPLOYMENT AND SOCIAL SECURITY.
- PUBLIC AND FINANCIAL MEASURES, REGULATION AND LEGISLATION, INTER-INSTITUTIONAL COORDINATION.
- FORMS OF STATE SUPPORT FOR CULTURE: NEW ICT INFORMATION TECHNOLOGIES; SUPPORT FOR THE ADAPTATION OF ART TO NEW TECHNOLOGIES; SUPPORT FOR EMPLOYMENT AND FINANCING THROUGH NEW INFORMATION TECHNOLOGIES; PUBLIC PURCHASES OF CULTURAL GOODS AND SERVICES; PROMOTION OF CULTURAL PARTICIPATION; SPECIALIZED ASSISTANCE, ADVICE AND TRAINING; MARKETING AND CIRCULATION; ARTISTIC EDUCATION; ACCIONA - CECREA; STUDIES; INFRASTRUCTURE AND CULTURAL SPACES AND, CITIZEN PARTICIPATION.

- FUNDS: CONTINUE WITH AN OPEN WINDOW AND RUN THE 2020 CULTURE FUND WAITING LISTS AND SCHOLARSHIP FUNDING; DIRECT FINANCIAL SUPPORT TO ARTISTS WHO PERFORM IN PUBLIC SPACES; DIVERSIFY THE FUNDS THAT CAN BE RUN ONLINE; BASAL CONTRIBUTIONS TO ORGANIZATIONS AND/OR CULTURAL CENTERS THAT MAKE IT POSSIBLE TO OVERLAP THE DIFFICULTIES OF THE MOST AFFECTED WORKER MEMBERS; MAKE FONDART DEADLINES MORE FLEXIBLE AND EXTEND THE PROVISION OF ACTIVITIES RELATED TO AGREEMENTS; URGENTLY PAY THE FUNDS ALREADY AWARDED AND ACCELERATE THE PAYMENT OF TICKETS; OPENING OF COMPETITIVE FUNDS FOR THE SECOND SEMESTER; INCREASE THE BUDGET AND THE ALLOCATION RATE FOR CULTURAL FUNDS; PROMOTE THE DIRECT ALLOCATION OF FUNDS FOR PROJECTS IN THE TERRITORY; ATTEND TO THE MULTI-YEAR FINANCING OF PROJECTS AND OFFER CONTINUITY POSSIBILITIES; GENERATE A FUND FOR INFRASTRUCTURE LEASING; REVIEW THE ALLOCATION OF THE CULTURE FUNDS AND THEIR BENEFICIARIES; PROMOTE FUNDS AND LINES OF FINANCING FOR CULTURAL AND ARTISTIC DISSEMINATION, WITH AN EMPHASIS ON REGIONS AND DIGITAL PROJECTS AND, GENERATE FUNDS THAT INCLUDE THE ACQUISITION OF WORKS.

CONSIDERING THE ABOVE, A 4 AXES SUPPORT PLAN WAS DETERMINED:

- THE FIRST IS TO SUPPORT CULTURAL INSTITUTIONS THROUGHOUT CHILE, WITH MEASURES AIMED AT STRENGTHENING MANAGEMENT AND PROGRAMMING. NEW AND ESTABLISHED THEATERS, BOOKSTORES, ART GALLERIES, INDEPENDENT CINEMAS, MUSIC HALLS, CULTURAL CENTERS, AND ORGANIZATIONS ARE CONSIDERED HERE.
- THE SECOND AXIS IS THE ACQUISITION OF CULTURAL CONTENT AND IS DESIGNED FOR THE PURCHASE OF BIBLIOGRAPHIC MATERIAL OF NATIONAL AUTHORS AND THE PREMIERE OF CHILEAN FILMS ON THE AUDIOVISUAL CONTENT PLATFORM ONDAMEDIA.CL; AS WELL AS LICENSES

FOR MUSICAL WORKS THROUGH AN AGREEMENT WITH THE SCD AND THE PURCHASE OF PERFORMING ARTS, VISUAL ARTS, CRAFTS AND ARCHITECTURE CONTENT, FAVORING REGIONAL COVERAGE.

- THE THIRD AXIS, PROMOTION OF CREATION, PRODUCTION AND CIRCULATION IN ORDER TO KEEP THE ARTISTIC SECTOR ACTIVE, FINANCING THE CREATION, PROMOTION AND CIRCULATION OF CULTURAL CONTENT DIGITALLY. CONSIDERING, OF COURSE, THE DIFFERENT ARTISTIC DISCIPLINES.
- THE FOURTH AXIS CORRESPONDS TO THE TRAINING AND MEDIATION OF ARTISTIC AND CULTURAL CONTENT BY GENERATING TRAINING INSTANCES, WORKSHOPS, TUTORIALS, LABORATORIES, MASTER CLASSES, AMONG OTHERS. TO GENERATE MEDIATION CONTENT FOR DIFFERENT AUDIENCES, ATTENDING TO THE TRAINING NEEDS OF THE CULTURAL SECTOR ITSELF, OF THE HERITAGE AGENTS AND OF THE CREATIVE ECONOMY.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN US DOLLARS:

NO INFORMATION.

j) NAME OF THE COUNTERPARTS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINCAP, THROUGH THE DEPARTMENT OF STUDIES UNDER THE UNDERSECRETARY OF CULTURE AND ARTS.

k) TYPE OF ENTITY PARTICIPATING IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

YES NO

m) IF THE ANSWER IS YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE B)

a) NAME OF THE MEASURE:

“PROVISION OF A WIDE DIGITAL CULTURAL OFFER DURING THE HEALTH CRISIS”.

b) NAME OF THE BODY RESPONSIBLE FOR APPLYING THE MEASURE:

MINEDUC, MINCAP AND ORGANIZATIONS OF CIVIL SOCIETY AND THE CULTURAL SECTOR IN GENERAL.

c) CULTURAL DOMAINS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://ES.UNESCO.ORG/CHILE-CARTELERA-CUARENTENA](https://es.unesco.org/chile-car telera-cuarentena)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

THE FOLLOWING BILLBOARD CORRESPONDS TO PLATFORMS SET UP BY CIVIL SOCIETY ORGANIZATIONS AND THE CULTURE SECTOR, AS

WELL AS THE STATE THROUGH MINEDUC AND MINCAP.

LIBRARY, ARCHIVES AND MUSEUMS:

- MEMORIA CHILENA: DIGITAL RESOURCE CENTER WITH RESEARCH BASED ON DIGITIZED DOCUMENTS BELONGING TO THE COLLECTIONS OF THE CHILE NATIONAL LIBRARY.
- CHILE PARA NIÑOS: PROJECT IN CHARGE OF THE CHILE NATIONAL LIBRARY WEBSITE WITH A BLOG OF THEMATIC MINI-SITES NARRATED BY MEMORIOSA. SHE IS A VERY CURIOUS GIRL WHO LIVES THERE WITH HER FRIENDS.
- MINEDUC DIGITAL LIBRARY: WEBSITE FOR TEACHER DEVELOPMENT AND THE EDUCATIONAL COMMUNITY.
- LIBRARY OF THE CENTER FOR IMPROVEMENT, EXPERIMENTATION AND PEDAGOGICAL RESEARCH (CPEIP) OF MINEDUC: BRINGS SPECIALIZED MATERIAL ON EDUCATION TO ITS USERS.
- BP DIGITAL: FREE LIBRARY FOR THE WHOLE FAMILY.
- READINGS AND RESOURCES TO DOWNLOAD FROM THE WEBSITE OF THE NATIONAL READING PLAN (MINCAP): THE PLATFORM HAS MORE THAN 260 READING RESOURCES.
- MUSEUM OF MEMORY AND HUMAN RIGHTS: PUBLICATIONS THAT SEEK TO PROMOTE EDUCATIONAL INITIATIVES THAT INVITE KNOWLEDGE AND REFLECTION.
- SANTIAGO IN 100 WORDS: IT MAKES DIFFERENT DOWNLOADABLE MATERIALS AVAILABLE TO TEACHERS, CHILDREN, YOUNG PEOPLE AND PARENTS THAT HELP TO CREATE SHORT STORIES. ALSO, YOU CAN FIND A COLLECTION OF SHORT STORIES ONLINE.
- OBRA GRUESA. ART, EDUCATION, CULTURE: REPOSITORY THAT GATHERS DOCUMENTATION PRODUCED OR COLLECTED BY THE DEPARTMENT OF EDUCATION AND TRAINING IN ARTS AND CULTURE OF MINCAP AND UNESCO.

MOVIES AND MULTIMEDIA:

- MEDIATECALIBRE: OBSERVATORY AND REPOSITORY OF CONTENT RELATED TO DIGITAL CULTURE AND THE INTERSECTION OF ART, SCIENCE, TECHNOLOGY AND SOCIETIES.
- CEACTV: CHANNEL OF THE CENTER FOR ARTISTIC AND CULTURAL EXTENSION OF THE UNIVERSITY OF CHILE.
- GRUPOEDUCAR: REPOSITORY THAT INCLUDES THE EDUCAR MAGAZINE, NEWS WEBSITE, RECOMMENDATIONS FOR MOVIES, MUSEUMS AND ACTIVITIES, MATERIAL TO SUPPORT FAMILIES, AND EDUCAR TV.
- ELIGE-CULTURA: CULTURAL EXPLORATION SITE THAT INCLUDES VIRTUAL BILLBOARDS.
- JÓVENES PROGRAMADORES: PROGRAM THAT SEEKS TO ENCOURAGE THE LEARNING OF PROGRAMMING IN A VIRTUAL WAY, SO THAT EVERYONE IN CHILE CAN LEARN THE LANGUAGE OF CODES AND PROGRAMMING.
- LA MONEDA CULTURAL CENTER.
- ONLINE NATIONAL CINEMATHEQUE.
- TEATRO A MIL TV: SELF-MANAGEMENT OF TEATRO A MIL FOUNDATION. IT SHARES AUDIOVISUAL FILES ON PERFORMING ARTS IN CHILE.
- ONDAMEDIA: AUDIOVISUAL PLATFORM DEVELOPED BY MINCAP, WITH THE AIM OF BRINGING NATIONAL MOVIES CLOSER TO ALL CITIZENS.

ARTISTIC EDUCATION:

- SEA: UNESCO, MINCAP, AMONG OTHER NATIONAL STAKEHOLDERS.
- ARTEQUIN MUSEUM: ACTIVITIES WITH CHILDREN. IDEAS, GAMES, VIDEOS, MOVIES AND MORE TO DO AT HOME.
- SNPC: FREE DOWNLOAD OF THE COLOR AND TRACE SERIES, «CHILEAN FLORA» COLLECTION BY CLAUDIO GAY; «CHILEAN ANIMALS IN DANGER»; «CHILEAN ARTHROPODS: LEGS THAT GIVE AWAY» AND «CHILEAN BIRDS».
- NATIONAL MUSEUM OF FINE ARTS (MNBA): PRINTABLE AND COLORING SHEETS THAT RECREATE SOME OF THE MOST RECOGNIZED SCULPTURES OF THE MNBA. MODEL OF THE PALACE OF FINE ARTS TO COLOR, CUT OUT AND PUT TOGETHER.

- ARDE PROJECT: DIGITAL COMMUNITY THAT SUPPORTS THE DEVELOPMENT OF CREATIVE PROCESS FILES IN AN OPEN, FREE AND PUBLIC DOMAIN FRAMEWORK.
- CMN: MONUMENTEANDO (MAKING MONUMENTS), CHILE ON PAPER. IT OFFERS MATERIALS THAT ALLOWS CREATE MODELS OF HERITAGE LANDMARKS SUCH AS THE HUMBERSTONE AND SANTA LAURA SALTPETER WORKS, THE CHURCHES OF CHILOÉ OR LA MONEDA PRESIDENTIAL PALACE. OUR PALEONTOLOGICAL HERITAGE. PREHISTORIC FAUNA OF CHILE: ALLOWS YOU TO PRINT, LEARN ABOUT AND COLOR ANIMALS FROM THE PAST, SUCH AS THE PELAGORNIS, THE CHILESaurus AND THE GONFOTERIUM.
- CECREA OF MINCAP: CREATION CENTERS THROUGHOUT THE COUNTRY OFFER RESOURCES FOR CHILDREN AND YOUNG PEOPLE TO DEVELOP DIFFERENT ACTIVITIES FROM THEIR HOMES.

PERFORMING ARTS:

- CENTER FOR THE ARTS, CULTURE AND PEOPLE: A SELECTION OF VIDEOS, INTERVIEWS AND WORKS IS AVAILABLE ON ITS WEBSITE.
- - MUNICIPAL OF SANTIAGO: NATIONAL OPERA OF CHILE. "MUNICIPAL DELIVERY" THAT BRINGS MUSIC, OPERA AND DANCE TO YOUR HOME.
- TEATRO DEL LAGO FOUNDATION, FRUTILLAR: SHARE DIFFERENT WORKS THAT HAVE BEEN PART OF THE ARTISTIC-EDUCATIONAL SEASON OF THE THEATER, FOR FREE AND ONLINE. FRUTILLAR IS THE FIRST UNESCO CREATIVE CITY IN CHILE.
- NAVE TV: ONLINE TV ABOUT PERFORMING ARTS.
- PUENTE ALTO CULTURAL CORPORATION: ALLOWS YOU TO TAKE A 360 ° VIRTUAL TOUR AND VISIT ITS EXHIBITIONS.
- ELIGE CULTURA: COLLABORATIVE PLATFORM THAT UNDER THE #ELIGECULTURAENCASA MODALITY BRINGS TOGETHER THE MOST VARIED ARTISTIC AND CULTURAL ALTERNATIVES IN DIGITAL FORMAT.

f) DOES THE MEASURE SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THE MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE THROUGH THE IMPLEMENTATION OF THE MEASURE?

IN THE WORDS OF CONSUELO VALDÉS, MINISTER OF CULTURE, ARTS AND HERITAGE. "DURING THESE LAST WEEKS WE HAVE WITNESSED HOW PEOPLE HAVE SOUGHT SOLACE DURING THE CURRENT SITUATION. ONE WAY TO COPE WITH THIS SITUATION IS THROUGH READING, WATCHING AUDIOVISUAL CONTENT, LISTENING TO MUSIC, OR PRACTICING SOME CULTURAL AND ARTISTIC DISCIPLINE. I THINK THAT IN SOME WAY THE DIGITAL OFFER HAS CONTRIBUTED TO REVERTING THE IMAGE OF CULTURE AS SOMETHING DECORATIVE, LUXURY OR ELITE. IT HAS ALLEVIATED CONFINEMENT AND CONTRIBUTED TO MENTAL HEALTH, WE COULD SAY THAT CULTURE HAS BEEN A CUSHION OF MENTAL PROTECTION". FOR THIS REASON, SINCE THE PANDEMIC WAS DECLARED, MINCAP HAS PROMOTED A WIDE RANGE OF DIGITAL SITES. "AT THE SAME TIME THAT OUR MUSEUMS, ARCHIVES, LIBRARIES AND CULTURAL SPACES WERE CLOSED, WE LAUNCHED THE #ELIGECULTURAENCASA INITIATIVE, WITH THE AIM OF FACILITATING CITIZEN ACCESS TO THE DIGITAL OFFERINGS OF THE MINISTRY AND OTHER COLLABORATING SPACES AND ENTITIES. THE ELIGE CULTURA PLATFORM, WHICH HOSTS THIS CAMPAIGN, WAS REINVENTED TO DISSEMINATE CONTENT THAT ALLOWED ART AND CULTURE TO BE EXPERIENCED DIGITALLY, THROUGH VIRTUAL TOURS OF MUSEUMS, ONLINE ART COLLECTIONS, DOCUMENTARIES, ETC. WE ARE VERY HAPPY WITH THE RESULTS; FROM MARCH TO JUNE THE PLATFORM HAS REACHED MORE THAN 363 THOUSAND VISITS", SAYS THE MINISTER.

LIKEWISE, THE MINCAP AUDIOVISUAL CONTENT SITE, ONDA MEDIA, ALSO REPORTS ON THE GOOD RECEPTION IT HAS HAD BY THE PUBLIC: SINCE MID-MARCH TO DATE, MORE THAN 1,200,000 FILM VIEWINGS HAVE BEEN REGISTERED AND MORE THAN 160,000 DOWNLOADS OF THE APPLICATION FOR SMARTPHONES. A SIGNIFICANT INCREASE IS ALSO WHAT THE DIGITAL PUBLIC LIBRARY HAS SHOWN IN THIS SAME PERIOD, BOTH IN THE NUMBER OF SUBSCRIBERS, WHICH REGISTERS 25% MORE THAN LAST YEAR, AND IN LOANS (44% MORE THAN THE SAME DATE IN 2019) AND BOOKINGS. THE SAME IN RELATION TO THE DOWNLOAD OF TITLES, WHOSE CURRENT AMOUNT AVAILABLE EXCEEDS 17 THOUSAND WORKS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN US DOLLARS:

NO INFORMATION.

j) NAME OF THE COUNTERPARTS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

CIVIL SOCIETY ORGANIZATIONS AND THE CULTURE SECTOR, AS WELL AS THE STATE THROUGH MINEDUC AND MINCAP.

k) TYPE OF ENTITY PARTICIPATING IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF YES, WHAT ARE THE MAIN CONCLUSIONS?

NO INFORMATION.

MEASURE C)

a) NAME OF THE MEASURE:

“TV EDUCA CHILE SIGNAL, A SUCCESSFUL PUBLIC-PRIVATE PARTNERSHIP DESIGNED FOR CHILEAN SCHOOLCHILDREN.”

b) NAME OF THE BODY RESPONSIBLE FOR APPLYING THE MEASURE:

MINEDUC AND CNTV.

c) CULTURAL DOMAINS COVERED BY THE MEASURE:

- FILM/AUDIOVISUAL ARTS
- DESIGN
- DIGITAL ARTS
- MUSIC
- PUBLISHING
- VISUAL ARTS
- CULTURAL AND CREATIVE SECTORS
- PERFORMING ARTS

d) WEBSITE OF THE MEASURE, IF AVAILABLE:

[HTTPS://WWW.TVN.CL/ENVIVO/TVEDUCACHILE/](https://www.tvn.cl/envivo/tveducachile/)

e) DESCRIBE THE MAIN CHARACTERISTICS OF THE MEASURE:

TV EDUCA CHILE IS A NATIONAL SIGNAL OPERATIONAL SINCE APRIL 2020. THIS SIGNAL CONTAINS CURRICULAR PEDAGOGICAL CONTENT IN ACCORDANCE WITH MINEDUC GUIDELINES, EDUCATIONAL MATERIAL PROVIDED BY ALL OPEN SIGNAL CHANNELS AND MAIN SUBSCRIPTION TELEVISION OPERATORS, IN ADDITION TO EDUCATIONAL SERIES FROM CNTV. SPECIFICALLY, THE TV EDUCA CHILE SIGNAL AIMS TO PROVIDE EDUCATIONAL ENTERTAINMENT TO THE 3.6 MILLION CHILEAN SCHOOLCHILDREN WHO TODAY DO NOT HAVE FACE-TO-FACE CLASSES, IN ADDITION TO BROADCASTING E-LEARNING AND

BRIEF INFORMATION PIECES WITH EDUCATIONAL CONTENT AIMED AT FAMILIES AND ENTERTAINING CULTURE. A FUNDAMENTAL PART OF THE PROGRAMMATIC OFFER WILL BE PROVIDED BY THE CNTV, WHICH HAS ALREADY RELEASED 20 SERIES WITH MORE THAN 150 CHAPTERS FOR DIFFERENT AGES AND AREAS OF KNOWLEDGE: HISTORY, GEOGRAPHY AND SOCIAL SCIENCES; SCIENCE, TECHNOLOGY AND ENVIRONMENT; SERIES ASSOCIATED WITH LANGUAGE AND ASSOCIATED WITH THE FIELD OF VISUAL AND MUSICAL ARTS. WITH THIS INITIATIVE, CHILEAN TELEVISION HAS A GREAT OPPORTUNITY TO PROVIDE A PUBLIC UTILITY SERVICE AS A MEANS OF GREATER ACCESSIBILITY IN THIS CONTEXT OF HEALTH CRISIS AND WHERE THE POPULATION MUST REMAIN AT HOME. IT SHOULD BE NOTED THAT AS INDICATED BY THE CNTV, TELEVISION IS THE MAIN MEANS OF COMMUNICATION AND MORE THAN 80% OF CHILEANS INFORM THEMSELVES THROUGH IT (EVEN MORE, IN TIMES OF THIS CONTINGENCY). THE INFORMATION PROVIDED BY TELEVISION IS ESSENTIAL IN THIS PERIOD, SINCE NOT ALL HOMES IN THE COUNTRY HAVE AN INTERNET CONNECTION. ACCORDING TO THE CNTV'S "REPORT ON CHILD AND ADOLESCENT TV CONSUMPTION", FOR THE MONTH OF MARCH 2020 AND IN THE CONTEXT OF COVID-19, CHILD AND ADOLESCENT AUDIENCES HAVE RETURNED TO WATCHING TELEVISION SEVERAL HOURS A DAY. IN ADDITION, IT WAS CONCLUDED THAT: THERE ARE MORE CHILDREN (4 TO 12 YEARS) IN FRONT OF THE SCREEN, WITH ABOUT 4 HOURS 58 MINUTES OF DAILY CONSUMPTION; THE CHILDREN'S AUDIENCE INCREASED THEIR TELEVISION CONSUMPTION BY 1.17 HOURS IN MARCH, DURING THE QUARANTINE; THE HIGHEST CONSUMPTION IS SUSTAINED DURING THE DAY AND INCREASES PARTICULARLY IN THE FREE TV NEWS PROGRAM; AND. THE REACH OF OPEN TELEVISION AMONG ADOLESCENTS HAS FALLEN IN RECENT YEARS (PEOPLE), BUT IN THIS CASE THERE IS A STRIKING INCREASE IN CONSUMPTION (HOURS) DURING MARCH 2020. THE INCREASE IN TELEVISION HOURS OCCURS, FUNDAMENTALLY, DURING THE AFTERNOONS.

f) DOES THE MEASURE SPECIFICALLY TARGET YOUNG PEOPLE?

YES NO

g) DOES THE IFCD SUPPORT THE IMPLEMENTATION OF THE MEASURE?

YES NO

h) WHAT ARE THE RESULTS ACHIEVED TO DATE THROUGH THE IMPLEMENTATION OF THE MEASURE?

AN EVALUATION OF THIS MEASURE CAN BE FOUND IN THE "TV EDUCA CHILE SURVEY". CNTV, 2020: [HTTPS://WWW.CNTV.CL/CNTV/SITE/ARTIC/20200602/ASOCFILE/20200602170724/ENCUESTA_TV_EDUCA_CHILE.PDF](https://www.cntv.cl/cntv/site/artic/20200602/asocfile/20200602170724/ENCUESTA_TV_EDUCA_CHILE.PDF) . THE OBJECTIVE OF THIS SURVEY WAS TO KNOW THE AUDIENCE'S ASSESSMENT OF THE TV EDUCA CHILE CHANNEL, TO EVALUATE THE LEVEL OF KNOWLEDGE OF THE INITIATIVE AMONG THE POPULATION INTERESTED IN THE COMMUNICATION PHENOMENON, AND TO LEARN OPINIONS ABOUT THE CONTENT PROPOSAL. THE DOCUMENT PRESENTS THE FOLLOWING FINDINGS: 82.1% OF THOSE SURVEYED CONSIDER IT IMPORTANT THAT THE STATE HAS PLAYED A ROLE IN THE LAUNCH OF THE CHANNEL; 86.4% OF THOSE SURVEYED BELIEVE THAT THE INITIATIVE SHOULD BE PROJECTED BEYOND THE CURRENT HEALTH EMERGENCY; THE PUBLIC-PRIVATE COLLABORATION MODEL WITH WHICH THIS SIGNAL WAS LAUNCHED IS THE FAVORITE OPTION ON HOW IT SHOULD CONTINUE TO FUNCTION IN THE FUTURE. IT ALSO RESEMBLED A DEMAND FOR A PUBLIC ROLE FOR TELEVISION. ALMOST A THIRD THINK THAT EACH CHANNEL SHOULD HAVE A CULTURAL OFFER; AND IT IS ALSO CONSIDERED THAT THE CULTURAL OFFER SHOULD COVER ALL AUDIENCES, INCLUDING ELDERLY CITIZENS.

i) FINANCIAL RESOURCES ALLOCATED TO THE MEASURE IN USD:

No INFORMATION.

j) NAME OF THE COUNTERPARTS INVOLVED IN THE IMPLEMENTATION OF THE MEASURE:

MINEDUC, CNTV, OPEN SIGNAL CHANNELS AND MAIN SUBSCRIPTION TELEVISION OPERATORS IN THE COUNTRY.

k) TYPE OF ENTITY PARTICIPATING IN THE IMPLEMENTATION OF THE MEASURE:

- PUBLIC SECTOR
- PRIVATE SECTOR
- CIVIL SOCIETY ORGANIZATION.

l) HAS THE IMPLEMENTATION OF THE MEASURE BEEN EVALUATED?

- YES NO

m) IF THE ANSWER IS YES, WHAT ARE THE MAIN CONCLUSIONS?

THE CNTV, WHICH LEADS THE INITIATIVE IN COORDINATION WITH MINEDUC, HAS A POSITIVE EVALUATION. AROUND 300 THOUSAND MINORS TUNE IN DAILY. ITS PRESIDENT, CATALINA PAROT, CONSIDERS THAT THE COUNCIL COMPLIED WITH THE CONTINGENCY. MINEDUC AGREES ON THAT. THE MINISTER OF EDUCATION RAÚL FIGUEROA POINTS OUT THAT SINCE THE FACE-TO-FACE CLASSES WERE SUSPENDED, THE OBJECTIVE WAS "TO FIND ALL THE SPACES TO REACH THE LARGEST NUMBER OF STUDENTS WITH EDUCATIONAL CONTENT". ALONG THESE LINES, HE EMPHASIZES THAT "TV ALLOWS US TO COVER A WIDE AUDIENCE, EVEN SURPASSING INTERNET COVERAGE".

PART D

"CHALLENGES AND ACHIEVEMENTS"

CHAPTER XIV

"MAIN RESULTS ACHIEVED".



* IMAGE ARCHIVE, SUBTEL.

THE *SOCIAL PLAN FOR DIGITAL DEVELOPMENT* IS AN INITIATIVE LED BY THE TELECOMMUNICATIONS UNDERSECRETARIAT OF THE MTT AND SUPPORTED BY THE IDB. IT IS MADE UP OF 4 TECHNICAL TABLES THAT WILL CARRY OUT COLLABORATIVE WORK TO PROVIDE BETTER OPPORTUNITIES IN DIGITAL MATTERS TO ALL CITIZENS OF CHILE, IMPROVING THEIR QUALITY OF LIFE. THESE ARE DIGITAL INCLUSION, INNOVATION FOR SOCIAL EQUALITY AND PRODUCTIVE DEVELOPMENT, PROMOTION OF INVESTMENT IN TELECOMMUNICATIONS INFRASTRUCTURE, CYBERSECURITY, CRITICAL INFRASTRUCTURE AND CYBERSECURITY STANDARDS FOR SUPPLIERS. IT IS A SOCIAL PROPOSAL IN TELECOMMUNICATIONS THAT ALLOWS THE COORDINATION OF MULTISECTORAL STAKEHOLDERS FROM THE PUBLIC, PRIVATE, SOCIAL AND ACADEMIC SECTORS THAT HAVE TO CONTRIBUTE IN TERMS OF DIGITAL DEVELOPMENT, PROVIDING SOLUTIONS THAT REACH ALL CITIZENS OF THE COUNTRY.

DESCRIBE THE MAIN RESULTS ACHIEVED IN TERMS OF THE IMPLEMENTATION OF THE CONVENTION. MENTION ONE IMPORTANT ACHIEVEMENT FOR EACH OF THE GOALS.

GOAL No. 1: "SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE"

WITHIN THIS OBJECTIVE AND, ASSOCIATED WITH THE MONITORING AREAS OF "*CULTURAL AND CREATIVE SECTORS*" AND "*ALLIANCE WITH CIVIL SOCIETY*", WE CAN MENTION AS AN IMPORTANT ACHIEVEMENT THE REALIZATION OF AN INFORMATION GATHERING METHODOLOGY BASED ON PARTICIPATORY WORK MODALITIES FOR THE CONSTRUCTION OF CULTURAL POLICIES 2017 - 2022. IN THIS REGARD, IT SHOULD BE NOTED THAT, AS A RESULT OF THIS PROCESS, TODAY WE HAVE POLICIES WHOSE MAIN CONTRIBUTION CONSISTS OF DIVERSIFYING THE PERSPECTIVE ON CULTURES, CONSIDERING THE MULTIPLICITY OF INTERSECTIONS THAT ARE SHAPING THE ASPECTS IDENTITIES OF THE DIFFERENT COMMUNITIES. IN ADDITION TO A TRANSFORMATION, EQUALLY PROFOUND, ON THE UNDERSTANDING OF GROUPS AND INDIVIDUALS AS ACTIVE AGENTS AND LEGITIMATE INTERLOCUTORS OF PUBLIC INSTITUTIONS, THEREBY TRYING TO BREAK THE LIMITED LOGIC OF "PROVIDING SERVICES", TO FRAME OURSELVES IN A LEGAL APPROACH, WHICH STRENGTHENS A RECIPROCAL RELATIONSHIP BETWEEN THE STATE AND THE CITIZENRY. AN APPROACH THAT BRINGS CONCRETE IMPLICATIONS, SUCH AS THE RELEVANCE GIVEN TO THE TERRITORY IN POLITICS, CONSIDERED AS A DYNAMIC SOCIAL CONSTRUCTION WHERE CULTURES ARE BUILT, RECREATED AND FROM WHICH PUBLIC ACTION MUST BE THOUGHT. LIKEWISE, WE PLACED SPECIAL EMPHASIS ON RECOGNIZING AND VALUING THE CULTURAL CONTRIBUTION OF GROUPS THAT HAVE MANY TIMES BEEN ASSIMILATED OR DISPLACED FROM CULTURAL PARTICIPATION AND CONSTRUCTION. IN THIS SENSE, INDIGENOUS PEOPLES AS CARRIERS OF DIVERSE, CURRENT AND CONSTANTLY TRANSFORMING CULTURES OCCUPY AN IMPORTANT PLACE WITHIN THIS CONFIGURATION, AS WELL AS CHILDHOOD AND THE

VALUE OF AN EARLY DEVELOPMENT OF CULTURAL ENJOYMENT AND PARTICIPATION; THE SAME IN THE CASE OF MIGRANT COMMUNITIES, AND THE ENORMOUS CULTURAL CONTRIBUTION THEY BRING TO OUR SOCIETIES. THESE, AMONG MANY OTHER DIVERSE REALITIES OF LIVING AND DOING CULTURE, ARE THOSE THAT THE POLICY INCLUDES, RECOGNIZING THEM AS SPACES THAT MUST BE VALIDATED AND USED AS KEY ELEMENTS FOR OUR DEVELOPMENT. THUS, THE NATIONAL POLICY OF CULTURE IS AT THE SAME TIME A VERY CONCRETE TOOL FOR THE DEVELOPMENT OF PLANS AND PROGRAMS, AS AN INVITATION TO DREAM OF THE COUNTRY WE WANT, PROVIDING A LOOK AT THE DEVELOPMENT OF CHILE FROM CULTURE AND THE ARTS. A DOCUMENT THAT SEEKS TO CONTRIBUTE TO THE GREAT INSTITUTIONAL STEP THAT WE ARE TAKING AS A COUNTRY, AND GUARANTEE THE CONTINUITY OF PUBLIC ACTION, THROUGH THE ARTICULATION OF COMMON OBJECTIVES AMONG THE INSTITUTIONS THAT MEET UNDER THE EAVES OF THE MINISTRY. ENTITIES CAPABLE OF BUILDING A VISION AND A FIELD OF INTERVENTION OF GREATER SCOPE AND COMPLEXITY, MOVING FROM CITIZENSHIP TO CITIZENSHIPS, FROM ACCESS TO CULTURAL PARTICIPATION.

GOAL No. 2: "ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS".

WITHIN THIS OBJECTIVE, AND ASSOCIATED WITH ITS 4 MONITORING AREAS, WE FIND THE FORMATION OF THE "INTERMINISTERIAL COMMITTEE FOR THE PROMOTION OF THE CREATIVE ECONOMY" IN MARCH 2015, WHICH IS CHAIRED BY MINCAP AND MADE UP OF 7 OTHER MINISTRIES: MINECON; TREASURY; MINREL; MINTRAB; MINAGRI AND MIDESO. THE MAIN FUNCTION OF THIS COMMITTEE IS TO ADVISE ON THE DESIGN AND IMPLEMENTATION OF THE PNFEC, AS WELL AS TO DEFINE ITS PRINCIPLES, POLICIES, STANDARDS, GENERAL GUIDELINES AND MANAGEMENT MODEL. RESPONDING TO THE VISION OF ESTABLISHING A COORDINATED AND COHERENT AGENDA AROUND THE DEVELOPMENT OF THE CREATIVE ECONOMY. IN OCTOBER 2015, MINCAP CREATED THE CREATIVE ECONOMY SECRETARIAT. IT IS PART OF THE DEPARTMENT FOR THE PROMOTION OF CULTURE AND THE ARTS. ITS STRATEGIC ROLE IS ESTABLISHED IN THE PNFEC, ASSOCIATED WITH THE INSTITUTION'S ROLE IN ITS IMPLEMENTATION: "LEAD THE ARTICULATION OF THE POLITICAL AND TECHNICAL COMMITTEE FOR PROMOTION OF THE CREATIVE ECONOMY THROUGH THE GENERATION OF ENABLING CONDITIONS FOR DECISION-MAKING THAT FACILITATE THE REDIRECTION OF PUBLIC POLICY INSTRUMENTS TO RESPOND TO THE ECONOMIC SUSTAINABILITY NEEDS OF THE COUNTRY'S CREATIVE AGENTS AND PROJECTS". LIKewise, STARTING IN 2016, THE EXECUTION OF COORDINATED ACTIONS THAT PROMOTE THE SECTOR, THUS SUPPORTING ITS STRENGTHENING AND THAT OF ITS WORKERS. THE OBJECTIVE OF THE PNFEC IS "TO PROMOTE THE DESIGN AND IMPLEMENTATION OF PUBLIC POLICY MEASURES THAT FAVOR DECENTRALIZED DEVELOPMENT AND ECONOMIC SUSTAINABILITY OF INITIATIVES AND UNDERTAKINGS IN THE CREATIVE SECTOR, BY PROMOTING THE CREATIVE OFFER AND THE GENERATION OF KNOWLEDGE" (PNFEC, 2017). THIS IS ADDRESSED IN A CONCRETE WAY THROUGH THREE STRATEGIC GUIDELINES: PROMOTION OF SUSTAINABLE DEVELOPMENT, PROFESSIONALIZATION AND PROMOTION OF

ASSOCIATIVITY AND PROMOTION OF KNOWLEDGE ABOUT THE CREATIVE ECONOMY. AT A SPECIFIC LEVEL, THE PLAN RESPONDS TO THE CHALLENGES DETECTED FROM VARIOUS DIAGNOSES CARRIED OUT BY PUBLIC AND PRIVATE INSTITUTIONS, WHICH REVEAL VARIOUS GAPS THAT WOULD IMPEDE THE DEVELOPMENT OF THE SECTOR, AS WELL AS ACTIVE WORK INVOLVING THE PARTICIPATION OF CIVIL SOCIETY, ACADEMIA AND PRIVATE ONES INCLUDED IN THE DIFFERENT CULTURAL POLICIES OF THE CREATIVE SECTOR, AMONG OTHERS. THEY ARE ACHIEVEMENTS REACHED AT THIS POINT:

- THE POSITIONING OF THE PNFEC AND THE GENERATION OF EXCHANGE OPPORTUNITIES AT THE INTERNATIONAL LEVEL, WHICH CONSIDERS THE FOLLOWING SPECIFIC ACTIONS:
- TECHNICAL ADVICE TO 5 COUNTRIES, THE DOMINICAN REPUBLIC, PANAMA, MEXICO, GUATEMALA AND SPAIN, WITHIN THE FRAMEWORK OF THE MECHANISM FOR THE EXCHANGE OF GOOD PRACTICES IN SUR-SUR CULTURAL POLICIES.
- PROMOTING THE SIGNING OF A COOPERATION AGREEMENT FOR THE ESTABLISHMENT OF A PLATFORM ON CREATIVE ECONOMY WITH THE MINISTRY OF CULTURE OF ARGENTINA, SIGNED ON DECEMBER 16, 2016 (RESOLUTION No. 24). IN THIS FRAMEWORK, VARIOUS ACTIVITIES HAVE BEEN DEVELOPED (E.G.: PARTICIPATION OF COMMITTEES IN THE CHEC AND MICA MARKETS).
- PRESENTATION OF THE PNFEC IN A COMMITTEE OF EXPERTS AT THE APEC MEETING IN VIETNAM (2017).
- PARTICIPATION IN VARIOUS INTERNATIONAL SEMINARS.

THE ORGANIZATION OF COORDINATED ACTIVITIES AT THE PUBLIC-PUBLIC AND PUBLIC-PRIVATE LEVEL AS A RESULT OF INTER-INSTITUTIONAL COORDINATION:

- SIGNING OF COLLABORATION AGREEMENTS BETWEEN MINCAP AND THE CCS, TO DEVELOP "*GUIDE FOR THE EXPORTER OF CREATIVE SERVICES*" AND MERCADO CHEC - CHILE CREATIVE ECONOMY. THE INITIATIVES HAVE AN EMPHASIS ON THE GENERATION OF CONTENT *AD-HOCK* TO THE SECTORAL REALITY, AS WELL AS STRENGTHENING THE LINK WITH THE TRADITIONAL PRIVATE SECTOR.

- DEVELOPMENT OF PROFESSIONALIZATION AND TRAINING GUIDES, COORDINATED WITH SENCE, AND MINECON'S DIVISIONS OF SMALLER COMPANIES AND ASSOCIATIVITY AND SOCIAL ECONOMY.

- LEVERAGING OF RESOURCES THROUGH THE TARGETING OF INSTRUMENTS BY INSTITUTIONS ASSOCIATED WITH PRODUCTIVE DEVELOPMENT, IN PARTICULAR CORFO, SERCOTEC AND PROCHILE.

- PRIORITIZATION OF THE CREATIVE ECONOMY POSITIONING OF CHILE ABROAD, MATERIALIZED THROUGH THE TARGETING OF ARCHITECTURE, AUDIOVISUAL AND VIDEOGAMES IN THE "*ASK FOR CHILE, A WORLD OF SERVICES*" CAMPAIGN, LED BY FUNDACIÓN IMAGEN DE CHILE.

- COORDINATION OF INITIATIVES ASSOCIATED WITH THEMATIC OF EXPORT OF SERVICES WITH THE PRIVATE PUBLIC COMMITTEE OF EXPORT OF SERVICES.

THE POSITIONING AND RELEVANCE OF THE CONCEPT OF THE CREATIVE ECONOMY:

- PUBLICATION OF STUDIES FOR DECISION-MAKING AND GUIDES OF SPECIAL INTEREST TO THE SECTOR, SUCH AS THE "*UPDATE OF THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE*", THE GUIDE TO FORMALIZATION FOR THE CREATIVE ENTREPRENEUR AND THE GUIDE FOR THE EXPORTER OF CREATIVE SERVICES AND COPYRIGHT GUIDE.

- HOLDING OF SEMINARS AT NATIONAL AND REGIONAL LEVEL, NAMELY, INTERNATIONAL SEMINAR ON CREATIVE ECONOMY FOR TERRITORIAL DEVELOPMENT, INTERNATIONAL SEMINAR ON COPYRIGHT AND CREATIVE ECONOMY AND INTERNATIONAL SEMINAR "*HOW TO LIVE FROM MUSIC*".

GOAL No. 3: "INTEGRATE CULTURE INTO SUSTAINABLE DEVELOPMENT FRAMEWORKS"

WITHIN THIS OBJECTIVE AND, ASSOCIATED WITH ITS MONITORING AREA RELATED TO "NATIONAL POLICIES FOR SUSTAINABLE DEVELOPMENT", WE CAN FIND THE "SOCIAL PLAN FOR DIGITAL DEVELOPMENT", AN INITIATIVE LED BY THE SUBTEL UNDER THE MTT AND SUPPORTED BY THE IDB, WHICH IS MADE UP OF BY 4 TECHNICAL TABLES THAT WILL CARRY OUT COLLABORATIVE WORK TO PROVIDE BETTER OPPORTUNITIES IN DIGITAL MATTERS TO ALL CITIZENS OF CHILE, IMPROVING THEIR QUALITY OF LIFE. THE PLAN WILL HAVE THE SUPPORT OF STAKEHOLDERS SUCH AS MIDESO, MINREL, MINEDUC, MINDEF, MISP, MINERGÍA, MOP, MBN, DIGITAL GOVERNMENT DIVISION AND CORFO, AMONG OTHERS. IT IS A SOCIAL PROPOSAL IN TELECOMMUNICATIONS THAT ALLOWS THE COORDINATION OF MULTISECTORAL STAKEHOLDERS FROM THE PUBLIC, PRIVATE, SOCIAL AND ACADEMIC SECTORS THAT HAVE TO CONTRIBUTE IN TERMS OF DIGITAL DEVELOPMENT, PROVIDING SOLUTIONS THAT REACH ALL CITIZENS OF THE COUNTRY. THE FOREGOING, CONSIDERING THAT, AT PRESENT, NON-CONNECTIVITY IS A FORM OF MARGINALIZATION, SO WITH THIS INITIATIVE IT IS EXPECTED TO TAKE SUBSTANTIVE STEPS TO CONTINUE REDUCING THE DIGITAL DIVIDE, ENSURING THAT MORE PEOPLE JOIN THE KNOWLEDGE SOCIETY. THIS DIGITAL TRANSFORMATION INITIATIVE IS SUSTAINED BY THREE FUNDAMENTAL PILLARS: FIBER OPTIC -TERRESTRIAL AND SUBMARINE- OF INTERNATIONAL INTERCONNECTION, DEVELOPMENT OF NATIONAL FIBER OPTIC AND 5G TENDER WHICH IS SCHEDULED FOR THE FIRST MONTHS OF 2020. IT IS ESTIMATED THAT IN TOTAL THE PLAN WILL COST US \$9,100 MILLION, WHICH INCLUDES WHAT COMPANIES ARE ALREADY DISBURSING ANNUALLY - AROUND US \$1,500 MILLION ANNUALLY - IN ADDITION TO THE INVESTMENT IN FIBER OPTIC NETWORK THAT REACHES US \$3,100 MILLION. THE PLAN AIMS TO MAKE CHILE A DIGITAL HUB IN THE

REGION. IN THIS SENSE, THE IDB WILL PLAY A ROLE AS TECHNICAL SECRETARY AND WILL HELP ARTICULATE THE PROJECT IN ORDER TO ALLOW A MECHANISM THAT IN AN ORDERLY MANNER CAN GENERATE SYNERGIES AND ENHANCE THE USE OF TECHNOLOGY FOR THE BENEFIT OF CHILE, LATIN AMERICA AND THE CARIBBEAN.

GOAL No. 4: "PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS"

WITHIN THIS OBJECTIVE AND ASSOCIATED WITH THE MONITORING AREA RELATED TO "ARTISTIC FREEDOM", WE CAN MENTION THE IMPROVEMENT OF THE "CULTURE FUNDS". IN THIS CONTEXT, ONE OF THE PERMANENT CHALLENGES FOR INSTITUTIONAL MANAGEMENT IS TO GUARANTEE ACCESS TO PUBLIC FINANCING FOR CULTURAL AGENTS, AS DIVERSE AS INTERESTS AND TERRITORIES EXIST. ONE WAY IS TO MODIFY AND IMPROVE THE "CULTURE FUNDS" AND THE MINCAP SECTOR PROGRAMS, A TASK THAT HAS BEEN APPROACHED THROUGH DIFFERENT MEASURES THAT HAVE BEEN DESTINED, AMONG OTHER THINGS, TO FACILITATE ACCESS TO, DECENTRALIZE AND DECONCENTRATE COMPETITIVE FUNDS, PROMOTING INCLUSION, EVERYTHING WITHIN THE CONCEPT OF CULTURE AS A CITIZEN RIGHT. CURRENTLY, THE BUDGET ASSIGNED TO COMPETITIVE FUNDS REPRESENTS 19% OF THE TOTAL INSTITUTIONAL BUDGET. THUS, LAST DECEMBER, MINCAP DELIVERED THE RESULTS OF ITS CALL FOR THE "2020 CULTURE FUNDS", WHICH WILL FINANCE THE 2,313 TRAINING, CREATION, PRODUCTION PROJECTS WITH MORE THAN 24 BILLION PESOS (\$24,063,715,321), DISSEMINATION AND CIRCULATION IN THE FIELDS OF MUSIC, BOOKS AND READING, AUDIOVISUALS, THE PERFORMING ARTS AND VISUALS, DESIGN, ARCHITECTURE, CRAFTS AND HERITAGE, SELECTED IN THIS CALL. ALSO RESPONDING TO THE MODERNIZATION PROCESS OF THE SECTORAL CALLS IN 2020, ONE OF THE GREAT NOVELTIES OF THIS YEAR WAS THE DECREASE IN THE APPLICATION REQUIREMENTS, WHICH ALLOWED A 54% REDUCTION IN THE PROJECTS DECLARED INADMISSIBLE IN RELATION TO THE PREVIOUS YEAR, ALLOWING MORE THAN 90% OF THE INITIATIVES WERE EVALUATED BY COMMITTEES OF SPECIALISTS CONSTITUTED THROUGHOUT THE COUNTRY. ANOTHER OF THE FIRSTS THIS YEAR WAS THE LAUNCH OF THE "CHILE CREA SCHOLARSHIPS", WHICH WILL PROMOTE THE TRAINING AND SPECIALIZATION OF PROFESSIONALS AND RESEARCHERS LINKED TO CULTURES AND THE ARTS. THUS, WITHIN THE

FRAMEWORK OF THIS PROCESS, MORE THAN 440 PROJECTS WERE SELECTED THAT WILL RECEIVE MORE THAN 2,500 MILLION PESOS FOR THE FINANCING OF DOCTORATES, MASTERS AND SPECIALIZATION SCHOLARSHIPS. AWARE THAT MANY OF THE COUNTRY'S SOCIAL INEQUALITIES ARE REPLICATED IN THE CULTURAL SECTOR, MINCAP IS REDESIGNING THE CALLS, GENERATING AND PROMOTING PARTICIPATION MECHANISMS THAT GRADUALLY REDUCE THE GAPS RELATED TO GENDER, TERRITORY AND SOCIAL GROUP. THIS YEAR, OF THE APPLICATIONS RECEIVED - EXCLUDING LEGAL ENTITIES- 44% CORRESPOND TO WOMEN AND 56% TO MEN. OF THESE, 47% OF THOSE SELECTED BELONG TO WOMEN AND 53% TO MEN; PERCENTAGES VERY SIMILAR TO THOSE OBTAINED IN THE PREVIOUS CALL. LIKewise, IN RECENT YEARS WORK HAS BEEN DONE ON INCORPORATING PROJECTS THAT ADD INCLUSION APPROACHES, BOTH FOR THE POPULATION WITH DISABILITIES AND FOR THE ELDERLY. IT IS A CHALLENGE IN THIS AREA TO CONTINUE ADVANCING IN THE IMPROVEMENT OF THE CULTURE FUNDS 2021, FOR THIS MINCAP WILL OPEN INSTANCES OF REFLECTION AND COLLABORATIVE WORK TOWARDS A MORE RELEVANT FINANCING MODEL FOR THE NEEDS OF THE DIFFERENT SECTORS IN THE NEW DESIGNS OF FUNDS. THUS, PROGRESS IS EXPECTED TO REDUCE THE GENDER, TERRITORIALITY AND SOCIAL INCLUSION GAPS. IN ADDITION, INSTANCES OF CONVERSATION WILL BE GENERATED WITH REPRESENTATIVES OF THE DIFFERENT SECTORS AND CULTURAL AGENTS, WITH THE AIM OF STRENGTHENING THE REGIONAL VIEW OF THE FUND. IT IS IMPORTANT TO CONCLUDE THAT THE FUNDS HAVE BEEN A CONTRIBUTION TO THE CULTURAL DEVELOPMENT OF OUR COUNTRY, BUT THERE ARE A NUMBER OF AREAS IN WHICH WORK MUST CONTINUE TO IMPROVE THE SYSTEM. IN THIS SENSE, IT IS NOT ONLY A MATTER OF PROVIDING RESOURCES BUT OF MAKING A VALUABLE INVESTMENT THAT CONTRIBUTES TO THE FREE AND NECESSARY EXPRESSION OF CITIZENSHIP.

CHAPTER XV

"MAIN CHALLENGES".

DESCRIBE THE MAIN CHALLENGES FACED IN THE IMPLEMENTATION OF THE CONVENTION AND THE MAIN SOLUTIONS CONTEMPLATED TO OVERCOME THEM.

a) AT A GENERAL LEVEL, THERE ARE VARIOUS CHALLENGES DETECTED WITHIN THE REPORTING PERIOD. THE MAIN ONES FOCUS ON THE FOLLOWING SUBJECTS:

- REGARDING GENDER: IN THE DIFFERENT ARTISTIC AREAS, THERE ARE GENDER GAPS IN THE NUMBER OF STUDENTS ENROLLED IN ARTISTIC PROGRAMS, IN THE NUMBER OF WORKERS AND IN WAGES. IN THE MUSIC SECTOR, FOR EXAMPLE, MEN HAVE OSTENSIBLY HIGHER SALARIES, SURPASSING WOMEN IN 2014 BY AN AVERAGE OF \$110,602 BUT ALSO, IN TERMS OF RECOGNITION AND VALUATION, GENDER GAPS ARE IDENTIFIED, ALTHOUGH THESE STILL DO NOT HAVE FIGURES THAT ALLOW TO ACCOUNT FOR THEIR IMPORTANCE. FOR EXAMPLE, IN THE VISUAL ARTS POLICY, THE LOW PRESENCE OF FEMALE ARTISTS IN PUBLIC ART COLLECTIONS IS MENTIONED; IN FACT, OF THE 26 NATIONAL ART PRIZES, ONLY FIVE HAVE BEEN, TO DATE, AWARDED TO WOMEN. AS SPECIFIC CHALLENGES AT THIS POINT, AN INSUFFICIENCY HAS BEEN IDENTIFIED IN THE TOOLS FOR MONITORING AND EVALUATING PROGRESS IN GENDER MATTERS: ONE OF THE MAIN CHALLENGES FOR THE CULTURAL INSTITUTIONALITY IN GENDER MATTERS IS TO APPLY TOOLS FOR MONITORING AND EVALUATING THE ADVANCES IN GENDER AGENDAS, THIS WITHIN THE FRAMEWORK OF PROGRAMMATIC ACTION. ON THE OTHER HAND, THE NEED TO IMPROVE PROGRESS ON THE SDGs, ESPECIALLY: *"ACHIEVE PRODUCTIVE EMPLOYMENT AND DECENT WORK FOR WOMEN, EQUAL PAY FOR WORK OF EQUAL VALUE, PROTECT LABOR RIGHTS IN PARTICULAR FOR MIGRANT WOMEN. AND PEOPLE WITH PRECARIOUS JOBS."*
- REGARDING INDIGENOUS PEOPLES: THE DIFFERENT SECTORAL POLICIES ALSO EMPHASIZED THE INSUFFICIENT RECOGNITION OF INDIGENOUS CREATION, BE IT TRADITIONAL OR CONTEMPORARY. THUS, FOR EXAMPLE, THE POLICIES OF VISUAL ARTS AND PERFORMING ARTS MENTION THAT THERE ARE NOT ENOUGH INITIATIVES TO REVITALIZE INDIGENOUS LANGUAGES. IN THE MUSIC POLICY, THERE IS TALK OF THE INSUFFICIENT INCLUSION OF THE CULTURES OF INDIGENOUS PEOPLES AND THE AFRO-DESCENDANT TRIBAL PEOPLE IN MUSICAL ARTISTIC EDUCATION, AS WELL AS A LOW VALUATION, RECOGNITION AND PROTECTION OF THE CULTURAL HERITAGE, TRADITIONS AND MEMORY OF THE INDIGENOUS PEOPLES.
- AS CHALLENGES AT THIS POINT, THE NEED TO GENERATE A TRANSVERSAL INSTITUTIONAL PARTICIPATION AND A RIGHTS APPROACH HAS BEEN IDENTIFIED. IT IS NECESSARY TO GENERATE VERSATILE INSTRUMENTS THAT PROMOTE THE SUSTAINED PARTICIPATION OF INDIGENOUS PEOPLES IN CULTURAL INSTITUTIONALITY, AS A RIGHT THAT ENABLES OTHER SPECIFIC RIGHTS. PARTICIPATION, IN ADDITION TO GUARANTEEING A RIGHT INDICATED IN INTERNATIONAL INSTRUMENTS, CONTRIBUTES TO THE DESIGN, IMPLEMENTATION AND EVALUATION OF RELEVANT PUBLIC POLICIES IN CULTURAL AND TERRITORIAL TERMS; LEGITIMIZING THE STATE'S INSTRUMENTS OF ACTION IN THE EXERCISE OF CO-DESIGN.
- THIS SAME EXERCISE VALIDATES AND EMPOWERS INDIGENOUS PEOPLES AS SUBJECTS OF RIGHTS, CONTRIBUTING TO THE APPRECIATION AND RECOGNITION OF THEIR KNOWLEDGE, PRACTICES AND LEGACY FOR THE ENTIRE SOCIETY, CONTRIBUTING SUBSTANTIVELY TO THE DEMOCRATIC CULTURE. ON THE OTHER HAND, THE ESTABLISHMENT OF A PERMANENT DIALOGUE WITH THIS SUBJECT MAKES IT VIABLE THROUGH DIALOGUE, THE EVALUATION OF IMPACTS AND EFFECTS OF CULTURAL POLICY IN A DIRECT AND REFLECTIVE WAY BY THOSE WHO ARE PART OF THIS

ACTION AND HOLDERS OF RIGHTS AND BENEFITS OF THESE INSTRUMENTS.

- REGARDING MIGRANTS: THE CHALLENGE OF INCLUDING THE ARTISTIC EXPRESSIONS OF MIGRANTS ALSO APPEARS IN THE DIFFERENT SECTORAL POLICIES. THE PERFORMING ARTS POLICY, FOR EXAMPLE, MENTIONS THAT THERE IS A LACK OF SUPPORT FOR INTERNATIONAL CULTURAL AND ARTISTIC EXCHANGE WITH NEIGHBORING COUNTRIES IN EXTREME REGIONS. THE VISUAL ARTS POLICY ALSO IDENTIFIES THE LACK OF A POLICY OF INCLUSION AND INTEGRATION OF ALL CITIZENS (PEOPLE WITH DISABILITIES, THE ELDERLY, MIGRANTS, INDIGENOUS PEOPLES, SEXUAL DIVERSITY, ETC.) IN THE DIFFERENT CULTURAL INSTITUTIONS. THIS LACK IMPLIES AN OBSTACLE FOR THE REAL PARTICIPATION OF ALL CITIZENS ON EQUAL TERMS IN THE DIFFERENT EVENTS AND INSTITUTIONS RELATED TO THE VISUAL ARTS. AS CHALLENGES AT THIS POINT, THE NEED FOR EQUAL TREATMENT HAS BEEN IDENTIFIED, PROGRESS MUST BE MADE ON ISSUES OF INCLUSION TOWARDS MIGRANT COMMUNITIES TO REDUCE PREJUDICES GENERATED REGARDING DIFFERENCES. FOR THIS IT IS NECESSARY TO PROMOTE INSTANCES THAT MAKE THE CONTRIBUTION OF MIGRATION AND MIGRANTS VISIBLE TO THE CULTURAL DIVERSITY OF THE COUNTRY. IN ADDITION, PROGRESS SHOULD BE MADE IN CULTURAL PARTICIPATION, DIVERSIFYING THE PARTICIPATION MECHANISMS WITH THESE COMMUNITIES, AND FAVORING THE GENERATION OF CULTURALLY RELEVANT PROGRAM PROCESSES FOR MIGRANT COMMUNITIES. FINALLY, OVERCOMING THE PROGRAMMATIC ISOLATION, WHICH INVOLVES PROMOTING MIGRATION ISSUES IN THE MANAGEMENT OF CULTURAL INSTITUTIONALITY, SO THAT IT IS A TOOL FOR THE CONTINUITY OF ACTIONS AIMED AT PROMOTING AN INTERCULTURAL COUNTRY, INCLUSIVE AND NON-DISCRIMINATORY TOWARDS MIGRANT COMMUNITIES.
- REGARDING CHILDHOOD, YOUTH AND THE ELDERLY: THE ACTION OF THE CULTURAL INSTITUTIONALITY MUST CONSIDER AND REGISTER

IN THE CURRENT STATE FRAMEWORK, CONSIDERING THE EXISTENCE OF THE NATIONAL COUNCIL FOR CHILDREN, THE NATIONAL POLICY FOR CHILDREN AND ADOLESCENTS 2015-2025 AND THE ACTION PLAN OF CHILDHOOD AND ADOLESCENCE 2016-2025. IN THE CULTURAL SCOPE, CHILDHOOD AND ADOLESCENCE ARE FUNDAMENTAL STAGES OF LIFE IN THE DEVELOPMENT OF EXPRESSIVENESS, CREATIVITY AND ENJOYMENT LINKED TO THE ARTS. FURTHERMORE, IT CONSTITUTES AN IMPORTANT STAGE IN THE TRANSMISSION OF VALUES SUCH AS SOLIDARITY AND RESPECT FOR DIVERSITY.

- THE TRANSVERSAL INCLUSION OF CULTURE, ARTS AND HERITAGE IN THE SCHOOL CURRICULUM, AS WELL AS EDUCATION FOR THE ARTS, ARE CENTRAL ACTIONS TO FAVOR THE FULL DEVELOPMENT OF CHILDREN AND YOUNG PEOPLE IN FORMAL EDUCATION SPACES. AT PRESENT, THERE ARE CERTAIN ISSUES THAT DEMAND TO BE ADDRESSED BY THE CULTURAL INSTITUTIONALITY FROM AN INTER-INSTITUTIONAL LOGIC. IN TERMS OF CULTURAL PARTICIPATION, IT IS ESSENTIAL TO CONTINUE ACTING TO DEVELOP THE EXPRESSIVENESS AND CREATIVITY OF CHILDREN AND YOUNG PEOPLE, AS WELL AS ACCESS TO CULTURAL SPACES, ACTIVITIES AND CULTURAL PRACTICES. IN TERMS OF DEVELOPING ABILITIES AND AESTHETIC TASTES, INTERVENING IN THE FIRST YEARS OF LIFE IS CRUCIAL. TRAINING IN CULTURAL RIGHTS IS ANOTHER PENDING CHALLENGE. IN THE SPHERE OF INDIGENOUS PEOPLES, IT IS URGENT TO MOVE FORWARD TO ENSURE THE RIGHT TO THEIR OWN CULTURE FOR INDIGENOUS BOYS, GIRLS AND YOUTH, IN THE FORMAL EDUCATION SYSTEM AND IN OTHER COMPLEMENTARY INSTANCES. FOR THE ELDERLY, AFTER THE ENACTMENT OF LAW No. 19,828, SENAMA WAS CREATED. THIS IS A STATE SERVICE IN CHARGE OF DEVELOPING PUBLIC ACTION FOR OLDER ADULTS. CURRENTLY THE PIEP 2012-2025 IS IN FORCE, WHICH ADOPTS A RIGHTS APPROACH TO ADDRESS PUBLIC ACTION ON THE SUBJECT. IN THIS SENSE, THE CENTRAL PRINCIPLE IS THE RIGHT TO REMAIN ACTIVE AS A MEMBER OF

SOCIETY. THE ELDERLY ARE A VERY IMPORTANT DEMOGRAPHIC CATEGORY IN CHILE, THE SECOND OLDEST COUNTRY IN THE REGION. ACCORDING TO THE CASEN SURVEY 2015, 17.5% OF THE CHILEAN POPULATION IS 60 YEARS OLD AND OVER; THIS FIGURE IS PROJECTED TO REACH 20.4% IN 2025, MAKING CHILE THE COUNTRY WITH THE MOST ELDERLY POPULATION IN THE REGION (MIDESO, 2015). DESPITE THEIR STATISTICAL IMPORTANCE, THE ELDERLY PRESENT SIGNIFICANT GAPS IN TERMS OF CULTURAL PARTICIPATION. ACCORDING TO THE "NATIONAL SURVEY OF PARTICIPATION AND CULTURAL CONSUMPTION, 2012", ELDERLY PEOPLE ARE THE AGE GROUP WITH THE LOWEST GLOBAL PARTICIPATION RATE, WELL BELOW THE NATIONAL AVERAGE. THUS, THE ELDERLY ARE RESTRICTED IN THEIR RIGHT TO ENJOY THE ARTS AND CULTURE, DUE TO DIFFERENT FACTORS, WHICH MAY INCLUDE ISOLATION, COST, DIFFICULTIES IN ACCESSING SPACES, DIFFICULTIES IN ACCESSING INFORMATION, AND THE ABSENCE OF ADAPTED ACTIVITIES. ON THE OTHER HAND, THERE ARE IMPORTANT GAPS IN THE SOCIAL VALUE OF THE ELDERLY. THE 2015 SURVEY OF SOCIAL INCLUSION AND EXCLUSION OF CHILEAN ELDERLY (SENAMA - FACSO), REVEALS A LOW VALUATION OF OLDER PEOPLE BY THE CHILEAN POPULATION. THUS, 73% OF THE POPULATION DECLARES THAT PEOPLE AGED 60 AND OVER ARE NOT CAPABLE OF FENDING FOR THEMSELVES, AND ACCORDING TO SENAMA, PEOPLE WITH SOME DEGREE OF DEPENDENCY ONLY REPRESENT A QUARTER OF THIS POPULATION. THIS DATA SHOWS A NEGATIVE SOCIAL IMAGINARY OF OLD AGE, IN WHICH ELDERLY PEOPLE ARE NOT CONSIDERED AS ACTIVE SUBJECTS WHO CONTRIBUTE TO SOCIETY. THIS REALITY SHOULD CHALLENGE THE CULTURAL INSTITUTIONALITY AND CONSTITUTE A STARTING POINT IN THE WORK WITH SENAMA, IN PARTICULAR AROUND ITS POTENTIAL CONTRIBUTION TO CHANGE THIS NEGATIVE VISION OF THE ELDERLY, FROM THE RECOGNITION OF KNOWLEDGE AND THE PROMOTION OF INTERGENERATIONAL TRANSMISSION. IT IS ALSO ESSENTIAL TO THINK ABOUT THE ROLE OF CULTURAL

INSTITUTIONALITY IN THE SOCIAL, ECONOMIC, CULTURAL AND SPATIAL INTEGRATION OF THE ELDERLY, HELPING TO GUARANTEE THEIR RIGHTS.

- REGARDING PEOPLE WITH DISABILITIES: SENADIS IS THE INSTITUTION IN CHARGE OF DEVELOPING PUBLIC ACTION FOR PEOPLE WITH DISABILITIES. THIS SERVICE USES THIS TERM IN RELATION TO PHYSICAL, MENTAL, INTELLECTUAL, SENSORY OR OTHER HEALTH CONDITIONS, WHICH, WHEN INTERACTING WITH VARIOUS CONTEXTUAL, ATTITUDINAL AND ENVIRONMENTAL BARRIERS, PRESENT RESTRICTIONS ON THEIR FULL AND ACTIVE PARTICIPATION IN SOCIETY. ON THE OTHER HAND, THE UNITED NATIONS INTERNATIONAL CONVENTION ON THE RIGHTS OF PERSONS WITH DISABILITIES, RATIFIED BY CHILE IN 2008, IN ITS ARTICLE 30, INCORPORATES AS A RIGHT OF PERSONS WITH DISABILITIES THE "*PARTICIPATION IN CULTURAL LIFE, RECREATIONAL ACTIVITIES, LEISURE AND SPORTS*", WHICH INCLUDES THE RIGHT TO PARTICIPATE IN CULTURAL LIFE ON EQUAL TERMS WITH OTHERS; ACCESS TO PROGRAMMING AND CULTURAL MATERIAL IN ACCESSIBLE FORMATS AS WELL AS TO PLACES AND SPACES OF CULTURAL IMPORTANCE. MINCAP, IN CONJUNCTION WITH SENADIS, HAS WORKED ON DIFFERENT INITIATIVES ON THE SUBJECT, INCLUDING SPECIFIC AREAS OF WORK SUCH AS GUARANTEEING ACCESS TO PARTICIPATION, FINANCING AND TRAINING IN ARTS AND CULTURE. THUS, THE MAIN AREAS TO CONSIDER IN THE DESIGN AND IMPLEMENTATION OF THE CULTURAL POLICY ARE A GREATER INCLUSIVE CULTURE AND THE TRANSVERSAL INCORPORATION OF INCLUSIVE CULTURE IN INSTITUTIONAL ACTIONS, PARTICULARLY IN PROGRAMMATIC FORMULATION AND IN THE PROMOTION OF DIGITAL INSTRUMENTS. AS A TOOL FOR INCLUSION.
- REGARDING PARTICIPATION, LOCAL CULTURAL MANAGEMENT AND CULTURAL SPACES: CITIZEN PARTICIPATION, CULTURAL MANAGEMENT AND CULTURAL SPACES ARE LINKED TO A VISION OF CITIZENSHIP AS AN ACTIVE AND CENTRAL ELEMENT FOR THE DEVELOPMENT OF CULTURAL POLICIES

THAT PROMOTE CULTURE AND HUMAN DEVELOPMENT. THIS EXPERIENCE CONFIRMS THAT, TO TALK ABOUT CULTURAL SPACES TODAY, IT IS UNAVOIDABLE TO ADDRESS WITH THEM THEIR LOCAL AND TERRITORIAL DIMENSION —IN ALL ITS DIVERSITY—, WHICH NECESSARILY IMPLIES THE ACTIVE INVOLVEMENT OF ARTISTS, CREATORS, REPRESENTATIVES AND THEIR COMMUNITIES AT ALL LEVELS: MANAGEMENT AND PROGRAMMING, DEVELOPMENT OF PRACTICES, PROPOSALS FOR RELEVANT MEDIATION TOOLS, AMONG OTHERS. CULTURAL PARTICIPATION ITSELF, ON THE OTHER HAND, IS CLOSELY LINKED TO THE SPACES IN WHICH IT TAKES PLACE, BE THESE A CULTURAL INFRASTRUCTURE, PUBLIC SPACE, OR OTHER SPACES NOT SPECIALIZED IN CULTURE, SO IT IS ALSO ESSENTIAL TO ARTICULATE CULTURAL PARTICIPATION ALWAYS THINKING IN ITS SPATIAL DIMENSION. THEY ARE CONCRETE CHALLENGES AT THIS POINT:

- *OVERCOMING INSUFFICIENT TRUST BETWEEN THE STATE AND CIVIL SOCIETY ORGANIZATIONS:* THERE IS A NEED TO REBUILD TRUST BETWEEN THE STATE AND CIVIL SOCIETY, THEIR COMMUNITIES AND CREATORS, TO ADVANCE IN THE FULFILLMENT OF COMMON OBJECTIVES. CULTURAL ORGANIZATIONS PERCEIVE LITTLE RECOGNITION OF THEIR WORK BY THE STATE, SO IT IS NECESSARY TO ENSURE THAT THE CULTURAL INSTITUTIONALITY STRENGTHENS THESE ORGANIZATIONS, IN PARTICULAR THROUGH WORK IN TERRITORIAL NETWORKS.
- *INSUFFICIENT CAPACITIES FOR LOCAL CULTURAL MANAGEMENT:* A LOW PROFESSIONAL PREPARATION IS PERCEIVED IN TERRITORIAL AND PARTICIPATORY AREAS TO MANAGE SUSTAINABLE CULTURAL SPACES. THIS COULD TRANSLATE INTO A LOW VALUATION OF THE AUTHORITIES, AND THE CULTURAL MANAGEMENT ORGANIZATIONS THEMSELVES, AS MOBILIZING THE DEVELOPMENT OF THE COMMUNITIES. UNDERSTANDING CULTURAL MANAGEMENT AS AN INSTANCE OF MEDIATION, IT IS NECESSARY TO DEVELOP CAPACITIES THAT

PROMOTE CONTACT BETWEEN CITIZENS AND CREATIVE PROCESSES.

- *INSUFFICIENT LINK BETWEEN SPACES, MANAGEMENT AND LOCAL COMMUNITIES:* A DEGREE OF DISCONNECTION WAS IDENTIFIED IN THE REGIONS BETWEEN THE MANAGEMENT OF SOME CULTURAL SPACES, INCLUDING ISSUES SUCH AS THE DEFINITION OF THEIR PROGRAMMING, AND THE DIFFERENT REALITIES AND EXPECTATIONS OF LOCAL COMMUNITIES. BOTH PUBLIC AND PRIVATE CULTURAL MANAGEMENT ARE PERCEIVED AS INSUFFICIENTLY TRAINED TO RESPOND AND PROPOSE TO AN ACTIVE CITIZENRY, CREATORS AND REPRESENTATIVES NEW ACCESS STRATEGIES AND BETTER VISIBILITY AND CIRCULATION OF LOCAL PRACTICES AND MANIFESTATIONS.
- *NEED TO CONTINUE DEVELOPING, ENABLING AND RECOGNIZING SPACES FOR CULTURAL PARTICIPATION:* A LARGE NUMBER OF SPACES ARE OBSERVED WHOSE CONSTRUCTION RESPONDS TO ANOTHER PURPOSE AND WHICH ARE USED FOR CULTURAL ACTIVITIES WITH A PRECARIOUS CAPACITY, SUCH AS GYMS, COMMUNITY SPACES OR SCHOOLS. IN THE SAME WAY, A LACK OF RECOGNITION OF PUBLIC SPACES, SUCH AS STREETS, PARKS AND SQUARES, IS VISIBLE AS LEGITIMATE SPACES FOR THE CREATION, DISSEMINATION AND EXHIBITION OF ARTISTIC ACTIVITIES. AT THE SAME TIME, THERE ARE STRUCTURAL INSUFFICIENCIES IN TERMS OF ACCESSES AND CIRCULATION SPACES THAT INCLUDE PEOPLE WITH MOBILITY PROBLEMS, SUCH AS PEOPLE WITH DISABILITIES OR THE ELDERLY.
- *REGARDING THE WORKING CONDITIONS OF CULTURAL WORKERS:* LAW No. 21,025 CREATED BY MINCAP INCLUDES AMONG ITS PURPOSES THE RESPECT FOR THE FREEDOM OF CREATION AND SOCIAL APPRECIATION OF CREATORS AND REPRESENTATIVES, THE RECOGNITION AND PROMOTION OF RESPECT FOR THE FREEDOM OF CREATION, EXPRESSION, AND ITS SOCIAL VALUE IN THE CULTURAL DEVELOPMENT OF THE COUNTRY;

AS WELL AS THE PROMOTION OF RESPECT FOR THE RIGHTS OF CREATORS IN MATTERS OF INTELLECTUAL PROPERTY AND LABOR RIGHTS. FOR ITS PART, THE PNFEC ALSO HAS THREE GUIDELINES DEDICATED TO IMPROVING THE PROFESSIONALIZATION AND ASSOCIATIVITY OF CULTURAL CREATORS AND WORKERS. IN THIS LINE, THE FORMER CNCA (CURRENTLY, MINCAP) HAS CARRIED OUT VARIOUS ACTIVITIES TO INCREASE THE FORMALIZATION RATE OF THE SECTOR, WITH LEARNING OR TRAINING INSTANCES, ENCOURAGING THE CERTIFICATION OF COMPETENCIES, THE CREATION OF MANUALS AND TOOLS FOR LEARNING, AS WELL AS THE DEVELOPMENT OF MANAGEMENT TOOLS. IT IS A SPECIFIC CHALLENGE AT THIS POINT, TO OVERCOME THE PRECARIOUS WORKING CONDITIONS. THE SO-CALLED MOONLIGHTING IS FREQUENTLY OBSERVED. THAT IS TO SAY, THE NEED THAT THE MAJORITY OF NATIONAL ARTISTS, CREATORS AND REPRESENTATIVES HAVE TO DEVELOP ANOTHER REMUNERATED ACTIVITY OTHER THAN THEIR ARTISTIC-CULTURAL WORK, TO THE DETRIMENT OF THE LATTER. IN TURN, A VISIBLE WORK INTERMITTENCE HAS BEEN IDENTIFIED, WHICH BRINGS WITH IT A POOR QUALITY OF LIFE AND A HIGH DEGREE OF INSTABILITY, WHERE THERE IS SELDOM ACCESS TO AN EMPLOYMENT CONTRACT AND, CONSEQUENTLY, TO SOCIAL WELFARE SERVICES. BOTH PHENOMENA, ADDED TO THE SCARCE KNOWLEDGE OF THE SECTOR ABOUT ITS LABOR RIGHTS AND THE SPECIFIC LAWS FOR EACH OF ITS AREAS, HAVE INCREASED INFORMALITY IN THE FIELD OF CULTURE. THE FOREGOING IS EXACERBATED BY THE LACK OF SUPERVISION THAT EXISTS OVER ARTISTIC-CULTURAL WORK AND THE DEFICIENT DISSEMINATION OF THE LEGISLATION THAT PROTECTS IT, ESPECIALLY THE LAW THAT REGULATES THE HIRING OF ARTISTS.

TRAINING, PROFESSIONALIZATION AND THE FINANCIAL SPHERE ARE ALSO CHALLENGES. THERE ARE LIMITED OPTIONS FOR PRACTITIONERS OF TRADITIONAL ARTS, TECHNICAL TRADES, AND EARLY EDUCATION DISCIPLINES TO ACCESS A COMPETENCY CERTIFICATION. THUS, FOR EXAMPLE,

A LACK OF KNOWLEDGE IS IDENTIFIED ABOUT ALL THE STAGES INVOLVED IN THE VALUE CHAIN, WITH AN EMPHASIS ON ADMINISTRATION, MARKETING, CONTRACT NEGOTIATION, INTELLECTUAL PROPERTY, AND OTHER ACTIVITIES THAT SUPPORT ARTISTIC CIRCULATION. ON THE OTHER HAND, THERE IS A STRONG GAP IN ACCESS TO FINANCING AND/OR TRAINING BY SECTORS OF POPULAR ART AND INDIGENOUS PEOPLES, BECAUSE THE APPLICATION SYSTEMS MOST OF THE TIME DO NOT CONSIDER LOCAL REALITIES OR SELF-TAUGHT TRAINING CONTEXTS.

THE GENERATION OF ASSOCIATIVITY AND PARTICIPATION. THE UNION ENTITIES BELONGING TO CULTURAL WORKERS OFTEN HAVE PRECARIOUS FINANCIAL SITUATIONS, IN SOME CASES LOW PROFESSIONALIZATION AND LITTLE REPRESENTATION, WHICH CAN RESULT IN AN INFORMAL, ATOMIZED ASSOCIATIVE DYNAMIC WITH LOW PARTICIPATION. FINALLY, IT IS A CHALLENGE TO OVERCOME THE LOW SOCIAL VALUE OF ART AND CULTURE. THERE IS A DIFFICULTY IN CONSIDERING ARTISTIC AND CULTURAL ACTIVITIES AS FORMAL WORK, WITH ITS CONSEQUENT EFFECT ON THE SYMBOLIC AND ECONOMIC VALUATION OF THIS WORK. FURTHERMORE, THIS SITUATION HAS AN EFFECT ON THE RELATIONSHIP MODALITIES THAT ARE ESTABLISHED BETWEEN CITIZENS AND SUCH ACTIVITIES, MEDIATED BY THE IMPORTANCE OF THE "ENTERTAINMENT" MODEL AND THE PREDOMINANCE OF MASS EVENTS.

- REGARDING ARTISTIC AND CULTURAL MEDIATION: THE LACK OF A NATIONAL ARTS EDUCATION POLICY THAT ARTICULATES FORMAL AND NON-FORMAL SYSTEMS WITH AN INTERSECTORAL APPROACH HAS BEEN IDENTIFIED AS CHALLENGES AT THIS POINT. THE NATIONAL PLAN FOR ARTS IN EDUCATION 2015-2018 IS AN IMPORTANT COORDINATION EFFORT BETWEEN MINEDUC AND MINCAP TO STRENGTHEN THE ARTS IN EDUCATIONAL PROCESSES. THE REGIONAL TABLES OF ARTISTIC EDUCATION HAVE BEEN CONFIGURED AS A PLATFORM FOR ARTICULATION BETWEEN PUBLIC

STAKEHOLDERS AND CIVIL SOCIETY; HOWEVER, THERE IS NO SPECIALIZED AGENCY THAT ENSURES COMPREHENSIVE EDUCATIONAL MANAGEMENT, INCLUDING EDUCATION IN MUSEUMS, CULTURAL AND COMMUNITY CENTERS. ON THE OTHER HAND, IN THE FIELD OF NON-FORMAL EDUCATION, MANY CULTURAL SPACES DO NOT HAVE EDUCATORS AND MANAGERS ADEQUATELY PREPARED TO WORK IN TERMS OF ARTISTIC MEDIATION. IN TURN, IN THE FIELD OF SPECIALIZED ARTISTIC EDUCATION, THERE IS NO GREATER RECOGNITION OF THE INSTITUTIONS THAT IMPART THESE PROCESSES, WHICH HAS REPERCUSSIONS IN A DEVALUATION OF THEIR WORK AND IN THE PRECARIOUSNESS OF SOME OF THESE INSTITUTIONS.

THE ABSENCE OF AN INCLUSIVE EDUCATIONAL PARADIGM AIMED AT DEVELOPING CRITICAL THINKING IS ALSO CLEAR. STANDARDIZED TESTS HAVE REDUCED THE CONCEPT OF EDUCATIONAL QUALITY TO MEASURABLE ACADEMIC ACHIEVEMENTS, RELEGATING ART EDUCATION TO A MARGINAL PLACE AND MAKING ITS CONTRIBUTIONS IN COMPREHENSIVE TRAINING AND EDUCATION INVISIBLE TO THE DEVELOPMENT OF CRITICAL THINKING OF CHILDREN AND YOUNG PEOPLE. ON THE OTHER HAND, THERE ARE FEW LINES OF RESEARCH THAT GENERATE CONTENT AND EVALUATE THE CONTRIBUTION OF ARTISTIC EDUCATION TO HUMAN DEVELOPMENT.

LACK OF AWARENESS OF THE CONTRIBUTION OF ART TO THE DEVELOPMENT OF AN INTEGRAL HUMAN BEING, VIOLATING THE FUNDAMENTAL RIGHTS OF PEOPLE: FEW EDUCATIONAL ESTABLISHMENTS MAKE VISIBLE THE SPECIFIC CONTRIBUTION OF THE ARTS IN INTEGRAL FORMATION AND HUMAN DEVELOPMENT. THE SEA, ORGANIZED BY MINCAP, HAS CONTRIBUTED TO THIS DISSEMINATION, HOWEVER, FURTHER RESEARCH IS STILL REQUIRED TO ARGUE THE IMPLEMENTATION OF THE ARTS IN EDUCATION IN A BROADER WAY.

DECREASE IN THE CONTENT OF ARTS AND CULTURE IN THE EDUCATIONAL SYSTEM, INCLUDING TEACHER

TRAINING: DESPITE THE FACT THAT THE GENERAL EDUCATION LAW RECOGNIZES THE ARTISTIC OPTION IN THE CURRICULAR DIFFERENTIATION FOR 3RD AND 4TH GRADE, IN REALITY THE SPECIALIZED ARTISTIC ESTABLISHMENTS THEY HAVE NOT BEEN DEVELOPED OR CONSOLIDATED. PARTLY DUE TO THE LACK OF A SPECIFIC AND SPECIALIZED SUBSYSTEM TO SUPPORT IT, BUT ALSO BECAUSE THE NATIONAL SCHOOL CURRICULUM IS HIGHLY CENTRALIZED AND HOMOGENIZING, WHICH HAS RESULTED IN IT HAVING VERY LOW LOCAL AND TERRITORIAL RELEVANCE. FOR THIS REASON, ITS CONTENTS LACK A GREATER NUMBER OF LOCAL CULTURAL PROCESSES, SUCH AS INDIGENOUS PEOPLES OR AFRO-DESCENDANT TRIBAL PEOPLE.

- REGARDING INTERNATIONALIZATION, INTERCULTURALITY AND CROSS-BORDER EXCHANGES: THE LOW INTERNATIONAL VISIBILITY OF ARTISTIC PRODUCTION HAS BEEN IDENTIFIED AS CHALLENGES AT THIS POINT. THE COMMUNITY AND CULTURAL AGENTS PERCEIVE THE VISIBILITY OF ARTISTIC AND CULTURAL PRODUCTION AT AN INTERNATIONAL LEVEL AS LOW. THIS CAN BE ASSOCIATED WITH A WEAK PROMOTION OF THE STRATEGIES THAT PROMOTE THEIR CIRCULATION ABROAD. LIKEWISE, WEAKNESSES ARE RECOGNIZED IN THE WORK STRATEGIES OF CROSS-BORDER EXCHANGES, A SITUATION THAT IS MORE EVIDENT IN THE EXTREME AREAS OF THE COUNTRY. ON THE OTHER HAND, THE INSUFFICIENCY OF INSTRUMENTS TO PROMOTE INTERCULTURALITY: THE EXISTENCE OF UNEQUAL TREATMENT TOWARDS MIGRANT COMMUNITIES, INDIGENOUS PEOPLES, AFRO-DESCENDANT TRIBAL PEOPLE ARE IDENTIFIED, MANY TIMES THE RESULT OF MISINFORMATION ABOUT THE INTERCULTURAL REALITY OF WHICH WE ARE PART. ALONG THE SAME LINES, THE INSTRUMENTS AND INSTANCES OF CONSULTATION AND PARTICIPATION WITH CULTURAL RELEVANCE FOR INDIGENOUS PEOPLES, AFRO-DESCENDANT TRIBAL PEOPLE ARE PERCEIVED AS INSUFFICIENT.

- REGARDING THE CREATIVE ECONOMY AND LOCAL DEVELOPMENT: A WEAK ASSOCIATIVITY HAS BEEN IDENTIFIED AS CHALLENGES AT THIS POINT. DIFFICULTIES ARE OBSERVED FOR THE SUSTAINABILITY OF RIGHTS UNIONS AND ASSOCIATIONS AMONG ARTISTIC DISCIPLINES, WHICH ARE STILL SCARCE FOR THE DEMAND OF THEIR SECTORS.

DIFFICULTIES IN THE RELATIONSHIP BETWEEN MARKET LOGIC AND ARTISTIC PRODUCTION: THE INSERTION OF ARTISTIC CREATION IN THE MARKET IS PRESENTED AS A RELEVANT PROBLEMATIC ISSUE; IDENTIFYING DIFFICULTIES AND CHALLENGES PRESENT IN THE ATTRIBUTION OF VALUE TO ARTISTIC GOODS AND SERVICES. IN THE SAME WAY, THE LACK OF MECHANISMS THAT AIM TO GUARANTEE OR PROMOTE ECONOMIC SUSTAINABILITY OF ARTISTIC PRODUCTION IS DENOTED.

LACK OF INCENTIVES FOR THE TRAINING OF AUDIENCES: THERE IS A DEFICIT IN THE PREPARATION OF TECHNICIANS AND PROFESSIONALS FOR AREAS COMPLEMENTARY TO ARTISTIC CREATION, SUCH AS CULTURAL MANAGEMENT, WHICH LEADS AGENTS TO EXERCISE MULTIFUNCTIONALITY, ASSUMING MARKETING AND DISSEMINATION TASKS IN ADDITION TO THE PROPERLY CREATIVE ONES. ADEQUATE OUTREACH AND MEDIATION PROGRAMS ARE CONSIDERED OF UTMOST IMPORTANCE.

REGIONAL DISTRIBUTION OF CREATIVE OPPORTUNITIES: THE DEVELOPMENT OF CREATIVE BUSINESSES IS UNEVEN AMONG REGIONS, CONSIDERING THE ABSENCE OF SECTORAL PLANNING ACCORDING TO EACH LOCAL REALITY. THE EDUCATIONAL OFFER REMAINS CONCENTRATED IN REGIONAL CAPITALS AND, FOR SOME CREATIVE SECTORS, IT CONTINUES TO BE FOUND MAINLY IN THE METROPOLITAN REGION. THE LACK OF UNIVERSITY AND TECHNICAL TRAINING IS CONSIDERED A RISK THAT CAN LEAD TO THE "LOSS OF TALENT" BY INDUCING MIGRATION FROM

ISOLATED TERRITORIES TO REGIONAL CAPITALS OR FROM REGIONS WITH LOW OPPORTUNITIES TO THE COUNTRY'S CAPITAL.

UNCERTAINTY AND RISKS OF THE CREATIVE BUSINESS: THE CREATIVE PRODUCT IS SUBJECT TO UNCERTAINTY, BECAUSE THE VALUE THAT THE CONSUMER GIVES IT CANNOT BE KNOWN IMMEDIATELY. FURTHERMORE, THERE IS A DIFFERENCE BETWEEN THE QUANTITY OF PRODUCTION AND THE FINAL SALE, WHICH MAY BE DUE TO SIGNIFICANT GAPS DEPENDING ON THE SUBSECTOR IN QUESTION. THE TRANSITION FROM PRODUCTION TO COMMERCIALIZATION IS STILL UNDERSTOOD AS A GAP IN THE SECTOR, SINCE THERE IS PRODUCTION THAT IS NEVER COMMERCIALIZED AND WHOSE COMMERCIALIZATION IS PRECARIOUS IN RELATION TO THE EFFORT MADE IN PRODUCTION. THE SUPPORT BETWEEN ARTISTIC DISCIPLINES, WHICH COULD GIVE GREATER STRENGTH AND SUSTAINABILITY TO CREATIVE WORK, IS STILL CONSIDERED INCIPIENT.

- REGARDING DIGITAL CULTURE: DIGITAL CULTURE IS A DYNAMIC CONCEPT THAT REFERS TO THE DEVELOPMENT OF SPACES AND FORMS OF RELATIONSHIP BETWEEN PEOPLE AND THE NEW MEANS OF CREATION, PRODUCTION, CIRCULATION AND RECEPTION OF CONTENT, WHICH CAN BE OBSERVED, TO A GREATER OR LESSER EXTENT, IN ALL ARTS AND CULTURAL FIELDS. WE UNDERSTAND DIGITAL CULTURE AS A COLLECTIVE FRAMEWORK THAT GOES BEYOND THE IDENTIFICATION AND USE OF A SET OF TOOLS AND MODERN TECHNOLOGY, BECOMING A MEDIUM OR CONTEXT THAT MODIFIES THE CONSTRUCTION OF SOCIAL TIES.

THE DIGITAL WORLD HAS AN INCREASINGLY FREQUENT AND DIRECT IMPACT ON THE SOCIAL AND CULTURAL PRACTICES OF COMMUNITIES. CHALLENGES HAVE BEEN IDENTIFIED AT THIS POINT, THE DIGITAL GAP, THE ABSENCE OF A SYSTEMATIC AND CONSOLIDATED DIGITAL CULTURE THAT PERMEATES THE GENERAL ORGANIC OF THE

PUBLIC ACTIONS OF THE CULTURAL INSTITUTIONALITY GENERATES INEQUALITIES OF ACCESS TO PROGRAMS, INITIATIVES AND CULTURAL MATERIAL PRODUCED BY THE INSTITUTIONALITY ITSELF.

THE GAP IN ACCESS IS CLEARLY IDENTIFIED IN THE DIAGNOSIS OF THE "DIGITAL CONNECTIVITY" AXIS OF AGENDA 2020, WHICH SHOWS STRONG INEQUALITIES IN THE CHILEAN POPULATION IN TERMS OF COVERAGE. AS OF JANUARY 2015, ONLY 67% OF HOUSEHOLDS HAD INTERNET ACCESS, A SITUATION OF PARTICULAR CONCERN IN RURAL AND ISOLATED AREAS. IN THE SAME WAY, HIGH COSTS OF INTERNET BROADBAND ARE IDENTIFIED - CHILE HAS THE HIGHEST COST OF ALL OECD COUNTRIES. THE PROBLEM, HOWEVER, GOES BEYOND ACCESS AND INFRASTRUCTURE, THERE IS ALSO A DEFICIENT TRAINING OF PEOPLE IN THE USE OF THESE TOOLS, WHICH REINFORCES THE DIGITAL GAP. BOTH FACTORS MAKE IT DIFFICULT FOR VARIOUS GROUPS OF THE POPULATION TO USE ICT-RELATED TOOLS INDEPENDENTLY, WHICH IN TURN MAKES IT DIFFICULT FOR THEM TO ACCESS PROGRAMS, FUNDS AND PUBLIC INITIATIVES THAT REQUIRE THEM. THERE IS ALSO AN INCREASE IN GAPS AT THE LEVEL OF ARTISTS AND MANAGERS AS LONG AS THEY DO NOT JOIN IN WITH TECHNOLOGICAL CHANGES. E-COMMERCE IS GROWING FASTER AND FASTER, WHICH CAN BE AN ADVANTAGE FOR LOCAL CULTURAL INDUSTRIES, BUT AT THE SAME TIME, IT CAN BE A RISK FOR SMALL AND MEDIUM PLAYERS, IF IS SEEN AS THE ADVANCEMENT OF LARGE PLATFORMS. ON THE OTHER HAND, INSUFFICIENT CAPACITIES IN HANDLING THE INTERNET MAKE IT DIFFICULT FOR LOCAL COMMUNITIES, THEIR ARTISANS, OTHER ARTISTS AND REPRESENTATIVES TO DISSEMINATE AND COMMERCIALIZE CULTURAL GOODS.

THE LACK OF ADAPTABILITY OF THE STATE: A WEAKNESS ON THE PART OF THE STATE IS IDENTIFIED TO TAKE CHARGE OF THE COMPLEXITY AND FLEXIBILITY OF THE NEW FORMS OF CREATION,

SINCE THERE IS A CONSTANT REPETITION OF THE TRADITIONAL RIGID FINANCING STRUCTURES.

SCARCE DISTRIBUTION OF ART AND DIGITAL PRACTICES: THERE IS A LACK OF EXPLICIT INSTRUMENTS TO PROMOTE THE CIRCULATION OF WORKS OF ART AND CULTURAL DEVELOPMENT INITIATIVES THAT GUARANTEE THEIR ADEQUATE USE AND ACCESS TO ALL CITIZENS, SEEKING THE USE OF TECHNOLOGICAL TOOLS TO REDUCE TERRITORIAL GAPS IN AREAS FAR FROM LARGE URBAN, INDUSTRIAL OR COMMERCIAL CENTERS.

INTELLECTUAL PROPERTY IN DIGITAL CULTURE: DIGITAL CULTURE PROBLEMATIZES THE AUTHORSHIP OF OTHER CREATIONS, SINCE IT FREQUENTLY OPERATES ON THE BASIS OF THE APPROPRIATION AND RESIGNIFICATION OF THIRD-PARTY WORKS. WEAKNESSES ARE OBSERVED IN TERMS OF COPYRIGHT FOR THE ARTISTIC DEVELOPMENT OF DIGITAL WORKS AND A LACK OF INSTALLED CAPACITIES AMONG THE PEOPLE WHO WORK FOR THE PUBLIC CULTURAL INSTITUTIONALITY.

UNDERUSED DIGITAL TOOLS: IN CHILE, THE DIVERSITY OF PRACTICES AND STRATEGIES OF CREATORS AND MANAGERS IS NOT TAKEN ADVANTAGE OF IN THE USE OF DIGITAL TOOLS FOR CREATIVE DEVELOPMENT. THE CULTURAL INSTITUTIONALITY DOES NOT HAVE PERIODIC AND COORDINATED TRAINING WITH EDUCATIONAL INSTITUTIONS, WHICH RESULTS IN THE DETRIMENT OF THE INSTANCES OF REFLECTION TO GENERATE STRATEGIES THAT AIM TO OPTIMIZE THE RESOURCES DESTINED FOR CREATION DUE TO THE NEW TOOLS OFFERED BY DIGITAL CULTURE.

- IN TERMS OF PROMOTION AND MEDIA: CONCERN FOR CULTURAL CONTENT IN THE MEDIA IS A RELEVANT ISSUE IN THE DISCUSSION AND REFLECTION FOR CULTURAL POLICIES. IN THE NEW GLOBAL CONTEXT, THE MEDIA PLAY A CRUCIAL ROLE IN THE PRODUCTION AND REPRODUCTION OF LOCAL, NATIONAL AND GLOBAL CULTURE. THE CONTENTS THEY TRANSMIT ARE DECISIVE IN

SHAPING THE PERCEPTION AND OPINION WE HAVE ABOUT OUR SOCIETY AND IN THE CONSTRUCTION OF OUR MEMORY. AT THE SAME TIME, THEY HAVE THE POTENTIAL TO COLLABORATE TOWARDS A DEMOCRATIZATION OF CULTURE AND MAKING IT ACCESSIBLE TO THOUSANDS OF PEOPLE. SOME RELEVANT CONCEPTS ARE THE CONCENTRATION OF THE MEDIA, CONSIDERING THAT THERE IS CURRENTLY AN IMPORTANT CONCENTRATION IN THE OWNERSHIP OF THE MASS MEDIA. IT IS POSSIBLE TO AFFIRM THAT IN CHILE THERE ARE STILL INSUFFICIENT INDEPENDENT SPACES TO BROADLY VISUALIZE THE PROCESSES AND RESULTS OF CREATION ARTISTIC AND NATIONAL CULTURAL. THIS SITUATION AFFECTS BOTH FREEDOM OF EXPRESSION AND THE RIGHT OF PEOPLE TO ACCESS DIVERSE INFORMATION, UNDERSTOOD AS A PUBLIC GOOD, WHICH CURRENTLY REMAINS AN AREA OF PENDING INTERVENTION. THE ROLE OF RADIO, TELEVISION AND DIGITAL MEDIA IS ALSO RELEVANT. DESPITE THE CURRENT SCENARIO, THE COUNTRY IS EXPERIENCING A BOOM IN THE USE OF ALTERNATIVE MEDIA, AT DIFFERENT SCALES, WHICH ARE SUPPORTED BY EXISTING AND AVAILABLE PLATFORMS THROUGH NEW TECHNOLOGIES. THESE MEDIA ARE THE RESULT OF THE ACTION OF PEOPLE WHO ORGANIZE AT THE LOCAL LEVEL, AND WHICH WE CAN CHARACTERIZE AS CULTURAL PARTICIPATION: THAT IS, THE GENERATION OF SYMBOLIC CONTENT, WHICH CONFERS AND BUILDS IDENTITY MEANINGS. THUS, IN THE FIELD OF RADIOPHONY, AS OF 2015, THERE WERE A TOTAL OF 1,724 OPERATIONAL BROADCASTING CONCESSIONS, OF WHICH 300 WERE COMMUNITY-BASED AND REGISTERED WITH ANARCICH. THIS IS AN ORGANIZATION THAT GROUPS THEM AT THE NATIONAL LEVEL AND FOLLOWS THE PRINCIPLES OF CULTURAL DIVERSITY, EXPRESSION AND CITIZEN PARTICIPATION. THIS TYPE OF INDEPENDENT AND SELF-MANAGED INITIATIVES HAVE ALLOWED THE CIRCULATION OF CONTENT WITHOUT ANY TYPE OF MEDIATION, WHICH DETERMINES GREATER FREEDOM AND DIVERSITY IN TERMS OF EDITORIAL CRITERIA.

IN THE FIELD OF TELEVISION, THERE ARE 7 NATIONAL CHANNELS, 83 REGIONAL, LOCAL OR COMMUNITY CHANNELS, AND ABOUT 28 CHANNELS ASSOCIATED WITH PAY TELEVISION. IN 2015, 62.4% OF THE HOURS OFFERED BY OPEN TELEVISION WERE OF NATIONAL ORIGIN AND 37.6% WERE FOREIGN. WHEN COMPARING THE SAME DATA WITH THE YEAR 2012, A DECREASE IN THE NATIONAL SUPPLY OF ALMOST 10% IS OBSERVED. REGARDING DIGITAL MEDIA, IT SHOULD BE NOTED THAT SOCIAL NETWORKS HAVE EMERGED AS A FAVORABLE SCENARIO FOR THE CIRCULATION OF CULTURAL CONTENT, PARTICULARLY IN THE NEW GENERATIONS OF ARTISTS. FACEBOOK, TWITTER, AND INSTAGRAM ARE TODAY AN EFFECTIVE, FAST AND CHEAP WAY TO REACH A SIGNIFICANT NUMBER OF PEOPLE AND, AT THE SAME TIME, AN IMPORTANT SHOWCASE TO PUBLICIZE ARTISTIC PROJECTS. HOWEVER, SPACES OF HIGH SCOPE OR THAT HAVE A CONTINUITY IN TIME ARE NOT VISUALIZED, BUT RATHER A SERIES OF DYNAMIC SPACES THAT OBEY, IN MANY CASES, THE INTERESTS OF THE CREATORS THEMSELVES. THAT IS WHY, ALTHOUGH SOCIAL NETWORKS HAVE GIVEN SPACE TO CULTURAL PROMOTION, IT IS NECESSARY TO MOVE TOWARDS THE CREATION OF MORE AUTONOMOUS INITIATIVES, CAPABLE OF EXECUTING THEIR OWN AGENDAS AND PROMOTING THEIR RESPECTIVE AUDIENCES. THUS, TAKING ADVANTAGE OF THE TECHNOLOGIES' INSTRUMENTS FOR NETWORK COMMUNICATION IN A DECENTRALIZED WAY, IT IS POSSIBLE TO MOVE TOWARDS A GREATER PLURALITY OF EXPRESSIONS AND BETTER LEVELS OF PARTICIPATION. TODAY THE CHALLENGES OF CULTURAL PROMOTION AND COMMUNICATION STRATEGIES FOR NATIONAL ARTISTIC CREATION AND ACTIVITY CONSIST IN CONSIDERING THE DIFFERENT CHANNELS AND SUPPORTS THAT CURRENTLY PLAY A FUNDAMENTAL ROLE IN THE CIRCULATION OF CONTENT. SOCIAL NETWORKS; COMMUNITY MEDIA; DIGITAL TELEVISION, AMONG OTHERS, OPEN POSSIBILITIES FOR DIVERSIFICATION AND EXPANSION IN THE COVERAGE.

CHALLENGES AT THIS POINT HAVE BEEN IDENTIFIED AS THE LACK OF CULTURAL CONTENT IN THE MASS MEDIA: THE POSSIBILITY FOR THE MASS MEDIA - RADIO, TELEVISION AND THE WRITTEN MEDIA - TO BECOME AGENTS OF DISSEMINATION OF NATIONAL CREATION OR OTHER ARTISTIC AND CULTURAL EXPRESSIONS HAVE NOT YET MATERIALIZED. LIKEWISE, THE STRATEGIES THROUGH WHICH THEY HAVE TRIED TO INSTALL CULTURAL CONTENT IN THEIR PROGRAMMING HAVE BEEN DEFICIENT. THIS HAS RESULTED IN VARIOUS ASSOCIATED PROBLEMS, SUCH AS, INSUFFICIENT COVERAGE OF ARTISTIC SHOWS; PRECARIOUS DISSEMINATION INSTRUMENTS TO SUPPORT EXHIBITION STRATEGIES AND INITIATIVES; FEW CIRCULATION OF ARTISTIC ACTIVITIES AND LACK OF CHANNELS THAT MAKE VISIBLE THE INITIATIVES OF CULTURAL AND MUNICIPAL CENTERS, AMONG OTHERS. IN THIS SENSE, THERE ARE LEGAL INITIATIVES THAT TEND TO REGULATE THE COMMUNICATIONS MARKET IN ORDER TO ALLOW SPACES FOR THE DISSEMINATION OF NATIONAL ARTISTIC PRODUCTION. AN EXAMPLE IS THE CASE OF THE LAW OF 20% OF CHILEAN MUSIC BROADCASTING ON RADIO STATIONS, AS WELL AS WITH THE REGULATIONS THAT OBLIGE TELEVISION CHANNELS TO TRANSMIT CULTURAL CONTENT. ANOTHER MAJOR CHALLENGE IS THE CONCENTRATION ON MEDIA OWNERSHIP. AT PRESENT, THERE IS ONLY ONE STATE-OWNED FREE-RECEPTION CHANNEL, TVN. IN THIS SCENARIO, THERE IS LITTLE INTEREST ON THE PART OF CHILEAN TELEVISION AND ITS CHANNELS FOR THE DISSEMINATION OF ARTISTIC ACTIVITIES, BOTH NATIONALLY AND REGIONALLY, WITH LIMITED ARTICULATION BETWEEN INDEPENDENT ARTISTIC PRODUCTION AND MASS COMMUNICATION CHANNELS. IN THIS CONTEXT, THE EXECUTIVE PROMOTED A CULTURAL CHANNEL AS PART OF THE BILL THAT MODIFIED THE TVN LAW AND WHERE IT WAS DECIDED TO CREATE A NEW TELEVISION SIGNAL WITHIN THIS COMPANY, WHICH IS INTENDED TO IMPART EDUCATIONAL AND CULTURAL CONTENT.

FEW SPECIALIZED DISSEMINATION MEDIA: THERE IS A SHORTAGE OF PUBLICATIONS AND SPECIALIZED MEDIA IN DISSEMINATION, AND THOSE THAT DO EXIST HAVE RESTRICTED CIRCULATION. IN THE SAME LOGIC, THE LACK OF SPACE FOR CRITICISM IS A PROBLEM THAT REMAINS LATENT. ALTHOUGH DIGITAL PLATFORMS STAND OUT AS A MECHANISM OF INCREASING PROMOTION, THEY ARE NOT ENOUGH TO PROMOTE ITINERANT ACTIVITIES.

LACK OF RECOGNITION AND SUPPORT FOR THE WORK OF LOCAL AND COMMUNITY MEDIA: LACK OF RECOGNITION OF LOCAL AND COMMUNITY MEDIA IS OBSERVED FOR THEIR WORK AS FACILITATING SPACES FOR THE CIRCULATION OF CONTENT GENERATED FROM LOCAL TERRITORIES AND CULTURES. THIS TRANSLATES INTO FEW SPACES FOR COLLABORATION BETWEEN THE PUBLIC INSTITUTIONS AND THE MEDIA. THE CASE OF COMMUNITY RADIO STATIONS STANDS OUT, WHICH, DESPITE THEIR LONG TRADITION IN CHILE, HAVE VERY PRECARIOUS LEGISLATION FOR THEIR EXISTENCE AND PROJECTION.

LACK OF CONTINUITY OF DIGITAL PROMOTION SPACES: DESPITE THE EXISTENCE OF A SIGNIFICANT DIVERSITY OF DIGITAL SPACES FOR CULTURAL PROMOTION, THESE TEND TO BE DISPERSED AND NOT VERY PERMANENT IN TIME. WHILE THE DIGITAL SPACES THAT HAVE MANAGED TO DELIVER A CERTAIN VARIETY IN THE OFFER OF THEIR ARTISTIC AND DISCIPLINARY CONTENT, THEY ARE STILL SCARCE, NOT DISSEMINATED AND NOT VERY SUSTAINABLE OVER TIME.

- REGARDING THE GENERATION OF KNOWLEDGE, RESEARCH AND INNOVATION: MINCAP, THROUGH THE DEPARTMENT OF STUDIES, THE DEPARTMENTS AND PROGRAM UNITS (CITIZENSHIP, DEVELOPMENT, INFRASTRUCTURE, HERITAGE, INDIGENOUS PEOPLES), AND THE REGIONAL DIRECTORATES OF CULTURE, HAS GENERATED INFORMATION AND KNOWLEDGE, LARGELY TO INFORM DECISION-MAKING, BUT ALSO TO CARRY OUT MONITORING AND EVALUATION PROCESSES.

THE CHALLENGES IDENTIFIED AT THIS POINT ARE THE INSUFFICIENT TRANSFORMATION OF INFORMATION INTO KNOWLEDGE. MINCAP AND THE FORMER CNCA HAVE PRODUCED NUMEROUS RICH STUDIES AND SURVEYS. HOWEVER, THIS PRODUCTION IS NOT SUFFICIENTLY ARTICULATED AND INTEGRATED INTO THE REFLECTION PROCESSES FOR DECISION-MAKING. IN THIS SENSE, IT IS IMPORTANT TO ADVANCE IN THE WAYS TO IMPROVE THIS ARTICULATION, WHICH ALLOWS THE SYSTEMATIC GENERATION OF KNOWLEDGE AND LEARNING AT THE INSTITUTIONAL LEVEL, THROUGH THE VARIOUS STUDIES AND TOOLS CARRIED OUT.

LACK OF KNOWLEDGE AND RECOGNITION AT THE TERRITORIAL LEVEL OF THE ARTS AND LOCAL CULTURES: TO BE RELEVANT AND DIVERSE, THE GENERATION OF KNOWLEDGE MUST NOT ONLY ACCOUNT FOR LOCAL REALITIES, BUT ALSO, AND ABOVE ALL, ORIGINATE FROM THE TERRITORIES. THIS SHOULD MAKE IT POSSIBLE TO DIVERSIFY THE VOICES THAT ARE CONSIDERED LEGITIMATE IN THE GENERATION OF KNOWLEDGE AND EMPOWER LOCAL STAKEHOLDERS IN THE PRODUCTION OF MORE LOCALLY RELEVANT KNOWLEDGE. A WEAK LINK HAS BEEN IDENTIFIED BETWEEN INSTITUTIONS OF HIGHER EDUCATION AND RESEARCH WITH ARTISTS AND REPRESENTATIVES; AS WELL AS A WEAK ARTICULATING ROLE OF MINCAP BETWEEN BOTH STAKEHOLDERS. AT THE SAME TIME, THERE IS INSUFFICIENT OPENNESS ON THE PART OF MINCAP TOWARDS THE VARIOUS FORMS OF LOCAL KNOWLEDGE AND KNOW-HOW THAT HAVE HISTORICALLY BEEN SILENCED OR MADE INVISIBLE. THE ROLE OF MINCAP, FOCUSED ON RIGHTS, SHOULD FOCUS ON THE STRENGTHENING OF ARTISTS, CREATORS AND REPRESENTATIVES, TO OPEN SPACES FOR THE GENERATION AND VALUATION OF KNOWLEDGE AT THE LOCAL LEVEL, ABANDONING UNIVOCAL LOGIC (FOR EXAMPLE, THAT WHICH SAYS THAT KNOWLEDGE ONLY MAY BE

ACADEMIC). ON THE OTHER HAND, THERE IS AN IMPORTANT INSTITUTIONAL DEFICIENCY IN THE CAPACITY TO IDENTIFY GOOD LOCAL PRACTICES IN THE GENERATION OF KNOWLEDGE TO INCORPORATE THEM AS LEARNING AT THE CENTRAL AND NATIONAL LEVELS. THIS IMPLIES INSUFFICIENT REFLECTION ON THE MODALITIES THAT WOULD ALLOW IDENTIFYING SUCH PRACTICES, AS WELL AS ACTUALLY LEARNING FROM THEM AND GENERATING CHANGES THROUGHOUT THE INSTITUTION.

SCARCE RELATIONSHIP BETWEEN SPACES FOR INNOVATION AND RESEARCH AND ARTISTIC CREATION: FOR KNOWLEDGE TO TRULY CONSTITUTE A TOOL FOR SOCIAL TRANSFORMATION, IN THIS CASE IN THE ARTISTIC-CULTURAL FIELD, IT IS ESSENTIAL TO GENERATE MEETING SPACES BETWEEN RESEARCH/KNOWLEDGE AND CREATION. THE ROLE OF MINCAP HAS BEEN INSUFFICIENT IN THIS FIELD. FOR EXAMPLE, IN THE WEAK USE OF RESEARCH FINANCED BY FONDART IN OTHER AREAS LINKED TO ARTISTIC WORK.

DEFICIENT PERMANENT CULTURAL REGISTRATION AND INFORMATION SYSTEMS FOR INSTITUTIONAL AND CITIZEN USE: WITHIN MINCAP AND THE FORMER CNCA THERE HAVE BEEN VARIOUS INITIATIVES AND EFFORTS TO BUILD STABLE CULTURAL REGISTRATION AND INFORMATION SYSTEMS OVER TIME. HOWEVER, THERE ARE STILL IMPORTANT DEFICIENCIES IN THIS FIELD, WHICH INCLUDE INFORMATION SPREAD, INSTABILITY OF TOOLS OVER TIME AND, AS A RESULT, HETEROGENEITY OF INFORMATION AND DIFFICULT COMPARABILITY.

b) AT A SPECIFIC LEVEL AND IN THE FIELD OF SECTORAL POLICIES, CERTAIN KEY WORK TOPICS HAVE BEEN IDENTIFIED TO ENCOURAGE THE DEVELOPMENT AND CONSOLIDATION OF THE ARTISTIC-CULTURAL FIELD AS A WHOLE, PROMOTING ITS DIVERSITY AND PLURALITY:

THE TOPICS THAT ARE LISTED ARE LINKED TO THE SITUATION OF THE ARTISTS, THE CONDITIONS FOR CREATION, THE SOCIAL RECOGNITION OF THEIR ROLE, AS WELL AS THE STRENGTHENING OF THE FIELD (ASSOCIATIVITY, WORKING CONDITIONS, PROFESSIONALIZATION, FINANCING, DISSEMINATION AND CIRCULATION), VISIBILITY AND THE STRENGTHENING OF LOCAL PRACTICES, QUALITY SPACES WITH TERRITORIAL RELEVANCE AND THE GENERATION OF KNOWLEDGE ABOUT THE DIFFERENT DISCIPLINES AND LOCAL SCENES. THUS, THE MAIN CHALLENGES ENCOUNTERED IN THIS PROCESS AND THEIR RESPECTIVE PROPOSALS TO OVERCOME THEM ARE:

- *APPRECIATION AND SOCIAL VISIBILITY OF THE DISCIPLINE, THE ARTIST AND HER/HIS WORK:* GENERATE ACTIONS TO ACKNOWLEDGE THE TRAJECTORY OF ARTISTS AND AGENTS, SUCH AS PRIZES FOR THE CREATOR AND HER/HIS WORK, AMONG OTHERS. PROMOTE REGISTRATION OF CREATORS AND YEARBOOKS THAT ACCOUNT FOR THE CREATIONS. GENERATE INCENTIVES FOR THE EDITORIAL DEVELOPMENT OF PUBLICATIONS AND MAGAZINES, SPECIALIZED BOOKS.
- *CREATION, PRODUCTION AND PRODUCTIVITY: STRENGTHEN CREATION IN REGIONS, IN A DECENTRALIZED WAY AND RECOGNIZING DIVERSITY:* IMPROVE THE PRODUCTIVITY OF THE SECTOR FOR ITS ECONOMIC SUSTAINABILITY. ENCOURAGE CREATION IN INDIGENOUS PEOPLES. PROMOTE ARTICULATION BETWEEN AGENTS THROUGH MEETINGS/WORKSHOPS, AND THE LINK BETWEEN CREATORS AND STUDENTS. STRENGTHEN CREATION THROUGH INSTITUTIONAL, PUBLIC-PRIVATE COLLABORATION.
- *PROFESSIONALIZATION AND RECOGNITION OF PROFESSIONS OF THE REPRESENTATIVES:* STRENGTHEN TRAINING FOR THE

PROFESSIONALIZATION OF DISCIPLINES AND THE CERTIFICATION OF COMPETENCIES. EXPAND THE OFFER OF TRAINING AND SPECIALIZATION PROGRAMS THROUGHOUT THE VALUE CYCLE OF THE DISCIPLINES. VALUE COMPLEMENTARY AND SUPPORTIVE TRADES TO THE DISCIPLINES. GENERATE MEETINGS AND INSTANCES OF TRANSFER AND EXCHANGE OF KNOWLEDGE.

- *RESEARCH FOR THE DEVELOPMENT OF TERRITORIAL ARTISTIC AND DISCIPLINARY PRACTICES:* ENCOURAGE THE PRODUCTION OF KNOWLEDGE AND CRITICAL THINKING ABOUT COMMUNITY ARTISTIC AND CULTURAL PRACTICES. STRENGTHEN ACADEMIC RESEARCH ON THE DISCIPLINE IN LOCAL SCENES. GENERATE MECHANISMS FOR THE CIRCULATION AND DISSEMINATION OF SCIENTIFIC AND CRITICAL RESEARCH AND PUBLICATIONS, PROMOTING PUBLIC DEBATE. GENERATE RESEARCH IN PARTNERSHIP WITH UNIVERSITIES AND INSTITUTIONS.
- *PROMOTION, CIRCULATION AND EXHIBITION OF WORK BOTH IN CHILE AND ABROAD:* GENERATE DISSEMINATION STRATEGIES THAT INCLUDE THE CREATION OF NEW PLATFORMS, STRATEGIES FROM CULTURAL SPACES, DISSEMINATION OF PROJECTS FINANCED BY THE PUBLIC SYSTEM. STRENGTHEN FINANCING AND ACTIONS FOR THE INTERNATIONALIZATION OF ARTISTS FROM THE NATIONAL LEVEL AND FROM THE REGIONS. ALL OF THE ABOVE REQUIRES INTER-INSTITUTIONAL COORDINATION.
- *EMPLOYMENT SITUATION AND EMPLOYABILITY:* TO PROMOTE A GOOD QUALITY OF LIFE FOR THE ARTIST, IN TERMS OF OCCUPATIONAL SAFETY, PROTECTION AND SOCIAL SECURITY: PROTECT THE ARTIST'S HEALTH THROUGH MECHANISMS OF INTER-INSTITUTIONAL AND INTER-UNION

COORDINATION TO ADDRESS THE PREVENTION OF OCCUPATIONAL DISEASE.

- *DIVERSIFICATION AND EXPANSION OF FUNDING FOR THE ARTS:* MAINTAIN, STRENGTHEN, DIVERSIFY, AND IMPROVE CULTURE FUNDS, INCLUDING REVIEW OF SUPPORT TERMS, SUSTAINABILITY OF SUPPORT, AND IMPROVEMENT OF BASES TO FACILITATE ACCESS. PROMOTE COORDINATION BETWEEN FUNDS FROM OTHER INSTITUTIONS WITH THE POLICIES OF THE CNCA. MAKE VISIBLE AND DISSEMINATE EXISTING FUNDS.
- *DEVELOPMENT OF PUBLIC TRAINING AND MEDIATION:* DESIGN PUBLIC TRAINING PLANS THAT CONTAIN TRAINING OF MEDIATORS IN COORDINATION WITH CULTURAL SPACES, MEDIATION AND TRAINING ACTIONS, AND DELIVERY OF TOOLS TO COMMUNICATORS AND CULTURAL PROGRAMMERS.
- *RECOGNITION OF COMMUNITY CULTURAL PRACTICES:* STRENGTHENING OF THESE PRACTICES, HOLDING MEETINGS AND EVENTS IN WHICH THESE PRACTICES ARE MADE VISIBLE, MEETINGS BETWEEN COMMUNITY GROUPS WITH OTHER REGIONAL AND NATIONAL GROUPS, PROMOTING CITIZEN PARTICIPATION IN CREATING A TERRITORIAL IDENTITY AND PUTTING IN VALUE OF SHARES EMANATING FROM INDIGENOUS PEOPLES, AMONG OTHERS.
- *ARTICULATION AND ASSOCIATIVITY OF THE AGENTS OF THE SECTOR:* PROMOTE COLLABORATIVE WORK AMONG THE AGENTS OF THE SECTOR, INCLUDING CULTURAL ORGANIZATIONS, CIVIL SOCIETY. DEFINE CONTACT AND ARTICULATION NETWORKS, TRAIN IN SELF-MANAGEMENT AND SELF-FINANCING. STRENGTHENING OF COLLEGIATE BODIES.

GENERATION OF RECORDS OF ARTISTIC AND CULTURAL HERITAGE: STRENGTHEN THE DISSEMINATION OF RECORDS, ENCOURAGING ARTISTS AND REPRESENTATIVES TO DO IT BY

THEMSELVES, GENERATING NETWORKS OF ORGANIZATIONS THAT GENERATE INFORMATION, DOCUMENTATION CENTERS, AND PUBLIC ACCESS CADASTRES.

- *RAISE QUALITY STANDARDS AND ADAPTATION TO THE LOCAL REALITY OF THE INFRASTRUCTURE:* GENERATE AND PROMOTE THE USE OF TECHNICAL INFRASTRUCTURE STANDARDS (PRIVATE AND MUNICIPAL) APPROPRIATE TO EACH AREA ALLOWING THE PERFORMANCE OF THESE DISCIPLINES CORRECTLY; PROMOTE IMPROVEMENTS IN SPACES OF COMMUNITY USE; USE OF ITINERANT INFRASTRUCTURE; ADAPTATION OF ALL THESE SPACES FOR UNIVERSAL ACCESS.
- *ENSURE THE SUSTAINABILITY OF PUBLIC AND INDEPENDENT CULTURAL SPACES:* SUSTAINABILITY UNDERSTOOD AS FINANCIAL, MANAGEMENT, HUMAN RESOURCES, AND THE CAPACITY FOR DISSEMINATION AND COMMUNICATION WITH THE PUBLIC.
- *STRENGTHEN INFORMATION SYSTEMS:* PROMOTE THE UNIFICATION OF CONCEPTS AND THE GENERATION OF INFORMATION SYSTEMS THAT FAVOR CONTACT BETWEEN THE ARTISTS THEMSELVES, THE PUBLIC INSTITUTIONS WITH THE ARTISTS, AND BETWEEN THE ARTISTS AND THE PUBLIC.

CHAPTER XVI

"NEXT STEPS PLANNED AND PRIORITY AREAS FOR FUTURE POLICY ACTION".

DESCRIBE THE NEXT STEPS TO CONTINUE AND DEEPEN THE IMPLEMENTATION OF THE CONVENTION IN THE NEXT 4 YEARS AND THE PRIORITY AREAS OF POLITICAL ACTION FOR THE FUTURE, IDENTIFIED BASED ON THE CONCLUSIONS DRAWN FROM THE QPR ELABORATION PROCESS.

THE PRIORITY AREAS FOR FUTURE POLITICAL ACTION IN OUR COUNTRY THAT WILL CONTRIBUTE TO THE IMPLEMENTATION OF THE 2005 UNESCO CONVENTION ARE THE FOLLOWING:

- **CULTURE AS A PILLAR OF SUSTAINABLE DEVELOPMENT, SAFEGUARDING THE CULTURAL RIGHTS OF GENERATIONS TO COME BOTH AT THE LOCAL AND NATIONAL LEVELS. THE ABOVE ASSUMES:**

- PROMOTE COLLABORATIVE MANAGEMENT MODELS AT THE LOCAL LEVEL, WITH EMPHASIS ON MUNICIPALITIES, WHICH CONTRIBUTE TO THE PLANNING OF CITIES AND INTEGRATED, PARTICIPATORY AND SUSTAINABLE TERRITORIES, PLACING CULTURE AS THE AXIS OF STRATEGIES FOR LOCAL DEVELOPMENT, IN ITS RURAL AND URBAN DIMENSIONS.
- PROMOTE THE CREATIVE ECONOMY AS A DYNAMIC FACTOR OF THE TERRITORIES, THEIR ARTISTS, REPRESENTATIVES, CREATORS AND LOCAL IDENTITIES, STARTING FROM THE IDENTIFICATION OF TERRITORIAL POTENTIALITIES AND TRAJECTORIES AND ADOPTING STRATEGIES THAT CONSIDER THE EQUITABLE PARTICIPATION OF CREATORS AND CULTURAL AGENTS OF THE TERRITORY.
- PROMOTE COLLABORATION IN THE TERRITORIES AND BETWEEN THE TERRITORIES FOR THE DEVELOPMENT OF CREATIVE ECONOMIES, ARTICULATING THE INTERSECTORAL, INTERDISCIPLINARY AND PUBLIC-PRIVATE LEVELS IN A LOGIC OF SOCIAL AND SOLIDARITY ECONOMY.
- PROMOTE THE GENERATION, DIVERSIFICATION, AND INCLUSION OF CULTURAL AND ARTISTIC CONTENT IN THE MEDIA, WITH AN EMPHASIS ON REGIONAL, LOCAL AND COMMUNITY MEDIA, PROMOTING REFLECTIVE, CRITICAL AND AWARENESS-RAISING SPACES FOR CITIZENS AND

CONTRIBUTING TO THE CIRCULATION AND VISIBILITY OF THE ARTISTIC PRODUCTION OF THE TERRITORIES.

- DIVERSIFY THE METHODS OF DISSEMINATION AND COMMUNICATION IN ART AND CULTURE BASED ON LOCAL AND COMMUNITY REALITIES AND, CONSIDERING THE REALITIES OF THEIR OWN SECTORS OF THE CITIZENRY THAT HAVE BEEN INVISIBLE, SUCH AS PEOPLE WITH DISABILITIES, THE ELDERLY, CHILDREN AND YOUNG PEOPLE.
- **FREE AND DIVERSE CREATION, BOTH INDIVIDUAL AND COLLECTIVE, SOCIALLY VALUED, RESPECTING INTELLECTUAL PROPERTY AND COPYRIGHTS:**
 - ENCOURAGE THE DIVERSE CREATION: TRADITIONAL, POPULAR AND CONTEMPORARY, OF ARTISTS, CREATORS AND REPRESENTATIVES AS WELL AS THE CREATION OF THE NINE INDIGENOUS PEOPLES, THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA, AND THE CHANGO FAMILIES FROM CHAÑARAL DE ACEITUNO IN THE ATACAMA REGION, CONTRIBUTING TO THE DYNAMISM AND REVITALIZATION PROCESSES OF LOCAL CULTURES AND THEIR SOCIAL VALUE.
 - PROMOTE TRAINING IN THE ARTS, CULTURES AND HERITAGE FOR THE PROFESSIONALIZATION, RECOGNITION, APPRECIATION AND MAINTENANCE OF THE VITALITY OF THE ARTISTIC AND CULTURAL FIELD.
 - PROMOTE THE APPRECIATION OF ARTISTIC WORK IN THE WORKPLACE, RECOGNIZING ITS SOCIAL, ECONOMIC, CULTURAL CONTRIBUTION AND TO THE QUALITY OF LIFE OF PEOPLE.

- ENCOURAGE THE INCORPORATION OF NEW LANGUAGES INTO ARTISTIC CREATION, THROUGH EQUAL ACCESS FOR ARTISTS, REPRESENTATIVES, CREATORS TO THE DIGITAL ENVIRONMENT AND SAFEGUARDING THEIR COPYRIGHTS.
- STRENGTHEN MECHANISMS FOR THE RECOGNITION AND APPRECIATION OF ARTISTIC AND CRAFT PROFESSIONS AND THEIR REPRESENTATIVES, WHERE BETTER PROSPECTS FOR ECONOMIC DEVELOPMENT ARE PROMOTED.
- **PROMOTE A STRENGTHENED, STABLE AND SUSTAINABLE ARTISTIC-CULTURAL FIELD THAT RESPECTS THE LABOR RIGHTS OF CULTURAL WORKERS:**
 - SAFEGUARD LABOR AND COPYRIGHT RIGHTS FOR CULTURAL WORKERS, FAVORING INTER-MINISTERIAL AND INTER-SECTORAL COORDINATION FOR COMPLIANCE WITH CHILEAN LABOR LEGISLATION.
 - STRENGTHEN THE INSTRUMENTS FOR PROMOTING THE VISIBILITY, CIRCULATION, EXCHANGE AND PROTECTION OF ARTISTIC AND CULTURAL PRODUCTION AND HERITAGE ASSETS AT THE NATIONAL AND INTERNATIONAL LEVEL.
 - PROMOTE INTERNATIONALIZATION AS A SET OF ARTISTIC, CULTURAL AND HERITAGE EXCHANGES, IN SUPPORT OF THE TRAINING AND PROFESSIONALIZATION OF ARTISTS AND THE PROMOTION OF CREATIONS PRODUCED IN CHILE.
 - STRENGTHEN CRITICAL THINKING IN CITIZENSHIP, PROMOTING THE GENERATION AND MAKING AVAILABLE DIVERSE KNOWLEDGE ABOUT ART, CULTURE AND HERITAGE, INCLUDING RESEARCH AND INSTANCES OF REFLECTION.
- **PROMOTE ACTIVE CITIZENSHIPS WITH AN IMPACT ON PUBLIC ACTION IN CULTURE:**
 - STRENGTHEN THE MECHANISMS FOR CONSULTATION AND PARTICIPATION OF CITIZENS REGARDING PUBLIC ACTION IN CULTURE, RESPECTING THEIR SINGULARITIES.
 - PROMOTE THE STRENGTHENING OF AN INFORMED CITIZENRY AND INVOLVED IN PUBLIC ACTION IN CULTURE.
 - PROMOTE THE PARTICIPATION OF THE NINE INDIGENOUS PEOPLES, THE CHANGO FAMILIES OF CHAÑARAL DE ACEITUNO IN THE ATACAMA REGION AND THE AFRO-DESCENDANT TRIBAL PEOPLE OF ARICA AND PARINACOTA, AS SUBJECTS OF COLLECTIVE RIGHTS, IN THE CREATION AND RECREATION OF THEIR VARIOUS TRADITIONAL CULTURAL EXPRESSIONS, POPULAR AND CONTEMPORARY, IN ORDER TO REINFORCE ITS PROCESSES OF CULTURAL REVITALIZATION.
- **A CULTURAL PARTICIPATION OF ALL PEOPLE, BASED ON THE PRINCIPLE OF NON-DISCRIMINATION:**
 - PROMOTE CITIZEN APPROPRIATION OF CULTURAL, HERITAGE AND MEMORY SPACES, THROUGH CULTURAL PARTICIPATION IN THE TERRITORY WITH EMPHASIS ON INTERCULTURAL DIALOGUE.
 - STRENGTHEN THE DEVELOPMENT AND EMPOWERMENT OF SPECIALIZED INFRASTRUCTURE AND THE USE OF NON-SPECIALIZED SPACES, TO REDUCE THE CULTURAL INFRASTRUCTURE GAP IN THE TERRITORIES.
 - CONTRIBUTE TO AN EFFECTIVE AND EFFICIENT MANAGEMENT AND ADMINISTRATION OF CULTURAL SPACES PROMOTING THEIR SUSTAINABILITY, WITH AN EMPHASIS ON THE DEVELOPMENT OF CULTURAL MANAGEMENT SKILLS, NETWORKING AND ASSOCIATIVITY
 - CONTRIBUTE TO THE PROCESSES OF REVITALIZATION, RECOVERY AND PROTECTION OF

CULTURES, ARTS, MEMORY, AND INDIGENOUS CULTURAL HERITAGE.

- PROMOTE ACCESSIBILITY TO SPACES FOR CITIZENS IN THEIR DIVERSITY, WITH EMPHASIS ON PEOPLE WITH DISABILITIES AND THE ELDERLY, GUARANTEEING NON-DISCRIMINATION.
- STRENGTHEN LOCAL AND COMMUNITY ORGANIZATIONS TO CONTRIBUTE TO LOCAL CULTURAL DEVELOPMENT, PROMOTING THE DEVELOPMENT OF POPULAR AND TRADITIONAL ARTS AND CULTURES.
- ENABLE THE CULTURAL PARTICIPATION OF CITIZENS IN DIGITAL ENVIRONMENTS, WITH SPECIAL ATTENTION TO INEQUALITIES OF GENDER, AGE, SOCIOECONOMIC STATUS AND EDUCATIONAL LEVEL.
- ***INTERCULTURALITY AND CULTURAL DIVERSITY AS A SOURCE OF WEALTH FOR SOCIETY AS A WHOLE:***
 - STRENGTHEN THE COORDINATION OF INSTITUTIONS AND CIVIL SOCIETY WITH AN INTERCULTURAL AND PLURAL APPROACH FROM CULTURES AND THE ARTS, ESTABLISHING SOCIAL TIES IN THE TERRITORIES, WITH SPECIAL ATTENTION TO MIGRANT POPULATIONS.
 - PROMOTE INTERCULTURALITY IN CITIZENSHIP WITH EMPHASIS ON THE WORK CARRIED OUT IN FORMAL AND NON-FORMAL EDUCATIONAL SPACES.
 - PROMOTE THE INCORPORATION OF ARTISTS, REPRESENTATIVES, AND EXPRESSIONS OF MIGRANT COMMUNITIES, NINE INDIGENOUS PEOPLES AND AFRO-DESCENDANT TRIBAL PEOPLE IN CULTURAL PROGRAMMING THROUGHOUT THE TERRITORY.
 - PROMOTE THE SAFEGUARDING AND PROTECTION OF TRADITIONAL KNOWLEDGE AND TRADITIONAL CULTURAL EXPRESSIONS OF THE NINE INDIGENOUS PEOPLES AND THE CHANGO FAMILIES OF CHAÑARAL

DE ACEITUNO IN THE ATACAMA REGION AND OF AFRO-DESCENDANT TRIBAL PEOPLE, IN ACCORDANCE WITH INTERNATIONAL LAW.

- ***A COMPREHENSIVE EDUCATION THAT CONSIDERS ARTS AND CULTURE AS FUNDAMENTAL COMPONENTS IN THE DEVELOPMENT OF INDIVIDUALS AND THE COMMUNITY:***
 - PROMOTE THE APPRECIATION OF ART EDUCATION AS A FUNDAMENTAL TOOL FOR HUMAN DEVELOPMENT.
 - STRENGTHEN THE DIVERSIFICATION OF ARTISTIC AND CULTURAL CONTENT IN THE SCHOOL CURRICULUM, CONSIDERING TRADITIONAL, POPULAR AND LOCAL KNOWLEDGE.
 - ENCOURAGE THE INCLUSION AND DEVELOPMENT OF INNOVATIVE TOOLS FROM ARTISTIC AND CULTURAL EDUCATION FOR THE FORMAL AND NON-FORMAL EDUCATIONAL SYSTEM, CONSIDERING THE DIGITAL ENVIRONMENT.
 - PROMOTE COLLABORATIVE WORK AMONG THE EDUCATIONAL COMMUNITY AND ARTISTS, REPRESENTATIVES, MEDIATORS AND NON-FORMAL ARTISTIC EDUCATION SPACES, TO STRENGTHEN EDUCATIONAL PROCESSES IN AN INTEGRAL WAY.
 - PROMOTE THE REVITALIZATION OF THE LANGUAGES OF INDIGENOUS PEOPLES.
- ***INNOVATIVE AND DIVERSE PROCESSES OF CULTURAL, ARTISTIC, AND HERITAGE MEDIATION FOR AN ACTIVE CITIZENRY AND IN FULL KNOWLEDGE OF THEIR CULTURAL RIGHTS:***
 - TO PROMOTE THE PROFESSIONAL DEVELOPMENT OF MEDIATORS AND MANAGERS TO CONTRIBUTE TO THE CULTURAL PARTICIPATION OF CITIZENS THROUGHOUT THE TERRITORY.

- DEVELOP TOOLS FOR THE TRAINING OF AUDIENCES FOR THE ARTS OF ALL AGES, ORIENTED TO THE ENJOYMENT AND CULTURAL PARTICIPATION AS A RIGHT, WITH A FOCUS ON THOSE IN A CONDITION OF SOCIAL VULNERABILITY OR WITH LOW CULTURAL PARTICIPATION.
- ARTICULATE NETWORKS BETWEEN CULTURAL SPACES AND EDUCATIONAL SPACES AT THE LOCAL LEVEL, TO PROMOTE CULTURAL AND ARTISTIC APPRECIATION WITH TERRITORIAL RELEVANCE.

PART E

"ANNEXES"

PLEASE UPLOAD IN PDF FORMAT THE DOCUMENTS (POLICIES, TREATIES, REGULATIONS, STRATEGIES, ETC. STUDIES AND STATISTICS RELATED TO THE ACHIEVEMENT OF THE 4 GOALS AND THE 11 AREAS OF MONITORING OF THE CONVENTION IN YOUR COUNTRY. THE DOCUMENTS MUST HAVE BEEN PREPARED DURING THE PERIOD COVERED BY THIS PERIODIC REPORT PLEASE INDICATE THE TITLE OF THE DOCUMENT AND INCLUDE A BRIEF DESCRIPTION OF ITS CONTENT IN ENGLISH OR FRENCH.

UPLOAD DOCUMENTS/STATISTICS:

LIST OF ATTACHED DOCUMENTS:

1. DOCUMENT TITLE: "NATIONAL SURVEY OF CULTURAL PARTICIPATION, 2017". MINCAP, 2018.

DESCRIPTION: THE MAIN OBJECTIVE OF THE SURVEY IS TO CHARACTERIZE PRACTICES OF CULTURAL PARTICIPATION OF THE NATIONAL POPULATION OVER 15 YEARS OLD. THE DATA PRODUCED BY THIS INITIATIVE ARE REPRESENTATIVE AT THE REGIONAL AND NATIONAL LEVEL FOR URBAN AREAS. THIS INSTRUMENT HAS BEEN THOUGHT AND DESIGNED TAKING INTO CONSIDERATION THE GUIDING PRINCIPLES OF THE NEW MINISTRY, ESPECIALLY THOSE DESTINED TO PROMOTE THE EXERCISE OF THE RIGHT OF CITIZENS TO PARTICIPATE ACTIVELY IN CULTURAL LIFE.
SOURCE: MINCAP.

LINK: [HTTP://OBSERVATORIO.CULTURA.GOB.CL](http://observatorio.cultura.gob.cl)

2. DOCUMENT TITLE: "CULTURAL STATISTICS, ANNUAL REPORT 2018". MINCAP, 2019.

DESCRIPTION: JOINT STATISTICAL PUBLICATION CARRIED OUT BETWEEN MINCAP AND THE INE, THE OBJECTIVE OF WHICH IS TO OPTIMIZE AND INCREASE THE STATISTICAL BACKGROUND THAT OFFERS AN EXHAUSTIVE AND UPDATED PICTURE OF THE PROCESS THAT CULTURE AND THE ARTS ARE EXPERIENCING IN CHILE. CONSTRUCTED UNDER THE ADMINISTRATIVE RECORDS METHODOLOGY - "ALL THOSE DATA THAT ARE PREPARED FROM ADMINISTRATIVE FORMATS DEVELOPED BY INSTITUTIONS THAT MAINTAIN INFORMATION FOR THEIR MANAGEMENT CONTROL AND WORK

DEVELOPMENT" (INE, 2015) -, LATER TABULATED AND VALIDATED. HISTORICALLY THIS PUBLICATION HAS ADDRESSED INTEGRATED FIGURES FROM THE ARTISTIC, CULTURAL AND HERITAGE FIELDS, ANTICIPATING THE INTEGRATION OF THE NEW CULTURAL INSTITUTIONALITY AND CAN BE SEEN AS A CONCRETE APPLICATION OF INTERSECTORAL WORK, SINCE PUBLIC AND PRIVATE INFORMANTS PARTICIPATE IN THE REPORT OF ITS FIGURES.

LINK: [HTTP://OBSERVATORIO.CULTURA.GOB.CL](http://observatorio.cultura.gob.cl)

3. DOCUMENT TITLE: "IX NATIONAL TELEVISION SURVEY, 2017". CNTV, 2018.

DESCRIPTION: THIS STUDY CORRESPONDS TO THE IX VERSION OF THE NATIONAL TELEVISION SURVEY, CARRIED OUT EVERY 3 YEARS BY THE NATIONAL TELEVISION COUNCIL. ITS OBJECTIVE IS TO CHARACTERIZE THE ACCESS AND STATE OF PUBLIC OPINION ON OPEN AND PAY TELEVISION IN CHILE. REGARDING THE METHODOLOGY, UNIVERSE AND SAMPLE, IT IS A FACE-TO-FACE SURVEY IN HOMES. PROBABILISTIC SAMPLE OF 5,424 CASES, REPRESENTING MEN AND WOMEN, BETWEEN 16 AND 80 YEARS OLD, FROM SOCIOECONOMIC LEVELS ABC1, C2, C3, D AND E, WITH AT LEAST ONE TELEVISION VIEWING DEVICE. SMALL COMMUNES USUALLY NOT CONSIDERED IN OTHER MEASUREMENTS WERE INCLUDED: REGIONAL CAPITALS OF THE COUNTRY, COMMUNES BETWEEN 20,000 AND 50,000 INHABITANTS, AND COMMUNES WITH LESS THAN 20,000 INHABITANTS. STUDY SITE, JUNE 6 TO AUGUST 21, 2017. IT IS THE MOST IMPORTANT

CARTOGRAPHY OF THE TRANSFORMATIONS OF A DYNAMIC FIELD SUCH AS THE TELEVISION INDUSTRY, ITS CONSUMPTION AND SOCIALIZATION; WITH THE AIM OF PROMOTING PLURALISM, CULTURAL PROGRAMMING AND THE PERMANENT COMMITMENT TO QUALITY TELEVISION.

LINK: [HTTPS://WWW.CNTV.CL](https://www.cntv.cl)

4. DOCUMENT TITLE: "NATIONAL POLICY OF CULTURE 2017 - 2022". CNCA, 2017.

DESCRIPTION: DOCUMENT THAT DEFINES THE GUIDELINES AND ORIENTATIONS OF THE STATE'S WORK IN THE CULTURAL FIELD VALID FOR THE COUNTRY AS A WHOLE. ALTHOUGH, IN PREVIOUS POLICY DESIGN EXERCISES, THE REGIONS AND ARTISTIC SECTORS HAD A PREVIOUSLY APPROVED NATIONAL POLICY AS A FRAMEWORK, IN THE CURRENT RENEWAL PROCESS THIS LOGIC WAS REVERSED. THE FORMULATION OF CULTURAL POLICIES WAS CARRIED OUT FIRST FROM THE TERRITORIES AND ARTISTIC SECTORS AND IT WAS THESE POLICIES THAT FED THE NATIONAL CULTURAL POLICY.

LINK:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/](https://www.cultura.gob.cl/politicas-culturales/)

5. DOCUMENT TITLE: "SECTORAL POLICIES OF CULTURE 2017 -2022". CNCA, 2017.

DESCRIPTION: THE SECTORAL POLICIES, FINALLY, ESTABLISH THE OBJECTIVES AND MEASURES TO PROMOTE THE DEVELOPMENT OF EACH OF THE ARTISTIC AREAS OR CREATIVE INDUSTRIES THAT ARE PART OF THE CULTURAL FIELD. ALTHOUGH, IN PREVIOUS POLICY DESIGN EXERCISES, THE REGIONS AND ARTISTIC SECTORS HAD A PREVIOUSLY APPROVED NATIONAL POLICY AS A FRAMEWORK, IN THE CURRENT RENEWAL PROCESS THIS LOGIC WAS REVERSED. THE FORMULATION OF CULTURAL POLICIES WAS CARRIED OUT FIRST FROM THE TERRITORIES AND ARTISTIC SECTORS AND IT

WAS THESE POLICIES THAT FED THE NATIONAL CULTURAL POLICY. IN THIS WAY, IT IS NOT THE DIFFERENT REGIONS OF THE COUNTRY OR THE DIFFERENT ARTISTIC SECTORS THAT SHOULD APPLY A POLICY THOUGHT AT THE CENTRAL LEVEL, BUT RATHER THE NATIONAL POLICY INCLUDES THE DIVERSITY EXISTING IN OUR TERRITORY AND IN THE ARTISTIC SECTORS. FOR THIS REASON, IN THE DESIGN OF THE CONSTRUCTION PROCESS OF THE CULTURAL POLICIES, THE ELABORATION OF THE SECTOR POLICIES WAS CONSIDERED FIRST (BETWEEN 2015 AND THE FIRST SEMESTER OF 2017) AND THEN THE REGIONAL POLICIES (IN THE SECOND SEMESTER OF 2017).

LINK:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/](https://www.cultura.gob.cl/politicas-culturales/)

6. DOCUMENT TITLE: "REGIONAL POLICIES OF CULTURE 2017 -2022". CNCA, 2017.

DESCRIPTION: THE REGIONAL POLICIES TAKE CHARGE OF THE EXISTING TERRITORIAL PARTICULARITIES THROUGHOUT CHILE, SETTING THE CRITERIA THAT GUIDE PUBLIC ACTION IN CULTURAL MATTERS IN EACH OF THE 15 REGIONS. THE FORMULATION OF THE CULTURAL POLICIES 2017-2022 WAS CARRIED OUT FIRST FROM THE TERRITORIES AND ARTISTIC SECTORS, AND, IN ADDITION, THEY FED THE CONTENTS OF THE NATIONAL CULTURAL POLICY.

LINK:

[HTTPS://WWW.CULTURA.GOB.CL/POLITICAS-CULTURALES/REGIONALES/](https://www.cultura.gob.cl/politicas-culturales/regionales/)

7. DOCUMENT TITLE: "LAW THAT CREATES THE MINISTRY OF CULTURES, ARTS AND HERITAGE." LAW NO. 21,045 PUBLISHED IN THE OFFICIAL GAZETTE ON 11.3.17.

DESCRIPTION: MINCAP, WHOSE LEGAL ADDRESS IS THE CITY OF VALPARAÍSO, IS A SECRETARY OF STATE THAT GROUPS TOGETHER THE FORMER

CNCA, DIBAM AND CMN IN A SINGLE ENTITY. ITS MAIN OBJECTIVE IS TO COLLABORATE WITH THE HEAD OF STATE IN THE DESIGN, FORMULATION AND IMPLEMENTATION OF POLICIES, PLANS AND PROGRAMS THAT CONTRIBUTE TO THE CULTURAL AND HERITAGE DEVELOPMENT IN A HARMONIOUS AND EQUITABLE MANNER THROUGHOUT THE NATIONAL TERRITORY.

LINK: [HTTPS://WWW.BCN.CL/LEYCHILE/](https://www.bcn.cl/leychile/)

8. DOCUMENT TITLE: STUDY "UPDATE OF THE ECONOMIC IMPACT OF THE CREATIVE SECTOR IN CHILE". CNCA, 2017.

DESCRIPTION: DOCUMENT THAT AIMS TO RENEW THE INDICATORS OF THE IMPACT OF THE CULTURAL SECTOR, FOR THE PERIOD 2010-2015, PROVIDING A CONCRETE TOOL FOR THE REFLECTIVE DEVELOPMENT OF THIS APPROACH IN OUR COUNTRY.

LINK: [HTTP://BIBLIOTECA.DIGITAL.GOB.CL](http://biblioteca.digital.gob.cl)

9. DOCUMENT TITLE: "RESULTS OF THE STATUS OF THE SITUATION OF CULTURAL AGENTS, CENTERS AND ORGANIZATIONS". MINCAP, 2020.

DESCRIPTION: AS A RESULT OF THE HEALTH EMERGENCY PRODUCED BY THE COVID-19 OUTBREAK AND THE DECLARATION OF A STATE OF CONSTITUTIONAL EXCEPTION OF CATASTROPHE, THE MINCAP DESIGNED AN ONLINE PUBLIC CONSULTATION CONSISTING OF A SURVEY OF THE LABOR SITUATION AND POSSIBLE PROBLEMS THAT HAVE ARISEN IN THE SECTOR AS A RESULT OF THE HEALTH CONTINGENCY. THIS REPORT PRESENTS THE RESULTS OF THE "STATE CADASTRE OF CULTURAL AND ARTISTIC AGENTS/COVID-19", THE OBJECTIVE OF WHICH IS TO SERVE AS INPUT FOR DECISION-MAKING AIMED AT THE EXPANSION AND/OR REFORMULATION OF EXISTING INSTITUTIONAL INSTRUMENTS, TO THE TARGETING OF THE CALLS FOR COMPETITION OF FUNDS AND THE

PROVISION OF NEW FORMS OF SUPPORT TO FACE THIS SITUATION.

LINK:

[HTTPS://WWW.CULTURA.GOB.CL/PUBLICACIONES/CATASTRO-COVID19/](https://www.cultura.gob.cl/publicaciones/catastro-covid19/)

10. DOCUMENT TITLE: "PUBLIC SECTOR BUDGET LAW, YEAR 2020". LAW No. 21,192 PUBLISHED IN THE OFFICIAL GAZETTE ON 12/19/19.

DESCRIPTION: THE PUBLIC BUDGET IS A FINANCIAL ESTIMATE OF THE INCOME AND EXPENSES OF THE PUBLIC SECTOR INSTITUTIONS FOR A PERIOD OF ONE YEAR, IN ORDER TO COMPLY WITH THE GOVERNMENT'S COMMITMENTS FOR EACH SECTOR AND WORK PORTFOLIO (MINISTRIES). IN THE PREPARATION OF THE BUDGET, ALL INTERESTED PARTIES, SUCH AS CITIZENS, CIVIL SOCIETY INSTITUTIONS, STATE AGENCIES, ARE ASKED FOR ANALYSIS, FORMULATION, CONSULTATION, DISCUSSION AND SANCTION AMONG VARIOUS STAKEHOLDERS AND INSTITUTIONS THAT MAKE UP THE PUBLIC ADMINISTRATION OF THE COUNTRY. IN THIS DOCUMENT, PUBLIC SECTOR BUDGETS LAW, YEAR 2020, THE DISAGGREGATED BUDGET OF MINCAP, THE UNDERSECRETARIAT OF CULTURES AND THE ARTS, THE UNDERSECRETARIAT OF CULTURAL HERITAGE AND THE SNPC CAN BE REVIEWED, BETWEEN PAGES 967 AND 992. IN ADDITION TO THIS, A SUMMARY TABLE OF OWN DEVELOPMENT IS ATTACHED, WITH THE DETAIL OF THE 2020 BUDGET THAT WAS SPECIFICALLY ASSIGNED TO THE UNDERSECRETARIAT OF CULTURES AND THE ARTS, THE MAIN GOVERNMENT ENTITY IN THIS THIRD INSTALLMENT OF THE QPR OF THE STATE OF CHILE. (AMOUNTS IN CLP AND USD. CONVERSION FROM CHILEAN PESO TO US DOLLAR, MADE ON 10.28.20)

LINK: [HTTPS://WWW.DIPRES.GOB.CL](https://www.dipres.gob.cl)

LIST OF ACRONYMS AND ABBREVIATIONS, IN ALPHABETICAL ORDER.

A

1. **AP:** ALLIANCE OF THE PACIFIC.
2. **ATN:** SOCIETY OF AUDIOVISUAL DIRECTORS, SCREENWRITERS AND PLAYWRIGHTS.
3. **ACHS:** CHILEAN SAFETY ASSOCIATION.
4. **APCT:** ASSOCIATION OF PRODUCERS AND FILM AND TELEVISION.
5. **AOA:** ASSOCIATION OF OFFICES OF ARCHITECTS OF CHILE.
6. **APEC:** ASIA PACIFIC ECONOMIC COOPERATION FORUM.
7. **AIC:** ASSOCIATION OF ENGINEERING CONSULTING COMPANIES OF CHILE A.G.
8. **ACHAP:** CHILEAN ADVERTISING ASSOCIATION.
9. **ACTI:** CHILEAN ASSOCIATION OF INFORMATION TECHNOLOGY COMPANIES A.G.
10. **ADOC:** DOCUMENTALISTS ASSOCIATION OF CHILE.
11. **ANIMACHI:** CHILEAN ANIMATION ASSOCIATION.
12. **API CHILE:** ASSOCIATION OF INDEPENDENT PRODUCERS OF CHILE.
13. **ADG:** ASSOCIATION OF DIRECTORS AND SCREENWRITERS OF CHILE.
14. **ADTRES:** GROUP OF SCENIC DESIGNERS, TECHNICIANS AND PRODUCERS.
15. **APECH:** ASSOCIATION OF PAINTERS AND SCULPTORS OF CHILE.
16. **ANATEL:** NATIONAL TELEVISION ASSOCIATION OF CHILE.
17. **ACA:** ASSOCIATED CONTEMPORARY ART, A.G.
18. **ADCULTURA:** GUILD ASSOCIATION OF CULTURAL MANAGERS OF CHILE.
19. **AFUCAP:** NATIONAL ASSOCIATION OF OFFICIALS AND OFFICIALS OF MINCAP.
20. **ANARCICH:** NATIONAL ASSOCIATION OF COMMUNITY AND CITIZEN RADIOS OF CHILE.
21. **ARQUITECTURA DE CHILE:** SECTORAL BRAND OF THE ARCHITECTURE SECTOR IN CHILE.

B

22. **BAFONA:** NATIONAL FOLK BALLET.
23. **BAJ:** BALMACEDA YOUNG ART.
24. **BIPS:** INTEGRATED BANK OF SOCIAL PROJECTS.

C

25. **CNTV:** NATIONAL TELEVISION COUNCIL.
26. **CHEC:** CHILE CREATIVE ECONOMY.
27. **CPTPP:** COMPREHENSIVE AND PROGRESSIVE AGREEMENT FOR TRANS-PACIFIC PARTNERSHIP.
28. **CHILEACTORES:** CORPORATION OF ACTORS AND ACTRESSES OF CHILE.
29. **CSO:** CIVIL SOCIETY ORGANIZATIONS
30. **CORTECH:** THEATRICAL CORPORATION OF CHILE.
31. **CRIN:** NATIONAL INTEGRATED RECORDS CENTER.
32. **CNCA:** NATIONAL COUNCIL OF CULTURE AND THE ARTS.
33. **CCHC:** CHILEAN CHAMBER OF CONSTRUCTION, A.G.
34. **CCS:** CHAMBER OF COMMERCE OF SANTIAGO.
35. **CORFO:** CORPORATION FOR THE PROMOTION OF PRODUCTION.
36. **CAIA:** COUNCIL OF ART AND THE AUDIOVISUAL INDUSTRY.
37. **CMN:** COUNCIL OF NATIONAL MONUMENTS.
38. **CHILETEC:** ASSOCIATION OF CHILEAN TECHNOLOGY COMPANIES.
39. **CODS:** CENTER FOR SUSTAINABLE DEVELOPMENT GOALS FOR LATIN AMERICA.
40. **CINEMACHILE:** CHILEAN AUDIOVISUAL INDUSTRY BRAND.
41. **CAEM:** CHAMBER OF MULTIPURPOSE EXHIBITORS OF CHILE A.G.
42. **CREAIMAGEN:** COLLECTIVE MANAGEMENT COMPANY, FORMED BY CREATORS OF FIXED IMAGES FROM CHILE.

43. **CRIN CHILE:** CREATORS FOR CHILDREN OF CHILE, A. G.
44. **CECREA:** CENTER FOR ARTISTIC CREATION.
45. **CHILEDOC:** CHILEAN DOCUMENTARY FILM INDUSTRY BRAND.

D

46. **DYGA CHILE:** CORPORATION OF DIRECTORS AND AUDIOVISUAL SCRIPTWRITERS OF CHILE.
47. **DIMULTI:** DIRECTORATE OF MULTILATERAL POLICY.
48. **DIRAC:** DIRECTORATE OF CULTURAL AFFAIRS.
49. **DIPRES:** BUDGET OFFICE.
50. **DIBAM:** DIRECTORATE OF LIBRARIES, ARCHIVES AND MUSEUMS.

E

51. **ELCI:** EDUCATOR OF INDIGENOUS LANGUAGE AND CULTURE.
52. **EDITORES DE CHILE:** INDEPENDENT, UNIVERSITY AND FREELANCE EDITORS OF CHILE.

F

53. **FAE:** FUND FOR THE PROMOTION OF ART IN EDUCATION.
54. **FACSO:** FACULTY OF SOCIAL SCIENCES OF THE UNIVERSITY OF CHILE.
55. **FDI:** FOREIGN DIRECT INVESTMENT.
56. **FOJI:** YOUTH AND CHILDREN'S ORCHESTRAS FOUNDATION.
57. **FONDART:** NATIONAL FUND FOR CULTURAL DEVELOPMENT AND THE ARTS.
58. **FEDERAC:** FEDERATION OF LEATHER AND FOOTWEAR OF CHILE.
59. **FCCH:** FILM COMMISSION CHILE.
60. **FEDEC:** EUROPEAN FEDERATION OF PROFESSIONAL CIRCUS SCHOOLS.
61. **FIACINE:** IBERO-AMERICAN FEDERATION OF FILM ACADEMIES.

62. **FTB:** BIOBÍO INTERNATIONAL THEATER FESTIVAL.
63. **FINTDATZ:** INTERNATIONAL FESTIVAL OF THEATER AND DANCE.
64. **FITICH:** INTERNATIONAL FESTIVAL OF ITINERANT THEATER BY CHILOÉ PROFUNDO.
65. **FAMFEST:** INTERNATIONAL FAMILY THEATER FESTIVAL.
66. **FETRATV:** FEDERATION OF TELEVISION CHANNEL WORKERS.
67. **FNDR:** NATIONAL FUND FOR REGIONAL DEVELOPMENT.

G

68. **GDP:** GROSS DOMESTIC PRODUCT.
69. **GORE:** REGIONAL GOVERNMENT.
70. **GAM:** GABRIELA MISTRAL CULTURAL CENTER.
71. **GTCU AP:** TECHNICAL GROUP OF CULTURE OF THE ALLIANCE OF THE PACIFIC.

I

72. **ICT:** INFORMATION AND COMMUNICATION TECHNOLOGIES
73. **IDB:** INTER-AMERICAN DEVELOPMENT BANK.
74. **IFCD:** INTERNATIONAL FUND FOR CULTURAL DIVERSITY.
75. **ILO:** INTERNATIONAL LABOR ORGANIZATION
76. **INE:** NATIONAL INSTITUTE OF STATISTICS.
77. **IPC:** CONSUMER PRICE INDEX.
78. **QPR :** QUADRENNIAL PERIODIC REPORT.
79. **IVA:** VALUE ADDED TAX.
80. **INJUV:** NATIONAL INSTITUTE OF YOUTH.
81. **INDH:** NATIONAL INSTITUTE OF HUMAN RIGHTS.
82. **INAPI:** NATIONAL INSTITUTE OF INDUSTRIAL PROPERTY.
83. **IGC:** COMPLEMENTARY GLOBAL TAX.
84. **IMI CHILE:** INDEPENDENT MUSICAL INDUSTRY CHILE, A.G.
85. **IST:** INSTITUTE OF WORK SAFETY.
86. **IUSC:** SECOND CATEGORY SINGLE TAX.
87. **IFCCD:** INTERNATIONAL FEDERATION OF

COALITIONS.

M

- 88. **MINCAP:** MINISTRY OF CULTURES, ARTS AND HERITAGE.
- 89. **MINREL:** MINISTRY OF FOREIGN AFFAIRS.
- 90. **MIDESO:** MINISTRY OF SOCIAL DEVELOPMENT.
- 91. **MINEDUC:** MINISTRY OF EDUCATION.
- 92. **MINJUD:** MINISTRY OF JUSTICE AND HUMAN RIGHTS.
- 93. **MISP:** MINISTRY OF THE INTERIOR AND PUBLIC SECURITY.
- 94. **MINVU:** MINISTRY OF HOUSING AND URBANISM.
- 95. **MINTRAB:** MINISTRY OF LABOR AND SOCIAL WELFARE.
- 96. **MINSAL:** MINISTRY OF HEALTH.
- 97. **MTT:** MINISTRY OF TRANSPORT AND TELECOMMUNICATIONS.
- 98. **MINECON:** MINISTRY OF ECONOMY, DEVELOPMENT AND TOURISM.
- 99. **MINAGRI:** MINISTRY OF AGRICULTURE.
- 100. **MOP:** MINISTRY OF PUBLIC WORKS.
- 101. **MIMEG:** MINISTRY OF WOMEN AND GENDER EQUALITY.
- 102. **MICSUR:** SOUTHERN CULTURAL INDUSTRIES MARKET.
- 103. **MICITEC:** MINISTRY OF SCIENCE, TECHNOLOGY, KNOWLEDGE AND INNOVATION.
- 104. **MICA:** CREATIVE INDUSTRIES MARKET OF ARGENTINA.
- 105. **MINDEF:** MINISTRY OF DEFENSE.
- 106. **MINERGIA:** MINISTRY OF ENERGY.
- 107. **MBN:** MINISTRY OF NATIONAL ASSETS.
- 108. **MERCOSUR:** SOUTHERN COMMON MARKET.

N

- 109. **NICT:** NEW INFORMATION AND COMMUNICATION TECHNOLOGIES.
- 110. **NNJ:** BOYS, GIRLS AND YOUTH.

- 111. **NNA:** BOYS, GIRLS AND TEENS.

O

- 112. **OECD:** ORGANIZATION FOR ECONOMIC COOPERATION AND DEVELOPMENT.
- 113. **OREALC:** REGIONAL OFFICE OF EDUCATION FOR LATIN AMERICA AND THE CARIBBEAN.
- 114. **OSEM:** METROPOLITAN STUDENT SYMPHONY ORCHESTRA.
- 115. **OSIM:** METROPOLITAN CHILDREN'S SYMPHONY ORCHESTRA.
- 116. **OCCH:** CHAMBER ORCHESTRA OF CHILE.
- 117. **OSNJ:** NATIONAL YOUTH SYMPHONY ORCHESTRA.
- 118. **OSC:** CIVIL SOCIETY ORGANIZATIONS.
- 119. **OEI:** ORGANIZATION OF IBERO-AMERICAN STATES.

P

- 120. **PNFEC:** NATIONAL PLAN FOR THE PROMOTION OF THE CREATIVE ECONOMY.
- 121. **PNFEA:** NATIONAL PLAN FOR THE PROMOTION OF ARTISTIC EDUCATION.
- 122. **PIEP:** COMPREHENSIVE POSITIVE AGING POLICY.
- 123. **PAOCC:** SUPPORT PROGRAM FOR COLLABORATING CULTURAL ORGANIZATIONS.
- 124. **PROCHILE:** DIRECTORATE FOR THE PROMOTION OF EXPORTS.
- 125. **PUC:** PONTIFICAL CATHOLIC UNIVERSITY OF CHILE.
- 126. **PMC:** MUNICIPAL PLAN OF CULTURE.
- 127. **PG:** MANAGEMENT PLAN.
- 128. **PLADECO:** COMMUNITY DEVELOPMENT PLAN.
- 129. **PAE:** PERFORMING ARTS PLATFORM.

R

- 130. **RNR:** RISK - NEED - RESPONSIVENESS.

S

- 131. **SDG:** SUSTAINABLE DEVELOPMENT GOAL.
- 132. **SEA:** ARTISTIC EDUCATION WEEK.
- 133. **SME:** SMALL AND MEDIUM ENTERPRISE.
- 134. **STEAM:** SCIENCE, TECHNOLOGY, ENGINEERING, ART AND MATHEMATICS.
- 135. **SIDARTE:** UNION OF ACTORS OF CHILE.
- 136. **SINAMUARCHI:** NATIONAL UNION OF MUSICIANS AND ARTISTS OF CHILE.
- 137. **SII:** INTERNAL REVENUE SERVICE.
- 138. **SNPC:** NATIONAL SERVICE OF CULTURAL HERITAGE.
- 139. **SEREMI:** REGIONAL MINISTERIAL SECRETARIAT.
- 140. **SNA:** NATIONAL CUSTOMS SERVICE.
- 141. **SEGIB:** IBERO-AMERICAN GENERAL SECRETARIAT.
- 142. **SENAME:** NATIONAL SERVICE FOR MINORS.
- 143. **SEGEOB:** MINISTRY GENERAL SECRETARIAT OF GOVERNMENT.
- 144. **SEGPRES:** MINISTRY GENERAL SECRETARIAT OF THE PRESIDENCY.
- 145. **SERCOTEC:** TECHNICAL COOPERATION SERVICE.
- 146. **SENCE:** NATIONAL TRAINING AND EMPLOYMENT SERVICE.
- 147. **SOFOFA:** SOCIETY FOR MANUFACTURING DEVELOPMENT.
- 148. **SENADIS:** NATIONAL DISABILITY SERVICE.
- 149. **SOECH:** SCULPTORS SOCIETY OF CHILE.
- 150. **SUBDERE:** UNDERSECRETARY OF REGIONAL AND ADMINISTRATIVE DEVELOPMENT.
- 151. **SSAF:** FLEXIBLE ALLOCATION SEED SUBSIDY.
- 152. **SCD:** CHILEAN SOCIETY OF MUSICAL AUTHORS AND INTERPRETERS.

- 153. **SUBTEL:** UNDERSECRETARY OF TELECOMMUNICATIONS.
- 154. **SENAMA:** NATIONAL SERVICE FOR THE ELDERLY.
- 155. **SINTECI:** NATIONAL INTER-COMPANY UNION OF FILM AND AUDIOVISUAL PROFESSIONALS AND TECHNICIANS.
- 156. **SÍSMICA CHILE:** SECTORAL BRAND OF THE VISUAL ARTS INDUSTRY IN CHILE.
- 157. **SHOOT IN CHILE:** SECTORAL BRAND OF THE AUDIOVISUAL INDUSTRY IN CHILE.

T

- 158. **TGR:** GENERAL TREASURY OF THE REPUBLIC OF CHILE.
- 159. **TVN:** NATIONAL TELEVISION OF CHILE.

U

- 160. **UNA:** NATIONAL UNION OF ARTISTS.
- 161. **UNESCO CONVENTION, 2005:** CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS.
- 162. **UF:** DEVELOPMENT UNIT.
- 163. **UTM:** MONTHLY TAX UNIT.
- 164. **UAI:** INTERNATIONAL AFFAIRS UNIT.

W

- 165. **WIPO:** WORLD INTELLECTUAL PROPERTY ORGANIZATION

OFFICIAL REPRESENTATIVE DESIGNATED TO SIGN:

MR. RAMÓN SOLIS MUÑOZ.

ORGANIZATION:

MINCAP.

POSITION:

HEAD OF THE UAI, MINISTERIAL CABINET.

PRESENTATION DATE:

11.02.20.