

# QUADRENNIAL PERIODIC REPORT COLOMBIA 2020

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Colombia

**Date of Ratification:**

2013

**Officially Designated Point of Contact of the Convention:**

**Country:** Colombia

**Website:** <https://www.cancilleria.gov.co/>

Ms.

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

Colombia's second report on the Convention for the Protection and Promotion of the Diversity of Cultural Expressions, will convey the progress the country has made in recent years, with special emphasis on the approval of Law 1834 of 2017, Comprehensive Policy of the Creative Economy (Orange Policy), and the implementation of the coordinated actions of National Government bodies at the central and regional levels for the development, promotion and protection of the cultural and creative industries. The report will consider how the actions derived from public policy offer solutions to the challenges listed by Colombia in the 2017 report.

The enactment of Law 1834 of 2017 and the creation of the National Council of the Orange Economy (CNEN) mandated therein, are the initial achievements of this four-year period. Consequently, Colombia's second report to the Convention will mainly be composed of the policies and measures implemented by the seven ministries and five bodies of the national order that make up the Council. The stakeholders consulted for this report come mainly from the entities involved in the CNEN, all of which have themselves instituted policies and measures geared towards the development and promotion of the cultural and creative industries at the national level.

Once the relevant stakeholders within the council had been identified, they were invited to a capacity-building workshop financed by the Swedish International Development Cooperation Agency – Sida. This workshop presented the main aspects of the Convention, its four objectives and 11 monitoring areas, and gave participants the chance to gain familiarity with the new report formats and how to fill them; its focus was a session on the strategic prioritization of policies and measures that fall under the 11 monitoring areas of the Convention.

The entities involved in this process are:

1. Ministry of Culture
2. Ministry of Commerce, Industry and Tourism (Bancoldex, Artesanías de Colombia, Procolombia y Colombia Productiva)
3. Ministry of Information and Communication Technologies MINTIC
4. National Directorate of Copyright
5. Territorial Development Fund - FINDETER
6. National Administrative Department of Statistics - DANE
7. National Planning Department
8. National Learning Service - SENA
9. Presidency of the Republic

Civil Society

As for civil society, 14 organizations that participate in the nationwide program "Nodes of Orange Economy" of the Ministry of Culture were consulted. These entities have built grassroots association initiatives and their missions are aligned with the objectives of the Convention.

These organizations were invited to the capacity-building workshop offered by UNESCO, where they learned about the scope of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and about the concept of ecosystem of the cultural field and the monitoring framework of the convention. The workshop also explained the composition and importance of the periodic report for the country's cultural and creative sector, as well as the national commitment, derived from the 2005 Convention, to greater gender equality and its relevance as a specific monitoring area and cross-cutting challenge. This has resulted in the development of regional and local actions aimed at the vindication of women in the cultural and creative field.

The organizations involved in this process are the following:

1. Arte a Tiempo Corporation
2. Quibdó Workshop School
3. Coja Oficio Foundation
4. Muxbit
5. Redlat
6. Committee for the Revitalization of the Independence Festivities of Cartagena de Indias
7. Compás Urbano
8. ELPAUER
9. Pispirisps Publishing House
10. Colombian Book Chamber
11. Colegio del Cuerpo Corporation
12. Buenaventura Workshop School
13. Colectivo Puerto Creativo
14. Sonidos Enraizados

#### **Executive summary:**

Colombia's second four-year report on the 2005 Convention sets out the country's progress in legislative matters since the first report in 2017. The report shows how the country continues to work in line with the implementation of the Convention and its four objectives, and contains significant progress compared to the prior period. The policies and measures presented in this document give a detailed account of the institutional growth and commitment of the Colombian government to the protection and promotion of the diversity of cultural expressions, a premise that led the country to adhere to this Convention in 2013.

On May 23, 2017, with the presidential sanction of Law 1834 to promote the creative economy, or Orange Law, a solid legal outlook was created that guarantees and encourages the protection and promotion of new cultural initiatives, actions and products that showcase the diversity of national cultural expressions. This will be achieved through public policies that foster cultural rights and increase the contribution of the cultural and creative sectors in the generation of social development, employment, economic growth and improvement of the quality of life for all Colombians. This law, and the actions that stem from it, seek to position culture and creativity at the centre of the country's sustainable development agenda (as well as being a contribution to the attainment of SDGs) in the short, medium and long term.

Article 7 of the Orange Economy Law stipulates that "The state will promote the strengthening of public, private and mixed institutions, aimed at the promotion, defence, dissemination and development of cultural and creative activities, adequately developing the potential of the Creative Economy."

The launch of the National Council of the Orange Economy under the same law - composed of seven ministries and five entities at the national level and instituted by decree 1935 of 2018 - has given a measurable boost to the institutional articulation required to generate a healthy environment for the unfolding of the cultural and creative industries ecosystem. This has brought about an improvement and increase in the number of financing mechanisms for development; it has fostered a better and larger exchange and appreciation of knowledge, goods and services nationally and globally; and raised awareness of the role of culture and creativity as engines of sustainable social and economic development.

In this manner these actions trace a roadmap for the continuity of governmental work in favour of the development, protection and promotion of the cultural and creative industries and the achievement of the SDGs. In this roadmap, the full implementation of the 2005 Convention is a key instrument to uphold best practices and give visibility to the results of the measures taken to strengthen cultural and creative activities, not only as they relate to creators and consumers, but also to the agents who make up the value ecosystem of the cultural and creative industries, and are behind the creation of strong local industries with export potential.

With the arrival of the Covid-19 pandemic, new challenges have arisen for the culture sector and the cultural and creative industries. Facing this crisis that has put world cultural production on hold, the Ministry of Culture, together with the National Council of the Orange Economy, aware of the importance of conserving and potentiating the development of the cultural and creative industries, and responding to the declaration of "Economic, Social and Ecological Emergency", have implemented economic and social security support measures through Decrees 475 of March and 561 of April 2020. Other actions are being taken by the different technical areas of the Ministry to counteract specific contingencies and thus avoid a major negative impact on the culture sector.

These measures seek to maintain the liquidity of the sector, protect jobs and chart a path for sustained economic recovery once the current crisis is overcome.

#### **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	Minister of Culture	nsefair@mincultura.gov.co	<a href="http://www.mincultura.gov.co">http://www.mincultura.gov.co</a>
Public Sector	Ministry of Commerce, Industry and Tourism	agalindo@mincit.gov.co	<a href="http://www.mincit.gov.co">http://www.mincit.gov.co</a>
Public Sector	Ministry of Information and Communication Technologies	minticresponde@mintic.gov.co	<a href="http://www.mintic.gov.co">http://www.mintic.gov.co</a>
Public Sector	National Planning Department (DNP)	servicioalciudadano@dnp.gov.co	<a href="http://www.dnp.gov.co">http://www.dnp.gov.co</a>
Public Sector	National Administrative Department of Statistics	contacto@dane.gov.co	<a href="http://www.dane.gov.co">http://www.dane.gov.co</a>
Public Sector	National Learning Service	servicioalciudadano@sena.edu.co	<a href="http://www.sena.edu.co">http://www.sena.edu.co</a>

Public Sector	National Directorate of Copyright	info@derechodeautor.gov.co	http://derechodeautor.gov.co/
Public Sector	Territorial Development Fund FINDETER	findeter@findeter.gov.co	http://www.findeter.gov.co
Public Sector	Presidency of the Colombian Republic	contacto@presidencia.gov.co	http://presidencia.gov.co
Civil Society Organization (CSO)	Corporación Arte a Tiempo	silvana.artemantilla@gmail.com	http://www.artetiempo.com
Civil Society Organization (CSO)	Cámara Colombiana del Libro	egonzalez@camlibro.com.co	http://www.camlibro.com.co
Civil Society Organization (CSO)	Corporación Colegio del Cuerpo	arestrepo@elcolegiodelcuerpo.org	http://www.elcolegiodelcuerpo.org
Civil Society Organization (CSO)	Compás Urbano	Andrea@compasurbano.com	http://www.compasurbano.com
Civil Society Organization (CSO)	El Pauer	anamaya@comfama.com.co	http://www.elpauer.co
Civil Society Organization (CSO)	Colectivo Puerto Creativo	juliana.acevedo@escuelatallerbuenaventura.org	http://escuelatallerbuenaventura.org
Civil Society Organization (CSO)	Fundación Escuela Taller de Quibdó	yurleidy.cossio@escuelataller.org	
Civil Society Organization (CSO)	Fundación Coja Oficio	direccion@cojaoficio.org	http://www.luthierscolombianos.com
Civil Society Organization (CSO)	Pispirispis Publishing House		http://www.editorialpispirispis.com
Civil Society Organization (CSO)	Redlat	octavioarbelaez@redlat.org	http://www.circularart.org
Civil Society Organization (CSO)	Comité por la Revitalización de las Fiestas de Independencia de Cartagena de Indias	fiestasdeindependencia@gmail.com	http://fiestasdeindependencia.co/
Civil Society Organization (CSO)	Sonidos Enraizados	sonidosenraizados@gmail.com	
Civil Society Organization (CSO)	Colectivo Puerto Creativo	colectivopuertocreativo@gmail.com	http://puertocreativo.co
Civil Society Organization (CSO)	Muxbit	monica@muxbit.com	http://www.cosquillasdecolores.com

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

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

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

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

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

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

Digital literacy programmes for creation and experimentation

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

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

3.00%

2019

**Please provide whenever possible disaggregated data by sector:**



Arts and Heritage	104850	112400	217250	162194	79216	241410	108039	120315	228354	98608	124104	222712
Cultural industries	39045	14910	53955	43605	24617	68222	46047	20629	66676	48276	18064	66340
Creative Industries	91674	61997	153671	103614	49814	153428	97373	67460	164833	104063	68399	172462
Total	235569	189307	424876	309413	153647	463060	251459	208404	459863	250947	210567	461514

Categories	2018p			2019pr		
	Employees	Freelancers	Total	Employees	Freelancers	Total
Arts and Heritage	97249	131881	229130	108289	135171	243460
Cultural industries	42729	20881	63610	38934	25943	64877
Creative Industries	108584	75011	183595	112136	78434	190570
Total	248562	227773	476335	259359	239548	498907

**Total public budget for culture (in USD):**

92,696,086USD

2020

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

The 2020 Ministry of Culture Budget is divided in: 53.656.007: operational costs 39.040.081: Investment plan

**Relevant Policies and Measures:**

**Law 1834 of 2017 – Law of the Creative Economy (Orange Economy Law)**

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

Ministry of Culture – National Council of the Orange Economy

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<http://www.mincultura.gov.co>

<https://dapre.presidencia.gov.co/normativa/normativa/LEY%201834%20DEL%2023%20DE%20MAYO%20DE%202017.pdf>

**Describe the main features of the policy/measure:**

The highest normative framework of cultural policy in Colombia is set forth in the Political Constitution of 1991. This document makes explicit the multi-ethnic and multicultural character of the country. Likewise, culture is recognized as a fundamental element of nationality and an engine for economic and social development. By virtue of the above, the General Law of Culture was issued in 1997, which is the fundamental tool for the formulation of current policies in the sector. This Law, under which the Ministry of Culture was created, advocates policies that promote democratic access to knowledge, creation and enjoyment of cultural goods and services, the strengthening of creation and research, and the safeguarding of the cultural heritage of the nation. The enactment of Law 1834 of 2017, known as the Orange Economy Law, set a course for the National Government and called on the country to take advantage of its talents, its diversity and cultural potential, through public policies that promote cultural rights and increase the contribution of the cultural and creative sectors in the generation of wealth, employment, economic growth and in the improvement of the quality of life for all communities and regions. In short, the Orange Economy Law seeks to place culture and creativity at the centre of the country's development agenda in the short, medium and long term. For this purpose, it provided for the creation of the National Council of the Orange Economy - CNEN. The Council articulates seven Ministries and five national government agencies for the definition of lines of work, competences, legal instruments and scope of each public institution in the implementation of coordinated actions for the promotion of culture and creativity as an engine of development. Likewise, this law establishes seven strategic lines, referred to as the seven "I"s, that seek to address the challenges for the promotion of creative economies from a comprehensive perspective. For this, it approaches cultural activities taking into account the multiplicity of the agents involved and the complexity of the dynamics. The following table succinctly explains the seven lines of action and the responsibilities of government derived from each one of them, based on the content of Law 1843 of 2017. 1. Information: "An adequate survey of constant, reliable and comparable information on the sectors of the creative economy will be promoted." 2. Institutions: "The institutional governance and coordination of the policy will allow for the involvement of the public, private, mixed and non-governmental sectors in order to adequately articulate the postulates of the creative economy. The articulation of public and private organizations at the regional level is also a requisite to create a fertile ground for the cultural and creative industries, especially in the departments, cities, districts and municipalities" 3. Industry: "The role, qualifications and standards of the creative industries will be strengthened, which will in turn promote and improve their contribution to the gross domestic product." 4 Infrastructure: "The necessary infrastructure will be developed so that, within the competencies of the national and local governments, investment in physical infrastructure and virtual infrastructure is privileged, as well as the inclusive access to both." 5. Integration: "The necessary international instruments will be promoted so that the industries of the creative economy get an adequate access to the global markets, strengthening their export potential, without prejudice to those international treaties and obligations already subscribed and ratified by Colombia." 6. Inclusion "The creative industries will be protected and promoted as generators of jobs, economic growth and wellbeing, with a view to their becoming integration and resocialization vehicles. To this purpose, the independent circulation of all the arts will be strengthened through the recognition of cultural spaces and facilities. Through the dissemination of independent local content, circulation channels such as public and community radio, public TV, and local venues will be promoted." 7 Inspiration: "Participation in local, virtual, national and international venues will be promoted in

order to showcase national talent, introduce international talent, and inspire a participatory sense of culture, seeking to develop the Creative Economy in all its expressions." Additionally, it should be noted that Law 1834 of 2017 commits different institutions of the national public sector to the promotion and protection of cultural expressions. For this, it contemplates such instances as the Orange Economy Council, created and regulated by decree 1935 of 2018, that links 12 areas of the national government around the design and implementation of strategies that contribute to positioning culture and creativity as the main axis of the country's human development.

**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 main achievements in the Implementation of Law 1834 of 2017 are described schematically. National Council of the Orange Economy: After its creation, the Council has met five times and has defined policy guidelines, as well as strategies for the positioning of culture and creativity on the agendas of public and private sector organizations. Public policy: Progress has been made in the design of a Comprehensive Policy for the Orange Economy, bringing different sectors from civil society and several national government entities together for this purpose. In December 2019, a preliminary version of this policy was approved by the National Council of the Orange Economy. Regulatory framework: Enactment of decrees aimed at strengthening the cultural and creative sectors through tax incentives, financing mechanisms and reduction of paperwork. Culture and Orange Economy Satellite Account: Knowledge generation mechanisms for the cultural and creative sectors have been strengthened thanks to the survey, expansion and updating of the sectors included in the National Culture Satellite Account. Likewise, actions for this purpose have been articulated in the Interinstitutional Information Table established under Law 1834 of 2017. Culture and Economy Observatory: In alliance with the academic sector, the Culture and Economy Observatory has been prolonged, whose work creates specialized content on the topic that is later disseminated through publications and academic activities. Regional Mappings: The characterization and diagnosis of cultural and creative ecosystems has been carried out in nine cities (Cali, Manizales, Pasto, Valledupar, Santa Marta, Cartagena, Medellín, Bucaramanga and Pereira). Regional Articulation: Articulation strategies for the agents of the cultural and creative sectors through out the Colombian territory has been implemented through the Orange Economy Nodes. To date, there are 23 established nodes, that have made progress in the definition and implementation of creative development agendas. Likewise, tools have been developed to advise all mayors and governors in the inclusion of culture and creativity in their development plans. Projects of National Strategic Interest (PINES): The national government has led the inter-institutional coordination needed to overcome specific barriers that slow down the development of strategic sectors of the cultural and creative economies regionally. The Ministry of Culture has provided support and technical guidelines for the development of the "Cultural Audiovisual Industries" and "Orange Development Areas" projects. Incentives to increase the mobility of artists, creators, researchers and cultural agents: Through the National Concertation Programme led by the Ministry of Culture, in 2019 2,300 cultural projects and activities in 530 municipalities received financial support: -53 projects under the line of cultural entrepreneurship -72 under artists' circulation on a national scale -205 under strengthening of cultural spaces -773 under artistic and cultural activities of limited duration For its part, the National Stimulus Programme granted a total of 930 incentives in 2019. For the first time, an orange stimulus package was included, with 25 calls and 121 incentives granted. The 2020 call grew its budget by 3% and was launched in April of the current year. Additionally, through the National Concerted Venue Programme, in 2019 102 projects were supported to promote the creation and circulation of theatre pieces and the creation of new audiences for the performing arts: 11 took place in historical venues, six in medium-sized, 79 in small venues and six in unconventional spaces. Institutional offer: The "Entrepreneurship Route" was completed, which collects the information on the orange offer of 21 public institutions and their respective support and financing programs (each following a phase of business creation: Incubation -e.g., SENA's Empreder Fund; Acceleration and escalation -e.g. Aldea Naranja, Capital Naranja and iNNPULSA's Mega I) for various management models from community ventures to large enterprises. Mujeres Tejedoras de Vida (Women Weavers of Life): The Ministry of Culture leads this programme that provides technical assistance and business support for creative and cultural initiatives to high-risk groups of women. In 2019 it was implemented in eight municipalities, providing assistance to 17 groups that bring together 290 women. <https://www.mujerestejedorasdevida.com/> Orange Development Areas (ADN): The national government has assisted and accompanied the delimitation and regulation of four ADN or creative districts in Medellín (Perpetuo Socorro), Cali (Centro and Licorera) and Barranquilla (Barrio Abajo). Other cities are advancing in similar projects: Bogotá, Popayán, Valledupar, among others. Financing: Financing mechanisms for the cultural sectors have been strengthened through tools such as the General System of Royalties and the Law of public spectacles. Thanks to the latter, between August 2018 and November 2019, 27 territorial entities allocated \$ 47,000 M pesos to 85 projects for the benefit of 74 venues in the national territory. International reach: The Ministry of Culture has strengthened Colombia's international networks and the participation of national cultural expressions on the global scene. Under this strategy several noteworthy events have taken place: the International Orange Economy Summit held in Colombia in 2019 with 55 experts from 17 countries; the presidency pro-tempore (2020-2021) of Colombia in the Pacific Alliance, and the active participation of the country in its technical group of culture; participation in Womex 2019 with a delegation of 20 leading representatives of Colombian culture.

**Financial resources allocated to the policy/measure in USD:**

N/A

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

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

Presidency of the Republic

**Type of entity:**

Public Sector

Ministry of Finance and Public Credit

**Type of entity:**

Public Sector

Ministry of Labour

**Type of entity:**

Public Sector

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Ministry of National Education

**Type of entity:**

Public Sector

Ministry of Information and Communication Technologies

**Type of entity:**

Public Sector

Ministry of Interior

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

National Planning Department

**Type of entity:**

Public Sector

National Administrative Department of Statistics (DANE)

**Type of entity:**

Public Sector

National Learning Service (SENA)

**Type of entity:**

Public Sector

National Directorate of Copyright (DNDA)

**Type of entity:**

Public Sector

Territorial Development Fund (Findeter)

**Type of entity:**

Public Sector

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## **Creation of the Vice-ministry of Creativity and the Orange Economy**

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

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.mincultura.gov.co>

### **Describe the main features of the policy/measure:**

Law 397 of 1997 created the Ministry of Culture as the entity responsible of guaranteeing the cultural rights of Colombians within the constitutional framework of recognition and respect for the diversity and cultural variety of the nation: "The State has the obligation to promote and foster access to the culture of all Colombians equally by means of permanent education and scientific, technical, artistic, and professional instruction at all stages of the process of creating the national identity. Culture in its diverse manifestations is the basis of nationality. The State recognizes the equality and dignity of all those who live together in the country. The State will promote research, science, development, and the diffusion of the nation's cultural values. " (Art. 70, Political Constitution of the Republic of Colombia) The preamble of Law 397 states that "Economic and social development must be closely linked with cultural, scientific and technological development." (No. 8, Article 1, Law 397 of 1997). Thanks to this, since its inception, the Ministry of Culture has designed strategies aimed at promoting the diversity of cultural expressions, and entrepreneurship as a complement to the initiatives aimed at guaranteeing the cultural rights and protecting the cultural heritage of Colombians. The enactment of Law 1834 of 2017, or Orange Economy Law, complements previous progress in cultural legislation, committing the State to the promotion, fostering and protection of the cultural and creative industries. In this context, entrepreneurship and the culture economy cease to be marginal concerns and take on a central role in national institutions. The above supposes the modernization and structural revamping of the Ministry of Culture. In addition to the historical functions of the ministry, it was necessary to adopt an organization chart that fostered the formulation and implementation of public policies for the cultural and creative industries, as well as creating a leader for the inter-institutional coordination that would make them a reality. By decree 2120 of 2018, the Ministry of Culture's structure was modified, creating the Vice Ministry of Creativity and the Orange Economy. According to article 14 of this regulation, the functions of this Vice Ministry are:

1. To propose policies that promote and stimulate creation and research of artistic and cultural activities, as well as those necessary to strengthen cultural expressions and their diffusion at all national territorial levels and abroad.
2. To propose regulations for the development of the cultural and creative economy, guaranteeing the preservation of the plurality and cultural diversity of the country.
3. To supervise the design of plans, programs and projects dealing with the arts, media, film and the cultural and creative economy, that should be incorporated into the National Development Plan.
4. To coordinate, lead and make possible the inter-institutional actions of the National Council of the Orange Economy and other stakeholders, in order to capitalize on the opportunities of the cultural and creative economy and consolidate its growth throughout all the links of the value chain.
5. To provide technical guidelines for the characterization and analysis of all the sectors, industries and agents of the orange economy.
6. To coordinate research, educational, self-analysis and awareness-raising initiatives for the creative sectors.
7. To encourage entrepreneurial and association initiatives throughout the various sectors that are part of the of the cultural and creative economy.
8. To coordinate with the different ministry units and directorates, the design and implementation of the stimulus programme for creation, research and artistic and cultural activity falling under the purview of the Vice Ministry.
9. To provide guidelines to coordinate with the different units of the Ministry the design and implementation of the National Concertation Programme falling under the purview of the Vice Ministry.
10. To provide, in coordination with the Ministry of Commerce, Industry and Tourism, the guidelines for the development of a consultation platform that brings together the creative private sector, business associations, chambers of commerce, academia and citizenry to analyse barriers to growth and sustainability for the orange economy, and the generation of externalities for the rest of the national productive apparatus.
11. To develop and assess, in coordination with the National Administrative Department of Statistics (DANE), the Satellite Account for Culture and the Orange Economy.
12. To adopt, in coordination with the Ministry of Labour, tools that strengthen the skills of labourers and entrepreneurs alike in the creativity and orange economy sectors.
13. To design, in coordination with the Ministry of National Education, Ministry of Information and Communication Technologies and the Ministry of Labour, the trades and professional qualifications required by the sectors belonging to the orange economy, which should be included in the National Framework Qualifications (MNC).
14. To promote, in coordination with the Ministry of National Education and the Ministry of Labour, school training processes for cultural and creative development.
15. To design, in coordination with the entities competent in the matter, strategies to promote the employability of creative talent in the orange economy and other productive sectors and issue guidelines for their implementation.
16. To carry out, in coordination with the Superintendence of Industry and Commerce (SIC) and the National Directorate of Copyright (DNDA), periodic studies about the economic impact of intellectual property rights in the sectors of the cultural and creative economy, and of the use and infringement of intellectual property.
17. Design and execute, in coordination with the Ministry of Commerce, Industry and Tourism (MinCIT), the Ministry of Labour and the Superintendence of Industry and Commerce (SIC) and the DNDA, actions aimed at creators, producers, distributors, marketers and consumers, with the aim of raising awareness about: (i) fair economic recognition to authors and creators for the commercialization, distribution, use and enjoyment of their creations; (ii) the benefits derived from the registration of the intellectual property of goods and services of the orange economy; and, (iii) the negative impact of unfair practices, such as piracy.
18. To design and implement, in coordination with MinCIT, spaces for the promotion, dissemination and national and international commercialization of goods and services of the cultural and creative economy, registered in the intellectual property system.
19. To prepare, in coordination with regional and local entities, the agendas of creative municipalities, cities and regions, which should include the identification and characterization of the Orange Development Areas (ADN).
20. To impart directives and guidelines to regional and local entities, economic sectors and other productive agents, for the development of cultural and creative economies.
21. To join efforts and actions in the cultural and creative economy sectors with the strategies and instruments of science, technology and innovation, co-managing actions of entrepreneurship, productive transformation and social innovation.
22. To make its own proposals and coordinate those coming from agents in the orange economy sector to define and regulate

mechanisms for support, marketing and promotion of creative entrepreneurship. 23. To coordinate with FINDETER: (i) the design of agendas for municipalities, cities and creative regions throughout the country, with a view of enriching their plans dealing with the promotion of culture and the cultural and creative economy; and (ii) the development of lines of credit and financing to promote the construction of the physical and digital creative infrastructure, taking into account the needs diagnosed in the territories. 24. To coordinate with the Bank for Business Development and Foreign Trade (BANCOLDEX) the generation of instruments and strategies for financial support of creative entrepreneurs and the availability of seed and venture capital. 25. To conduct research on the cultural and creative economy, imparting technical guidelines to follow up on the international commitments made by Colombia in the area of competence of the Vice Ministry. 26. To take the necessary actions for the Ministry's access to international cooperation on issues related to this Vice Ministry. 27. The characterization and analysis of the industries and agents of the orange economy. Thanks to these actions, since 2018 it has been possible to complement the efforts to guarantee cultural rights with the positioning of culture and creativity as a cross-cutting theme in the country's development policies.

**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?:**

Creation and launch of the National Council of the Orange Economy 31 national government agencies in coordination to strengthen culture and creativity, through 70 programs 23 cultural entrepreneurship nodes created in the regions Creation of Four Orange Development Areas Coordination with DANE for the strengthening of the National Account of Culture and Orange Economy and construction of a survey on 103 creative sectors Formation of the Colombia Crea Talento corporation Development of financing mechanisms and tax incentives for culture and creativity Between August 2018 and November 2019, a historical influx from the Public Entertainment Law was obtained: 27 territorial entities allocated \$ 47,022 million pesos to 85 projects, which benefited 74 venues throughout the country

**Financial resources allocated to the policy/measure in USD:**

0

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

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

Presidency of the Republic

**Type of entity:**

Public Sector

Ministry of Finance and Public Credit

**Type of entity:**

Public Sector

Ministry of Labour

**Type of entity:**

Public Sector

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Ministry of National Education

**Type of entity:**

Public Sector

Ministry of Information and Communication Technologies

**Type of entity:**

Public Sector

Ministry of the Interior

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

National Planning Department

**Type of entity:**

Public Sector

National Administrative Department of Statistics (DANE)

**Type of entity:**

Public Sector

National Learning Service (SENA)

**Type of entity:**

Public Sector

National Directorate of Copyright (DNDA).

**Type of entity:**

Public Sector

Territorial Development Fund (Findeter).

**Type of entity:**

Public Sector

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## **Opening of the National Council of the Orange Economy**

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

National Council of the Orange Economy

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

Article 7 of Law 1834 of 2017, known as the Orange Economy Law, states: "The State will promote the strengthening of public, private and mixed economy institutions that are aimed at the promotion, defence, dissemination and development of cultural and creative activities, adequately employing the potential of the Creative Economy." To this end, through Decree 1935 of 2018, the National Council of the Orange Economy was created as an instance of institutional coordination for the creative economy. This council is chaired by the Minister of Culture, with the remaining members being: · The Minister of the Interior · The Minister of Finance and Public Credit · The Minister of Labour · The Minister of Commerce, Industry and Tourism · The Minister of National Education · The Minister of Information and Communication Technologies · The Director of the National Planning Department (DNP). · The Director of the National Administrative Department of Statistics (DANE) · The Director of the National Learning Service (SENA) · The Director of the National Directorate of Copyright (DNDA). · The President of the Territorial Development Fund (FINDETER) In this way, the National Council of the Orange Economy integrates different government sectors, putting creativity at the centre of the country's development agenda. In this manner, it is a pioneering initiative within the Colombian institutional framework. Some of the functions of the National Council of the Orange Economy are listed below: · Promote the strategies, policies and models necessary to fulfil the mandates of Law 1834 of 2017. · Coordinate the actions required for the design, implementation and evaluation of the Comprehensive Policy of the Creative Economy. · Coordinate the actions required to carry out the identification, characterization and prioritization of the sectors that are the object of the Comprehensive Policy of the Creative Economy. · Propose and foster the actions and incentives necessary for the development and growth of the creative and cultural industries. · Promote and encourage models and policies for the protection and promotion of traditional artistic and cultural manifestations, in harmony with the development of the creative industries and the guarantee of the social and cultural rights of all Colombians. · Generate a framework that defines goals and indicators associated with the impact on the creative economy. · Analyse and design productive development models for the creative industry. · Coordinate with the Intersectoral Committee on Intellectual Property (CIPI) the promotion of the seal "Created in Colombia". · Advocate, before the relevant entities, for a model for the valuation of intellectual property on creative content, which supports access to credit, business training and project development. · Issue its own bylaws and work protocols, and be able to create Technical Committees. It should be noted that the functions of the CNEN do not restrict or condition the autonomous actions carried out by each public institution, within its purview, for the promotion of the creative sectors.

**Does it specifically target young people?:** NO

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

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

From its creation in 2018 to December 2020, the National Council of the Orange Economy has had two ordinary and three extraordinary sessions. The following is a brief summary of the most relevant decisions and commitments made in each meeting. First session Date: October 19, 2018 Modality: Ordinary Place: Barranquilla, Atlántico Main decisions and announcements: o The document 'Bases for the Development of the Creative Economy' was approved, based on the "Seven I's". o The Orange Economy governance scheme was approved, supported by two coordination arms at the national level. The first, derived from the CNEN and composed of technical tables with the participation of public and private institutions. The second, through the installation of entrepreneurship nodes and technical tables in the regions. o Important tax benefits to be included in the Financing Bill, such as exemption from income tax for seven years for companies in the creative sector, the extension of the benefits of Law 1556 (Colombia Film Law) until the year 2032 and its expansion to other sectors of the audiovisual industry. o The issuance of Orange Bonds by Bancoldex was approved, for a value of \$ 400,000 million pesos. o The commitment was made to convert the Culture Satellite Account into a broader and more consistent Orange Economy Information System. o Approval of the Crea Colombia seal and of the design of a positioning strategy at the national and international level. o Call for a proposal that details the structure and operation of an orange fund, as the financial arm and exclusive implementing body of the Orange Economy. Second session Date: March 8, 2019 Modality: Ordinary Place: Cali, Valle del Cauca Main decisions and announcements: o The CNEN bylaws were approved. o The most relevant investment figures for the Orange Economy in 2019 were released. o Progress was made in the development of the Orange Economy Information System, SIENA, and the results of the latest measurement of the Cultural Satellite Account will be known in May 2019. o The proposal for the structure of the Colombia Crea Talento Corporation was approved and free rein was given to initiate negotiations with possible founding partners. o Presentation of the progress made in the design of the Crea Colombia seal as a symbol that identifies and adapts to the shape of each sector that is being promoted. o Developments regarding the regulatory framework of the Financing Law and commitment to have the relevant decrees ready before the end of the first semester of 2019. o Colpensiones presented the Orange Periodic Economic Benefits (BEPs) initiative in conjunction with Mincultura. Third session Date: May 24, 2019 Modality: Extraordinary Place: Valledupar, Cesar Main decisions and announcements: o The work of Mincultura and the Mayor's Office of Valledupar were praised for submitting before Unesco the dossier for the declaration of Valledupar as a creative city of music. o The results of the installation of 10 regional entrepreneurship nodes in an equal number of departments were presented; they involved the participation of eight regional competitiveness commissions, six governor's offices, six mayor's offices, eight chambers of commerce, seven family compensation funds, 11 business associations, five regional SENA offices and 17 universities. o Report about the progress of three regional mappings in Barranquilla, Bucaramanga and Manizales, as well as the start of eleven more mappings in different regions of the country, in order to identify more easily the strategic creative sectors that most promote sustainable development in each region. o The First Orange Report was presented by DANE, which includes added value and employment data for the first 32 out of 103 economic ISIC activities, those that are 100% made up of companies in the Orange Economy. Additionally, data was gathered for 14 of the 71 ISIC codes that have a partial inclusion in the Orange Economy. o The Ministry of Culture highlighted the

67% increase in the budget of the National Stimulus Programme, totalling \$ 23,000 million for 204 calls for projects in the Arts, Cultural Heritage and the Orange Economy. Additionally, in alliance with the Ministry of Information Technologies and Communications (MinTIC), three calls for the \$ 2,000 million Crea Digital Programme were opened. Fourth session Date: September 27, 2019 Modality: Extraordinary Place: Virtual meeting Main decisions and announcements: o Enactment of Decree 1669 of 2019, defining the documents and requirements that the taxpayer interested in obtaining the exempted income benefit for seven years must submit, and creating the Orange Economy Committee of the Ministry of Culture. o Under the purview of the CNEN, the Orange Economy Committee of the Ministry of Culture is empowered to issue the instructions, guides, formats and all kinds of tools necessary to guide the taxpayer interested in complying with the requirements to access the tax benefit. o The entities that make up this Committee are: the Ministry of Culture, the Vice Ministry of Creativity and the Orange Economy, the Ministry of Commerce, MinTIC and SENA. Fifth session Date: December 16, 2019 Modality: Extraordinary Place: Casa de Nariño Main decisions and announcements: o Approval of the fiscal quota projection for 2020. o Approval of the guidelines of the Comprehensive Orange Economy Policy: concept document, policy strategies document and infographic of policy lines, strategies and their relationship with the Sustainable Development Goals (SDGs). o Presentation of the transformational indicator of the Orange Economy, based on the updated results of the Satellite Account on Culture and the Orange Economy (including all activities). Additionally, presentation of the strategy to meet the four-year goal through the promotion of three growth mainstays: (i) Cultural Tourism, (ii) Digital Media and Software, (iii) Media, advertising, design and publishing. o Presentation of the legislative and regulatory agenda for the Orange Economy. o Presentation of the Communications Strategy. o Presentation of relevant aspects of the creation, legal nature, operation and purpose of the Colombia Crea Talento Corporation. o Presentation of the second orange economy report, with the final numbers of the contribution to national added value and employment by each sector, as well as the total orange economy.

**Financial resources allocated to the policy/measure in USD:**

N/A

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

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

Presidency of the Republic

**Type of entity:**

Public Sector

Ministry of Finance and Public Credit

**Type of entity:**

Public Sector

Ministry of Labour

**Type of entity:**

Public Sector

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Ministry of National Education

**Type of entity:**

Public Sector

Ministry of Information and Communication Technologies

**Type of entity:**

Public Sector

Ministry of Interior

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

National Planning Department

**Type of entity:**

Public Sector

National Administrative Department of Statistics (DANE)

**Type of entity:**

Public Sector

National Learning Service (SENA)

**Type of entity:**

Public Sector

National Directorate of Copyright (DNDA)

**Type of entity:**

Public Sector

Territorial Development Fund (Findeter)

**Type of entity:**



## **National Development Plan, Chapter X Literal B "Orange Colombia: Development of entrepreneurship with an artistic, creative and technological basis for the creation of new industries"**

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

Colombian Government

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.dnp.gov.co/DNPN/Paginas/Bases-del-Plan-Nacional-de-Desarrollo.aspx>

### **Describe the main features of the policy/measure:**

The promotion and protection of the diversity of cultural expressions has gained support and visibility in recent decades. Great strides have been made with regulations such as Conpes 3659 of 2010, that established the "National Policy for the Promotion of Cultural Industries in Colombia", or Law 1834 of 2017 or Orange Economy Law, that commits different areas of the public sector to the promotion of culture and creativity as an engine of sustainable development. In line with the growing commitment of the Colombian Government to the matter, President Iván Duque's Development Plan for the period 2018-2022, "A Pact for Colombia, A Pact for Equity", gave an important place to the role of culture and creativity as a powerful drive of social transformation. Within this development plan, Pact X "A Pact for the Protection and Promotion of Our Culture and the Development of the Orange Economy" includes a specific policy line for the promotion of the cultural and creative economy: "Orange Colombia: Development of entrepreneurship with an artistic, creative and technological basis for the creation of new industries." To position culture and creativity as the engine of the country's development, Pact X addresses the need to capitalize on the real contribution and potential of this economy through the deployment of the seven strategic lines established by Law 1843 of 2017. Likewise, the plan complies with the Sustainable Development Goals (SDGs) in recognizing that the cultural and creative diversity that exists throughout the country is a cross-cutting source of social and human development. To this end, it includes a set of specific strategies aimed at promoting national, regional and local cultural initiatives, at protecting and safeguarding the memory and cultural heritage of the Nation, and at developing artistic, creative and technological entrepreneurship. In its section devoted to the promotion and protection of the diversity of cultural expressions, the Development Plan establishes the following objectives: · Promote the generation of useful data and analyses for the growth of the orange economy · Strengthen the institutional environment for the development and consolidation of the orange economy, and public-private coordination · Potentialize the use of the public offer for the development of creative industries · Promote creative agendas for municipalities, cities and regions, and the development of orange development areas (ADN) · Promote the integration of the orange economy with international markets and other productive sectors · Generate enabling conditions for the inclusion of human capital in the orange economy · Promote intellectual property to support innovation and creativity Unlike previous government initiatives where the cultural component was managed mainly from the institutions of the culture sector, this Development Plan links multiple areas and entities of the Colombian government. Thus, in addition to the Ministry of Culture, the Ministries of Commerce, Industry and Tourism, of the Interior and of Labour, among others, have joined the commitment to culture and creativity.

**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 March 2020, and in accordance with the goals established in the National Development Plan, the following achievements were obtained: - The Ministry of Culture founded a new workshop school. These are institutions dedicated to education for work with an approach based on the traditions and cultural practices of the region where each school is located. The ministry is expected to create another three schools before 2022, to bring the total number to 14. - In coordination with the "workshop schools" strategy, 21 school workshops have been created. A school workshop is a place that offers training programs in crafts and cultural entrepreneurships. A total of 200 school workshops are expected to be functioning before the end of the current administration. - The Ministry of Culture has supported the production of 256 media pieces, out of the goal of 1,000 for the four-year period. - 1,801 incentives have been awarded to agents of the culture sector in the form of Scholarships, Internships, National Awards, Recognitions and Arts Residences. A total of 5,500 stimuli are expected to be delivered by 2022. - Four "Orange Development Areas" or "Creative Districts" have been created throughout the country. The government is expected to exceed the previous goal by establishing five additional orange development areas. - Creative Development Agendas have been signed in a concerted manner in seven cities. Creative agendas are concurrences of will that seek to strengthen institutional coordination for the development of the orange economy in the regions. Ten agendas will be completed by the end of this administration. - Procolombia, an entity under the Ministry of Commerce, Industry and Tourism, has accompanied companies from the cultural and creative industries in carrying out exports for an amount of USD 317 million. It is expected that this figure will reach a total of USD 1 billion in exports by the end of the four-year period. - Procolombia and the Ministry of Commerce, Industry and Tourism, have offered their accompaniment and assistance to companies of the Orange Economy that desire to invest their capital in the country; these investments have amounted USD 1.19 billion, exceeding the goal proposed in the National Development Plan by 595%. - The Ministry of Culture has benefited 116 cultural and creative entrepreneurs and companies with technical assistance programs. - The National Directorate of Copyright, under the Ministry of the Interior, has provided technical assistance in the field of Copyright and related rights to 18,705 people. By 2022 the goal is to have 35,000 people beneficiaries. - The National Directorate of Copyright has approved 106,458 new records for works, acts and contracts. A total of 240,000 new intellectual property registries are expected to be reached by 2022. In accordance with the transparency policies of the Colombian Government, the progress in achieving the goals of the National Development Plan can be consulted by all citizens in the application Synergy, provided by National Planning Department. (<https://sinergiapp.dnp.gov.co/>)

**Financial resources allocated to the policy/measure in USD:**

0

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

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

The fulfilment of the National Development Plan is monitored by national government entities, control bodies, Congress and the general public. For this purpose, periodic reports are made available to the public and the competent authorities. The reports have shown that the goals of the Development Plan are being met, as listed in the results section of this measure.

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

National Planning Department

**Type of entity:**

Public Sector

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## **Pact for the growth of the Orange Economy**

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

Presidency of the Republic

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

Taking into account the importance of the Orange Economy within the framework of the National Development Plan of Colombia for the period 2018-2022, the Presidency of the Republic led in 2019 the construction of a Sectoral Pact for the Growth of the Orange Economy Sector. The sectoral pacts are a government strategy based on public-private agreements aimed at accelerating the economic growth of the country, through the revitalization of a set of economic activities that, due to their supply conditions, demand potential, capacity of adding value and positive externalities, can generate relevant changes in the national production structure. The sectoral pacts have tools grouped into the 7 strategic axes established in the National Development Plan 2018-2022. Additionally, the dialogue between the Government, trade unions and businesspeople opens up the possibility to scale, define or create new tools aimed at boosting sector growth. In the development of partnership exercises with the private sector for the creation of the Pact for the Growth of the Orange Economy, the following problems or gaps were identified: 1. Absence of long-term guidelines agreed with the private sector, the artistic community and territorial entities to strengthen the Orange Economy 2. Deficiencies in procedures, permits and requirements 3. Lack of regulation of the incentives for the business development of the Orange Economy 4. Cultural and creative organizations have difficulty accessing the financial market 5. Lack of mechanisms for measuring and disseminating statistical information on the orange economy 6. Outdated Intellectual Property Policy, and ignorance and lack of familiarity with intellectual property instruments 7. Weaknesses in the supply, demand, quality and relevance of academic programs 8. Weak access to the institutional offer to strengthen the organizations of the Orange Economy 9. Lack of positioning of the talent and creativity of the agents of the orange economy 10. Difficulty in connecting orange economy organizations and companies with other links in their sector and in other productive sectors 11. Limited access to financing for creative and cultural infrastructure Based on this diagnosis, the Growth Pact established 30 specific actions that 11 entities of the national government and a private sector association committed themselves to apply to overcome the gaps that affect the development of the creative and cultural sectors. Below are some example of these actions: · Private-public work tables and signing of inter-institutional memoranda of understanding · Collection of inputs and generation of knowledge for decision making · Regulatory adjustments to reduce procedures and incentives for the sector · Development of public policy guidelines documents and Conpes · Training, qualification and promotion pilot programs for the sector on relevant topics · Raising awareness about the financial sector and promotion of financing mechanisms In order to comply with this pact, the commitments of the different bodies are recorded in a monitoring instrument built by the National Planning Department based on quarterly milestones. Likewise, the Pact has the technical leadership of the Ministry of Culture and the constant accompaniment of the Presidency and Vice-Presidency of the Republic. In this way, the implementation of the different actions is fostered through the coordinated work of several national government entities.

**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 the time of submission of this Report, the Growth Pact was still in development. However, significant progress has been made in relation to the proposed actions. Some of those actions are listed below: - The Regulatory Framework for the cultural sectors was strengthened through Decree 2106 of 2019 for the Reduction of procedures, and Decree 286 of 2020 for the exemption from income tax for companies in the orange economy - Progress has been made in the formulation of a Comprehensive Orange Economy Policy - Work networks in the territories have been strengthened, thanks to the installation of 17 nodes and six cultural entrepreneurship round tables with the participation of different regional public and private entities - A smoother coordination with the private sector has been achieved - Awareness campaigns have been targeted at financial agents in order to facilitate access by cultural sectors enterprises for their ventures.

**Financial resources allocated to the policy/measure in USD:**

0

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

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

Colombian Association of Independent Film Producers - ASOCINDE

**Type of entity:**

Civil Society Organization (CSO)

Ministry of Culture

**Type of entity:**

Public Sector

Presidency of the Republic

**Type of entity:**

Public Sector

Presidential Council for Competitiveness and Public-Private Governance

**Type of entity:**

Public Sector

Ministry of Environment and Sustainable Development

**Type of entity:**

Public Sector

Ministry of Finance and Public Credit

**Type of entity:**

Public Sector

Ministry of Information and Communication Technologies

**Type of entity:**

Public Sector

Bancóldex

**Type of entity:**

Public Sector

National Administrative Department of Statistics - DANE

**Type of entity:**

Public Sector

National Planning Department - DNP

**Type of entity:**

Public Sector

National Copyright Directorate - DNDA

**Type of entity:**

Public Sector

Presidential Council for Governance and Enforcement

**Type of entity:**

Public Sector

Ministry of Labour

**Type of entity:**

Public Sector

Ministry of National Education

**Type of entity:**

Public Sector

ProColombia

**Type of entity:**

Public Sector

Colombia Productiva

**Type of entity:**

Public Sector

Territorial Development Fund - FINDETER

**Type of entity:**

Public Sector

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## **Guidelines and Strategies of the Orange Economy in Colombia**

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

National Council of the Orange Economy  
Ministry of Culture  
Ministry of Finance and Public Credit  
Ministry of the Interior  
Ministry of Labour  
Ministry of Commerce, Industry and Tourism  
Minister of National Education  
National Planning Department  
National Administrative Department of Statistics (DANE)  
National Learning Service (SENA)  
National Directorate of Copyright (DNDA)  
Territorial Development Fund (FINDETER)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<http://www.mincultura.gov.co/Economia%20Naranja/economianaranja.html>

### **Describe the main features of the policy/measure:**

In compliance of Article 4 of Law 1834 of 2017, the Ministry of Culture began in 2019 the process of formulating a Comprehensive Orange Economy Policy through participatory exercises that involved different organizations and sectors of civil society. As a result, these preliminary inputs set out the conceptual bases of the policy, as well as the main strategies for its implementation. These inputs were presented and validated at a session of the National Council of the Orange Economy in December 2019. In this way, the consolidation of the official policy document that should be a roadmap for positioning culture and creativity at the forefront of the country's development agendas had a green light to proceed. Notwithstanding the measures mentioned so far, there are still challenges in the design and effective implementation of actions for the promotion of the cultural and creative industries, specially on aspects related to the movement of cultural goods and services and the visibility of local and national expressions. Likewise, it is evident the need to continue promoting mechanisms for the evaluation and monitoring of public policies; for the strengthening of sectoral associations and the generation of spaces for public-private dialogue; for the consolidation of productive chains and the sustainability of creative and cultural initiatives. The foregoing indicates the urgency of paying attention not only to the stakeholders linked to the distribution of and access to cultural content, but to all agents involved in the value chain. From this perspective, Law 1843 of 2017 defines the main areas of action for the design and implementation of a policy for the promotion of culture and creativity. These areas, the Seven "I's", that define the lines of action regarding the Orange Economy, communicate a comprehensive vision that seeks to address cultural processes as a whole, and understands the multiplicity of agents involved and the complexity of existing dynamics. The following table succinctly explains the seven lines of action and the responsibilities of government derived from each one of them, based on the content of Law 1843 of 2017. Information "An adequate survey of constant, reliable and comparable information on the sectors of the creative economy will be promoted." 1. Information: "An adequate survey of constant, reliable and comparable information on the sectors of the creative economy will be promoted." 2. Institutions : "The institutional governance and coordination of the policy will allow for the involvement of the public, private, mixed and non-governmental sectors in order to adequately articulate the postulates of the creative economy. The articulation of public and private organizations at the regional level is also a requisite to create a fertile ground for the cultural and creative industries, especially in the departments, cities, districts and municipalities" 3. Industry : "The role, qualifications and standards of the creative industries will be strengthened, which will in turn promote and improve their contribution to the gross domestic product." 4. Infrastructure : "The necessary infrastructure will be developed so that, within the competencies of the national and local governments, investment in physical infrastructure and virtual infrastructure is privileged, as well as the inclusive access to both." 5. Integration "The necessary international instruments will be promoted so that the industries of the creative economy get an adequate access to the global markets, strengthening their export potential, without prejudice to those international treaties and obligations already subscribed and ratified by Colombia." 6. Inclusion "The creative industries will be protected and promoted as generators of jobs, economic growth and wellbeing, with a view to their becoming integration and resocialization vehicles. To this purpose, the independent circulation of all the arts will be strengthened through the recognition of cultural spaces and facilities. Through the dissemination of independent local content, circulation channels such as public and community radio, public TV, and local venues will be promoted." 7. Inspiration "Participation in local, virtual, national and international venues will be promoted in order to showcase national talent, introduce international talent, and inspire a participatory sense of culture, seeking to develop the Creative Economy in all its expressions."

**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?:**

Enactment of Financing Law 1943/2018 – December 28, 2018 1. Article 79 of this law established the exemption from exempted income benefit for seven years, as an incentive to the creative economy. It was regulated through Decree 1669 of 2019. The law was in force until December 31, 2019 by judgment of non-enforceability from the Constitutional Court in October 16, 2019. In the Call of October 2019, 84 projects met the requirements and received the income exemption for seven years. Analysis by sector – Results of granting the exemption in terms of projected investment by sector: - Creative industries or functional creations (content software, design, advertising, fashion) \$21,223,185,278 - Cultural industries (publishing, phonographic, audiovisual) \$

4,558,364,000 - Arts and heritage \$ 160,000,000 - Total \$ 25,941,549,278 Analysis by city - Results of granting the exemption in terms of impact of projected investment by city ( Investment and # companies)) - Bogotá (\$ 15,767,100,842) 43 companies. - Medellín (\$ 4,012,090,501) 21 companies - Cali (\$ 1,791,407,935) 5 companies - Pasto (\$ 1,390,000,000) 1 company - Envigado (\$ 655,000,000) 3 companies - Villavicencio (\$ 639,100,000) 2 companies - Ibagué (\$ 390,000,000) 2 companies - El Carmen de Viboral (\$315,250,000) 1 company - La Estrella (\$ 192,000,000) 1 company - Sabaneta (\$180,600,000) 1 company - Pereira (\$ 155,000,000) 1 company - Barranquilla (\$ 152,000,000) 1 company - Manizales (\$151,000,000) 1 company - Rionegro (\$ 151,000,000) 1 company - Total ( \$ 25,941,549,278,00) 84 copanies

2. National Development Plan – Law 1955/19 (May): Articles 177, 178, 179 and 180, in process of receiving regulatory decrees, contemplate the extension and creation of benefits, incentives and other mechanisms related to the promotion of the cultural and creative economies. - Article: 177 Extends the validity of Law 1556 of 2012 and the Colombia Film Fund established therein, until July 9, 2032. The consideration offered by the Colombia Film Fund, as established in Law 1556 of 2012, can also be granted to other audiovisual genres produced in Colombia. - Article: 178 National Development Plan, Creates the Audiovisual Investment Certificate in Colombia, deductible from income tax up to an amount equivalent to 35% of the value of the investment made in Colombia. - Article: 179 "It defines the Orange Development Areas (ADN) and the guidelines for their creation by the territorial bodies. It regulates the scope of these areas whenever the investments made therein intend to resort to the tax incentive instrument established in article 180 of Law 1955 of 2019 for creative economy projects" - Article 180 Tax benefit deduction of 165% in income for investment and donation, upon presentation to the Call of the Ministry of Culture. On March 25, 2020, Decree 474 was issued, "Whereby Decree 1080 of 2015, Single Regulatory Decree of the Culture Sector, regulating article 177 of law 1955 of 2019, Law of the National Development Plan 2018 - 2022, A Pact for Colombia, A Pact for Equity, and Article 90 of Law 1556 of 2012, modified by Article 178 of Law 1955 of 2019, are added upon".

3. Installation and operation of Orange Economy Nodes -23 departmental Orange Economy Nodes were installed, with the participation of 250 regional public and private entities, in the following municipalities: Barranquilla, Valledupar, Bucaramanga, Neiva, Cali, Cartagena, Medellín, Ibagué, Bogotá, Manizales, Armenia, Pereira , Pasto, Popayán, Cúcuta, Santa Marta, Villavicencio, Riohacha, Buenaventura, Quibdó, Leticia, Mocoa and San Andrés. -Institutional concurrences of will were signed to strengthen the territorial ecosystems of the orange economy and as the basis for the formulation of creative agendas in eight municipalities that already have a node (Armenia, Ibagué, Popayán, Valledupar, Pasto, Barranquilla, Cali and Bogotá). -9 diagnoses of the cultural industries were concluded through the implementation of mappings in Medellín, Cali, Barranquilla, Bucaramanga, Pereira, Pasto, Valledupar, Cartagena and Santa Marta.

4. Technical assistance strategy: A comprehensive technical assistance strategy was implemented, with programs targeted to strengthen cultural and creative entrepreneurship according to the specific characteristics of the sector in each region. - "Women Weavers of Life (Mujeres Tejedoras de Vida)" Strengthening of management skills and capacities for 17 community groups composed of 290 women in eight municipalities (Tumaco, Guapi, Quibdó, Nuquí, María la Baja, Pueblo Bello, Valledupar, Uribia). - Diplomate Course on Project Design for Cultural Management and Entrepreneurship Agreement with the Jorge Tadeo Lozano University; 350 cultural agents are beneficiaries. - Territorio Crea Programme Technical assistance to 200 entrepreneurs in 20 municipalities (Uribia, Quibdó, Mocoa, Apartadó, Valledupar, Guapi, Yopal, Santa Marta, Villavicencio, Inírida, Pasto, Leticia, Buenaventura, Puerto Asís, Puerto Nariño, Monguí, Sáchica, Zipaquirá, Sesquilé, Leticia) - Audiovisual training pilot Agreement with the District Cinematheque of Bogotá: 58 beneficiaries of the offer of Workshops in film production assistance and online production

4 Satellite Account of Culture and Orange Report - First assessment of the Culture and Orange Economy Satellite Account out (partially) and publication of the first Orange Report. These two publications had the participation of DANE and the Ministry of Culture as main sources of information and drafting committee. - In September, the Culture and Orange Economy Satellite Account - CSCEN was published following the International Standard Industrial Classification, revision 4, adapted for Colombia (ISIC Rev. 4 BC). There you can see the 103 activities included, of which 34 are fully included, 67 are partially included and two do not yet have disaggregated information. -Among the most relevant data from said research it was found that the contribution to the added value of the national economy was 28.4 billion pesos in 2018, which is made up of: 28.0% (7.95 billion) of Arts and Heritage, 25.8% (7.34 billion) from Cultural Industries and 46.2% (13.13 billion) from Functional Creations. - In December 2019, the second Orange Report was published, which included data from the National Satellite Account, the Bogotá Satellite Account, Artesanías de Colombia and Colciencias. -The extension of the scope of the Cultural Satellite Account to the Culture and Orange Economy Satellite Account stands out as an achievement. Having the macroeconomic measurement of the cultural and creative sector as a whole has made it possible to comprehensively analyse the growth and economic importance of culture and creativity at the national level. This assessment was achieved in September 2019, when three categories were measured: Arts and Heritage, Cultural and Creative Industries. This is relevant because measurement methodologies ranging from UNESCO, through WIPO, the Andres Bello Convention and the WTO were combined. This measurement allowed having macroeconomic information of 34 total and 67 partial ISICs (for a series of 2014-2018p, which is established as the base line of the policy to promote the Orange Economy.

5 Orange Economy Summit On September 9 and 10, 2019 in Medellín (Colombia), the National Government, the Mayor's Office of Medellín and the Advanced Leadership Foundation organized the First Orange Economy Summit. In preparation for the Summit, a public call was made that received more than 1,400 submissions, from which 343 participants were selected. During the meeting, selected leaders from various political, economic, creative and cultural sectors of the country participated in training sessions delivered by more than 55 experts from 17 countries: these guests shared their experiences, knowledge and lessons learned on creative economy, artificial intelligence, design, intellectual property, film, television, animation, music, creative districts, art, culture and education. This summit represented a historical platform for Colombia to showcase its progress in the field and receive the support of international experts who see our culturally diverse country as a land full of development opportunities. General public: 1,808 participants (government authorities, businesspeople, directors of different public entities and leaders representing organizations, chambers of commerce, and associations) Speakers: 55 experts from 17 countries Leaders: 343 stakeholders trained during the summit

6. Decree 2106 of 2019 "Simplification of procedures" On November 22, 2019, decree 2106 was issued "By which regulations are enacted to simplify, suppress and reform unnecessary procedures and paperwork in the public administration." In chapter XII of said decree, specific regulatory adjustments were included to facilitate the operation of the agents of the Orange Economy.

7. Issuance of the Economic Growth Law, Law 2010 of 2019 (December) Article 91 establishes the benefit of exemption of income tax for seven years as an incentive to the creative economy. It is regulated through Decree 286 of 2020. Currently the call is open until March 31, 2020 with the following statistical results up to March 10: - Companies registered in the Portal: 893 - Created projects: 58 - Sent projects: 3 - Projects being reviewed: 4 - Visits to the Income Tax exemption: 13,467

8. Declaration of Four Orange Development Areas: In December 2019 the first Orange Development Areas were declared: the creative district "Perpetuo Socorro" in Medellín; "Barrio Abajo" in Barranquilla; and "Centro" y "Licorera" in Cali.

9 Progress made on the Comprehensive Policy of the Orange Economy The preliminary policy document was completed and approved at a session of the National Council of the Orange Economy held on December 16, 2019. The document consists of: - Infographic that presents the strategies for each of the policy lines - Conceptual basis document - Document that fully expands each strategy. Creation of the Colombia Crea Corporation In October 2019, the certificate of incorporation of Colombia Crea Corporation was signed; its founding partners are the Ministry of Culture, the Ministry of Commerce, Industry and Tourism, MinTIC, COMFAMA and the Bogotá Chamber of Commerce. This entity's main objective is to promote the development of value chains - in terms of training, creation, production,

distribution, circulation and citizen access - of the various creative sectors linked to the arts, entrepreneurship and culture. In 2020, the assembly and the board of directors of the corporation met and the action plan and roadmap were approved to implement the priority programs for 2020.

**Financial resources allocated to the policy/measure in USD:**

TOTAL: 2.865.647\* \*programs such as: Territorio Crea Programme, Women and Weavers of Life are explain further in the text, so their budget it is not include here

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

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

Currently, the Orange Economy is considered as one the key sectors for the transformation of the country. For this reason, a transformational indicator was defined to assess the degree of progress of this national policy. The indicator represents the real growth of the added value of the Orange Economy generated by the subsectors of the cultural and creative field at the national level, year by year, as well as the employment associated with said sectors. These data are published annually as part of the results of the Culture and Orange Economy Satellite Account. This indicator is result-based and is classified as transformational because it shows the result and impact of the Public Policy for the Promotion of the Orange Economy, which combines the seven lines of action: information, institutions, industry, infrastructure, integration, inclusion and inspiration. Likewise, the indicator is applicable to the SDGs: according to the National Development Plan, it is related to SDG 8 sustainable economic growth and decent Work SDG 9 Industry, Innovation and Infrastructure. Real growth in the added value, over the last four years, of the sectors of the orange economy. The growth in the added value of all the sectors of the cultural and creative industries is measured year by year, as well as their employment, through the Culture and Orange Economy Satellite Account. Value of exports associated with the economic activities of the cultural and creative industries, gathered from the report of the companies benefited by the country's promotion strategies implemented abroad by Procolombia. Direct jobs generated through the seed programme Emprender Fund in activities belonging to the Orange Economy. It is important to clarify that although the policy is being measured with a transformational indicator, it is necessary to create other indicators that complement the assessment through results derived from the execution of the policy, and allow its follow up: 1. The creation of Orange Development Areas (ADN) is related to SDG 11 Sustainable cities and communities, SDG 8 Decent work and sustainable economic growth and SDG 9 Industry, Innovation and Infrastructure. The implementation of regional creative agendas is related to SDG 9. 3. The value of the foreign direct investment projects belonging to the orange economy advised by Procolombia is related to SDG 8 Decent work and sustainable economic growth and SDG 9 Industry, Innovation and Infrastructure. Procolombia gives advice and accompaniment to potential investors from different countries about investing in sectors such as Software, Information Technology (IT), Audiovisual and Digital Content. Entrepreneurs and companies belonging to the Orange Economy benefited from technical assistance programs. This is related to SDG 8 Decent work and sustainable economic growth and SDG 9 Industry, Innovation and Infrastructure. It aims for more companies and ventures receiving specialized advice on product/service development and betterment, financial topics, business models, commercial strategies and access to new markets, among others. The technical assistance provided in the field of Copyright and Related Rights points to SDG 8 Decent work and sustainable economic growth and SDG 9 Industry, Innovation and Infrastructure. The objective is to give participants a comprehensive overview of copyright issues; this is achieved through a virtual platform, seminars and conferences, such as Basic Aspects of Copyright, Contractual Situations, Collective Management, Work Registration Workshop, Civil and Criminal Aspects, the Internet and Software Copyright, Copyright in the Creative Industries, Copyright in the University Area. The approved registration of works, acts and contracts granted by the National Directorate of Copyright is related to SDG 8 Decent work and sustainable economic growth and SDG 9 Industry, Innovation and Infrastructure. The aim is to increase the number of registrations of works, acts and contracts in the National Registry of Copyright. Companies created through the Emprender Fund belonging to the activities of the orange economy. This is related to SDG 8 Decent work and sustainable economic growth. Its objective is to open calls for the approval of business initiatives belonging to orange economy sectors.

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

National Council of the Orange Economy.

**Type of entity:**

Public Sector

Ministry of Culture.

**Type of entity:**

Public Sector

Ministry of the Interior

**Type of entity:**

Public Sector

Ministry of Finance and Public Credit

**Type of entity:**

Public Sector

Ministry of Labour

**Type of entity:**

Public Sector

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Minister of National Education

**Type of entity:**

Public Sector

National Planning Department

**Type of entity:**

Public Sector

National Administrative Department of Statistics (DANE)

**Type of entity:**

Public Sector

National Learning Service (SENA)

**Type of entity:**

Public Sector

National Directorate of Copyright (DNDA)

**Type of entity:**

Public Sector

Territorial Development Fund (FINDETER)

**Type of entity:**

Public Sector

Ministry of Science, Technology and Innovation

**Type of entity:**

Public Sector

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## **Regulatory framework and agenda supportive of the orange economy**

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

National Council of the Orange Economy

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.economianaranja.gov.co>

### **Describe the main features of the policy/measure:**

Within the framework of the different norms that promote culture and creativity in Colombia, Law 1834, known as the "Orange Economy Law", seeks the strengthening of the institutional and regulatory environment for the development of the creative economy. For this purpose, different bodies of the national government have collaborated on a normative agenda that contemplates different incentives and benefits for the creative and cultural sectors. The decrees issued in recent years complete the normative framework put in place by the General Culture Law enacted in 1997, or by Law 814 of 2003, the "Film Law". In this way, progress has been made in creating promotion mechanisms geared towards different cultural and creative sectors, as well as in encouraging cultural entrepreneurship at different scales. The norms below have been designed in the framework of the implementation of the Orange Economy policies of the Government of Colombia: Income tax exemption for companies in the orange economy Law 2010 of 2019, promoted by the national government to define tax matters, established a seven-year income tax exemption for companies engaged in economic activities that are part of the Orange Economy. Later, decree 286 of 2020 regulated said benefit, establishing the requirements to receive it. This exemption is expected to contribute to the growth of the sector thanks to the investments that companies will be able to make with the money saved in taxes. Reduction in procedures and paperwork With a view to promoting cultural sectors such as entertainment, Decree 2106 of 2019 included measures to decrease paperwork and facilitate business procedures for agents in the sector, for example, those related to the management of permits for individual shows in spaces dedicated to the performing arts. Expansion of the Colombia Film Law Law 1556 of 2012, known as the "Colombia Film Law", created the Colombia Film Fund, among other measures to promote film productions in Colombian territory. Considering the success of this law since its enactment, Article 177 of the National Development Plan (PND) expanded the audiovisual genres covered by this law. Taking into account the foregoing, decree 474 of 2020 set out parameters by which the Colombia Film Promotion Committee can define audiovisual genres, other than cinema, capable of being covered with the consideration of the Colombia Film Fund. On the other hand, by virtue of Article 178 of the PND, Decree 474 establishes the content, general requirements, management and other pertinent aspects of the Audiovisual Investment Certificate in Colombia referred to in the aforementioned article. · Consideration and encouragement for the production of audiovisual works in Colombia: The companies that produce audiovisual works, shot entirely or partially within Colombian territory, that celebrate the Filming Colombia Contracts, will have a consideration equivalent to forty percent (40%) of the value of expenses incurred in the country for the concept of cinematographic services contracted with Colombian cinematographic services companies and twenty percent (20%) of the value of expenses in hotels, food and transportation, as long as the conditions established in the resource allocation manual are fulfilled. · Non-national works of any genre or format, produced or post-produced in Colombia in whole or in part, if previously approved by the Colombia Film Promotion Committee, will give the right to request an audiovisual Investment Certificate in Colombia, removable from the income tax up to an equivalent value of thirty-five percent (35%) of the value produced in Colombia. Decree 697 of 2020: On May 26, 2020, Decree 697 of 2020, "Whereby Decree 1080 of 2015, Single Regulatory Decree of the Culture Sector, is added to, and articles 179 and 180 of law 1955 of 2019, Law of the National Development Plan 2018 - 2022, A Pact for Colombia, A Pact for Equity", was issued, with the aim of promoting investment in projects associated with the Cultural and Creative Industries through tax discounts, as well as the delimitation and implementation of the Orange Development Area. <sup>[1]</sup> Tax discounts: Those who invest or make donations in projects associated with the Cultural and Creative Industries will receive a discount of 165% of the real value of the amount contributed, during the taxable period in which they make the investment. · Orange Development Areas: They are centres of economic and touristic activities that contribute to urban renewal, promote entrepreneurship, tourism, and the recovery and conservation of cultural and natural heritage, as well as access to a varied cultural and creative offer. Support to the culture sector in the Covid 19 health emergency By virtue of the declaration of economic, social and economic emergency in the wake of the COVID 19 pandemic, it was possible to take measures to ward off the economic crisis and prevent the extension of the adverse consequences generated by it to those who make up the culture sector. With the leadership of the Ministry of Culture, Decree 475 of 2020 was issued, which facilitates the allocation of monetary aid to agents in the sector. The previous norms are added to the different efforts that the Colombian government has made since the end of the 20th century to build a normative framework that is favourable to the diversity of cultural expressions. Future administrations are expected to continue pushing for the issuance of regulations that contribute to the strengthening of the different creative and cultural sectors.

**Does it specifically target young people?:** NO

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

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

• The norms and regulations referenced are recent and it is not possible to fully measure their reach. However, as of the date of this report, 84 companies in the orange economy had benefited from the income tax exemption provided by Decree 286 of 2020. • The fiscal quotas for decrees 474 and 697 in the period 2020-2 were 91 billion pesos and 300 billion pesos respectively (a total of USD 106,105,834).

**Financial resources allocated to the policy/measure in USD:**

0

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

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

Presidency of the Republic

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Ministry of Finance and Public Credit

**Type of entity:**

Public Sector

Department of Taxes and National Customs (DIAN)

**Type of entity:**

Public Sector

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## **Creation of the Colombia Crea Corporation**

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

Colombia Crea Corporation

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.economianaranja.gov.co>

### **Describe the main features of the policy/measure:**

Thanks to the political advances that have allowed greater institutional coordination in favour of the diversity of cultural and creative expressions, the Colombia Crea Corporation was created in 2019 by the National Council of the Orange Economy. It's a non-profit civil corporation, with corporate participation of public and private entities. For this reason, it is governed by private law and has an autonomous management of its resources. The corporation's main objective is to promote the development of the value chains - in terms of training, creation, production, distribution, circulation and citizen access - of the various creative sectors linked to the arts, entrepreneurship and culture. For this purpose, Colombia Crea was designed as a strategic manager who independently contributes to the implementation and sustainability of the policies related to the Orange Economy. Colombia Crea will generate intersectoral work tables and spaces for public-private alliances; it will channel the existing instruments for the promotion of the creative sectors, design and operate financing mechanisms, and become a strategic ally for all kinds of entrepreneurs in the creative economy. The creation of the corporation responds to challenges of different kinds that have hindered the consolidation of a policy for the promotion of the creative and cultural economies. On the one hand, there are poor training schemes in the cultural and creative sectors, as well as obstacles related to perceptions that hinder public-private coordination. Additionally, there are deep gaps in social access to the cultural offer, as well as marked disparities in the circulation of cultural goods, products, and services between the regions. All of the above is reinforced by deficiencies in the regional coverage of the country's cultural infrastructure. Taking the foregoing into account, the Colombia Crea Corporation was assigned the following functions: 1. Design, management, administration or execution of projects in various fields of the creative industries. 2. Management and administration of projects of natural and legal persons in the cultural, artistic, and social spheres, and of initiatives in Science, Technology and Innovation (STI). 3. Coordination and administration in cultural or STI public projects, and in areas connected to the creative and cultural industries. 4. Execution of projects in research and experimental development (R&D) through universities or partner institutions. This includes creative work carried out to increase the volume of knowledge, including knowledge of humans, culture and society, and the use of that knowledge to create new applications in the cultural and creative industries; development of basic research projects for experimental purposes; development of applied research projects for the acquisition of new knowledge, or for practical purposes; and experimental development for the production of new materials, products and services, including the installation of new processes, systems and services, or improvement of existing ones in the field of cultural and creative industries. 5. Promotion of regulatory, financial and market initiatives and promotion of the creative economy before national and international organisms and audiences. 6. Creation and management of public-private alliances for the development of cultural, infrastructure and other projects in the Corporation's field of action. 7. Research and knowledge production in fields related to the creative economy. The Corporation can act as an Observatory of Creative Economy and as a research hub in Science and Technology with prior compliance with the established requirements. 8. Development of investment activities in the cultural field, and reinvestment of the generated resources for the continuity of the Corporation's programs and activities. 9. Development, execution and diffusion of projects that contribute to a participatory cultural life, with the capacity to foster the industrial, economic and social development of communities and the satisfaction of their cultural rights. 10. Creation of synergies with cultural actors to further the mission of the Corporation. 11. Technical and managerial cooperation, as well as the administration of or association in public and private projects in national and international spheres. 12. Liberty to enter into contracts, agreements and do any legal business within the field of action and autonomy of the Corporation. 13. Management or administration of existing financing instruments regarding the artistic, cultural and creative economy sectors, through necessary agreements with the relevant entities. 14. Production, content creation and distribution services for: public messaging, film, tv, and other media. 15. Activities as administrative and oversight entity in the area of Special Safeguarding Plans for manifestations of the Intangible Cultural Heritage. 16. Production activities in all the links of the value chain of the cultural and creative industries. 17. Development of its own projects and administration, management or association through any type of legal agreement with those of third parties of a public or private, national or international nature. 18. Production, administration, collection of box-office, and operation of infrastructure in public shows. 19. Promotion of academic and training schemes in formal and non-formal environments. 20. Negotiation, application and adaptation of technologies in the fields of its corporate purpose. 21. Provision of services as a logistics operator in the cultural field. It is important to clarify that, although public entities participate in the Colombia Crea Corporation, it is an autonomous entity that does not depend directly on the National Government.

**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 consideration of its recent creation, the Colombia Crea Corporation has not yet had significant results in the fulfilment of its functions. However, the signing of the articles of incorporation is considered an achievement in and of itself.

**Financial resources allocated to the policy/measure in USD:**

0

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

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

Ministry of Culture

**Type of entity:**

Public Sector

Bogota Chamber of Commerce

**Type of entity:**

Civil Society Organization (CSO)

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Comfama

**Type of entity:**

Private Sector

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## **Promotion of industrial property rights in the cultural and creative industries**

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

Superintendency of Industry and Commerce (SIC)  
Artesanías de Colombia

**Website of the policy/measure, if available:**

[https://www.sic.gov.co/sites/default/files/files/Nuestra\\_Entidad/Publicaciones/Propiedad\\_Industrial\\_2020.pdf](https://www.sic.gov.co/sites/default/files/files/Nuestra_Entidad/Publicaciones/Propiedad_Industrial_2020.pdf)

**Describe the main features of the policy/measure:**

The recognition of the industrial property rights of the products and procedures derived from the intangible heritage in Colombia is still at its early stages. What is sought with this policy of promotion of the industrial property is to adopt measures that are in keeping with the cultural and heritage reality in order to give fair recognition to the work of carriers and holders of traditional knowledge. Currently they face difficulties when it comes to protecting the rights derived from their creations. In order to build this policy, the Superintendency of Industry and Commerce, with the support of entities such as Artesanías de Colombia, has played a fundamental role in strengthening training schemes on the topic, inspiring cultural and creative entrepreneurs and businesspeople to make use of industrial property rights as one of their main allies in the protection of their creations and the intangible heritage of the 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?:**

✓ In 2019, the SIC carried out seven trademark marathons that offered advice to individuals and micro and small companies who are interested in preparing and submitting an application for the registration of their brand in six cities; the had the participation of 298 entrepreneurs and 155 trademark applications were made from cultural and creative industries. ✓ In 2019, 12 Intellectual Property Sessions were held for cultural and creative entrepreneurs, in nine cities: as a result, 261 diagnoses were carried out and 191 entrepreneurs completed the programme of tailored guidance on trademark, designs and patents. So far 43 trademark registration applications have been filed.

**Financial resources allocated to the policy/measure in USD:**

\$100,000

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

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

Swiss Agency for Development and Cooperation in Colombia

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## **Reactiva Colombia Line - Financing**

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

Territorial Development Fund S.A. FINDETER

**Website of the policy/measure, if available:**

[https://www.findeter.gov.co/reactiva\\_colombia/](https://www.findeter.gov.co/reactiva_colombia/)

**Describe the main features of the policy/measure:**

Financial support line created by FINDETER, with the aim of boosting the cultural and creative economy and stimulate investment in key sectors for the country's infrastructure development. It integrates resources from the National Government through the Ministry of Finance (compensated rate) and ordinary funds from Findeter to put together a package that can be accessed by the public and private sectors. Aimed at territorial entities, companies and non-profit organizations who wish to begin infrastructure projects that are part of their development plans or corporate strategies.

**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?:**

Financing of hard and soft infrastructure projects in the culture sector and cultural industries, aimed at renovation, restoration, rehabilitation, construction, purchase, expansion, adaptation, maintenance and construction of facilities or spaces; also the endowment of those facilities and related activities and services, as well as investments related to the value chain of the cultural and creative industries.

**Financial resources allocated to the policy/measure in USD:**

\$12,191,405

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

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

The need to raise awareness among first-tier banks of the importance of supporting, through innovative financing mechanisms such as FINDETER's Reactiva Colombia Line, the Creative and Cultural Industries in Colombia, is evident. Thus, FINDETER, with the support of the Ministry of Culture, held an event on November 26, 2019, with the participation of representatives of the country's first-tier banks and the Vice Minister of Creativity and the Orange Economy, to present the Reactiva Colombia Line, its characteristics and benefits.

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

Territorial Development Fund S.A. FINDETER

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

Ministry of Finance

**Type of entity:**

Public Sector

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## **Strengthening of Human Capital for the Culture Sector**

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

Ministry of Culture

**Describe the main features of the policy/measure:**

The Ministry of Culture leads a coordinated mission with the Ministries of Education and Labour to strengthen the human capital of the culture sector. Such interest responds to the need of the agents of the arts and creative industries sector, as well as the teachers of crafts, all of whom in most cases are empirical, to have their informal education recognized and qualified through training, as a way of promoting entrepreneurship, access to jobs and a transversal relationship with other economic sectors. Likewise, this policy initiative seeks to strengthen the country's training offer with the design of a Catalogue of Qualifications, in order to close the existing human capital gaps found in the creative economy. The strategic plan of the Human Capital Strengthening project applies to the three categories of the orange economy: Arts and Heritage, Creative Industries and Cultural Industries, and connects activities that include the contextualization of the sector, the analysis of human capital gaps, the recognition of previous learning, the design of qualifications, the National System of Arts and Cultural Education and Training and the Workshop Schools of Colombia.

**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?:**

· General socioeconomic characterization of the arts, creative and cultural sectors · Specific socioeconomic characterization of Publishing, Audiovisual industry, Advertising and Dance · Characterization of cultural heritage · Analysis of the educational offer related to the arts, creative and cultural sectors · Participation in the construction of the Unified Classification of Occupations of Colombia, led by the Ministry of Labour, DANE and SENA. · Identification of Human Capital Gaps for Dance and Publishing · Design of qualifications for: Artistic and special effects makeup, sound design, lighting in the performing and audiovisual arts, circus arts, costume design, costume design assistant, design and coordination of scenery and props, scenery and props assistant, dance, choreographic direction and dance training, dance interpretation, carpentry of Ribera, reinforcement of rammed earth buildings, traditional cuisine, literary production, animation and promotion of reading and narration. · Verification and proposal for the definition of the Qualification Areas for the culture sector. · Inter-administrative Agreement No. 792 of the year 2018: between the Ministry of National Education and the Ministry of Culture, for the strengthening of human capital in the culture sector, to contribute to closing gaps in human capital, improving the quality and relevance of the educational offer and the recognition of the learning acquired throughout life. · Inter-Administrative Agreement No. 586 (2018) of the Ministry of Labour and No. 2972 of the Ministry of Culture, to promote decent work and the promotion of opportunities in the creative and culture sector in order to develop and foster the potential of the creative and cultural economy. · Institutional strengthening of the Workshop Schools of Colombia: Curricular adjustment of the programs ensuring the focus on the trades of each region; creation and implementation of the Quality Process Manual to strengthen administrative and academic management; linking knowledgeable teachers of the crafts with the training programs. · Strengthening of the National System of Arts and Cultural Training through Objective 3 (Improve and qualify arts and cultural training) of the "Pact for the protection and promotion of our culture and development of the orange economy and creativity" from the National Development Plan 2018 - 2022.

**Financial resources allocated to the policy/measure in USD:**

\$240,372

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

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

Ministry of National Education

**Type of entity:**

Public Sector

Ministry of Labour National

**Type of entity:**

Public Sector

Bogotá Chamber of Commerce

**Type of entity:**

Civil Society Organization (CSO)

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## **Offer of Qualified and Complementary Training related to the Orange Economy**

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

SENA

**Website of the policy/measure, if available:**

<http://oferta.senasofiaplus.edu.co/sofia-oferta/>

**Describe the main features of the policy/measure:**

SENA currently has two types of programs: Qualified and complementary training. The first one is made up of the following levels and durations: - Auxiliaries/Operators: 9 months - Technicians: 14 months - Technical specialization: 3 months - Technologist: 27 months in duration - Technological specialization: 6 months Complementary training offers short courses that can range from 40 hours to 384-hour in person and virtual courses. These programs include within their curricula skills and competences related to and necessary for the Orange Economy: crafts, tourism, gastronomy, music, acting, sound, film and television production. In the area of technology, SENA offers programs in design, software, multimedia and graphic arts.

**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?:**

In 2019, SENA offered more than 1,244,000 openings in qualified and complementary training in fields related to the Orange Economy. In 2020, SENA will offer 1,250,000 seats in the same areas.

**Financial resources allocated to the policy/measure in USD:**

\$218,000,000

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

**Public Employment Agency**

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

SENA

**Website of the policy/measure, if available:**

<https://agenciapublicadeempleo.sena.edu.co/>

**Describe the main features of the policy/measure:**

The Public Employment Agency of SENA is the free intermediation tool for workers to find a job opportunity and for entrepreneurs their next hire.

**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 2019 the Public Employment Agency helped 107,323 workers find jobs in occupations related to the Orange Economy such as software development and programming, graphic design, publishing and copy-editing, advertising and photography.

**Financial resources allocated to the policy/measure in USD:**

\$900,000

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

## **Childhood and Youth Cultural Communication Project**

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

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

[https://www.mincultura.gov.co/areas/comunicaciones/comunicacion-cultural-y-ni%  
c3%b1ez/Paginas/default.aspx](https://www.mincultura.gov.co/areas/comunicaciones/comunicacion-cultural-y-ni%c3%b1ez/Paginas/default.aspx)

**Describe the main features of the policy/measure:**

The objective of the project is to contribute to the recognition and validation of the Cultural Rights of Children through communication tools. It has three main lines of work: · Qualification of creators of content for children and young people. It is a training scheme that has been carried out successfully since 2013 and has evolved according to the needs that the children's content production sector has required. · Participatory creation through the use of artistic and communicative tools to develop citizen skills in children, that will allow them to recognize others and be recognized as subjects of rights, who contribute effectively to the cultural and social well-being of their communities. Its objective is to implement a space of inquiry that allows them to think, investigate, propose and put into practice collective actions that offer solutions to problems that from their point of view are affecting their world. In 2019, 60 boys and girls benefited from the artistic, literary and media creation workshops. A total of 12 short films were produced that show the interests and concerns of the participants and three events were held to share the results of these workshops with the community, with the presence of parents, caregivers and teachers. · In order to obtain qualified information about the country's communication creation groups, many of which are led by young people, in 2019 the research project "Local Senses" was carried out. The result offers a deeper look at the different approaches, processes, participants, practices, contents and circulation mechanisms of these groups in the different regions of the country. It will be an important input for the design of public policies and the strengthening of cultural and communication processes. Its publication is scheduled for 2020.

**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 actions carried out by the project benefited 260 children, young people, content creators, librarians and teachers in various regions of the country through its training and qualification schemes. In addition, they gave to children's content projects the possibility of reaching a Colombian and Latin American audience thanks to the support of specialized tutorials and strengthened regional communication groups.

**Financial resources allocated to the policy/measure in USD:**

\$175.933

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

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

As the project was initially aimed only at children, the need to expand it to an older population was recommended. The Alharaca Lab strategy (creation laboratories) should be prolonged because it facilitates the participation of children and young people in the process of expression and creation in the topics of their interest. To disseminate more widely the "Alharaca Keys for participation!" Methodology, to facilitate the sharing of feedback of children and young people to the creators of children's content.

## **Strengthening of arts and culture education: National System of Arts and Culture Education and Training – SINEFAC**

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

Ministry of Culture / Directorate of Arts  
Ministry of National Education / Subdirectorato of Referents

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Describe the main features of the policy/measure:**

The political perspective of SINEFAC is under construction, through the implementation of local participation tables of the arts and cultural education sector. The process began in 2017 in joint meetings of the Ministries of Culture and National Education. In 2018, the inter-ministerial relationship was formalized through the signing of Agreement 792/18. In the action plan it was agreed to advance in the strengthening of arts and cultural education under the strategy of a national system. To date, progress has been made in the preparation of a first SINEFAC document. The System aims to impact arts education at all levels and modalities (formal, non-formal, education for work and human development -ETDH- and informal), from early childhood education to post-graduate education. The plan on is to move from the configuration of local subsystems (municipal, departmental and regional) to a national system. This requires the formulation of an Arts and Culture Education and Training policy. The above is based on: · National Development Plan: 'A Pact for Colombia, A Pact for Equity'. · Recommendations of the Mission of Wise Men in the Focus of Cultural and Creative Industries. · Sustainable Development Goals · General Law of Culture and General Law of Education · National Ten-Year Plan for Education · UNESCO Road Map for Arts Education We understand by SINEFAC: "... the set of relationships between agents and actors of an institutional and private order; public, private or mixed; of norms, resources (physical, financial and other), policies, programs, projects, plans and practices, which have or have a specific and recognizable role in the field of arts and culture education and training, at all levels and in all modalities of education".

**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?:**

Initial structuring document of the National System of Arts and Culture Education and Training, 2019-2022 Action Plan.

**Financial resources allocated to the policy/measure in USD:**

\$51,748

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

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

Ministry of National Education

**Type of entity:**

Public Sector

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## **National Intellectual Property Policy**

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

National Planning Department (DNP)

**Describe the main features of the policy/measure:**

The National Intellectual Property Policy will promote intellectual property as a tool to increase productivity through innovation, creativity and the transfer of technology. Its policy pillars include: · Understanding intellectual property as a means, not an end. · A focus on the economic and social use of IP. · Insertion of IP as a key factor within related policies (ICT, Entrepreneurship, Orange Economy, Digital Transformation). · Strengthening the enforcement mechanisms and effective coordination of the National Intellectual Property System. The following strategic axes, with their respective objectives, are contained in the policy proposal: · Creation and production: Encourage innovation and the creation of economically valuable IP assets. · Protection: Increase the efficiency and quality of the procedure for granting protected rights to creations and inventions. · Use: Generate enabling conditions for the commercialization and use of IP. · Enforcement: Guarantee the fulfilment of rights through the coordination and effectiveness of control and surveillance actions. · Training: Promote and spread the use of the intellectual property system, as well as a culture of respect for IPRs. · Institutional architecture: Organize and coordinate national and local government interventions in the field of intellectual property.

**Does it specifically target young people?:** NO

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

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Intersectoral Commission on Intellectual Property (CIPI), conformed by 22 national institutions

**Type of entity:**

Public Sector

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## **Innovamos Portal**

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

National Planning Department, DNP

**Website of the policy/measure, if available:**

<https://www.innovamos.gov.co/>

**Describe the main features of the policy/measure:**

The Innovamos Portal centralizes the offer of tools available for the promotion of innovation, knowledge transfer and productivity.

**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 portal is currently in operation, providing its service for small-scale calls, given that it is still growing and trying to reach full interoperability with the systems of all entities that will be required to make use of the platform.

**Financial resources allocated to the policy/measure in USD:**

\$221,152

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

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

Presidency of the Republic

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

Ministry of Commerce, Industry and Tourism

**Type of entity:**

Public Sector

Ministry of Information and Communication Technologies

**Type of entity:**

Public Sector

Ministry of Sciences (formerly Colciencias)

**Type of entity:**

Public Sector

SWISSCONTACT

**Type of entity:**

Private Sector

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## **The National Policy for the promotion of cultural industries in Colombia**

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

Ministry of Culture

Ministry of Commerce, Industry and Tourism

National Planning Department, DNP

### **Website of the policy/measure, if available:**

<https://colaboracion.dnp.gov.co/CDT/Conpes/Econ%C3%B3micos/3659.pdf>.

### **Describe the main features of the policy/measure:**

The National Policy for the promotion of cultural industries in Colombia includes the sectors established by UNESCO and UNCTAD, that is to say, those productive sectors where creation, production and commercialization of goods and services based on intangible contents of a cultural nature come together, generally protected by copyright. Its main objective is to capitalize on the competitive potential of the cultural industries, increase their participation in the generation of national income and employment, and helped them achieve high levels of productivity. The policy contains the following strategic axes: 1: Promotion of the mobility of goods and services of the cultural industries 2: Increased access to financing mechanisms 3: Support of local initiatives in cultural industries 4: Expansion of the specialized training offer 5: Promotion of the use of new technologies in the development of business models for the cultural industries

**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 Ministry of Culture reports that between 2013 and 2014 the performing arts and audiovisual industry sectors grew more than 50% each; In 2016, 41 Colombian feature films were released, showing a significant growth compared to 10 films released in 2007.

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Culture

**Type of entity:**

Public Sector

Ministry of Commerce Industry and Tourism

**Type of entity:**

Public Sector

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

Ministry of National Education

**Type of entity:**

Public Sector

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## **Programs for the training of support agents of initiatives and projects in the film and audiovisual sectors of Colombia**

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

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/areas/cinematografia/Paginas/Encuentros-.aspx>

[https://school.congofilms.tv/taller/Taller\\_de\\_flujos\\_de\\_trabajo\\_para\\_producciones\\_en\\_4K/200](https://school.congofilms.tv/taller/Taller_de_flujos_de_trabajo_para_producciones_en_4K/200)

### **Describe the main features of the policy/measure:**

The current programs for the strengthening of agents, initiatives and projects in the Colombian film and audiovisual sectors are the following: a) Encuentros 2020 b) Shooting in 4K Workshop - Netflix c) Specialized qualification pilot Encuentros 2020 is a comprehensive strategy to strengthen production, circulation, heritage, criticism and research within the framework of national film festivals and audiovisual exhibitions. In 2020 it will be present in the Cartagena, Manizales and Cali Film Festivals. A public call is made to select projects, who later receive the advise and accompaniment of national and international experts. Six meetings will be held in 2020 that include the International Producers Meeting (feature films and series), the Meeting of Colombian Film Festivals and Shows, the Meeting of Regional Talents and Tales, the Meeting of New Media and Interactive Contents, the Criticism and Research Meeting and the Meeting of Archives and Heritage. Approximately 48 projects will be strengthened and 96 professionals will receive skill-building training. The Shooting in 4K Workshop was held in 2019 with the support of Netflix and in association with Congo Films, Labo Digital, the Bogotá Chamber of Commerce, the Bogotá Cinematheque and the Association of Independent Producers (Asocinde) to offer qualified training to 35 post-producers in 4K filming with international tutors. The specialized qualification pilot was carried out in 2019 as a result of a needs assessment carried out with film and television producers. The workshops were designed and organized in association with the Bogotá Cinematheque and the support of the Jorge Tadeo Lozano University; they were conducted by Esteban Rey (Argentina) for the occupations of Director's assistant and Line Producer. Each workshop was attended by international experts from Mexico, Puerto Rico, Argentina and Colombia; 57 professionals received this technical qualification.

**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?:**

Meetings 2018-2019: strengthening of 24 projects Meetings 2020: strengthening of 17 projects (up to April 2020) Filming in 4K Workshop: 35 qualified post-producers Pilot specialized qualification: Director's Assistant Workshop: 25 professionals Line Producer Workshop: 22 professionals

### **Financial resources allocated to the policy/measure in USD:**

\$ 278,962

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

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

Proimágenes Colombia

#### **Type of entity:**

Public Sector

National Council of Arts and Culture in Cinematography (CNAACC)

#### **Type of entity:**

Civil Society Organization (CSO)

CNC - National Centre of Cinema and the Animated Image

#### **Type of entity:**

Public Sector

Bogotá Cinematheque

#### **Type of entity:**

Public Sector

Embassy of France

#### **Type of entity:**

Public Sector

Cartagena International Film Festival

#### **Type of entity:**

Civil Society Organization (CSO)

Netflix

#### **Type of entity:**

Private Sector

Festival Internacional de la Imagen of Manizales

Javeriana University Attic Centre

#### **Type of entity:**

Private Sector

Asocinde

**Type of entity:**

Civil Society Organization (CSO)

Jorge Tadeo Lozano University

**Type of entity:**

Private Sector

Congo Films

**Type of entity:**

Private Sector

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## **Strengthening of the audiovisual sector**

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

Ministry of Information and Communication Technologies

**Website of the policy/measure, if available:**

<https://www.mintic.gov.co/portal/inicio/>

**Describe the main features of the policy/measure:**

Competitive calls to provide resources to MSMEs, non-profit operators and ethnic groups. The calls for 2020 have the following categories: · Multimedia format for ethnic population · Multiplatform project for local and community media · Multiplatform project for small and medium-sized companies in the audiovisual sector · Multiplatform project for traditional media and creation of transmedia content With the allocation of these resources, the audiovisual production industry will be energized and efforts will be made to encourage that this content be visible and consumed on different platforms.

**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?:**

Competitive calls have been created for MSMEs, non-profit operators and ethnic groups. The resources for this year represent an increase of 500% compared to the calls made previously by the National Television Authority (ANTV) to boost the industry and strengthen the multiplatform component in the generation of this kind the content.

**Financial resources allocated to the policy/measure in USD:**

\$5,600,000

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

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

Production companies MSMEs and audiovisual sector ·

**Type of entity:**

Private Sector

Non-profit Operators: o Community-based (close to 380) o Local channels (17)

**Type of entity:**

Civil Society Organization (CSO)

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## **Training Programme in Copyright and Related Rights**

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

National Directorate of Copyright (DNDA)

**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://derechodeautor.gov.co/campus-virtual>

**Describe the main features of the policy/measure:**

The DNDA training programme is intended to provide knowledge to the general public on the main elements of copyright and related rights. To carry out this work, the DNDA has gathered a team of professionals with experience in the field. The training sessions are offered in two ways: in person or through the virtual campus that the DNDA has set up at <http://derechodeautor.gov.co/campus-virtual>. Regardless of which tool is chosen, it is a free service. Regarding face-to-face training, an annual training schedule on various topics related to copyright is designed and published monthly at DNDA facilities. Another possibility is for an interested group to contact the DNDA Training, Research and Development Branch to organize a tailored training session. This programme also provides the training sessions that take place within the framework of the "Orange Culture" programme, which in turn is part of the National Development Plan 2018-2022 "A Pact for Colombia, A Pact for Equity". Based on the guidelines established in the PND, the DNDA has structured this programme and targeted its contents to creators, designers, producers, distributors, marketers, suppliers and consumers, raising awareness of aspects related to copyright and, especially, on the following: 1) Fair economic recognition to authors and creators for the marketing, distribution, use and enjoyment of their creations; 2) Benefits and added value derived from the registration of the intellectual property of goods and services of the orange economy; 3) Business mechanisms for the use of intellectual property instruments; 4) Respect and protection of intellectual property. The DNDA virtual campus offers a free learning platform with eight courses on topics such as copyright in specific industries, copyright enforcement, and copyright in entrepreneurship 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?:**

Since the beginning of the training programme in 1990, the yearly number of people trained has increased. For the year 1990, a total of 600 people were trained. In 2019, that number climbed to 16,266.

**Financial resources allocated to the policy/measure in USD:**

0

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

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

The evaluation is carried out annually, by means of a quantitative measurement of the people that access this service and the artistic or professional segment to which they belong, for example, publishing industry, academic sector, etc. It is recommended to continue with the training scheme in order to strengthen the adequate protection of the holders of copyright and related rights in order to contribute to the development of a culture of respect for these rights.

## **Promotion of the productivity of cultural and creative companies**

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

Colombia Productiva  
Bancóldex

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

<https://www.colombiaproductiva.com/fabricasdeproductividad>  
<https://www.bancoldex.com/noticias/fabricas-de-productividad-capitulo-naranja-3275>

### **Describe the main features of the policy/measure:**

1. PROMOTION OF THE PRODUCTIVITY OF CREATIVE AND CULTURAL ENTERPRISES 2. STRATEGY FOR THE PROMOTION OF THE ARTISANAL SECTOR 3. STRATEGY FOR THE PROMOTION OF INDUSTRIAL PROPERTY IN CULTURAL AND CREATIVE INDUSTRIES In order for Colombia to increase its productivity levels, any measures taken have to reach the entire company, even more considering the ambitious goals that the national government has drawn to significantly increase the added value of orange companies. For this reason, Productivity Factories was born as one of the flagship projects of the Ministry of Commerce, Industry and Tourism; it is currently led by Colombia Productiva, a public entity and an ally for all industries that want to produce more, with better quality and greater added value. This programme includes the best practices gathered from technological outreach initiatives and programs that have been implemented in the country since 2012. It is mainly based on the Technological outreach pilot led by SENA and the DNP, the Productive Colombia initiative led by the Productive Transformation Programme, the Productivity Factories pilot and other business improvement initiatives. This initiative is joined by Bancóldex, who has proven its commitment to increase the productivity of small, medium and large companies in the creative and cultural industries that are in the area of influence of the Bogotá Chamber of Commerce.

**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 2019 Colombia Productiva reports the successful enrolment of 673 companies classified from the orange economy in the Productivity Factories programme. These companies are located in 22 Departments. According to the reports of the local chambers of commerce, as of December 2019, 382 companies from the orange economy had received a diagnosis and 276 had started their involvement in the programme; 21 of these interventions are already completed.

### **Financial resources allocated to the policy/measure in USD:**

TOTAL: 1,020,000 

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

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

Local Chambers of Commerce

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## **SENA Empreder Fund – National Call for Seed Capital for the Orange Economy**

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

SENA

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.fondoempreder.com>

**Describe the main features of the policy/measure:**

The programme consists in the funding of business initiatives that come from or are developed by apprentices or associations of apprentices, university practitioners or professionals, whose training is taking place or was completed in educational institutions recognized by the government. It will grant resources up to one hundred percent (100%) of the value of the business plan, according to the jobs created.

**Does it specifically target young people?:** NO

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

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

Between 2018 and 2019, through the calls for seed capital for the orange economy of the SENA Empreder Fund, 262 new orange companies were created, generating 1,542 jobs. In 2020 the SENA Empreder Fund will hold a new seed capital call for the Orange Economy to help in the creation of 200 new companies and 800 potential jobs.

**Financial resources allocated to the policy/measure in USD:**

TOTAL: 15,500,000

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

## **Mapping of the Cultural and Creative Sector**

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

Ministry of Culture

**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://aplicativos.cnccol.com:8081>

**Describe the main features of the policy/measure:**

Join efforts to support and strengthen the Cultural and Creative Industries in Colombia through mappings of the cultural and creative sectors and guidelines for the formulation of sector plans.

**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?:**

After designing the method found in its "Manual for Mapping and Characterization - Creative Sectors", FINDETER created a tool that allows the mapping process to be replicated in different regions of the country, and with the support of the Ministry of Culture designed a new version of the Manual above, currently being implemented in 16 cities. This "Express Version 2.0" will allow: · The identification of the agents in the sector and their connection in the value chain · The characterization of the cultural outlook of each city · The assessment of the degree of economic development of the creative and cultural sectors of the city · The generation of cross-sectional data and analyses for decision making · The creation of a sector directory with the variables included in the mapping methodology · The identification of the agents of the subsector and their relationships and role in the value chain · The integration of the data obtained in an application that combines georeferencing and characterization data for each cultural and creative agent consulted · The design of a strategic plan for each city that includes projects prioritized during the methodological application and the identification of needs and opportunities in the sector.

**Financial resources allocated to the policy/measure in USD:**

TOTAL: 228,588

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

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

The workshops have shown opportunities for improvement, for example, they could use a cultural and creative committee. In this sense, it was identified that the preexisting nodes in cities created by the Ministry of Culture can become responsible of guaranteeing the sustainability of the mapping exercise and the implementation of the actions derived from the strategic plans formulated for each city.

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

FINDETER

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

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## **Culture and Economy Measurement Systems**

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

National Administrative Department of Statistics (DANE) in agreement with the Ministry of Culture  
DANE in agreement with the Bogotá Secretariat of Culture, Recreation and Sport

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.dane.gov.co/index.php/estadisticas-por-tema/cuentas-nacionales/cuentas-satelite/cuenta-satelite-de-cultura-en-colombia>

[http://microdatos.dane.gov.co/index.php/catalog/MICRODATOS/about\\_collection/10/1](http://microdatos.dane.gov.co/index.php/catalog/MICRODATOS/about_collection/10/1)

<https://www.dane.gov.co/index.php/estadisticas-por-tema/cultura/economia-naranja>

### **Describe the main features of the policy/measure:**

1. National Culture and Orange Economy Satellite Account \_CSCEN 2. Bogotá Culture and Orange Economy Satellite Account \_CSCEN Bogotá. 3. Cultural Consumption Survey \_ECC 4. Orange Reports CSCEN As of Law No. 1834 of 2017, known as the Orange Law, creative industries are understood as those industries that generate value by reason of goods and services based on intellectual property. The creative industries will include the sectors that combine creation, production and commercialization of goods and services based on intangible content of a cultural nature and/or those that require protection within the framework of copyright (Law 1834, 2017). Article 6 of this Law stipulates that DANE in coordination with the Ministry of Culture will expand, adapt and update the sectors and scope of the Cultural Satellite Account, which will be called Culture and Orange Economy Satellite Account (CSCEN). This Law does not specify the regional applicability of the account, but since the CSCEN of Bogotá adopts the same methodology of the National CSCEN, which is based on the SCN\_2008 and the methodology of the Andres Bello Agreement, an inter-administrative agreement of cooperation was reached between the Mayor's Office of Bogotá, through the Secretariat of Culture, Recreation and Sports (SCRD), and DANE for the consolidation of sector statistics for the capital. Likewise, the methodological notes used to calculate the partial inclusion activities for the National Account were applied and the decision was made to carry out the measurement under these parameters. The scope of the CSCEN corresponds to the delimitation of the three major areas of the Orange Economy and their respective disaggregation: Arts and Heritage • Performing arts and spectacles • Plastic and visual arts • Cultural tourism and Heritage (material and immaterial) (Not included for Bogotá) • Cultural education Cultural Industries • Publishing • Phonographic industry • Audiovisual industry • News agencies and other information services Functional Creations • Digital media and content software • Design (Jewels, musical Instruments, games and toys, and design) • Advertising Cultural Consumption Survey DANE has carried out the Cultural Consumption Survey (ECC) every two years since 2010. This survey has the overall objective of characterizing the cultural consumption of the population aged 5 years and older, and is a way of getting to know the preferences and trends in cultural consumption and the level of accessibility of citizens to existing cultural offerings. With this data it is possible to measure the reach of culture in a multi-ethnic and multicultural country like ours. Scope: The Cultural Consumption Survey has coverage at the municipal level and its thematic disaggregation, corresponds to four chapters, which address different issues of Colombian culture: · Attendance at cultural presentations and shows · Reading and Media consumption · Attendance at Cultural spaces · Cultural training and practice Orange Reports Scope: The Orange Reports continue to offer a delimitation, description and measurement of the activities of the Orange Economy for Colombia, incorporating a series of indicators that add key contextual information for its analysis, along three main areas already mentioned. Arts and Heritage • Performing arts and spectacles • Plastic and visual arts • Cultural tourism and Heritage (material and immaterial) (Not included for Bogotá) • Cultural education Cultural Industries • Publishing • Phonographic industry • Audiovisual industry • News agencies and other information services Functional Creations • Digital media and content software • Design (Jewels, musical Instruments, games and toys, and design) • Advertising

**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?:**

Creation of the Orange Economy Information Table as an inter-institutional support group for issues related to activities belonging to the cultural and creative economy sector (Orange Economy). Publication of the Culture and Orange Economy Satellite Account 2014-2018p series, at two times of the year. The first, in May, published the results of fully included activities and the second, in September, published results of both totally and partially included activities. Publication of two reports during 2019. The first one, with information from the Culture and Orange Economy Satellite Account, included results from fully included activities and other non-monetary indicators with other basic statistics provided by DANE and the Ministry of Culture for the 2014-2018p series. The second containing information on totally and partially included activities and additional data provided by Artesanías de Colombia and the Ministry of Science, Technology and Innovation (formerly Colciencias), and information from the CSCEN Bogotá 2014 - 2018p. Publication of the methodological notes on the definition and measurement of activities included in the Culture and Orange Economy Satellite Account of Colombia, a document prepared jointly with the Ministry of Culture. The proposal to create the Orange Economy Information System (SIENA) becomes official; this tool aims to collect, consolidate and disseminate statistical information related to the Orange Economy from a set of components. Bogotá Publication of the Orange Culture and Economy Satellite Account of Bogotá 2014-2018p series, based on the guidelines established for the National CSCEN. Participation in the second Orange Report with regional information from Bogotá Cultural Consumption Survey The main indicators of the Cultural Consumption Survey have been included in the Orange Reports, becoming a fundamental input for the assistance line. The indicators of the Cultural Consumption Survey have been important to establish public policies, especially for the topic of Reading. The survey, as already mentioned, has been published biennially since 2010 and the next edition will be published in December, 2020. Orange Reports Publication of two reports during 2019. The first one, with information from the Culture and Orange Economy Satellite Account, included results from fully included activities and other non-monetary indicators with other basic statistics provided by DANE and the Ministry of Culture for the 2014-2018p series. The second containing information on totally and partially included

activities and additional data provided by Artesanías de Colombia and the Ministry of Science, Technology and Innovation (formerly Colciencias), and information from the CSCEN Bogotá 2014 - 2018p.

**Financial resources allocated to the policy/measure in USD:**

0

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

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

· Since the Orange Law came into force, DANE has fulfilled the commitments made in the meetings of the National Council of the Orange Economy and has managed to consolidate in each report the relevant information of the sector. · Relevance and knowledgeability in the discussion of which activities are to be included in the Orange Economy, both nationally and in Bogotá, capitalizing in the availability of regional information. · The measurement methodology of the 103 activities (69 fully and 34 partially included) that make up the Orange Economy was designed and published, based on international and national studies, and DANE's own research. · By including the universe of activities that make up the Orange Economy, the coverage of information sources in the cultural and creative sector was expanded. · Holding prior meetings with the entities that provided information for the Culture and Orange Economy Satellite Account in order to review and approve the results obtained by the technical team. · Preliminary design of the Orange Economy Information System - SIENA, a system that seeks to centralize inter-institutional statistical information on the orange sector. · Comply in a timely manner with government guidelines that require relevant information for public policy decision-making related to the sector. · Serve as dissemination instruments, and seek to give greater visibility to the cultural and creative sector and the different segments that comprise it. · Be at the forefront at the national and international level with updated information on the sector, through the Reports and the CSCEN.

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

National Administrative Department of Statistics (DANE)

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

Secretariat of Culture, Recreation and Sport of Bogotá

**Type of entity:**

Public Sector

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## **Promotion of industrial property rights in the cultural and creative industries**

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

Superintendency of Industry and Commerce (SIC)  
Artesanías de Colombia

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the policy/measure, if available:**

[https://www.sic.gov.co/sites/default/files/files/Nuestra\\_Entidad/Publicaciones/Propiedad\\_Industrial\\_2020.pdf](https://www.sic.gov.co/sites/default/files/files/Nuestra_Entidad/Publicaciones/Propiedad_Industrial_2020.pdf)

### **Describe the main features of the policy/measure:**

The recognition of the industrial property rights of the products and procedures derived from the intangible heritage in Colombia is still at its early stages. What is sought with this policy of promotion of the industrial property is to adopt measures that are in keeping with the cultural and heritage reality in order to give fair recognition to the work of carriers and holders of traditional knowledge. Currently they face difficulties when it comes to protecting the rights derived from their creations. In order to build this policy, the Superintendency of Industry and Commerce, with the support of entities such as Artesanías de Colombia, has played a fundamental role in strengthening training schemes on the topic, inspiring cultural and creative entrepreneurs and businesspeople to make use of industrial property rights as one of their main allies in the protection of their creations and the intangible heritage of the 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?:**

- In 2019, the SIC carried out seven trademark marathons that offered advice to individuals and micro and small companies who are interested in preparing and submitting an application for the registration of their brand in six cities; they had the participation of 298 entrepreneurs and 155 trademark applications were made from cultural and creative industries. - In 2019, 12 Intellectual Property Sessions were held for cultural and creative entrepreneurs, in nine cities: as a result, 261 diagnoses were carried out and 191 entrepreneurs completed the programme of tailored guidance on trademark, designs and patents. So far 43 trademark registration applications have been filed.

### **Financial resources allocated to the policy/measure in USD:**

TOTAL: 100,000

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

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

Swiss Agency for Development and Cooperation in Colombia

### **Type of entity:**

Public Sector

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## 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):**

1994, National Communications Commission

**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

Monitoring gender equality in the media

**Relevant Policies and Measures:**

### **Digital Culture and Digital Narratives**

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

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Media Arts

**Describe the main features of the policy/measure:**

The Digital Culture project aims to establish and position criteria and actions aimed at the production, ownership, circulation of content and communicational and cultural strategies in digital media, understanding that a large part of the creative industries are supported today by the development of information and communication technologies (ICT).

**Does it specifically target young people?:** NO

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

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

Between 2018 and 2019 the project made significant progress in:

- The design of a public Digital Culture policy aimed at providing guidelines to face the challenges of the relationship between communication, culture and the digital ecosystem, that the development of ICT has brought about. The policy is under development.
- Training and research. During 2019, the development of training, creation and circulation strategies for media content produced through the use ICTs was decisively promoted, in order to promote the convergence between creative and cultural content. The following achievements are part of this approach:
  - o A first diagnosis on the current situation of the system of creation, production and circulation of digital products in the following 10 departments: Amazonas, Caldas, Chocó, Guajira, Nariño, Magdalena, Meta, Huila, Cauca and Norte de Santander.
  - o Workshops in eight departments of the country (the former minus Cauca and Guajira) in order to provide their creators with skills to use the new media that is now available to them. The topics on which the training revolved included podcast, internet videos, immersive technologies and augmented reality. The training benefited 100 creators who produced 30 pieces of content to tell various stories from their territories.
  - o Creation of two virtual educational tools on how to produce podcasts and web series aimed at content creators in the regions. Scheduled for activation in 2020.
  - o Creation of the first Manual of Digital Narratives as a tool provided by the Ministry of Culture to all creators in the country, with the purpose of promoting the production of diverse stories using the new media.

**Financial resources allocated to the policy/measure in USD:**

\$327.354

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

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

Poliedro Foundation

**Type of entity:**

Civil Society Organization (CSO)

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## **Territorios en diálogo (Territories in Dialogue)**

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

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Media Arts

**Describe the main features of the policy/measure:**

Its main objective is to strengthen the communication initiatives developed by community media, social and cultural organizations, and broadcasting groups in the territories. Through their actions and the content they produce, they contribute to the democratic construction of life alternatives, cultural dialogue, community participation, the social appropriation of cultural heritage and the building of peace. The "Territorios en diálogo" project contemplates the development of training strategies with the communities (meetings, workshops and creation laboratories), participatory production and circulation of media content, and knowledge management, all under a differentiated approach to each population and territory. Since 2018, the Communication and Territory Scholarships are awarded through the Incentive portfolio of the Ministry of Culture to expand the impact of this policy.

**Does it specifically target young people?:** NO

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

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

Between 2018 and 2019 the results are as follows: 16 communication initiatives for campesino, indigenous and Afro-Colombian organizations, strengthened with technical advice, training for media creation and resources for the production and circulation of their own content. 558 content creators (community communicators, leaders, young people, women and cultural agents) benefited from training processes in communication, media narratives and the production of written, audio and video content. 144 video, audio and convergent contents made by the same communities around memory, territory, cultural heritage, native languages, women, water, food, peace, among other topics. These contents circulate through community and public interest media, libraries, cultural centres, community video festivals and digital platforms. Creation of the Intercultural alliance of media and communication groups of the Colombian Caribbean. Strengthening of the citizen and community media sector in the territories and its articulation with other cultural actors.

**Financial resources allocated to the policy/measure in USD:**

\$205.000

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

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

Antioquia University

**Type of entity:**

Public Sector

Network of Community Media of Santander -RESANDER-

**Type of entity:**

Civil Society Organization (CSO)

Governor's Office of Nariño

**Type of entity:**

Public Sector

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## **Communication Policy from and for the Indigenous Peoples**

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

Ministry of culture

Ministry of Information and Communication Technologies

**Cultural domains covered by the policy/measure:**

Media Arts

**Describe the main features of the policy/measure:**

Strengthen the development of communication initiatives that contribute to the safeguarding and reaffirmation of the cultures, languages and life space of the indigenous peoples of Colombia, as well as raising awareness about their legacy and contribution to the 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?:**

Between 2018 and 2019 there have been the following results: · Agreements between the national government and the Permanent Coordination Table with Indigenous Peoples for the implementation of the policy. · 17 indigenous communication schools or media initiatives by indigenous peoples have been strengthened with technical advice, training for media creation and resources for the production and circulation of their own content. · 433 creators of indigenous content (indigenous communicators, leaders, youth) benefited from training in communication techniques, media narratives and production of written, audio, video and convergent content. · 133 video, audio and convergent media products made by indigenous communication groups dealing with indigenous languages, indigenous women, traditional forms of communication, defense of the territory, indigenous artistic expressions, among other topics. These contents circulate through community and public interest media, indigenous video festivals and digital platforms.

**Financial resources allocated to the policy/measure in USD:**

\$210.000

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

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

Indigenous Organization of Colombia -ONIC-

**Type of entity:**

Civil Society Organization (CSO)

Indigenous Regional Council of Cauca -CRIC-

**Type of entity:**

Civil Society Organization (CSO)

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## **Strengthening of community and public radio**

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

Ministry of Culture

### **Cultural domains covered by the policy/measure:**

Media Arts

### **Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/areas/comunicaciones/fortalecimientodelaradiocomunitariaypublica/Paginas/default.aspx>

### **Describe the main features of the policy/measure:**

This project seeks to strengthen community and public interest radio stations, as well as stakeholders in audio production and management so that they promote the participation and expression of different community sectors, the recognition of the country's cultural diversity and peace building. This is achieved by the following strategies: Production ▪ Incentive for broadcasters, networks and content creators linked to the country's Community and Public Radio Stations, as well as independent producers for the creation of collaborative projects, radio programs, series, podcasts and different formats that express the country's cultural diversity and enable citizen participation. This is done through scholarships from the National Incentives Programme. Training ▪ Implementation, in alliance with networks, community and public broadcasters, and groups of audio producers, of initiatives of training and exchange of knowledge that seek to strengthen the competences of content creators on issues related to local culture, heritage, and respect for the public good, among other topics. Circulation ▪ Dynamization of alliances for the exchange and emission of radio and audio content. ▪ Provision of institutional channels and platforms for the promotion and access to content produced by creators and by community and public interest radio stations in the 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?:**

Between 2018 and 2019 the results are as follows: · Twenty-seven incentives delivered between 2018 and 2019 for the production of programs by Citizen Radio Stations, series about rural Colombia, collaborative radio and podcast projects. Ten community and public radio stations and 18 communication groups were beneficiaries of these incentives. Two hundred and seventy-two radio programs were produced within the framework of these incentives. · Seventy-eight university radio stations from 57 institutions in 21 cities throughout the nation have benefited from support for the XV (2018) and XVI (2019) meetings of the Network of University Radio of Colombia - RRUC. Twenty-one radio programs from the "Convergemos Radio" series were produced and broadcasted with the support of university radio. · Two hundred Colombian radio stations participated in the XII International Radio Biennial, an initiative promoted by Radio Educación de México, Radio Nacional of Colombia and supported by the Communications Directorate of the Ministry of Culture in 2018. Fifty radio experts from 12 countries contributed their knowledge within the framework of the XII International Radio Biennial. The event included eight talks, six workshops, three interviews, a conference, three comparative experience exchanges and a laboratory. · Forty (40) people among content creators, directors and agents participated in the National Meeting of Public and Regional Radios in 2018. · Thirty-five audio productions made by indigenous communicators for the series "Sweet word, wisdom of the mother tongue". Eight indigenous producers, from the same number of towns, were linked to this production process. · Seventy radio producers from 36 community radio stations benefited from training sessions.

### **Financial resources allocated to the policy/measure in USD:**

\$140.101.086

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

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

Cooperative Network of Community Media of South Santander – RESANDER

#### **Type of entity:**

Civil Society Organization (CSO)

Antioquia University

#### **Type of entity:**

Public Sector

Network of University Radio of Colombia - RRUC

#### **Type of entity:**

Civil Society Organization (CSO)

National Radio of Colombia / RTVC

#### **Type of entity:**

Public Sector

Unimedios. National University of Colombia

#### **Type of entity:**

Civil Society Organization (CSO)

Community Radio Stations and Broadcasting Networks. National Indigenous Organization of Colombia - ONIC

#### **Type of entity:**

Civil Society Organization (CSO)

Public interest broadcasters of Colombia

Fundación para la Libertad de Prensa FLIP

#### **Type of entity:**

Civil Society Organization (CSO)

National Indigenous Organization of Colombia - ONIC

**Type of entity:**

Civil Society Organization (CSO)

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## **Strengthening of public media**

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

Ministry of Information and Communication Technologies

### **Cultural domains covered by the policy/measure:**

Media Arts

### **Website of the policy/measure, if available:**

<https://www.mintic.gov.co>

### **Describe the main features of the policy/measure:**

The Ministry of Information and Communication Technologies (MinTIC) began in 2020 with a historic investment for national and regional public channels that will be used for their strengthening and modernization. This represents an increase of 9% over the previous year. These resources are intended to strengthen the country's audiovisual sector and maintain the quality standard of Colombian productions that has enjoyed great international recognition. Faced with the issue of public television, the issuance of Law 1978 of 2019 generates the conditions to strengthen and guarantee public media in the long term, as a fundamental element of democracy and preservation of the country's cultural identity. It does this by guaranteeing that annually the resources drawn will grow with inflation; 90% of these resources should be used for audiovisual production and strengthening of the medium. The remaining 10% can be used for operation. The maximum amount of resources that, since the creation of the Fund for the Development of Television and Contents (FonTV) in 2012, were allocated to RTVC and regional television channels, was maintained as a base for calculating the resources that must be transferred to the channels. Likewise, the average amount allocated to RTVC by the Information and Communications Technology Fund (FonTIC) for public radio broadcasting was maintained. These amounts, brought to their present value, were adjusted by the same percentage as the annual variation of the Consumer Price Index (CPI).

**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 2019, the strengthening of public TV was achieved through:

- Audience measurement: Two audience measurement tools were implemented: o An artificial intelligence tool, developed in conjunction with RTVC o The IBOPE tool, which provides basic information on national and regional public television audiences.
- Training and education: A training plan was developed for the audiovisual industry in alliance with RTVC, which took place in the FIMPU Forum (International Forum of Public Media), and was attended by 700 people. Two workshops were held with regional channels, focused on the convergent future of media. Approximately 50 people were trained.
- Content production: o Two calls addressed to regional channels for content production and co-production. o Two documentary series developed with the indigenous people of Colombia as a strategy to raise awareness about indigenous practices and wisdom. o A total of 22 productions have generated close to 700 pieces of media content for TV and other platforms (this includes regional and indigenous calls). o To commemorate the Bicentennial of Colombian independence, resources were allocated for two related productions (a series and a film.) The channels have received all financial resources in accordance with the provisions of the Law.

### **Financial resources allocated to the policy/measure in USD:**

\$50.000.000

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

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

RTVC

#### **Type of entity:**

Public Sector

Telecafé

#### **Type of entity:**

Public Sector

Canal TRO

#### **Type of entity:**

Public Sector

Telepacífico

#### **Type of entity:**

Public Sector

Telecaribe

#### **Type of entity:**

Public Sector

Teleislas

#### **Type of entity:**

Public Sector

Teleantioquia

#### **Type of entity:**

Public Sector

Canal Capital

#### **Type of entity:**

Public Sector

Canal Trece

**Type of entity:**

Public Sector

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**Work group with the private sector to know their proposals regarding media and advertising guidelines (Transversal Line 5 of the Pact for the Orange Economy)**

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

Ministry of Information and Communication Technologies, Vice-ministry of Connectivity and Digitization

**Describe the main features of the policy/measure:**

Creates a work group with Asomedios to identify regulatory barriers that have lost relevance and now hinder competitiveness in a digital environment. Based on meetings with the sector and a document in which the different regulatory barriers and their effect on competitiveness were identified for a sector in which the actors and the forms of advertising have changed, a calendar was drawn with the estimated dates for the adoption of the measures most aligned with the general policies of the sector in order to boost this industry.

**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 chronogram to study the measures agreed upon still under construction. The measures will run from May through September, subject to adjustments. These measures are regulatory changes.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

CRC

**Type of entity:**

Private Sector

National Planning Department (DNP)

**Type of entity:**

Public Sector

Ministry of the Interior

**Type of entity:**

Public Sector

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## 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.): NO

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: NO

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.): 0.00%

### Relevant Policies and Measures:

#### **Retina Latina. Digital platform for streaming Latin American**

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

Directorate of Cinematography of the Ministry of Culture of Colombia, entity in charge of coordination and technical secretariat - COLOMBIA  
Bolivian Film and Audiovisual Development Agency (Adecine) - BOLIVIA  
Institute of Film and Audiovisual Creation of Ecuador- ICCA - ECUADOR  
Directorate of the Audiovisual, Phonography and New Media of the Ministry of Culture of Peru - PERU  
Mexican Institute of Cinematography - IMCINE - MEXICO  
ICAU-National Film and Audiovisual Directorate of Uruguay -URUGUAY

##### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

##### **Website of the policy/measure, if available:**

<http://www.retinalatina.org>

##### **Describe the main features of the policy/measure:**

· Retina Latina is a digital platform for streaming Latin American cinema on the internet; it is public in nature and its access is free and legal for citizens of Latin America and the Caribbean. · The platform has been in operation since March 4, 2016 and the Inter-American Development Bank supported its implementation. · Retina Latina emerged as a multilateral cooperation project of public Latin American film institutes to generate concrete actions through regional integration and a common venue for the dissemination of Latin American cinema: this in response to distribution difficulties due to the lack of a consolidated regional market, to the concentration of national products in local markets, which makes their distribution in neighbouring markets a challenge, and to insufficient regional coordination mechanisms in the sector. · It has a catalogue of cinematographic works from Bolivia, Colombia, Ecuador, Mexico, Peru and Uruguay, as well as a selection from the International School of Cinema and Television of San Antonio de Los Baños, Cuba and special exhibitions with strategic allies like film festivals and agents from the Latin American film sector. · Each month a special thematic film is showcased and new films and articles are uploaded to the portal, which to date has more than 350 articles about the film industry in Colombia and Latin America. · 8% of the catalogue is openly available to the world, which has given international reach to Latin American cinema, especially in countries such as Germany, the United States, Switzerland, Spain, and France, which belong to the 40 countries that visit Latin America the most. · Free access to films: Users residing in Latin America and the Caribbean, the region in which the largest number of films in the catalogue is available, must register by filling out a form or through their social network accounts (Facebook or Twitter). · Portal access and navigation: The homepage and the other original content offered (news, reviews, interviews, articles) can be accessed without registration and from anywhere in the world. · The platform is a space for users in Latin America and the Caribbean to enjoy a representative panorama of the diversity of Latin American cinema and to expand their knowledge of the history and current state of movie making in the continent through reviews, critiques, essays, interviews and multimedia complementary to the films. · Training component. Conecta: Distribution Laboratory for Latin America and the Caribbean: Retina Latina's first training initiative within the framework of the Bogotá Audiovisual Market BAM (July 8 to 11, 2019), Conecta is a space aimed at 30 young creators from Latin America and the Caribbean with the aim of reinforcing their skills in the distribution of film productions through innovative strategies for the circulation of content on multiple screens, including digital screens. The 30 young participants came from Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Peru, Puerto Rico, the Dominican Republic, and Uruguay. The eight experts in traditional distribution and exhibition represented the following companies: Festival Scope (global platform for professionals, festivals and VOD services, France), FIGA Films (Sales Agency for Latin American productions, Brazil), Cinépolis KLIC (iVOD Platform, Mexico), Under The Milky Way (Digital aggregator for OTT platforms, Brazil, Canada, France), Storyboard Media (Producer and distributor, Chile), Europa Cinemas (Network of European Movie Theatres, France) and Cineciutat (Self-managed alternative cinema, Spain). The workshop was organized by the Ministry of Culture of Colombia with the support of the UNESCO International Fund for Cultural Diversity in association with the Bolivian Film and Audiovisual Development Agency - ADECINE; the Institute of Cinema and Audiovisual Creation of Ecuador- ICCA; the Directorate of the Audiovisual, Phonography and New Media of the Ministry of Culture of Peru; the Mexican Institute of Cinematography of Mexico - IMCINE; the National Cinema and Audiovisual Directorate of Uruguay -ICAU, and the collaboration of the Bogotá Audiovisual Market, Proimágenes Colombia, the Chamber of Commerce of the City of Bogotá and the Regional Centre for the Promotion of Books in Latin America and the Caribbean- CERLALC. · Application for mobile devices: Retina Latina has an application for mobile devices with Android and iOS operating systems that allows to see the films found on the website [www.retinalatina.org](http://www.retinalatina.org) as well as all the relevant information on the cinematographic works.

**Does it specifically target young people?:** NO

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

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

Retina Latina's achievements include: · Retina Latina, as a public platform for streaming Latin American cinema is a pioneer in its digital screen model for the circulation of film production in the region. · North-South and South-South international cooperation in alliance with sector leaders (film institutes) and stakeholders of the Latin American film ecosystem (producers, film schools, distributors, festivals). · Co-distribution agreements for cinematographic content between public entities in accordance with the guidelines of their policies to strengthen the film industry. · The project strengthens the mobility, participation and skills of young Latin American filmmakers and it improves the flow and access of Latin America films in a dynamic of networking and regional integration. · Greater visibility and mobility of stakeholders in the sector and digital diffusion of Latin American cinema in domestic and transnational markets. · Access and appreciation of Latin American cinema in a digital environment that offers a unique guarantee and enjoyment of cultural rights for citizens of Latin America and the Caribbean, and even for the rest of the world (8% of the contents of Retina Latina is available worldwide).

**Financial resources allocated to the policy/measure in USD:**

\$2.565.437

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

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

There was an assessment by an external evaluator as part of the closing of reports in the wake of the support received by the Inter-American Development Bank-IDB. This evaluation was carried out in 2017. We quote some of the conclusions and recommendations issued by the evaluator, Fernando Vicario, in his final report: Main strengths, weaknesses, opportunities and threats detected in the implementation of the programme: We understand the strengths and weaknesses as internal processes, that is, those that can be exploited and solved by the programme's own management. When we talk about opportunities and threats, we are referring to the external circumstances that exceed the competency limits of those who manage and execute the programme. **STRENGTHS** The programme has shown a great capacity for execution. There is unanimity between all participants on the need to continue addressing the task ahead. Much progress has been made in detecting situations that can help the initiative grow. The work group has been settled and progress is being made in a stable manner. Countries have recognized in their diagnoses the need to promote distribution and exhibition. The platform is fully online and operational. Much has been accomplished in a short time. There is brand recognition. A cultural rights perspective has been included. The audience's demands have been better heard. A dynamic space capable of building activities of all kinds has been created. **WEAKNESSES** There are no stable channels of funding. An independent body with a legal structure capable of providing continuity has not been created. There is no intention on the part of producers to be generous towards the initiative. Stable modes of communication and diffusion have not been generated. Stable marketing actions have not been taken. No business model has been proposed. The viewing habits of the audience are not well known. Work has not begun on a common legislative framework. The International Relations initiatives required by a project of this magnitude have not been fully explored. **OPPORTUNITIES** It is a good moment to open digital windows in Latin America. The competition that may exist does not target a large audience. Of all existing platforms, none has the institutional support of Retina Latina. Entering as a Regional Public Good (IDB) in the service sector opens new doors. Technology has become a collective challenge for Latin America. There are many partners to involve. Opening of paths to explore the relationships between the public and the private. **THREATS** Large international portals are not going to facilitate these initiatives. There is opposition on the part of the private sphere to the fact that all the initiative falls on the public sphere. There is no spirit of real innovation in the Latin American culture sector. Cultural institutionalization is weak. The service sector has not focused on cultural projects as part of its development. There is no stability in international relations. There is no real political will to promote legislation that supports the initiative.

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

Directorate of Cinematography of the Ministry of Culture of Colombia, entity in charge of coordination and technical secretariat - COLOMBIA

**Type of entity:**

Public Sector

Bolivian Film and Audiovisual Development Agency (Adecine) - BOLIVIA

**Type of entity:**

Public Sector

Institute of Film and Audiovisual Creation of Ecuador- ICCA - ECUADOR

**Type of entity:**

Public Sector

Directorate of the Audiovisual, Phonography and New Media of the Ministry of Culture of Peru - PERU

**Type of entity:**

Public Sector

Mexican Institute of Cinematography - IMCINE - MEXICO

**Type of entity:**

Public Sector

ICAU-National Film and Audiovisual Directorate of Uruguay -URUGUAY

**Type of entity:**

Public Sector

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## **Crea Digital Call**

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

Ministry of culture  
Ministry of Information and Communication Technologies

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/areas/comunicaciones/cultura-digital/creadigital/Paginas/default.aspx>  
<https://www.mintic.gov.co/portal/inicio/Sala-de-Prensa/MinTIC-en-los-Medios/100523:Postulate-a-Crea-Digital-2019-para-las-industrias-creativas>

**Describe the main features of the policy/measure:**

Crea Digital is a call that takes place every year since 2012, aimed at promoting the production of digital content with commercial potential and cultural and/or educational emphasis. The call awards prizes in three categories: · Videogames · Transmedia content · Animated digital series It is aimed at legal entities with an emphasis on cultural industries: · Medium and small companies · Universities and other higher education institutions · Non-profit organizations

**Does it specifically target young people?:** NO

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

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

Crea Digital is a strategy that has been carried out uninterruptedly for eight years since 2012 and that changed according to the dynamics of information and communication technologies. During that period, it has given incentives to 158 productions, including e-books, inclusive content, video games, animated digital series and transmedia content that have given visibility to stories told by diverse voices in the country.

**Financial resources allocated to the policy/measure in USD:**

\$947.864

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

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

Ministry of Information and Communication Technologies

**Type of entity:**

Public Sector

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## **Colombia 4.0**

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

Ministry of Information and Communication Technologies

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://col40.co/638/w3-channel.html>

**Describe the main features of the policy/measure:**

Colombia 4.0 is a meeting place that brings together thousands of participants around the digital creative industries, where they can create networks, participate in conferences, workshops and exchange experiences related to the video game, mobile application, software development and digital animation industries, among others. The event is aimed at professionals, entrepreneurs, managers and producers of digital content in Colombia. The main offer of the event is an academic agenda with renowned national and international experts, who present the latest trends and outstanding experiences in topics such as: · Animation · Video games · Entrepreneurship · Fintech · Digital Advertising · Media · Music · Artificial intelligence · Industries 4.0 with subtopics in: a) Tech Ed. B) Smart Cities. C) Blockchain · Digital transformation

**Does it specifically target young people?:** NO

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

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

Since its first edition in 2011, Colombia 4.0 has become the most important digital content summit in the country. Year after year it brings together the best and latest of the digital creative industry in the world and in Colombia. With a history of just eight years, it has managed to stand out among the summits of this type that are held in the world, and today it is internationally recognized for the quality and number of exhibitors that it gathers. In 2019 Colombia 4.0 achieved a record of 86,246 attendees, including in person and via streaming: 2011: 3,500 attendees, 60 Speakers 2012: 10,000 attendees, 90 experts 2013: 13,000 attendees, 100 Speakers 2014: 15,000 attendees , 120 Speakers 2015: 16,000 attendees in person, 19,000 via streaming, 140 national and international experts from 15 countries, 10 Networking events 2016: 60,000 attendees in person and via streaming, 246 speakers. Evolved from Colombia 3.0 to Colombia 4.0 2017: 62,000 attendees in person and via streaming, 302 Speakers, 9 Tracks 2018: 72,100 in person and via streaming, 140 Speakers, Business roundtable where 45 Colombian businesspeople met with 30 international buyers, achieving sales of US \$ 170,000 and commercial expectations of more than US \$ 10 million 2019: Bogotá, three day event: 86,246 attendees Barranquilla: 12,381 attendees Yopal: 2,084 in person attendees Pereira: 4,380 in person, 234 National and International Experts, For this year the event was brought to more cities . · Record in attendance was broken · Alliance with Innpulsa Colombia and its Heroes Fest event

**Financial resources allocated to the policy/measure in USD:**

\$2,955,337

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

## **4RI Specialization**

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

Ministry of Information and Communication Technologies

**Cultural domains covered by the policy/measure:**

Media Arts

**Describe the main features of the policy/measure:**

Contribute to business productivity and the competitive capacity of the different productive sectors of the country, through the connection with the Colombian IT and digital arts industries, through the development and effective incorporation of specialized solutions in emerging technologies such as IoT, Blockchain, Artificial Intelligence and Virtual Reality, among others. Likewise, it intends to transfer knowledge to companies in the IT and digital arts industries.

**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 the moment, Project is on its early stages and cannot yet show results.

**Financial resources allocated to the policy/measure in USD:**

\$1,429,587

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

## 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:**

CONCIP concertation table  
Orange Economy policy socialization

**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:**

### **Strategy for the promotion of association mechanisms for the development of the cultural and creative industries**

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

INNpuls Colombia  
Directorate of Productivity and Competitiveness MinCIT

**Website of the policy/measure, if available:**

<https://innpulsacolombia.com/es/oferta/innovacluster-innc>  
[https://innpulsacolombia.com/sites/default/files/tdr\\_rutas\\_competitivas\\_dc\\_27.\\_06.\\_2019\\_0.pdf](https://innpulsacolombia.com/sites/default/files/tdr_rutas_competitivas_dc_27._06._2019_0.pdf)

**Describe the main features of the policy/measure:**

The aim of this strategy is to map, identify, strengthen and energize regional productive commitments related to the orange economy. In this way, alliances between the private sector, academia, and the government are stimulated. It includes the design of instruments, programs, and calls for different types of beneficiaries (entrepreneurs, companies, clusters, accelerators, investors, regional institutions, among others). The main instruments that leverage this strategy are: I) Orange Road Maps, II) Innovaclusters, III) Creative scaling programme (under construction), IV) Strengthening of regional orange cluster initiatives (under construction).

**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?:**

✓ INNpuls Colombia selected 6 Colombian departments (Atlántico, Bolívar, Caldas, Córdoba, Santander and Valle del Cauca) to carry out a mapping of cultural and creative industries actors in order to subsequently design and structure their roadmaps. This programme is currently active. ✓ Between January 2018 and December 2019 INNpuls Colombia supported the implementation of 9 projects of cultural and creative industries clusters in the Colombian territory (Tourism, Fashion and ICT).

**Financial resources allocated to the policy/measure in USD:**

\$2,015,000

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

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

European Union

**Type of entity:**

Public Sector

Ministry of Information and Communication Technologies (MinTIC)

**Type of entity:**

Public Sector

## **Orange Economy Nodes**

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

Ministry of culture

### **Describe the main features of the policy/measure:**

This is a strategy of the Vice-Ministry of Creativity and the Orange Economy that seeks to deploy the Comprehensive Orange Economy Policy in different regions of Colombia, in coordination with local agents, in order to consolidate networks that promote productivity in the sector. Overall objective Promote and strengthen the ecosystem of regional creative and cultural industries, based on the coordination of the various actors in each region. Specific objectives · Technical assistance for the creation of creative economy inter-institutional agendas. · Articulate orange economy issues to local productive development instances, specifically in the Regional Competitiveness Commissions (CRC) that are part of the National Competitiveness and Innovation System (<http://www.colombiacompetitiva.gov.co/snci/the-system/who-we-are>). · Promote and facilitate the implementation of cultural policies in accordance with the creative economy. · Generate cluster initiatives articulated with the municipal chambers of commerce. · Promote and generate training spaces for cultural entrepreneurship. · Strengthen entrepreneurial agents in business expertise.

**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?:**

· Creation of 17 nodes of the Orange economy in the same number of cities: Barranquilla, Bucaramanga, Neiva, Medellín, Valledupar, Cali, Cartagena, Armenia, Manizales, Pereira, Pasto, Popayán, Cúcuta, Santa Marta, Ibagué, Villavicencio and Bogotá. · A network of partners of 250 entities between public, private and mixed economy as described in the following item. · 8 agreements of intent with Barranquilla, Cali, Ibagué, Popayán, Valledupar, Pasto, Armenia and Bogotá. · Work plans for the creation of Creative Agendas, which are a goal of the National Development Plan "A Pact for Colombia – A Pact for Equity 2019 – 2022", specifically in the Pact for the protection and promotion of our culture and development of the orange economy, which has, among other objectives, generating conditions for the creation, circulation and access to culture in the territories. (National Development Plan "A Pact for Colombia – A Pact for Equity", p. 659-660).

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

With the aim of leaving an installed infrastructure in various territories and creating an ecosystem that could meet the needs of cultural enterprises, the Ministry of Culture decided in 2014 to implement its training strategy in the initially prioritized areas (Manizales, Barranquilla and Buenaventura). This process is focused on capacity building in cultural management and entrepreneurship, geared towards the identification of institutions, agents and ventures that received a first transfer of knowledge represented in methodologies and instruments for the management and sustainability of the cultural and creative industries. During 2016, a proposal was implemented that combined the training and coordination lines. During 2017 and 2018 coverage was expanded to a total of 11 municipalities in the country (Manizales, Barranquilla, Buenaventura, Pasto, Cartagena, Ibagué, Bucaramanga, Cúcuta, San Andrés Islas, Pereira and Aburrá Sur), focusing on actions specifically in the policy lines of Inter-institutional Articulation and Local Circulation. Currently and in accordance with the provisions of the National Development Plan "A Pact for Colombia – A Pact for Equity" 2019 - 2022, the Node Strategy is found in the Pact for the protection and promotion of our culture and development of the orange economy, which has, among others, the objective of generating conditions for the creation, circulation and access to culture in the territories. (National Development Plan "A Pact for Colombia – A Pact for Equity", p. 659-660). Under this framework, the Node Strategy is currently reconfigured as a regionalization scheme that mainly seeks the decentralization of the guidelines of the Integral Policy for the Creative Economy - Orange Policy, through the formation of networks of local institutions, agents, organizations and cultural industries in such a way as to promote the development of sustainable ecosystems of the creative and cultural economy at the local level. The Nodes are based on the consolidation of Orange Economy ecosystems in the regions and seek to articulate the efforts of the institutions in the field of public policy with the programs and activities of the business world, this with the aim of contributing effectively to the promotion, strengthening and capacity development in infrastructure, business, access to financing instruments and human capital. The consolidation of these Nodes encourages effective governance, with robust structures and procedures that allow the implementation of joint actions. The coming together of the private and public sectors facilitates the collaboration of the agents of the Orange Economy with other economic sectors, their activities and the technological capacities existing in the region, as well as the opportunities offered by the market.

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

20 Governors' Offices (Cundinamarca, Atlántico, Santander, Norte de Santander, Huila, Antioquia, César, Valle del Cauca, Bolívar, Quindío, Caldas, Risaralda, Nariño, Cauca, La Guajira, Casanare, Magdalena, Tolima, San Andrés and Meta.)

#### **Type of entity:**

Public Sector

24 Mayors' Offices (Bogotá, Barranquilla, Bucaramanga, Buenaventura, Neiva, Medellín, Valledupar, Cali, Cartagena, Armenia, Buenavista, La Tebaida, Manizales, Pereira, Dosquebradas, Pasto, Popayán, Riohacha, Yopal, Cúcuta, Leticia, Santa Marta, Ibagué, V/

#### **Type of entity:**

Public Sector

23 Regional Commissions of Competitivity

#### **Type of entity:**

Public Sector

31 Chambers of Commerce

#### **Type of entity:**

Civil Society Organization (CSO)

14 Family Compensation Funds (Combarranquilla, Cajacopi, Comfamiliar, Cajasán, Comfenalco, Comfama, Comfacesar, Comfacauca, Comfachocó, Comfanorte, Comfaorienté, Cafamaz, Cajamag, Cofrem)

60 trade unions and other allies

3 Mix Funds of Culture (Nariño, Guaviare, La Guajira)

53 Universities

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## **Territorio Crea Programme**

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

Ministry of Culture

**Describe the main features of the policy/measure:**

The project offers tools to tackle the weaknesses of the business models usually employed by cultural ventures, specially the strategic, marketing and financial components, which are often the reasons why the ventures do not prosper. Likewise, it promotes the skills necessary for entrepreneurs to become real leaders, such as adopting a vocation of service not only to customers but to their own community and the ability to associate with other peers, creating a strength in numbers that can benefit their own businesses.

**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?:**

210 Entrepreneurs from the departments of Guainía, Putumayo, Boyacá, Cundinamarca, Amazonas, Magdalena, Cesar, Nariño, Meta, Chocó, Antioquia, Valle del Cauca, Casanare, Cauca and Guajira, belonging to the following sectors of the orange economy: arts, heritage and cultural tourism, cultural industries, digital media, design and advertising.

**Financial resources allocated to the policy/measure in USD:**

\$248,556

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

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

Corporación Interactuar Foundation

**Type of entity:**

Civil Society Organization (CSO)

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## **Strategy for the promotion of regional cultural governance**

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

Ministry of Culture, Directorate of Regional Development

### **Website of the policy/measure, if available:**

<https://sifo.mincultura.gov.co/#/main/home>

<https://www.mincultura.gov.co/areas/fomento-regional/Paginas/default.aspx>

<https://consejos.mincultura.gov.co/>

### **Describe the main features of the policy/measure:**

This strategy was developed by the Directorate of Regional Development (DFR) of the Ministry of Culture with the purpose of articulating the three levels of government - national, departmental and municipal – in order to build local capacities that guarantee the development of cultural plans, programs and projects in the territories, employing the following components: a). Technical assistance, advice and accompaniment to territorial entities and citizens in the regions on cultural governance: This scheme of intervention of the Ministry of Culture in the territories, has reached 1,000 municipalities, 32 departments and 31 capital cities each year since 2015. It provides technical assistance to territorial public entities and the general citizenry in matters of planning, financing, cultural participation and institutional development and promotes the institutional offer and calls of the Ministry of Culture, its regulations and cultural policies. This accompaniment is done in two ways: 1. Municipal Consultancy, implemented by 14 ministry officials in charge of visiting the regions and promoting meeting spaces with cultural authorities and citizens in order to i) provide information on the different components of the National System of Culture, ii) support regional initiatives when they overlap with the mission objectives and attached entities of the Ministry of Culture and iii) provide advice to the municipalities in all cultural matters and commitments. The prioritized municipalities are selected according to different criteria and the level of urgency manifested in each. 2. Advice to departments, districts and capitals; this modality starts with a situational analysis based on which a care strategy is designed to articulate the requirements of these territories with the plans and programs of the Ministry. This accompaniment, which is done by a team of eight officials, is provided through activities such as: Departmental workshops; agendas of interest; special visits and national meetings of departmental heads of culture. b). Collection, generation and processing of information for decision-making and direction of public policies in culture: these visits to the regions allow information to be collected about their cultural context, the operation of their cultural, their methods of planning and financing and the status of cultural offer and infrastructure. This information is registered and processed through the Regional Development Information System (SIFO), a tool that facilitates the generation of reports, analyses and diagnoses, all of which is key for decision-making and policy formulation in culture, both regionally and at national level. c). Cultural Management Training: This component has been implemented since 2010 through a course in project design for cultural management and entrepreneurship that provides conceptual, technical and methodological skills in cultural management to different actors in the sector. It has been developed in conjunction with several universities and territorial entities. d). Revitalization of the Participation Spaces of the National Culture System – SNC: In order to strengthen and expand the participation of artists and cultural managers, the General Law of Culture proposed the creation of the Culture Councils, which are the meeting place of all the actors in the system, where they are able to make decisions about politics and cultural planning. This strategy has designed methodologies and taken the following actions to strengthen the councils: 1. Technical assistance for the creation, reactivation and operation of the culture councils in each region. 2. Information gathering and presentation by members of Culture Councils at the national, departmental and municipal levels in order to make all relevant actors in the cultural life of the country more visible and promote contact between them and the community and among agents of culture among themselves. 3. Technical Secretariat of the National Council of Culture, advisory and consultation body of the Ministry of Culture and highest participatory body of the System.

**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 result of this strategy, there is a stronger institutional response in all covered regions, with more and better tools for the execution of cultural plans, programs and projects; cultural agents and artists are now qualified so that their projects and initiatives can apply to different sources of financing, and the citizenry as a whole is represented in the culture councils and contributes to the formulation and oversight of the public policies for the sector. In relation to the above, the strategy has achieved the following: · Increased consultancy provision to authorities, agents and the general public in the culture sector of the regions. It was possible to go from covering 26% of the national territory (304 municipalities in 2010) to 91% (1,063 municipalities) of the 1,165 of the country. In 2015: 1,000 municipalities, 32 departments and 31 capital cities were reached (89% of these municipalities are category 6). · The institutions of the sector have diagnostic information from 1000 municipalities, 32 departments and 31 capitals, which constitutes a great support for directing policies, decision-making and planning related to the sector in territorial entities, through the Regional Development Information System -SIFO-. On the other hand, this information, which is available for public consultation, provides elements for strengthening social oversight of resources and plans by artists, agents and the community in general. · Since 2010 3,652 people have been trained in project design, access to financing sources, knowledge of the public culture sector, understanding of cultural legislation and management of the essential aspects of cultural entrepreneurship through 162 versions of the course in Design and formulation of projects for cultural management. · Four books have been published: “Tools for Public Cultural Governance” (2013) to support the training component; “National Culture System: State, Challenges and Perspectives” (2013); “Cultural Diagnosis of Colombia” (2013) and “Houses that Count” (2014). These publications are a direct result of the Collection, generation and processing of information for decision-making... component. · 993 municipalities currently have active Culture Councils (99.3% of the municipalities visited in 2019), a fact that proves the successful strengthening and activation of participation spaces by this strategy. · The SIFO has data from 11,735 representatives coming from different culture sectors to the national, departmental, district and municipal culture councils. · Each year the strategy manages to reach around 14,000 beneficiaries with technical advice or at the meetings in the wake of municipal and departmental advisory visits. · Since 2016, SIFO has made it possible to trace the commitments agreed upon in municipal visits of technical assistance. In 2019, 3,751 recommendations were registered, which it will be possible to follow up in 2020. · Advice has been provided on the correct regulation for territorial financing sources such as the Procultura stamp. Increased monitoring in the execution of specific expenses and general advice on the execution of public spending have allowed to improve the institutional and administrative conditions of the territorial entities. This has carried significant changes, both in the way cultural policy is implemented in the regions and in the way the Ministry of Culture identifies their needs and challenges and designs strategies from its several spheres of action and expertise. In this way, it is now possible to count on a technical reading of the culture sector (baseline) with objectively verifiable variables that are traceable over time and updated according to the local reality. We can highlight achievements in three special projects: · Accompaniment in the formulation of the cultural component of the

development plans of the territories for the period 2016-2019 and 2020-2023 and adjustment of the objectives and strategies of these regional plans with the national development plans. This action is carried out with technical assistance and the delivery of a Toolkit for diagnosis and strategic planning to the new public servants. In 2015 and 2016 it was possible to provide this assistance to 1,107 territorial entities (844 municipalities, 32 departments, 33 districts and capitals). In 2020 a new Toolkit has already been delivered to 32 departments and 596 municipalities. · Technical advice for the design of cultural projects that can be financed with resources from the General Royalties System – SGR, hoping that territorial entities will commit to a greater influx of resources for the culture sector. To this purpose, territorial entities have been advised on projects of cultural infrastructure, of tangible and intangible heritage and of cultural development. Since the creation of the royalty advisory group of the Ministry of Culture, 213 projects have received assistance, 86 of which have been approved by the current administration (2018-2022) for a total of 212 billion pesos (US \$ 60,571,428) . · Technical assistance for the implementation of the Periodic Economic Benefits Programme -BEPS- for creators and cultural managers. This programme is possible thanks to the issuance of Decree 2012 of 2017 that established the procedure for the execution of resources from 10% of the collection of the Procultura Stamp, which according to Law 666 of 2001 must be used for the social security of creators and cultural agents in the 29 departments and 1,097 municipalities that have adopted the stamp. The decree determines the conditions, requirements and prioritization criteria so that cultural creators and managers can access the Periodic Economic Benefits through the following modalities: Financing of a life annuity of the BEPS Complementary Social Service and Financing of contributions to the BEPS Complementary Social Service (a motivation to save). As of December 31, 2019, 822 municipalities have identified 14,576 viable creators and agents as possible beneficiaries of the programme. Of these, 246 municipalities have already made the transfer of funds to benefit 3,102 people in the two modalities of the programme. These transfers amount to more than 75,000 million pesos (around 21 million dollars).

**Financial resources allocated to the policy/measure in USD:**

\$543,974,000

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

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

Ministry of Culture

**Type of entity:**

Public Sector

Jorge Tadeo Lozano University

**Type of entity:**

Civil Society Organization (CSO)

Asociación of Friends of the National Museum

**Type of entity:**

Civil Society Organization (CSO)

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## **Colombia Bookstore**

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

Ministry of Culture, Arts Directorate

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<http://www.mincultura.gov.co>

**Describe the main features of the policy/measure:**

The 32nd Bogotá International Book Fair, FILBO, which took place from April 25 to May 6, 2019, had as a special guest country 'Colombia, 200 years'. During this Fair, more than 3,000 square meters were used to commemorate the birth of the Republic of Colombia and the building of a Nation. The Ministry of Culture joined the commemoration of the Bicentennial, supporting the construction of the Bicentennial Pavilion "Colombia, 200 years" and the space for the exhibition and sale of books within the pavilion. In alliance with the Colombian Association of Booksellers, ACLI, the Colombia Bookstore was created, made up of a sample of 3,000 books, showcasing the work of Colombian publishing houses and professionals, including authors, translators, editors, illustrators, among others. All the literary offering of this space had to do with Colombia, revolving around five major themes: 1) Visions of Colombia: Visions of Colombia, a section that allows us to understand how we see ourselves, looking at our past and projecting our future; here there were journalism, history, sociology and philosophy books. 2) Nuestra Tierra (Our Earth): it is what identifies us, encompassing gastronomy, geography, folklore, ecology, and all the cultural expressions of our country. 3) Cómo nos contamos (As we tell it): in this space literary genres such as novels, short stories, poetry, essay, translation, were to be found. 4) Libros para mirarte (Books that look at you): this section had an important graphic component, which accompanied a story or other content. Here art and design, comic and photography books were the most prominent. 5) El lugar de la infancia (The place of childhood): the entire Colombian book production for children and youth was showcased here. Following the same objective and in accordance with the commitment of the Ministry of Culture to bringing to all regions a cultural offering that brings Colombians closer to the history of independence, the Colombia Bookstore toured the regional book fairs of Cúcuta, Pasto, Pereira and Popayán in 2019.

**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?:**

- During the 13 days of FILBO, more than 127,000 people visited the Pavilion and experienced in its 3,000 square meters the meaning of the concepts of freedom, equality, sovereignty and independence, as seen through the eyes of the women and men who gave life to the Republic two centuries ago. - The book exhibition of the Pavilion took visitors on a journey that allowed them to see different versions of the past, learn about the complex historical context of their forefathers, who lived through that era, and understand how all members of this society found their place, from the perspective and experiences offered by literature: Guest Country Pavilion Exhibition Area 3.000m2 Visitors to Pavilion 4 127,000 Book Exhibition items 19,485 books Colombia Bookstore Sales (number of Books) 8,234 Colombia Bookstore sales (in pesos) \$380,967,730 Number of cultural activities offered 100 - Tour of the Colombia Bookstore in 4 regional book fairs in Cúcuta, Pereira, Pasto y Popayán, during 2019. - Besides the 5 themes already mentioned, in each city a new section was opened with an offer of authors from that region.

**Financial resources allocated to the policy/measure in USD:**

\$182.258

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

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

- The Colombia Bookstore allowed the diversity of Colombian book production to be brought to the several regions thanks to local book fairs. - The participation of authors in the cultural programming within the framework of the Colombia Library was noteworthy, as it helped them connect with readers of all ages, especially the young. - However, for future literary events it is recommended to offer cultural agendas focused on and led by the independent publishing sector. - It is recommended that organizers of the regional book fairs provide independent bookstores and publishers with more exhibition space for their production, going beyond a traditional commercial offer. - This experience allowed to showcase the book production that is being done in other areas of the country. - Additionally, it contributed to promoting the independent book production in Colombia.

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

Colombian Association of Booksellers, ACLI

**Type of entity:**

Civil Society Organization (CSO)

Colombian Book Chamber

**Type of entity:**

Civil Society Organization (CSO)

Ministry of culture

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



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

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

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

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

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

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

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

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

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

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

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

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

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

**Relevant Policies and Measures:**

**National and International Circulation Strategy**

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

Ministry of Culture, Vice-ministry of Creativity and the Orange Economy

**Describe the main features of the policy/measure:**

The measures adopted for the circulation of stakeholders at the national and international level are part of a transversal strategy that seeks to enhance the scenarios and agents of intermediation in the sector, facilitating the circulation, sale, promotion and access of cultural and creative goods and services in the global marketplace, as well as facilitating its connection with audiences and/or consumers. Likewise, this measure seeks to promote the international instruments necessary for this objective. Within this measure is included the strengthening of national dissemination strategies such as PALCO, aimed at attracting international buyers for the performing arts, Ruta Sur aimed at offering a space of familiarization for broadcasters, journalists, and mediation agents of the music world in remote regions and Colombia's participation in Womex, a mission of international promotion that the Ministry of Culture has consistently accompanied since 2012. Here we may also mention the incentives given to circulation through the National Programme of Incentives of the Ministry of Culture, to favour the presence in national and international markets of different agents of the cultural and creative industries. In order to generate or strengthen export routes and new markets at the international level for cultural goods and services, we work jointly with PROCOLOMBIA.

**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?:**

Generation of networks for the national and international mobility and exchange among sector agents Potentiation of the involvement of agents from the cultural and creative industries in national and international settings. Raising awareness of the cultural offer at the international and national level, while promoting better scenarios for the exchange and circulation of goods and services within the country. Strengthening and increase of the sales potential, as well as an increase of monetary and non-monetary transactions in international markets.

**Financial resources allocated to the policy/measure in USD:**

\$367,266

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

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

Procolombia

**Type of entity:**

Public Sector

World Music Expo-WOMEX

Secretariats of culture at the local level

**Type of entity:**

Public Sector

National dance and theatre festivals

**Type of entity:**

Civil Society Organization (CSO)

Local Chambers of Commerce

**Type of entity:**

Civil Society Organization (CSO)

Redlat

**Type of entity:**

Civil Society Organization (CSO)

Cali International Dance Biennial

**Type of entity:**

Civil Society Organization (CSO)

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## **Mechanism for the Exchange of Good Practices in Cultural Policies (South-South)**

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

Technical committee made up of the Ministry of Culture of Colombia, the Presidential Agency for International Cooperation of Colombia (APC Colombia) and the Organization of Ibero-American States (OEI).

### **Describe the main features of the policy/measure:**

The objective of this Mechanism was to strengthen the cultural policies and programs of Ibero-American countries through projects that Foster the exchange of knowledge in the cultural field, based on the experiences and good practices presented by each country in the XVIII Conference of Ibero-American Culture Ministers held in Cartagena, Colombia. During this conference, the following experiences were identified by consensus as the most significant: • Colombia: Leer es mi Cuento (Reading is my Story). • Spain: Workshop Schools. • Chile: National Plan for the Promotion of the Creative Economy and Industry • Argentina: Central House of Popular Culture Villa 21 24 The countries expressed their interest in participating in the Mechanism for the Exchange of Good Practices, either as a provider of knowledge to other countries and/or as a requester of the implemented experience, and four South-South cultural exchange projects were developed to share these experiences.

**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?:**

This Mechanism was a very relevant exercise in the field of Ibero-American cooperation, allowing to highlight and showcase cultural policies and processes throughout the region, with the end result being a valuable exchange of knowledge and experiences among the 14 participating countries. Twenty-eight movements of culture professionals happened between May 2017 and May 2018.

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Culture de Colombia / National Library of Colombia.

#### **Type of entity:**

Public Sector

National Council of Culture and the Arts of Chile.

#### **Type of entity:**

Public Sector

Secretariat of Culture of Argentina.

#### **Type of entity:**

Public Sector

Ministry of Culture of El Salvador

#### **Type of entity:**

Public Sector

Secretariat of Culture, Arts and Sports of Honduras.

#### **Type of entity:**

Public Sector

Ministry of Culture of Perú.

#### **Type of entity:**

Public Sector

Ministry of Cultures and Tourism of Bolivia.

#### **Type of entity:**

Public Sector

Ministry of Culture and Youth of Costa Rica.

#### **Type of entity:**

Public Sector

Ministry of Culture and Heritage of Ecuador

#### **Type of entity:**

Public Sector

Ministry of Education and Culture of Uruguay

#### **Type of entity:**

Public Sector

Secretariat of Culture of México

#### **Type of entity:**

Public Sector

Ministry of Culture and Sports of Guatemala

#### **Type of entity:**

Public Sector

National Institute of Culture of Panama

**Type of entity:**

Public Sector

Ministry of Culture of Dominican Republic

**Type of entity:**

Public Sector

Organization of Ibero-American States – OEI

**Type of entity:**

Public Sector

Ibero-American General Secretariat - SEGIB

**Type of entity:**

Public Sector

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## **Compilation, analysis and exchange of information and data of the publishing sector from Pacific Alliance countries.**

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

Ministry of culture

**Cultural domains covered by the policy/measure:**

Publishing

**Describe the main features of the policy/measure:**

Two meetings were organized between agents from the publishing sector of the member states of the Pacific Alliance (Colombia, Peru, Chile, Mexico) to exchange significant experiences regarding the circulation and distribution of published works. These meetings were organized by Colombia and were held in Bogotá, in April 2018 and in November 2019. In the second meeting, in addition to the countries that make up the Pacific Alliance, Argentina was also welcome, stemming from an invitation to MERCOSUR countries. The meetings allowed a productive sharing of good practices and experiences by stakeholders from the countries that make up the Pacific Alliance, with booksellers, publishers, distributors, authors and managers of Colombian regional book fairs; a place was given to the public policies that have contributed to strengthen this activity. The first meeting identified the need to strengthen the networks for the distribution and marketing of books. Therefore, the second instalment deepened the understanding of the role that such stakeholders as distributors, booksellers and regional fairs play can hold for that purpose.

**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?:**

Lectures, experience-sharing panels, round tables, and presentation of cases for collective analysis were held. The information generated in these four components was systematized and analysed in a memorandum document, which contains the diagnosis and recommendations for the publishing sector. Specifically, different aspects that hinder the circulation and distribution in the book production chain were identified, and a roadmap was proposed to facilitate the trade of books, the circulation of content and publishing stakeholders, and the exchange of cultural agendas.

**Financial resources allocated to the policy/measure in USD:**

\$23,342

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

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

Ministry of Culture of Peru, México, Chile, Argentina y Colombia

**Type of entity:**

Public Sector

Colombian Book Chamber

**Type of entity:**

Civil Society Organization (CSO)

Independent publishers and bookstores in Colombia

**Type of entity:**

Civil Society Organization (CSO)

Representatives of the publishing sector from Pacific Alliance countries.

**Type of entity:**

Civil Society Organization (CSO)

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## 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  
Media Arts  
Music  
Publishing  
Visual Arts  
Performing Arts  
Cultural management

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

YES, I have granted preferential treatment  
YES, I have benefited from preferential treatment

**If YES, please provide up to 2 examples:**

1. Tourism product strengthening and traditional music and drinks experiences: a orange economy strategy 2. Market cooperation between Colombia and Jamaica throughout cultural good exchange Description: Colombia and Jamaica strengthening capacities through the exchange of technical information, planning and elaboration for music and gastronomy products.
2. Memorandum of Understanding between Colombia and Korea for the revitalization of cultural and creative industries Description: The MOU between Colombia and Korea is currently being worked on, since it is considered interesting to be able to explore cultural and business exchanges between both countries, learn about export promotions success programs and insertion into new markets and the interaction between different actors of the Korean creative entrepreneurship ecosystem; Likewise, it is considered relevant to identify opportunities to joint interest in terms of cultural tourism and the creation of creative districts through experience from the fronts of cultural promotion and relations between creative communities of both countries.

**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:**

YES, I have provided Aid for Trade support  
YES, I have benefited from Aid for Trade support

**If YES, please provide up to 2 examples:**

Strengthening of tourism product and experiences associated with traditional music and drinks: a strategy of the orange economy (with the government of Jamaica and in charge of APC Colombia): Strengthen capacities in the elaboration of cultural tourism products and experiences between Colombia and Jamaica, through the exchange of technical information in the planning and elaboration of gastronomy and music products.  
Business strengthening focused on digital economy, orange economy and environmental sustainability based on the experience of Turkey (in charge of Procolombia): Design a methodology to apply to MSMEs in the software, creative and cultural industries (orange economy) that strengthens the mentoring program; as well as appropriate good practices in entrepreneurship processes, environmental management and new technologies for the leather sector based on the knowledge and experience of Turkey

**Value of direct foreign investment in creative and cultural industries (in USD):**

1,190,079,200USD

2019

**Relevant Policies and Measures:**

### **Strategy for the creation of Orange Economy chains of production**

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

Colombia Productiva  
Directorate of Productivity and Competitiveness, Ministry of Commerce, industry and tourism  
INNpalsa Colombia

**Website of the policy/measure, if available:**

<https://www.colombiaproductiva.com/encadenamientos-naranja>

**Describe the main features of the policy/measure:**

The production chain enhancement strategy points to the links between the different types of companies that make up each stage or link of a given production process, in order to articulate them according to their capacities, reducing risks, promoting long-term business relationships, optimizing production processes and increasing quality standards of the goods and services produced, all of which facilitate access to new markets. Within this strategy, the Orange Productive Chains Programme is being finalized to ensure that the traditional productive sectors achieve a higher level in their offer of products and services through linkages with sectors of the orange economy. For this, a methodology must be structured to facilitate these linkages, and networking spaces between entrepreneurs from different industries. Additionally, there are the orange business rounds carried out by INNpalsa Colombia which are intended to connect large corporations with entrepreneurs/ businesspeople in order to boost their companies and generate new sales.

**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 2019, Colombia Productiva structured an orange production chain programme to benefit 100 companies (50 from the traditional and 50 from the orange economy) in seven regions of the country. In total, 212 people have been trained on the orange economy, orange production chains and success stories of linkages between traditional sectors and the orange economy sector (both at the national and international level). 116 companies were selected as beneficiaries (50 traditional and 66 orange economy companies). ✓ INNpalsa Colombia carried out in 2019 six orange business rounds with the aim of strengthening business creation spaces and orange production chains, in the departments of Risaralda, Meta, Córdoba, Atlántico, Cesar and Quindío, with the participation of about 550 cultural entrepreneurs/ businesspeople from the cultural and creative industries, which achieved written sales of more than COP \$ 19,000 M (about USD \$ 5.4 M)

**Financial resources allocated to the policy/measure in USD:**

\$345.000

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

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

MinCultura

**Type of entity:**

Public Sector

Territorial Entities

**Type of entity:**

Public Sector

AmCham Colombia

**Type of entity:**

Private Sector

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## **Strategy for the support of existing companies of the Orange economy to foster an escalation in production and an export increment.**

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

Procolombia

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://procolombia.co/>

**Describe the main features of the policy/measure:**

In order to boost the country's orange economy exports, ProColombia has strengthened since 2019 its internationalization strategy for the cultural and creative industries. In this way, it seeks to promote and position orange economy initiatives in international markets with the aim of generating international sales (IT and Media arts industries), attracting foreign direct investment and international tourism (Cultural Tourism), through various mechanisms: I) Increase the Colombian cultural and creative export offer and capacity, through training and access to information so that companies in these sectors can become global players; II) Preparation of sectorial studies of the orange industry for the generation and transfer of knowledge for exporters, potential foreign investors and tourism entrepreneurs; III) Promotion of the Colombian offer of the IT and Digital Creative industries with added value information, support, joint work plans and commercial actions, IV) Promotion of Foreign Direct Investment, fostering the unique opportunities that Colombia offers, accompanying potential investors with added value information and coordinating high-level appointments in Colombia, among others. In the same way, ProColombia has supported the promotion and marketing of the Colombia Crea Seal at an international level, which seeks to give visibility to Colombian creative industries, facilitating the access of foreign investors to the creative goods and services originating in the 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?:**

✓ In 2019 ProColombia staged seven Orange Futurexpos (where the entity offers information on about commercial opportunities in the different international markets and on its services) with 1,969 participants in 7 departments of the country (557 participants in Bogotá, 188 in Valledupar, 366 in Barranquilla, 165 in Bucaramanga, 223 in Cali, 250 in Medellín and 220 in Pereira). ✓ Eleven White documents have been created, including market studies and profiles for the international reach of orange economy initiatives (exports, foreign direct investment, tourism): o A general profile of the Orange Economy, o Six profiles for exports: Animation, Audiovisual, Software and IT Services, Videogames, Advertising, Graphic and Publishing Industry, o Two profiles for FDI: Fintech and Audiovisual, o Two Cultural Tourism studies: gastronomic tourism and religious tourism. ✓ Likewise and as a result of the accompaniment given to Colombian and foreign companies, and their participation in commercial activities, among others, entrepreneurs and businesspeople attest to achieving the following during 2019: o Regarding exports, 245 Colombian businesspeople in Audiovisual and Digital Content, and Software and IT Services, located in 14 departments, have informed ProColombia of transactions amounting to US \$ 239 million, from more than 600 buyers of 52 countries. o In Foreign direct investment: 18 investors from 9 countries informed ProColombia of the start of 19 foreign direct investment projects in the country in sectors such as Software, IT Services and Audiovisual and Digital Content for a value of USD190.1 million (does not include Softbank's investment of \$ 1 billion in Rappi). ✓ Turismo: o During 2019, ProColombia organized 34 guided and press trips focused on cultural tourism (music, gastronomy, film, fashion, design, audiovisual production) impacting 11 regions of the country (Bogotá, Antioquia, Cartagena, Cali, Chocó, Popayán, Barranquilla, Honda, Guajira, Boyacá and Valledupar). The press trips have resulted to date in several publications focused on the orange economy by international media such as: El Economista, México; ABC, Spain; The Banker, UK; Newsweek, Mexico; France 24, France; Correo Do Povo, Brazil; El País, Spain, among others. o Three regional tourism and music round tables were staged in the Caribbean region (Cartagena and Barranquilla), as well as the Pacific region (Cali as the centre) and Medellín, where entrepreneurs from the music and tourism industries received training and established synergies to link their products as music tourism to offer to international buyers. As part of this strategy, each round table culminated in a guided trip to which some international companies were invited. o Gastronomy study: ProColombia developed a market study that analysed different perspectives with the aim of proposing a strategy for the international promotion of Colombia as a gastronomic destination. In this study, the following actors were surveyed: ▪ International tourists, in order to validate their interest in the segment as a travel motivator and/or complement to other touristic activities. ▪ Travel agencies and national and foreign operators, in order to identify the gastronomic offer involved in tourism from the perspective of previous experiences. ▪ Chefs, to define what could be the differentiating characteristic that Colombia has offer, so as to empower and promote it within an international promotion strategy. This study was shared within the framework of Bogotá Madrid Fusión 2019 festival. Findings of the study: · For all surveyed countries, having indigenous products in a gastronomic experience is essential. · France, Italy and Spain are recognized as gastronomic destinations worldwide both for their culinary traditions and for their geographical proximity to other countries, the latter being a key element in identifying a gastronomic destination. · Before traveling to Colombia, tourists consider that the geographical aspects and the diversity of dishes are differential aspects of the country compared to competitors, however, upon arrival in the country, these perceptions change and proceed to highlight aspects such as ingredients, the food makers themselves and their most exotic preparations. o The Religious Tourism Study was carried out to identify opportunities in this segment for Colombia, based on as appraisal of current global tourism trends. This study managed to define the main suppliers and consumers of religious tourism in the world, as well as the profile of the religious tourist and the current situation of the field in Colombia, in order to establish future scenarios for the country.

**Financial resources allocated to the policy/measure in USD:**

\$162,777

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

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

European Union

**Type of entity:**

Public Sector

Territorial Entities

**Type of entity:**

Public Sector

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## **Strategic National Interest Project (PINE): Audiovisual Services**

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

Council for Competitiveness and Public-Private Coordination, Presidency of the Republic

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Describe the main features of the policy/measure:**

As mentioned in the CONPES document 3762 of 2013 "Policy guidelines for the development of PINE"), a Project of National Strategic Interest (PINE) must meet or is expected to meet at least one of the following criteria: - That the project significantly increases the productivity and competitiveness of the national or regional economy. - That the project generates a significant impact on the creation of direct employment or through linkages and/or capital investment. - That the project generates a positive return on investment and is operationally sustainable. - That the project increases the export capacity of the national economy. - That the project generates significant income for the Nation and the regions. - That the scope of the project contributes to the fulfilment of the goals set forth in the National Development Plan. The Audiovisual Services PINE has identified barriers in the legal requirements and services that depend on the public institutions, thus inter-agency solutions and coordination with the private sector is lacking.

**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?:**

Work groups and documents with proposals to modify regulatory frameworks regarding child labour in cultural activities, VAT exemption for audiovisual services, entry and permanence permits for personnel who work in productions, temporary import and re-export of equipment and items for filming, permits for filming on property of the Armed Forces.

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Labour

#### **Type of entity:**

Public Sector

Ministry of Foreign Affairs

#### **Type of entity:**

Public Sector

Ministry of Health

#### **Type of entity:**

Public Sector

ICBF

#### **Type of entity:**

Public Sector

DIAN

#### **Type of entity:**

Public Sector

Migración Colombia

#### **Type of entity:**

Public Sector

Ministry of Defence

Presidency of the Republic

Ministry of Culture

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## **Orange Economy Development Areas (Law 1955 of 2019 National Development Plan - Article 179)**

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

Municipal Mayors' Offices with the Ministry of Culture, led by the Vice-Ministry of Creativity and the Orange Economy, and its Cultural Entrepreneurship Group - Public Management Strategy: Infrastructure (Law 1834 of 2017, art. 5, number 4).

### **Website of the policy/measure, if available:**

<http://www.suin-juriscol.gov.co/viewDocument.asp?ruta=Leyes/30036488>

### **Describe the main features of the policy/measure:**

Article 179 of Law 1955 of 2019 (National Development Plan Law) defines: "Orange development areas (ODA) are understood as the geographical spaces that are delimited and recognized through land development instruments or administrative decisions of the territorial entity, which are intended to encourage and strengthen cultural and creative activities described in Article 2 of Law 1834 of 2017. ODA based on cultural and creative offerings are spaces that operate as centres of economic and creative activity, contribute to urban renewal and the improvement of their location, create an environment favourable in which initiatives in these fields come together to strengthen entrepreneurship, employment based on creativity, tourism, the recovery of the cultural heritage, environmental conservation, knowledge transfer, a sense of belonging, social inclusion and citizen access to the cultural and creative offer. For the development of each ODA, the competent authority may define the cultural and creative activities to be carried out, as well as the respective regulatory and tax benefits. To stimulate the staging of cultural and creative activities in the identified spaces and create an environment that attracts investment for location improvements, the exemption from a percentage of the property tax, the exemption from a percentage of the tax for the purchase or sale of real estate and from the payment of the urban delineation tax may be established for a set period of time. In any case, competent authorities must establish the procedures for the identification and registration of the beneficiaries, the legal procedures for their operation and the pertinent control and monitoring mechanisms. In the identification of the beneficiaries, the residents of the area and those who carry out their cultural and creative activities in that location will be taken into account, seeking a balance with the public and private investment at hand".

**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 the registry date, the achievements are as follows: Delimitation of ODA "El Perpetuo Socorro" in the city of Medellín El Perpetuo Socorro Economic and Creative District was delimited by Resolution 201950108887 of November 18, 2019. Subsequently, through Decree 2474 of December 26, 2019, said district was adopted as an Orange Development Area, consisting of 26 urban action units. In the case of Medellín, the tax benefit provided in Municipal Agreement 066-2017, article 318, which authorized a special rate for the Industry and Commerce tax, notices and boards, was extended: "A special rate of 2x1000 will be granted for five (5) years from the date of request, for the companies that develop industrial, commercial and service activities within the economic districts according to the vocation defined for each territory". The activities that benefit from this ODA are: · Manufacturing industries (Production of toys, games and puzzles) · Publishing · Film production · Broadcasting · Design and photography · Training · Arts and entertainment · Advertising · Development of informatic systems Corresponding to the following CIU codes: 3240, 5811, 5813, 5819, 5820, 5911, 5912, 5913, 5914, 5920, 6020, 7310, 7410, 7420, 9001, 9002, 9004, 9005, 9007, 9008, 6201, 8553, 8523, 8541, 8542 y 8543. The "El Perpetuo Socorro" creative district is, then, a pilot of Sustainable Urban Renewal that starts from a seal for a creative district as a commitment to renewal with a social, educational, cultural and artistic emphasis, betting on the economic development of a community and the projection of Medellín as a powerhouse of inclusion through the foundation of creative industries and the implementation of the Orange Economy Law. The Municipality of Medellín intends to build an ecosystem making use of the creative and cultural industries, as an element of transformation and commitment to the growth of the city, turning an area of El Perpetuo Socorro in an urban space where experimentation in the creative economy is a standard bearer as well as one of the strategies to achieve urban renewal in the sector. Currently, the district has the Perpetuo Socorro Dc Corporation, in charge of giving wind to the creative and cultural projects in the area. Delimitation of ODA "Barrio Abajo" in the city of Barranquilla The ODA "Barrio Abajo" was delimited by Decree 0447 of 2019. It is made up of two (2) perimeters: Perimeter 1 (Carrera 50), immersed in two urban treatments and Perimeter 2 (Carnival) is undergoing consolidation and structuring of its uses. The Carnival specialized competitiveness estate (PEC) is located in Barrio Abajo, according to Land Use Plan contained in Decree 0214 of 2014, in its article 189. Today the following are under construction: · Museum of Modern Art · Culture Fabric/District School of Folk Arts and Traditions EDA · Museum of the Carnival · Coltabaco Building – School of Arts and Crafts The aim is to support training, entrepreneurship, innovation, creation and management activities from the cultural sphere and from the creative industries. These activities correspond to the following CIU codes: 3210, 3220, 5820, 5911, 5912, 5913, 5914, 5920, 6010, 6020, 6391, 6399, 7310, 7410, 7420, 8553, 9001, 9002, 9003, 9004, 9005, 9006, 9007, 9008, 9101, 9102 y 9103. The same strategies will be implemented (seven i's of the orange economy) already in use in the programs of "Mas Cultura para Todos" (More Culture for All), which seeks to consolidate the city as a pole of cultural development, promoting free and equitable access of the citizenry to the goods, services and expressions of the culture sector, to promote a sense of appropriation and articulate the initiatives of the different cultural agents, entities and organizations. Another programme that will be implemented in the ODA is "Defending the heritage", that seeks to rescue the tangible and intangible heritage and promote social appropriation through the promotion of its value, in order to strengthen its preservation, and social and economic sustainability. Other programs include: · Comprehensive Employment plan · Support to entrepreneurship · Promotion of the city Delimitation of "La Licorera" and "Centro" ODAs in Cali Delimited by Resolution No. 4171. 010. 21.0.92 of December 26, 2019, issued by the Secretariat of Economic Development and the Administrative Department of Planning, two ODAs were defined: Centro and Licorera. Area 1 (Centre) is delimited as follows: it is located in the La Merced neighbourhood, it begins on Calle quinta passing through the Carrera primera up to Calle novena, continues along Carrera octava, then goes up Calle octava and to meet with Carrera sexta. Area 2 (Licorera) is delimited as follows: it begins in Calle veinticuatro up to Carrera primera along Calle veintiséis, following Carrera cuarta norte up to Calle treinta, continuing by Carrera primera up to Calle veintiocho, then continuing by Calle veintisiete up to Carrera sexta A; then taking Calle veinticinco and meeting with Carrera octava. The Secretariat of Economic Development of Santiago de Cali defined that the industrial, commercial and service activities that will be promoted through the creation of the two ODAs, will be primarily: · Publishing · Film, video, TV production, music recording and editing · Broadcasting · Other technical, professional and scientific activities (related to design and photography) · Arts and entertainment · Advertising · Software development. · Education These correspond to the following CIU codes: 3210, 5811, 5820, 5911, 5912, 5913, 5914, 5920, 6010, 6020, 6201, 6202, 7110, 7220, 7410, 7420, 9001, 9002, 9003, 9004, 9005, 9006, 9007, 9008, 9101 y 9102. At this time, the management and governance model of the two ODAs is being designed with the assistance of the Ministry of Culture; it looks at the possibility of forming a corporation made up of the Governor's office, the Ministry of Culture and a private entity.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Mayor's Office of Medellín

**Type of entity:**

Public Sector

Secretariat of Culture of Medellín

**Type of entity:**

Public Sector

Secretariat of Economic Development of Medellín

**Type of entity:**

Public Sector

SENA

**Type of entity:**

Public Sector

"El Perpetuo Socorro" Corporation

**Type of entity:**

Civil Society Organization (CSO)

Mayor's Office of Cali

**Type of entity:**

Public Sector

Secretariat of Culture of Cali

**Type of entity:**

Public Sector

Secretariat of Economic Development of Cali

**Type of entity:**

Public Sector

Mayor's Office of Barranquilla

**Type of entity:**

Public Sector

Secretariat of Culture of Barranquilla

**Type of entity:**

Public Sector

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## **Reading Colombia**

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

Ministry of Culture, Vice-ministry of Creativity and Orange Economy

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

[https://camlibro.com.co/reading\\_colombia/](https://camlibro.com.co/reading_colombia/)

**Describe the main features of the policy/measure:**

Reading Colombia, "a selection of contemporary Colombian authors", is a strategy developed by the Cultural Entrepreneurship Group of the Ministry of Culture, in association with the National Library of Colombia and the Colombian Book Chamber. Since 2018, it seeks to strengthen the publishing sector and distribute works by national authors in the international market, by selling to foreign publishers rights for printing and translation.

**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?:**

Translation, printing and marketing of 20 works by national authors in the following countries: Brazil, Italy, Canada, Albania, Denmark, Scotland, Egypt, Turkey and the United States.

**Financial resources allocated to the policy/measure in USD:**

\$88,386

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

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

Colombian Book Chamber

National Library of Colombia

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## **Internationalization of the Colombian IT industry (software and related services, and digital arts)**

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

ITC FUND, Ministry of Information and Communication Technologies

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

**Describe the main features of the policy/measure:**

Actions are being taken to strengthen the commercial capacities of IT companies so that they can enter international markets. Six vertical elements relevant to the IT industry have been identified: Technological solutions for financial services (FinTech), for health (e-Health), for agriculture, for tourism, video games, animation, digital marketing, and media products. They are also supported in participating in events, fairs and business roundtables, so that they can close their agreements. Additionally, marketing actions are being carried out to promote and position the Colombian IT industry both nationally and internationally.

**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 the period 2012-2018, the following results have been achieved: ▪ Reinforcement of the prior preparation given to companies that participate in different events, where they show their offer at an international level, resulting in a higher number of Spot sales. ▪ Improvement of the 'pitch', so that is better able to attract the attention of potential buyers or investors. ▪ Assistance in the construction of business plans in accordance with the requirements of the countries to which they intend to export. ▪ Promotion of network creation among Colombian entrepreneurs, so that they can complement their offer and enter more strongly into new markets. ▪ Provision of technological solutions that improve processes and optimize costs in different economic sectors.

From 2012 to 2018 (since the end of exercise of 2019 is not yet available) with an investment of approximately US \$ 12 million, the Agreement has seen exports of more than US \$ 850 million and Spot sales (effective sales that take place during the international fair or business round table) of more than US \$ 69 million, as certified by PROCOLOMBIA.

**Financial resources allocated to the policy/measure in USD:**

\$3,530,428

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

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

Fiducoldex

**Type of entity:**

Public Sector

ProColombia

**Type of entity:**

Public Sector

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## **Strategy for the management of sustainable orange economy ventures**

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

iNNpalsa Colombia  
Directorate of Productivity and Competitiveness– MinCIT  
Ministry of Culture  
Ministry of Information and Communication Technologies

### **Website of the policy/measure, if available:**

<https://www.iNNpulsacolombia.com/>

### **Describe the main features of the policy/measure:**

Within the framework of the comprehensive orange economy policy, entrepreneurship in creativity and culture must consider the various stages that accompany the process of organizational development. The entrepreneur is not viewed only as someone who is in the creation stage of their organization or company. On the contrary, this universe includes activities that are carried out as part of the conception of the company, its foundation, consolidation, escalation, international reach and conception of new products. This is why the strategy for the management of sustainable Orange economy ventures is based on different technical assistance, investment and market reach programs that facilitate every step for cultural and creative entrepreneurs in the country. Among these programs we find: I) Capital Orange Programme, a fund destined to support the growth of Ventures in the creative and cultural industries by providing financing in order to catapult the development of products or services that meet the needs of the market; II) Mega-i Naranja, an initiative that promotes the identification and structuring of new opportunities adjacent to or outside the "core business" of medium and large companies. "; III) Aldea Naranja (Orange Village), a programme that seeks to build a community where innovative and high-impact entrepreneurs have the opportunity to overcome the most difficult barriers to growth through specialized advisory services and, finally, IV) Spaces for promoting entrepreneurial culture and business relationships like the Emprendetón Naranja and the festivals of cultural and creative entrepreneurship (like Héroes Fest and Colombia 4.0) that take place all throughout the country.

**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?:**

✓ In 2019, iNNpalsa Colombia, in alliance with MinTIC and the Bogotá District Secretariat for Economic Development, benefited 109 ventures through the Aldea Programme (access keys to specialized services). The main services demanded by orange ventures are those related to adjusting and refining their business model (36%) and those related to the design and execution of business strategies (30%). Additionally, 22 entrepreneurs, located in Barranquilla, Bogotá, Bucaramanga, Popayán and Sincelejo, were financed with orange capital to the tune of \$ 2,164 million pesos. ✓ 21 medium and large Orange economy companies have received top-level advice through the Mega i Programme in order to identify and structure at least two projects (per company) for the generation of new business opportunities. ✓ iNNpalsa Colombia and MinTIC held four meetings on entrepreneurship, innovation and digital transformation during 2019 (Héroes Fest - Colombia 4.0 alliance). More than 33,000 attendees participated in the cities of Bogotá, Barranquilla, Pereira and Yopal. Additionally, between January 2019 and January 2020, three Emprendetón sessions were held in Valledupar, Mocoa and Cali with the participation of 275 people. This initiative seeks to raise awareness and transfer tools around business topics (business model, intellectual property, brand valuation, financial marketing structure, among others) of the cultural and creative sector for the growth of their businesses.

### **Financial resources allocated to the policy/measure in USD:**

\$2,640,000

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

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

Territorial entities

#### **Type of entity:**

Public Sector

Chambers of commerce

#### **Type of entity:**

Civil Society Organization (CSO)

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## **Orange Economy Digital Transformation**

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

Ministry of Information and Communication Technologies

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://innpulsacolombia.com/es/entrada/mintic-e-innpulsa-colombia-presentan-las-convocatorias-de-transformacion-digital-naranja>

**Describe the main features of the policy/measure:**

Transformación Digital Naranja (Orange Digital Transformation) is the initiative resulting from the alliance between the Ministry of Information and Communication Technologies and iNNpulsa Colombia, an entity attached to the Ministry of Commerce, Industry and Tourism, to strengthen and promote the development of the creative and cultural industries through the capacity building in technology.

**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?:**

Aldea Naranja Programme: 63 Entrepreneurs nominated and evaluated, 56 conversations and 49 Beneficiaries. · Orange Capital Programme: o 67 Entrepreneurs nominated and evaluated o 22 viable beneficiaries · “Apuestas Productivas” Programme o The mapping of six departments (Bolívar, Caldas, Córdoba, Atlántico, Valle del Cauca and Santander) and five business segments in which the cluster initiatives can compete will be carried out. · Mega I Orange Programme o 21 companies and innovation centres selected for the development of new business units or sources of income, where each of these companies develop at least two new ideas. o 70 new business ideas have been identified.

**Financial resources allocated to the policy/measure in USD:**

\$1,918,046

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

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

iNNpulsa Colombia

**Type of entity:**

Public Sector

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## 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:

NO

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:

NO

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:

### **Film Co-production Agreements with Italy and Peru**

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

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/areas/cinematografia/Produccion/Paginas/AcuerdosCoproduccion.aspx>

**Describe the main features of the policy/measure:**

The Film Co-Production Agreement with Italy was signed out of interest between the two states following the integration of Italy into the Ibermedia Programme in 2018. The Film Co-Production Agreement with Peru is developed out of interest between the two States and according to the commitment expressed in the binational cabinet made in August 2019. The co-production agreements establish the conditions so that a film made by producers or production companies from both countries can be considered as a national product in each of the signatory states. These conditions refer to the economic, artistic and technical involvement, as well as the characteristics of the projects, the suitability of the producers, languages, locations, budget, the distribution of profits, the ease of transit and permanence of human and technological teams in the territories of each 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?:**

These co-production agreements are under negotiation between the institutes or film offices of each country. Therefore, their implementation has not started and, consequently, no results have yet been produced.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

Ministry of Culture of Italy

**Type of entity:**

Public Sector

Ministry of Culture of Peru

**Type of entity:**

Public Sector

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## **Creation, strengthening and promotion of alliances: Memoranda of understanding**

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

Ministry of Foreign Affairs (Sometimes negotiates and signs the memoranda of understanding)

Ministry of Culture of Colombia (Implements the memoranda of understanding)

### **Describe the main features of the policy/measure:**

Memoranda of understanding (MoU) are agreements concluded between the Ministry of Culture (or the Ministry of Foreign Affairs) and public entities of other states, that make official the intention to strengthen cooperation ties between the parties involved. Likewise, they express the intention of the actors to work together on specific lines of action in which they have identified common interests. These international instruments do not generate binding obligations, and their development is generally dependent on the signatories' availability of human and financial resources.

**Does it specifically target young people?:** NO

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

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

Since 2017, the following initiatives have taken place: Azerbaijan, In negotiation, Libraries 2017 Malta Signed Cultural cooperation 2018 Ghana, Completion of legal procedures, Cultural and arts exchanges 2018 Korea, Completion of legal procedures, Orange economy and cultural exchanges 2019 Turkey, In negotiation, Cooperation in archival science 2019 Argentina, Signed, Cooperation in orange economy 2019 Peru ,Signed, Cooperation in orange economy 2019 Indonesia, In negotiation, Cooperation archival science 2019 Panama, Signed, Technical cooperation in culture 2019 Russia, In negotiation, Cooperation archival science 2019 Honduras, In negotiation, Arts exchanges 2020

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Azerbaijan

#### **Type of entity:**

Public Sector

Malta

#### **Type of entity:**

Public Sector

Ghana

#### **Type of entity:**

Public Sector

Korea

#### **Type of entity:**

Public Sector

Turkey

#### **Type of entity:**

Public Sector

Argentina

#### **Type of entity:**

Public Sector

Peru

#### **Type of entity:**

Public Sector

Indonesia

#### **Type of entity:**

Public Sector

Panama

Russia

Honduras

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# 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): 1
- Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2
- Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1

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

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

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

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

Cultural Participation Total in Colombia 2017		Total		Male		Female	
		People	%	People	%	People	%
12 years and older	Total	30.623	100,0	14.598	47,7	16.025	52,3
Teatro, ópera o danza Theatre, Opera Dance	Yes	5.563	18,2	2.456	16,8	3.106	19,4
	No	25.060	81,8	12.142	83,2	12.918	80,6
Concerts, live events, live music, festivals ,	Yes	9.664	31,6	4.814	33,0	4.851	30,3
	No	20.958	68,4	9.784	67,0	11.174	69,7
Exhibitions fairs, visual Arts events a	Yes	3.541	11,6	1.643	11,3	1.898	11,8
	No	27.081	88,4	12.955	88,7	14.126	88,2
Fairs or crafts expositions	Yes	8.194	26,8	3.610	24,7	4.584	28,6
	No	22.429	73,2	10.988	75,3	11.440	71,4

Movies Assistance 2017		Total		Male		Female	
		People	%	People	%	People	%
12 years and older	Total	30.623	100,0	14.598	47,7	16.025	52,3
Movies	Yes	12.412	40,5	5.957	40,8	6.455	40,3
	No	18.210	59,5	8.641	59,2	9.569	59,7

Cultural Venues Assistance by age (2017)		Total		12 a 25		26 a 40		41 a 64		65 y más	
		People	%	People	%	People	%	People	%	People	%
12 years and older	Total	30.623	100,0	9.079	29,6	8.596	28,1	9.715	31,7	3.233	10,6

Libraries	Yes	6.048	19,7	3.732	41,1	1.342	15,6	848	8,7	126	3,9
	No	24.575	80,3	5.347	58,9	7.254	84,4	8.867	91,3	3.107	96,1
Houses of Culture	Yes	3.112	10,2	1.270	14,0	900	10,5	758	7,8	185	5,7
	No	27.510	89,8	7.808	86,0	7.697	89,5	8.957	92,2	3.048	94,3
Cultural Centers	Yes	2.685	8,8	1.044	11,5	818	9,5	667	6,9	156	4,8
	No	27.938	91,2	8.035	88,5	7.778	90,5	9.048	93,1	3.077	95,2
Museums	Yes	3.569	11,7	1.285	14,1	1.128	13,1	956	9,8	200	6,2
	No	27.054	88,3	7.794	85,9	7.468	86,9	8.759	90,2	3.033	93,8
Art Galleries	Yes	2.430	7,9	877	9,7	687	8,0	714	7,3	152	4,7
	No	28.193	92,1	8.201	90,3	7.909	92,0	9.001	92,7	3.081	95,3
National monuments and heritage spaces	Yes	5.858	19,1	1.960	21,6	1.918	22,3	1.632	16,8	349	10,8
	No	24.764	80,9	7.118	78,4	6.678	77,7	8.083	83,2	2.884	89,2

In the following link it can be found more data and details on information about cultural participations: <https://www.dane.gov.co/index.php/estadisticas-por-tema/cultura/consumo-cultural>

**Relevant Policies and Measures:**

**Calls with a differentiated approach targeted at cultural creators and agents in the film and media fields coming from Colombian regions at ethnic communities.**

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

Ministry of Culture  
Proimágenes Colombia

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

[https://convocatoriafdc.com/#estimulos\\_concurso](https://convocatoriafdc.com/#estimulos_concurso)  
<https://www.mincultura.gov.co/planes-y-programas/programas/programa-nacional-estimulos/Paginas/default.aspx>

**Describe the main features of the policy/measure:**

Calls for incentives with a differentiated approach focused on population seeking to guarantee equal opportunity in the access to and distribution of public resources to groups that do not enjoy the same conditions and audiovisual training of those located in urban areas and department capitals. The following calls were launched in 2020: a) Regional Talent Scholarships, INI Training Scholarship for Indigenous Peoples and Research Scholarships for the Management of the Colombian Audiovisual Heritage, Indigenous Peoples (PACCPPI) and Afro Communities (PACCA) Chapters in the National Stimulus Programme of the Ministry of Culture. b) Short Film Production for Ethnic Communities and Regional Feature Film categories in the Call of the Film Development Fund (FDC). The calls have been designed to give ethnic and diverse communities a greater representation on the screen, and a chance to preserve their memory, as well as to participate in training programs for the creation of content.

**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 2019, 166 proposals were presented and 26 incentives were awarded from the Regional Talent Scholarships of the National Incentives Programme of the Ministry of Culture. The INI Programme targeting indigenous peoples, the research grants for indigenous and Afro Colombian heritage, ethnic short films and regional feature films will be launched between March and May of 2020.

**Financial resources allocated to the policy/measure in USD:**

\$30,478

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

## **Creative Cities of Colombia**

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

Ministry of Culture of Colombia  
Ministry of Foreign Affairs

### **Cultural domains covered by the policy/measure:**

Media Arts  
Music

### **Website of the policy/measure, if available:**

<https://es.unesco.org/creative-cities/creative-cities-map>

### **Describe the main features of the policy/measure:**

The UNESCO Creative Cities Network was created in 2004 to promote cooperation among cities that identify creativity as a strategic factor in sustainable urban development. The Network covers seven creative fields: crafts and folk arts, media arts, film, design, gastronomy, literature and music. When a city joins the Creative Cities Network, it becomes a privileged partner of UNESCO, and the city commits to share its best practices and develop partnerships that involve the public and private sectors, and civil society, in order to strengthen the creation, production, distribution and dissemination of cultural activities, goods and services, and fully integrate culture and creativity in sustainable development plans.

**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, Colombia has 6 cities in the Network: Popayán (2005 – Gastronomy); Bogotá (2012 – Music); Medellín (2015 – Music); Buenaventura (2018 – Gastronomy); Valledupar (2019 – Music) y Santiago de Cali (2019 - Media Arts).

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Culture of Colombia

#### **Type of entity:**

Public Sector

Mayor's Office of Medellín

#### **Type of entity:**

Public Sector

Mayor's Office of Popayán

#### **Type of entity:**

Public Sector

Mayor's Office of Bogotá

#### **Type of entity:**

Public Sector

Mayor's Office of Buenaventura

#### **Type of entity:**

Public Sector

Mayor's Office of Valledupar

#### **Type of entity:**

Public Sector

Mayor's Office of Cali

#### **Type of entity:**

Public Sector

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**Policy for strengthening culture sector crafts and occupations in Colombia - Chapter: crafts and occupations related to the production of the arts**

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

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

**Describe the main features of the policy/measure:**

This policy focuses on the agents of arts-related crafts and occupations, specifically with those found in the production link, and it seeks to resolve the weaknesses the country has shown for staging dance, music, theatre and circus productions; but also in film, television and radio production, music recording, mixing and mastering, and graphic and book production. Its main initiatives aim to improve the production capacity of these fields in the medium term, emphasizing the quality of arts goods and services; to multiply job opportunities for the youth in their own regions in order to minimize emigration, specially for those who choose to learn and practice the offices and occupations associated with the production of the arts; also, to protect the knowledge associated with these arts by making it present in the marketplace both of ideas, and of cultural 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?:**

circus sectors. · Progress made in formal qualifications for stage design, sound production, lighting, wardrobe and makeup workers. · A schedule of incentives (scholarships) and exchanges to strengthen the skills of those who work in theatres and other cultural spaces in the regions. Stage design workshops in the Colón theatre and the Sabana train station. · Progress made in the guidelines for the management of stage infrastructure.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Colon Theatre

**Type of entity:**

Public Sector

Stage Design Workshop School

**Type of entity:**

Civil Society Organization (CSO)

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**Giving strength and visibility to the economic initiatives and ancestral products of indigenous communities, through local, regional and national mingas, as well a strategy for ICT innovation and development.**

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

Ministry of culture

**Describe the main features of the policy/measure:**

The aim of the project with the communities of the CRIC (Regional Indigenous Council of Cauca) is to allow them to strengthen their economic activities within the framework of their life style, taking into account the recognition, protection and restitution of their differentiated collective rights, their cultural identity, ancestral uses and customs, and their traditional production systems, which sometime falls under the conception of Good Living (Buen Vivir). This idea and practice of some indigenous peoples differs from the traditional paradigm of development and economic growth: what is sought here is a balance with nature in satisfying human needs ("take only what is necessary"), a more dignified way of life, inspired by their traditional values. The economic dimension is seen by indigenous peoples as an integral part of their world view, which is based on a respectful use of the territory, of Mother Earth and of the living spaces and creatures she offers. Thus, the project has two main objectives. On the one hand, to strengthen the production, commercial, distribution, circulation and enjoyment potential of the cultural products and assets of close to 600 indigenous families in Cauca. On the other hand, the development of three software applications, created by the CRIC's own members: one will allow them to bring the cultural goods produced by the CRIC communities closer to the regional and national demand through a simple e-commerce approach; another will make more accessible the natural and tourism potential of the CRIC territory and traditions; finally, a digital platform will be the home of other applications created by the community.

**Does it specifically target young people?:** NO

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

**Financial resources allocated to the policy/measure in USD:**

\$1,359,215

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

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

Regional Indigenous Council of Cauca (CRIC)

**Type of entity:**

Civil Society Organization (CSO)

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## **FINDETER Strategy for the Cultural and Creative Industries (Orange Economy)**

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

Territorial Development Fund (Financiera del Desarrollo Territorial S.A.) FINDETER

**Website of the policy/measure, if available:**

[https://www.findeter.gov.co/economia\\_naranja/](https://www.findeter.gov.co/economia_naranja/)

**Describe the main features of the policy/measure:**

The mission of FINDETER's Cultural and Creative Industries strategy is to promote this type of businesses throughout Colombia, through the planning, structuring, execution and financing of innovative creative economy projects. The following strategic lines allow FINDETER to be the partner of the regions promoting competitiveness and boosting the potential of cultural and creative industries. L1. Design and implementation of cultural and creative ecosystems to stimulate innovation and institutional strengthening in CCIs L2. Innovative financial instruments that support the development of CCIs L3. Construction and adaptation of infrastructure for the creative and cultural industries

**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?:**

Development of action plans that integrate the component of the cultural and creative industries in the cities, development of the Mapping methodology of Characterization of Creative and Cultural Sectors in 16 cities of Colombia, Design of financing lines for the CCIs as the Reactive Line Colombia, technical assistance for the implementation of studies that allow the identification of vocations for the development of cultural and creative districts (Áreas de Desarrollo Naranja ADN).

**Financial resources allocated to the policy/measure in USD:**

\$12,191,405

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

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

FINDETER, permanently makes improvements to its portfolio, in order to offer innovative business models, so that each actor in the cultural and creative sector reinforces its value chain and identifies the creative and cultural vocations of its territory. Based on territorial and cultural planning tools, ecosystem development and creative circuits, R + D + I projects. In terms of financing, it is important to highlight the work carried out with first-tier banks in order to raise awareness in this sector of the importance of the creative and cultural industries as an engine of development. As a recommendation, it is important that the territorial entities include in their development plans projects that benefit the development of the cultural and creative sector.

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

Ministry of Finance

**Type of entity:**

Public Sector

Ministry of Culture

**Type of entity:**

Public Sector

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## **Policy for the strengthening and promotion of cultural tourism**

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

Vice-ministry of Tourism  
Fontur

### **Cultural domains covered by the policy/measure:**

Music  
Performing Arts

### **Website of the policy/measure, if available:**

<http://www.mincit.gov.co/getattachment/minturismo/calidad-y-desarrollo-sostenible/politicas-del-sector-turismo/politica-de-turismo-cultural/descargue-el-documento-completo-aqui/politica-de-turismo-cultural.pdf.aspx>

### **Describe the main features of the policy/measure:**

This policy document highlights the potential of tourism to foster a sense of identity and worth, competitiveness, sustainability and the dissemination of cultural heritage. It promotes the development of cultural tourism in Colombia and encourages foreigners and nationals to get to know and share in the customs and in the tangible and intangible heritage of the country. In this way, it seeks to generate benefits for the communities, as well as the means and motivations to care for and maintain their cultural legacy, at the same time guaranteeing the sustainability of all sectors connected to tourism. The Vice-ministry of Tourism offers technical support in planning and sustainable development through its line of Cultural Tourism, associated with the orange economy, through the active participation of the community and the functions allowed by the Tourism Sector Plan, seeking to strengthen the reach of high-value tourism.

**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?:**

✓ Revision of national cultural tourism and sustainable tourism policies. ✓ Implementation of the cultural tourism business plan in 32 Colombian municipalities; based on this, 40 cultural tourism experiences have been created in these municipalities; currently the mapping of actors and structuring of these experiences is being carried out. ✓ Technical Assistance in planning and sustainable development: CULTURAL TOURISM in the regions. First Colombian cultural tourism meeting, 2019, where more than 600 people in 8 municipalities were involved: - San Jose del Guaviare (Guaviare), Inírida (Guainía), Ibagué (Tolima), Rivera (Huila), Santa Rosa de Cabal (Risaralda), Barranquilla, (Atlántico), Cajicá (Cundinamarca) and San Andrés Islas. ✓ Strengthening of Orange production chains that connect industries in the advertising and tourism sector. The Vice-Ministry of Tourism and Fontur led more than 30 advertising agencies in solving challenges and creating new types of ads around sustainable and traditional tourism. ✓ The Vice-Ministry of Tourism and the Vice-Ministry of Development and Regional Heritage created an inter-institutional team to revise and update the Cultural Tourism Policy. ✓ The Vice Ministry of Tourism, the Vice Ministry of Development and Regional Heritage and the Mayor's Office of Popayán held the Cultural Tourism Meeting in that city as a strategy of institutional coordination and rapprochement between the tourism and culture sectors. ✓ FONTUR has supported, through financing and technical assistance, the national and international positioning of several Colombian cities (Cartagena, Bogotá, Cali, Mompóx, Villa de Leyva, Manizales, Bucaramanga, Pasto, Quibdó, among others) thanks to the promotion of festivals around music, gastronomy, arts and crafts, and heritage in each city. ✓ Strengthened capacities in cultural tourism by carrying out the academic component of cultural tourism training pushed by FONTUR in the framework of the 14th Meeting of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage of UNESCO, in order to increase Colombia's overall tourism competitiveness. ✓ A novel tourism promotion strategy for Bolívar, using the San Basilio de Palenque Drum Festival in Mahates, Bolívar as a hook.

### **Financial resources allocated to the policy/measure in USD:**

\$8,900,000

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

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

Territorial entities

### **Type of entity:**

Public Sector

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## **Financing tools and access to credit for cultural and creative industries**

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

Bancóldex  
National Guarantee Fund (Fondo Nacional de Garantías)

### **Website of the policy/measure, if available:**

<https://www.bancoldex.com/sobre-bancoldex/bancoldex-y-la-economia-naranja-3323/que-hace-bancoldex-por-la-economia-naranja#inicio>  
<https://www.fng.gov.co/intermediarios-financieros/productos>

### **Describe the main features of the policy/measure:**

The National Development Plan 2018 - 2022 "A Pact for Colombia, a Pact for Equity" established that the financial entities attached to the Ministry of Commerce, Industry and Tourism (Bancóldex and National Guarantee Fund), should create tools for financing and supporting the orange economy through intermediaries in the banking system. As focal point of this guideline, Bancóldex defined an orange strategy and designated a project leader to serve as liaison with members of the industry. At the end of 2018 a long-term plan was completed, which has four main lines of action: i) Financing: Bancóldex makes its portfolio of financial products available to orange entrepreneurs through traditional and special rediscount lines, the latter being designed with favourable conditions (in terms, rates and grace periods) with contributions from allies; through direct credit, a mechanism to support medium and long-term investment projects of large and medium-sized companies; and Liquidex, a product that works as an invoice discount tool. ii) Alternative financing mechanisms: inaugurated with the issuance of the world's first orange bonds that aimed to motivate the capital market to invest on the orange industry; these resources were used to finance companies, via credit lines and not for investment. iii) Investment: This line of action is aimed at mobilizing third-party resources, where Bancóldex, through a Fund of Funds, invests in capital funds that support scalable ventures with an orange economy emphasis. iv) Non-financial services: Its main purpose is to support companies and the different actors of the culture sector through non-financial services so that they improve their knowledge, capabilities and may count on business strengthening and support programs. For its part, the National Guarantee Fund, facilitates access to credit for micro, small and medium-sized companies of the orange economy, by granting credit guarantees.

**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 the period between August 2018 and December 2019, the National Guarantee Fund supported 69,766 businesspeople belonging to the 103 Orange activities who accessed 93,375 guaranteed loans worth \$ 4.1 billion pesos. Between August 2018 and December 31, 2019, Bancóldex disbursed more than \$ 1.4 billion pesos, benefiting 35,610 companies in the 103 orange sectors, where 66% of the disbursements have been directed to MSMEs.

### **Financial resources allocated to the policy/measure in USD:**

\$1,659,619,018

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

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

With the support of the Inter-American Development Bank, Bancóldex is carrying out an impact evaluation on the disbursements made by Bancóldex through different financial intermediaries, from 2015 to 2018, to orange companies. The results and conclusions of this research will be released in the second semester of 2020. In turn, comparing 08/01/2016 - 12/31/2017 (from the previous government) vs. 08/01/2018 - 12/31/2019 (current government), an increase in loan mobilization of 27% is evident due to a prioritized management for the sectors of the orange economy that the current government is carrying out.

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

Financial intermediaries (banks, financial cooperatives, micro-financial NGOs, fintech)

Government entities (national and local)

#### **Type of entity:**

Public Sector

Capital funds

#### **Type of entity:**

Private Sector

Investors

#### **Type of entity:**

Private Sector

Bogotá Chamber of Commerce

#### **Type of entity:**

Civil Society Organization (CSO)

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## **Innovation and artisanal design laboratories**

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

Artesanías de Colombia

**Website of the policy/measure, if available:**

<http://artesaniasdecolombia.com.co/PortalAC/General/proyectosSubmenu.jsf>

**Describe the main features of the policy/measure:**

The Innovation and Artisanal Design Laboratories are composed of human capital, technology and infrastructure, and they are present in all of the country's departments; they support artisans and craftspeople through technical assistance from multidisciplinary work teams, who help them in creating collections and promoting them at fairs, and guaranteeing know-how exchanges with other artisans in Latin America and around the world.

**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 the end of the 2019 exercise, Artesanías de Colombia managed to reach a total of 11,478 artisans with the different comprehensive activities of the Innovation and Artisanal Design Laboratories. As a result of the co-design workshops, the laboratories created a total of 1,439 designs. These were reviewed by the corresponding team, which approved a total of 1,208 for production; that is, 84% of all designs. It is important to highlight that of the 1,208 designs to be manufactured, 910 correspond to new products and the remaining 298 to successful objects from previous collections. As part of the activities in the laboratories, 23 regional meetings were held, with the participation of 69 representative artisans and 144 participants from entities that support this sector.

**Financial resources allocated to the policy/measure in USD:**

\$2,610,000

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

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

International cooperation

**Type of entity:**

Private Sector

Territorial entities

**Type of entity:**

Public Sector

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## **Creative Colombia Project – professionalization of artists**

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

Ministry of Culture, Arts Directorate

### **Cultural domains covered by the policy/measure:**

Music  
Performing Arts  
Visual Arts

### **Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/areas/artes/educacion-artistica/Paginas/default.aspx>

### **Describe the main features of the policy/measure:**

The Creative Colombia Project is an initiative of the Ministry of Culture, originating in 2008 with the support and accompaniment of the Ministry of Education and the Association of Art Faculties and Programs. It was created in order to respond to the need of artists and teachers of the arts who have not had access to higher education programs, but who have dedicated their professional lives to the promotion of the arts, and to education and management in the field. The line of professionalization of artists has been a mainstay throughout the life of the Project, which has been developed in three stages or generations: First Generation 2008-2011; Second Generation 2011-2014 and Third Generation 2015-2019. The beneficiaries are artists and teachers of the arts over 25 years of age (for the music area and 28 for the other areas), Colombian citizens, with a verifiable experience of ten years in their field of creation and training and at least secondary education graduates. The programme consists of higher education programs in Arts, mainly teaching degrees. It has been implemented under a modality of concentrated attendance (weekends and inter-semester periods) and is based on the principles of dialogue and recognition of know-how.

**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 Third Generation of Professionalization of Artists under the Creative Colombia began in 2015. The data reported corresponds to the active cohorts in 2017 and onward. Some of the funding resources, in four cases, came from departmental governments (Cauca, Boyacá, San Andrés and Cesar). Taking into account that the courses last two and a half years, all of the beneficiaries have been active during the period and some of them have already graduated. Cohorts 7 Subject Areas: 4, Dance, Music, Theatre and Visual Arts Universities : 2, Antioquia University and Atlántico University Cities : 5, Barranquilla, Ibagué, Popayán, Duitama and San Andres Beneficiaries 174 Until December 2019

### **Financial resources allocated to the policy/measure in USD:**

\$561,786

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

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

Assessments are made by cohorts and by generations (data from the third generation 2015/2020 are reported) and universities submit biannual reports. A new document has proposed administrative, operational and regulatory adjustments for the implementation of a possible fourth generation. In previous years, a systematic survey of the first two generations was carried out by an external entity and by the Arts Education Team of the Arts Directorate, in addition to at least three theses about the Project, one at the undergraduate and the other two at master's level. Regulations should be reviewed and updated, especially regarding: · Requirements such as the age of the beneficiaries (it should be unified for all areas in 30 years), and the need to take more fully into account professional life and experience as an amateur. · Certified experiences (it is recommended to extend the experience as an educator when offering teaching programs) · Define a maximum time for the duration of studies and graduation of the beneficiaries of no more than three years. · Strengthen the model of "giving back" in agreement with the universities, so that the project theses of the graduates can have a greater social impact. · Adjust term to graduate after completion of courses to three and a half years) · New sources of financing must be negotiated and secured at the local level, such as Procultura stamps, royalties, crowd resources and public-private alliances. · Review the criteria for allocating financial support. At the financial and administrative level: · It is recommended to carry out a new regionalized study about the demand for the project. Requests for advice and financial and technical support for professionalization are constantly being received. · Various models of co-financing and linking of departmental governments must be proposed. · The co-financing and implementation of professionalization programs must be diversified throughout the country. · The needs of regions far away from capital cities need to become a priority again. At the operational level: · University programs should be extended to the universities located in the regions. · Promotion of the creation of post-graduate programs in the arts and culture field and strengthening of technical and technological degrees, in addition of education for work and human development. · Consider offering distance and virtual programs.

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

Governor's office of Cauca / Coordination Office of Departmental Culture

#### **Type of entity:**

Public Sector

Governor's office of San Andrés, Providencia and Santa Catalina

#### **Type of entity:**

Public Sector

Secretariat of Culture Governor's office of Cesar / Cultural Advisory Office

#### **Type of entity:**

Public Sector

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## **Fragments, spaces of art and memory**

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

Ministry of Culture

**Cultural domains covered by the policy/measure:**

Visual Arts

**Website of the policy/measure, if available:**

<http://www.museonacional.gov.co/noticias/Paginas/Fragmentos.aspx>

**Describe the main features of the policy/measure:**

The counter-monument 'Fragmentos', conceived by the artist Doris Salcedo, is a space of art and memory whose floor tiles have been moulded with the weapons delivered by the former FARC guerrillas, after the signing of the Peace Agreement. The space promotes dialogue and reflection by presenting emptiness and absence as inherent elements of the work, since it is precisely by these elements that the inevitable void left by war is evidenced and remembered. 'Fragments' will be a place of memory whose mission is to produce and exhibit commissioned and permanent works, product of public calls, which may present antagonistic memories but point to peaceful coexistence of opposites.

**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?:**

This space has been running for one and half years. Since its opening there have been two calls addressed to artists, which have promoted the recognition of the country's artistic activity with an emphasis on memory, history and the armed conflict. Currently there have been two exhibitions of Colombian artists. Additionally, events, conferences and workshops have been held on the subject of sexual violence and the dialogue between media arts and plastic arts.

**Financial resources allocated to the policy/measure in USD:**

\$424,312

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

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

Bogotá Chamber of Commerce

**Type of entity:**

Civil Society Organization (CSO)

National University of Colombia

**Type of entity:**

Public Sector

IDARTES

**Type of entity:**

Public Sector

Embassies

**Type of entity:**

Public Sector

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## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

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

YES, my country has contributed to the IFCD

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

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

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

The National Strategy for International Cooperation -ENCI, 2019-2022. And the work plans developed by the protempore presidency of Colombia of the following integration mechanisms: CIC-OAS (September 20, 2019), CAN Commission for Cultural Affairs.

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

Cultural policy development and implementation in developing countries

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

Artists and cultural professionals in developing countries

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

10,000.00

2019

**Relevant Policies and Measures:**

### **COLIPRÍ Project - Phase II**

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

Artesanías de Colombia

Superintendency of Industry and Commerce

National Directorate of Copyright (Dirección Nacional de Derechos de Autor)

Colombian Institute of Agriculture (Instituto Colombiano Agropecuario)

**Website of the policy/measure, if available:**

[https://www.ige.ch/fileadmin/user\\_upload/recht/entwicklungszusammenarbeit/20191018\\_RESUMEN\\_Proyecto\\_COLIPRI\\_fase\\_2\\_ESP.pdf](https://www.ige.ch/fileadmin/user_upload/recht/entwicklungszusammenarbeit/20191018_RESUMEN_Proyecto_COLIPRI_fase_2_ESP.pdf)

**Describe the main features of the policy/measure:**

Since 2013 we have been working hand in hand with the Swiss Cooperation Office in Colombia and the Swiss Federal Intellectual Property Office, to develop the "COLIPRI" project. Starting in 2019, phase II of this project was inaugurated, which aims to: I) Strengthen the national intellectual property policy, ensuring that it is updated and is implemented and executed; II) Guarantee that the entities of registry and administration of the Intellectual Property Rights offer efficient and friendly services for the users; and III) Support the representatives of entities working with intellectual property rights, of academia and of the industries in the cultural and creative sector so they agree to the acquisition, use and transfer of intellectual property rights.

**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?:**

✓ Development, testing and dissemination of an impact evaluation tool for Designations of Origin. ✓ Development of the strategy for the protection of the Denomination of Origin of the Bocado Veleño. ✓ Financial support for the access to the "ORBIT" software for new products.

**Financial resources allocated to the policy/measure in USD:**

\$1,546,027

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

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

Territorial Entities

**Type of entity:**

Public Sector

Swiss Cooperation Office in Colombia

**Type of entity:**

Public Sector

## **Creation, strengthening and Promotion of Alliances: Bilateral Cooperation**

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

Ministry of Foreign Affairs of Colombia

Ministry of Culture of Colombia

### **Describe the main features of the policy/measure:**

In recent years, the Ministry of Culture has strengthened alliances through high-level visits, mixed commissions and binational cabinets, in which issues such as: the Orange Economy Policy, the promotion of the publishing sector, the strengthening of the creative economy, the promotion of cooperation in the film sector, satellite accounts and the promotion of sectors promoting visual, performing and musical arts. With all of the above it is committed to complying with the 2030 Agenda and making culture a tool for achieving the Sustainable Development Goals. It is through these activities that it has been possible to exchange experiences, knowledge and good practices between countries, strengthening the institutional capacity of the Ministry in promoting and fostering the creative economy. The most strategic actions are highlighted below:

1. **Europa y Norteamérica** Visits of High Authorities The United States continues to be a strategic ally for Colombia in the cultural field. The support provided by this nation in priority topics such as the protection and renewal of heritage, museology, and the fight against the illicit trafficking of cultural property, among others, has been of great value for institutional strengthening in these areas. In recent years, the following actions stand out:
  - Development and implementation of the Participaz project, whose objective was to generate reconciliation and peace-building initiatives in areas that have been affected by violence, using art and communication as tools for participation and the exercise of citizenship, especially among children, adolescents and families. The Ministry of Culture had USAID resources operated by ACDI/VOCA within the framework of the Partnerships for Reconciliation Programme (PAR).
  - The Ministry of Culture and Fulbright Colombia have offered opportunities for professionals of Colombian culture, with an outstanding track record in the sector, through master's and doctorate training programs in educational institutions in the United States. The subjects in the call have included the visual arts, music, dance, museology, cultural journalism, restoration and theatre, among others. Scholarships include per diem, airfare, English course, preparation for travel to the US, accident insurance, tuition waiver assistance, and immersion seminars on American life and culture prior to the start of the study programme. In 2017, two artists in the areas of cultural administration and visual arts were benefited.
  - High Level Dialogues (HLD) between Colombia and the United States are the most important mechanism for political relations between the two countries and the highest instance at the political level for the diversification of the bilateral agenda; they allow addressing issues of mutual interest through dialogue and cooperation, as well as strengthening the relationship in the face of challenges and new national, regional and global realities. Within the framework of the HLD Education, Culture and Sports Roundtable, the commitments of cooperation in culture between Colombia and the United States are agreed. To date, two HLDs have been carried out:
    - o For HLD 2018, the results of the implementation of the Skill-building Project to Strengthen the Exchange of Knowledge on the Protection of Cultural Heritage were presented. This project was carried out with the support of ICANH and the alliance between the Ministry of Culture and the Smithsonian Institute and it allowed the loan and transfer of the work *Camera degli Sposi (Tribute to Mantegna) II (1961)* by Fernando Botero, which was part of the exhibition "The Young Master. Botero, Early Work (1948-1963)" that was exhibited at the National Museum of Colombia between August 2 and October 28, 2018. Additionally, 40 pre-Columbian pieces were seized in the United States, belonging to the cultural heritage of Colombia.
    - o In the 2019 HLD, it was proposed to prolong the alliance between the Ministry of Culture and the Smithsonian Institution, allowing for the transfer of good practices with the National Museum of African American History and other museums/entities in order to contribute to the construction of an Afro-Colombian Museum. Likewise, a series of knowledge transfers and exchange of experiences on issues related to the Orange Economy were proposed, this in order to understand the public policies that have been designed by the U.S. for the support of the cultural and creative industries through:
      - i) the creation of a specific International Visitor Leadership Programme (IVLP) on the Orange Economy;
      - ii) the development of initiatives aimed at strengthening women entrepreneurs such as the Academy for Women Entrepreneurs (AWE), where Colombia has a unique opportunity to actively participate and
      - iii) the promotion of commercial integration with US companies, with the purpose of promoting and consolidating investments, expanding the latter to other sectors related to culture, and strengthening alliances to co-create, co-produce and co-distribute cultural goods and services.
- b. **Canada and UK** In the framework of relations between Canada, the United Kingdom and Colombia, specifically with regard to the culture sector in recent years, the following actions stand out: The first Canadian mission to Colombia on cultural and creative industries took place on February 2019 followed by a mission from the United Kingdom from on June. The delegations, made up of more than 20 Canadian companies and 12 experts in the case of UK, had a full agenda, with strategic meetings and field visits to cultural institutions in Bogotá. During the meetings, each country presented their priorities regarding the creative industries; The Bronx Creative District was visited; work groups by sector were held to exchange information and identify opportunities for cooperation, and a space was opened for bilateral meetings; debates and panel discussions were organized between leaders of the public sector, trade organizations and the private sector. Canada's mission is part of a strategy that seeks to promote the Canadian creative industries by encouraging the discovery and distribution of its creative content abroad. And the UK mission is part of the 'Creative Future' programme, created by the British Council with the aim of supporting the Government of Colombia in developing initiatives in the creative economy.
  - Colombia and Canada developed arts residency programs with Canadian cultural centres such as: Banff Centre, Art Eastern Bloc, Council of the Arts.
  - In 2017, a Cooperation Agreement was signed between the Ministry of Culture and the British Council with the purpose of "joining human, technical and financial efforts to promote and strengthen Colombia's entrepreneurial ecosystem and the cultural and creative industries as a whole."
- a. **Russia** In 2019, a Mixed Commission approved the creation of a Creative Industries Table where the two countries could share experiences and knowledge on the subject, and also implemented an interactive platform in which new actors and potential opportunities are identified.

2. **Latin America and the Caribbean** Visit from High Authorities a. **Chile** In 2019, Chile agreed to the participation of Colombia in the Commission of Cultural and Educational Affairs – CACE. Among the proposal discussed here, the generation of spaces for joint learning, based on the inclusive formulation of policies to safeguard native languages, and the articulation of these policies with research projects carried out with the invested communities. Similarly, Colombia participated as guest country in the CHEC Market - Chile Creative Economy - on October 2019. b. **Panama** During his visit to this Central American country in September 2019, the President of Colombia ratified his commitment to help in the newly created Ministry of Culture of Panama. For this purpose, the Ministry of Culture of Colombia provides technical cooperation at every level. This cooperation initiative was formalized through the signing of a Memorandum of Understanding whose objective is the transfer of knowledge and experiences to facilitate the consolidation of the Ministry of Culture of Panama as a leading entity in the field of promotion and protection of cultural rights and expressions. In 2019 the Vice-Minister of the Orange Economy made an official visit to Panama. The purpose of the commission was to participate in the Global Entrepreneurship Week. This event aims to promote entrepreneurial culture among young people, as well as providing them with theoretical and practical tools that allow them to start or strengthen their business ventures. Joint Commissions Progress has been made with other Latin American countries in the development of Joint Commissions, through which periodic programs are agreed, including projects co-financed by the parties, the

exchange of good practices and technical assistance for capacity building in specific areas. During the period from 2017 to 2020, joint commissions have been held with the Dominican Republic and Guatemala, where projects have been approved alongside various countries on topics as diverse as the orange economy, the cultural satellite account and cultural and artistic expressions. Dominican Republic: Culture satellite account. Exchange of experiences and knowledge transfer on the management, creation and methodologies of the Colombian culture satellite account. 2017 Chile: A commitment was made to strengthen the exchange of cultural agents that has been implemented in recent years through the national programs of each country. The same year, the Mayor of Viña del Mar visited the country, and highlighted the importance of Colombia's participation with new artists in the Viña del Mar Festival 2019. 2018 Panama: Development of a pilot plan on food and traditional cuisine in both countries, with an emphasis on the Afro population of Buenaventura and Panama City. Likewise, of a project that strengthens the cultural diplomacy of the Ministry of Foreign Affairs of Panama and the skill set of the Directorate of Cultural Affairs of the Ministry of Foreign Affairs of Colombia to promote the creative industries abroad. 2018-2019 Mexico: Approval of a knowledge exchange in the framework of traditional kitchens in Mexico and Colombia, with the purpose of strengthening a sense of ownership and relevant actions from the bearers, academia and cultural institutions for the safeguarding of traditional cooking, as well as fostering the sharing of experiences among teachers of the intangible cultural heritage. 2018 Paraguay: Technical assistance and knowledge exchange for the Training of Paraguayan Public Officials in Archival Technical assistance will be provided to the Ministry of Culture of Paraguay in the promotion of the visual, performing and musical arts. 2018 Guatemala: Technical assistance will be provided to the Ministry of Culture of Guatemala in the promotion of the visual, performing and musical arts. 2019 Honduras: A project to provide a digital document management tool to reduce the consumption of stationery, and promote a more efficient and environmentally friendly public administration. 2019 Binational Cabinets Similarly, Colombia has carried out two Binational Cabinets with Ecuador and Peru, which are coordination mechanisms in which all the ministers of two States participate, headed by their respective presidents. They are the highest instance for the design and coordination of public policies for the benefit of the population of both countries, especially in the border areas. Currently, the Ministry of Culture participates in both Binational Cabinets with the following actions: Ecuador 2017 Implementation of the roadmap for the exchange of experiences, methodologies and good practices in the decentralization of public policies in border territories or in their areas of influence and the formulation of a preliminary project that can be financed through the Colombia Ecuador Binational Fund. Advice given by Colombia on Protected Archaeological Areas. 2018 Accompaniment and advise, through mutual exchanges, in: implementation roadmap for management models of Archaeological and Paleontological Areas; reinforcement of management, evaluation and preservation of files; recovery and management of historical centres, and raising awareness of intangible cultural heritage. 2019 Planned exchange of experiences and knowledge on the design and implementation of public policies and regulatory frameworks related to the promotion of the orange economy; creation of tax incentives for the audiovisual sector, sources of financing and satellite accounts for culture, in order to strengthen the institutional capacities of both states. Likewise, there will be an exchange of experiences for the promotion of books and reading and in management models for archaeological and paleontological areas. Peru 2018 Exchange of experiences on cultural public policies for Afro-descendant communities within the framework of the Afro-descendant international decade, as well as in film and audiovisual production, promoting reading and cultural entrepreneurship led by the Policy for Entrepreneurship and Cultural Industries. 2019 Exchange of experiences regarding the design and implementation of policies, initiatives and programs aimed at promoting the audiovisual sector. Proposal of a binational booklet for the identification of cultural assets liable to be trafficked, strengthening the work of the institutions in the recognition of the heritage assets of both countries. 2020 Commitment to sign a film co-production agreement that would allow both countries to expedite the joint production of audiovisual material, as well as facilitate its circulation. Promote the mobility of Colombian artisans, as well as the international reach of their products, through the participation of artisan groups in the Peruvian Ruraq Maki fair held in mid-2020.

3. Asia Visits from high authorities a. Japan During 2018, Japan and Colombia celebrated 110 years of diplomatic relations and one of the recurring topics in this history has been the cultural field, where high-impact actions have been developed for the exchange of knowledge and the strengthening of capacities between both countries. On September 30, 2019, a Japanese delegation made up of three officials from the Government's Cultural Affairs Agency visited the Ministry of Culture in order to learn about the Satellite Account and the Orange Economy. In the framework of this visit, the policies and initiatives implemented by the Colombian Government to promote and strengthen the Orange Economy were discussed, as well as experiences and knowledge regarding the operation and management of the Cultural Satellite Account. · During the month of February 2020, two high-level meetings were held. o Meeting between delegates from the Ministry of Culture and the Director for Latin America and the Caribbean of the Japanese Foreign Ministry, where cooperation initiatives were established, including: i) participation of Japanese experts in this year's G-FACCT (Global Forum on Arts, Culture, Creativity, and Technology); ii) capacity building through study grants in orange economy development areas; iii) strengthening of actions for co-production (emphasis in audiovisual products); iv) continue the successful donation of public libraries, one of the strongest cooperation initiatives with Japan in cultural matters, among others. o Meeting between delegates from the Ministry of Culture, the Ministry of Economy, Industry and Tourism of Japan (METI) and the Chief of the Economic Section of the Embassy of Japan to explore job opportunities around a mission methodology in cultural and creative industries (including a business conference and academic agenda) between both countries, and the development of a policy on design in Colombia with the collaboration of Japan. b. China Within the framework of relations between Colombia and China, the following initiatives stands out in the culture sector: · Colombia and China promoted the Cultural Exchange Programme between the Republic of Colombia and the People's Republic of China for the years 2015-2018. The topics included in this exchange programme were the following: Archives, Heritage, Visual Arts, Musical Arts, Performing Arts, Circus Arts, Libraries, Press and Publications, Cultural Industries, Film, Culture and disasters, and Sports. · Between the months of August and September 2019, a training course was held in the city of Beijing for public officials, experts and academics dedicated to cultural and artistic work. The course, which was held through a call, selected 11 officials and experts from the Ministry of Culture. The topics covered in the course included trends in the Chinese cultural industry; transformation of cultural resources and the prospects of creative industries in China. · In the course of 2020, progress was made in bilateral cooperation with the Chinese Embassy in Colombia to support the celebration of the 40th anniversary of the establishment of diplomatic relations between the People's Republic of China and the Republic of Colombia.

4. Middle East Visits from high authorities a. United Arab Emirates In February 2020, the UAE Finance Minister, Sultan Bin Saeed Al Mansoori, visited Colombia and met with high-level authorities of the Colombian Government at the main headquarters of the Colombian Foreign Ministry. This meeting identified common interests that both countries have in different areas and a list of the activities that have been developed bilaterally to further these interests. The main topics addressed included: i) Trade, investment and tourism; move forward with the implementation of the cooperation project for SMEs financed by the Abu Dhabi Development Fund; ii) Dual degree agreement; iii) Connectivity; iv) Agro-industry and v) Creative industries. Regarding the last point, the participation of the UAE Minister of Culture in the G-FACCT (Global Forum on Arts, Culture, Creativity, and Technology) in Colombia is expected. Joint Commissions a. Turkey In the framework of the Joint Commission held between Turkey and Colombia in April 2019, a Memorandum of Understanding with the General Archive of the Nation was approved, entailing exchanges and cooperation on archival issues. In the same way, the possibility of cooperating with Turkey in the following areas has been raised: film production, heritage protection and arts exhibitions.

**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 achievement has been the diversification in the bilateral agenda that has allowed the execution of joint cooperation projects for the protection and preservation of culture, knowledge exchanges and mobility of artists, cultural agents and leaders, and the signing of memoranda of understanding and the exchange of experiences on topics such as the Orange Economy Policy, the promotion of the publishing sector, the strengthening of the creative economy, and the promotion of cooperation in the film sector, among others.

**Financial resources allocated to the policy/measure in USD:**

\$120,000

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

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

Joint Commissions are under constant evaluation and receive feedback from the parties involved. As a main challenge, Colombia has taken on the task of strengthening them as cooperation conducts whose main objective is to propose concrete, feasible and measurable initiatives involving culture framed within the 2030 Agenda.

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

Presidency of the Republic de Colombia

**Type of entity:**

Public Sector

Ministry of Foreign Affairs of Colombia

**Type of entity:**

Public Sector

Ministry of Culture of Colombia

**Type of entity:**

Public Sector

Embassy of the United States in Colombia

**Type of entity:**

Public Sector

Bureau of Educational and Cultural Affairs of the United States Department of State.

**Type of entity:**

Public Sector

Procolombia

Presidential Agency for International Cooperation (APC)

Ministry of Culture of Ecuador

Ministry of Culture of Peru

Canadian Embassy

**Type of entity:**

Public Sector

British Council

**Type of entity:**

Public Sector

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**Inter American Commission on Culture (CIC): Colombia has the Chair for the 2019-2022 period.**

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

Ministry of Culture of Colombia

**Describe the main features of the policy/measure:**

The CIC is a technical-political body for discussion in the area of culture, made up of representatives of the Ministries and high-level authorities of Culture of the Americas (member countries of the Organization of American States - OAS). Its main function is to follow up on the mandates included in the Declarations and Plans of Action issued by the Summits of the Americas, and by the Ministerial Meetings of Culture.

**Does it specifically target young people?:** NO

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

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

Contribute to a better understanding of the different approaches to culture and cultural policy in the Americas. Facilitate the exchange of information and best practices that contribute to the rescue, preservation and promotion of cultural diversity, through horizontal cooperation. Examine the means to provide technical and financial assistance to Member States, particularly those with smaller and more vulnerable economies, in the preservation and promotion of cultural diversity. Encourage and promote cultural activities and artistic expression in educational programs, among others.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Culture de Colombia

**Type of entity:**

Public Sector

Executive Secretariat for Integral Development of OAS

**Type of entity:**

Public Sector

Member states Inter American Commission of Culture

**Type of entity:**

Public Sector

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## **Colombia co-chairs and hosts the XX Ibero-American Conference of Ministers of Culture**

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

Ministry of Culture

**Describe the main features of the policy/measure:**

The Ibero-American Conference is a mechanism for political consultation and cooperation that holds the Ibero-American Summit of Heads of State and Government and mainly deals with topics such as education, culture, innovation, employment and institutional strengthening. Andorra was chosen as Secretary Pro Tempore in 2018 and will host the XXVII Ibero-American Summit of Heads of State and Government in 2020. Its central theme will be innovation and creativity in Ibero-America and how to make them serviceable for the purpose of meeting the Sustainable Development Goals (SDG), encompassing the social, cultural, educational, environmental and economic dimensions. Andorra understands innovation as any change (not necessarily technological) based on knowledge (not necessarily scientific) that generates value (not only economic). In this sense, the aim is to focus on the opportunities generated by innovation as a driving force for the transformation of society, as well as on the potential impact on sustainability of changes in behaviour and habits. Within the framework of the XXVII Ibero-American Summit, under the Secretary Pro Tempore of Andorra, the XX Ibero-American Conference of Ministers of Culture was held in Bogotá, as part of Colombia's strategy of cooperation and international positioning, which includes promoting the contributions of culture and the creative economy to the achievement of the SDGs, as well as tackling the current challenges of the culture sector in Latin America.

**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 results of the XX Iberoamerican Conference on Culture are condensed in the Final Declaration signed by each of the participating countries. Of the 30 agreements agreed in the Final Declaration of the XX Conference, the following stand out: ● Continue to join forces and implement actions from the cultural sector to fulfil the goals and objectives of the 2030 Agenda for Sustainable Development, providing innovative and participatory cultural measures and policies. ● Promote innovation in the competitiveness and development of culture in the digital context, as a fundamental factor for the access, creation, production and circulation of cultural content. ● Entrusting SEGIB, in coordination with the OEI, to design the Regional Strategy for Culture and Development in order to promote the social, economic and environmental transformation of Ibero-America, with special attention to cultural diversity, cultural and creative industries, cultural heritage and gender equality. Said Strategy will include, among others, the Strategic Plan to Strengthen Ibero-American Cultural and Creative Industries in order to facilitate innovation, accessibility, co-production and circulation of cultural expressions. ● Promote, within the competences of each member state, intersectoral dialogues and regional cooperation actions in the field of copyright and, especially, in the fight against intellectual property infringements, to favour the professionalization of the sector, guarantee the recognition and protection of the rights of creators and contribute to progress in the sustainable digital field of Cultural and Creative Industries. To do this, create a free membership working group. ● Request SEGIB and OEI to promote the generation of innovative schemes for intersectoral collaboration and alliances between international, national, local and non-governmental institutions, to improve the impact of culture as a transformer of local realities within the framework of the Agenda 2030. ● Instruct SEGIB, with the support of OEI, to explore, based on the Strategic Plan for Cultural and Creative Industries, the possibility of creating an Ibero-American Charter of Cultural and Creative Industries. ● Aid SEGIB in the provision of data and background information for the preparation of the report The Ibero-American Cultural Space, United in Diversity and, also, assist OEI on the study about the status of artists' social security in Ibero-America and on the update of the study Culture and Economic Development with technical support from ECLAC. ● Approve the transformation of the Retina Latina digital platform - to which Bolivia, Colombia, Ecuador, Mexico, Peru and Uruguay already belong - into an Ibero-American platform that doubles as a virtual cinematheque for Ibero-American films and a space for information, knowledge, research, circulation and appropriation of audiovisual heritage, which leads to the expansion of the film market.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ibero-American General Secretariat

**Type of entity:**

Public Sector

Organization of Ibero-American States (OEI)

**Type of entity:**

Public Sector

Ministry of Foreign Affairs of Colombia

**Type of entity:**

Public Sector

- Ibero-American States: Andorra, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Chile, Dominican Republic, Ecuador, El Salvador, Spain, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Uruguay and Venezuela.

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## **Ibero-American Cultural Programs in which Colombia participates (IBER)**

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

Ministry of Culture of Colombia  
National Library of Colombia  
National Museum of Colombia  
National Archive

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Music  
Performing Arts  
Publishing

### **Website of the policy/measure, if available:**

<http://www.iberescena.org>  
<http://www.programaibermedia.com>  
<http://www.ibermusicas.org>  
<http://www.ibermuseos.org>  
<http://www.iberarchivos.org>  
<http://www.archivosdiplomaticos.org>  
<http://www.iberbibliotecas.org>  
<http://www.ibercocinas.org>  
<http://www.iberculturaviva.org>

### **Describe the main features of the policy/measure:**

The main instruments of Ibero-American Cooperation are the Affiliated Programs, Initiatives and Projects, focused on three priority areas: knowledge, culture and social cohesion. Colombia, at the head of the Ministry of Culture, participates in 10 Ibero-American Cultural Cooperation Programs: 1. Iberescena: seeks to promote the creation of a space for the integration of the Performing Arts, with the aim of co-producing shows between public and private entities of the countries signing the Iberescena Fund, facilitating training in the field, with special emphasis on the production and management of performing arts. 2. Ibermedia: seeks to contribute to the production of films and audiovisual projects aimed at the Ibero-American market, creating a favourable environment for the integration of Ibero-American production companies into networks, and supporting the continuous training of professionals in production and business management through workshops, scholarships or seminars. 3. Ibermúscas: fosters the awareness about Ibero-American cultural diversity in the field of music, stimulating the creation of new audiences in the region and expanding the job market for professionals in the sector. It implements calls for the mobility of music and musicians, provides aid to festivals and music markets, offers scholarships and awards for creation, and carries out training and preservation actions for traditional music. It fosters academic research and generates cooperation initiatives and the design of policies for the musical development of the region. 4. Ibermuseos: promotes the strengthening of museums by highlighting the value of heritage, and furthering the qualification and mobility of museum workers, the production, circulation and exchange of knowledge and the articulation and creation of networks for the promotion of public policies for the sector, seeking sustainable development and the regional integration of museums. 5. Iberarchivos: promotes the access, organization, description, conservation and dissemination of the documentary heritage of the region. Strengthens the capacities of professionals in the field and the promotion of Latin American archives. 6. Ibero-American Diplomatic Archives Network (RADI): promotes cooperation in the organization, administration, preservation, and use of the archival systems of the Ibero-American foreign ministries, with the aim of modernizing the management of the documentary collections in their custody. 7. Ibermemoria Sonora y Audiovisual: implements models for the comprehensive preservation of sound and audiovisual archives that are part of the Ibero-American intangible heritage, with a spirit of exchange, respect and technical cooperation. This programme will identify, retrieve and inventory the sound and audiovisual files of the region; generate conservation plans for audio and audiovisual files that are at high risk levels; and promote the dissemination this kind heritage. 8. Iberlibriotecas: promotes the cooperation of public libraries to generate work synergies and enhance resources on a platform beneficial to all countries. It seeks to make the most of ICTs and promote their access to support the development of the networks or systems of public libraries in Ibero-America and make their impact visible in the construction of democratic societies and the strengthening of the social fabric. 9. Ibercocinas: seeks to design and promote cultural policies, programs, strategies and initiatives for the dissemination and dissemination of the gastronomic strengths of the region. It promotes education and training spaces, as well as research and preservation of traditional and popular gastronomy. 10. Iber Cultura Viva: created to strengthen the community-based cultural policies of the Ibero-American countries, it supports both government initiatives of the member countries and those developed by community cultural organizations and indigenous peoples in their territories. These incentives are channelled through public calls.

**Does it specifically target young people?:** NO

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

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

1. Iberescena: Colombia participates since 2008. Iberescena is the main cooperation programme furthering the international reach of the Colombian performing arts. The programme has supported important projects for the country and the performing arts sector: between 2009 and 2018, Colombia submitted a total of 625 projects, with 122 grants being awarded in that period, for a total allocation of more than USD 1 million. 2. Ibermedia: Colombia has participated in the programme since 1998, which has contributed considerably to strengthening the media sector in our country. For example, Ibermedia supported the co-production of *The Embrace of the Serpent*, nominated for the Oscar for best foreign film 2017 and *La Tierra y La Sombra*, winner of the Cannes Golden Camera in 2014. Colombian projects, including majority and minority co-productions, have received between 1998 and 2018 the sum of USD 11,426,894. 3. Ibermúscas: Colombia participates since 2012 supporting not only the design of lines of work, cooperation initiatives and policy orientation, but also bringing Colombian music productions to an international audience, thus positioning itself in the Ibero-American region as a leading country in the industry. Colombia contributes an average annual fee of USD 50,000, obtaining an additional benefit of almost 40%, supporting in average 30 projects or initiatives annually. 4. Ibermuseos: Colombia has participated since 2008 benefiting from support lines, research and publications in areas such as education and museums, curatorship in dialogue, museum heritage at risk, training of sector agents, public studies and museum

sustainability, among others. Colombia contributes an average annual fee of USD 40,000 with a 2018 return on investment of USD. 77,187. 5. Iberarchivos: Colombia participates since 2011 in this programme, which strengthens the tools for identification, diagnosis and preservation of archives; the country has focused in digital archives. Colombia has invested USD 278,000 in total, with a return of USD 466,000 and 139 projects supported. It is the third country with the highest participation. 6. Ibero-American Diplomatic Archives Network (RADI): Colombia has been active since 2011, giving assistance to other countries for the diagnosis and the preparation of archival processes, in addition to technical training. The recovery of the files of the diplomatic missions is a very important element for public administration. Colombia has received a return of USD 20,000 between 2016 and 2017. 7. Ibermemoria Sonora y Audiovisual: Colombia has participated in this programme since 2015, which allocates resources through a call for countries to implement action plans to preserve their sound and audiovisual heritage. Colombia contributes an average annual fee of USD 10,000, supporting projects that strengthen the identification, diagnosis and restoration tools for the preservation of sound and audiovisual documents that make up the Colombian media heritage. 8. Iberbibliotecas: Colombia has participated in this programme since 2012, which has offered technical, qualification and international reach support to the country's public libraries through training and the exchange of experiences, knowledge and information. Colombia contributes an average annual fee of USD 25,000, sponsoring leveraged projects for an approximate amount of USD 450,000 between 2012 and 2018. Likewise, 12 librarians have benefited from internships, two librarians with scholarships and 182 librarians with courses. 9. Ibercocinas: Colombia is active since 2015 in an initiative that raises awareness about traditional cooking and promotes its protection and safeguarding, generating exchanges of experiences and knowledge. The country benefits from calls such as the Award for Traditional Culinary Recipes from Migrant Communities in Ibero-America (Taste of Ibero-America 2019), the international photography contest "Traditional Culinary Experiences" 2018-2019 and the Ibero-American Virtual Cookbook. 10. IberCultura Viva: Colombia joined in 2020 and will participate in the International Postgraduate Course in Community-Based Cultural Policies FLACSO-IberCultura Viva, which opened a special call for scholarships, only for candidates from Colombia. Eight candidates will be selected to receive full scholarships for the course, four men and four women.

**Financial resources allocated to the policy/measure in USD:**

Iberescena: annual average fee of USD 100,000 Ibermedia: annual average fee of USD 225,000 Ibermúsica: annual average fee of USD 50,000  
Ibermuseos: annual average fee of USD 40,000 Iberarchivos: annual average fee of USD 10,000 Red de Archivos Diplomáticos Iberoamericanos (RADI):  
annual average fee of USD 7,000 Ibermemoria Sonora y Audiovisual: annual average fee of USD 10,000 Iberbibliotecas: annual average fee of USD  
25,000 Ibercocinas: annual average fee of USD 25,000 IberCultura Viva: annual average fee of USD 20,000 Total: 512,000

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

Ibero-American Secretariat General – SEGIB

**Type of entity:**

Public Sector

Countries of Ibero–America: Andorra, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba Chile, Dominican Republic, Ecuador, El Salvador, España, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Uruguay y Venezuela.

**Type of entity:**

Public Sector

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## **Organization of public debates and skill building: WORLD SUMMIT OF ORANGE ECONOMY**

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

National Government de Colombia  
Mayor's Office of Medellín  
Advanced Leadership Foundation

### **Website of the policy/measure, if available:**

<http://cumbreeconomianaranja.org/>

### **Describe the main features of the policy/measure:**

The First Orange Economy Summit was held on September 9 and 10, 2019 in the city of Medellín. It was a space for the exchange of knowledge and experiences in the Creative Economy, through debates, presentations, conferences and workshops. 1,200 people participated, including 55 experts from 17 countries. The topics that were addressed during the Summit included intellectual property, education, film, TV, animation, culture and art as generators of economic and social wealth; design and fashion, tourism and creative districts, the digital economy, artificial intelligence and social networks, among others. Three-hundred leaders with diverse backgrounds from the political, economic, creative, and cultural sectors of the entire country were trained, who will be replicators of the overall message of the Summit. Each of these leaders pledged to deliver 10 public conferences in their respective communities.

**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 Summit made it possible to advance in the consolidation of Colombia as a benchmark in terms of cultural public policies, a stage for the arts, a cultural destination and a hotbed for new talents. The formation of 300 orange leaders generates a network to strengthen capacities and competences in the creative economy throughout the country.

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Foreign Affairs

Ministry of Culture of Colombia

Mayor's Office of Medellín

ProColombia

#### **Type of entity:**

Public Sector

INNpalsa

#### **Type of entity:**

Public Sector

Advanced Leadership Foundation

#### **Type of entity:**

Civil Society Organization (CSO)

British Council

SENA

#### **Type of entity:**

Public Sector

Grupo de Energía de Bogotá

#### **Type of entity:**

Public Sector

Pontifical Bolivarian University

Private companies (GEF, Grupo Éxito, among others)

#### **Type of entity:**

Private Sector

Ibero-American General Secretariat

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# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

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

Exist but are not 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:** NO

**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.):** NO

**Data is regularly collected and disseminated to monitor:**

-

**Percentage of total public funds given to female artists and cultural producers:**

0.00%

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

Colombia does not have this data, but right now it is developing an study about the women role in two creative sectors: books and movies

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

2018 Grants	Gender		TOTAL
	M	F	
	435	431	866

2019 Grants	Gender		TOTAL
	M	F	
	446	484	930

**Percentage of women receiving art national prizes/awards:**

52.00%

2019

**Relevant Policies and Measures:**

### Mujeres Tejedoras de Vida (Women, Weavers of Life)

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

Ministry of culture, Vice-Ministry of Creativity and Orange Economy

**Cultural domains covered by the policy/measure:**

Music  
Performing Arts

**Website of the policy/measure, if available:**

<https://www.mujerestejedorasdevida.com/>

**Describe the main features of the policy/measure:**

The project seeks to identify the artisanal practices and trades of women belonging to communities with vulnerable populations in order to strengthen their productive skills and capacities; it promotes the construction of collaborative work networks, exploring the social fabric from a symbolic and cultural perspective that leads to it having a significant impact on the quality of life of communities. Specific objectives throughout the life of the project · Identify productive crafts and practices. · Strengthening of entrepreneurial skills and capacities. · Development of productive cultural projects · Building of collaborative work networks · Improve the quality of life of the communities belonging to the project · Reweaving of the Social Fabric in the communities.

**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?:**

o Presence in eight (8) cities: Tumaco, Guapi, Nuquí, Quibdó, María la Baja, Pueblo Bello, Valledupar (two corregimientos) and Uribe o Exercises for rebuilding social fabric o Promotion of local support networks between groups and agents in the territory o Management and savings mechanisms (fundraising) o Solidarity micro-franchise agreements between groups of the project and between groups and external actors o Four circulation circuits (three sub-regional and one national) o Material strengthening of the groups o Transfer of accounting strategies adapted to their needs and capabilities o

Strengthening in the creation of virtual spaces to make goods and services visible, adapted to their e-commerce capabilities o Number of beneficiary groups: 17 o Impact: 243 women who make up these groups were benefited

**Financial resources allocated to the policy/measure in USD:**

\$192.923

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

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

The project was created in 2012 by the Cultural Entrepreneurship Group of the Ministry of Culture of Colombia, with an initial community located in the municipality of Guapi and a focus on vulnerable population. By 2015 there were already three municipalities in Colombia with beneficiary communities: Guapi (Cauca), Puerto Colombia (Atlántico) and Dibulla (Guajira). In 2016 the communities of Dibulla and Puerto Colombia dropped from the project; however, that same year three more municipalities were included: Nuquí (Chocó), Quibdó (Chocó) and Pueblo Bello (Cesar). In 2017, two more communities joined, located in María la Baja (Bolívar) and Uribia (Guajira). In 2018, an additional community located in Quibdó was annexed. By the end of 2018 the project includes seven communities, located in six cities of five departments. Evolution of the project Up to 2018, all the communities received support for the reconstitution of their social fabric, strengthening of hard skills (artisanal technique and administration) and soft skills (project development skills and customer service); in addition, other activities have been developed to strengthen entrepreneurial capacities: knowledge and use of business plans, use of social networks for commercial purposes, productive linkages between communities, construction and use of a brand, among others. 2012 to 2015 Promote the training of women from vulnerable populations to strengthen the design, production and circulation of their handicrafts. Departments: Cauca, Atlántico and Guajira Guapi, Puerto Colombia and Dibulla Cities: Workshop Schools of Popayán and Cartagena. Partner: CECREA Foundation 2016 Find assertive accompaniment strategies for the design and implementation of the entrepreneurial initiatives of the women's groups linked to the programme Departments: Cauca, Chocó and Cesar Cities: Guapi, Quibdó, Nuquí and Pueblo Bello Partner: Mini Ku Suto 2017 Design and implement social innovation strategies with a differential gender approach to strengthen the collective and productive initiatives of the women's groups linked to the Women Weavers of Life project, contributing to the sustainability of both. Departments: Cauca, Chocó, Cesar, Bolívar and Guajira Cities: Guapi, Quibdó, Nuquí, Pueblo bello, María la baja and Uribia Partner: Mini Ku Suto 2018 Join human, technical and financial efforts to implement strengthening actions, under the cross-gender approach, for the productive projects of Women Weavers of Life, in the municipalities of Guapi, Quibdó, Nuquí, Jewrwa, Uribia and María La Baja, all coordinated by the Cultural Entrepreneurship Group of the Ministry of Culture. Departments: Cauca, Chocó, Cesar, Bolívar and Guajira Cities: Guapi, Quibdó, Nuquí, Pueblo bello, María la baja and Uribia Partner: Propais

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

Propais

**Type of entity:**

Public Sector

Coporación Incluyamos Foundation

**Type of entity:**

Civil Society Organization (CSO)

Minikusuto

**Type of entity:**

Civil Society Organization (CSO)

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## **Strengthening Women Creators**

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

Ministry of Culture, Directorate of Communications

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://bancodecontenidos.mincultura.gov.co/AppSeries/RecursosSeries/?idSerie=11895>

<https://bancodecontenidos.mincultura.gov.co/AppSeries/RecursosSeries/?idSerie=12146>

**Describe the main features of the policy/measure:**

This policy is aimed at supporting women creators, filmmakers, researchers, tradition and knowledge bearers, to develop communication proposals that promote equity in the sector and address issues associated with memory, diversity, and the role of women in their territories and their sense of identity. This policy is transversal to the Communications Department of the Ministry of Culture and contemplates the development of training strategies between communities (meetings, workshops and creation laboratories), communal production and circulation of media content, and knowledge management. Since 2018, several scholarships have been granted within the portfolio of the National Incentives Programme that have allowed them to contribute to this gender equality policy: · Women Creators Grant for the development of a non-fiction project for television · Communication and Territory Scholarships · Ethnic Communication Scholarships - In alliance with RTVC - Señal Colombia

**Does it specifically target young people?:** NO

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

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

Between 2018 and 2019 the following results can be highlighted: · Two meetings with ethnic and community groups with the participation of 100 women: A first meeting with 70 indigenous communicators and leaders, "The origin of the word and the image of indigenous women", was organized in alliance with ONIC, in order to strengthen the work of indigenous communicators and the production of their own content in favour of the protection of the rights of indigenous women. A second meeting between 30 culture carriers and managers from the Pacific coast of Cauca (López de Micay, Guapi and Timbiquí), in order to make visible and recognize the oral tradition, knowledge and narratives typical of that region and the fundamental role they play in safeguarding culture and life in their territory. · Three Ethnic Communication Grants - In alliance with RTVC - Señal Colombia, that called for ethnic groups to produce a documentary film with an emphasis on the protection of the fundamental rights of women. The three winning projects were awarded to indigenous groups, and two of them were made in their language. · Five Women Creators Scholarships for the development of non-fiction projects for television, produced by teams made up of women to address issues associated with memory, diversity, the role of women in their territories, identity, among others. · Three Media and Territory Scholarships, to sponsor three autonomous initiatives of training in media use and content creation with the Rural Communication Collective OPDS "Women on the Water Path", the Association of Afro-descendant Women of Northern Cauca "Escuela de comunicación de las renacientes" and the Agricultural Association Vereda de Chapacual; each will attend to the needs and collective interests of their respective territory from a cultural perspective. One-hundred women from the departments of Bolívar, Cauca and Nariño benefited from these scholarships. · Two creation scholarships: creative practices of digital sound production–podcast, that seek to encourage the use and sense of ownership of digital tools in order to explore sound production and narrative techniques, and circulation of content through the podcast; in both cases the purpose is to highlight the work of women with the medium of sound. · One training process for 30 narrators, writers, poets, carriers and cultural managers of the Buenaventura District during the implementation of the "Media Narratives" Module of the pilot programme Afro Women Narrate their Territory. · 66 media products with visual, audio and convergent elements that tell the stories of women involving their memory, territory, cultural heritage, native languages, water, food, peace, among other topics. These products circulate through community and public interest media, libraries, cultural centres, community video festivals and digital platforms.

**Financial resources allocated to the policy/measure in USD:**

\$184,043

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

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

System of Public Media RTVC – Señal Colombia

**Type of entity:**

Public Sector

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## **Women Narrate their Territory**

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

Ministry of culture

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

[https://www.youtube.com/watch?v=W4\\_LaU86Mm4&t=16s](https://www.youtube.com/watch?v=W4_LaU86Mm4&t=16s)

### **Describe the main features of the policy/measure:**

In 2020 the Ministry of Culture launched the "Women Narrate their Territory" programme, which constitutes an affirmative action that recognizes the narrative heterogeneity of Afro, Indigenous, Rural, Diverse, and Disabled women, using oral tradition, writing, music, dance, traditional cuisine and crafts or applied arts, through training, the generation of content and its circulation with an impact throughout the national territory. "Women Narrate their Territory" is a reality thanks to the articulation of the Directorates of the Ministry of Culture, affiliated entities and allies, and its objective is to build strategies and actions that contribute to the implementation of a differentiated gender approach in the training, content generation and circulation of stories and narratives by women. In order to reach Colombian women based on their realities as an ethnic people or interest group, six chapters were established: 1. Afro women narrate their territory: This chapter seeks to raise awareness about the contributions of black, Afro-Colombian, Raizal and Palenque women in the construction of the narrative diversity of the nation and how their stories become protective environments of cultural rights in their territories. 2. Indigenous women narrate their territory: This chapter seeks to recognize and uphold the spaces where indigenous women narrate in a circular way, strengthening rituality, governance, cultural values, respect for identity, norms, their worldview, history and ancestral knowledge. Bearing in mind that the main concerns of indigenous women are cultural survival (safeguarding the life of indigenous communities and their legacy), autonomy, self-government and the original law, the protection of the land. 3. Rrom women narrate their territory: This chapter is an opportunity for gypsy women to showcase the history of their land, how they live it and transform it, and how they project it through their narratives, where oral tradition and artistic expressions predominate. 4. Campesino women narrate their territory: Campesino women experience the increasing changes and complexities of rural life today, which is why this chapter aims to strengthen, through the narration of their rural environments, the promotion of family and community development, as well as networks deriving from their daily agricultural activities. 5. Women with disabilities narrate their territory: This chapter seeks to promote the exercise of the cultural rights of women with disabilities, contributing to their status as full citizens, to the valuation of their own characteristics, specific rights and needs, and taking into account the principles of equality and non-discrimination. Along these lines, the programme is intended as a facilitator to visualize the conjunction of various types of identity, the transformation of collective imagery in the face of stereotypes and prejudices, as well as recognizing the unique experiences of women with disabilities belonging to ethnic groups or diverse gender identities, who face multiple forms of discrimination. 6. Diverse women narrate their territory: This chapter includes women with diverse sexual orientations or gender identities, and it aims to generate from the narratives around their own experiences a social, intercultural and human rights dialogue, with the purpose of eradicating prejudices and multiple forms of exclusion.

**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 Ministry of Culture carried out in 2019 the pilot of Afro Women Narrate their Territory, a chapter aimed at creating narratives from an Afro-Colombian perspective, with the aid of community publications and cultural entrepreneurship. Link to the programme "Afro Women Narrate their Territory" 2019 <https://youtu.be/hMRT4crGA6I>

### **Financial resources allocated to the policy/measure in USD:**

\$0

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

Inter-directorate Table - Ministry of Culture

#### **Type of entity:**

Public Sector

Embassy of the United States in Colombia

#### **Type of entity:**

Public Sector

OIM/USAID

#### **Type of entity:**

Civil Society Organization (CSO)

ICESI University, Xaverian University, Del Valle University

#### **Type of entity:**

Civil Society Organization (CSO)

Caro y Cuervo Institute

#### **Type of entity:**

Public Sector

ICAHAN

**Type of entity:**

Public Sector

CERLAC

Bank of the Republic

**Type of entity:**

Public Sector

Local and Regional Governments

**Type of entity:**

Public Sector

Telepacífico Regional Channel , Origen Channel

**Type of entity:**

Public Sector

National Library, National Network of Public Libraries

Private, bilateral and multilateral allies

Network of Family Compensation Fund Libraries

**Type of entity:**

Civil Society Organization (CSO)

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## 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.):** YES

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

### Relevant Policies and Measures:

#### **National Programme of Incentives – Orange Economy Chapter**

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

Ministry of Culture, Vice ministry of Creativity and Orange Economy

##### **Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/planes-y-programas/programas/programa-nacional-estimulos/Paginas/resoluciones.aspx>  
<https://www.mincultura.gov.co/planes-y-programas/programas/programa-nacional-estimulos/Paginas/Convocatoria2020.aspx.aspx>

##### **Describe the main features of the policy/measure:**

The National Stimulus Programme aims to promote the work of Colombian artists, creators, researchers and cultural agents. With the formulation of the Comprehensive Creative Economy Policy, a chapter focused on the support of the cultural and creative industries was added to the portfolio, providing the sector with scholarships for the development of research, training and strengthening of capacities for cultural management, promotion of cultural tourism, including the production and distribution of cultural and creative products, and the support for sustainable associative processes. This institutional offer has been designed taking into account the diverse agents of the ecosystem, as well as different models of cultural development. It includes finding projects related to the international circulation of intermediaries in the music industry, generation of virtual platforms by visual artists for the teaching of their art using botany, the creation of musical tourist routes in cities for the appropriation of the rhythms of each region or the strengthening of the cultural strategy for tourism services offered by ethnic groups. With this commitment the Ministry of Culture seeks to enhance and uphold the social value of culture and creativity as pillars of the country's development, as well as promoting the economic conditions to build, through multiple actors, sustainable initiatives that allow diversification, innovation and consolidation of the sector.

**Does it specifically target young people?:** NO

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

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

With the launch of the first version of the Orange Chapter in 2019, the Ministry gave the cultural and creative industries sector an offer comprised of 25 calls focused on strengthening the links of the Cultural Value Ecosystem, and supporting the creation, production, distribution, circulation and generation of audiences. Around 600 creators and entrepreneurs presented their projects; 123 received an incentive because of the great development potential they hold in the areas of Arts and Heritage, and in the Cultural and Creative Industries. The incentives given to these initiatives correspond to \$ 4,020,115,000 pesos, and they allowed the sector to carry out projects such as participation in international music markets, international publishing industry fairs, research that resulted in the diagnosis of the sustainability problems of traditional Colombian music festivals, the design of sustainability plans for dance schools and theatres, the strengthening of institutions for training in cultural management, or the co-financing of cultural programs in conventional and unconventional spaces for the circulation of cultural and creative goods.

##### **Financial resources allocated to the policy/measure in USD:**

\$1,738,657

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

## **Sensory Expedition programme**

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

Ministry of Culture, Directorate of Arts

**Cultural domains covered by the policy/measure:**

Music

Performing Arts

Visual Arts

**Website of the policy/measure, if available:**

<https://www.mincultura.gov.co/areas/artes/expediciionsensorial/Paginas/default.aspx>

**Describe the main features of the policy/measure:**

The Sensory Expedition Programme addresses the knowledge and cultural assets of communities, especially those that live in rural areas through artistic practices associated with heritage, collective memory and local creative wealth. It develops actions that turn the processes of training, production, management and circulation into dynamic scenarios where culture is lived as a fundamental element for reconciliation, the reconstruction of the social fabric, and the human, social and economic development of our regions. The implementation of the Programme is headed by the Arts Directorate, with the participation of the remaining directorates and areas of the Ministry. As stipulated in the National Development Plan 2019 - 2022 "A Pact for Colombia. A Pact for Equity", Sensory Expedition is carried out in municipalities that are part of the Development Programs with a Territorial Focus (PDET), that is, those municipalities that have suffered the greatest impact from the armed conflict in Colombia. OVERALL OBJECTIVE Contribute to the strengthening of artistic manifestations and the cultural identity of the prioritized communities, as a factor in rebuilding the social and cultural fabric.

**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?:**

Montes de María Region Since 2016, Sensory Expedition has benefited more than 5,200 residents of the 15 municipalities of Bolívar and Sucre that make up the region, and 36 corregimientos. Catatumbo Region Since 2017, Sensory Expedition has benefited more than 3,600 residents of the 15 municipalities (14 of Norte de Santander and 1 of Cesar) that make up the region, and 30 of its corregimientos. Centre and South Pacific and Nariño Frontier Regions In 2019, Sensory Expedition benefited more than 500 people from these regions.

**Financial resources allocated to the policy/measure in USD:**

\$1,448,595

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

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

Territorial Allies in Montes de María: Cabildo Cultural Corporation

Territorial Allies in Catatumbo : Julio Pérez Ferrero Public Library · Association of municipalities of Catatumbo, Ocaña province and South Cesar – Asomunicipios

Territorial Allies in Centre and South Pacific and Nariño Frontier Regions: Canto por la Vida Foundation

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## **Social and Reputational Risk Management by FINDETER**

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

Territorial Development Fund S.A. - FINDETER

**Describe the main features of the policy/measure:**

This component is present in all the projects developed by FINDETER, and it promotes efficiency in the management of social guidelines for the construction of social fabric in the territories. Likewise, it has oversight on the projects that make up the Creative and Cultural Industries - CCI strategy, from a social and reputational risk perspective, including inter-institutional and community activities that allow creating conditions and strengthening the interrelation of the population with local and regional administrations, within a context of participatory creation, empowerment and sustainability.

**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?:**

Inclusion, empowerment and participation of communities.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

Ministry of Culture

**Type of entity:**

Public Sector

Municipal Secretariats of Culture

**Type of entity:**

Public Sector

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## **Programme for the Strengthening of Knowledge Management in the Artisanal Sector**

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

Artesanías de Colombia  
Superintendency of Industry and Commerce

**Website of the policy/measure, if available:**

<http://artesaniasdecolombia.com.co/PortalAC/General/sectorSubmenu.jsf>

**Describe the main features of the policy/measure:**

This programme supports research in the artisanal sector so that its significant socioeconomic impact and cultural contribution are valued. This is an initiative with national coverage that aims to safeguard the legal rights of Colombian handicrafts, providing the artisanal sector with the necessary tools to protect their products, through the implementation of collective brands, certifications and designations of origin. To date the programme has reached more than 80 artisan communities, which have acquired knowledge about intellectual property rights and their potential when applied to crafts, in addition to participating with their products in fairs helping them position and market their brands.

**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?:**

✓ Registration of 60 collective brands by artisan communities, twelve (12) declared designations of origin for artisan products and three (3) for typical snacks. In 2019 the designation of origin of the Black Ceramic of La Chamba was achieved, while advancing with the registry of 320 brands; 38 training and awareness raising sessions about intellectual property were carried out. ✓ To date, 65 permits to use the "Colombia Designation of Origin Seal" are in the process of being authorized for artisans of various trades and areas of the country.

**Financial resources allocated to the policy/measure in USD:**

\$85,000

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

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

Thanks to this strategy implemented by the national government and led by Artesanías de Colombia, it has been possible to characterize the artisan population in the country (See second DANE Orange Economy Report, 2019). Opportunities have been identified in the use of design tools to foster traditional craft markets, in addition to the need of linking the crafts sector to other types of industries. Increasingly, issues related to the protection of cultural heritage and knowledge through intellectual property mechanisms are becoming more relevant and this in turn creates an opportunity for the artisan community to compete in more specialized markets.

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

International cooperation

**Type of entity:**

Private Sector

Territorial entities

**Type of entity:**

Public Sector

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## **National Copyright Registry**

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

National Directorate of Copyright (DNDA)

**Website of the policy/measure, if available:**

<http://derechodeautor.gov.co/obras-literarias>

**Describe the main features of the policy/measure:**

In accordance with Colombian copyright law, the registration of works, phonograms, acts and contracts is established with the aim of giving greater legal certainty to authors and owners of rights. For this reason, the registry is established as a means of proof or support in relation to the authorship or ownership of economic rights. Regarding registration, it should be clarified that it does not create the right to a work, since the protection of copyright is born with its creation, and no formality is necessary to uphold that right. Currently the registration of works, phonograms, acts and contracts can be done physically at the DNDA facilities; virtually, for which you must access the website <http://derechodeautor.gov.co/obras-literarias>; or through the app "Protect Your Works", available in the iOS and Android stores, where you can register videos and photos. The process is completely free and the DNDA has a maximum of 15 business days to answer each request.

**Does it specifically target young people?:** NO

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

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

Since the establishment of the registry of works, phonograms, acts and contracts in 1886, more than a million works have been registered. In 2019, a total of 86,250 registrations were made.

**Financial resources allocated to the policy/measure in USD:**

\$0

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

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

The evaluation is carried out annually. For this, a quantitative measure of the total number of registrations is taken into account, as well as criteria such as the type of work registered, the place of residence of the registrants, etc.

## **Laboratories for the Production of Digital Contents**

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

Ministry of Information and Communication Technologies (MinTic)  
Ministry of Science, Technology and Innovation  
ENTerritorio (formerly FONADE).

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Publishing  
Visual Arts

### **Describe the main features of the policy/measure:**

The Laboratories for the Production of Digital Content (Labs) are the section of the national network of laboratories marked for the production of digital content, where technological tools such as software, hardware and technical training are made available to the public, in order to carry out both entrepreneurial activities and the projects of professionals and companies in this field. Their main objective is to further the strategy of the National Government for the strengthening and promotion of information and communication technologies in the development of digital content. Since the beginning of 2019, this initiative belongs to each one of the Territorial Entities where they were installed, after an agreement for their installation and start of operation was reached.

**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 Labs have trained more than 30,000 people in subjects such as graphic design, video game development, programming, web development, robotics, digital business, entrepreneurship, all geared towards the digital content industry. They have generated more than 230 digital content products and 220 digital business ventures. Between 2013 and 2018, the following courses have been offered: · 2D-3D animation · Project and Production Management · Interface design and user experience evaluation · Development of web and mobile applications for Android and iOS. · Robotics · Digital marketing and digital journalism · ViveMaker (development of solutions for the internet of things) · Emerging technologies, Internet of Things, 3D Printing, Drones · Entrepreneurship · Digital content for physical and online platforms. · Mobile applications · Multimedia · Specialized software required by the animation industry such as Unity, Maya, ToonBoom, Adobe and Blender, Gaming and the Mobile Web · Specialized Software in the Business industry · Applications development · Convergent Contents (e-training) Among the most outstanding ventures we can mention: The Book of Sofia (Winner in India Catalina), Butiman (Nominated India Catalina), Juancho Espanto, Los Cuentos del Abuelo, Andrés y la Ballena, Paul & Glota, Guillermina y Candelario, EduCanvas, Jardín de Amapolas y El Libro de Lila. Among the applications: · Doctor Test: Web tool to organize and develop business ideas · Livero: Mobile application to find activities and plans in a city · Freelo: Mobile application aimed at independent photographers to make an appraisal of the monetary value of their work · Grabala: Web evaluation platform for personnel selection Small Data: Web platform and mobile application that compares product prices for purchasing decisions · IDU: Government mobile application for georeferencing of public works carried out by the Institute of Urban Development of Bogotá. · Supercade APP: Public mobile application aimed at streamlining procedures and services provided by the Cades and Supercades in Bogotá.

### **Financial resources allocated to the policy/measure in USD:**

\$2,636,912

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

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

37 cooperating territorial entities

### **Type of entity:**

Public Sector

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# 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.:**

Civil society organizations have been involved in the process since the formulation of the work plan for the preparation of this report. With the help of Sida and UNESCO, it was possible to identify civil society stakeholders that had been working on the strategy of the Orange Economy Nodes designed by the Vice Ministry of Creativity and the Orange Economy of the Ministry of Culture. It was key to make visible in the report the grassroots groups and the small and medium-sized organizations that have been working continuously for the growth of the cultural and creative industries. This process helped us to give a greater representation to the different regions of the country and to identify the strategies, plans and projects that are already in place and taking advantage of the cultural, economic, political and social specificities of each territory. The call for these stakeholders was made directly by the Ministry of Culture. It included 16 civil society organizations, of which 10 attended the capacity-building workshops given by the UNESCO expert and a total of 14 submitted a completed form. All these initiatives were included in the report because they show the work of organizations in different areas of the cultural and creative sectors; they are especially proficient in strengthening community initiatives that promote the appropriation of cultural goods and services through the cultural riches of each region. It is also clear how these civil society organizations contribute to the protection and promotion of the diversity of cultural expressions by privileging national goods and services, thus giving visibility to local manifestations in the national and international market. After the workshops and in the follow-up of the submission of the form, we noted that the representatives of these organizations were motivated to work together with local and national institutions in the development of public policies that benefit the work of their associates and municipalities. The process left and installed capacity in these organizations for a better understanding of the relevance of the Convention in their daily work; it also served to identify aspects to improve and promote in their usual activities to achieve objectives such as gender equity, artistic freedom, the generation of healthy digital environments and fair rewards for artists and cultural professionals. The experience of working together with civil society for the preparation of this report has been pleasant and fruitful, not only because it reflects that the effort of the Ministry of Culture to foster a sense of appropriation of the cultural and creative industries and their inclusion as an engine of development in the regions has been successful. While we are making progress on this goal, there is still a long way to go. The work of raising about the 2005 Convention in civil society should have a broader scope and include Afro-descendant, Palenquero, indigenous, and Rrom communities, among others. This will give them more tools to own their diversity and creative potential and generate bridges between the makers of local and national public policy and their specific needs and hopes.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **FUNDACIÓN ESCUELA TALLER DE QUIBDÓ**

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

FUNDACIÓN ESCUELA TALLER DE QUIBDÓ

**Describe the main features of the measure/initiative:**

The Quibdó Workshop School Foundation is a non-profit organization that is part of the National Program of Workshop Schools in Colombia; it is devoted to the training of young people in traditional crafts as a strategy to safeguard the traditional knowledge of Chocó. Trades of Traditional Jewelry, Cooking, Construction and Bakery are offered.

**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?:**

To date, the Quibdó Workshop School has 125 graduates, 42 students in training and 26 in certification process. Total students, Program or Course from 2017 to 2019: Labor Technician in Traditional Cooking: 50 Labor Technician in Building Construction: 43 Bakery Operator: 25 Labor Technician in Assembled Jewelry: 19 Complementary Stucco and Painting Course: 19 Complementary course on architectural finishing: 11 Complementary course on coating: 11 Total: 178

## **Colombian Luthiers– Builders of Music**

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

Fundación Coja Oficio

**Cultural domains covered by the measure/initiative:**

Music

**Website of the measure/initiative, if available:**

<http://www.luthierscolombianos.com>

**Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): The COJA OFICIO FOUNDATION is a National Non-Profit Entity established on May 6, 2013, with the purpose of developing activities concerning the creation, training, production, promotion, dissemination, research, study, promotion, recovery, conservation, innovation, marketing, commercialization, consumption initiatives related directly or indirectly to the field of crafts, with special emphasis on the creative economy, in order to structure, develop and strengthen actions, projects and programs, both nationally and internationally. Our main initiative is called Colombian Luthiers - Music Builders, aimed at revitalizing and strengthening the craft of lutherie (construction of musical instruments), in different regions of Colombia, taking into account criteria such as diversity, heritage and cultural identity, local productive vocation, equal opportunity access and environmental sustainability. Our activities are carried out in the fields of research and training, and organizational, business and commercial support, by the means of incentives and technical assistance in all links of the lutherie value chain, in order to increase the

competitiveness and innovation of our products. Intervention strategies: - Encouragement of association initiatives and new products: through the promotion of collective branding and innovation, the aim is to achieve a better positioning of musical instruments in the professional and commercial context, a fact that will result in a higher volume of sales at better prices and, therefore, in a strengthening of the lutherie sector as a contributing factor to the cultural life of the country, and as a source of economic income for families who practice the craft. Likewise, with the process of formalizing businesses in associations it is expected that these ventures can grow and access new expansion opportunities. - Development of a virtual strategy for the promotion and commercialization of musical instruments, with the aim of establishing a connection between the producers of musical instruments located in the intervention areas and the markets related to the lutherie sector, through access to ICTs, and knowledge and experience exchanges dealing with production, fair trade, respect for the environment, decent work and clean technologies. - Incubation of lutherie ventures: Through technical, legal, financial and economic advice and support, it seeks to preserve the ancestral knowledge of artisan instrument producers, in order to create self-sustaining initiatives that help to reduce poverty, promote family unity and the development of ventures that contribute to the dissemination of the Colombian cultural heritage. This proposal is part of an alternative development model based on the recognition of the potential of MSMEs. - Training in lutherie and cultural entrepreneurship: Its aim is to give knowledge a multiplying effect and create new niches for social innovation through the training of luthiers, where expertise and experiences come together and are exchanged to contribute to the productive improvement of existing ventures. - Production of audiovisual material: To have a registry of accumulated experiences and showcase the work in lutherie as a cultural industry that integrates, energizes and catapults various related sectors, such as the production of wood, manufacture of accessories, musical training, and preservation of the cultural and artistic heritage, among others. - Knowledge generation: Through research on the socio-economic aspects of lutherie and those who practice the craft, on innovation processes and product development.

**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?:**

1.- Creation of four associative organizations of musical instrument builders in three regions of the country: - Corporación Tambor ri Palenge, in San Basilio de Palenque, Bolívar - Corporación de Artesanos Luthiers de San Jacinto, in San Jacinto, Bolívar - Corporación de Artesanos Luthiers del Meta, in the department of Meta - Corporación Red de Instrumentos Musicales de Santander - Red Faisán, in Santander 2.- Drawing up of technical norms that derived in the issuance of the "Handmade" quality seal, granted by the Colombian Institute of Technical Norms and Certification (ICONTEC), which includes the geographical designation of origin for four groups of traditional Colombian music instruments: - Guitars from the department of Santander - Gaitas and drums of San Jacinto - Marimbas de chonta, bombos and cununos from the Pacific region - Harp, cuatro and bandola from the Meta department. 3.- Study of lutherie's value chain in Colombia and socioeconomic characterization of luthiers from four regions of the country. 4.- Registration of collective trademarks for the associations Tambor ri Palenge and Red Faisán. 5.- Adoption of a Code of Good Corporate Governance in the Red Faisán, in order to establish the distribution of rights and responsibilities among the different bodies and members and dictate the rules and procedures related to decision-making in matters of the association. 6.- Procurement of two buildings in the municipality of San Jacinto and the corregimiento of San Basilio de Palenque (Bolívar), for the operation of the lutherie associations that operate in those places. 7.- Design of business plans for the four incorporated associations. 8.- Development of a training plan on the following topics: - Introduction to the craft, for new artisans - Production and improvement of products - Packaging - Commercialization - Association mechanisms - Environmental impact - Legal framework for the procurement of raw materials 9.- Seed capital management for the operation of the four incorporated associations. 10.- Innovation and production development of six musical instruments. 11.- Construction of a website ([www.luthierscolombianos.com](http://www.luthierscolombianos.com)) 11.- Research and proposal to revive ten instruments of traditional music that have fallen into disuse. 12.- Preparation of market studies for the musical instruments produced, in eight countries on four continents. 13.- Participation in national and international fairs and cultural markets. 14.- Production of video content, available on the YouTube channel "Colombian Luthiers": [https://www.youtube.com/channel/UCbYWtOF1m8hrXS\\_wW9xFd1A](https://www.youtube.com/channel/UCbYWtOF1m8hrXS_wW9xFd1A) 15.- Preparation of the Corporate Social Responsibility Program for the Red Faisán. 16.- Development of awareness-raising activities on gender equality; linking women to production processes. 17. Alongside the Red Faisán, we are currently carrying out the project "Strengthening and promoting the Red Faisán as the leading association in the production of musical instruments of legal origin in Colombia", supported by FAO and the European Union. The project arises from the challenge that illegal wood exploitation poses for the establishment and maintenance of a strong crafts industry, in a world economy that increasingly seeks guarantees related to legal and sustainable production. Illicit behavior in the timber sector causes loss of income for governments, disappearance of opportunities for rural and industrial development, greater damage to the environment and increased social conflict.

## **Circulart**

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

REDLAT

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

**Website of the measure/initiative, if available:**

<http://www.circulart.org>

**Describe the main features of the measure/initiative:**

Objective Since its origins, ten years ago, Circulart has tried to conduct a necessary reflection on the relationship between public sector and industry that should tend to create policies that: 1. Generate more export income Achieving an international audience for Colombian music necessarily involves increasing the volume of sales abroad. The behavior shown so far by music production leaves a wide margin for improvement, both in traditional business models and in the turnover derived from new formats and ways of reaching markets. At the same time, the penetration that has been achieved in certain territories, although important, has not reached a stage of maturity. On the contrary, there are reasons to believe that the international revenues generated so far are in an embryonic stage and that they have often been the result of specific success stories rather than a stable and determined commitment to exportation. 2. Increase international competitiveness The Colombian music industry will hardly be able to lead this international campaign if it does not reach higher levels of competitiveness throughout its value chain. From creation to distribution, agents must carry out their activity in an environment conducive to the development and incorporation of the resources and capacities necessary to enter and grow in the foreign market. In association with

COMFAMA and RUTAN's project to support the creative and cultural economy, "elpauer", and the Mayor's Office of Medellín (Secretariat of Culture and Economic Development) we are trying to strengthen, through training with national and international experts, local music production and raising its level of professionalism. 3. Consolidate efficient and sustainable internationalization policies Any strategic action should be framed in a long-term plan that allows to evaluate and progressively improve its effectiveness. Those countries that present the best results in the internationalization of their music industries have a long-standing experience that has allowed them to design a process of constant improvement in their policies. Cooperation between institutions, including regional and local public institutions; between the public and private sectors; monitoring and measuring strategic actions; sector involvement; coordination and efficient management of resources, and conviction and perseverance, are some of the parameters that Colombia must adopt. In our field, we work associatively with the private sector, at the international level, with Womex (Europe), Fimpro (Mexico), Glommnet (Asia), Visa for Music (Africa), Mapas (Spain). In the international public sector we have agreements in force with INAMU (Argentina), the Ministry of Culture of Chile, the Ministry of Culture of Costa Rica, Icex (Spain) the Bureau of exports of Brazil, and nationally with the Ministry of Culture of Colombia (Entrepreneurship Area), ProColombia, the Secretariat of Culture of Medellín, Idartes of Bogotá, the Secretariat of Culture of Barranquilla, the Chamber of Commerce of Bogotá and Comfama in Medellín and Antioquia. These articulations allow us to work together on strategic actions for the execution of the policies of that will allow Colombian music to reach international markets. 4. Strengthen Colombia's position as a music industry centre in Latin America In the same way that Colombia is positioning itself as the main actor in the Latin American audiovisual industry, it has enough musical assets and resources to present itself to the world as a creative and economic centre in the music sector for the entire region. Colombia has assumed a leading role in the consolidation of a regional market that unites all those countries that share the idea of competing at the same level with the main world powers of music. This implies consolidating the effectiveness of the work of Circulart, which has gathered an international network of collaborators, knows how to attract entrepreneurial and creative talent, and has positioned Colombia as a business facilitator for the entire music 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?:**

Strengths of Circulart today: • Extensive database • International recognition • Networks and contacts • Cured portfolio • Creation and management of a digital platform • Unconventional venues • Constant innovation in the format: - Horizontality - Spaces - Networking • Friendly and warm environment • Medellín as a tourist attraction • Results: According to an evaluation commissioned to Lado B, a company that has made prior company assessments and monitoring, the qualitative and quantitative results of Circulart are very satisfactory, and represent an important contribution in the field of Latin American music in general and Colombian music in particular.

## **Revitalization of the Independence Festivities of Cartagena de Indias**

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

Comité por la Revitalización de las Fiestas de Independencia de Cartagena de Indias

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

Visual Arts

**Website of the measure/initiative, if available:**

<http://fiestasdeindependencia.co/>

**Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): The Independence Festivities of Cartagena, more than 200 years old, are in a process of recovery, through a series of initiatives in which community, institutional and governmental efforts have been joined to those of folk groups and intellectuals. This revitalization already shows tangible results, as some of the risk factors and challenges that characterized the festivities for several decades have been overcome. During the 20th century, the festivities faced a crisis of identity and were reduced to a subordinate condition. Its main spaces and actors were fragmented and the large sectors of the population couldn't feel a sense of ownership. The citizens of Cartagena stopped caring for the festivities because it did not respond to their interests or to the multi-ethnic and multicultural nature of local society and culture. The celebrations became alien, impersonal, with episodes of disagreement and violence, or a media spectacle that had little to do with the essence of the Independence Festivities, which always were inclusive, full of imagination, colors and joy. But the crisis of Cartagena's Independence festivities has also been the crisis of the city: an urban world deprived of one of its most important events of collective belonging, where the best civic virtues are hard to find and the cultural universe has been impoverished. Since 2003, based on the concerns and proposals of folklorists, cultural managers and researchers, and on previous initiatives of various cultural organizations, dozens of social and cultural agents in the city, grouped in the Committee for the Revitalization of the Festivities of Independence, in association with the Cartagena Institute of Heritage and Culture IPCC and the Ministry of Education, began a coordinated effort for the recovery of the celebrations, as a result of the deep concerns about their loss of identity by remaining subordinate to private for-profit events. The main ideas and proposals that emerged from this process were included in the Principles for a Public Festivity Policy (2004). This document is the result of the inclusive participation of the citizenry in forums with academics, of an open exchange of ideas, research and experience coming from experts and festivity organizers alike about all the dimensions of this endeavor, including administrative and financial aspects. Since then, the Principles has become a roadmap for the revitalization of the festivities with the aim of avoiding the improvisation brought about by changes in political administration. It proposes concrete initiatives and actions, and has gradually transformed the festivities into what they should be: a popular celebration of liberty that allows for great creative, historical, festive and cultural elements, and gives opportunity for the socio-economic development of all the inhabitants of Cartagena. As a result of this process, and in view of the need to return to the true meaning of November 11 and its commemoration, since 2003 the name Independence Festivities (they were formerly called the November Eleven Festivities) was adopted, to highlight the historical fact that gave rise to the celebration. The Independence Festivities are, in short, the main celebration and commemoration of Cartagena de Indias's history, and its largest public festival. They are a cultural, recreational, festive and civic manifestation of Cartagena's heritage, which takes place every year at the beginning of the month of November, and has its origin in the commemoration of the historical events that brought about the independence of the city of Cartagena from the Spanish crown on November 11, 1811, the day the Act of Absolute Independence was signed. These commemorative festivities have an indisputable value in the restoration of the historical memory of the city and the Nation. They combine the exaltation of republican, democratic and

libertarian values through the playful and festive imagery represented in costumes, music, allegorical parades, masks and dances. They show the confluence of traditional artistic expressions that were born in colonial times -- cumbia, the gaitas or indigenous pipes, the African councils, the Congo, the mapalé, the fandangos of tongues, the lost Cartagena carnival -- with other coming from republican and more recent times. For this reason, over centuries these festivities have played an important role in the popularity of music and traditional dances of the Colombian Caribbean Region and in the creativity of artisans and carriers of the festivities in the city and neighboring towns. This initiative is promoted by the Committee for the Revitalization of the Independence Festivities of Cartagena de Indias, a civil society organization formed in 2004, and made up of a group of folk and community groups, cultural managers and non-profit entities, with the object of promoting the study, the social appropriation of knowledge, and the governance and collective action necessary for the strengthening of the Independence Festivities of Cartagena de Indias. Without being a legal entity, nor having hierarchies, the Committee chooses its spokesperson in a consensual way and relies on the voluntary and unpaid work of people and entities interested in the project.

**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?:**

¿Cuáles son los resultados logrados hasta el presente mediante la aplicación de la medida/iniciativa? (400 palabras) The Independence Festivities are the cultural activity in which Cartagena's citizen get involved the most (Cartagena Como Vamos, 2019), and that participation has been increasing steadily in the last 15 years. The recovery of the name "Fiestas de Independencia" for the historical and festive commemoration, and of November 11 as the centre of the celebration. The dynamic and growing participation of the educational sector, with spaces such as: Student Parade in honor of the Heroes of Independence and Festival of School Music and Dance in honor of Jorge García Usta promoted by the Cultural Network of Educators and the District Education Secretariat in which thousands of students from the city's schools participate. A strong academic component of discussion, training, research, publications and pedagogy. Book Series Cuadernos de Noviembre. Digital guide to the Independence Festivities. The creation of the characters of the Gran Lancero and the Gran Lancera, as commanders of the festivities, who embody each year a double tribute: to the men and women who fought for independence, and to those who with their work contributed to the enhancement of our cultural heritage. The repurposing of the preludes, or events that announce the festivities, instilling them with a strong cultural and community component. The reorientation of the Independence Beauty Pageant towards a community and cultural role, revitalizing the festivities in the neighborhoods. The Fantasy Night is used now to showcase the creativity of local artisans. The creation and positioning of spaces that celebrate cultural diversity such as the Jolgorio de Tambores y Cantadoras, the March of Sexual Diversity and Gender Identities, and Salsa a la Plaza. "Iniciativas Culturales" project for capacity-building in design of costumes and festival attire, and for the promotion of initiatives on entrepreneurship and cultural participation in the festivities. "Pensar Cultura" program, led by the Laboratory of Research and Innovation in Culture and Development of the Technological University of Bolívar (UTB); a space to reflect on the priorities of a cultural policy for the city and the department. Social pact for the Independence Festivities, led by Funcicar, an inter-institutional and intersectoral public commitment for the continuity of the revitalization of the Independence Festivities. "Jóvenes con valores productivos" project: Dynamizing cultural entrepreneurship and recovering the traditional practices and ancestral knowledge of Cartagena de Indias, led by the Surtigas Foundation. Creation of the 'comparsa' and social laboratory Independencia Grita y Baila - Cartagena in the bicentennial, winner of first place in the category of Theatre Troupe. Coordination with the Mayor of Cartagena and the Institute of Heritage and Culture of Cartagena for the request for inclusion of the Independence Festivities of Cartagena in the Representative List of Intangible Cultural Heritage of the Colombian Nation, which obtained the endorsement of the District and National Councils for Cultural Heritage; the Special Safeguarding Plan (PES) for the festivities is being formulated.

## **Sonidos Enraizados**

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

Lucía Ibáñez

**Cultural domains covered by the measure/initiative:**

Music

**Website of the measure/initiative, if available:**

<http://www.sonidosenraizados.com>

**Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): \* Sonidos Enraizados \* We are a bridge between local and global cultures through research, communication and the circulation of cultural/musical practices, coming from individual musicians and ensembles. Our organization is dedicated to the dissemination and promotion of traditional music in terms of sustainability, memory and peace building, and is composed of a record label, a participatory action research group, a booking / management agency and a content creation team. \* Sonidos Enraizados Record label / Agency \* Sonidos Enraizados is a record label specialized in traditional Colombian music. We focus on artists in whom the vital relationship between cultural music practice and community is maintained since their early beginnings. Musical sounds are transmitted from generation to generation by the memory of the communities and carriers, and we fulfill the function of amplifying them to the world and establishing a window that allows the fair cooperation between the different stakeholders in the music chain, in the hope of dignifying the work of local musicians. We record and publish the work of performers at a national and international level, and we produce documentary-quality content that presents the cultural diversity of our peoples. In addition, we represent them as music agents, hoping to create a bridge between their rights and interests and those of the music industry, applying a strategic plan tailored to each case. The Sonidos Enraizados Cultural Corporation, established in April 2012, has three areas of action: 1) research and documentation, 2) circulation and dissemination of content, and 3) projects for peace and memory building. The three areas are focused on traditional musical practices and on the way they connect to their context as means of community strengthening or as milestones of identity and memory. Located in Bogotá Colombia, Sonidos Enraizados has been able to work in different regions of the country, such as the Caribbean region (coastal and continental), Urabá, Antioquia, North, Central and South Pacific regions, as well los Llanos and the Putumayo department. As a cultural organization, we have become a bridge between local and global cultures through research, communication and the circulation of traditional musical practices. Sonidos Enraizados focuses its work on expressions of music that find their origin in orally transmitted traditional knowledge, a type of knowledge that has to confront today the demands of the consumer society, public policies focused on cultural entrepreneurship and other variables that modify age old practices. Thus, research and intervention initiatives are developed connecting music, images, dance, memory and community, with the aim of supporting the revitalization of traditional cultural elements from Colombia and their introduction in global communities. We also produce other types of content that makes these indigenous, Afro-

descendant, campesino and folk cultural practices visible through videos, documentaries, research articles, meetings and concerts, among others. We call on researchers, artists and people from the concerned community to share all kinds of works around visual anthropology, ethnomusicology, musical theory and memory. As a research group, we seek constant feedback from these initiatives. We link traditional knowledge, academia and the community in general through the "Encuentros" approach, where experience, memory and the spoken word are valued above all else. We study and analyze the medium from the local to the regional level in order to have a complete panorama with the greatest possible number of variables that will serve to guide policies and public opinion. We work with communities that are carriers of popular traditions, they may be indigenous peoples, Afro descendants, migrant populations or those who have been displaced; we work indistinctively with young people, older adults or children, in every case the objective is the visibility and revitalization of these cultural practices. Sonido Enraizado sees itself as a bridge between these communities and civil society in general, promoting the importance of non-violence, of community values, equality of opportunity, horizontal relationships and the sustainability of the communities and their environmental settings.

**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 documentation of a wide segment of traditional music, collected from different communities in the departments of Cauca, Nariño, in total more than 10 Colombian musical ecosystems have been profiled with recording of musical groups, individual musicians, interviews with musicians and culture agents, documentation of festivals and regional meetings. - Compilation of an extensive personal and organizational file that includes the documentation work carried out in the field by its members over the last 20 years. - Contribution to the understanding of traditional music genres, attained by the research of the work group as well as from individual research. - Achieve the introduction of traditional music in the contemporary market, shortening generational gaps and promoting interculturality and diversity both in Colombia and in the international market. - The promotion of traditional music and its national and international diffusion through field research, increased mobility of artists and content dissemination in digital media, festivals and academic settings. - Mitigate the generation gap and resignify the value of musical practices within the framework of their own regional settings, highlighting their aesthetic and community building purpose. - Recognition of the value of the work of musicians and regional cultural agents through intermediation as a business model. - Permanent international exposure of local artists and contribution of traditional music to regular concert programming. - Production of nine music records widely distributed in physical and digital formats. - We have managed to contribute to the life-economies and work prospects of the musicians who have participated in the process. - Creation of memory banks in different communities and training of their members to maintain, feed and use them as input for their own pedagogical materials. - Accompaniment of knowledge transmission initiatives at the local level. - Training programs derived from the musical languages employed by the musicians with whom we work. - Identification and recognition of local community practices in a context of forced or chosen migration. - Relevant contributions to ethnomusicology, musicology, and musical research in general. - Positioning of traditional Colombian music in cultural and musical markets nationally and globally.

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

### **Creative Industries**

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

Corporación Arte a Tiempo

**Website of the measure/initiative, if available:**

<http://www.arteatempo.com>

**Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): Arte a Tiempo is a company with regional recognition for the quality and innovation of its productions, and for contributing to the cultural and touristic development of the country and job creation. It has set out to be an event production company that generates high recall among all attendants; for this purpose it makes alliances with companies that complement its experience to create unforgettable sensory experiences, integrating elements of the circus, music, gastronomy and cocktails as part of the show. We have the ability to create events that are tailored to the needs of our clients, temporary alliances or strategic partners in terms of space, time and costs. Arte a Tiempo is an innovative proposal in the cultural market for companies that are beginning to see the benefits of the creative industry to promote their projects. It is one of our main objectives to be able to be self-sustainable and to expand our market in order to participate in events and venues at a larger scale, reaching as many people as possible. Our strategy relies on creating relationships with private companies that allow us, firstly, to generate liquidity, thus greater sustainability, innovation, productivity and a constant flow of work for our artists. In this way we offer decent jobs to our artists, professionalize their trade, help in the growth of the creative industry, and in turn consolidate the company's social vocation. This allows us to reach more and more people, not only with recreational and artistic activities, but also with social projects aimed at early childhood and vulnerable population. For us, art is a language of social transformation: we have made cultural contributions under the guidance of the Special Jurisdiction for Peace (JEP), the Casa de la Verdad and the victims' table of the department; we have worked for the Social Development Alliance, the Secretariat of Health and the municipal Institute of Culture and Tourism and independently. But to be able to carry out all these activities, we must first ensure fair living conditions of our artists. This is why working with private companies is not goal in itself, but the way to empower women in social inclusion processes that bring culture and art to children regardless of their socio-economic situation; or give young people at risk the chance to rebuild the peace of their own communities. We also have an arts training scheme through workshops given to children from early childhood, to adolescents and adults; all of them have the opportunity to acquire and develop skills that will help them live their daily lives in a healthy way (mentally and physically). We have a house of culture in the city of Bucaramanga where non-formal classes are held for children, youth and adults, doubling as a creative laboratory where artists from different fields gather to share experiences and knowledge. This is how Arte a Tiempo meets the following needs: At this time the corporation has 32 artists who work on a project per project basis. One of our goals for 2020, before the current health and economic crisis, was to estimate a monthly salary based on the management and production of the same initiatives and events, in order to distribute work loads, increase our output and train and professionalize our collaborators in different areas.

**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?:**

Arte a Tiempo was for some years the personal trademark of who is today its legal representative. It has been based in Bucaramanga for four years as a stable group and two years as a legally constituted entity. We have had great successes and acknowledge many mistakes. This first stage of our work has allowed us to position or name and attain credibility in the city, coming both from agents in the culture sector and from private companies that have no apparent relationship with culture, but may share a line of mutual interest with us that allows us to build social fabric together. Last year we were winners of the creation grant Bucaramanga cree en tu talento, that led to a co-production with the Santander theatre in which 13 artists participated on stage and 20 direct Jobs were created. We participated in different local festivals and were the first performing artists to join the project "Centro con salas abiertas", a guided tour of museums and cultural spaces opened for performance actions in the city centre. At the entrepreneurial level, we participated in the Mujeres ECCO program of the Chamber of Commerce, a business training scheme for women leaders in business, where we received advice in finance, marketing and digital strategies. We were semi finalists at Apalanca Fest 2019 and selected nationally to participate in the Empodera program of Innpulsa Colombia, that entails an exploratory mission in Silicon Valley. It is our task to learn the language of this new form of cultural entrepreneurship and make it real in our creations and productions, striving to find that point in which art and culture reveal themselves as a necessity for development and human happiness.

## **Cámara Colombiana del Libro**

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

Cámara Colombiana del Libro

### **Cultural domains covered by the measure/initiative:**

Publishing

### **Website of the measure/initiative, if available:**

<https://camlibro.com.co/>

### **Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): The Colombian Book Chamber - CCL, is a non-profit association that represents and defends the interests of publishers, booksellers and distributors, with the aim of promoting the development of the book sector in Colombia. Its mission is to promote the development of publishing in Colombia, as well as guide, represent and protect the interests of all its agents under principles of well-being, cooperation, and the educational and cultural progress of the nation. The CCL is in charge of the ISBN Agency in Colombia and also advises on legal issues related to copyright, promoting actions to combat piracy such as the initiative "I support my authors. I only buy original books. Say no to pirated books", to raise societal awareness about the importance of buying legally produced books. One of the most relevant projects of the CCL is the Bogotá International Book Fair (FILBo), which it organizes annually in association with Corferias: a literary, cultural and business event that in 33 years has positioned itself as the most important publishing industry event in the country. The authors and cultural programming of FILBo are also present in different libraries, bookstores and schools in Bogotá through FILBo Ciudad and in different regions of the country thanks to FILBo Región. Additionally, the CCL carries out different actions throughout the year to promote professional training, reading and access to books, organizing events such as the Book Festival for Children and Youth in October; Book Forums in November, a professional training program focused on studying the current situation of the book market; Independent November, an event that aims to promote independent book production and create cooperative ties with bookstores to improve their circulation. In addition to its participation in the main international book fairs, the CCL has also made strides to gather the managers of the main regional book fairs in the country with the Colombian Book Fair Network, in order to promote the access to the greatest offer of books possible in each city, region or municipality in the country. Likewise, the CCL represents the Colombian publishing sector abroad. It is affiliated with the International Union of Editors (IUE) - a corporation that brings together all the Book Chambers of the world - and the Iberoamerican Group of Publishers (GIE). The CCL is in charge, along with other allies, of managing the Colombian stand at the main international book fairs, such as the Bologna International Book Fair, specialized in children's and youth literature; the Frankfurt International Book Fair, the most important in the world for both print and digital content; and the Guadalajara International Book Fair, considered the most representative fair in the Spanish-speaking world. The CCL actively participated in Colombia's committee as Guest Country of Honor in the International Book Fair of Lima 2016, the International Book Fair of Panama 2017, and the International Book Fair for Children and Youth (FILIJ) Mexico, 2018. In partnership with Mayor's Office of Bogotá, the CCL carries out the "Bogotá en 100 Palabras" program, a short story contest that seeks to promote writing and reading in people of all ages and extractopms, and the Ibero-American Independent Book Route, that aims to build a professional dialogue between Colombian independent publishers and booksellers and their Ibero-American peers. Likewise, as a stimulus to the publishing sector and the dissemination of works by national authors abroad, the CCL launched in 2018 the Reading Colombia project in partnership with the Ministry of Culture and the National Library of Colombia, with the aim of promoting the national catalog of authors and publishers and facilitate the international sale of rights by supporting translation at international fairs.

**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?:**

- Thirty three (33) successful editions of the Bogota International Book Fair (FILBo) with the following guests of honor: Mexico, Argentina, Brazil, France, United States, Germany, Great Britain, Italy, Central America, the Caribbean, The Netherlands, Peru, China, Japan, Ecuador, Portugal and Colombia; and special exhibitions like the tribute to World Book Capitals in 2007, the Bicentennial of Independence in 2010 and Macondo in 2015. In 2019, FILBO reported USD 9 million in sales to the public, more than 605,000 visitors during 14 days, 400 national and international authors and 1,993 literary, cultural and business events. - Production of yearly book statistics for Colombia, stemming from an analysis of ISBN records, the data offered by DANE and surveys of the sector. - Execution in 2019 of the anti-piracy campaign "I support my authors. I only buy original books. Say no to piracy", to raise societal awareness about the importance of buying legally produced books to prevent irreparable losses for the sector. - Twelve successful editions of the Festival of Books for Children and Youth with around 10,000 attendees and the participation of 200 bookstores, libraries, schools and public parks each year. - Two editions of Book Forums in November at the Virgilio Barco Public Library with the assistance of approximately 160 sector professionals. - Two editions of Independent November with more than 50 free admission activities and the participation of 15 bookstores and 35 publishers. - Ten editions of the Ibero-American Independent Book Route with six visits by publishers and booksellers from Colombia to Ecuador, Chile, Mexico, Argentina and Brazil, and four visits by agents from these countries in Colombia. - Three editions of the "Bogotá en 100 palabras" contest, with 100 winning short stories and around 14,000 contestants each year. - Heading the Colombian delegation every year at the International Book Fairs in Bologna, Frankfurt and

Guadalajara, and when the country has been a guest of honor (Lima 2016, Panama 2017 and Mexico 2018). This representation consists of managing the sample collection of the country's stand, academic and cultural programming, and support for the travel to the fair of national authors and stakeholders. - Promote the consolidation of the Colombian Book Fair Network, that currently has 14 members from different regions of the country and has held six meetings to strengthen strategic alliances, communication and the exchange of experiences. - Two editions of Reading Colombia, the program to support the translation of Colombian authors in international markets, through which 22 scholarships have been awarded to support the translation of books into seven languages for the markets of Albania, Brazil, Canada, Denmark, Egypt, Scotland, the United States, Italy and Turkey.

## **Compás Urbano**

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

Compás Urbano

**Website of the measure/initiative, if available:**

<http://www.compasurbano.com>

**Describe the main features of the measure/initiative:**

The Compás Urbano Foundation (CU) was born in 2017 and is a non-profit organization that strengthens the value chain of the city's creative economy to influence the transformation of the metropolis and of the individual based on the idea that culture fosters: 1) the full realization of the individual by promoting the free development of personality; and 2) the self-ownership of the individual as an autonomous subject of action in the construction of the environment and the city. To achieve the strengthening of the creative economy value chain, the Foundation has defined six action lines: 1) Integrated Information Management System of the creative and cultural sector in the Metropolitan Area of the Valle de Aburrá, 2) diffusion of the city's cultural agenda, 3) Compás Urbano Observatory, 4) bringing together consumers and the cultural and artistic offer, 5) training of young people in cultural reporting and 6) articulation of organizations in the creative and cultural sector. The team of Compás Urbano is composed of five women and three are men and its offices are located in the city of Medellín. More information can be found at [www.compasurbano.com](http://www.compasurbano.com)

**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?:**

1. Creation of a virtual platform [www.compasurbano.com](http://www.compasurbano.com) that is the result of the collaborative effort of 320 organizations of the culture sector of the city, and consolidates the cultural agenda of Medellín in one place (more than 9,000 events have appeared on the platform). 2. Consolidation of a virtual community of approximately 50,000 people. 3. Generation of an open access observatory for all citizens with three panoramas: (<https://www.compasurbano.com/observatorio>): a. Map of cultural actors: creation of interactive mapping and characterization of more than 600 culture agents in the city, classified according to the subsector to which they belong, their municipality and type of organization. b. Map of social actors: creation of a social map categorized according to SDGs and municipalities. c. Newspaper library: systematization and upload of a repository of more than 400 articles belonging to the culture sector. 4. More than 200 cultural and community city tours have been organized, managing to reach close to 1,800 citizens and tourists. 5. Training of 30 cultural reporters and sponsorship of 60 cultural organizations to strengthen their content creation process.

## **ELPAUER**

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

Comfama

**Website of the measure/initiative, if available:**

<http://www.elpauer.co>

**Describe the main features of the measure/initiative:**

ELPAUER is the strategy of the Alliance between Comfama and Ruta N to strengthen the creative and cultural sector of Antioquia from a business and job creation perspective. It offers support to creators, entrepreneurs and businesspeople of the creative and cultural sector in the design and implementation of new business models, in connecting with market opportunities, updating business skills and accessing financing, and generally in any manner that enables the consolidation and sustainability of their businesses or initiatives, always taking as a starting point local conditions and the possibilities of each project.

**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?:**

290 creative and culture sector projects and businesses benefited by training and capacity building schemes. Three international missions that allowed 31 creators the possibility of participating in three independent music markets, FIMPRO, MAPAS and SIM. \$1,500 million pesos in commercial connections, related to the management of the ELPAUER team. A Line of Financing for the creative and cultural sector that has benefited 25 companies and has disbursed \$ 6,293 million pesos for different projects. \$ 16,832,261,734 in total investment of Ruta N, Comfama and other allies directed to the development and strengthening of the creative and cultural sector in the urban areas and the Urabá region between December 2017 and December 2019.

## **Pispirispis Publishing House**

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

Pispirispis Publishing House

**Cultural domains covered by the measure/initiative:**

Publishing

**Website of the measure/initiative, if available:**

<http://www.editorialpispirispis.com>

**Describe the main features of the measure/initiative:**

On April 8, 2014 we were born as an independent publishing house in the city of Manizales. We are committed to the region and local talent, and we bring together illustrators, designers, photographers, proofreaders and writers to create books full of details that stimulate the imagination and transcend borders. We work to rescue, on each page of words and colors, the themes and traditions of our regional culture, and bring the stories and imagery of its inhabitants to national and international markets. As a priority we think of children and how incentivize creativity in first years of life. We are a publishing house that is committed to children's books because it recognizes tomorrow's readers in the smallest ones today.

**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?:**

• Eight published books, six of them focused on highlighting the cultural traditions of the Caldas region. • Regional, national and world awards and recognitions. The Gourmand World Cookbook Awards Best Cookbook of the Year 2018. "Caldas, un paisaje de sabores" Now available in the UNESCO Library. Ministry of Culture, National Stimulus Program Category: Distribution of creative goods and services catalogs, 2019. Departmental Stimulus Program for Art and Culture of Caldas Category: Urban and rural narratives. May 2019. Departmental Order Diego Arango Jaramillo Caldas Departmental Assembly. Manizales Más Entrepreneurship Unit of Manizales University, several mentions. • Buying and selling of rights, exchange of cultural content with other countries.

## **Colectivo Puerto Creativo**

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

Elcy Juliana Acevedo Escalante

**Website of the measure/initiative, if available:**

<http://puertocreativo.co>

**Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): Puerto Creativo is an audiovisual creation collective from Buenaventura, born out of a laboratory carried out by the Más Arte, Más Acción foundation and the Ministry of Culture, which brought together about 30 participants (mostly young people) for capacity-building sessions on media production in its different fields. The main topic of its products is related to the territory. The group aims at telling the story of the Colombian Pacific region with its own visual narrative style that allows them to build languages inspired by the territory itself, and to contribute to disperse the stigmas that have historically been related to this region. Puerto Creativo is currently made up of eight members. It carries out permanent collaborations with other creative groups in the country and its main objective is to promote the diverse aesthetic and cultural practices of the region, either through actions of social intervention, education and training or the use of technology. Our areas of action also include the management, production and dissemination of audiovisual and advertising products, and of content produced for mass media, institutions, companies or individuals as a support mechanism. In addition, we carry out research and other projects focused on artistic creation, technological innovation, social intervention and training. The transmission of knowledge is important for the group, hence the interest in working mainly with young people to help them build skills for audiovisual creation, and contributing to the creation and training of new audiences and the diffusion of audiovisual products produced in the Pacific region.

**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?:**

Entrepreneurship activities that have allowed to create additional income for our members and the purchase of equipment. - One audiovisual production in process of completion, an audiovisual series and the co-production of six documentary shorts in collaboration with other local and regional initiatives. - Participation in the Cinematographic Council of Buenaventura, recently formed to influence public policy in favor of the development of the sector.

## **Cosquillas de Colores Mobile Game**

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

MUXBIT S.A.S.

**Website of the measure/initiative, if available:**

<http://www.cosquillasdecolores.com>

**Describe the main features of the measure/initiative:**

At Muxbit we work for all those parents and caregivers who recognize the importance of accompanying their children at the beginning of their use of digital technologies. That is why our commitment is to produce safe and quality content that fosters healthy, respectful and fun interaction between the different members of the family. Under this mission, we developed and produced the game for mobile devices called Cosquillas de Colores (Color Tickles): its gameplay is based on the act of painting, and colors have a symbolic value associated with cultural diversity and joy. For the context of the 2005 Convention, our efforts are aligned in supporting digital literacy and promoting cultural and creative content in the digital environment (skills and competences, spaces for creation, innovation, research and development, etc.), as well as artistic and media actions that promote the diversity of cultural expressions. Cosquillas de Colores is a game where the challenge is to bring back joy to some cute characters who have lost their color and are therefore grumpy, scared and crying. To do it, players use their fingertips to reveal their true identity and in that contact they will tickle the characters, who will move around and make funny sounds, making the game fun and challenging. This simple gameplay is designed to create stronger ties within the families, because Cosquillas de Colores is not designed to play alone, on the contrary, it is collaborative games where adults have the opportunity to accompany children in their first interactions with mobile devices, to guide and protect them through a game mechanism that can also be fun for grown-ups. The game also becomes a chance to talk about diversity and empathy, about those who we think are different, those who need help and, of course, a chance to feel joy with the happiness of the other.

**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 most important result is knowing that we have active players of Cosquillas de Colores, that is, families who share time with their children, bringing them closer to technology in a safe way. The game surpassed 500+ downloads in the GooglePlay store during its first year and has received excellent reviews from its users. As part of the dissemination strategy for the game, activities were carried out to reach different audiences, mainly in the city of Cali. In the year 2018 we participated with the project in the MICBR business roundtable (Brazil), where we were able to create alliances and strengthen our network of contacts with other companies in the sector. Likewise, we have been showcased in local digital, print and audiovisual media, which has allowed us to expand our audience and become part of the content on the Maguaré portal of the Ministry of Culture.

### **GOAL 3 - Integrate culture in sustainable development frameworks:**

#### **Corporación Colegio del Cuerpo**

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

Corporación Colegio del Cuerpo

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Website of the measure/initiative, if available:**

<http://www.elcolegiodelcuerpo.org>

**Describe the main features of the measure/initiative:**

Describe las principales características de la medida/iniciativa (800 palabras): El Colegio del Cuerpo (eCdC) (The School of the Body) Founded in 1997 in Cartagena de Indias by choreographers Álvaro Restrepo (Colombia) and Marie France Delieuvin (France), el Colegio del Cuerpo (eCdC) has become a pioneering proposal for arts education in Colombia and the world, contributing to creating spaces for social inclusion and peace-building. As a non-profit corporation, its training department has contributed to the artistic, professional and human development of more than 8,500 children and young people from populations at risk in the city, with the following strategies: • Educate for Dance Training of dancers, choreographers and professional teachers. • Educate with Dance Training for the care of the Body, risk prevention, awakening of sensitivity, creativity and human development. The direct beneficiaries of the eCdC training scheme have been: • Boys and girls in situations of forced displacement caused by the armed conflict in Colombia. • Children in conditions of extreme poverty and historical poverty. • 3,600 boys and girls enrolled in 18 public educational institutions in Cartagena de Indias, participants of Proyecto MA: mi cuerpo, mi casa, developed with the support of the Japan Social Development Fund, through the World Bank. • Children and adolescents who were victims of sexual abuse and exploitation. • Mothers and fathers, directors and teachers of the educational system of the city and of the United States, France, England and South Korea, among others. • Young gang members, former gang members or youth at risk. • Victims of the Colombian armed conflict, participants in the three INXILIO ceremonies: El sendero de lágrimas. Cuerpo de Indias Company (eCdC professional nucleus) Directed by choreographers Álvaro Restrepo (Colombia) and Marie France Delieuvin (France), the Cuerpo de Indias company is recognized as one of the emblematic proposals of Contemporary Dance on the international scene. Its creative and interpretative work has been presented in the Americas, Europe, Asia and Africa, helping to transform the country's image in the world. A new identity for contemporary dance has emerged from the artistic vision of the directors, enriched by the diverse life trajectories and cultural provenance of the dancers. As multipliers of the training they received, the members of the company also serve as teachers of children and young people who are part of the eCdC study programs, and of the ongoing international training and cultural diffusion initiatives carried out in France and South Korea.

**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?:**

- Creation of spaces of social inclusion for communities in Cartagena de Indias, affected by exclusion, social inequality and racism. - Contribution to peace-building, creating opportunities for human, professional and cultural development. - Inclusion of victims – of various ages and backgrounds - of the armed conflict, child sexual abuse and exploitation. - Projection of a positive image of the country around the world. - National and international recognition for the work of this young people. Societal impact - local, regional, national: • 480 children from the INEM School with whom eCdC began the training process in 1997. • 110 children from the Nelson Mandela neighborhood, in a situation of displacement caused by the armed conflict in Colombia. • 110 children in conditions of extreme poverty and historical poverty in Cartagena de Indias. • 3,600 children enrolled in 18 public educational institutions in Cartagena de Indias, participants in the Proyecto MA: mi cuerpo, mi casa, developed with the support of the Japan Social Development Fund, through the World Bank. (2007-2009) (620 additional children in 2010 and 2011). • 30 children and adolescents from Villa Hermosa, victims of sexual abuse and exploitation. • 13,250 boys, girls, youth, mothers and fathers, rector and teachers of the public education system of Cartagena, through the Senderos de Danza Program. • 50 young gang members, former gang members or youth at risk. • 52 children and youth from Carmen de Bolívar municipality. • 27 young empirical dance groups from Cartagena: Significant Experiences in Dance Training Project. • 60 young dancers in training from Sincelejo and Barrancabermeja – Formación de Formadores Project in those two cities. • 400 victims of the Colombian armed conflict, participants in the three INXILIO ceremonies: El sendero de lágrimas. - Bogotá, Medellín and Cartagena (2010 and 2013) • 180 young teachers and dancers from Bogotá: CLAN, Casona de la Danza, ASAB 2014 • 360 MOVA teachers - Medellín 2015 • 2,558 children and youth from vulnerable populations of the following neighborhoods of Cartagena de Indias: Manzanillo del Mar, Pontezuela, Punta Canoa, Tierra Baja, Isla de Barú, Barrio Nelson Mandela, Olaya, El Pozón, Arroz Barato, Puerta de Hierro, Policarpa, Henequén, Villa Hermosa, Santa Rita, Loma Fresca, Pasacaballos, Bayunca, among others. • 916 children, adolescents, teachers of Atlántico (Barranquilla, Malambo, Sabanalarga, Soledad, Galapa) eCdC Project in Atlántico 2018. • 538 boys, girls, adolescents, youth, teachers of Barranquilla, Medellín, Bucaramanga, Bogotá, and Cali, eCdC Project En el territorio 2019. • 24,361 total beneficiaries in the country, as well as others in the world, especially in France and South Korea, where educational exchanges have been carried out in recent years.

#### **Colectivo Puerto Creativo**

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

Escuela Taller de Buenaventura

**Website of the measure/initiative, if available:**

<http://escuelatallerbuenaventura.org>

**Describe the main features of the measure/initiative:**

The Buenaventura Workshop School Foundation is part of the Colombia Workshop Schools, Tools of Peace program. It opened its doors since 2012 and offers technical courses focused on the rescue of the heritage of traditional crafts and trades associated with the Colombian Pacific. Accordingly, its training workshops are: Cuisine with an emphasis on Pacific region cuisine. Carpentry with an emphasis on Pacific region musical instrument construction and woodwork. Maintenance and construction of buildings of colonial and palafital architecture. The methodology of the different training schemes is summarized in the motto "learning by doing", which is why entrepreneurship is one of our pillars. Thus, since its foundation, efforts have been made to promote the productive initiatives of our graduates, starting from the small enterprises related to each workshop within the School, up to efforts to achieve their employment once they graduate. The School also offers complementary training according to the needs of the communities and eventual associates and collaborators interested in strengthening the productive power or autonomy of those communities. The School's main lines of action are the following: 1. Carry out research about cultural practices and the use of natural resources associated with the safeguarding of heritage. 2. Training in arts, crafts (technical-vocational) and business topics; support for entrepreneurship and employability based on the support of local and regional culture. 3. Participation in initiatives of restoration of natural heritage and public-private assets, aiming at its conservation and safeguarding. 4. Strengthen social, cultural and community initiatives related to the principles of the Buenaventura Workshop School Foundation.

**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?:**

- Having worked with more than 20 communities in the Colombian Pacific in the rescue, safeguarding and transmission of knowledge associated with cultural heritage. - 357 people, mostly youth in vulnerable situations, have received technical education in a craft. - 1,777 people have taken complementary training courses in traditional crafts. - Creation of spaces for audience training and community access to the cultural offer through diffusion and marketing of cultural products and creative actions.

**GOAL 4 - Promote human rights and fundamental freedoms:**

-

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

1. Participate in the development of public policies that encourage autonomy and free development of artistic expressions and cultural practices. 2. Generate mechanisms that allow the insertion of civil society organizations in the digital world for the circulation, promotion and access of cultural goods and services and, in this way, propend for the closure of technological gaps, in order to have a more equitable exchange of said goods and services. 3. Strengthen the information and monitoring systems of public policies aimed at the promotion and support of the cultural and creative industries. 4. Protect the work of artists and other cultural professionals. 5. Have civil society organizations promote measures that guarantee the social and economic security of artists and cultural professionals, thus furthering mechanisms that guarantee fair living conditions. 6. Support small and medium-sized companies in the cultural and creative industries through local consumption and networking to improve the living conditions of artists and cultural professionals. 7. Stimulate and give visibility to the involvement of women and youth in cultural life and prioritize their participation in the creative sector, identifying the current gaps and contributing to overcome them. 8 Work on the visibility and participation of Black, Afro Colombian, Raizal, Palenquero and Indigenous populations in the cultural and creative sectors to identify the main challenges and shortcomings to overcome. 9 Promote the inclusion of creativity and cultural expressions as strategic elements of sustainable development plans and strategies. 10 Prioritize community initiatives in regional, urban and rural renovation and regeneration projects that are promoted by cultural industries.

## EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:****Culture Sector Relief - COVID 19 Emergency****Name of agency responsible for the implementation of the policy/measure:**

National Government – Ministry of Culture

**Describe the main features of the policy/measure:**

The Ministry of Culture of Colombia and the National Council of the Orange Economy have taken on a full commitment to protect and strengthen the cultural and creative industries in the wake of the Covid-19 pandemic and of the declaration of "Economic, Social and Ecological Emergency", made by President Iván Duque Márquez in early March 2020. The two entities will implement the measures outlined below, issued through Decrees 475 of March and 561 of April 2020, as well as other actions coming from different directorates and technical areas of the Ministry to counteract the restrictions demanded by the emergency and avoid a major impact on the cultural sector. These measures seek to maintain the liquidity of the sector, while protecting jobs and tracing a strategy for sustained economic reactivation to be implemented once health crisis is overcome. 1. Decree 475 of March 2020 • Social security for cultural agents and creators: the government will allocate about \$ 80,000 million Colombian pesos (19,898,814 USD) through the Periodic Economic Benefit programme (Orange BEPS – Beneficios Económicos Periódicos). Likewise, mayors and governors shall appropriate and transfer 20% of the Procultura Stamp tax and direct it to the social security funds of cultural agents and creators, no later than April 30, 2020. • Benefits for public spectacles of the performing arts: More than \$ 40,000 million Colombian pesos will be allocated, 9,949,407 USD of which will come from the parafiscal contribution derived from the ticket sales to such spectacles. All resources transferred by the Ministry of Culture to the municipalities and districts up to December 31, 2020 may be re-allocated up to September 30, 2021 to support the sector of the performing arts in all activities of creation, virtual training, production and circulation, in any modality (remote or in-person). • Extension of deadlines in parafiscal payments: o For permanent producers: • January-February two-month period: until September 30, 2020 • March-April two-month period: until September 30, 2020 • May-June two-month period: until October 31, 2020 • July-August two-month period: until October 31, 2020 o For occasional producers: • The parafiscal tax derived from tickets and attendance rights marketed and delivered between March and June 2020, may be declared and paid up to September 30, 2020. o Film sector: • The

deadline to file and pay the Film Development tariff, corresponding to the activities carried out between March and June 2020, is extended until September 30, 2020. • Given that nearly 1,200 movie theatres are closed, the requirement of screening national short films will go from 15 days to 8 days.

- Extension of dates for holding events supported through the national stimulus and concerted venue programmes : legal representatives of cultural organizations of the non-profit private sector, of public entities, of indigenous reservations and councils, and community councils of Black communities, may request the Ministry of Culture for a time extension in order to modify activities and schedules as necessary.

2. Decree 561 of 2020 Transitory allocation of the resources marked for culture from the national consumption tax: the tax revenue obtained in this manner during the 2019 period and that to date is neither committed for other purposes nor executed, and that revenue from 2020 redirected by the Ministry of Culture to the departments and the Capital District, shall be temporarily allocated to contribute to the sustenance of artists, creators and carriers who are most at risk.

- Economic incentives for artists, creators and cultural managers: those responsible for culture in the departments and the Capital District shall establish unconditional cash transfers or other monetary incentives to artists, creators and carriers who demonstrate their economic vulnerability and are not affiliated to one several social assistance programmes (Familias en Acción, Colombia Mayor, BEPS for cultural agents and creators, Jóvenes en Acción, Ingreso Solidario, or sales tax compensation). Likewise, at least three percent (3%) of such unconditional cash transfers or monetary incentives will go to artists, creators and cultural agents with disabilities.

3. Other actions:

- Ingreso Solidario Programme: In conjunction with the entities responsible for culture in the regions and department capitals, it was possible to identify during the emergency eligible cultural creators and agents for this programme, that provides a monetary aid of 160,000 pesos (39.15 USD); they belong to the informal sector and aren't covered by other social assistance programs of the National Government that target families, youth and senior citizens, such as Familias en Acción, Jóvenes en Acción and Colombia Mayor.
- Retina Latina: Free public streaming platform for Latin American productions, with more than 230 films in the fiction and documentary genres. <https://www.retinalatina.org/>
- Early Childhood: Parents and caregivers have at their disposal the platforms <https://maguare.gov.co/> and <https://maguared.gov.co/>, specifically targeted to early childhood, and holding a vast array of educational content, videos, stories, music and more. There are more than 700 possible activities available to awaken creativity through culture.
- Museums: The digital strategy #MuseosEnCasa and #TuCasaesColombia, by the Museum Group of the Ministry of Culture, offers the general public an interactive and varied virtual tour through many Colombian museums. Through its social network presence, this initiative shares information about itinerant and temporary exhibitions, presents interactive activities that can be shared with family and friends, as well as guided tours and days devoted to science and research. This initiative has also allowed the National Museum Round Table to complete the registration of institutions in the Colombian Museum Information System (SIMCO).
- Teatro para Todos: The Colón Theatre shared online the radio drama 'El perro del hortelano', starring Kepa Amuchastegui, Consuelo Luzardo and César Mora, at <http://bit.ly/EIPerroDelHortelano>. The piece was available through June 2020. Within the celebrations of the International Theatre Day, the classic German play Woyzeck will be broadcast through the online channels and social networks of the Colón Theatre and the Ministry of Culture. This version is performed by Teatro Sobre Agua, with the direction of Jimmy Rangel and starring Carolina Ramírez and Felipe Botero. A virtual tour of the Colón Theatre was made available at: <https://teatrocolon.gov.co/recorrido-virtual-teatro-colon-bogota>. Any one can now experience the architectural and decorative details of this emblematic venue.
- Art, science and literature: The National Library of Colombia (BNC) has a large catalogue of content available on its website, <https://bibliotecanacional.gov.co/>. The Digital Library, for example, contains rare sound, video and graphic collections that are in the custody of the BNC, among other documents and publications. It also has several virtual exhibitions that offer insights into art, science, literature and history, all of them available at: <http://bit.ly/3b2fmwY>. Other collections and exhibitions include:
  - o 'Poemas y cantos': Critical Anthology of Afro-descendant Authors from Latin America, a project with works by female writers from 13 countries, <http://bit.ly/38ynx2n>.
  - o Basic Library of Colombian Culture - BBCC, which includes more than 140 titles with the most representative of our culture in various subject areas, such as gastronomy, history, economics, travel, botany and art, with forewords by contemporary authors like Pilar Quintana, Gonzalo Cataño, Antonio Caballero, Claudia Steiner, Piedad Bonnett, Adolfo Meisel, Miguel Rocha, Melba Escobar and Fernando Urbina, among many others, to read and download for free (available at [bit.ly/BibliotecaBasica](http://bit.ly/BibliotecaBasica)).
  - o ¡Leer es mi cuento en casa!: Offers a collection of 38 titles from the Leer es mi cuento (Reading is my Story) series of books, which includes classic texts from children's and youth literature in new versions, with illustrations by some of the most important artists in the country. The series is available for reading or free to download on the MaguaRed portal. Additionally, the following link can be downloaded for free: <https://www.mincultura.gov.co/areas/artes/literatura/Paginas/Publicaciones.aspx>
  - o The Reading Guide for the Leer es mi cuento series, which includes step by step activities for reading as a family, is available here: [https://bibliotecanacional.gov.co/es-co/actividades/noticias/PublishingImages/en-la-rnbp/en-tiempo-de-cuarentena/leer-es-mi-cuento-en-la-casa/guia\\_web\\_v4.pdf](https://bibliotecanacional.gov.co/es-co/actividades/noticias/PublishingImages/en-la-rnbp/en-tiempo-de-cuarentena/leer-es-mi-cuento-en-la-casa/guia_web_v4.pdf)
  - o La Gaboteca is a portal that showcases the life, work and legacy of the Colombian Nobel laureate Gabriel García Márquez through media, book collections, chronicles, novels and interviews; available at <http://bit.ly/2lQ6tur>.
  - o The Soledad Acosta de Samper Digital Library is a project carried out in conjunction with Universidad de los Andes, which can be consulted at <http://bit.ly/3czwPOK>.
  - o Public online readings of works by Colombian authors, especially Manuel Zapata Olivella, one of the most important thinkers of Afro-Colombian culture (100 years of his birth are commemorated in 2020); available at [www.bibliotecanacional.gov.co](http://www.bibliotecanacional.gov.co)
  - o Digital products related to the collections of the BNC, such as the project derived from a grant from the 2019 stimuli call, which recorded on a Colombian magazine the flu pandemic that hit the world and Bogotá in 1918 ([www.bibliotecanacional.gov.co](http://www.bibliotecanacional.gov.co)).
  - o Virtual reference service. For researchers and users who need guidance on the digital resources of the National Library, there is a devoted work team that will respond through the email [serviciosbnc@bibliotecanacional.gov.co](mailto:serviciosbnc@bibliotecanacional.gov.co) or through the chat window on [www.bibliotecanacional.gov.co](http://www.bibliotecanacional.gov.co).
- Dance: The Ministry of Culture created with Señal Colombia the series Danza Colombia Trayectos, that brings to the public expeditions to different regions through the lens of dance (<https://bit.ly/2U4kRW5>); Danza Colombia en escena is a further Mincultura series that presents the experiences and creative processes of some of the most important dance companies in the country (<https://bit.ly/2QsgXn>). Likewise, the Danza Viva Programme of the National Dance Plan has created and open content bank and virtual library, available at <https://bit.ly/2UJ0yRY> and <https://bit.ly/3b8QaER>.
- Music: within the framework of the National Music Plan for Coexistence (Música para la Convivencia), the 1,042 municipal music schools of the country were encouraged and given support to continue their musical training in a remote modality. Likewise, music teachers can access the publications of the virtual library at: <https://www.mincultura.gov.co/proyectoeditorial/Pages/default.aspx> and <https://simus.mincultura.gov.co>. Additionally, the Music for Reconciliation programme was renewed through the Batuta Foundation and the digital tool: [www.viajerosdelpentagrama.gov.co](http://www.viajerosdelpentagrama.gov.co)
- Archives: The General Archive of the Nation (AGN) offers courses, training and videoconferences to the public, and has strengthened its promotion of the use of digital channels (<https://bit.ly/3dKv8i4>) in order to reduce the risk of contagion derived from the interaction in a public space. Furthermore, the AGN invites citizens to avoid unnecessary travel and send their requests, complaints, suggestions and requests for public information to the email [contacto@archivogeneral.gov.co](mailto:contacto@archivogeneral.gov.co). Similarly, the AGN will be providing personalized guidance in the new chat enabled on its website.

Virtual courses: Making use of all available ICTs, the AGN commits to an increasing offer of virtual courses to continue with the mission of advancing archival training and expertise throughout the national territory.

- Actions with a differential approach:
  - o Native Languages: The Ministry of Culture produces educational and informational material in 15 of the 69 native languages of Colombia. This digital strategy encompasses 12 indigenous languages, and the Ri Palenque, Creole and Romani languages; for

all of them there will be written and sound material available for free on the ministry's website and social networks. o Mujeres Narran su Territorio (Women Narrate their Territory): Within the framework of this programme, the digital strategy Relatos de Mujeres en su Territorio seeks to disseminate fragments of literary works by women authors who create from their own regions; these will be posted every Friday throughout the day on the social networks and website of the Ministry of Culture. The aim of Relatos de Mujeres is to offer these authors the possibility of bringing their stories to a wider audience, sharing their worldview and experiences through different literary genres (short stories, novels, poems, oral literature, chronicles, among other expressions), while also opening spaces for exchange between the writers and their audience. The authors will read passages of their work in their own voices, sometimes in their own native languages. o "Comparte lo que somos, un abrazo de esperanza nacional 2020" is an open call for projects that highlight arts, culture and heritage as instruments of social cohesion. These may involve training, creation and circulation initiatives aimed at the protection, promotion and celebration of cultural diversity, with the hope of mitigating the impact of social distancing measures. The manifestations and expressions covered by the call include all artistic, cultural and heritage activities: music, dance, theatre, literature, puppetry, circus, visual arts, plastic arts, fashion and design, traditional cuisine, training in traditional and/or ancestral knowledge, and media or digital production. The call has an allocation of USD 3,252,236 and will benefit 8,000 participants.

**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 policies and measures listed here have not yet been evaluated, because they were adopted within the framework of the declaration of Economic, Social and Ecological Emergency caused by COVID-19.

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

## CHALLENGES AND ACHIEVEMENTS

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

The Government of Colombia has made great strides and set several milestones towards the full implementation of the Convention. The constant work of state bodies to create mechanisms to promote and strengthen the cultural sector have resulted in advances in a legislative framework, financing schemes, network building, promotion of creativity and strengthening of the governance mechanism around culture. Below is a brief summary of these achievements.

**Objective 1 Favourable regulatory framework for the Orange Economy - Government of Colombia:** Since the enactment of Law 1834 of 2017, further progress has been made in completing a legislative agenda that is favourable to the Cultural and Creative Industries. New financial support mechanisms have been created, from reductions in income tax for new ventures in the cultural and creative sector, to tax discounts for investors in strategic projects connected to the cultural and creative industries; four Orange Development Areas (creative districts) have been created and the benefits of the Film Law have been extended to digital formats, series and other audio-visual products. Some detailed examples are given below: BEPS - Colpensiones BEP is the acronym for Periodic Economic Benefits, a programme promoted through Colpensiones, the Colombian government pension fund (under the Ministry of Labour), that seeks to incentivise voluntary savings to support those cultural creators and agents who weren't able to contribute monthly to a pension plan. A creator is defined as any person who creates cultural goods and products, based on imagination, sensitivity and creativity, and a manager as any person who promotes cultural processes within communities and institutions through participation, democratization and decentralization of the promotion of cultural activity.

**Emprender Fund - National Learning Service** The National Learning Service (SENA) is the largest entity offering training for work in Colombia, and is attached to Ministry of Labour. Among its many responsibilities, it promotes entrepreneurship, for which it has developed a new financing line, the "Emprender Fund", that grants seed capital equal to up to 100% of the project, for cultural and creative ventures that are planned, submitted and executed by apprentices, practitioners and university students that receive their training in institutions recognized by the Colombian government.

**Retina Latina - Ministry of Culture** A free-access digital streaming platform offering Latin American cinema, born from a multilateral cooperation project between public Latin American film institutes. It has become a shared tool for the dissemination of regional content in response to the difficulties of circulation and distribution in a crowded market. The catalogue is made up of films from the following countries: Bolivia, Colombia, Ecuador, Mexico, Peru and Uruguay, as well as a selection from the International Film and Television School of San Antonio de los Baños, Cuba. This initiative was supported by the International Fund for Cultural Diversity of UNESCO.

**Objetivo 2 Projects of National Strategic Interest (PINE.) - Presidency of the Republic** A strategy led by the Presidency of the Republic with the aim of identifying and energizing specific sectors of the economy that generate quality employment, give positive returns on investment, dynamize the country's export capacity and overall improve national productivity and competitiveness. Under these guidelines, the National Government has already promoted a PINE for the audio-visual industry, focusing on public-private articulation and the reduction of administrative procedures to favour this sector.

**Orange Productive Chains - Ministry of Commerce** The Ministry of Commerce has developed a strategy of intersectoral articulation between the traditional productive sectors of the country and the cultural and creative industries, which will allow the dynamization of both sectors in each stage of the value chain. This strategy seeks to build shared capacities, increase quality and productivity, and foster long-term intersectoral relationships that will optimize the national productive ecosystem.

**Objective 3 Crafts and Occupations Policy of the Ministry of Culture** The design and implementation of a public policy focused on the social, productive and business expertise development of the agents of crafts and occupations in the arts field, specifically those who work in the production link of the value chain. It is focused on their sustainability and on solving productivity problems in specific crafts and occupations in areas as diverse as dance, music, theatre and circus; film, audio-visual, television and radio production; recording, mixing and mastering of music, and graphic design and publishing.

**UNESCO Creative Cities** The UNESCO Creative Cities Network seeks to promote the visibility and cooperation of cities through sustainable urban development projects that encompass an economic, social, cultural and creative perspective. UNESCO has included six Colombian cities in this list: Popayán (2005 - Gastronomy); Bogotá (2012 - Music); Medellín (2015 - Music); Buenaventura (2018 - Gastronomy); Valledupar (2019 - Music) and Santiago de Cali (2019 - Media Arts). This selection is a token of the great diversity of cultural expressions found in the country, of the commitment of the national and local governments to their protection and promotion, and a recognition of the country's progress in achieving the sustainable development goals.

**Objective 4 Women Narrate Their Territory - Ministry of Culture** This programme was established in 2020 as an affirmative action that recognizes the creative heterogeneity of Afro, indigenous, peasant, Rrom, and other diverse or disabled women, showcasing their oral traditions, writing skills, music and dance practices, traditional cuisine and crafts, all this through workshops, the generation of original content and its circulation throughout the national territory.

**Orange Stimuli - Ministry of Culture** The purpose of the Stimuli program is to promote the work of artists, creators, researchers and cultural managers throughout the country; the 'orange chapter' has an emphasis on supporting the diversity of agents of the cultural and creative ecosystem. Cultural intermediation, virtual platforms, the creation of sectoral routes and the strengthening of cultural tourism are especially addressed by this strategy, thus reinforcing the links of the value chain beyond creation.

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

The greatest challenge has been to articulate seven ministries and five public entities around the protection and promotion of the diversity of cultural expressions. Completing this report has required an effort to instil the importance of this objective at all levels of the National Government. This in turn has implied opening a space in the agendas of these institutions for the actions that will be necessary to attain it. The process of comparing and aligning the visions of these institutions around the policies and measures that would best impact culture and creativity has required a high level of negotiation and awareness of the specificities of this sector Colombia, and its importance in the social, economic and cultural development of the country. The report for the 2005 UNESCO Convention has facilitated raising awareness of this reality in the National Government, and has accelerated the actions best suited for its promotion. Adjusting the figures related to the financial support mechanisms aimed at the cultural and creative sector has proven to be a great challenge, in part due to ignorance of some sector dynamics and the demand to promote investment, employment and economic development while upholding the protection of cultural rights and a differential approach to diversity. We still do not have a definitive solution, but the update of the Satellite Account of Culture and Orange Economy has brought us closer to conquer this challenge. A control panel will be created at the highest level of government to adequately monitor how these entities best impact the objectives of the Convention and thus guide investment strategies and fund allocation. Because it is a priority issue for senior officials and in particular for the Presidency and Vice Presidency of Colombia, we have faced the challenges of adjusting the performance of the "Orange Economy" to the expectations and high impact measurements that are monitored by the Presidential Office for Compliance (Delivery Unit) of the Presidency of the Republic. In short, it has required that the Ministry of Culture, as the focal point of this national policy, must for the first-time answer to the Presidency for an initiative that is considered of the highest strategic importance for the nation. Adapting to the dynamics of high-level government has generated an accelerated growth that the sector did not

know before. Fortunately, the articulation provided by the National Council of Orange Economy has solved these dynamics in an efficient way; especially relevant for the attainment of the objectives set out by the National Government is the articulation of the Ministry of Commerce, SENA and the National Directorate of Copyright.

**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 National Government of Colombia, within the purview of the National Council of Orange Economy, has given priority to a comprehensive strategy to strengthen the cultural and creative sector, with the aim of consolidating new types of industry and entrepreneurship as well as implementing policies and measures that will be favourable to this process, as well as to the objectives set out in the 2005 Convention. This strategy consists of the following lines of action: Financing: Development of a line of banking financing for individuals and MSMEs belonging to the Cultural and Creative Industries. This line would include guarantees at the moment of disbursement, a discount of 4% in interest rate, evaluation and disbursement in 15 days, an is endowed with 250 billion. Strengthening of creation: The Single Fund for Information and Communication Technologies will allocate 7% of its proceeds to support the development of multi-platform content of public interest that promotes the preservation of national and regional cultures and identities. Support for the production and circulation of cultural content in the education sector: The aim is to position culture and creativity as the fundamental pillar of education at the national level, integrating cultural and creative pedagogical materials into the learning year, and strengthening courses in artistic and cultural training. The strategy includes incentives for the production of cultural and creative content in secondary and primary education. Strengthening of productive chains: Support and reinforcement of productive chains that link the cultural and creative sector with traditional sectors of the economy; promotion, at the national level, of cultural and creative products among consumers through articulation with compensation funds and the development of digital platforms that facilitate the movement of these products. Employment: Strengthening of the decent work strategy for the cultural and creative sector by developing an intersectoral plan that will generate 50,000 jobs between 2020 and 2021. Improving information access: More and better information will be gathered at the regional and national levels, for the development, execution and monitoring of targeted public policies. Consolidation of creative agendas: Starting with the strategic consolidation of key projects involving cultural and creative industries in the regions, each productive ecosystem will be dynamized through the implementation of competitiveness training, tourism plans, cluster work and the overall strengthening of local initiatives. Creation of Orange Development Areas (DNA or creative districts): These delimited urban areas will strengthen the cultural and creative ecosystem through urban renewal, reduction of tax burden for businesses and concentration of cultural and creative agents under one or more overarching themes. The objective is to create specific areas in different cities around the country that will energize the cultural and creative sectors, reducing the costs of doing business and promoting creativity according to the regional vocation and dynamics of the region. These DNAs are classified as either induced or spontaneous, and their creation and promotion is supported by the Ministry of Culture after the implementation of the National Development Plan 2018-2020. Raising awareness about the Orange Economy and the development possibilities it offers to the country: In order to inform the public in a broad and inclusive manner about the programmes, initiatives and actions that are being implemented within the framework of the Orange Economy policy, senior government established an intersectoral communications committee that involves the entities that are part of the National Council of Orange Economy. This articulation committee joins strategic and communications efforts aimed at raising awareness and a sense of appropriation by the public of the Orange Economy policy, emphasizing its implementation in each of the regions, and highlighting the artists, creators, local agents and entrepreneurs of the cultural and creative sector that have benefited by its actions. The Ministry of Culture, the governing body for this policy, has a core team in charge of leading the communications strategy of the Orange Economy for the whole National Government. There is an official website: [www.economianaranja.gov.co](http://www.economianaranja.gov.co), and a Virtual Orange Economy Community located in the [www.compralonuestro.co](http://www.compralonuestro.co) portal, which has more than 3,900 registered companies from the cultural and creative sector. In addition to letting companies connect for doing business, the platform offers online courses, technological solutions and special services from affiliated banks. Likewise, it is linked to the Connect Americas platform of the Inter-American Development Bank, the first business social network in the Americas dedicated to promoting foreign trade and international investment. The ministry has also created the 'Hechos' (facts) newsletter, which gathers monthly the main actions of the National Government, and online initiatives such as 'Orange Offer Tuesday' and 'Orange Entrepreneurship Thursday', where different organizations talk about the ways they are supporting the cultural and creative sector, and beneficiaries are able to give their testimonials and offer their expertise. The Colombia Crea Talento corporation uses its array of social networks (Facebook, Twitter, YouTube and Instagram) for the dissemination of the actions of the National Government in this matter. Mentality and appropriation, access and enjoyment: The recognition of the contribution of the Orange Economy to the human, social, economic and cultural development of the country is one of the main purposes in the implementation of the policy. To this end, we develop skill-building and training processes, as well as other actions that are intended to produce relevant content that will foster capacity and knowledge transfer, and the appropriation and enjoyment of the policy. In partnership with the Inter-American Development Bank (IDB) and the Escuela Superior de Administración Pública, we developed the first Orange Economy MOOC available to the general public. Another MOOC is currently being developed with content made in Colombia. The framework of social distancing created by the pandemic led us to further develop online capacity-building actions. We have organized a series of webinars and Facebook Live sessions with national and international experts, which have allowed us to deepen the awareness and understanding in the public of this development model. In order to guide the formulation of regional and local development plans and achieve their harmonization with the Orange Economy policy, a toolkit was designed with the necessary inputs for carrying out the situational and financial diagnosis of the territorial entity and drawing its strategic plan (objectives and goals). On the other hand, we launched the 'Colombia Crea Talento' campaign, an initiative that seeks to promote the talent of Colombian artists and the acquisition of cultural and creative goods and services through various channels and platforms. 'Colombia Crea Talento' is also the seal launched by the National Government to promote Colombian arts, heritage, culture, talent and creativity both nationally and abroad. The seal adopts the shape of a different sector according to each product or piece, thus communicating the country's commitment to the cultural and creative industries. The message behind this seal is simple: arts and heritage, and the cultural and creative industries make our country move forward, they make the economy and society grow, they strengthen our identity and give us recognition around the world.

## 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

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 Statistical Annex

# SUBMISSION

**Designated official signing the report:**

**Title:** Ms.

**First name:** Carmen Ines

**Family name:** Vasquez Camacho

**Organization:** Ministry of Culture

**Position:** Minister

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**Date of submission:**

2020

**Electronic Signature:**

A handwritten signature in black ink, appearing to be 'Carmen Ines Vasquez Camacho', written in a cursive style.

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