

QUADRENNIAL PERIODIC REPORT PANAMA 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Panama

Date of Ratification:

2005

Officially Designated Point of Contact of the Convention:

Country: Panama

Website: <https://micultura.gob.pa/>

Mr.

Enrique Noel

Ministerio de Cultura (Ministry of Culture)

Via Espana, PH Tula

San Felipe, Casco Antiguo, CI 5

Panama

Panama

Panama

+5075014956

Phone Number: +50763787191

Email: enoel@micultura.gob.pa

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

The process to elaborate the Country Report on the Convention for the promotion and protection of the diversity of cultural expressions was developed in the context of the Covid 19 pandemic; this implied that all its phases and communications were developed through communication and information technologies. The phases of this process are briefly described below.

1. Formation of the National Team: The potential members of the Team were convened individually through e-mail and social networks, explaining the task to be carried out, Panama's obligation as a signatory of the 2005 Convention and the importance of the Report. More than 30 representatives from public entities, universities, civil society organizations and private companies related to the themes of the Convention were invited.

2. Training Workshop: Under the guidance of the UNESCO expert, Héctor Schargorodsky, a Training Workshop on the 2005 Convention and the methodology for preparing the Quadrennial Report was held through the zoom platform. The workshop consisted of three sessions of two hours each, held on May 7, 11 and 12. In addition to the presentation by the international consultant, questions from the audience were answered and tasks and responsibilities were distributed. Twenty-four representatives from various art unions and guilds, collective management societies for copyright and related rights, organizations of African descent, native peoples and ethnic Chinese, feminist art and organizations for the rights of the LGBTQ+ population attended.

The State was represented by representatives of the Ministry of Trade and Industry, the Ministry of Foreign Affairs, the Vice-Ministry of Indigenous Affairs of the Ministry of the Interior and Justice, and the National Secretariat for the Development of Afro-Panamanians, in addition to the departments of the Ministry of Culture concerned with the content of the Convention: International Cooperation, and Cultural Rights and Citizenship (institutional coordinators of the Report); Creative Economy; Arts Education; Film; and Copyright.

3. Writing of responses by National Team members: After this meeting, the form was sent to the members of the National Team, as well as to other organizations that could not join the virtual meetings and that, according to the criteria of the members of the National Team, could make relevant contributions to the Quadrennial Report.

4. Preparation of the Report: Finally, the Drafting Team, made up of the participating directorates of the Ministry, a representative of the participating civil society organizations (Norma Buendía, Director of Panaié and Produce, collecting societies) and the Consultant, processed the information and write the Quadrennial Report.

Executive summary:

The objectives and priorities of Panamanian public policies aimed at complying with the 2005 Convention can be found in three basic documents: the Action Plan Joining Forces of the National Government, Law 90 of 2019 and the General Culture Bill.

It is important to emphasize that until August 2019 the country did not have a public cultural entity with ministerial level and today the first integral law on culture is being discussed in the National Assembly, which will later give the opportunity to formulate the first National Plan of Culture in our history.

In this context, the related public policy objectives are listed as follows:

1. To strengthen the new cultural institutions with the necessary legal instruments to design and implement the National Culture Plan, which will include the participation of civil society.
2. To promote a policy with a human rights approach that will aim to foster, protect, guarantee and implement the cultural rights of the population.
3. To guarantee recognition of the cultural dimension of sustainable development, promoting its inclusion in the design and implementation of the public policies of the Panamanian State.
4. To foster the growth and consolidation of the creative economy, incorporating into cultural regulations and public policies the support for the creation of incubators for projects related to the cultural and creative industries, through public-private partnerships.
5. To create the Network of Art and Culture Centers in provinces and regions, cultural spaces that allow the development of creativity, arts, and cultural entrepreneurship, in order to contribute to the strengthening of social fabric and citizenship.

6. To promote cross-culturalism, through policies, plans and strategies that encourage dialogue, respect, mediation and creative collaboration between various cultural communities, ensuring that this interaction takes place in conditions of equity, so that it helps to enrich each other's culture.

7. The establishment by law of public funding for projects of creation, production, dissemination, promotion, distribution, marketing, exhibition, conservation, restoration, education, training and research related to culture in general.

Links:

<https://www.presidencia.gob.pa/tmp/transparencia/4-Pilares-1-Estrella-y-125-Acciones-Prioritarias.pdf>

<https://micultura.gob.pa/wp-content/uploads/2020/02/Ley-90-del-15-de-agosto-2019-Ministerio-deCultura.pdf>

https://www.espaciocivico.org/wp-content/uploads/2020/02/general_de_cultura.pdf

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	Ministerio de Comercio e Industrias (Ministry of Trade and Industry)	contactenos@mici.gob.pa	http://www.mici.gob.pa
Public Sector	Ministerio de Relaciones Exteriores (Ministry of Foreign Affairs)		http://www.mire.gob.pa
Public Sector	Viceministerio de Asuntos Indígenas del Ministerio de Gobierno (Vice-Ministry of Indigenous Affairs of the Ministry of the Interior)		http://www.mingob.gob.pa/viceministro-de-asuntos-indigenas/
Public Sector	Secretaría Nacional para el Desarrollo de los Afropanameños (National Secretariat for the Development of Afro-Panamanians)		https://m.facebook.com/senadapanama/
Civil Society Organization (CSO)	Asociación Panameña de Artistas, Intérpretes y Ejecutantes (Panaie)	dirgen@panaiepanama.org	http://panaiepanama.org/
Civil Society Organization (CSO)	Fémima	feminapanama@gmail.co,	
Civil Society Organization (CSO)	Sociedad Panameña de Productores Fonográficos (Produce)	dirgen@producepanama.org	http://producepanama.org/
Civil Society Organization (CSO)	Foro afropanameño	foroafropanameño@gmail.com	https://diadelaetnia.homestead.com/Foropagina.html
Civil Society Organization (CSO)	Unión Panameña de Profesionales de las Artes	info@uppa.com.pa	https://uppa.com.pa/
Civil Society Organization (CSO)	Ciudad del Saber (City of Knowledge)		https://ciudaddelsaber.org/
Civil Society Organization (CSO)	Asociación de Profesionales de Darién para el Desarrollo Integral y Sostenible (APRODISO)	aprodiso@gmail.com	https://www.facebook.com/aprodiso/

Private Sector	Universidad del Arte Ganexa		http://ganexa.edu.pa
Civil Society Organization (CSO)	Consejo de la Etnia China		https://www.facebook.com/consejonacionaletniachina/
Civil Society Organization (CSO)	Red de Creadores Audiovisuales de Panamá (Redcrea)	redcreapanama@gmail.com	https://www.redcreapanama.org/
Civil Society Organization (CSO)	Union Nacional de Artistas de Panamá (Unap)		https://es-la.facebook.com/ArtistasUNAP/
Civil Society Organization (CSO)	Asocine		http://www.asocine.org.pa
Civil Society Organization (CSO)	Procinema Panamá	procinemapanama@gmail.com	https://www.facebook.com/Procinema-Panama-1407524526052092/

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): NO

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

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Digital cultural and creative sectors

Media arts

Music

Performing arts

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Media arts

Music

Performing arts

Publishing

Visual arts

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

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:

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Relevant Policies and Measures:

Estrategia Nacional de Diplomacia Cultural 2030

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

Ministry of Foreign Affairs

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Website of the policy/measure, if available:

<https://mire.gob.pa/images/PDF/ESTRATEGIA%20NACIONAL%20DE%20DIPLOMACIA%20CULTURAL-ESP.pdf>

Describe the main features of the policy/measure:

Position our cultural expressions as a resource for sustainable development in national, regional and international spaces.

Does it specifically target young people?: NO

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

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

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

Ministry of Commerce and Industries, Ministry of Culture, Ministry of Education, Mayor's Office of Panama, Panama Canal Authority, Panama Tourism Authority.

Type of entity:

Public Sector

MEDIA DIVERSITY

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

Policies and measures promote content diversity in programming by supporting:

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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):

National Authority of Public Services-1997

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

Relevant Policies and Measures:

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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): NO

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.): NO

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

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

Relevant Policies and Measures:

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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

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: NO

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.): NO

If YES, please provide up to 2 examples:

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Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: NO

Relevant Policies and Measures:

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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.)

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:

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:

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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

Music

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

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If YES, please provide up to 2 examples:

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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:

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If YES, please provide up to 2 examples:

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Relevant Policies and Measures:

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:

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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:

-
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:

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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)

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

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 1

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

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

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 2

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): NO

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

Relevant Policies and Measures:

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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

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:

Estrategia de Diplomacia Cultural 2030 (2017)

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

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

Artists and cultural professionals in developing countries

Relevant Policies and Measures:

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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:

Gender equality in the culture and media sectors

Participation of women in cultural life

Relevant Policies and Measures:

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ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

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: NO

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): NO

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

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): NO

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): NO

Relevant Policies and Measures:

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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.:

Under the guidance of the UNESCO expert, Héctor Schargorodsky, a Training Workshop on the 2005 Convention and the methodology for preparing the Quadrennial Report was held through the zoom platform. The workshop consisted of three sessions of two hours each, held on May 7, 11 and 12. In addition to the presentation by the international consultant, questions from the audience were answered and tasks and responsibilities were distributed. Twenty-four representatives from various art unions and guilds, collective management societies for copyright and related rights, organizations of African descent, native peoples and ethnic Chinese, feminist art and organizations for the rights of the LGBTQ+ population attended. After this meeting, the form was sent to the members of the National Team, as well as to other organizations that could not join the virtual meetings and that, according to the criteria of the members of the National Team, could make relevant contributions to the Quadrennial Report. Approximately 40% of the responses were adjusted to the questions on the form and to the established period.

GOAL 1 - Support sustainable systems of governance for culture:

Ethnic Chinese Day

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

National Council of Ethnic China

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the measure/initiative:

Article 1 of Panama's Law 15 of 2004 declares March 30 of each year as the National Chinese Civic and Commemorative Day, with the purpose of highlighting their values and contributions to the culture and development of the country. In its Article 2 - The Ministry of Education, the Ministry of Culture (National Institute of Culture) and the Tourism Authority (Panamanian Institute of Tourism), who will guarantee the faithful fulfillment of the previous disposition and will organize events alluding to the date. In its Article 3 - The official and private educational centers, as well as public, autonomous, semi-autonomous and municipal institutions, will develop during that day cultural activities aimed at highlighting the scientific, cultural, economic, labor and social contribution of the Chinese ethnicity in Panama. With the exception of civic, cultural, religious and educational organizations of the Chinese community in Panama, the entities mentioned in articles 2 and 3 have NOT complied with the provision since the Act was promulgated in 2004. "Ignorantia juris non excusat", ignorance does not exempt compliance with the law.

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?:

To present to the Panamanian society the artistic, cultural, festive expressions and the economic and social contributions of the Chinese community throughout history.

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

TRAMA: Culture and Creative Economy.

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

Ciudad del Saber (City of Knowledge)

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<https://www.trama.ciudadelsaber.org/>

Describe the main features of the measure/initiative:

After a decade of developing projects and initiatives with the most important entities in Panama's cultural and creative sectors, in 2015 the Ciudad del Saber (City of Knowledge) launched the TRAMA Program to help connect the key actors and strengthen the culture and creative economy sector, as well as its entities and professionals, in a collaboration/competition ecosystem that generates social, cultural and economic value, in favor of sustainable development. With the same purpose, CdS organized in 2015 the first TRAMA Meeting of Creative Economy, which brought together managers, entrepreneurs and professionals of culture and creativity, representatives of NGOs, international organizations, academia, business and public sector, from Panama and Latin America. More information here. At the end of 2015, TRAMA - with the support of UNDP - launched a Call for Creative Entrepreneurs. Nearly 100 entrepreneurs participated in the training process with 39 business projects oriented to the production, distribution, exhibition, dissemination and/or commercialization of cultural and creative products and services. More information here. Between 2016 and 2017, the program was completed and two studies were published: Cultural Entrepreneurship in Panama (María Ángeles Sallé) and The Music Industry in Panama (Javier Stanziola and Maritza Vernaza). The first one described the local panorama and the main national and international policies and experiences carried out to promote creative entrepreneurship and to solve the obstacles faced by entrepreneurs. The second study aimed to explore strategies to facilitate the creation and appropriation of value by Panamanian musicians, as well as the comparative advantages and challenges faced by the Panamanian music to be able to grow and to expand internationally. In March 2017, the City of Knowledge co-organized, together with the Inter-American Development Bank and the Panama Film Festival -IFF, the Regional Forum on Creative and Cultural Industries - Vitamin C, a panel of national and international experts presenting studies, projects and successful policies in this sector of the economy, as well as entrepreneurship. More information here. The second edition of the TRAMA Meeting, in 2018, was entirely dedicated to the music industry. It included conferences, round tables, master classes and presentations of project pitches, attended by approximately

400 people, most of them young audiences. TRAMA 2018 showcases featured 12 local bands that were selected. The event featured as speakers around 20 key figures from the music industry in Panama, Latin America and Europe. More information here. Website: <http://trama.ciudaddelsaber.org/> That same year (in September), City of Knowledge launched the Creative Industries Cluster for Panama, supported by the Ministry of Commerce and Industry. City of Knowledge proposes to set up a cluster of companies, enterprises, foundations, universities and other key players on its campus, as well as to provide a space for articulating and collaborating with the various players involved in the creative industries value chain, in an effort to become more strategic and competitive. More information here. In 2019, the City of Knowledge and the IESA School of Management launched the first Music Business Diploma, offering its 30 participants a window of possibilities and knowledge for developing their careers, entrepreneurship and innovation in the music sector. The first edition concluded successfully and will be launched again virtually in 2020. More information here. With the leadership of City of Knowledge, in October 2018 the Panama Chamber of Commerce launched its Creative Industries Commission, in an effort to establish consensus, strategies and initiatives in order to be able to collaborate as a private sector in the promotion and development of the creative economy. More info here The Commission is currently working (with financing from the IDB) on the elaboration of an Action Plan to be ready by September 2020. The third edition of the TRAMA Meeting was scheduled for the end of July 2020. More information here. Given the current situation caused by the Covid-19 pandemic, the event has been restated. The activities have been taking place virtually since April and will continue in that way in the coming months. This edition of the event includes 9 creative sectors, and it is oriented to the update and exchange of knowledge among professionals.

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?:

strategy for working in the creative industries within the City of Knowledge Foundation and has begun its implementation. This strategy has focused on:

- Developing knowledge-intensive activities that contribute to generating creative, business, technological and scientific capacities.
- Over the last five years, City of Knowledge has developed an important agenda of activities for the public in alliance with the country's most important cultural bodies: festivals, congresses, forums and others.
- In terms of higher education, City of Knowledge has developed the following degrees on its campus: Architecture and Design from the Isthmus University, the Bachelor of Video Game Design from the Interamerican University of Puerto Rico, the Music Business Diploma and the Gastronomic Business Diploma from IESA, as well as the new Film Degree from GANEXA.
- We have consolidated our work in supporting creative entrepreneurship and begun the process of scaling up its impact. As part of this effort, in June 2020 City of Knowledge will receive funding of one million dollars from the Ministry of Culture (with funds from an IDB loan) for the development of a program to support entrepreneurs in culture and creative economy activities throughout 2020 and 2021.
- Developing a cluster initiative from the City of Knowledge. A first study was carried out in 2017 and a pre-investment study is currently being concluded for the creation of a Media Center with facilities and technology for various creative industries: film, animation, music and others.
- Leading the articulation of private sector partners, the promotion of joint actions and coordination with the public sector. Specific results have been achieved. Since 2018, the Chamber of Commerce's Creative Industries Commission has been set up and has been operating, and an action plan will be drawn up in September 2020. City of Knowledge also participates in the Coordinating Commission for the Creative Industries created in 2019 by MiCultura. More info here.
- Developing a range of services to support innovation in the creative economy that generate income for the City of Knowledge Foundation. In this line, we are finalizing the design and implementation of the Cultural Information System of Panama for the Ministry of Culture, which should be in place within a year.

GOAL 3 - Integrate culture in sustainable development frameworks:

Cultural Appreciation, Social Inclusion and Development of Afro-Darienita communities

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

Association of Professionals of Darien for Integral and Sustainable Development (APRODISO)

Cultural domains covered by the measure/initiative:

Music

Performing Arts

Publishing

Describe the main features of the measure/initiative:

The overall objective of the initiative is: Conservation and promotion of Afro-Darienita cultural assets as an opportunity to reduce the vulnerability of youth and improve the quality of life of the Afro-Darienita population. The following are specific objectives: (a) Enhancing the value of Afro-descendant cultural assets and promoting the identity and contribution of the Afro-Darienita population to the country's development (b) To promote income opportunities for young people of African descent at social risk (c) To strengthen the human and social capital of Afro-Darienita communities The activities to be carried out include (a) Strengthening the Yaviza Afro-Darienita Cultural Centre; (b) Recording Afro-Darienita music and dance; (c) Producing publications and teaching materials for schools; (d) Forming and strengthening dance and music groups in schools; (e) Supporting community cultural managers in holding events; (f) Cultural enterprises and vocational and technical training for young people of African descent at social risk; (g) Training leaders and strengthening community organizations of African descent and alliances.

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?:

Work has been done on community cultural tourism initiatives with local organizations. We have worked on the rescue and enhancement of Afro-descendant and indigenous cultural assets, through the recording of CDs and videos, the construction of cultural houses in the communities and an Afrodescendant Cultural Centre in Yaviza, Darién, the commercialization of handcrafts, support to groups and cultural managers, and the management of learning from these processes. The organization has formulated participatory plans and projects, conducts political advocacy, and manages cooperation and donations to implement projects with communities and their organizations. The beneficiary groups have been producers, women, and youth and children. We have worked on projects for the eradication of child labor, educational projects and vocational training with young people at social risk. We have produced compact discs and videos of Afro-descendant and indigenous music and dance. We have supported young cultural managers and children's dance groups, because of the importance of preserving this cultural heritage.

Social Scholarship Program in Art and Design

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

Ganexa Art University

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Visual Arts

Website of the measure/initiative, if available:

<https://ganexa.edu.pa/>

Describe the main features of the measure/initiative:

Ganexa Art University, offers a social scholarship program in areas such as Plastic Arts, Film Arts, Photography and Gastronomy, aimed at benefiting applicants from indigenous groups, minority groups and those at social risk. The selection criteria includes academic level, interest of the applicant and verification of the applicant's socio-economic situation. The program aims to work on the right of access to a decent education, equal opportunities, and gender equality, as well as the right to access to cultural goods.

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?:

At present, more than 18 young people have benefited from the project since it was founded in 2008. Between one and two social scholarships are provided annually. These cover the full cost of the study programs, health insurance, student card and laboratories. However, many of these young people need a diet or subsidy to settle in Panama City and attend their studies. The university does its best to offer employment opportunities to these students, but being a private and relatively small institution, the program is limited by its resources.

GOAL 4 - Promote human rights and fundamental freedoms:

Fémina, Festival of Art and Culture, made by Women

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

Fémina Panama

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the measure/initiative:

Fémina, a collective of women in the arts, is united in the development of a continuous feminist cultural and artistic community, creating spaces for alternative feminist education, as well as spaces for communal living and recreation. The biggest event of the year is the Fémina Festival of art and culture, made by women, commemorating the International Day for the Elimination of Violence against Women on 25 November. This Festival presents arts such as: Cinema, Theatre, Visual Arts, Crafts, Stand Up, Performance, Music, among others. There are several workshops, a marketplace, and a talk show. The goal is to promote the visibility of women artists, craftswomen, and cultural managers, who work with the transverse nature of feminism and the quest for a society with equal rights and opportunities. The work developed by Fémina, including educational, recreational, and community-building spaces, is self-managed. Throughout the year, they become the facilitating steps in the process of raising awareness among the population and finally organizing the Festival, together with artists, organizations and allied groups, that make it possible for each event to be held on a voluntary basis. Mission: • Fémina seeks to create community through cultural events made by women, from a feminist perspective, making artists, craftswomen and cultural managers visible in safe spaces for women. Vision: • Fémina seeks to make society aware of violence against women and its macho culture through the use of Artivism. General Objective: • To create a feminist cultural and artistic community. Specific Objectives: • To make women artists, craftswomen and cultural managers visible. • To create safe

spaces for women to live together. • Generate artistic-cultural events produced by women. • Raise awareness of gender-based violence. • Activate the female economy

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 Fémina Art and Culture Festival, created by women, has been held since 2018, in a one-day event. It has been attended by at least 500 people from different backgrounds: women, workers, artisans, artists, trade unionists, youth, students, families, representatives of nongovernmental, autonomous, national and international organizations and the Media. • The two versions of the Fémina Art and Culture Festival, made by women, have involved different allied organizations of artists, craftswomen, cultural managers, foundations, Media, etc. These include the City of Knowledge Foundation, the Community Development Network of the Americas (CDNA), UNDP, Guásimo Multimedia, Jacarandá College, the Municipality of Panama, the National Institute for Women (INAMU), Buena Vaina Panama, United Women, Carilimpia Theatre, IPANDETEC Central America, the Working Women's Network (MEDCOM), Radio 10, La Prensa and La Estrella de Panamá. • Organic outreach: was shared voluntarily by influencers, human rights, social and feminist organizations, among others.

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. To promote the strengthening of the management capacities of creators, entrepreneurs, and other actors in the creative economy, through the development of continuous education programs in finance, marketing, administration, etc., to consolidate the Panamanian cultural and creative industries 2. Promote the recognition of the importance and guarantee of labor rights, copyright and fair remuneration of artists. 3. To promote sustainable cultural processes at the local level, strengthening the capacities of communities, their social organizations, and the biodiversity of their habitats, in order to generate cultural projects for sustainable development. 4. To maintain a permanent dialogue between civil society organizations, the private sector, and the different territorial levels of government, to create synergies and establish alliances for the benefit of culture and development. 5. Design and implement cultural projects, in partnership with the State, that promote the rights of vulnerable and discriminated groups (Afro-descendants, indigenous people, LGBTQ+ population, ethnic Chinese), including the possibility of claiming affirmative actions. 6. Promote a cross-cutting approach to gender in the artistic and cultural projects of civil society organizations, as well as in public cultural policies. 7. Promote access to existing cultural spaces, redefining them through the design of a wide range of cultural goods and services, giving priority to rural populations. 8. Promote policies of memory and recognition of cultural diversity, with measures, actions and policies such as the creation of the national film library and the presence of indigenous peoples in the media, including programming broadcast in their languages. 9. Develop cultural projects that serve children and youth, including them in their designs through workshops and other methodologies. 10. Support the strengthening of the legal framework for culture, especially in the areas of art, copyright and related rights, film, and project financing.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Plan Estratégico Interinstitucional de Juventudes 2015-2019 (Youth Strategic Plan 2015-2019)

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

Ministry of Social Development

Website of the policy/measure, if available:

<https://www.pa.undp.org/content/panama/es/home/library/poverty/plan-estrategico-interinstitucional-de-juventudes-2015-20190.html>

Describe the main features of the policy/measure:

1. To ensure the fulfillment of the human rights of young people in their biological, psychological, affective, spiritual and socio-cultural dimensions. 2. Encourage the participation of young people in decision-making processes regarding actions aimed at them. 3. To develop cross-sectoral actions to assist young people. 4. To promote a cross-cutting approach to this policy in State development policies. 5. To ensure the social inclusion of groups of young people who are vulnerable, excluded or discriminated against

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?:

Elaboration of a first inventory of the existing offer of programs and projects, oriented to the youth population, between 15 and 29 years old, which to date (2015) implemented nineteen (19) public institutions.

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

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

Various ministries and other state institutions

Type of entity:

Public Sector

Various youth organizations

Type of entity:

Civil Society Organization (CSO)

CHALLENGES AND ACHIEVEMENTS

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

The main result achieved in the implementation of the Convention for the period 2015-2019 relates to Goal 1 "Supporting sustainable systems of governance for culture", specifically question 1. The importance of this achievement is due to the fact that until now the country has not had a cultural entity with ministerial rank that could therefore sit on the Cabinet Council to promote the consideration of culture within the State's public policies or as a key factor in sustainable development. This law becomes the starting point for Panama to assume, for the first time, the commitment to follow up and comply with this Convention. In summary, some of the fundamental aspects of this Law that allow us to include it as our main achievement: 1. It recognizes the links between culture and sustainable development. 2. Recognizes the promotion of cultural rights as the core of the work of the Ministry of Culture. 3. Commits the State to issuing a General Law on Culture that covers the various areas that make up the sector. 4. It establishes the responsibility of the Ministry to draw up a public policy on culture - although this issue will be developed in the General Law on Culture.

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

1. Lack of experience in the preparation of periodic reports due to the country's failure to submit the two previous reports. 2. Difficulty in finding economic data and measurements due to the absence of national cultural accounts and a national cultural information system. 3. Absence of documents containing cultural policies or plans promoted by the culture institutions. 4. State entities have not oriented their cultural actions towards compliance with the Convention. 5. Concepts such as sustainable development, gender equality, cultural rights or the creative economy have been ignored by the actions of cultural institutions and most civil society organizations. 6. Absence during most of the period of a legal framework to address the cultural issue. 7. Civil society organizations were unaware of the existence of the Cultural Diversity Fund.

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:


1. Training for the Ministry of Culture, national government, local government and public university officials on the importance, content and obligations of the Convention. 2. Training for civil society organizations on the importance, content and obligations of the Convention. 3. Achieving the inclusion of culture in national accounts and statistics. 4. Creating a national system of cultural information. 5. Strengthen the legal framework for cultural policies: approve the General Law on Culture, draft regulations for the General Law on Culture, the Law on Cinema and the Law on Copyright. 6. To implement the Crea Project in Panama 2030, for the promotion and consolidation of the creative economy. 7. To design the National Plan of Culture with the participation of the civil society.


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

 Law that creates the Ministry of Culture

 Government action plan (201.-2024)

 Draft General Law of Culture

SUBMISSION

Designated official signing the report:

Title: Mr.

First name: Enrique

Family name: Noel

Organization: Ministerio de Cultura

Position: Director de Derechos Culturales y Ciudadanía

Date of submission:

2020

Electronic Signature:



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