

Assessment of the impact of COVID-19 on cultural and creative industries



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S H O R T S U M M A R Y

Benchmarking ICC: COVID-19 disruption and opportunities

The pandemic has had dramatic effects in the cultural and creative industries (CCI) in MERCOSUR countries and Latin America. This sector, traditionally linked to the freelance workforce with limited social and economic protection, is experiencing the accelerated digitization of face-to-face activities and business models. Up-to-date and systematized data is therefore vital to assess and respond to the disruptive impact of the pandemic through evidence-based public policies.

Policymakers and government technical teams, economists of the culture sector, artists and cultural workers, entrepreneurs, private investors and researchers will find reliable data and useful in-depth analysis of findings and trends. Sharing data with a regional perspective is key to identify new opportunities and strengthen cooperation in culture at the regional level.

2.6 million

**work posts of CCI are in
danger while surveyed
workers and businesses
estimate**

**losses
in income and
sales of
80%**



unesco

"Since wars begin in the minds of men and women it is in the minds of men and women that the defences of peace must be constructed"

Assessment of the impact of COVID-19 on cultural and creative industries

A joint initiative of:



Notes on the use of data in this publication

The data presented in this publication results from an inter-institutional initiative that was the first of its kind in the region. This information made it possible to offer an initial overview of the effects of and responses to the pandemic in the first few months after it broke out in the region. This data does not attempt to delve into the complexity of the ongoing circumstances, nor does it attempt to offer analytical interpretations or definitive conclusions about its long-term effects.

The information was gathered through three different data collection exercises, which took place simultaneously in the study preparation between July and November 2020.

The macroeconomic study presents the data provided by the State cultural information systems of 11 countries: Argentina, Brazil, Paraguay and Uruguay (MERCOSUR Member States), Bolivia, Colombia, Chile, Ecuador and Peru (MERCOSUR Associated States), Costa Rica and Mexico (Observer States) for the January 2019 - June 2020 period. The microeconomic study following the survey in Latin America and the Caribbean and two associated countries (Spain and Portugal) offers data and input reported by workers and entrepreneurs in the cultural and creative industries between June and September 2020. Meanwhile, the analysis of the public policies implemented statewide is based on the information collected by the consulting team through the States' information systems and the interviews with sector leaders in 11 countries between March and October 2020.

The data presented and developed in this publication stems from the information provided by the national focal points, sector leaders, or citizens of the participating countries, who answered the questions or surveys in each section of this study. Each figure indicates the number of countries or people surveyed.

We advise caution when generalizing the results shown in some of the figures and the conclusions resulting from such data. The representativeness of the responses in many countries and subsectors makes it impossible to generalize the findings of the regional survey or extend them to the entire region under study or even the whole sector ecosystem.

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Forewords

Joining forces to assess the impact of COVID-19 on creative industries in Latin America and the Caribbean

By Ernesto Ottone R., Assistant Director-General for Culture, United Nations Educational, Scientific and Cultural Organization (UNESCO)

The profound impact of the COVID-19 pandemic on all areas of culture has highlighted both the fragility and the resilience of the cultural and creative industries. CCIs have been among the most affected by confinement and social distancing measures, which have often led to the cancellation of events and closure of cultural institutions. The health crisis disrupted the entire creative value chain: creation, production, distribution and access, with serious consequences for the work and income of artists, cultural professionals and cultural entrepreneurs.

To assess the situation and contribute to strategies for the way forward, the project "Assessment of the Impact of COVID-19 on the Cultural and Creative Industries: A joint initiative of MERCOSUR, UNESCO, IDB, SEGIB and OEI" gathered information on the impact of the pandemic between July and November 2020, focusing on Latin America and the Caribbean. The project also included a capacity building workshop on cultural indicators. This publication presents the results of this project, which were obtained through (1) the collection of data provided by the cultural information systems of the 11 participating countries; (2) the results of a survey of cultural workers and companies, open to all countries in the Latin American and Caribbean region, as well as Spain and Portugal; and (3) qualitative interviews with representatives of the sector. 218 cultural policies implemented in the countries under study during the time of implementation of this project were also compiled.

The pandemic inspired five regional and international organisations – MERCOSUR, UNESCO, IDB, SEGIB and OEI – to work together to support decision-making in the face of the emergency, focusing on the collection of data to strengthen cultural public policies in the medium and long-term. The pandemic has made clear that the structural weaknesses of the sector can only be overcome through common strategies based on consensus-

building and the coordination of resources and institutional strengths.

The results mark an important point of reference for future cooperation and the role of culture in the development agenda in the region. The feedback of artists and entrepreneurs indicates the vulnerable position in which many independent workers find themselves, especially those working informally, with income losses estimated at more than 80% due to COVID-19. Thanks to the information provided by the MERCOSUR Cultural Information System, we can gauge the labour market of the cultural and creative industries in the region, which represents up to 2.5% of total employment, the changes in cultural production, participation and consumption, as well as the drop in the generation of added value in the sector.

Within the framework of the International Year of Creative Economy for Sustainable Development (2021), these initial data indicate that we face a complex web of opportunities and challenges to strengthen the role of culture within the region's development agenda. The results confirm the relevance of the UNESCO 1980 Recommendation concerning the Status of the Artist as an instrument that ensures the professional, social and economic security of artists and guides States in the implementation of public policies and structural measures related to training, social security, employment, income and taxation conditions, mobility and freedom of expression. The data also reinforces the role of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions as a fundamental tool to address the increasing digitisation of cultural content and its consequences on artistic activity and cultural diversity.

This joint initiative and publication confirms that by working together, we can help the cultural and creative industries to rebound in favour of artists, cultural professionals, and cultural entrepreneurs in the region. Its findings will serve as a crucial basis for the UNESCO World Conference on Cultural Policies – MONDIACULT 2022, scheduled to take place in Mexico in September 2022, which will represent a milestone moment to define the strategic orientations of cultural policies at the global level.

The culture of solidarity in the face of the health emergency

By Tristán Bauer, Minister of Culture of Argentina – pro tempore Presidency of the MERCOSUR Cultural

We are facing a pandemic that has become a turning point for humanity. We've experienced the first global lockdown caused by a virus that is moving around the world at an unprecedented speed, exposing the power of globalization. It is everywhere around us, and we are connected as never before in history.

This means a new starting point for us: we must acknowledge that we are facing common problems that currently no State can solve on its own. For this reason, we celebrate this joint effort between international organizations. MERCOSUR, UNESCO, IDB, SEGIB, and OEI agreed to research the impact of COVID-19 on cultural industries, showing it is possible to reach regional agreements based on the experience of the Cultural Information Systems of the different countries.

This report shows the results of a joint project that makes us proud, thanks to the responsiveness of our institutions. In this way, we can count on tools to prepare diagnoses and establish efficient measures for action.

It is worth noting that most of the efforts of the States during this pandemic are focused on providing immediate solutions to health emergencies. That is why governments poured significant resources into crisis assistance and vaccination. We have developed a culture of solidarity on this path, in the conviction that caring for others is the most profound expression of self-care and, therefore, caring for society as a whole.

We are now at a stage where cultural activities are beginning to reopen, and it is our responsibility to support and strengthen them with a view to a bright future.

This report shows and quantifies the substantial contributions that the cultural industries make to the region's economies. At the same time, we need to keep in mind the critical role they play in generating meaning. In this direction, we want to strengthen international cooperation ties, where production and work are a priority in the face of the reconstruction efforts that lie ahead.

At the same time, any discussion on culture will always be incomplete if we do not bring up the central role that the access to and use of technology plays nowadays. We are well into the 21st century, and it is clear that many human activities have migrated to the virtual realm. This forces us to analyze, understand and inhabit this digital environment that emerged strongly with the Internet and has acquired a remarkable dimension through social media.

This trend was heightened across the globe with the arrival of the pandemic. In this day and age, access to the Internet is considered a human right. It is vital to ensure that people, with their own voices and diverse identities, have access to new technologies as part of the cultural democratization demanded by the times.

We intend this joint work to be one more example of acknowledging each other as brotherly nations. Globalization is not synonymous with an integrated world; on the contrary, social and economic inequalities continue to deepen.

This global interdependence should promote a globalization of hope and solidarity as an alternative to the current globalization of indifference and exclusion.

Culture humanizes us; it allows us to build horizons of hope amid uncertainty, it shows us the direction of our current undertakings, and it also shows us where we came from, our history.

Ultimately, the pandemic has unveiled the need to find new ways to live in a fairer and more egalitarian world.

The challenge of professionalizing the state to support cultural development

By Lucrecia Cardoso, Secretary of Cultural Development, and Ariela Peretti, National Director of Federal Integration and International Cooperation (Ministry of Culture, Argentina)

In these challenging times that our country and the world are going through, we have two pressing objectives: inclusion and development. We need to start with those who are lagging behind to reach everyone else. We need to push for virtuous circles to recover jobs, add value, and strengthen the networks that support the economy of culture, the companies, and the popular economy where all do our part to achieve cultural development.

The key is to understand the dynamics that shape the international context to coordinate our actions and tackle increasingly complex scenarios. The global digital ecosystem consolidated a solid technological infrastructure in our region which—as a result of the COVID-19 pandemic—accelerated the exponential growth in digital cultural consumption. At the same time, the health care measures adopted to deal with the consequences of the pandemic had severe effects on the Cultural and Creative Industries. Lockdowns and the suspension of public activities directly impacted the sector, especially on traditional cultural consumption.

The Argentine government has organized a joint effort with other regional governments to systematize the flood of information and urgent demands for a new take on culture development. We found that the international organizations shared the same concerns and intentions to face together these overwhelming circumstances. We reached an unprecedented agreement with the MERCOSUR countries and four international organizations working in the region to promote new tools to measure the impact of COVID-19 on the cultural economy and help the sector and promote further actions at this stage.

By working together with the countries that took part in the study, we were able to map the sector's situation, the capacity of the States to respond to the global emergency, and the main challenges. We have also developed a road map to guide the next steps to reactivate

and strengthen the sector. We believe this is a crucial contribution to developing comparable cultural statistics that can help us redesign public policies.

This pandemic should teach us the importance of State policies, building consensus for consistent development, and the critical role of the Government to listen, engage in dialogue, and lead the transformations that the sector requires.

It is time to build bridges, and it is time to create solutions shoulder to shoulder. We share this work as an additional contribution to make visible, prioritize, and promote joint measures for the country's and the region's cultural development. We thank the people that made it possible, the countries that helped build these comparable indicators, and the international organizations that became the facilitators of this network.

Uniting for the recovery and resilience of the cultural and creative industries

By Benigno López, Vice President for Sectors.
Inter-American Development Bank (IDB)

The pandemic has exposed the world to unprecedented challenges. In a matter of weeks, creative professionals and entrepreneurs, cultural enterprises, and institutions saw their activities and revenues drastically reduced. The continuation of the pandemic and the uncertainty exacerbated the already critical situation in the sector. According to our survey data, 52% of creative companies experienced a reduction of more than 80% in their sales during the first months of the pandemic. This has strongly affected their workers, especially the most precarious, such as freelancers and informal workers. Almost two out of three freelance workers lost 80% of their income. This is money they no longer have to feed their families, educate their children or cover for any emergency. Those working in sectors that attract audiences and those in the craftwork sector were the most severely affected. Meanwhile, the impact was milder for those working in industries that are already highly digitalized, for example, architecture or design.

Despite being the first ones affected, the creative and cultural industries have been extremely generous during the crisis. They communicated messages of hope and solidarity, promoting well-being and mental health, and delivered content and entertainment. All of which are essential aspects for communities to withstand and recover from adversity. At the IDB, we are now more than ever convinced that this sector of the economy, which we call the Orange Economy, will become increasingly essential to the competitiveness of our countries. It will be crucial for the economic reactivation we need. Its capacity for reinvention during the crisis has once again shown its value in innovation. Innovation is key to building a different future. We live amid a digital revolution that has transformed the creative industries and their business models. Videogames existed before the rise of digital technologies, and others, such as the film and publishing industries, have been dramatically transformed by them.

The new normal has created favorable conditions to set up new businesses that allow for new job opportunities. The data show how the crisis has accelerated the digital transformation. In response to COVID-19, creative

companies are now offering 56% of their goods or services online. Industries like the arts and entertainment have more than doubled the number of products provided digitally.

Our efforts to support the creative and cultural industries are aligned with the IDB's Vision 2025 to foster a lasting, equitable and sustainable recovery. Our priority is to strengthen safety nets for vulnerable populations, promote digital transformation and improve economic productivity in these sectors.

To this end, it will be essential to establish regional agreements. This joint project reminds us how important and powerful it is for organizations to work together to advance this goal. Culture is what brings communities together and the foundation of what makes us human. It is undeniable that our region's most valuable assets are the ideas and ingenuity of our people. If this pandemic has taught us anything, it is that working together—as we have done in this project—is imperative nowadays.

Culture in Ibero-America: a cooperation priority

By Marcos Pinta Gama, Ibero-American Secretary-General ad interim. Ibero-American General Secretariat (SEGIB)

The culture-related industry in Ibero-America has registered losses of up to 80% in more than half of the businesses in the sector after the impact of COVID-19. This terrible reality, which entails the loss of more than 2.6 million jobs in Ibero-American countries, is part of the devastating data offered in these pages, as a result of a study carried out in 2020 by SEGIB, together with MERCOSUR Cultural, UNESCO, IDB and OEI.

The macroeconomic figures, with a fall of 13.75% in the second half of 2020 compared to the previous year, are catastrophic. But beyond these figures, which speak for themselves, I would like to highlight other more intangible values related to culture that are also lost when the arts suffer as they have during the pandemic. As my compatriot Herbert José de Sousa, better known as "Betinho", says: "A country does not change because of its economy, its politics nor even because of its science; it changes because of its culture".

Therefore, it is vital to know and assess what this pandemic has meant for culture and for the agents that build it. And that is precisely the aim of this publication: to quantify this damage in order to propose and think about the strategies we must underpin between civil society, the private and public sectors, and the agents of regional and international cooperation.

Knowing what has happened to the cultural industries is at the basis of an accurate diagnosis, so that culture can be a lever for critical thinking and authentically free citizenship involved in sustainable development. Moreover, with the data in hand, there is no doubt that, to achieve social welfare and cohesion, we must revitalise, strengthen, and rebuild a sector that has had to cancel the activities of 83% of cultural spaces, affecting 2,564 cinemas, 6,908 theatres, 7,516 museums, 21,928 libraries and 11,304 cultural centres in Ibero-American countries, in the first six months of the year alone. We must also do it with an inclusive vision, because, as the Spanish poet Gabriel Celaya said, "poetry and the arts are a weapon for the future, they are as necessary as bread". It is enough to read and remember his verses in which he defends culture as an absolute good, never a luxury:

"Poetry for the poor, necessary poetry
like daily bread,
like the air we demand thirteen times a minute,
to exist and, by doing so, getting to a glorifying yes..."

Building our future through cultural cooperation

By Mariano Jabonero Blanco, Secretary-General. Organization of Ibero-American States for Education, Science, and Culture (OEI)

The Organization of Ibero-American States for Education, Science, and Culture (OEI) is an international governmental cooperation agency. It is the leading agency in the Ibero-American system, thanks to its vast experience and cooperation efforts in the region for the past 72 years. It is also the organization with the most prominent presence in Ibero-America. The general secretariat is located in Spain, and there are 18 country offices. Currently, there is an average of 500 educational, scientific and cultural cooperation projects underway.

The OEI's cooperation activities address the organization's mission mandate: education, science, and culture. In recent years culture has been one of the areas that have drawn the most attention, for political, social, and economic reasons, but, above all, for the reason that we all share: Ibero-America. We live in a region that is culturally very rich and diverse. This, far from setting us apart, brings us together, and it is part of our identity. Diversity produces threads that, duly combined, make up the fabric of who we are: Ibero-American citizens, with a collective feeling and identity whose strength we should leverage to project outwards in an increasingly globalized world, but at the same, extremely polarized.

This increased attention explains why cultural cooperation is such a priority in the OEI's programmatic action. For the first time in its long history, our organization has a Culture Office to strengthen and promote synergies and relevant activities in this area of cooperation. Inspired by the Ibero-American Cultural Charter, promoted by the OEI and approved at the XVI Ibero-American Summit of Heads of State and Government held in Montevideo in 2006, the OEI aims to integrate Ibero-American culture into all its actions and activities. We believe it is essential to encourage political dialogue and cultural cooperation for sustainable development among the actors and sectors of the Ibero-American cultural space to strengthen regional integration and coordination processes with national public policies.

Just when we were at a historical moment where cultural policies were taking center stage, primarily through the creative industries and the relentless rise

of digital culture—both in terms of production and consumption—the COVID-19 pandemic hit and, as the well-known Cuban song says, brought everything to a halt. Culture was the first sector to shut down: cinemas, theaters, museums, concerts, fairs, etc., and even today, these activities have still not gone back to their usual pace.

The impact of the pandemic on health has unfortunately made our region the world leader in the number of deaths and positive cases. To date, 30 million people infected and almost 1.3 million deaths can attest to it. In economic terms, the reality is worse than we can imagine, with a recession similar to that of the 1929 Great Depression. In terms of education, the pandemic led to 180 million children and young people being sent home. This resulted in a loss of learning of between 12 and 18%, and, perhaps most tragically, it will mean that some 17 million of them, the most underserved, will never return to the classroom. This will eventually swell the ranks of precarious workers, and thus, exacerbate extreme poverty.

Given the widespread lack of systematized information on the severe effects of COVID-19 on the cultural sector, the OEI, together with other important international organizations devoted to culture, ventured into carrying out the study herein described, entitled: “Assessment of the Impact of COVID-19 on the Cultural and Creative Sectors: a Joint Initiative by MERCOSUR, UNESCO, IDB, SEGIB, and OEI.” Due to operational requirements, we selected eleven countries that are a sufficiently representative sample of Ibero-America as a whole. We followed rigorous data processing and consultation methods for the information presented in this report through macroeconomic and microeconomic estimates, taking into account the role of the State, as, during the pandemic, people and civic entities have turned their eyes, desires, and hopes back on them. Finally, and very importantly, the study identifies the keys to reactivation and provides guidelines to increase regional coordination.

In this document, you will find outstanding and equally concerning data, for example, the fact that over half of the companies in the sector have experienced losses of up to 80% of their income. We wanted to pursue these types of findings with this initiative because we know that it will only be possible to adopt effective policies for improvement if we know what the reality is truly like. These data are a powerful tool to justify the urgent adoption of measures to support the cultural sector and the creative industries to overcome the crisis.

Faced with uncertainty at the turn of the century, the poet Paul Valéry said that the future is no longer what it used to be. This statement is now more valid than ever. Future cultural policies and practices will be different from those of the past. In many cases, the shutdowns produced by COVID-19 will not be temporary but permanent because these activities will be replaced by others. Digitalization will lead the change, both in terms of cultural production and consumption.

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Group video call. A modality expanded during the pandemic period

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INTRODUCTION

1



Shaw Zapata, ballet student from Chile, posing on August 4, 2020.

Javier Torres/AFP

1

Introduction

1.1

Background

The project “Assessment of the impact of COVID-19 on the Cultural and Creative Industries” is a joint initiative between the MERCOSUR Meeting of Ministers of Culture (MERCOSUR Cultural), the United Nations Educational, Scientific and Cultural Organization (UNESCO), the Inter-American Development Bank (IDB), the Ibero-American General Secretariat (SEGIB) and the Organization of Ibero-American States for Education, Science and Culture (OEI).

It is a coordinated response of governments and international cooperation agencies to the emergency caused by the COVID-19 pandemic in the cultural and creative sectors. It is also an unprecedented experience of inter-agency cooperation at the regional level that puts into practice the value of multilateralism in the development agenda. At the same time, it shows there is agreement on the priorities established to promote culture and creativity.

The project's main objective was to estimate the initial macro and microeconomic impact of the restrictions imposed due to the pandemic on the Cultural and Creative Industries (CCIs). This has involved the identification, collection, and systematization of cultural information and statistics at the regional level and the generation of new data.

We decided to work with the classification used by the MERCOSUR Cultural Information System (SICSUR), the Culture Satellite Accounts, and the microeconomic research approach developed by the IDB based on surveys of workers and companies.

1.1

To this end, the support of the Technical Secretariat of MERCOSUR Cultural, under the Ministry of Culture of Argentina, and the MERCOSUR Cultural Information System (SICSUR) was essential. Through the joint work and active collaboration of the representatives and focal points of the countries involved, it was possible to gather the data needed for the study.

This joint exercise made it possible to map the size of the CCIs at the regional level and the public policies implemented in response to the emergency in 2020. We were also able to have an in-depth dialogue with sector representatives about the characteristics of the crisis and the opportunities in the short and medium-term.

Two online surveys were carried out simultaneously, aimed at cultural and creative sector workers and employers. The purpose of this project component was to make an initial approximation of the microeconomic impact of the restrictions imposed by the pandemic on the sector and the other dimensions that are not usually addressed by official sources.

The surveys made it possible to, among other things, learn about the perception of the economic impact of COVID-19 on workers and companies, the innovation and digitalization strategies undertaken in response to COVID-19, teleworking patterns, and the respondents' opinions of the different public policies implemented.

At the same time, the “Capacity building workshop on cultural indicators” provided an overview of the methodological alternatives to develop indicators on the contribution of culture to the different dimensions of development, taking UNESCO's Culture|2030 Indicators as a reference. The workshop also promoted the exchange of experiences and peer learning through collaborative debate and analysis.

This component of the study made it possible to identify needs and shared agenda items to develop cultural statistics and indicators in the region and build an inventory of available sources of information. SICSUR members designed a joint working program with shared objectives, regional cooperation projects, and expected outcomes.

The project's different components yielded the following outputs:

- Macro and microeconomic estimation of the impact of COVID-19 on CCIs.
- Description of public policies and opportunities amid the emergency.
- Perception survey to CCI workers and employers.
- Mapping of opportunities to develop cultural statistics.

1.2

Cultural Information System – MERCOSUR Cultural (SICSUR)

SICSUR is a program under the auspices of the Meeting of Ministers of Culture of the Southern Common Market (MERCOSUR Cultural), made up of the information systems and culture satellite accounts of Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, and Uruguay, whose mission is to produce cultural information and indicators to promote the development of public cultural policies in the region.

The purpose of SICSUR is to reverse a historical shortcoming of the region's cultural institutions and management: the lack of valid data on the cultural economy.

SICSUR seeks to address inquiries from citizens and cultural managers, serve as a source of information for researchers and students, and promote dialogue between state agencies, social organizations, and cultural business organizations.

As a specific public service product, SICSUR has created a regional website (<http://sicsur.mercosurcultural.com/>), which is constantly updated and has been online since November 2009.

SICSUR is made up of different units of data collection, monitoring, and information processing that focus on:

- i) the development of cultural indicators;
- ii) regional cultural mapping;
- iii) the socialization of public policies implemented by the cultural institutions of member countries;
- iv) the dissemination of studies and research.

Thanks to the strong commitment of its members, SICSUR has produced a considerable flow of information and has promoted the establishment of new cultural information and statistics offices in the region.

1.2

A regional information system such as SICSUR is crucial to measuring the contribution of culture to social and economic development outcomes and advancing Goal number 1 of UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and SDG 16 (Peace, Justice and Strong Institutions) of the 2030 Agenda on Sustainable Development. Indeed, by actively collecting, analyzing, and sharing information, more informed and transparent policy-making is ensured (SDG target 16.7), and a sustainable governance system for culture is gradually established (Goal 1).

1.3

Project team

The project was implemented between July and November 2020, through weekly inter-institutional coordination meetings with representatives of the five partner agencies (SICSUR-MERCOSUR, UNESCO, IDB, SEGIB, and OEI) and a team of 10 consultants led by the Ministry of Culture of Argentina, headquarters of the MERCOSUR Cultural Technical Secretariat and the Cultural Information System of Argentina. It also had the support of the UNESCO Office in Montevideo (cluster office to Argentina, Paraguay, and Uruguay), the UNESCO Office in Quito (cluster office to Bolivia, Colombia, Ecuador, and Venezuela), the UNESCO Regional Office for Culture for Latin America and the Caribbean, based in Havana, and the Offices of the OEI General Secretariat and the OEI National Office in Argentina.

The consultants were hired especially for the project under a pooled resource system, managed individually by each agency in coordination with the others. These working arrangements, the funds allocated, and the in-kind resources contributed by each partner provided the means to leverage a project that would have been impossible to achieve individually.

TABLE 1 – Estimation of resources mobilized

International organizations	5
Consultants	10
Participating countries	11

Collaborators and National Focal Points	42
Experts interviewed	70
Public policies surveyed	218
Interviewees	6,619
Meeting with each country's focal points	28
Hours worked by national teams	960

There are three components to the project:

- 1 Assessment of the impact of COVID-19 on the cultural and creative industries through a qualitative and quantitative study.**
- 2 Regional perception surveys to CCI workers and employers.**
- 3 Capacity building workshop on cultural indicators.**

The assessment of the impact of COVID-19 on the Cultural and Creative Industries, the macroeconomic estimate of the economic impact of the pandemic during the first months, and the analysis of the policies implemented and the opinions of the sector experts were carried out through a collaborative work plan with the public institutions of the 11 participating countries: Argentina, Brazil, Paraguay and Uruguay (MERCOSUR Member States), Bolivia, Colombia, Chile, Ecuador and Peru (MERCOSUR Associated States), Costa Rica and Mexico (as Observer States).

The MERCOSUR Cultural Technical Secretariat organized working meetings with SICSUR representatives and observer countries to streamline information exchange and validation. In addition, the consulting team members kept in permanent contact with the 42 country experts and collaborators through 28 video calls (7 meetings with all the countries and 21 bilateral meetings) and numerous e-mail exchanges. These exchanges also led to new inter-institutional initiatives at the national level.

In total, the national teams contributed more than 960 hours, interviewed 70 representatives from several sectors, collected and validated statistical data, and 218 public policies implemented at the regional level to mitigate the effects of COVID-19 on CCIs.

1.3

Regional surveys were administered online between July and September 2020. A total of 6,619 responses were collected: 4,953 from individual workers and 1,666 from employers. In both surveys, the majority of responses came from MERCOSUR countries.

In addition, within the framework of this project, we also organized the “Capacity building workshop on cultural indicators”. It brought together 42 representatives of the cultural information agencies and national statistical institutes of SICSUR and observer countries. It was held between October and December 2020, in a total of eight 3-hour working sessions, where we addressed topics such as Culture Satellite Accounts, UNESCO's Culture|2030 Indicators, Experiences in the region in the use of administrative records to develop indicators, Post-disaster needs assessment, and Big Data.

The working sessions had a robust pedagogical component. The participants discussed the different methodological tools available to develop cultural statistics and indicators and learned about the limitations and lessons in other countries for their application.

1.4

About this publication

The results of this study are organized into five sections.

The first section describes the background information, project objectives, and the work carried out with the countries and international organizations.

The second section is devoted to the macroeconomic analysis of CCIs during the pandemic and the early effects of the health crisis in each country. To this end, we analyzed the economic situation of the CCI ecosystem, the impact of lockdown measures, and the non-monetary effects on the cultural infrastructure of each country. This section shows data for the first half of 2020 for Argentina, Brazil, Paraguay and Uruguay (MERCOSUR Member States), Bolivia, Colombia, Chile, Ecuador, and Peru (MERCOSUR Associated States), Costa Rica and Mexico (Observer States).

The third section presents the main results of the regional CCI worker and employer survey, carried out in Latin America and the Caribbean and two observer countries (Spain and Portugal), between July and September 2020. This chapter presents an estimate of the microeconomic impact on CCIs of the lockdown measures imposed due to the pandemic and the perceptions of the effects of the pandemic on the cultural and creative industries.

In the fourth section, we analyze the actions taken by the Authorities of the 11 countries that participated in the macroeconomic study to assist CCIs during the emergency. This section also describes the main challenges currently faced according to the interviews conducted with the region's leading figures in each sector, the public and private sectors, and the third sector.

Finally, the fifth section compiles the general conclusions of the study, where, among other issues, we address the main challenges related to the role of the State in reactivating the activities and strengthening CCIs, mainstreaming gender and diversity perspectives, and future challenges.

BOX 1 – Capacity building workshop on cultural statistics and indicators

TOPICS COVERED

- 1 Progress and challenges in collecting, processing, and analyzing cultural information in the region:** a view from the project experience. We looked at actions to strengthen the production of comparable regional data and opportunities for collaborative work for the SICSUR network, particularly for each of the Cultural Information Systems that participated in the project.
- 2 UNESCO's Culture| 2030 Indicators.** We introduced UNESCO's "Thematic Indicators for Culture in the 2030 Agenda" Program, its four dimensions and 22 indicators, and we analyzed the possibilities for its implementation in the region. Special attention was paid to gender as the cross-cutting theme.

THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

ENVIRONMENT & RESILIENCE

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

PROSPERITY & LIVELIHOODS

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

KNOWLEDGE & SKILLS

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

INCLUSION & PARTICIPATION

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

- 3 UNESCO's Culture Satellite Accounts and Culture| 2030 Indicators of the Prosperity and Livelihoods Dimension.** Different methodologies were used to measure the economic contribution of culture. We put particular focus on the development of the Culture Satellite Accounts and the use of National Accounts in the region, sharing experiences of some of the countries that have made

progress in their implementation. In addition, several of the UNESCO's Culture| 2030 Indicators of the Prosperity and Livelihoods Dimension were presented.

- **4 Experiences in the region in the use of administrative records to develop indicators.** Participants looked at cases of countries in the region with experience in the development and use of administrative records as sources of information for cultural statistics and indicators to learn about the processes implemented, the results achieved, the lessons learned, and the challenges identified, as well as potential areas for regional cooperation in this field.
- **5 Post-Disaster Needs Assessment (PDNA):** The relevance of data in assessing the effects of disasters and the COVID-19 pandemic. UNESCO's methodology for a comprehensive assessment of the impact of disasters on culture was presented, and cases of countries in the region that have carried out post-disaster needs assessment (PDNA) exercises on cultural affairs and their experiences in terms of needs and availability of information for comprehensive impact assessment.
- **6 How to measure business performance and innovation in the creative industries?** Tools and methodologies for collecting information on the business activities of the cultural and creative industries were presented. Traditional and new quantification methods were presented through case studies carried out by the IDB based on different sources of information.

PROPOSALS FOR A COMMON AGENDA

Shared needs and interests across the region's countries were identified for initiatives to be implemented in 2021.

- 1. Set up a special body so that the analysis and exchange of experiences that took place in the workshop have continuity.**
- 2. To advance in the process of harmonization and alignment of methodologies and indicators.**

3. Promote a joint approach to tackle the impact of activities migrating to the digital world due to the pandemic.
4. Lead a systematic effort to implement a standard methodology to assess the impact of policies and programs.

MACROECONOMIC IMPACT ESTIMATION

2



Seats of cinemas and theatres emptied when spectacles went online.

Source: AdobeStock

2

Macroeconomic impact estimation: analysis of the information available in cultural Information systems

2.1

Objectives and methodology

Within the framework of the collaborative project with MERCOSUR Cultural, the impact of COVID-19 on the CCIs was estimated based on the information provided by the Cultural Information Systems of the member countries of the MERCOSUR Cultural Information System (SICSUR) plus Costa Rica and Mexico. The data available were analyzed in terms of:

Frequency. The CCI economy statistics registry in the region is usually updated using annual data.

Update. Although permanent household surveys record information on the overall level of employment– for all categories of the International Standard Industrial Classification of All Economic Activities, including CCI activities and the traditional sectors of the economy–several countries had to suspend their regular quarterly surveys due to social distancing measures.

Comparability. Although, in general, there is stock information–facilities or establishments–each country keeps records based on the dynamics of each administration, which leaves little room for comparison.

¹ The ISIC classes considered in this chapter are the following: 4761; 5811; 5813; 5911; 5912; 5913; 5914; 5920; 5920; 6010; 6020; 6110; 6120; 6130; 7110; 7310; 7420; 8542; 9000; 9101; 9102. See Table 2.

2.1

Standardization. Although the most common framework at the regional level is the Culture Satellite Account (CSC), used in Argentina, Colombia, Costa Rica, Ecuador, Mexico, Peru, and Uruguay, the available data are presented—in the most comprehensive surveys—at the end of the year.

Considering the data availability constraints, the estimation of the macroeconomic impact was calculated by generating regional indicators to assess the effects of COVID-19 on CCIs in terms of value-added, employment, and level of activity between January 2019 and June 2020.

Therefore, to address the data availability constraints, a strategy was designed contemplating three tiers of increasing complexity to develop indicators that would account for the impact of COVID-19 on CCIs.

- 1 Regulation of activities and associated establishments.** This tier contemplates a common baseline for all the countries in the study. This makes it possible to (i) determine the implications and scope of social distancing measures on business areas and infrastructure linked to cultural and creative production, and (ii) analyze the regulation criteria and their prospects for reactivation. This tier was designed to leverage the strengths of having stock or infrastructure records in the countries and bypass the time constraints of producing administrative records and statistical reports.
- 2 Non-monetary datasets.** This tier aims to explore impact by means of physical volume indicators to help map impact by sector. The possibility to obtain these data sets is contingent on the factors mentioned above, so physical volume indicators are available in some cases. Thus, results are different in each country, making it possible to explore the consequences of the pandemic in those sectors for which there was information available.
- 3 The information provided by the Culture Satellite Accounts (CSC) and the National Accounts offices.** The impact of COVID-19 on the productive activities of CCIs can be estimated based on the databases of the national accounts, both to assess the effects on gross value added and gauge the impact it may have on employment. This tier depends on the statistical development of the culture units and the institutional link with the national statistical agencies.

2.1

Given that statistics for Gross Value Added (GVA) and Employment were not available for all participating countries at the time of the research, we present the results obtained for the evolution of GVA and a baseline estimate of the effects of the COVID-19 pandemic on employment levels. Although these data are based on partial and preliminary information, they illustrate the circumstances in each sector thanks to methodological soundness and reliability.

Concerning the time frame, quantitative information available for the period January 1st, 2019, through June 30th, 2020 was requested. In this way, we observed three months of ongoing business activities during the pandemic and the macroeconomic information (GVA) for the closing of the second quarter of 2020, usually published two months after the end of the quarter. Data collection was carried out following the schedule proposed by the consulting team, which was reviewed and validated together with the focal points of each participating country.

TABLE 2 – International Standard Industrial Classification

SECTOR ²	ISIC REV 4	DESCRIPTION
Publishing	4761	Retail sale of books, newspapers, and stationery in specialized stores
Publishing	5811	Book publishing
Publishing	5813	Publishing of newspapers, journals, and periodicals
Audiovisual	5911	Motion picture, video, and television program production activities
Audiovisual	5912	Motion picture, video, and television program post-production activities
Audiovisual	5913	Motion picture, video, and television program distribution activities
Audiovisual	5914	Motion picture and video projection activities
Music	5920	Sound recording and music publishing activities
Audiovisual	6010	Radio broadcasting

SECTOR ²	ISIC REV 4	DESCRIPTION
Audiovisual	6020	Television programming and broadcasting activities
Audiovisual	6110	Wired telecommunications activities
Audiovisual	6120	Wired telecommunications activities
Audiovisual	6130	Satellite telecommunications activities
Design	7110	Architectural and engineering activities and related technical consultancy
Advertising	7310	Advertising
Plastic and Visual Arts	7420	Photographic activities
Education	8542	Cultural education
Performing arts	9000	Creative, arts, and entertainment activities
Heritage	9101	Library and archives activities
Heritage	9102	Museums activities and operation of historical sites and buildings

² The sector classification is that of the International Standard Industrial Classification of All Economic Activities.

2.2

Production, circulation, and consumption of goods and services

In the context of the socio-economic crisis caused by the COVID-19 pandemic, three variables have been identified that simultaneously affect the economy of the CCIs: macroeconomic conditions, the social distancing, and health policies adopted to stop the spread of the pandemic, and the changes in consumption patterns and cultural participation.

The circumstances are so complex that it raises questions about the order of the appearance of these variables, where this combination of factors triggers responses from the business community and government agencies responsible for the development and growth of the cultural and creative sectors. In general, all countries face severe restrictions on their economic activities, regardless of the health response model adopted to curb the pandemic. And irrespective of whether the lockdown and social distancing measures are more or less severe, there is a substantial impact on most economic indicators in all cases.

First, the impact on CCIs stems from the drop in the level of economic activity, which means economic agents have fewer resources available. This translates into cuts in the consumption of goods and services. As outlined in this paper, even in the hypothetical case where all sectors of the cultural economy continued to work under the same conditions as before the COVID-19 pandemic, there would still be a fall in the value-added of the cultural sector.

The second variable that affects CCIs during the COVID-19 pandemic is the restrictions on movement and public gatherings. Although at different levels, government authorities in the region have mostly adopted social distancing measures and have suspended activities that bring together people whose tasks are not considered essential to address the epidemiological crisis. Activities that draw crowds, such as those in cinemas, theaters, museums, libraries, exhibition halls, art galleries, concert halls, rehearsal halls, cultural centers, festivals, among other places, were postponed since gatherings increase the risk of infection and the spread of the virus.

2.2

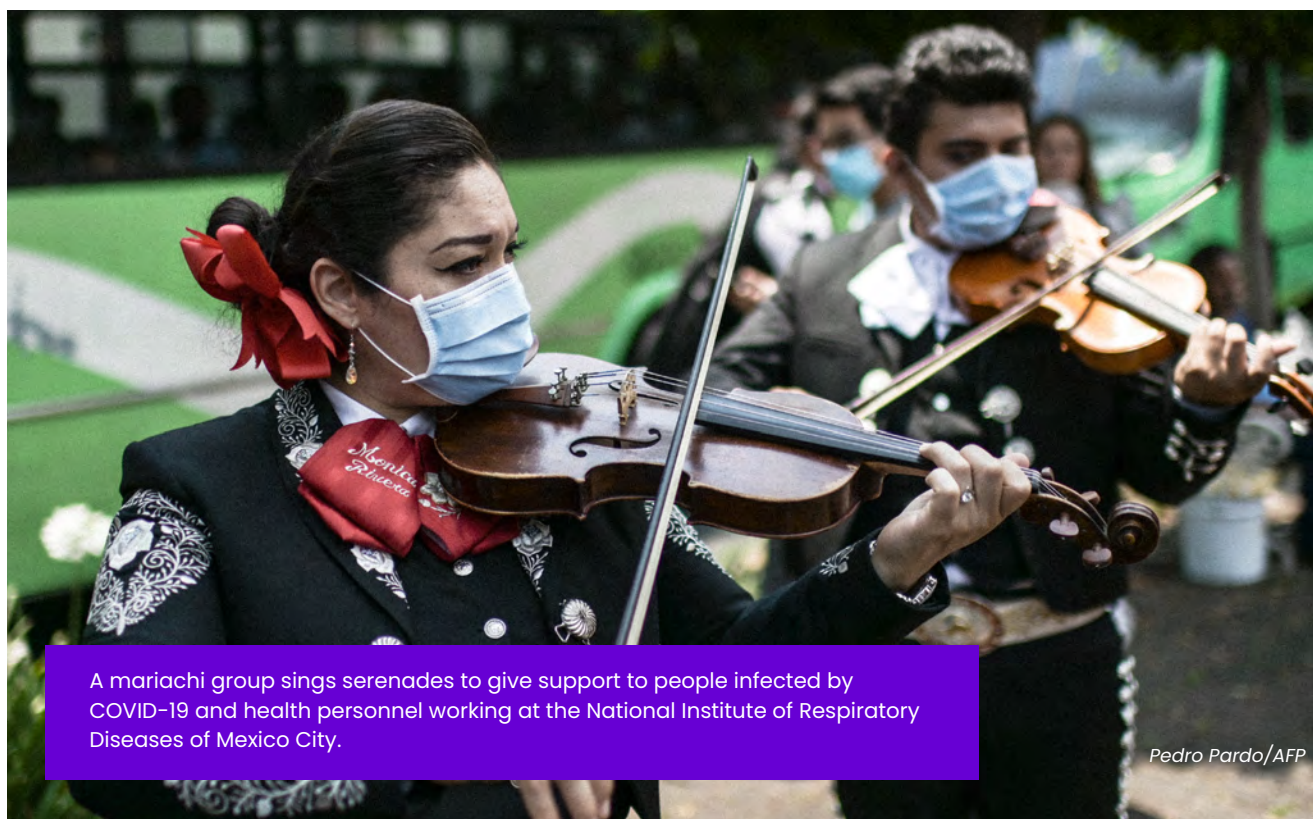
At the same time, retail activities were also closed down to minimize, as much as possible, physical contact between people. In-person shopping in bookstores, musical instruments, costumes shops, and, in general, the sale of all cultural production supplies were closed down. Therefore, even if demand remained at pre-pandemic levels, it would not be met due to the constraints on productive conditions and the impossibility of opening the shops.

Third, the pandemic led to changes in consumption trends and engagement. People, who were urged to stay home as much as possible, faced restrictions—if not the impossibility—to use or purchase CCI products and services outside their homes. This led to cultural production and consumption habits changes, and the scope of these changes is still unclear. However, there is room to explore trends in the use of television and radio, the adoption of digital practices, and artistic education activities, which can be carried out inside the home. Changes in cultural habits in the context of a pandemic are an area of study in themselves, since how we use and organize our time is not consistent across the different socio-economic sectors, ages, genders, and groups.

2.2.1

Minimum number of establishments


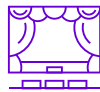






As the restrictions on circulation started in March 2020, the information surveyed between January 1st, 2019 and June 30th, 2020 illustrates how the restrictions on production, circulation, and consumption of goods and services significantly reduced the flow of the CCI economy. According to the data surveyed for Argentina, Brazil, Bolivia, Colombia, Costa Rica, Chile, Ecuador, Mexico, Paraguay, Peru, and Uruguay (**Table 3**), during that period, in the Audiovisual sector, 2,564 movie theaters had to keep their doors closed to the public. The working conditions at 29,624 radio stations were affected due to the adoption of social distancing protocols in the daily operation. In the Heritage sector, 7,516 museums closed down; 2,309 art galleries and exhibition halls stopped exhibiting and selling their pieces, and at least 1,887 archives were closed.



A mariachi group sings serenades to give support to people infected by COVID-19 and health personnel working at the National Institute of Respiratory Diseases of Mexico City.

Pedro Pardo/AFP

TABLE 3 – Minimum number of Cultural and Creative Industries establishments by activity by country. Ten countries. Information available as of September 2020 ³

	Cinemas 	Theaters 	Museum 	Libraries 	Publishing agents 	Bookstores 	Cultural centers 	Exhibition halls/ galleries 
Argentina	329	1,601	1,183	3,966	1,748	1,628	2,391	260
Brazil	852	1,250	3,860	6,057	4,932	3,073	5,089	627
Chile	68	157	188	406	712	355	371	109
Colombia	245	2,715	63	1,541	1,407	659	749	107
Costa Rica	33	51	52	269	192	23	53	39
Ecuador	45	99	175	1,003	230	126	131	89
Mexico	825	713	1,395	7,464	1,269	1,643	2,095	933
Paraguay	25	49	147	208	111	53	112	60
Peru	107	177	238	527	677	105	133	8
Uruguay	35	96	215	487	166	179	180	77
Total	2,564	6,908	7,516	21,928	11,444	7,844	11,304	2,309

Source: Compiled by the authors based on information provided by the information units of Culture ministries and agencies.

2.2.1

The Performing Arts closed all their stages, concert halls, and live music venues: 6,908 theaters could not welcome their audiences. The productive process of the Publishing sector was also compromised. Although they were the first to resume their activity, at least 11,444 publishing agencies implemented social distancing measures, and at least 7,844 bookstores were closed. At the same time, around 21,928 libraries had practically no activity, and some 11,304 cultural centers were forced to suspend their events (**Table 3**).

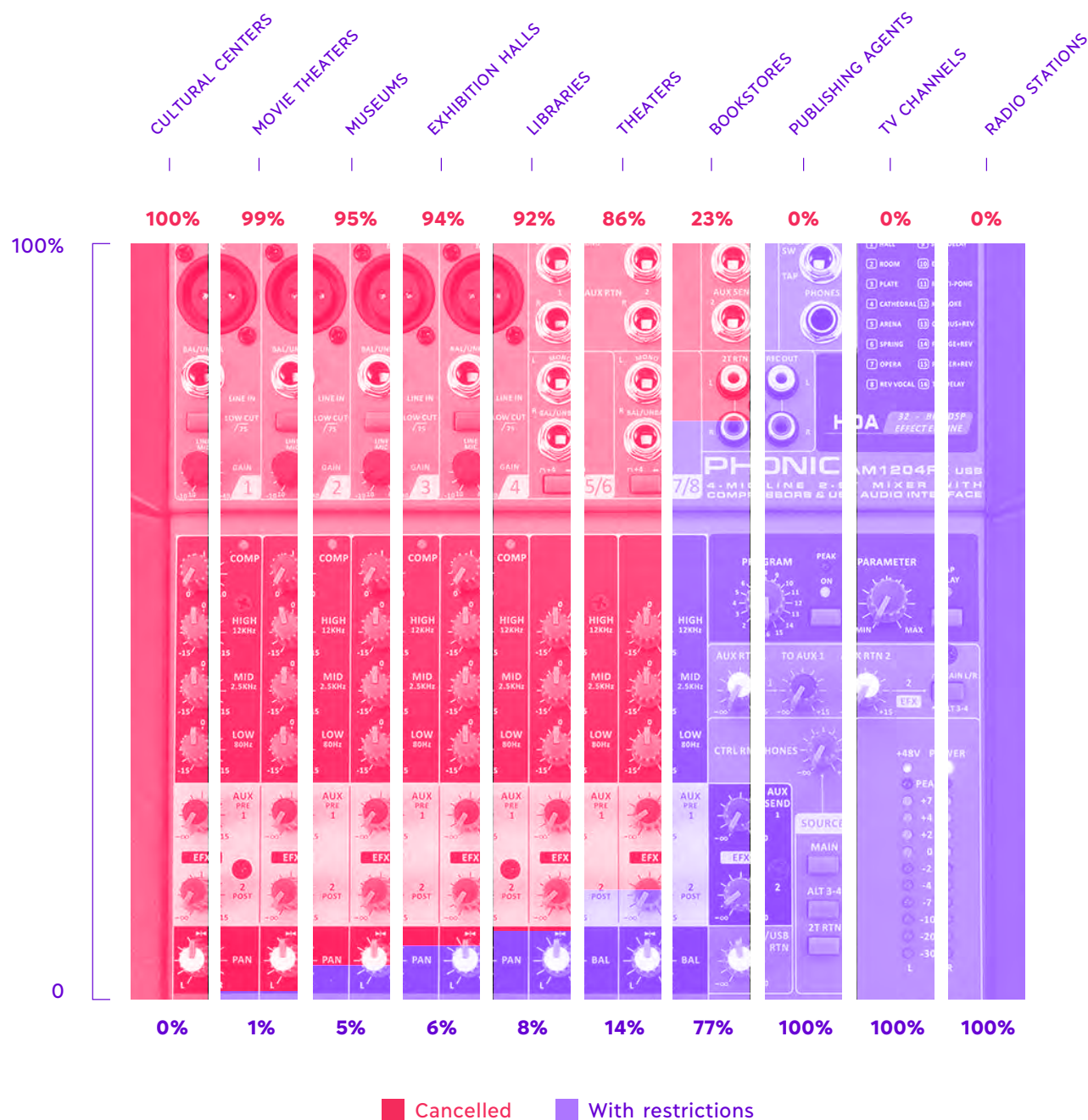
³ At least 71,817 CCI facilities or establishments have been affected by the pandemic. These are the facilities identified by the ministries and national cultural agencies in the participating countries, so there may be places that have been left outside the scope of the administrative records. For this reason, the table refers to the “minimum” number of establishments. Many are common to all countries, such as libraries or cinemas, while others are specific to the national approach to cultural and creative policy, such as tattoo parlors or rehearsal rooms which are items listed in the registries of one particular country. However, this list presents baseline data on the extent to which social distancing measures have impacted CCIs.

2.2.2

Activity status

By June 2020, the cancellation of activities open to the public reached more than 83% of the venues in this group of countries, for those facilities where there is information common to all nations (**Figure 1, Table 3**). For example, of the 7,844 bookstores registered in the countries, around 1,803–23% of the total bookstores canceled their activities. Thus, while the activities related to the sale of cultural and creative goods resumed their activities after adapting their operations to the social distancing guidelines to protect their customers and workers, some of the industries of the culture and creativity sector, such as publishing houses, radio stations, and television channels, did not see their activities altered. However, they did have to adopt health protocols.

FIGURE 1 – Indicator of the activity status of the facilities as of June 2020. Ten countries



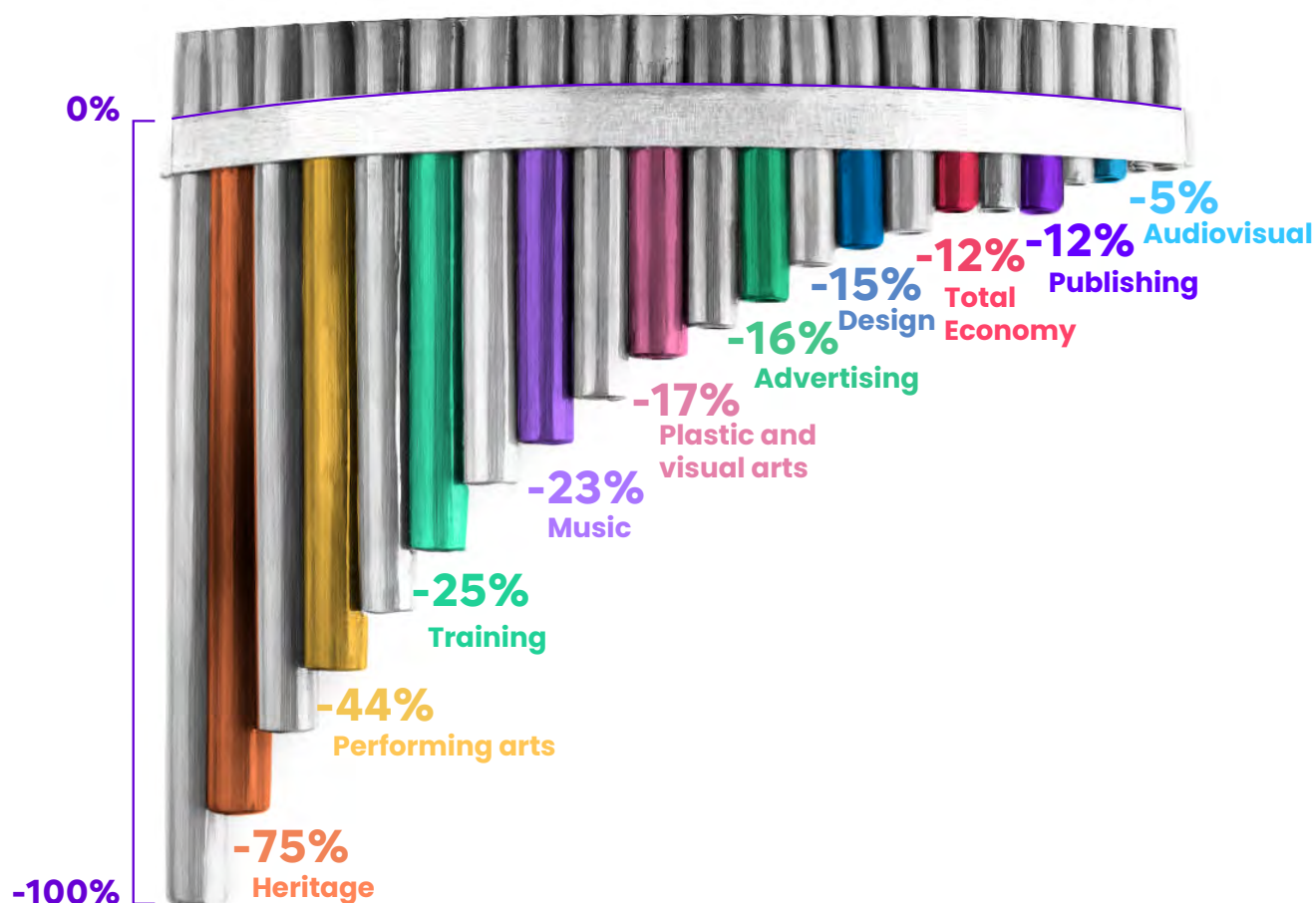
Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Paraguay, Peru, and Uruguay.

2.2.3

Year-on-year variation between the second quarters of 2019 and 2020

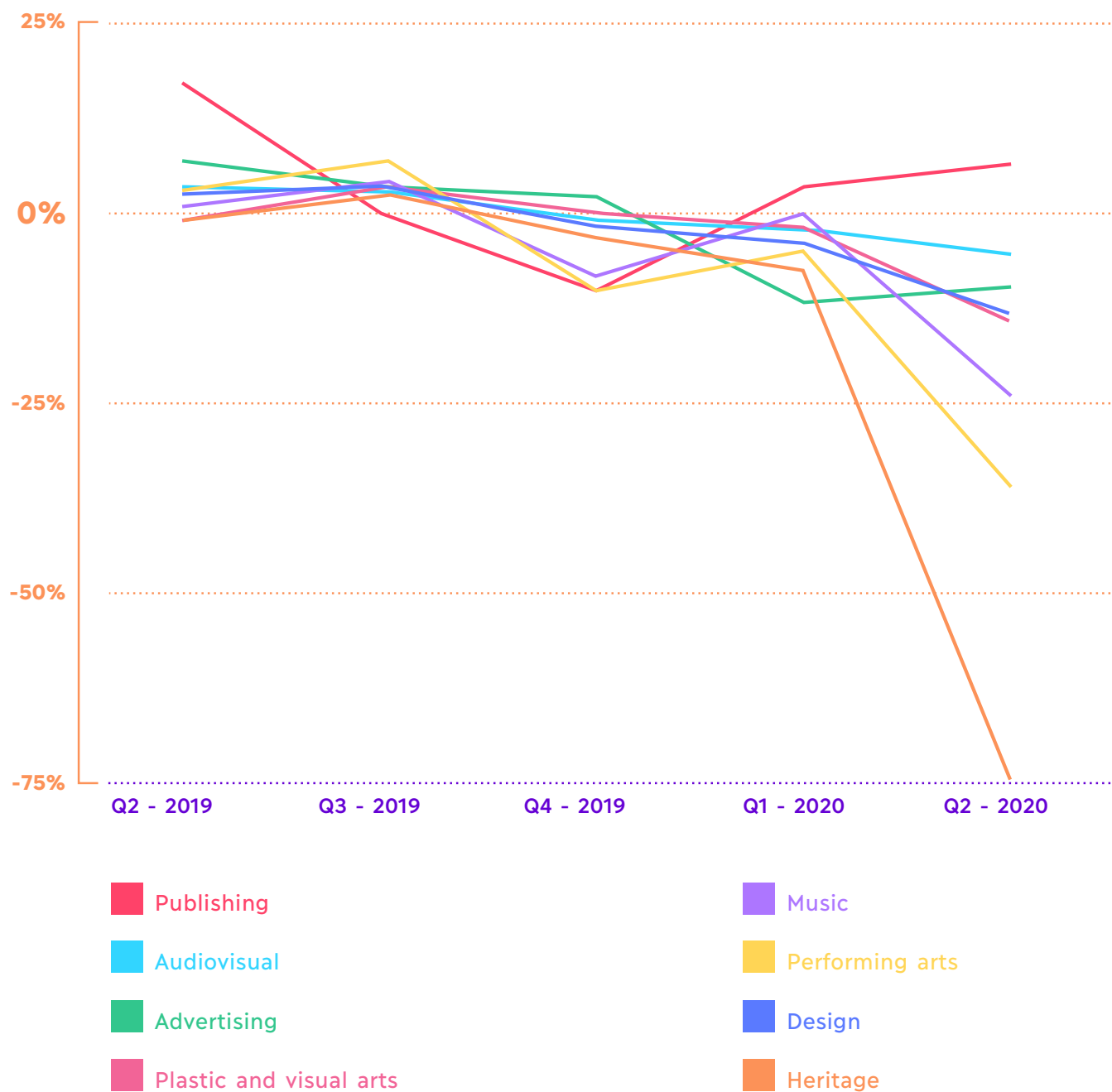
The impact of the recession was more significant in some activities. The information available indicates that activities linked to Heritage, Performing Arts, Education, and Music suffered the most significant impact, with a year-on-year drop of over 20% in GVA generation. On the other hand, plastic and Visual Arts, Advertising, Design, and Publishing showed year-on-year drops of between 10% and 20%, while the activities that make up the Audiovisual sector dropped less than 10% (**Figure 2**). However, let's look at the trends of the past six quarters (**Figure 3**). We can see that—except the Publishing sector, which is highly seasonal—virtually all sectors were on a downward trend, clearly exacerbated by the outbreak of the COVID-19 pandemic.

FIGURE 2 – Average year-on-year change in Cultural and Creative Industries sectors – Five countries. 2nd Qtr. 2019–2020.



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Colombia, Costa Rica, Ecuador, and Mexico.

**FIGURE 3 - Quarterly variation of GVA by Sector (absolute value).
Regional. Five countries. 2019-2020**



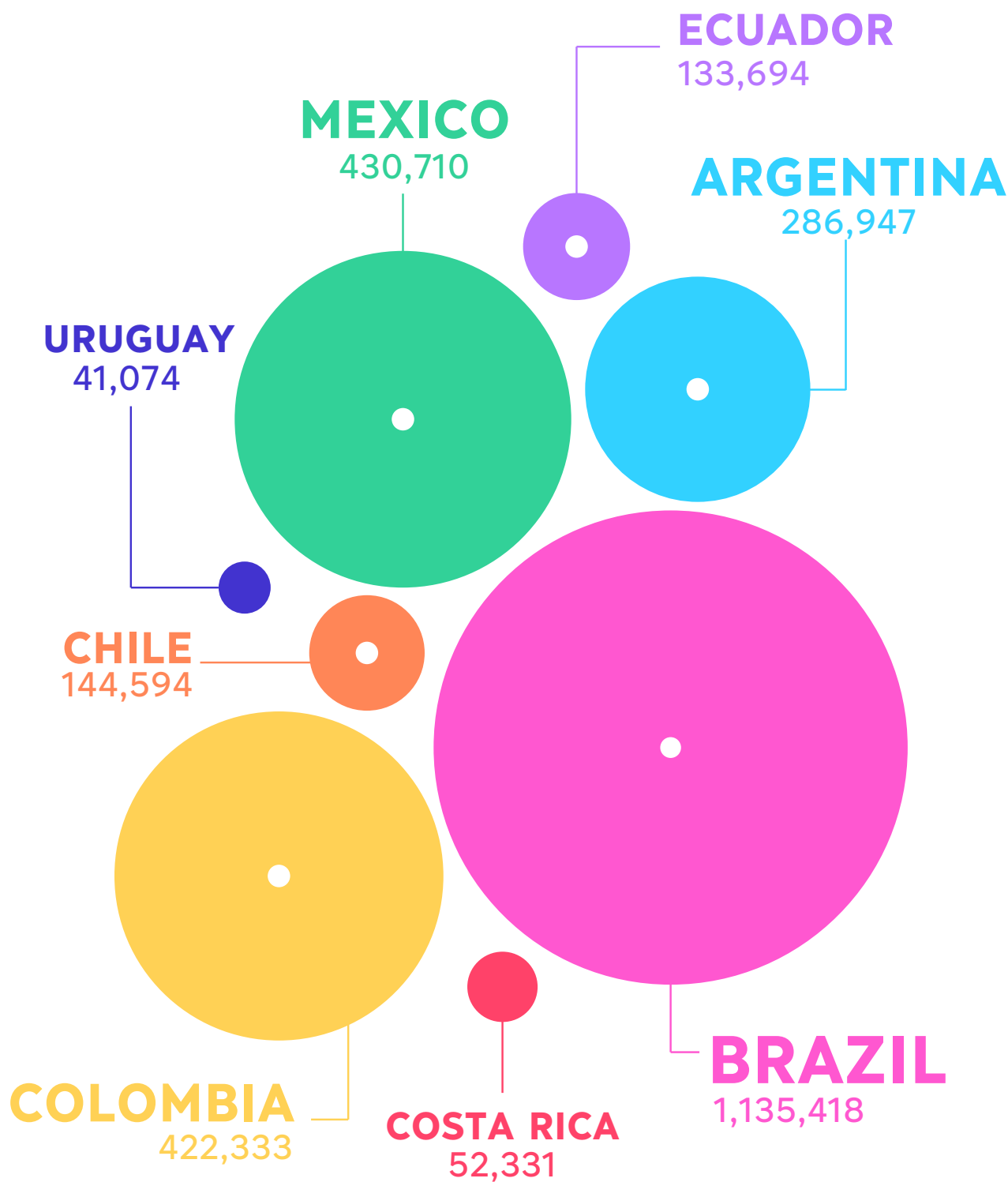
Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Colombia, Costa Rica, Ecuador, and Mexico.

2.2.4

Jobs before COVID-19

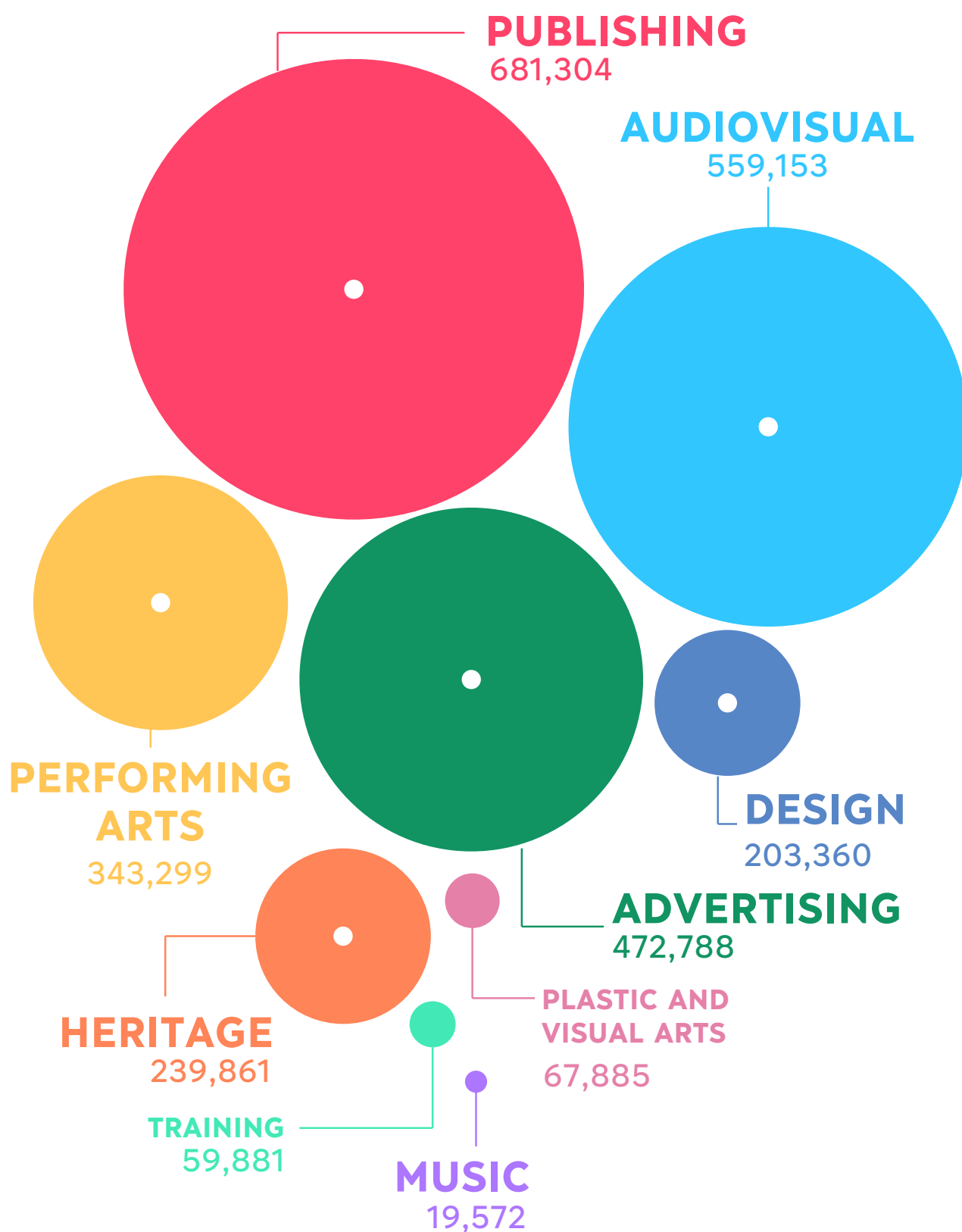
According to the information provided by the 2019 permanent household surveys, the changes produced in the CCI economy affected, to a greater or lesser extent, some 2,647,000 jobs. As described below, employment in the CCIs of the countries analyzed accounted for 0.7% and 2.5% of total employment in 2019, with a distribution that maintains the order of population distribution: Brazil, Mexico, Colombia, Argentina, Chile, Ecuador, Costa Rica and Uruguay (**see Figure 4 and Table 4**). However, job data is related to the formality of the business or establishment, so there are higher numbers of jobs in areas such as Publishing, Audiovisual, Advertising, Performing Arts, Heritage, and Design (**Figure 5**). Meanwhile, we presume there is an underestimation in the Plastic and Visual Arts, Education and Music areas, since the values of each sector are below 68,000 jobs. For this reason, the study presents a “minimum number” of jobs affected by the pandemic.

FIGURE 4 – Minimum number of jobs in the Cultural and Creative Industries by country. Eight countries. 2019



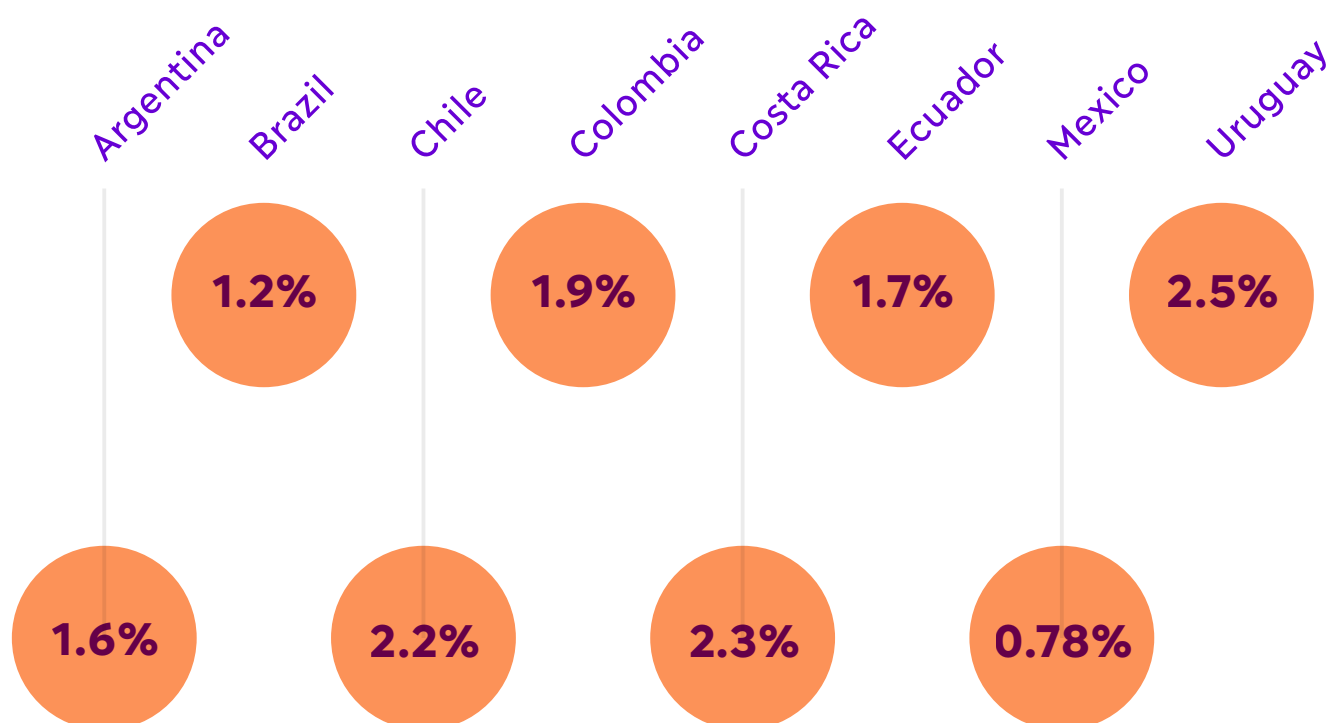
Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.

FIGURE 5 – Jobs by Cultural and Creative Industries sector. Eight countries. 2019



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.

Observations: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, and Uruguay.

TABLE 4 – Minimum share of CCI jobs in country's total employment rates (%)

Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.

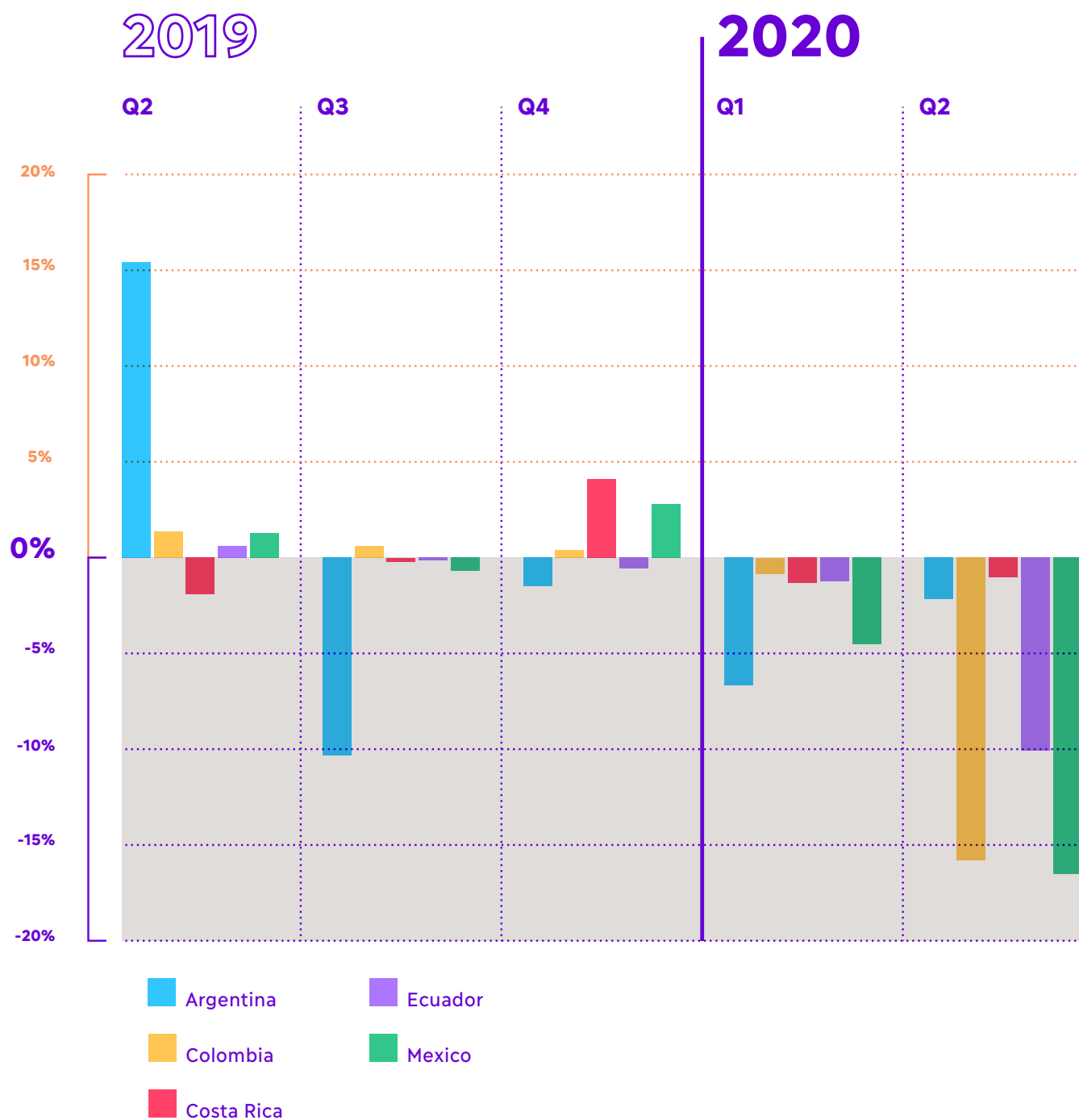
2.3

Evolution of the gross value added

The countries with an updated cultural information system and an updated cultural satellite account measurement system in place—Argentina, Colombia, Ecuador, Mexico and Costa Rica—contributed to the study by providing information on the gross value added (GVA) for cultural activities. Although this information is preliminary—and, as mentioned, direct comparisons are sometimes not entirely possible—it is the best source of data on the generation of economic value in CCI activities available at this time.

In the first place, the data show a contraction in the general economy and a diminished capacity to generate economic value. This is key because CCIs are elastic to movements in the general economy or, in other words, trends in the economy are exacerbated in the CCIs. Both the first and second quarters of 2020 reflect the overall economic contraction resulting from social distancing measures. We can also see that the economic climate in Argentina in 2019 had been shaky, as suffered two quarters of quarter-on-quarter decline. So is the case in Costa Rica and Mexico, where they expected to recover their economic capacity in the year's fourth quarter. In turn, Colombia and Ecuador had had minor variations in generating economic value in 2019. Thus, the economic shock caused by the pandemic unfolded amid already unstable conditions in the economy in general and in the CCIs in particular (**Figure 6**).

FIGURE 6 - Percentage variation previous quarter, total national economy. Five countries



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.

2.3.1

Production dynamics

GVA data for these countries show a variation in the first and second quarters of 2020 compared to the same quarter in 2019 and a change in level not affected by seasonal variations. Sector results vary according to the availability of data in each country.

The information surveyed indicates that after implementing social distancing measures—between late February and early March—the effect of COVID-19 on CCIs is spread across the first and second quarters of 2020. The general reaction of the sectors is a contraction in the value-added generation, although the timing of the recession differs. For example, in Costa Rica, Ecuador, and Mexico, the crisis in the sector was already evident in the first quarter, while in Argentina and Colombia, the economy contracted between April and June.

In Argentina, the most affected sectors in the second quarter of 2020 were: Heritage (-94%), Performing Arts (-81%), Music (-58%), Design (-48%), and Advertising (-38%), out of a total economy reduction of 19%. In the case of Plastic and Visual Arts, the positive year-on-year growth of 5% can be explained by the type of activity and the amount of value generated. The activities for which there is information in Argentina for this category are photography services, which report a meager amount, between 20 and 30 million pesos per quarter. For this reason, minor changes of a few million pesos in the sector's turnover result in substantial variations. In this case, the difference is 22 million pesos in the second quarter of 2019 and 26 million pesos in the third quarter of 2020.

In Colombia, the sectors with the most significant contraction in the second quarter of 2020 were Heritage and Performing Arts (-33%), Publishing (-14%), as well as Music and Plastic and Visual Arts (-10%), on a total economy reduction of 16%.

In Costa Rica, Performing Arts, Plastic and Visual Arts, Publishing and Music stand out with a reduction of 17% in the second quarter, compared to 9% for the country's total economy.

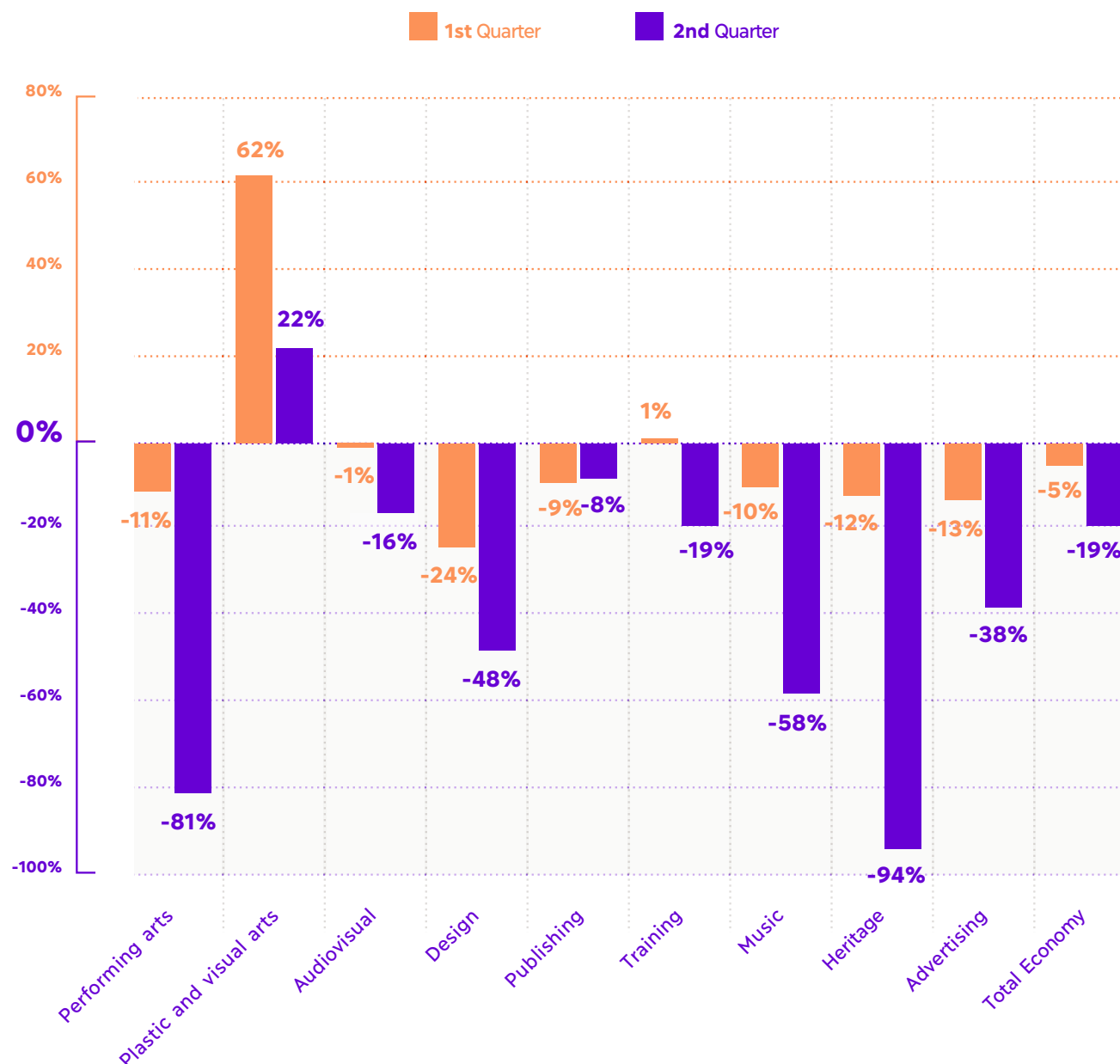
2.3.1

Ecuador, in turn, suffered a sharp decline since the first quarter, which rolled over to the second quarter. The most affected sectors were Plastic Arts (-62% and -64%, respectively), Education (-77% and -79%, respectively), Performing Arts (-25% and -7%, respectively) and Music (-18% and -21%, respectively), while the economy in general only declined in the second quarter by 12 percentage points.

Finally, in Mexico, the most affected sectors in the second quarter were Heritage (-98%) and Performing Arts (-64%), on a general economic contraction of 19%.

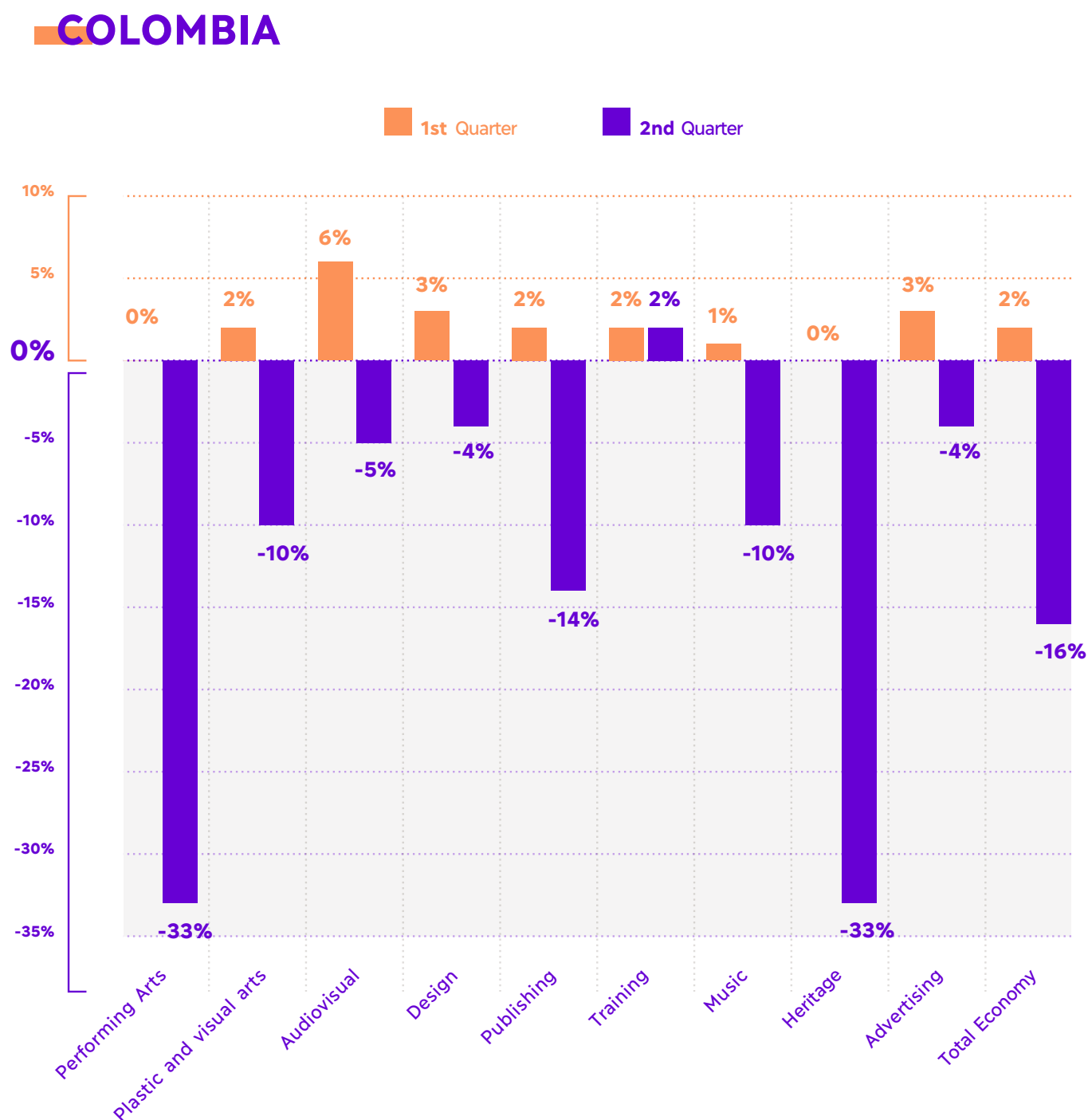
FIGURE 7 - Argentina. Variation first and second quarter. 2020 vs. 2019

ARGENTINA



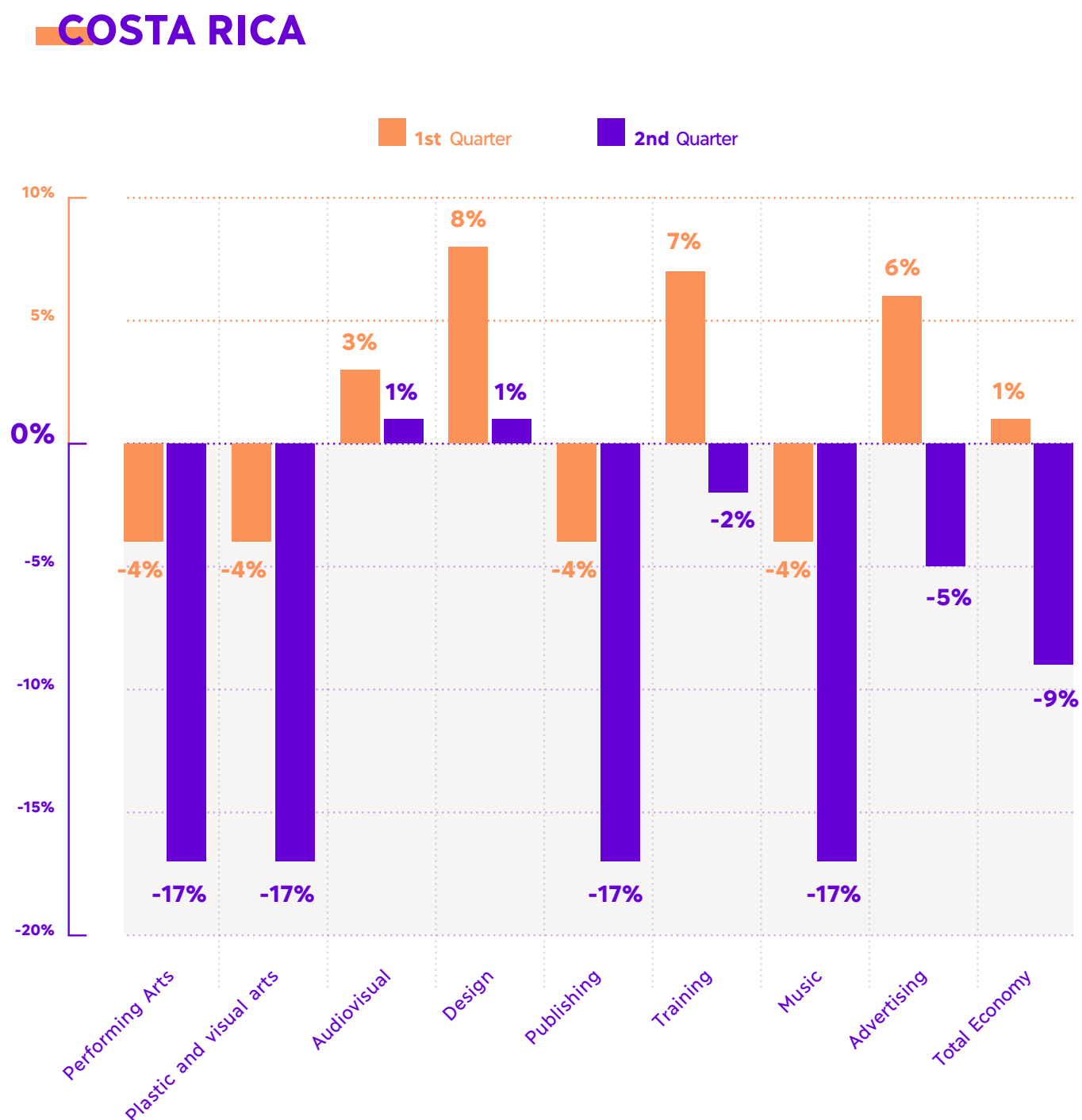
Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

FIGURE 8 - Colombia - Variation first and second quarter. 2020 vs 2019



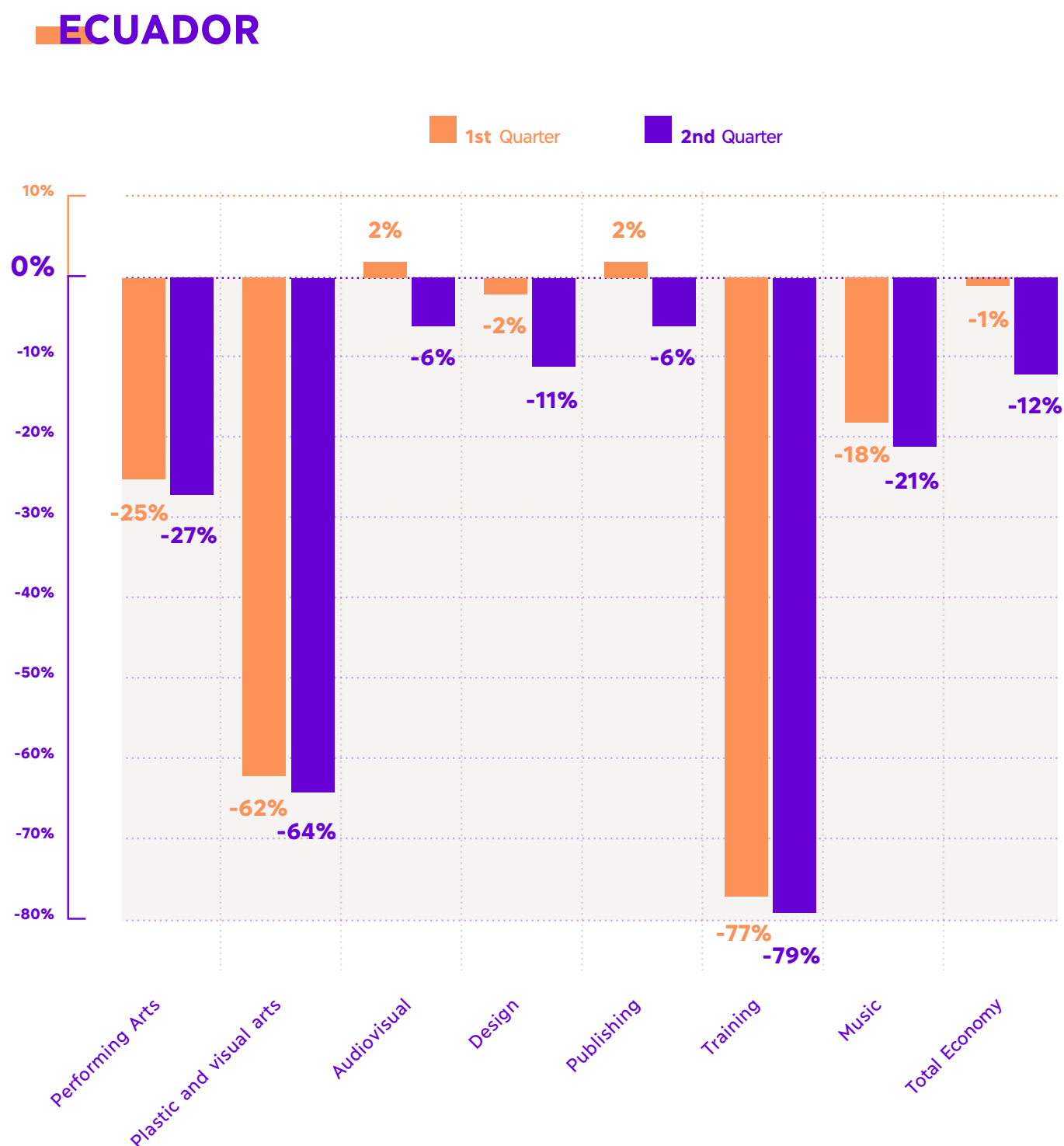
Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

FIGURE 9 – Costa Rica. Variation first and second quarter. 2020 vs. 2019



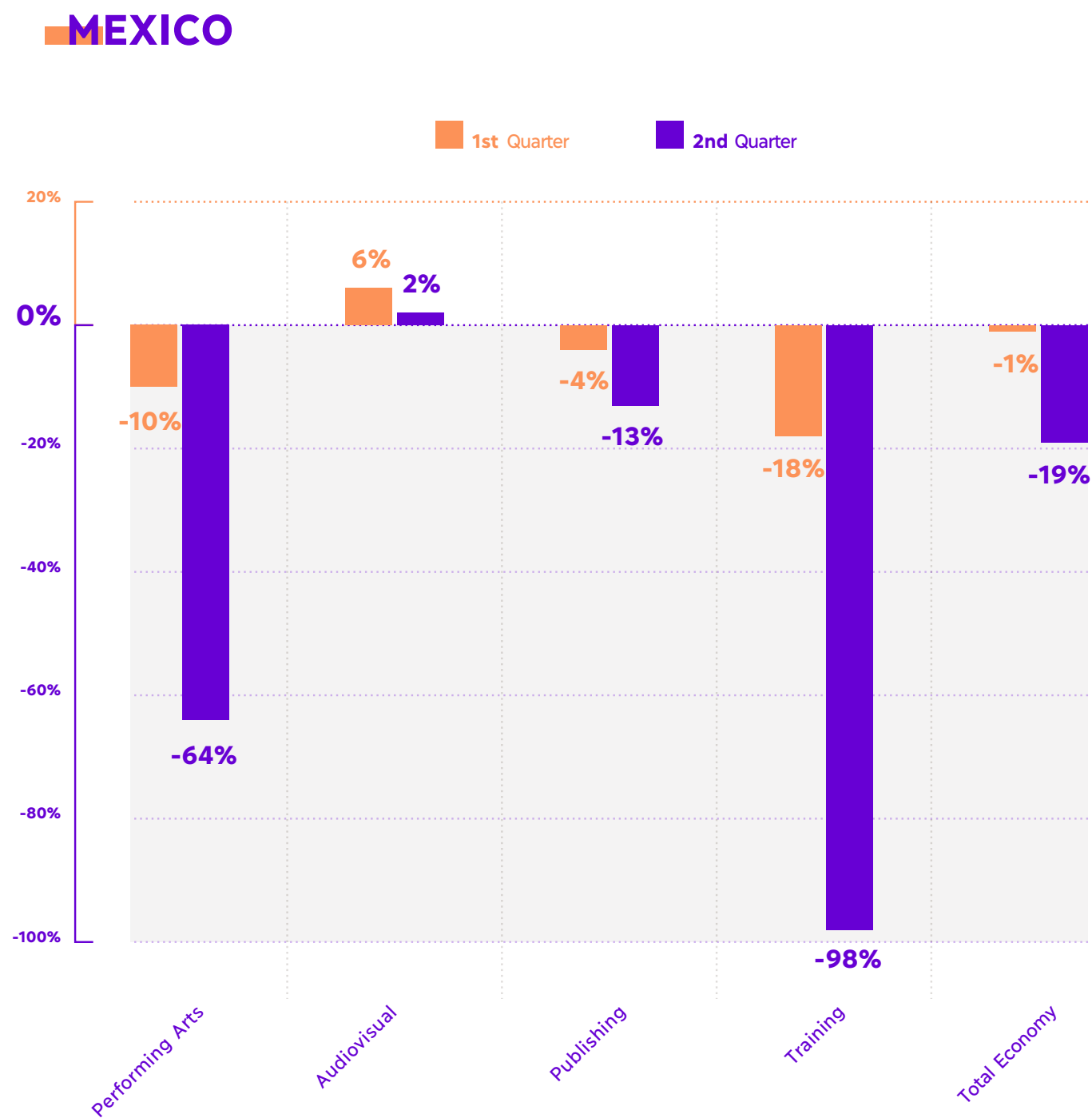
Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

FIGURE 10 – Ecuador Variation first and second quarter. 2020 vs. 2019



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

FIGURE 11 – Mexico Variation first and second quarter. 2020 vs. 2019



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

2.3.2

The most affected sectors

As mentioned above, these trends occurred in an already unstable context for the CCIs, as the sector, in general, had had quarters of low or negative growth in value-added generation during 2019. For example, all sectors across the CCIs in Argentina suffered a full contraction during the fourth quarter of 2019 and an almost full contraction in Mexico. Meanwhile, during the second, third, and fourth quarters of 2019, Colombia's and Ecuador's CCIs saw a low growth and contraction. In Costa Rica, the fourth quarter of 2019 was a period of low growth, even considering the high variability in the value-added generation of the Design sector.

The pandemic exacerbated an already complex scenario in terms of the sector's economic capacity.

Finally, although there were limitations to analyzing the widespread impact of seasonality due to the nature of the information available, this factor is critical in sectors such as Publishing and Performing Arts. Even in Argentina and Mexico, the seasonal component promoted the growth of the Publishing Industry in the second quarter of 2020, where the effect of the pandemic was already in full force. We observe once again the complex impacts of seasonality in the sector and its little capacity to adapt, in some cases, to the new restrictions of the social distancing measures implemented during the pandemic.

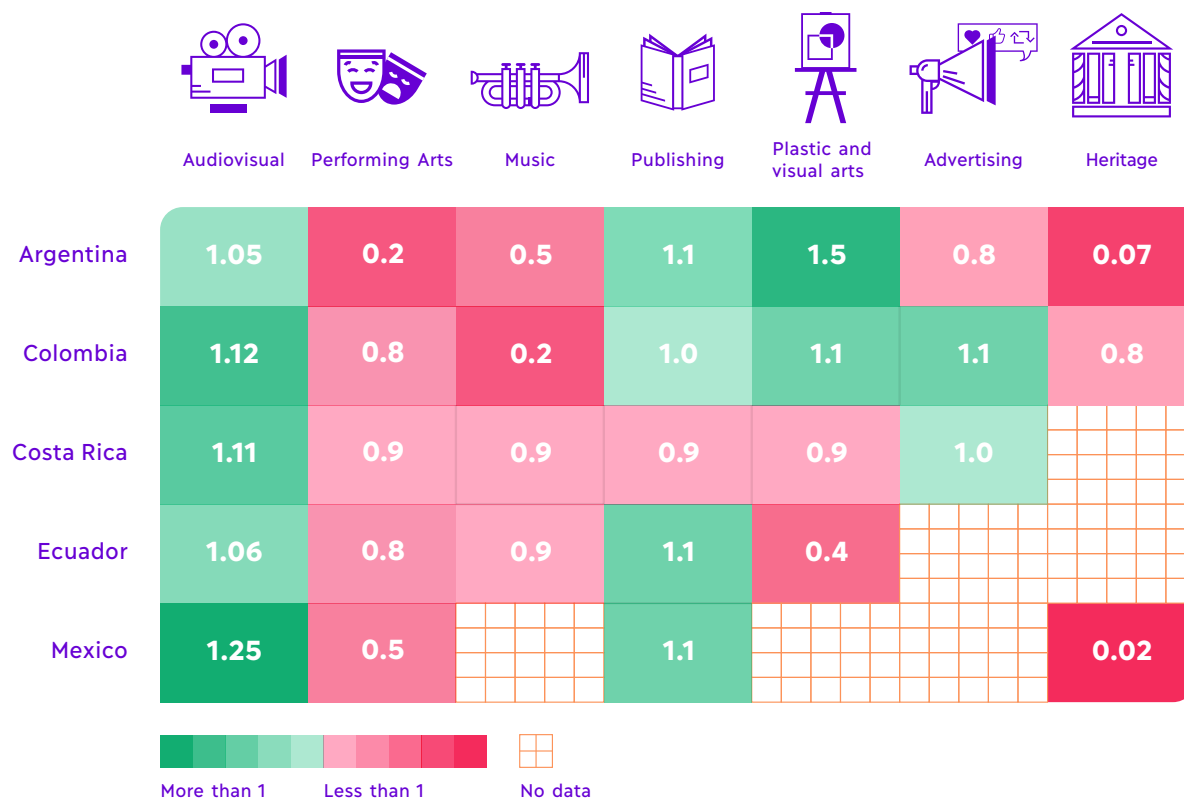
2.3.3

Sensitivity and economic participation

The information provided by Argentina, Ecuador, Colombia, Costa Rica, and Mexico makes it possible to address the productive dynamics in CCI sectors in relation to the total economy through two indicators:

- 1 Weight of GVA per sector compared to the GVA of the total economy:** it describes the evolution of a given CCI sector in relation to the total national economy in Q2 of 2020, compared to the same industry in Q2 of 2019.
- 2 Sensitivity of the GVA per sector to total economy GVA:** weights the impact of the pandemic on CCI sectors relative to the effects on the total national economy, based on the variations in both Q1 2020 and Q2 2020.

TABLE 5 – Indicator A: relative weight of the sectors on the general economy. Five countries. Second quarter 2019 – second quarter 2020








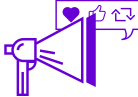

Between 0 and 0.99: the sector's GVA in the second quarter of 2020 has a lower weight on the economy of the country. The negative impact of COVID-19 on the sector is stronger than on the overall economy.

Equal 1.0: ratio Sector / Overall economy is the same in the second quarter of 2020 than in the same period in 2019. This means that the impact of the pandemic on this sector was similar to the impact on the overall economy.

1.01 or over: the weight of the sector on the national economy is higher in the second quarter of 2020 than in the same period in 2019. The negative impact of the COVID-19 pandemic on the GVA is lower on the sector than on the overall economy.

Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

**TABLE 6 – Indicator B: sensitivity of GVA per sector to the general economy
GVA variations. Five countries. First and second quarter 2020**

							
	Audiovisual	Performing arts	Music	Publishing	Plastic and visual arts	Advertising	Heritage
Argentina	> 1	> 1	> 1	> 1	> 1	> 1	> 1
Colombia	< 1	> 1	> 1	< 1	> 1	< 1	> 1
Costa Rica	< 1	> 1	> 1	> 1	> 1	< 1	No data
Ecuador	< 1	< 1	< 1	< 1	< 1	No data	No data
Mexico	< 1	> 1	No data	> 1	No data	No data	< 1



No data

Less than 1: the Sector's GVA variation is lower than the GVA variation of the national economy (less sensitive).

Equal 1: the quarterly variation between Sector and national economy is the same (neutral sensitivity)

Higher than 1: the Sector's GVA variation is stronger than the variation of the national economy (more sensitive)

Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies. Preliminary data.

2.4

Conclusions

The study provides a snapshot of the situation of the CCIs in the region in 2020, where we observed a substantial reduction in their activities. The records of the countries that took part in the study show there are at least 71,817 CCI establishments. The circumstances were not the same across all sectors.

On the one hand, some cultural and creative industries, such as publishing houses, radio stations, and television channels, did not interrupt their activities; they adopted protection measures and new practices to carry out their daily work almost immediately. On the other hand, retail activities in creative goods and services gradually resumed as they tailored their operations to adapt to social distancing requirements and put in place measures to protect customers and workers. However, by June 2020, shutdown policies for activities open to the public in the region reached over 83% of the venues.

The Heritage, Performing Arts, Education, and Music sectors showed the most significant fall in added value across the region's CCIs in 2020: they all experienced drops of more than 20% year-on-year. Plastic and Visual Arts, Advertising, Design, and Publishing showed year-on-year declines of between 10% and 20%, while the Audiovisual sector showed declines of less than 10%. It is worth noting that virtually all of these CCI sectors were already experiencing a downward trend before the pandemic, since at least the second half of 2019.

Employment data for that year shows that at least 2,647,000 jobs in the CCIs are compromised, depending on the level of formality of productive establishments. The higher the level of formality there is in any given activity, the easier it is to reflect it in the employment data. This is why employment levels were higher in areas such as Publishing, Audiovisual, Performing Arts, Advertising, Heritage, and Design. Likewise, employment levels in the CCIs are in line with population size: Brazil, Mexico, Colombia, Argentina, Chile, Ecuador, Costa Rica, and Uruguay.

2.4

Finally, the results of the study make it possible to observe the evolution of GVA, and the relationship between GVA per sector and the GVA of the general economy, in terms of sensitivity and weight, in those countries that have a cultural information system and updated cultural satellite account measurements: Argentina, Colombia, Ecuador, Mexico, and Costa Rica. Although this information is preliminary, it points out certain aspects to be taken into account. The economic dynamics of the CCIs were in line with the general economic contraction in 2020. In some countries, the financial situation was already unstable in 2019. In Argentina, they had already had two quarters of quarter-on-quarter drops, while Costa Rica and Mexico saw a recovery in economic capacity in the fourth quarter of 2019.

MICROECONOMIC IMPACT ESTIMATION

3



Artists dressed as hummingbirds take part in a performance promoted by Mayoress of Bogotá to encourage care and social distancing measures, on July 9, 2020.

Raúl Arboleda/AFP

3

Microeconomic impact estimation: analysis of the results of the regional surveys for workers and firms

3.1

Introduction

Cultural and Creative Industries (CCIs) are defined as business activities where the value, which could be protected by intellectual property rights, is mainly derived from their creative content. These industries are increasingly acknowledged for their contribution to economies around the world, not only in terms of value added and employment, but also because of their contribution to innovation (Benevente and Grazzi, 2017). The recent inclusion of creative outputs as a pillar in the Global Innovation Index 2020 is an additional signal of their importance to modern innovation as a driver of economic growth (Cornell University, INSEAD, and WIPO, 2020).

In the last few months, CCIs have been among the most affected sectors by the ongoing coronavirus COVID-19 pandemic. The venue-based industries (e.g., performing arts, cinema, live music festivals, etc.) as well as those strongly linked to international tourism (e.g., museums, gastronomy, etc.) are among the most affected sectors by social distancing measures. These measures implemented in virtually all countries have clearly restricted many of the industries' forums for exhibition and, in turn, their

⁴ The three main business activity areas are, broadly: (i) traditional and artistic activities, (ii) the creative industry, and (iii) activities that provide creative support to traditional industries (Benevente and Grazzi, 2017).

3.1

respective revenues. At the same time, production and distribution have registered high losses down the line. For instance, it has been estimated that creators of audiovisual works, music, visual arts, drama, and literature lost approximately 35% of the worldwide royalty collections in 2020 (CISAC, 2020), while the global film industry has recorded a revenue loss of approximately 32 billion dollars (OMNIA, 2020).

The pandemic laid bare the weaknesses of the entrepreneurial and employment structures of CCIs. These sectors appear as a web of independent freelancers and small or micro businesses, intertwined with a handful of large public cultural institutions and private actors (OECD, 2020). The crisis highlighted the concentration of precarious employment in these industries. The CCIs are among the ones experiencing the starkest job losses, partly because non-standard contracts are often the first to fall prey to economic crisis since they lack the protection that often comes with standard employment contracts (*ibidem*). The threats that the crisis posed have been magnified in Latin America and the Caribbean, since in the region these industries are characterized by not only high shares of freelancers, but also of informal businesses and workers. Many informal firms and professionals of these sectors were left out of the income or business support measures implemented in response of the crisis, as informal activities are difficult to detect by any kind of public policy.

At the same time, in response to the crisis, CCIs increased digitalization and pursued opportunities to innovate. While certain business activities within CCIs were already at the cutting edge of digital technologies and innovation (e.g. augmented reality, video games, etc.), other activities have been called to redesign their business models to satisfy the massive shift from physical to digital consumption of creative and cultural products that the spread of COVID-19 has generated.

In order to better assess the situation in CCIs on the ground during the pandemic, investigate how CCIs are coping with circumstances prompted by COVID-19 and related restrictions and which policy levers could be the most useful in overcoming setbacks, two regional surveys were developed and launched in the framework of this project, which will allow to take the pulse of the (1) workers and (2) small firms in Cultural and Creative Industries, predominately in Latin America and the Caribbean -LAC.

The surveys were launched via the web pages and social media (i.e., Twitter, Facebook, and LinkedIn) accounts of the participating institutions. They were open surveys, available in four languages: Spanish, Portuguese,

3.1

French and English. The target populations for the two surveys were: (1) individuals (i.e., employees and freelancers) who self-identify themselves as workers in the cultural and creative industries and (2) creative firms (i.e., owners and CEOs or senior managers), respondents who self-identify as an owner or manager of a firm in the cultural and creative industries. The surveys were open to on-line responses starting in July and continuing through September 2020. The aim of this component of the project was to collect regionally relevant data to assist LAC policy makers in the task of further tailoring urgently needed policies to better support CCIs most affected by the COVID-19 pandemic in order to see them through the economic and societal recovery process.

This chapter presents key findings from the two surveys. The report is divided into six sections. The first section (3.1) presents the study and the methodology used. The second section (3.2) describes the demographics of the surveys' respondents. The third section (3.3) analyzes the self-reported economic impact of COVID-19 on the workers and firms who responded to each survey. The fourth section (3.4) reports findings on innovation and digitalization in response to COVID-19. This fourth section also highlights the mitigating effect of teleworking on loss of earnings for CCI workers, while noting some challenges with respect to teleworking. The fifth section (3.5) concludes by summarizing the policies ranked by firms and individual workers as the ones that are most necessary to help their business, or the sector, overcome the crisis. Finally, the sixth section (3.6) presents the conclusions of the chapter.

⁵ The survey targeted Latin American and Caribbean countries and two partner countries (Spain and Portugal). Considering both surveys together, over 99% of the responses come from respondents based in LAC countries and less than 1% from respondents based in Spain and Portugal (see Table 7). The results presented in this chapter are based on the full sample of responses purified according to the criteria explained in the next section (3.2). It should be noted that, given the small number of responses from Spain and Portugal, the inclusion or exclusion of responses from these countries does not significantly affect the aggregate results presented in each of the sections of this chapter.

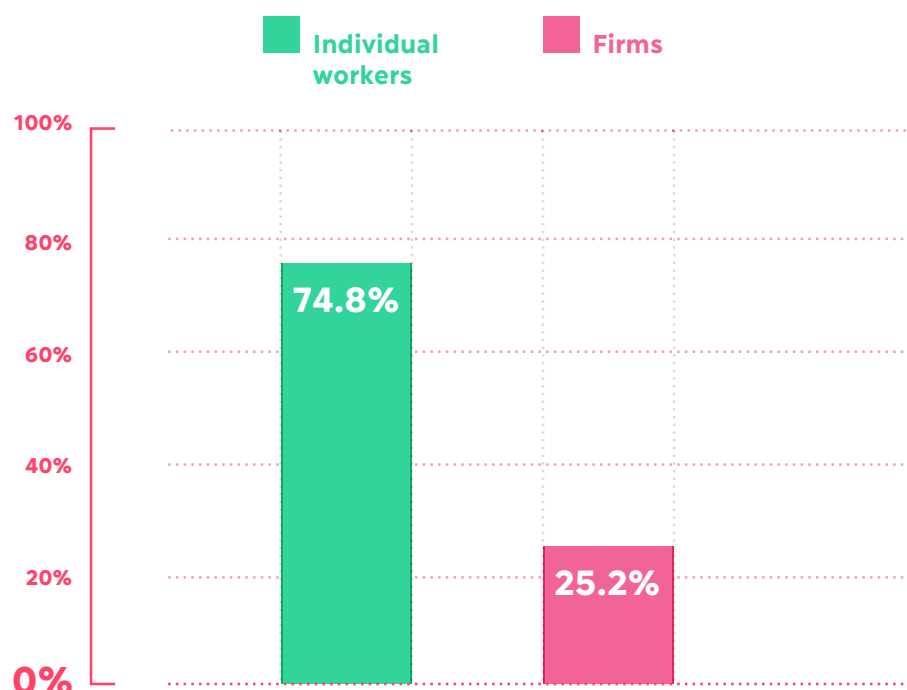
3.2

Demography of workers and firms

The surveys targeted the universe of anyone working in the Cultural and Creative Industries. Since the dissemination of the survey was via an open call on social media networks, there was no defined sample. Respondents self-identified themselves as individual workers, or as persons responsible for a business in the Cultural and Creative Industries. Based on this answer, respondents were routed to one of two surveys: either a survey tailored for individual workers, or a survey tailored for firms. The surveys collected 4,953 responses from individual workers that are considered valid and 1,666 survey responses from enterprises that are considered valid, for a total of 6,619 survey responses whose data are used in the subsequent analysis. While the majority (75 percent) of responses are from individual workers, 25 percent of responses are from enterprises and these responses are particularly relevant for the topics of innovation and digitalization.

⁶ The following steps were taken to clean and validate the data. First, answers coming from duplicate email addresses or IP address were removed. Some respondents used either the same email address or IP address and completed full answers more than once. Since there was no way to determine which response was intended, duplicates were removed, by keeping the first occurrence of the email or IP address and deleting the repeated occurrence. Respondents from countries that were not targeted by the survey, were also removed from the datasets (13 from the individual workers dataset and 24 from the dataset of firms). If detected, observations with suspicious e-mail addresses (such as no@no.com or none@gmail.com) were removed from the dataset. More than 650 of the responses to the survey of enterprises did not answer the vast majority of the questions, apparently stopping after having completed the most basic personal information (age, gender, country, position and sometimes education and/or sector), but did not go on to provide any answers about the enterprise. These partial answers were removed from the dataset. On the other hand, there were also partially completed answers in the individual workers dataset. Those responses coming from individuals who, next to basic personal information, also provided some information on their working conditions, were not removed.

FIGURE 12 – Distribution of survey responses from individual workers and firms



Source: Compiled by the authors.

After this initial figure, responses to the individual worker survey will be labeled as ‘workers’ and responses to the survey tailored for businesses will be labeled as ‘firms’. While a handful of questions in each survey required a response, many did not. Therefore, respondents did not always answer every question. The figures in this report always display fractions of responses given to the specific question(s) analyzed to make the figure. In other words, missing answers are excluded from the calculations. Furthermore, for legibility, some answer choices, such as ‘other’ are not always displayed in the figures. When appropriate, notes below the figures inform the reader about ‘other’ response options, or about the fraction of respondents who chose not to answer that particular question.

Both surveys collected the majority of responses from MERCOSUR countries. Responses from Portugal and Spain are included in the analysis. Nevertheless, considering both surveys together, the responses from Portugal and Spain make up only around 1 percent of the total responses (see note 5).

3.2.1

Geographical distribution of responses

TABLE 7 – Survey responses: workers and firms, by country

	Workers	Firms	Both Surveys Together	
	Number	Number	Total number	% of total
Argentina	265	80	345	5%
Bahamas	1	2	3	0.05%
Barbados	5	2	7	0.1%
Belize	2	1	3	0.05%
Bolivia	79	30	109	2%
Brazil	337	110	447	7%
Chile	153	73	226	3%
Colombia	2,299	586	2,885	44%
Costa Rica	156	69	225	3%
Cuba	2		2	0.03%
Dominican Republic	77	33	110	2%
Ecuador	176	54	230	3%

	Workers	Firms	Both Surveys Together	
	Number	Number	Total number	% of total
El Salvador	70	45	115	2%
Guadeloupe	1		1	0.02%
Guatemala	99	48	147	2%
Haiti	1	4	5	0.1%
Honduras	85	39	124	2%
Jamaica	4	3	7	0.1%
Mexico	321	157	478	7%
Nicaragua	29	7	36	1%
Panama	82	35	118	2%
Paraguay	180	44	224	3%
Peru	256	110	366	6%
Portugal	11	1	12	0.2%
Spain	24	10	34	1%
Suriname	1		1	0.02%
Trinidad & Tobago	27	14	41	1%
Uruguay	98	51	149	2%
Venezuela	93	43	136	2%
Total	4934	1651	6585	100%

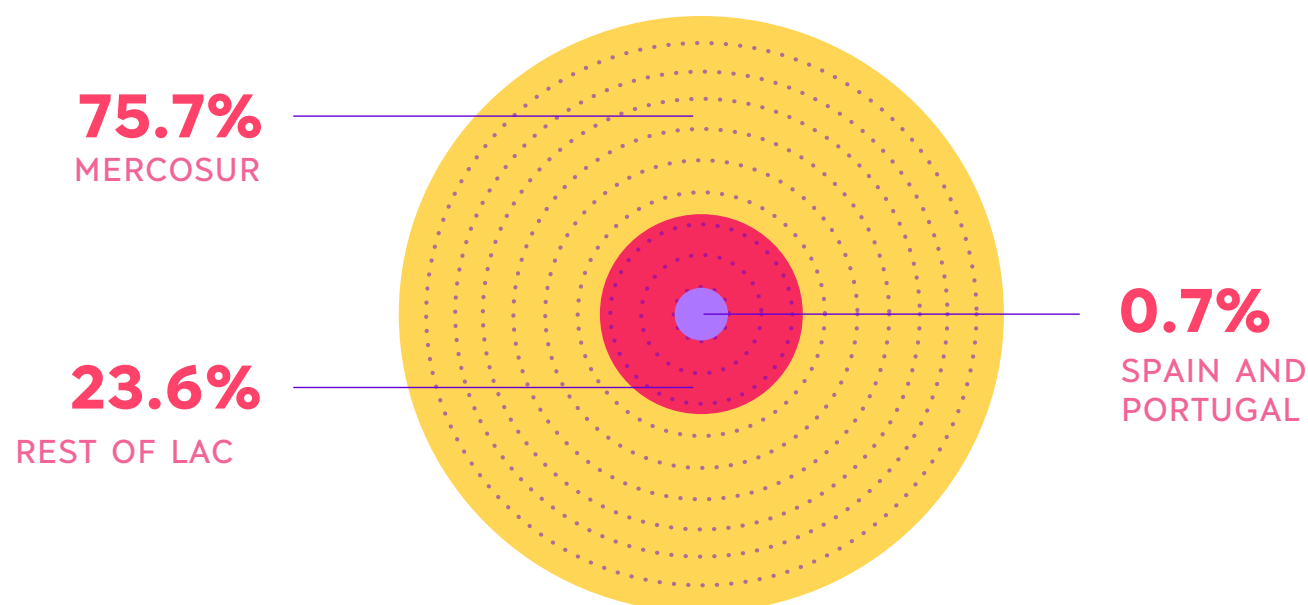
Source: Compiled by the authors.

3.2.1

Note that there were 19 individuals who did not identify the country in which they work and 15 firms that did not identify the country in which their company is located. Including these responses, the totals are 4,953 for individual workers and for 1,666 firms.

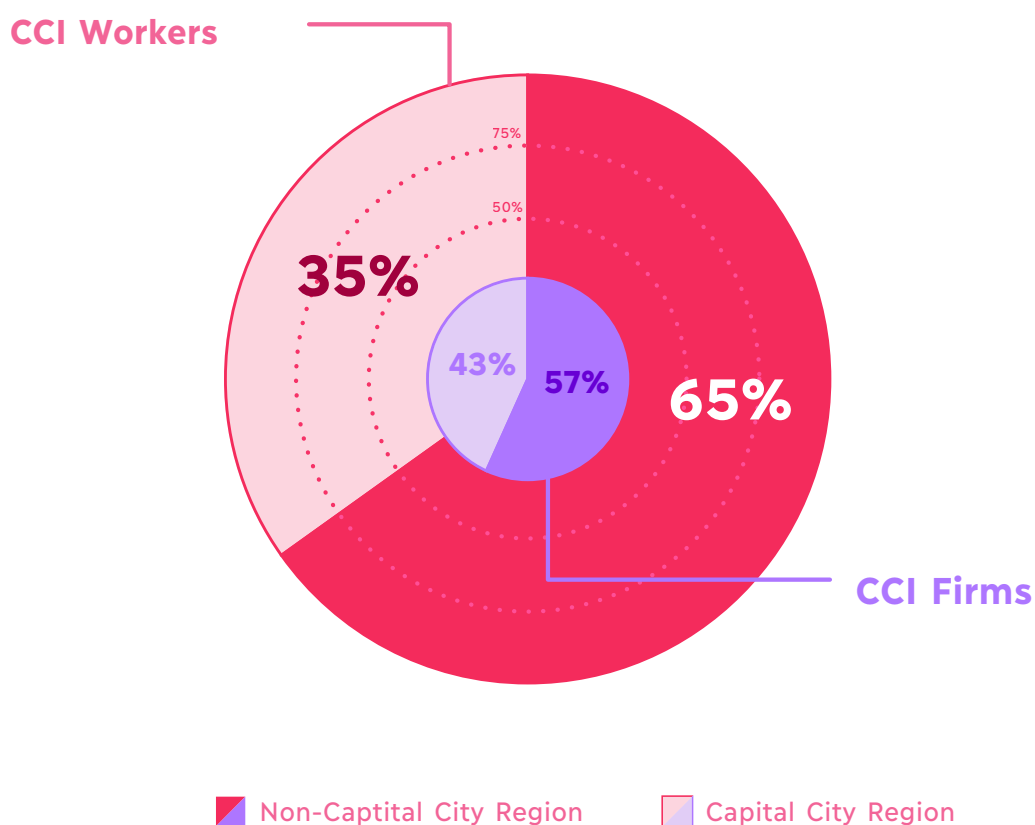
As **Table 7** illustrates, the surveys collected at least one response from 27 countries in the LAC region. It should be noted that the open access nature of these surveys, by its very nature, did not allow for sampling. Therefore, there was not an equal distribution in the number of responses from the various countries. The results may thus mainly reflect the situation in the countries with the highest number of responses. By far, the greatest portion of responses are from Colombia, where there were 2,885 responses (44 percent) of the two surveys together. Around 7 percent of the total responses are from Brazil, 7 percent are from Mexico, 6 percent are from Peru, and 5 percent are from Argentina. Whereas a small portion (1 percent) of responses are from countries such as Nicaragua or Trinidad and Tobago, international or regional data for these countries are often scarce, if not completely absent. So, while these responses do not represent a big portion of the total responses, some voices that are harder to reach in the region, have been able to express themselves via this survey. There were a small portion (less than 1 percent) of respondents to each survey, who did not identify a country, but are included in the total responses. That is why, the ‘total’ listed in **Table 7** is slightly smaller than the total number of responses considered in the analysis (i.e., 6,585 instead of 6,619).

⁷ Guadeloupe is also included in the sample, while it is a French territory, it is geographically located in the Caribbean. While Guadeloupe and Cuba are not IDB member countries, they are part of the LAC region and therefore have been included in the analysis. The only IDB member country for which there is no response to either survey is Guyana.

FIGURE 13 - Geographical distribution of survey responses

Source: Compiled by the authors.

Capital regions usually offer a proper environment for creative businesses and professionals and therefore tend to concentrate a large share of the countries' creative sectors. In the workers' survey, approximately one response out of three comes from individuals operating in LAC capital regions, whereas two out of three comes from other territories. Panama shows the highest capital concentration level (88 percent), whereas Colombia has the lowest portion of responses (13 percent) from its capital region. Respondents to the firm survey are most concentrated in capital city regions in Nicaragua (86 percent) and Uruguay (84 percent) and least concentrated in Colombia's capital city region of Bogotá (23 percent).

FIGURE 14 – Capital* city region vs. non-capital city region, by survey

Note: Less than 2 percent of CCI workers and around 3 percent of CCI firms were not assigned a value for capital or non-capital city region. While Bolivia has two capitals (La Paz and Sucre), none of the 79 CCI workers are from Sucre and only one CCI firm is from Sucre. In the case of Brazil, São Paulo is used instead of the country's capital Brasília, because while Sao Paulo is not the capital city, it is far more populous than Brasília. Of the 337 CCI workers from Brazil, only 15 are from Brasília, whereas 135 are from São Paulo. Of the 109 firms from Brazil, there are only 2 from 'district federal' and 49 from São Paulo

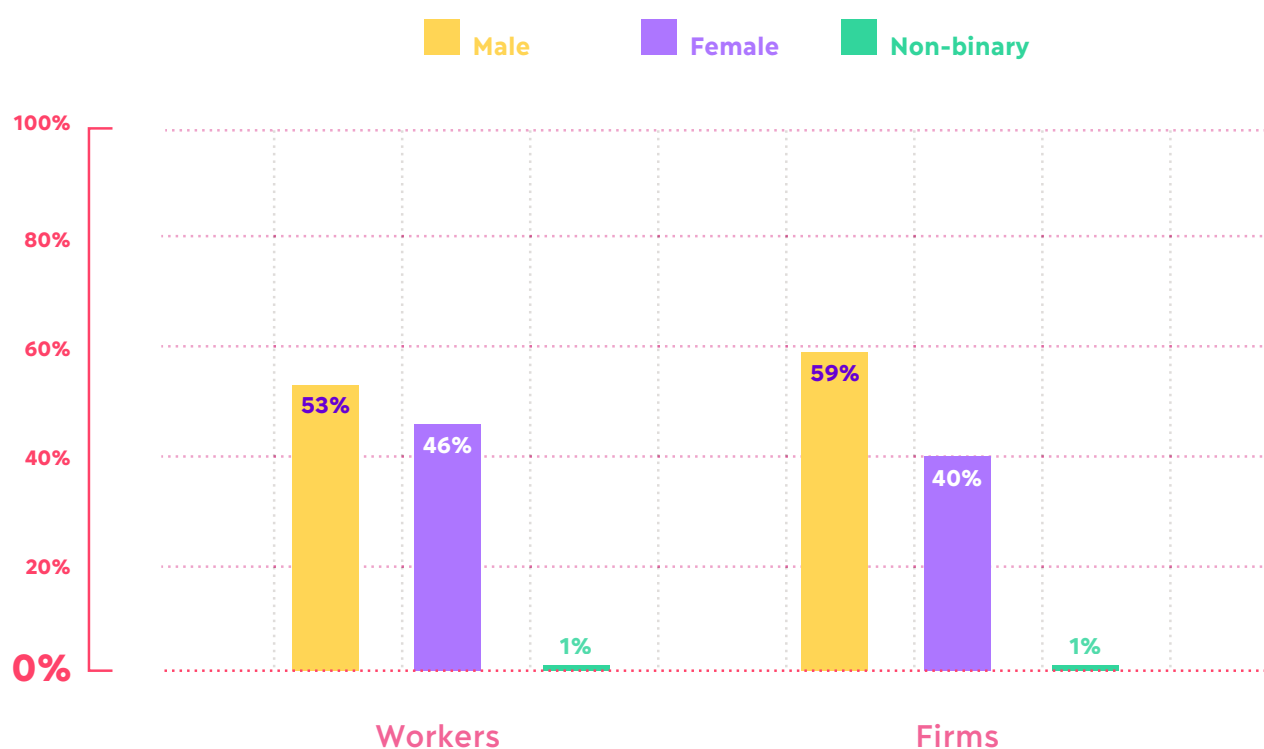
Source: Compiled by the authors.

3.2.2

Distribution of responses by gender and age

More men than women responded to the survey. Generally speaking, the descriptive statistics with respect to age and gender fall in line with what we might expect. Both surveys collected more responses from males. For the individual worker survey, the gender distribution of respondents is fairly even between females (46 percent) and males (53 percent), with 1 percent of responses from people with non-binary gender.⁸ Respondents from firms are more male-dominated (59 percent male) with 40 percent of the responses from females and also 1 percent of responses from people with non-binary gender. The average age of the individual workers is 40, which is younger than the average age of 44 for the firm respondents.

⁸ In the first months of 2020, several Latin American countries carried out flash national surveys to measure the impact of COVID-19 on their cultural and creative sectors. A comparative analysis of eight of country-level surveys (implemented in Argentina, Brazil, Chile, Costa Rica, Mexico, Paraguay, Peru, and Uruguay) was conducted, providing us with valuable insights on the robustness of the findings of the surveys of this project. It is worth noting that a question on gender was present only in half of the country-level surveys: Costa Rica, Paraguay, Peru, and Uruguay did not include questions on gender in their questionnaires, whereas Argentina, Brazil, Chile, and México included a question on gender. Brazil and Mexico included the option “non-binary” next to “male” and “female” categories, whereas Argentina allowed for an open reply. Approximately 1% of the respondents of the survey in Brazil and approximately 5% of the respondents in Mexico selected the option “non-binary”.

FIGURE 15 - Gender distribution of respondents, by survey

Source: Compiled by the authors.

The youngest worker respondent is a 15-year-old female, and the oldest respondent is an 81-year-old male. The average age of non-binary individual worker respondents is 32 years-old, which is younger than both the average for females and males, which both hover around 40. The youngest respondent to the firm survey is a 15-year-old male and the oldest is a 79-year-old male.

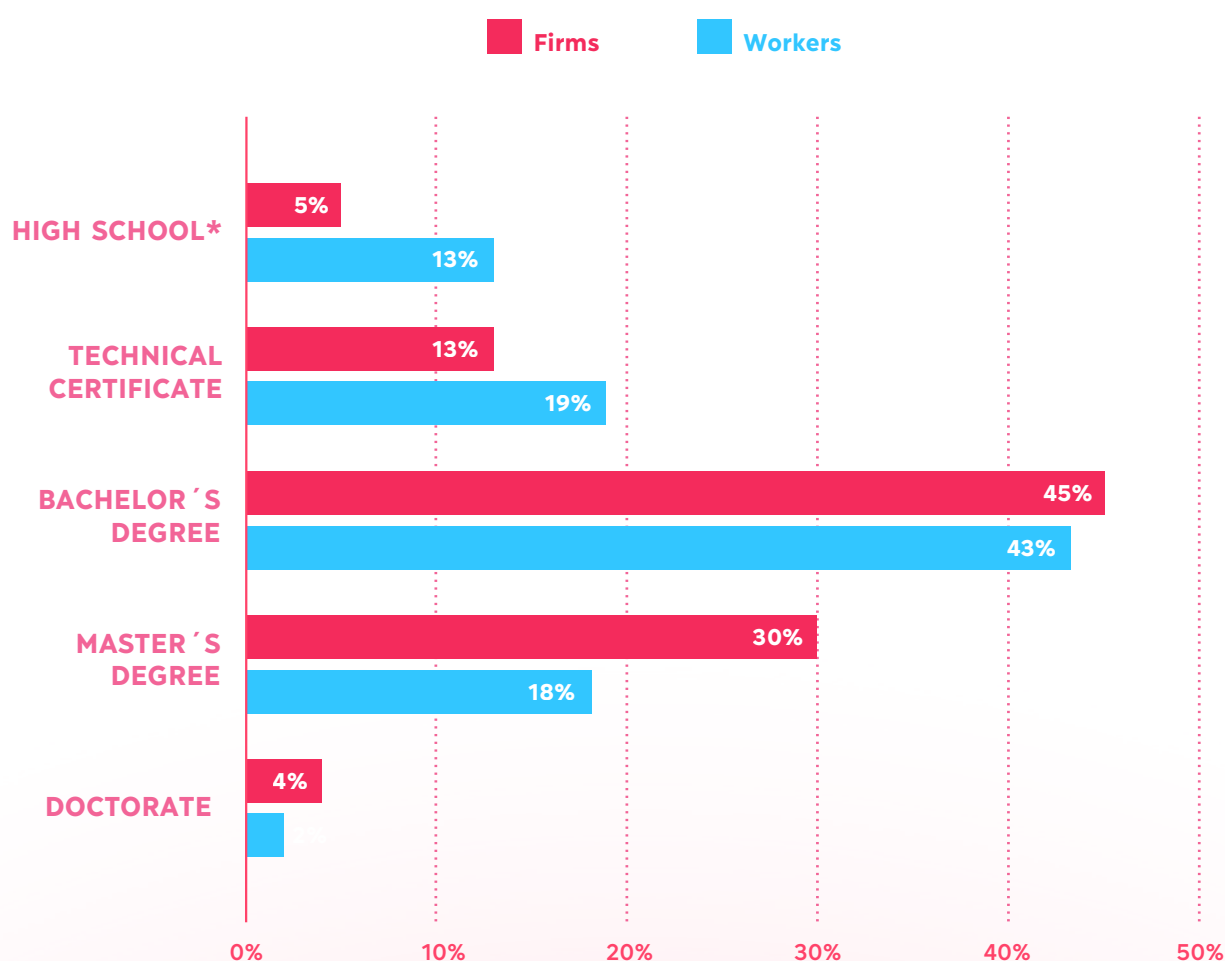
⁹ While all workers provided information about gender, there were 242 respondents (less than 5 percent of the respondents) who did not provide information about their age and five responses with age that were assumed to be typos, and therefore 247 responses are not included in the average age for workers. There was one respondent to the firm survey who did not provide an answer for gender. There were 28 people (less than 2 percent of respondents) responding to the firm survey who provided an unrealistic age (i.e., zero, 2, or 3) whose age was set to missing and are therefore not included in the average age of firm respondents.

3.2.3

Education level

In general, the respondents to both surveys possess relatively high levels of academic education: 63 percent of individual workers and 79 percent of respondents from firms have at least a bachelor's degree.

FIGURE 16 – Average levels of education of respondents, by survey



Note: *the response option for high school diploma read 'High school diploma/Associate's degree'. There was also an option to select 'Other'. For both surveys, a small percentage of respondents (~5 percent) chose 'Other'. To simplify the visualization, since no additional information about what 'Other' means is available, it has been dropped from the visualization.

Source: Compiled by the authors.

3.2.4

Sector analysis

A good portion of respondents to both surveys are working or operating in the Arts or Culture and Entertainment sectors, which tend to be sectors with business activities predominantly held in person, which would have been affected by social distancing measures undertaken in response to COVID-19. The surveys analyzed the perception of workers and firms operating in the cultural and creative sectors as listed in **Table 8**.

TABLE 8 - Detailed breakdown of sub-sectors

Cultural and entertainment work:	
	
	Work related to musicals and live concerts
	Work related to live shows
	(theater, dance, marionettes, orchestras, opera
	and zarzuela, circus, organized improvisation, fashion shows)
	Creation of festivals, fairs, and carnivals
	Work related to amusement parks and theme parks
	Work related to libraries and archives
	Work related to museums and galleries
	Work related to monuments, archaeological
	and heritage sites, historical centers
	Work related to parks and nature reserves
	Work related to gastronomy
	(restaurants, cafes, and mobile food service)
	Antique sales



Art:

Work related to literary creation

Work related to music and sound creation

Work related to theater, specifically production, adaptation of content, and acting

Work related to the production of plays

Work related to plastic and visual arts, including illustration, sculpture, painting, drawing, engraving, caricature, performance, etc.

Work related to restoring works of art

Work related to art, theater, or music education, and other types of specialized teaching or instruction



Craftsmanship:

Making jewelry, costume jewelry, and related items

Making musical instruments

Making games, toys, and puzzles



Architecture and design work:

Work related to architecture

Work related to graphic design, industrial design, interior design, high fashion design, etc.



Media work:

Work related to editing software programs or computer systems

Work related to developing software programs or computer systems

Work related to IT consulting and IT facility management

Work related to website development or web portals

Advertising



Audiovisual industries:

Work related to the production of movies, short films, videos, television shows, commercial or social advertisements

Work related to the distribution of movies, short films, videos, television shows, commercial or social advertisements

Work related to showing movies

Work related to sound recording and editing music

Work related to radio programming and broadcasting

Work related to television programming and broadcasting

Work related to news agencies

Development of audiovisual content, including interactive content and animations for movies and television

Development of video games as learning tools (gamification) or for the entertainment industry

Other information services work such as news selection or clipping services, speech writing, etc.

Work related to photography



Print materials:

Book publishing

Publishing of newspapers, magazines, and periodicals

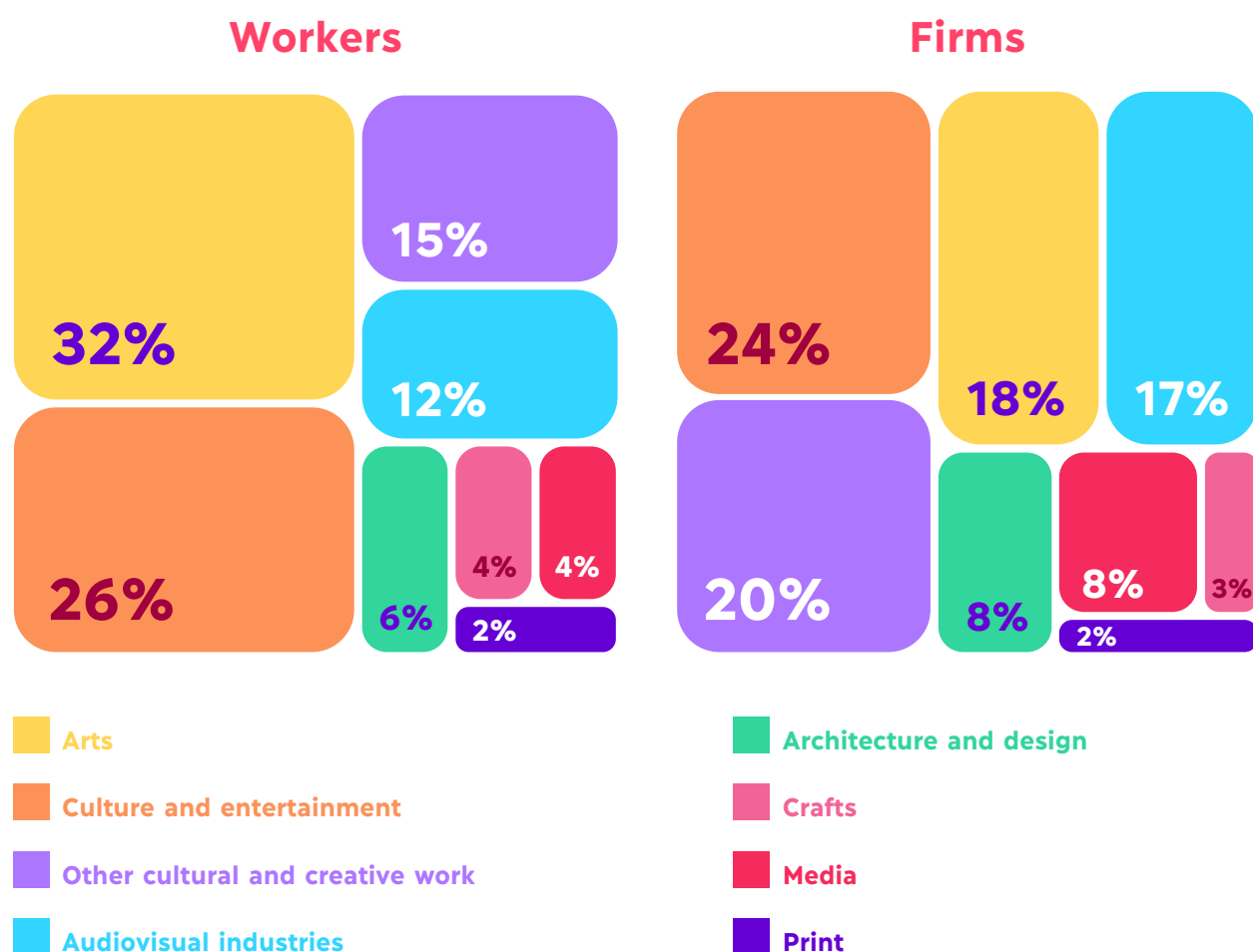
Other work related to publishing

Distribution and sales of books, newspapers, and other printed materials

Source: Compiled by the authors.

Around a third of individual workers responded that they are in the Arts sector (32 percent), and more than a quarter (26 percent) report working in Culture and Entertainment. The smallest portion of individual workers (just 2 percent) report working in the print materials sector. Similarly, around a quarter of firms (24 percent) report that they are in the Culture and Entertainment industry, a little less than a fifth (18 percent) are in the Arts, and again, the smallest portion of firm respondents (also 2 percent) operate in the print materials sector. The participation in the two surveys by sector is very much in line with the sectoral participation of the other similar national surveys that were carried out in recent months in various Latin American countries (e.g., to the ones carried out in Brazil, Costa Rica, Peru, and Uruguay, where the most represented sectors have been precisely the Culture and Entertainment sector and the Arts one).

FIGURE 17 – Sectoral distribution, by survey



Notes: All respondents from both surveys answered this question.

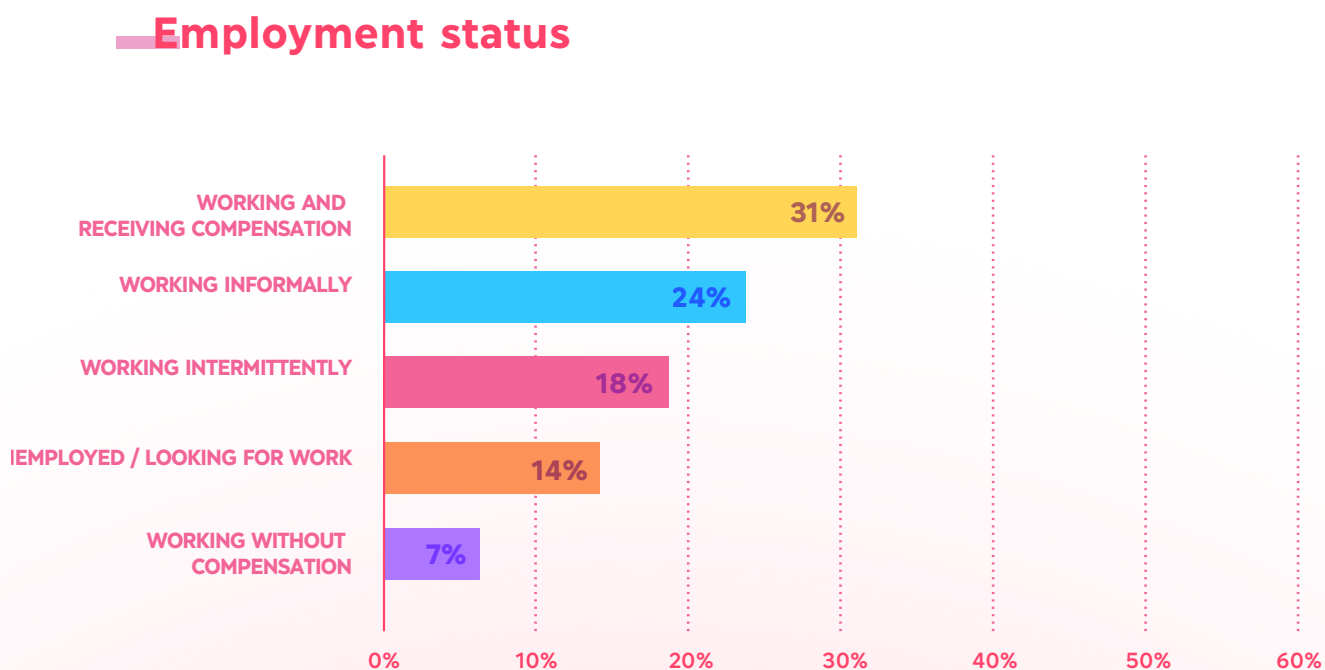
Source: Compiled by the authors.

3.2.5

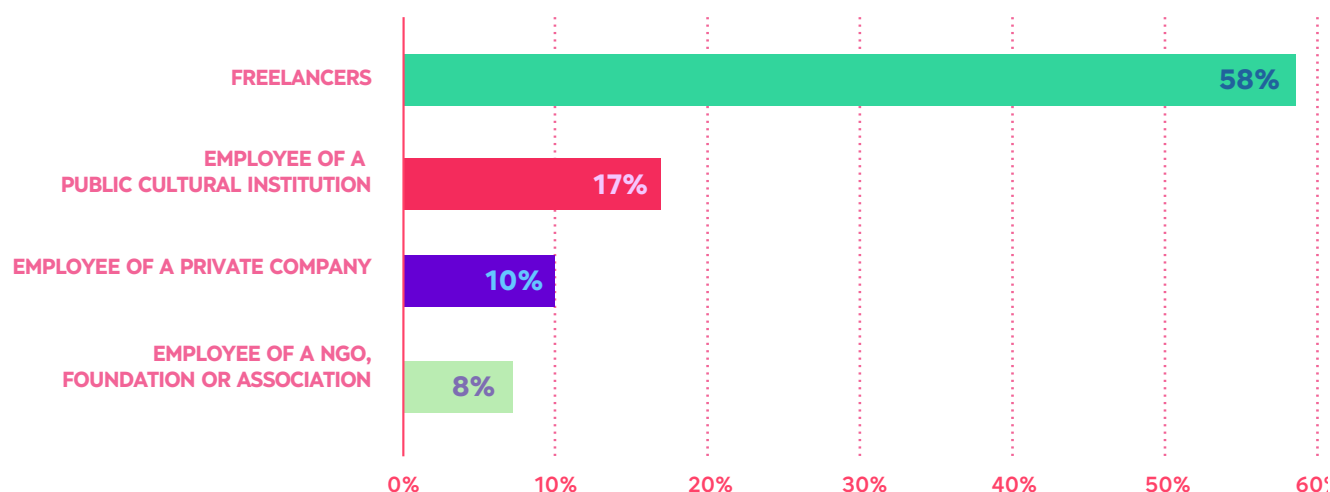
Work conditions

Individual respondents were asked both about their employment status and their type of employment. In response to their employment status, nearly a third of workers (31 percent) responded that they are working and receiving compensation, but almost a quarter (24 percent) reported they are working informally. The vast majority of individual worker respondents identify themselves as freelancers (58 percent) and a little more than third of those who responded, are employees of different types of institutions: 17 percent are employees of a public cultural institution, 10 percent are employees of private companies, and 8 percent are employees of an NGO, foundation or association.

FIGURE 18 – CCI Workers: respondents labor status and type of work



Type of work



Notes: All individual worker respondents answered the question about employment status. Around 15 percent of respondents did not answer the question about type of work, the percentages presented in the figure are of those workers who responded to the particular question.

Source: Compiled by the authors.

Among the response options, questions about employment status and type of work also had 'other' as a choice. In both cases, around 7 percent of those who responded to the question selected 'other'. For both questions, it was possible for respondents to specify what they meant by 'other'. Some of the specified responses to 'other' employment status are as follows: university scholarship, indigenous artist, artist / printmaker, printmaker teacher, brand image advisor, art classes for children, or social circus and artistic education. Examples of 'other' types of employment specified are: academic, dance academy, university, teacher, service provider, public institution but not cultural, or independent musical group.

The respondents of the two surveys are on average quite experienced: almost half of the respondents have more than 10 years of experience and the vast majority (more than 75 percent) have more than 5 years of experience. Those with less than 3 years of experience are evenly distributed with about 7 percent of respondents falling into each of the following categories: (a) less than a year, (b) between 1 and 2 years, and (c) between 2 and 3 years of experience.

3.2.5

Few cultural and creative workers who participated in the survey work full time in their main occupation: in fact, only a quarter of the respondents (25 percent) work more than 40 hours per week,¹⁰ nearly a third (31 percent) work between 25 and 40 hours per week and the rest (44 percent) are working less than 25 hours per week.¹¹

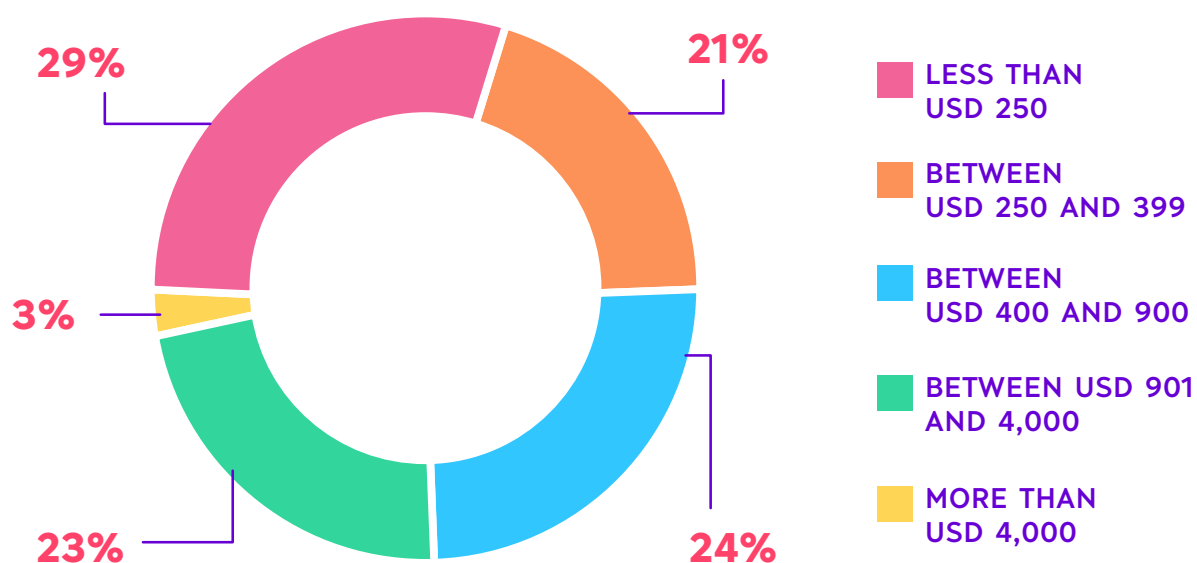
The majority of CCI workers who responded to the survey were not in a very robust financial situation, even prior to the pandemic. In 2019, the income of most individual workers was fairly low. Almost 75 percent reported earnings of less than 900 USD per month. Half of the workers reported earning less than 400 USD per month and nearly a third (29 percent) earned less than 250 USD per month in 2019. It follows that the average ability of these workers to save money is also quite limited: 80 percent of the individual workers surveyed could save less than 100 USD per month, and nearly half of the workers who responded to the survey report that they have no monthly savings at all.

¹⁰ Only around 1 percent of respondents did not answer the question about the number of hours per week spent working.

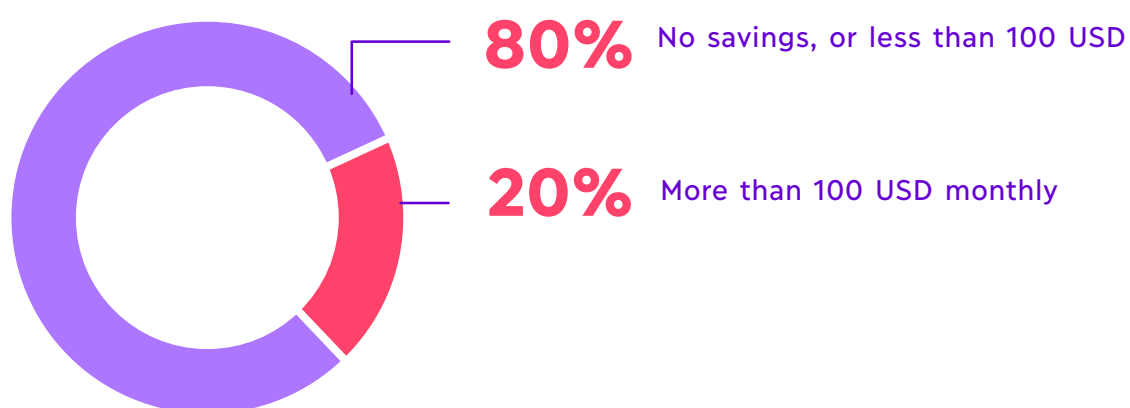
¹¹ Individuals who report working less than 25 hours per week, may have recently become unemployed, since as can be seen in Figure 28, a good portion (more than a quarter) of worker respondents reported that their work stopped completely.

FIGURE 19 – CCI Workers: respondents monthly earnings and savings in 2019

CCI workers' monthly earnings in 2019



CCI workers' monthly savings



Note: less than 4 percent of the respondents did not answer these two questions.

Source: Compiled by the authors.

3.2.5

One in five CCI workers (twenty percent) who responded to the question about medical coverage,¹² reported that they do not have medical coverage. Entering the pandemic without medical coverage is not only risky for the individuals themselves, but perhaps also for society. Potentially slowing the identification and treatment of cases if people cannot or do not seek health care, because they have no medical coverage. More than a quarter of the respondents (28 percent) report that they rely on a public health system for their medical coverage. Approximately another 21 percent say they have social insurance by voluntary enrollment. While 16 percent of respondents have private health insurance, only a small fraction (just 15 percent) of the respondents say they have employer-provided health insurance benefits.

Despite the fact that the CCI workers who responded to the survey tend to be highly educated and tend to have a number of years of work experience, many are engaged in non-standard forms of employment and could thus be characterized by the International Labor Organization (ILO) as precarious workers.¹³ While freelance work is characteristic of the Creative and Cultural industries in many economies (OECD, 2020), the high degree of informality in the LAC region, which is clearly reflected by these survey respondents, may put a good portion of them in an even more insecure position. The reported earnings in 2019, lack of ability to save, and insufficient medical coverage for many of the respondents indicates a delicate situation, even prior to the COVID-19 pandemic.

¹² More than 96 percent of the CCI workers responded to the question about medical coverage.

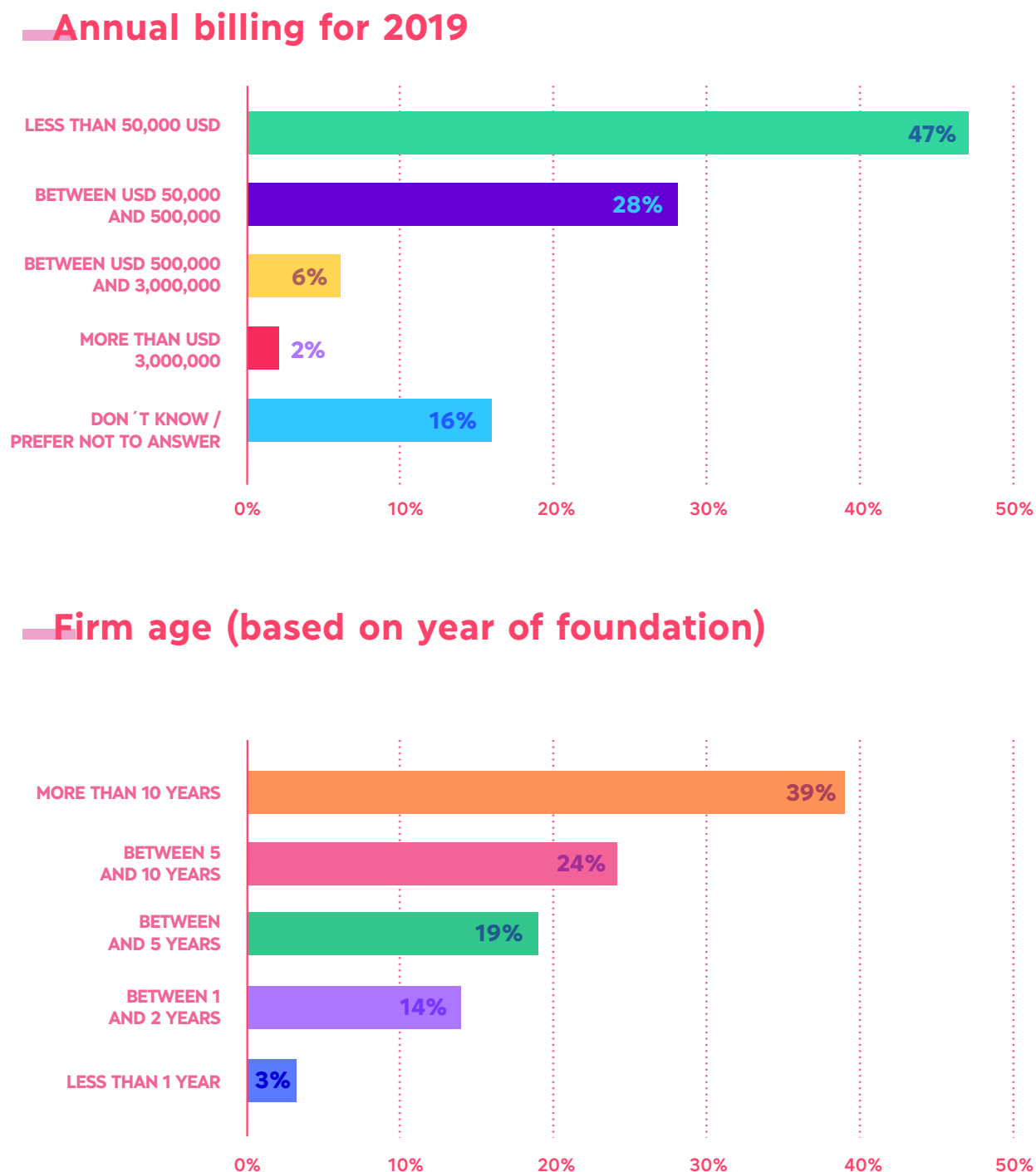
¹³ See: https://www.ilo.org/wcmsp5/groups/public/---dgreports/---dcomm/---publ/documents/publication/wcms_534326.pdf

3.2.6

Business characteristics

The characteristics of the responding CCI firms mirror those of the responding CCI workers. Around half of the firms that were surveyed, billed less than 50,000 USD in fiscal year 2019, before taxes. Only 2 percent of firms responded that they billed more than 3 million USD in 2019. This implies that firms responding to the survey are small (if not Micro) firms.¹⁴ More than a third of responding firms have been in business for more than 10 years and 88 percent of the responding firms have only one establishment or headquarters. The vast majority (77 percent) of the respondents completing the survey tailored for enterprises are founders and/or owners of the enterprise and the remaining 23 percent are CEOs or managers.

¹⁴ The definition of firm size varies by country and, in certain cases, even by sector within the same country. The number of employees is the most commonly used measures; however, some measures consider turnover, sometimes in combination with the number of employees. For example, the European Union considers firms with turnover of less than 2 million euro and less than 10 employees to be Micro firms. See: https://ec.europa.eu/regional_policy/sources/conferences/state-aid/sme/smedefinitionguide_en.pdf

FIGURE 20 – CCI Firms: respondents annual billing in 2019 and firm age

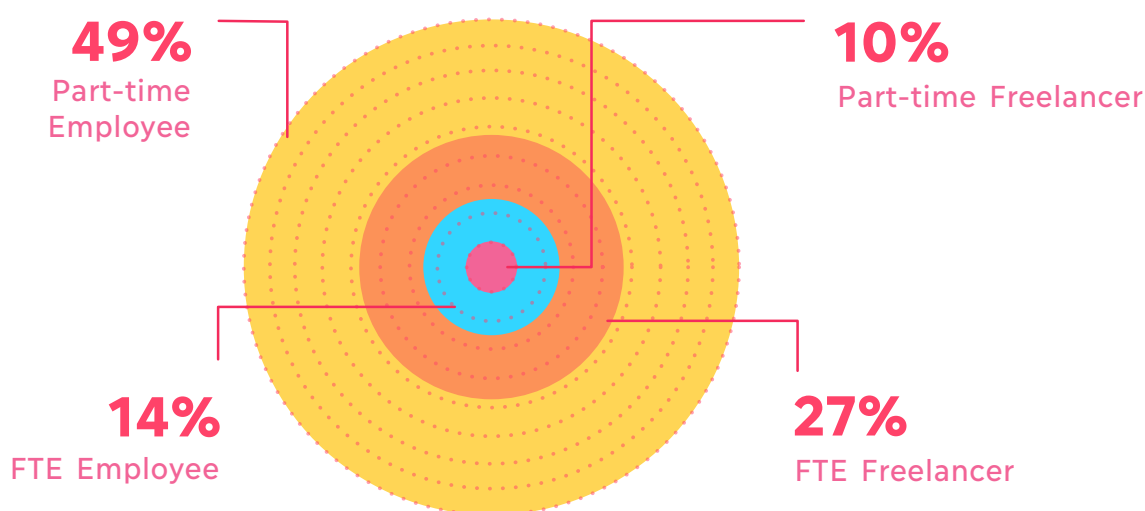
Note: all respondents answered both of these questions, but as can be seen in the figure above, around 16 percent of the firms preferred not to answer the question or did not know about annual billing in 2019.

Source: Compiled by the authors.

3.2.6

Figure 21 shows the portion of four types of employees, on average, across surveyed firms. According to the results of the workers' survey, 49 percent of their employees were part-time employees in 2019. Similarly, 37 percent (on average) are freelancers, with more than half of the freelancers considered full-time freelancers by the responding firms. The smallest fraction (on average) of employees in the firms were full-time employees in 2019. The descriptive firm characteristics, together with the high portion of freelancers who responded to the CCI individual worker survey, reflects what the literature describes as the fragile employment structure of CCIs: largely micro enterprises and creative professionals operating on thin financial margins (OECD, 2020).

FIGURE 21 – CCI Firms: average distribution of four different types of employees



Note: less than 1 percent of respondents did not answer any of the questions about company size and 4 respondents put zero for all 4 categories of employees.

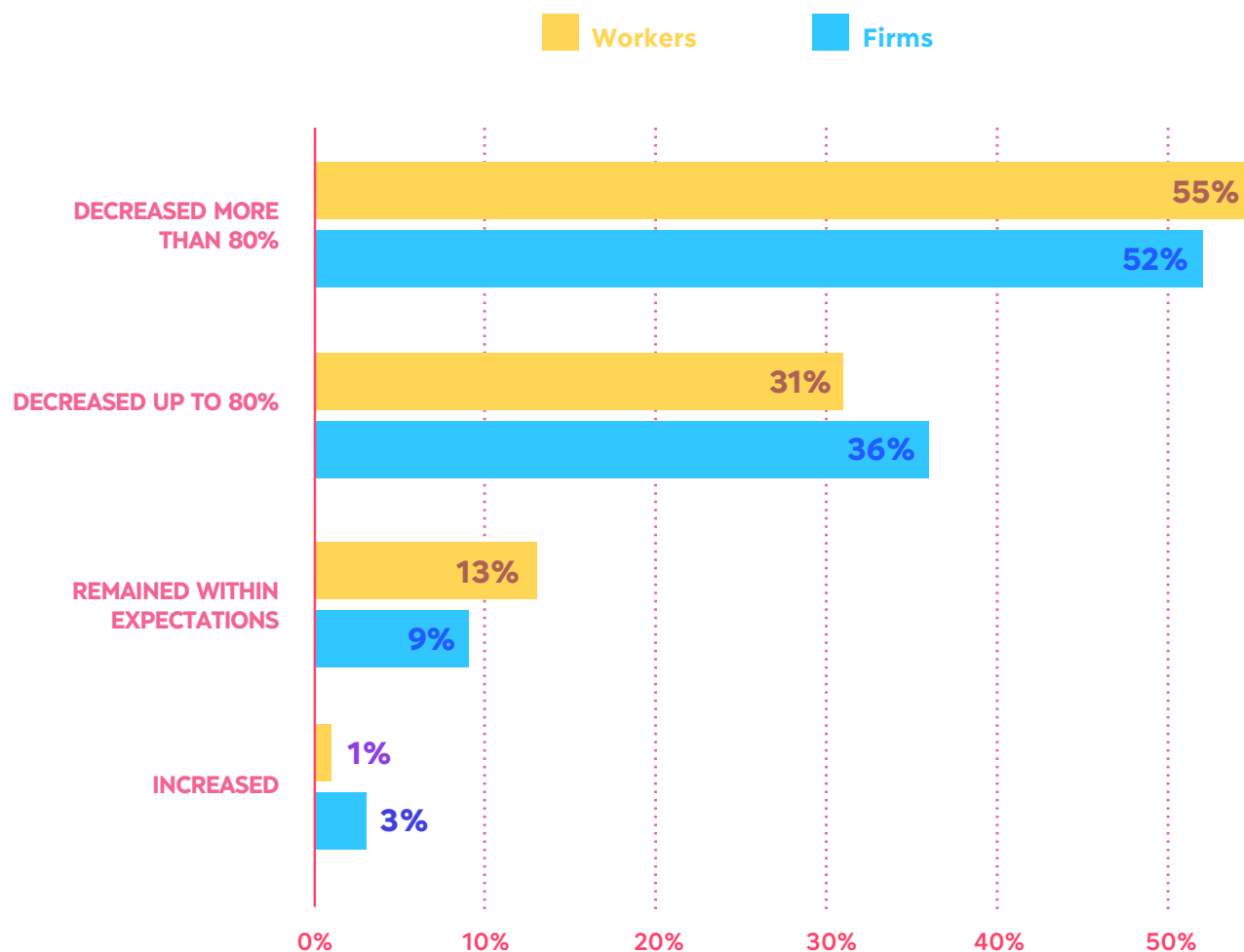
Source: Compiled by the authors.

3.3

Economic impact of COVID-19 on cultural and creative Industries

Regarding the economic impact of COVID-19 on LAC cultural and creative workers and firms when looking at impact and sales and income and sales, findings show that more than a quarter (26 percent) of CCI workers replied that their work completely stopped as a result of COVID-19. More than half of the individual workers lost more than 80 percent of their earnings and more than half of the firms lost more than 80 percent of their sales. Using the background information collected in the two surveys, the following section explores whether some characteristics are associated with more (or less) dramatic losses in earnings or sales.

FIGURE 22 – Self-reported impact of COVID-19 on income (CCI workers) and sales (CCI firms)



Source: Compiled by the authors.

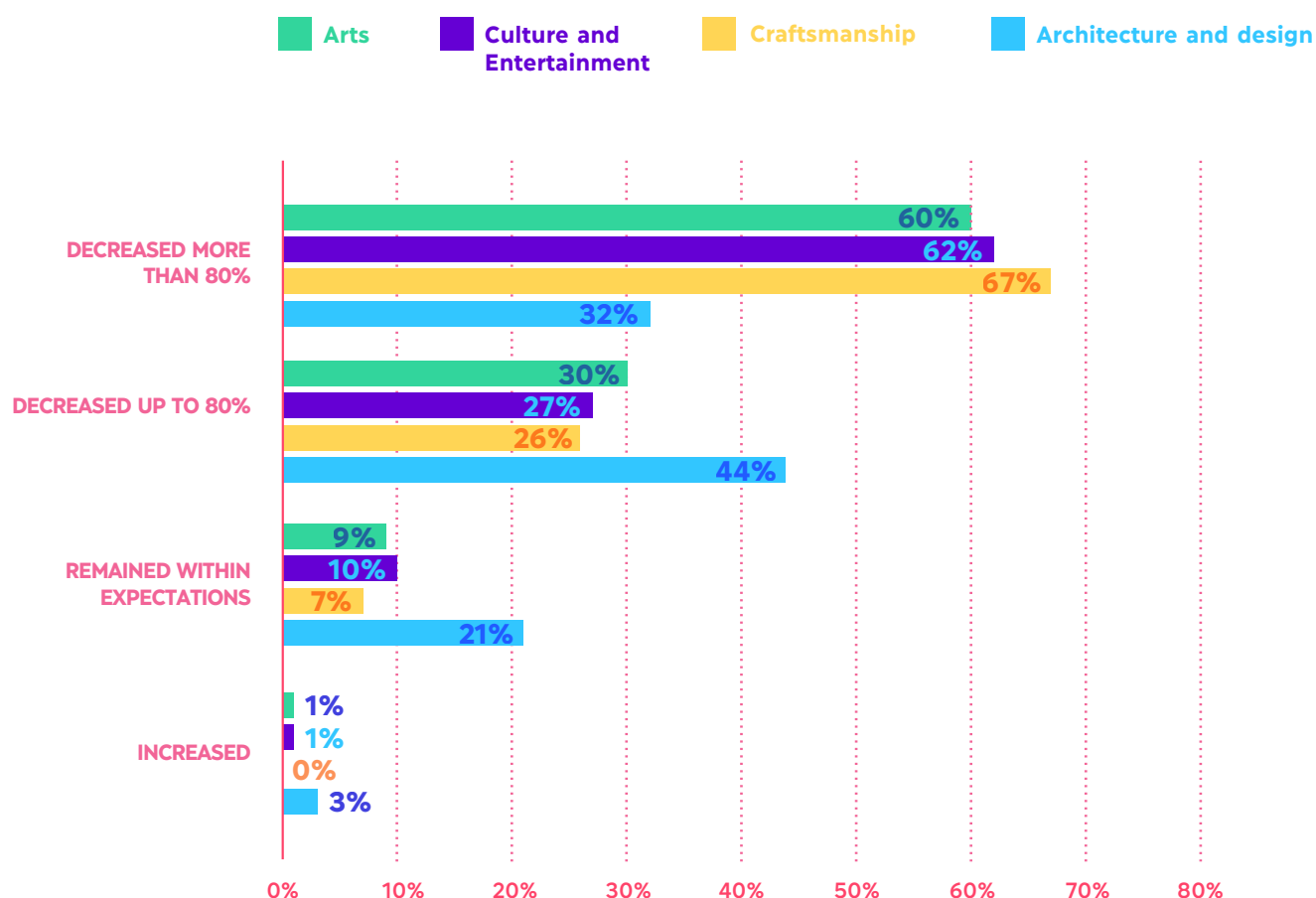
Notes: Approximately 16 percent of respondents to the CCI workers (14 percent of firms) did not provide a valid response to the question about the impact of COVID-19 on income (sales). The percentages in the figures are with respect to those who answered the question.

3.3.1

Impact on income

With regard to the impact of the COVID-19 crisis on income from the main job CCI worker respondents from different sectors reported, roughly 60 percent of those in the Arts or Culture and Entertainment sectors said they saw a reduction of more than 80 percent in earnings. More than two-thirds of CCI workers in the craftsmanship (artisan) sector, responded that they lost more than 80 percent of their earnings because of COVID-19. On the other hand, workers in Architecture and Design appear to have been relatively more resilient, with nearly a quarter of them either earning within normal expectations or even increasing earnings, during the crisis. More than a quarter of respondents from the media sector (not shown in the figure) maintained or even increased their earnings during the crisis.

FIGURE 23 – CCI workers: respondents self-reported impact of COVID-19 on income, selected sectors

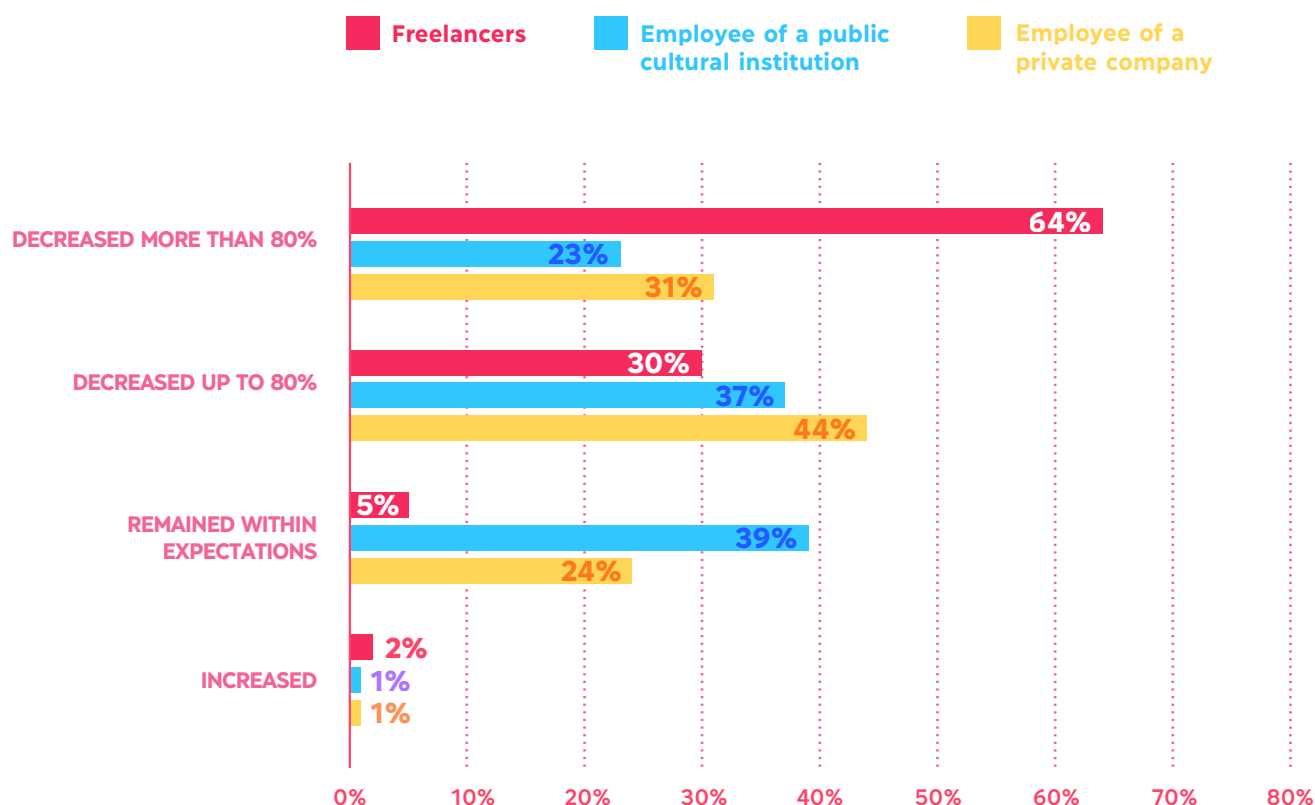


Source: Compiled by the authors.

Notes: The number of CCI worker respondents to this question, by sector are as follows: 1,325 from the Arts; 1,055 from Culture and Entertainment; 169 from Craftsmanship; and 232 from Architecture and design.

Individual workers who are freelancers lost, with a notorious difference, more earnings than workers employed by public or private institutions. 64 percent of respondents who are freelancers lost more than 80 percent of their earnings. This compares with 23 and 31 percent of workers in cultural public institutions or a private company, respectively.

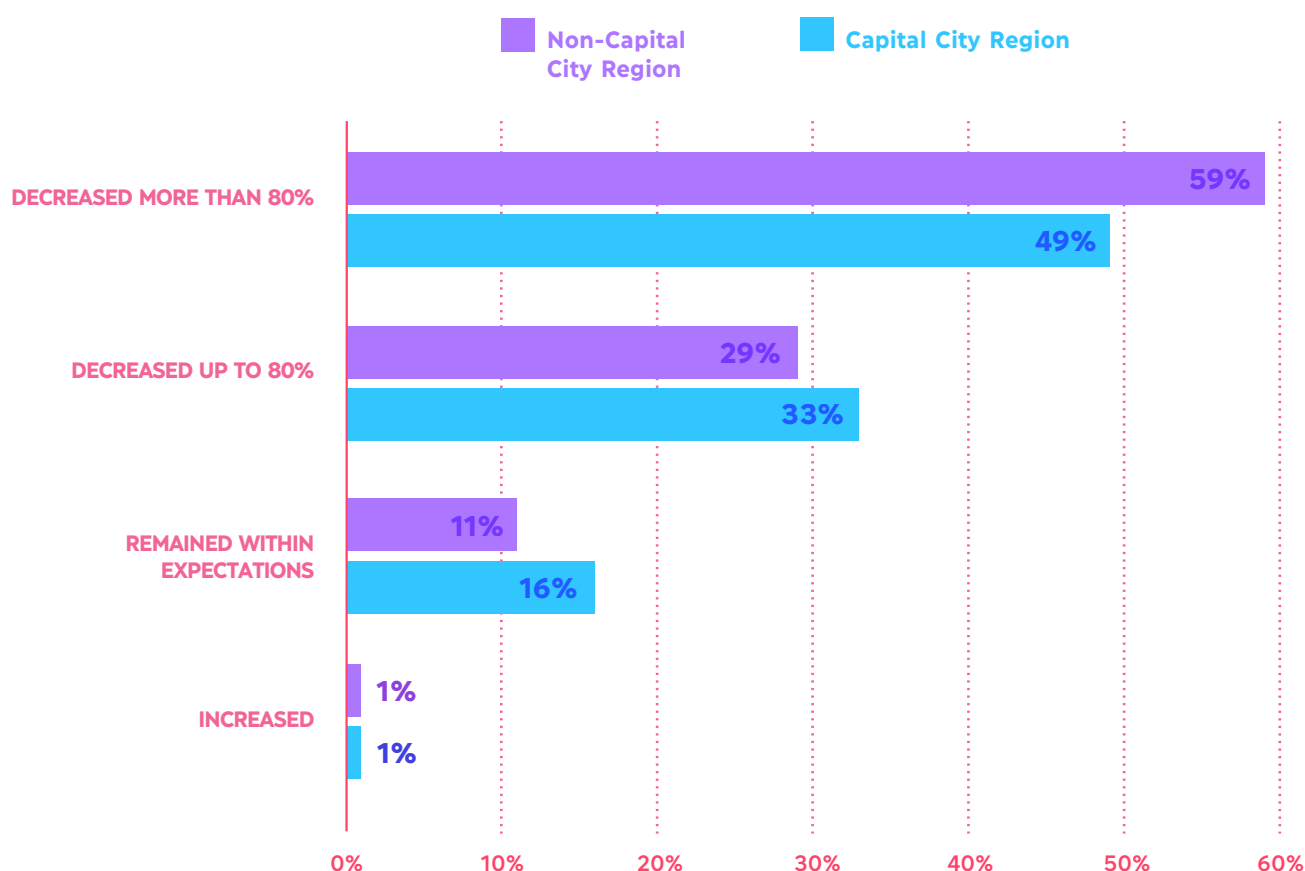
FIGURE 24 – CCI workers: self-reported Impact of COVID-19 on respondents with different types of employment



Source: Compiled by the authors.

The respondents among CCI workers who were most affected by COVID-19, in the sense that they practically immediately lost more than 80 percent of their earnings, can be further characterized as follows. They were already low earners, 62 percent of those earning less than 250 USD per month. More than two-thirds of informal workers lost more than 80 percent of their income. They were the less educated workers, 67 percent of respondents with a high school (or associate's) degree and 70 percent of those with a technical certificate lost more than 80 percent of their earnings. A smaller portion (37 percent) of workers with a master's degree experienced such a dramatic loss in earnings. CCI workers living outside of capital city regions experienced more dramatic losses in earnings than respondents living in capital city regions.

FIGURE 25 – CCI workers: loss in earnings due to COVID-19, by capital city region vs. non-capital city region

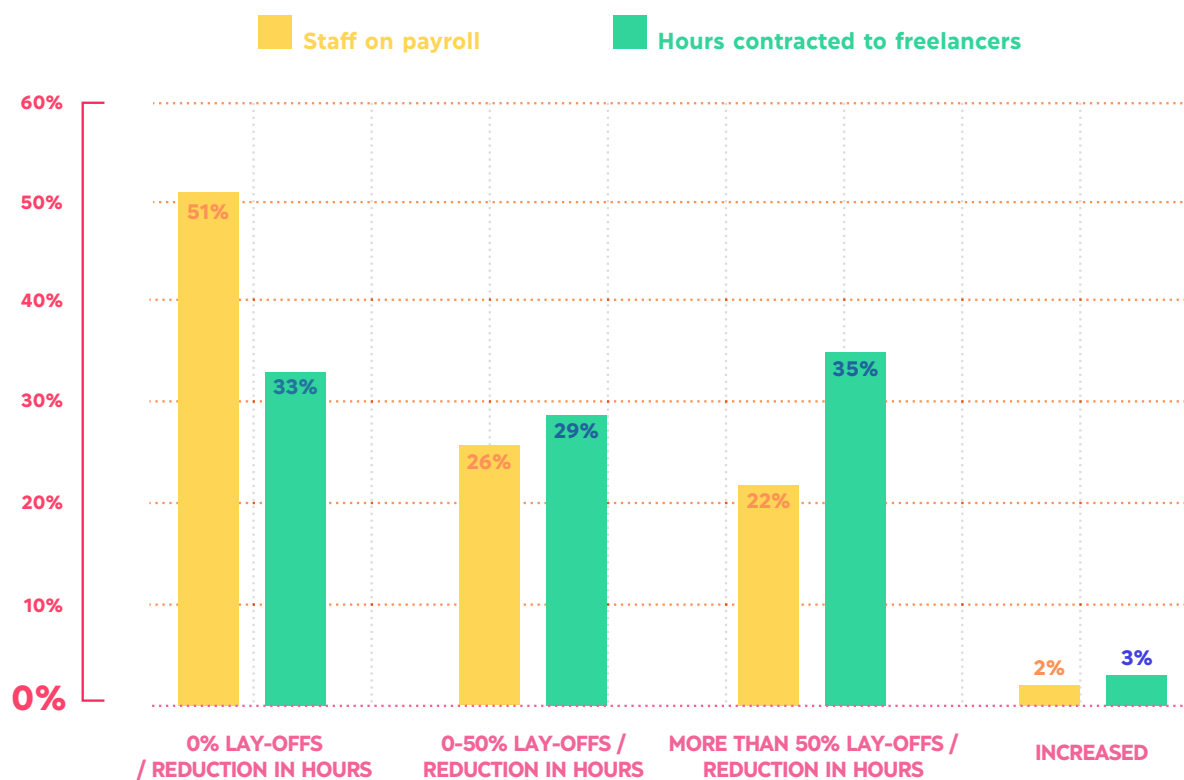


Source: Compiled by the authors.

Note: Less than 2 percent of CCI workers were not assigned a value for capital or non-capital city region and are therefore not represented in the figure above.

Finally, the loss in earnings due to COVID-19 for those with more limited abilities to conduct their work virtually is more severe. Approximately 70 percent of workers who could continue less than 20 percent of their work remotely, lost more than 80 percent of their earnings.

From the perspective of surveyed businesses, we can observe a greater reduction of services provided by freelancers than by staff on payroll. While, on average, approximately 1 in 2 firms report that they have managed not to let any of their personnel go, only 1 in 3 firms claim the same regarding cutting hours for freelancers. That means that roughly 66 percent of firm respondents have cut freelancers' hours.

FIGURE 26 - CCI firms: staff lay-offs vs. cuts to contracted freelancers' hours

Source: Compiled by the authors.

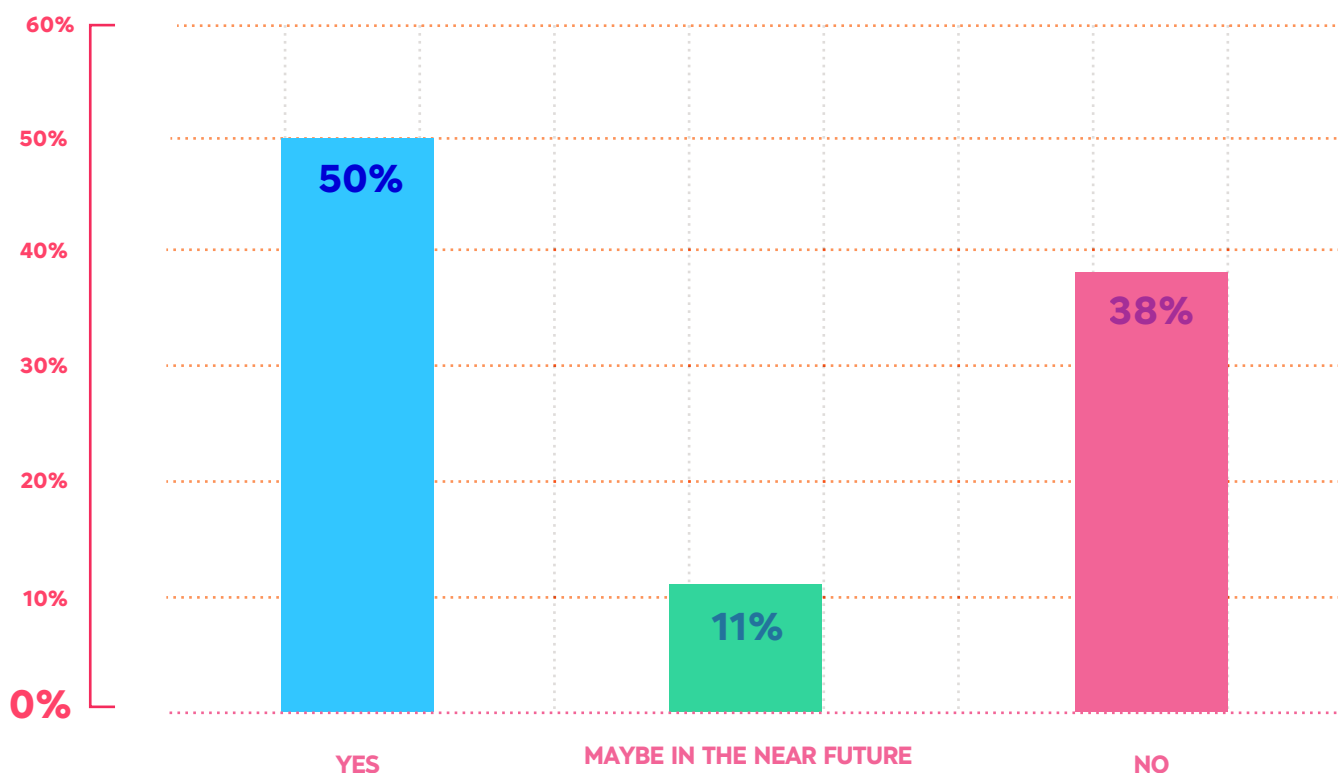
Note: Around 4 percent of firms did not respond to these questions.

3.3.2

Impact on access to inputs

Creative firms were asked whether access to raw materials was disrupted by the COVID-19 crisis. Half of the firms reported that they experienced difficulty obtaining raw materials from suppliers due to the COVID-19 crisis and roughly another 11 percent expected they might experience such difficulties in the future. So, 61 percent of respondents either experienced disruption in their supply chain, or anticipated that disruption could occur soon, but the rest of the respondents (more than a third) did not experience or anticipate any supply chain issues.

FIGURE 27 – CCI firms: supply chain issues – difficulty in obtaining raw materials from suppliers



Source: Compiled by the authors.

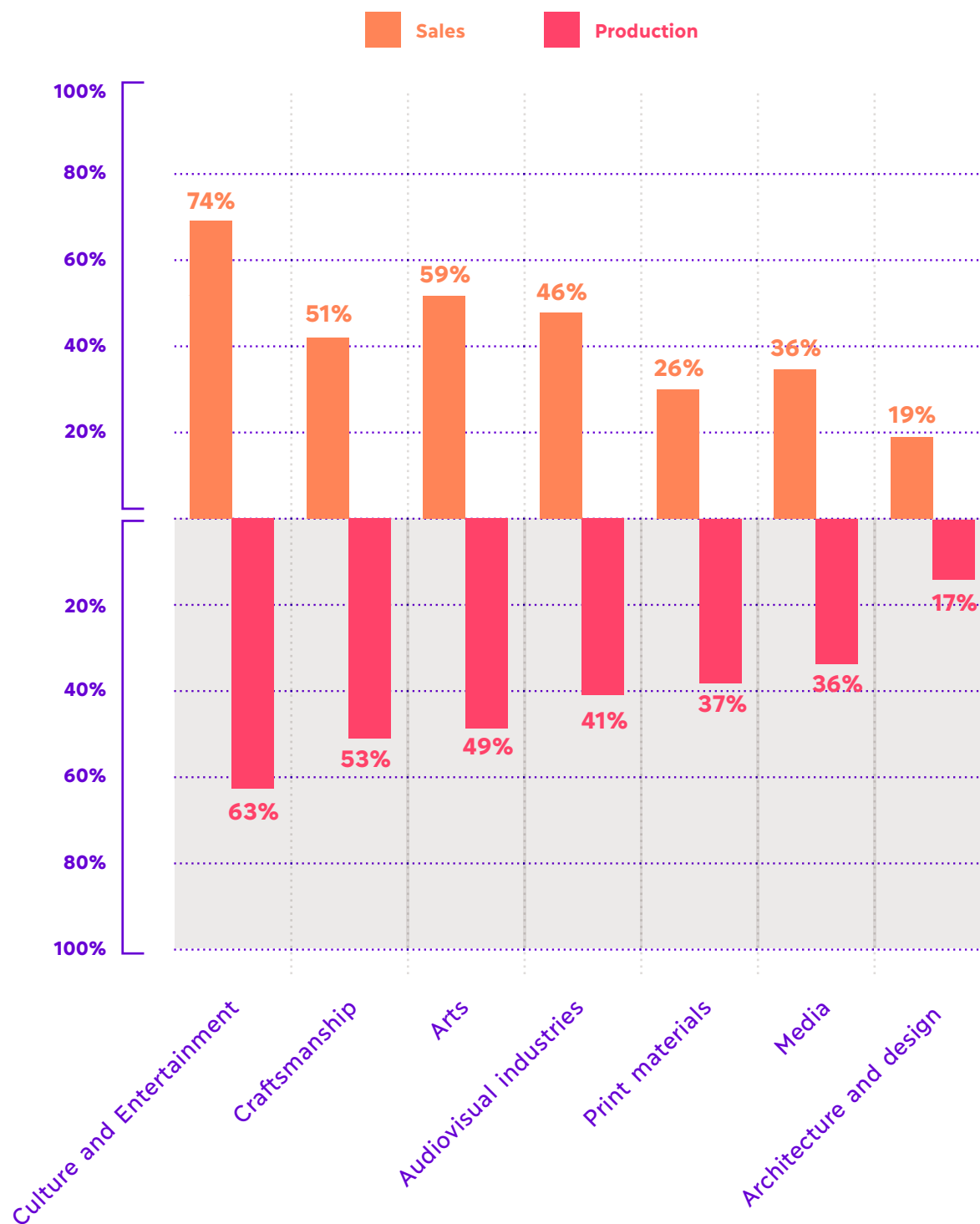
Note: Around 4 percent of firms did not respond to this question.

3.3.3

Impact on production and sales

Firms in Culture and Entertainment, Craftsmanship (artisan) and Arts sectors tended to suffer the most reduction in sales and production. Almost three-quarters of surveyed firms in culture and entertainment self-reported that they saw more than an 80 percent reduction in sales and 63 percent of companies experienced more than an 80 percent reduction in production. More than half of the artisans or people in the craftsmanship sector self-reported that they lost more than 80 percent of their sales and experience more than an 80 percent decrease in production. In the Arts, almost half of respondents indicated more than an 80 percent decrease in production, but 59 percent of respondents lost more than 80 percent of their sales. At the other end of the spectrum, a significantly smaller portion of respondents in Media, Architecture and Design, and Print Materials, experienced such dramatic losses in production and sales.

FIGURE 28 – CCI firms: percent of respondents with more than 80% losses in production and sales, by sub-sector



Source: Compiled by the authors.

Notes: Around 14 percent of respondents did not answer these questions.

BOX 2 - Craftsmanship (Artisans)

As has been noted throughout the chapter, COVID-19 had a dramatic effect on Artisans in the craftsmanship sector. To recap: more than two-thirds (67 percent) of individual workers lost more than 80 percent of their earnings and more than half (53 and 51 percent) of firms in the craftsmanship sector, reported more than an 80 percent reduction in production and sales, respectively. On the supply side, one reason this sub-sector may have been particularly affected in the LAC region, is that it tends to concentrate in rural areas, which tend to be characterized by higher informality levels and lower access to digital technologies. On the demand side, the link between crafts and tourism has grown over the years. Clearly, COVID-19 has practically eliminated international tourism, at least for the first months of the pandemic, which in turn might have had a strong decrease in crafts sales.

Philips et al. (2017) describe how in the Caribbean, for example, production and sale of handicrafts by local small and medium sized enterprises (SMEs), often run by women and youth, draw upon a variety of indigenous skills to create products (i.e., jewelry), or facilitate cultural experiences (i.e., local cuisine) for tourists. They relate this to the notion that the craftsmanship sub-sector can have positive social and economic benefits, especially in economies that tend to rely chiefly on the tourism sector.

A small percentage of individual workers (4 percent) and firms (3 percent) of respondents are in the Craftsmanship sector. Of the 198 CCI workers in the craftsmanship sector, the vast majority (84 percent) are specifically in 'Manufacture of jewelry, costume jewelry', some (around 9 percent) are in 'Manufacture of games, toys and puzzles' and the smallest number (around 7 percent) are in 'Manufacture of musical instruments'. Similarly, of the 50 firms that are in the craftsmanship sector, 78 percent 'Manufacture of jewelry, costume jewelry', 10 percent 'Manufacture of games, toys and puzzles', however for firms a slightly higher percentage (12 percent) are in 'Manufacture of musical instruments'.

Compared with the other CCI worker respondents, artisans in the craftsmanship sector tend to have lower education: more than half (56 percent) have either only a high school /associate's degree (33 percent) or technical certificate (23 percent). Similarly, more than two-thirds (36 percent) of CCI firm respondents in the craftsmanship sector have high school /associate's degree or technical certificates, whereas for the overall sample of firms only 18 percent reported these relatively lower education levels. Indeed, a far greater percentage of respondents among artisan workers are women (71 percent) and firms are owned or operated by women (60 percent). The average age of respondents in the craftsmanship sector, however, is slightly older: the average age of craftsmanship workers is 42 and the average age of craftsmanship firm respondents is 47. This might also signal that the sector has less workers with digital skills, as these skills tend to be higher in younger workers. As might be expected, the average working conditions of artisan workers are even more precarious than the averages we saw among the overall CCI worker respondents. More than three-quarters (77 percent) of artisan workers are freelancers and almost 30 percent work informally.

Nearly a third of artisan workers report that their work completely stopped as a result of COVID-19 and less than a quarter of respondents in the craftsmanship sector could do more than 50 percent of their work remotely. On average, firms in the craftsmanship sector report that 33 percent of their workers cannot work from home (remotely) at all and 75 percent of their workers can do less than 50 percent of the work from home (remotely). A large portion of firms (83 percent) in this subsector report that, because of COVID-19 they have experienced difficulties in accessing raw materials.

¹⁵ Many of these 'non-responses' were set to missing, because an early version of the survey contained different response options for these questions. Thus, due to ambiguity, some responses were removed.

¹⁶ Around 15 percent of workers in the craftsmanship sector did not answer this question.

¹⁷ Around 15 percent of workers in the craftsmanship sector did not answer this question.

Data show the agility with which firms in the craftsmanship sector have adapted and innovated. CCI firms in craftsmanship, like other firms responding to the survey, rapidly developed: new business strategies (42 percent), new products (40 percent), new services (24 percent), and new forms of production (22 percent) although, not surprisingly, very few firms (4 percent) developed new software. A high portion (more than 64 percent, on average) of the goods and services of artisan firms that participated in the survey were offered in a digital format in response to COVID-19 (as compared to slightly less than 50% of products and services offered digitally before the pandemic). This indicates an impressive acceleration in the digitalization of the sector that the current crisis has triggered. The artisan firms that participated in the survey expected that this positive digital trend will continue in the following months and predicted they would be able to offer slightly more than 75 percent (on average) of their goods and services in digital format in the near future.¹⁹

However, it should be recalled that the survey itself was conducted online. The artisanal firms who answered this survey are (a) small in number, and (b) may have a much greater digital presence than other artisanal firms in the region, who did not respond, or perhaps did not even see, an online survey.

¹⁸ 4 percent of the artisans' firms that participated in the survey did not answer this question.

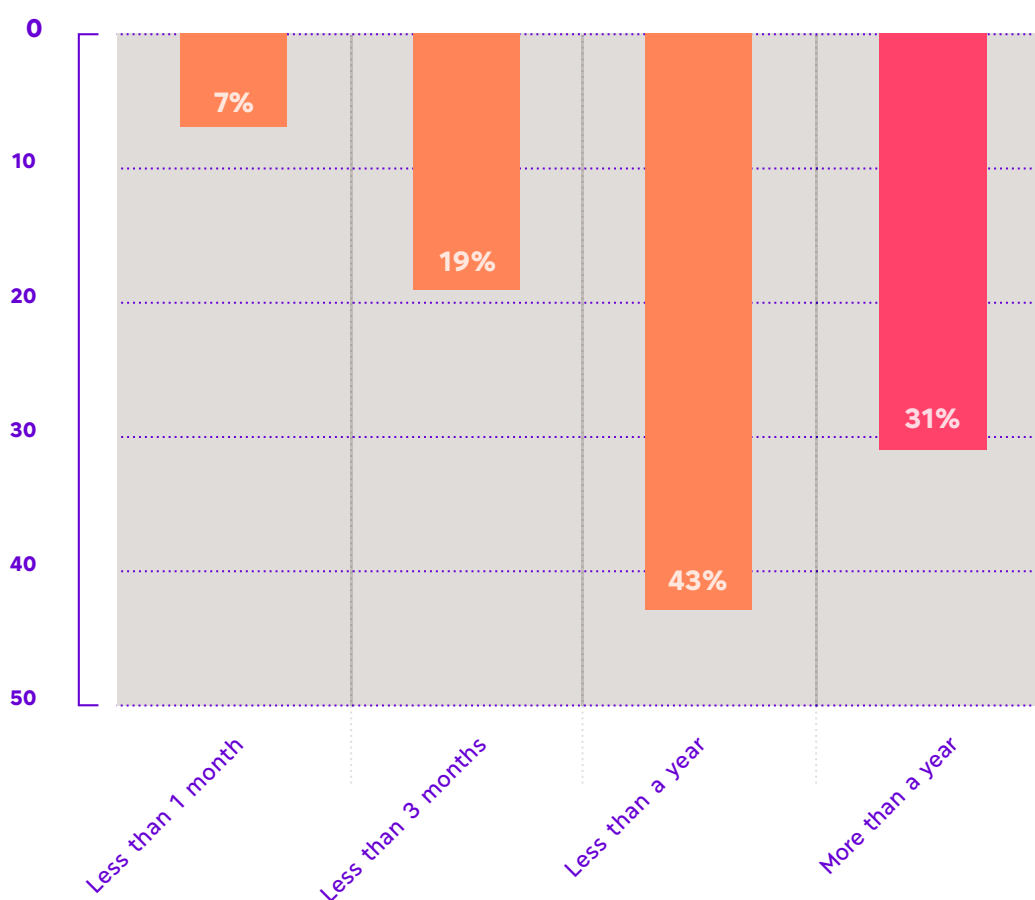
¹⁹ As with the overall sample of CCI firm respondents, an uneven number of firms in the craftsmanship sector replied to the different questions about the percentage of goods and services that the firm could offer in a digital format. Out of the 50 craftsmanship firms: 39 replied (78 percent) to the question with respect to 2019, 36 replied (72 percent) to the question in response to COVID-19, and 41 respondents (82 percent) predicted capability in the near future.

3.3.4

Resilience and expectations for the future

Businesses were asked about their resilience. The question asked if the current crisis continued with the same intensity, how long respondents projected their business could survive. More than two thirds reported they could not foresee surviving longer than a year if the crisis continues with the same intensity.

FIGURE 29 – CCI Firms: self-reported resilience. How long can your business survive?

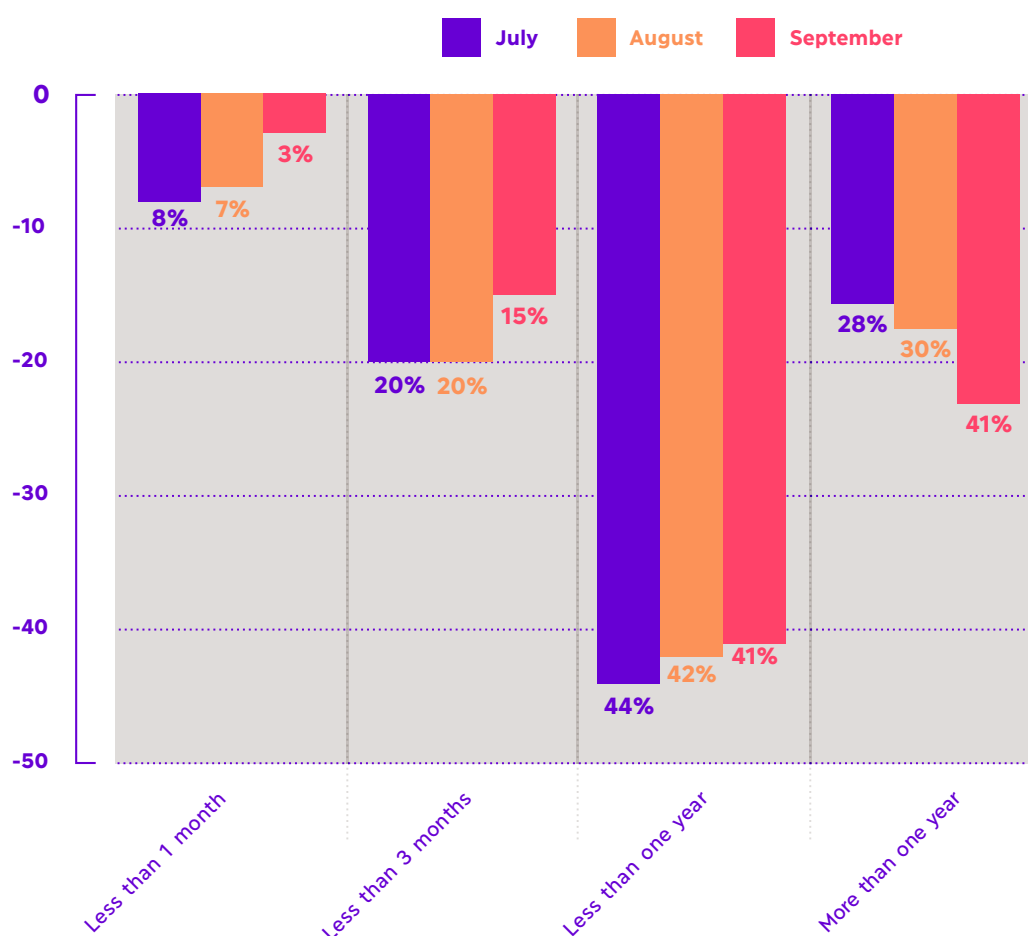


Source: Compiled by the authors.

3.3.4

While this appears rather dire, the projections improved over time. Since the survey was conducted from July through September 2020, this same question was analyzed by the month of response. When broken down by month, we see that the businesses who replied in September were slightly more optimistic (or less pessimistic) about their chances of survival, than firms who responded in July. For example, whereas 28 percent of firms responding in July anticipated that they could survive longer than a year, if the crisis continued with the same intensity; 41 percent of the firms responding in September anticipated they could survive for more than a year. This may be because - by September - those firms that had survived up until then, had developed coping strategies and realized they had adapted/evolved with the circumstances and could survive longer. It could also be due to the fact that by September the pace of diffusion of the virus and the related confinement measures became a little less intense in some LAC countries than in July.

FIGURE 30 - CCI firms: self-reported resilience. How long can your business survive?, by month of survey reply

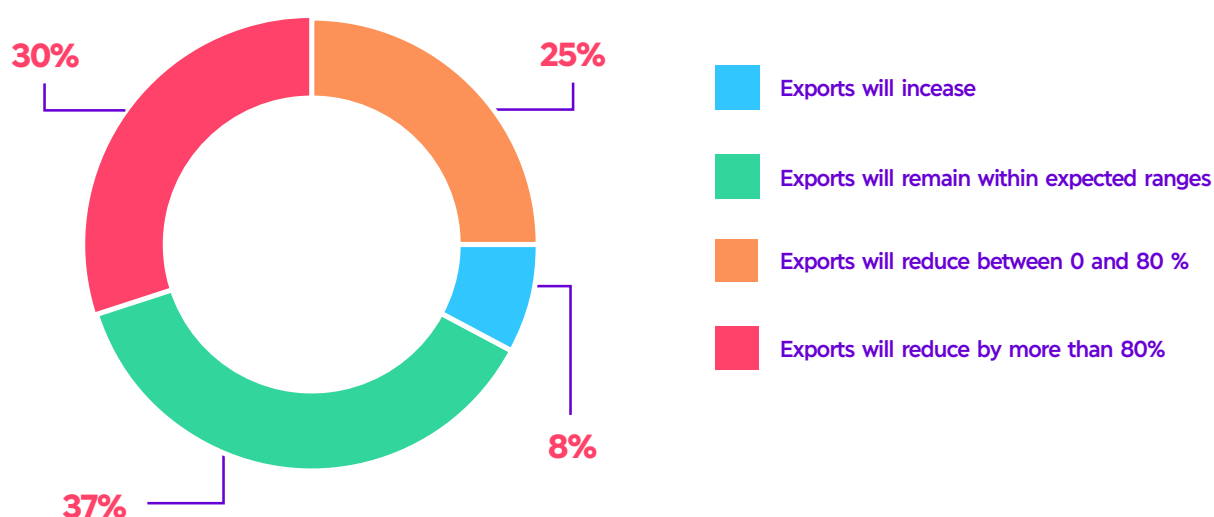


Source: Compiled by the authors.

3.3.4

Firms were asked how they would estimate their exports would evolve over the following three months compared with their expectations prior to COVID-19. The majority of respondents expected some reduction in exports, compared with their expectations prior to the pandemic, but around 44 percent of companies were fairly optimistic in that regard, either anticipating exports would remain within expectations, or a small fraction (around 8 percent) expecting an increase.

FIGURE 31 – CCI firms: expectations for exports over the next 3 months compared to expectations prior to COVID-19



Note: around 5 percent of respondents did not answer this question.
 edor del 5% de los encuestados no contestó esta pregunta.

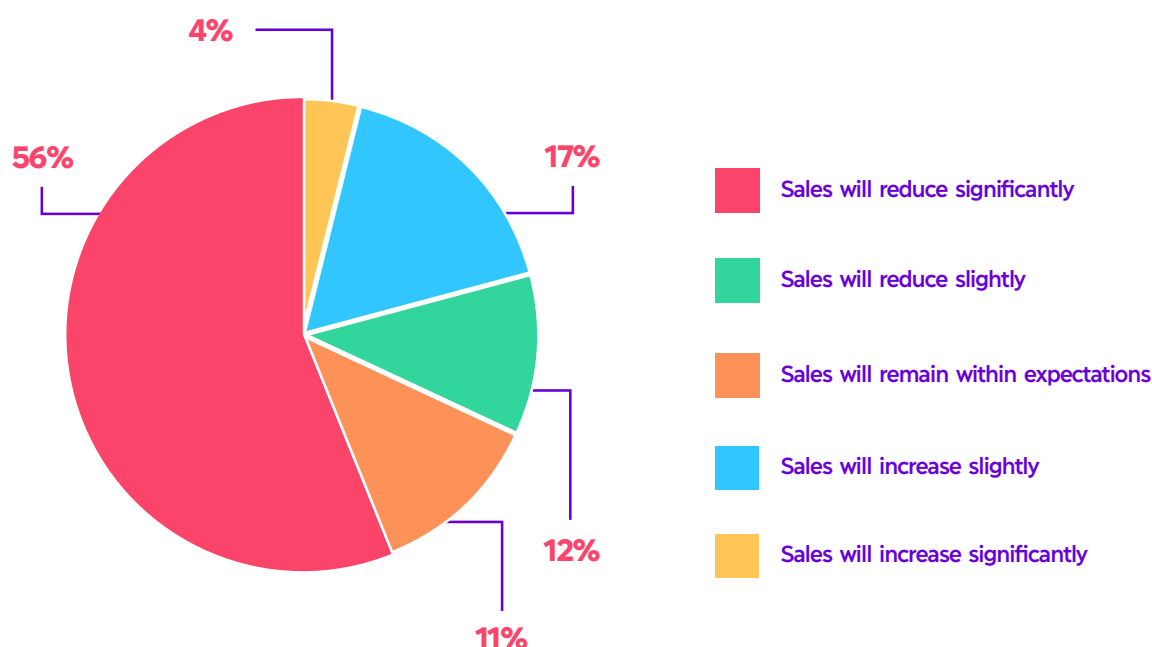
Source: Compiled by the authors.

Almost 60 percent of responding firms expect not to have to let any staff on payroll go in the next two months, whereas only 30 percent of creative firms expect to cut zero percent of freelancers' hours in the next two months. On the flip side, 12 percent of creative firms do expect to let more than 50 percent of staff payroll go within the next two months and almost a third (more than 30 percent) of firms expect to cut more than 50 percent of freelancers' hours. While the majority (56 percent) of firms are clearly worried about further loss in Sales, **Figure 32** shows that exactly a third of responding creative firms are optimistic about future sales: either expecting

3.3.4

that they will remain within expectations (11 percent), or remarkably, around one in 5 firms expect that sales will slightly increase (17 percent), or even significantly increase (4 percent). In terms of expectations for further layoffs, staff on payroll are still much safer than freelancers.²⁰

FIGURE 32 – CCI Firms: Sales forecasts over the next 3 months with respect to expectations prior to COVID-19



Note: around 4 percent of respondents did not answer this question.

Source: Compiled by the authors.

The source of this optimism during 2020 may stem from the fact that many of the surveyed respondents indicated rather significant rates of innovation in response to COVID-19. Creative firms also reported speedy digitalization, adapting to offer a greater portion of their goods and services in a digital format and projecting that an even greater portion could be offered digitally in the near future. The next section reports on those findings and underscores the notion that in an industry that is defined by creativity, firms found a way to evolve, adapt, and innovate, even in times of crisis.

²⁰ Around 4 percent of creative firms did not respond to these two questions

3.4

Adaptation to crisis: teleworking, innovation, digitalization and sanitary measures

During the first months of the COVID-19 crisis, CCIs in Latin America and the Caribbean were faced with limitations to venue-based or in-person activities and digital options were very often pursued.

3.4.1

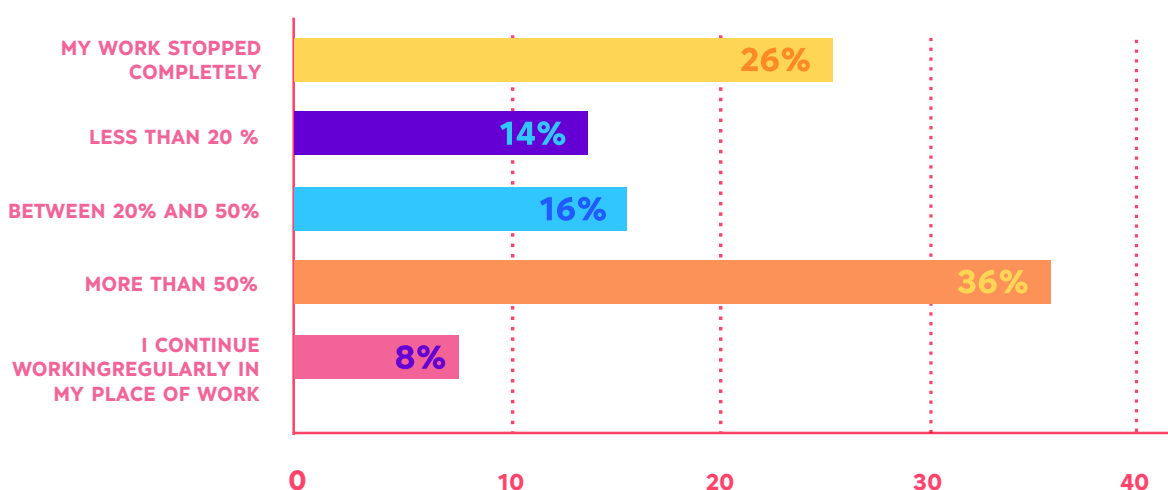
Teleworking

The majority of CCI workers could continue at least part of their work remotely, even if only 36% of the respondents could do more than 50% of their work remotely. More than a third of the respondents reported that they could continue more than half of their work virtually and only around 14 percent of respondents could do less than 20 percent of their work remotely. A very small portion of CCI workers (8 percent) could continue working regularly at their workplace. Workers who could do more than 50 percent of their work remotely as well as workers who, despite the pandemic restrictions, could still work at their workplace are the ones who registered the least dramatic impact on their incomes. Whereas more than two out of three workers (i.e., 70.1%) who could do less than 20 percent of their work remotely reported losing more than 80 percent of their earnings, only approximately one worker out of three who could either telework for most of his or her working hours or continue to work regularly from his or her workplace lost more than 80% of their earnings. While that is still a high portion of workers who lost significant earnings due to the COVID-19 crisis,

3.4.1

teleworking (i.e., the ability to do a higher portion of work remotely) clearly mitigates loss in earnings for creative industry workers.²¹ While that is still a high portion of workers who lost significant earnings due to the COVID-19 crisis, teleworking (i.e., the ability to do a higher portion of work remotely) clearly mitigates loss in earnings for creative industry workers.

FIGURE 33 – CCI workers: teleworking – percentage of work that can be done remotely



Note: Around 16 percent of respondents to the CCI workers survey did not answer the question.

Source: Compiled by the authors.

To the extent that age is correlated with work experience, age does appear to be a factor in the portion of work that can be conducted virtually. Only a third of workers with more than 10 years of work experience reported being able to do more than 50 percent of their work remotely. Whereas around half of workers with less than 1 year of work experience said they could do more than 50 percent of their work remotely. When asked about barriers to teleworking, the most frequently cited barrier was ‘lack of a high-speed internet connection’. Together, insufficient hardware or software are cited by 26 percent of respondents as barriers to teleworking. Only around 12 percent of the respondents cited lack of digital skills as a barrier to teleworking,

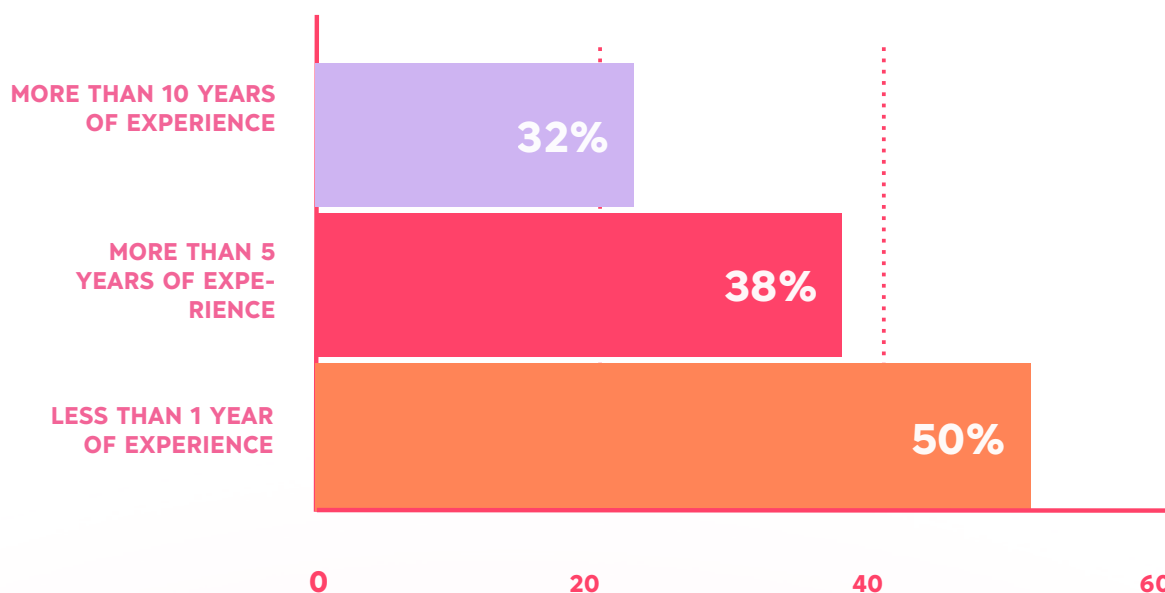
²¹ Approximately 33.2% of the respondents who could perform more than 50% of their work remotely reported a loss of more than 80% of their earnings, whereas 36.6% of the respondents who could continue working from their workplace reported a loss of more than 80% of their earnings.

3.4.1

whereas 28 percent of respondents had other inconveniences not listed in the response options.

Around 20 percent of the respondents indicated that they experienced no issues with teleworking. More than half (54 percent) of responding firms reported that more than 50 percent of their workers (payroll and freelance) could work from remotely.²² Mirroring and underscoring the findings from the individual worker survey, the most frequently cited obstacle (by around 42 percent of firms) to teleworking was lack of a high-speed internet connection.

FIGURE 34 – CCI workers: percent of respondents who can telework more than 50 percent, by years of experience



Note: Around 16 percent of respondents to the CCI workers survey did not answer the question.

Source: Compiled by the authors.

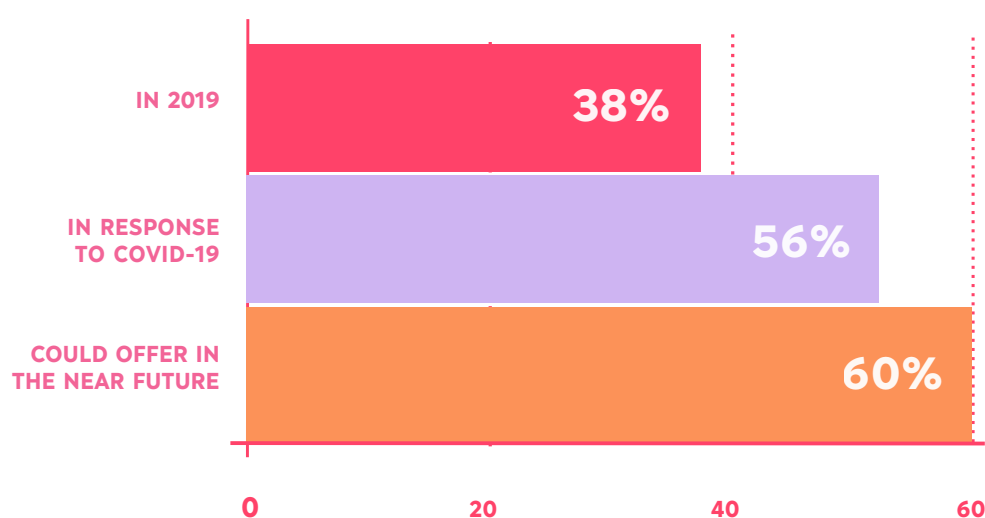
²² Less than 5 percent of firms did not respond to the question about what percentage of their workers are working from home.

3.4.2

Increased digitalization

According to the results, firms digitalized rapidly in response to COVID-19. Whereas respondents indicated, on average, that 38 percent of goods and services were offered in a digital format in 2019, respondents indicated, on average, that in response to the COVID-19 crisis, 56 percent of portion of cultural and creative goods and services are offered in a digital format. While that is an impressive jump, an even greater portion of goods and services (60 percent) are expected by the respondents, on average, to be offered in the near future. This sentiment is being expressed in other international surveys in developed and developing countries: increased digitalization and online behavior (i.e., e-commerce and online consumption) spawned in response to new circumstances brought upon society by COVID-19 are here to stay (UNCTAD, 2020).

FIGURE 35 – CCI firms: average percentage of goods and services that can be offered in a digital format

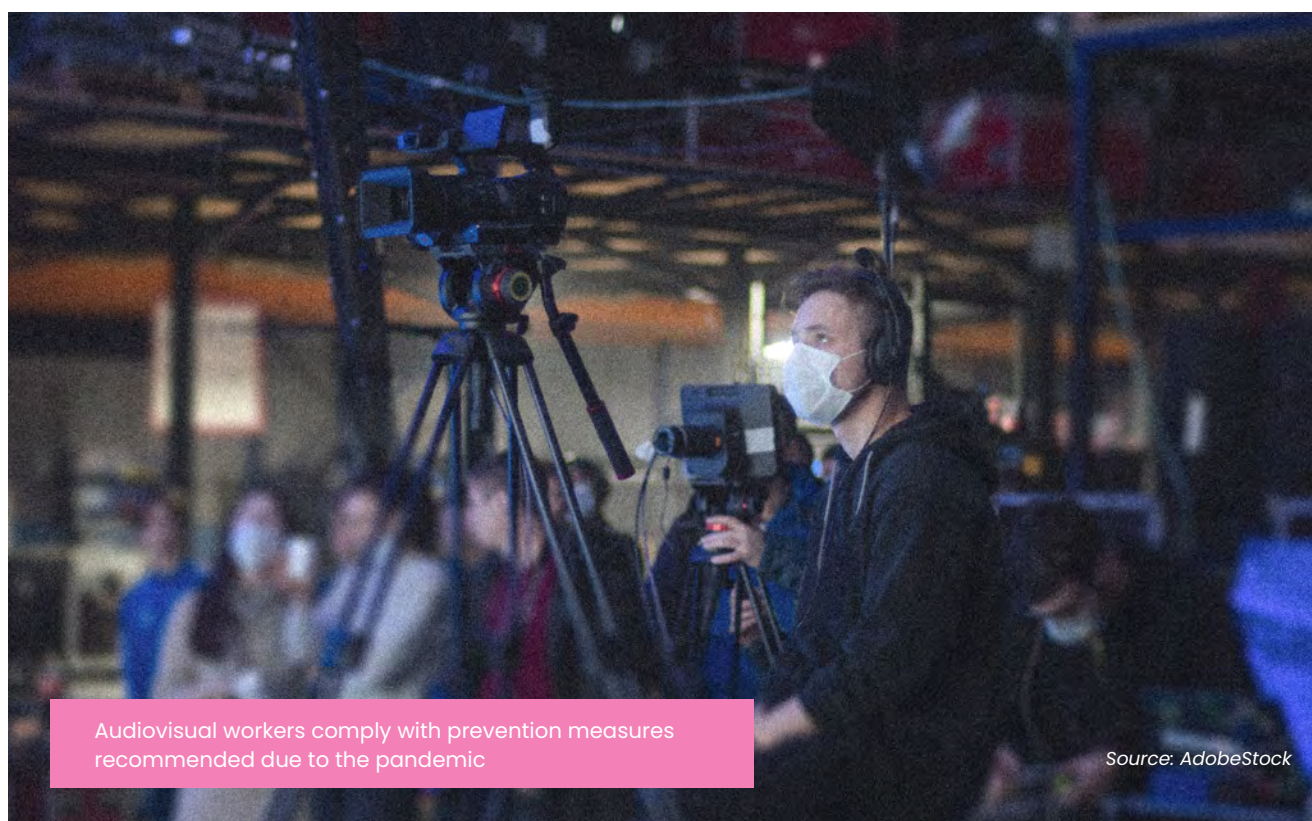


Source: Compiled by the authors.

Note: the response-rate varied to these three questions. Response rate for the percentage of goods and services offered in a digital format are as follows: In 2019 (approx. 18 percent), In response to COVID-19 (approx. 16 percent), could offer in the near future (approx. 20 percent).

3.4.2

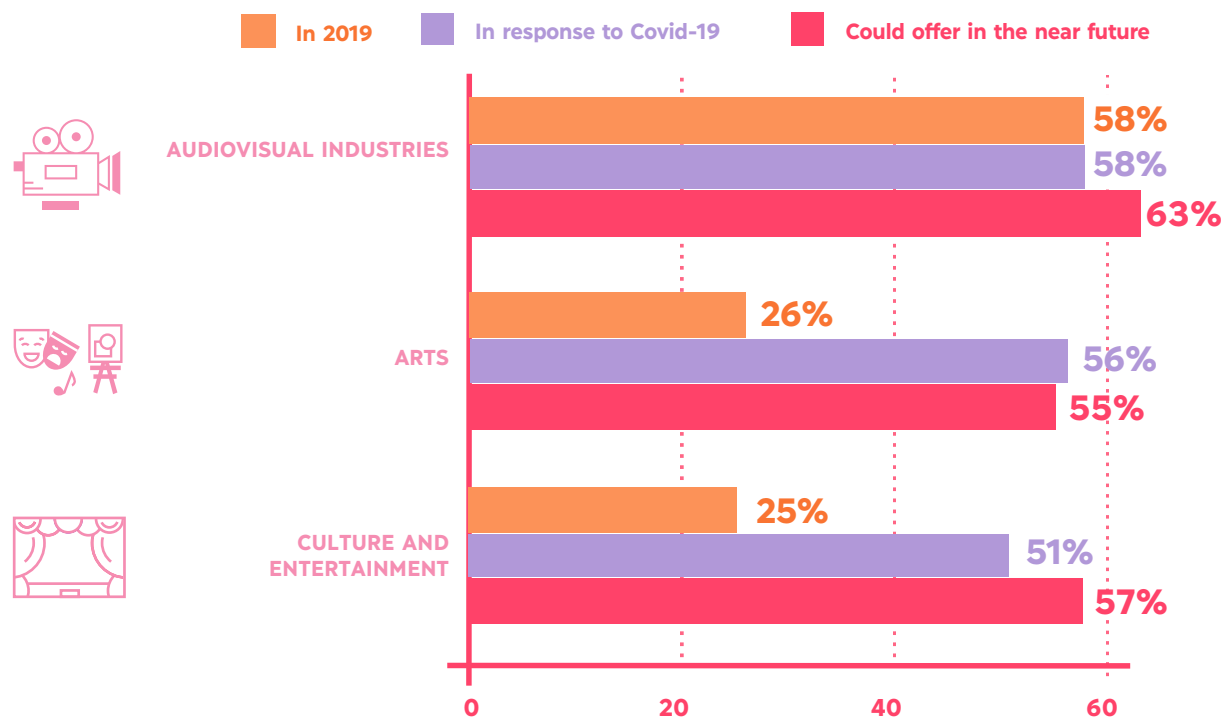
As described in Fonseca et al. (2020), the pandemic has affected different players in CCIs diversely. The wide range of business activities conducted in CCIs means that the impact of the pandemic has required distinct responses from different actors. Some creative sectors much more than others made an impressive digital jump during the pandemic. Firms in the Arts and in the Cultural and Entertainment sectors, which prior to COVID-19, offered only around a quarter (on average) of their goods and services in a digital format, more than doubled their digital offerings of goods and services in the immediate aftermath of the crisis. Firms in Audiovisual industries were already offering, on average, the majority of their goods and services in a digital format, as could be expected. Respondents in this sub-sector anticipate that a greater portion of goods and services can be offered digitally in the near future, but in the immediate run, the percentage of digital offerings have remained the same. This may also be an indicator that while gains can be made in terms of digitalization, there comes a point at which further digitalization may not result in additional gains, or simply may not be feasible. One can imagine, for example that while a significant portion of audiovisual production for a movie can be done digitally (off-set), some portion of it might require work that must be conducted in-person (on-set).



Audiovisual workers comply with prevention measures recommended due to the pandemic

Source: AdobeStock

FIGURE 36 – CCI Firms: goods and services that can be offered in a digital format, by selected sectors

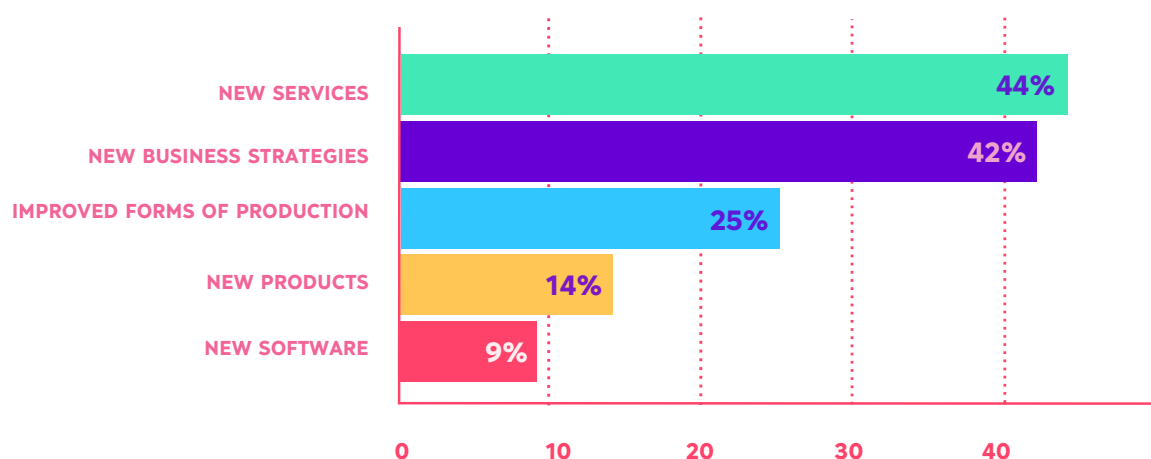


Source: Compiled by the authors.

3.4.3

Innovation

A good portion of firms that responded to the survey, reported that they innovated (in different ways) in response to the COVID-19 crisis. The numbers below indicate just how adaptive and creative firms in CCIs are. The pandemic and subsequent lockdowns began to affect countries (albeit in different ways and at slightly different rates) around mid-March 2020 in the region. Three to six months later, 44 percent of the firms surveyed had launched new services, or services with significant improvements in response to COVID-19, while 42 percent of them had implemented new business strategies. This figure may be driven by the need to adapt and offer (perhaps for the first time) cultural experiences online. In this sense, one in four firms surveyed reported that they improved their forms of production (i.e., production methods and the supply of products and services, including the implementation of new management techniques), 15 percent of CCI firms introduced new or significantly improved products, and 9 percent of firms launched new or significantly improved software, all within a 3 to 6 month timespan.

FIGURE 37 – CCI firms: innovation in response to COVID-19

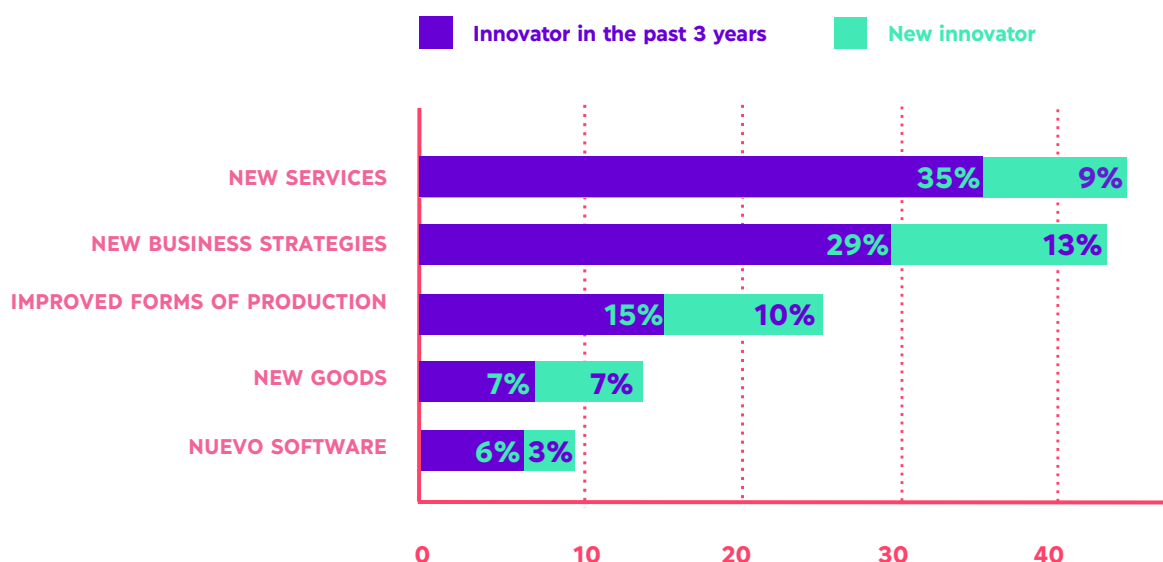
Source: Compiled by the authors.

Note: All respondents appear to have answered the questions about innovation.

While a sizeable portion of the respondents were already self-reported innovators,²³ many of the firms that innovated in response to the COVID-19 crisis reported that they had not innovated in the 3 years prior to the crisis. In other words, there are several ‘first time’ innovators, or at least firms that have not innovated in the previous 3 years. These new innovators, as a portion of innovators in response to the crisis (by type of innovation), are as follows: new services (9 percent), new business strategies (13 percent), better forms of production (10 percent), goods (7 percent), and software (3 percent).

²³ Over the past 3 years (2017-2019) respondents reported quite high incidence of innovation: ranging from 65 percent in services to 22 percent in goods, to roughly 12 percent in software.

FIGURE 38 – CCI Firms: new innovators among those innovating in response to COVID-19



Source: Compiled by the authors.

Note: All respondents appear to have answered the questions about innovation.

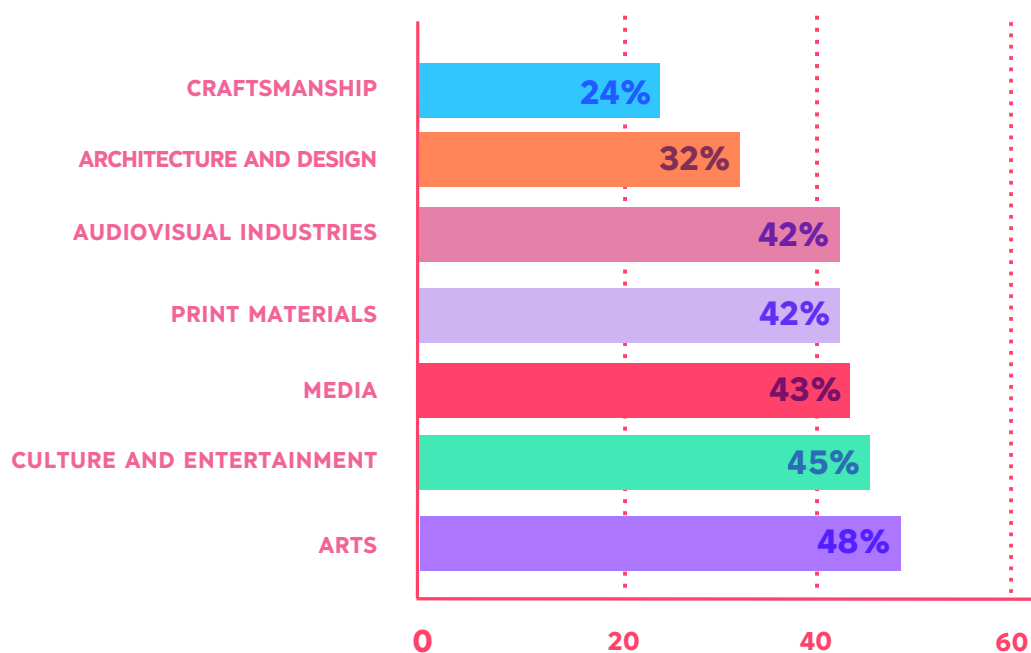
BOX 3 – Innovation by sector

The stark heterogeneity of actors in the CCIs is partly driven by the fact that subsectors within CCIs are diverse in their business activities. Workers and firms in the Arts, Architecture and design, Audiovisual industries, Craftsmanship, Culture and Entertainment, Media, or Print Materials use different raw materials, cater to sometimes distinct consumers, and have different public institutions that support them. Thus, when it comes to topics such as innovation and related policies, such as intellectual property rights (IPR) protection, both horizontal (i.e., cross-cutting measures for all sub-sectors) and vertical (i.e., very specific to a particular sub-sector) need to be considered (See: Benevente and Grazzi, 2017).

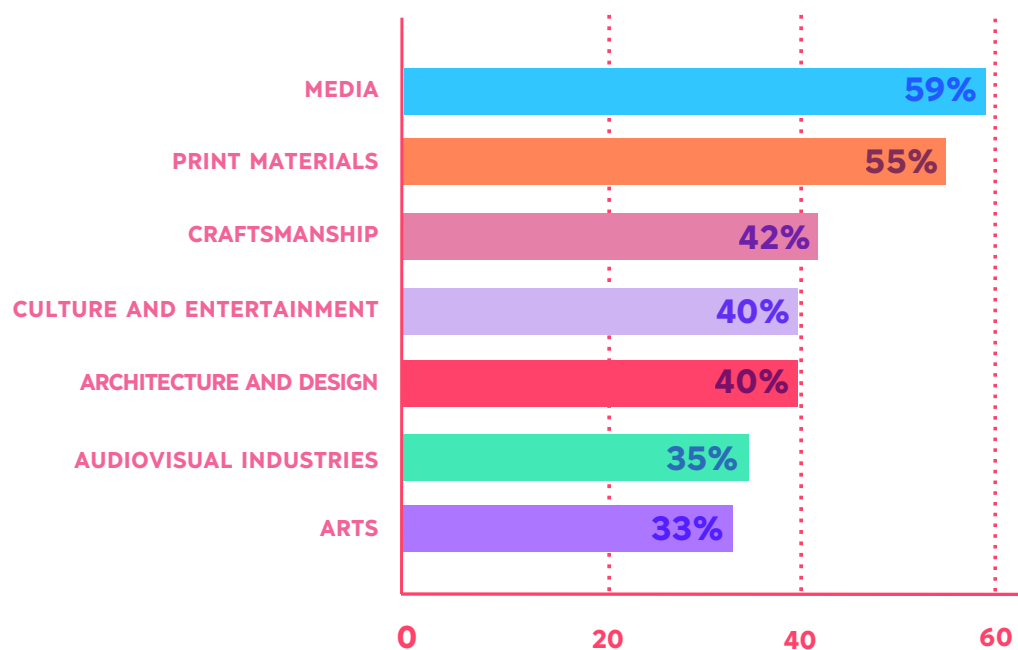
Indeed, in the data collected from CCI firms, those in different sectors report very different kinds of innovation in response to COVID-19. The greatest proportion of respondents in the Arts, for example, have introduced new or significantly improved services in response to COVID-19, which may have been driven by the social distancing measures. The broad and diverse media sector (which is made up of advertising, web development, IT, development or editing of software or computer systems) reported the highest percentage of innovation in Software, Methods of Production and New Business Strategies in response to COVID-19. As a result of the highly digital nature of the Media sub-sectors and the nature of the pandemic and subsequent lockdowns, which constrained in-person activities, these sectors were forced to extent digitalization. On the other hand, firms in the craftsmanship sector report the highest portion of innovation in goods in response to COVID-19, showing remarkable agility. It is quite possible that due to the nature of the other sub-sectors in CCIs, a greater portion of their firms may typically concentrate on delivering services, rather than goods.

FIGURE 39 – CCI firms: innovation in response to COVID-19, by broad sub-sector

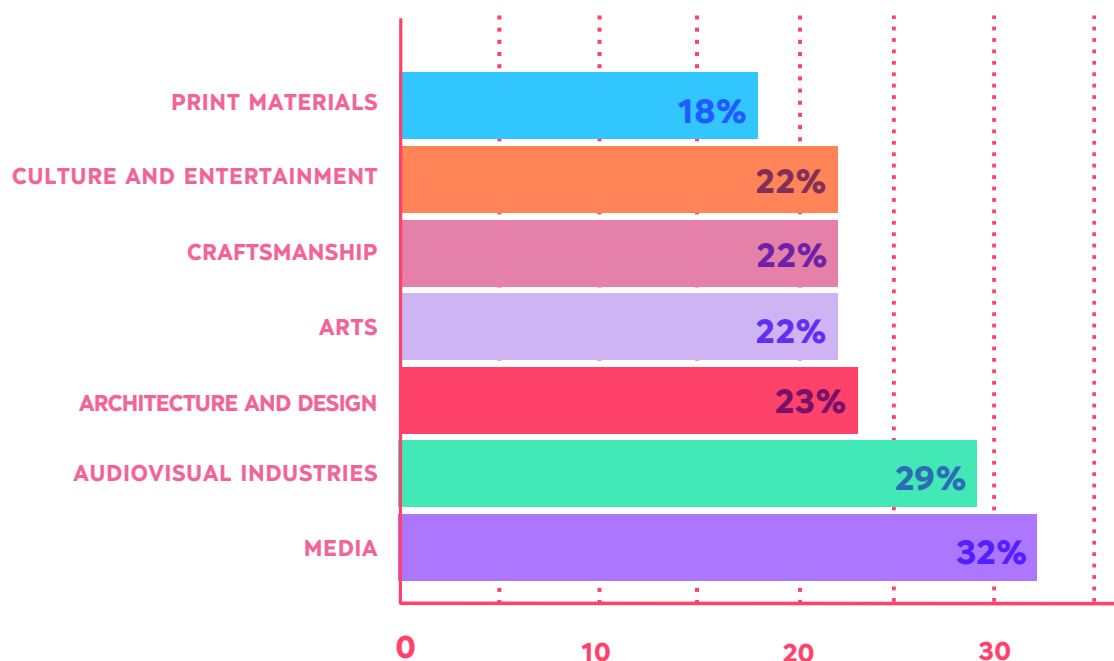
New services



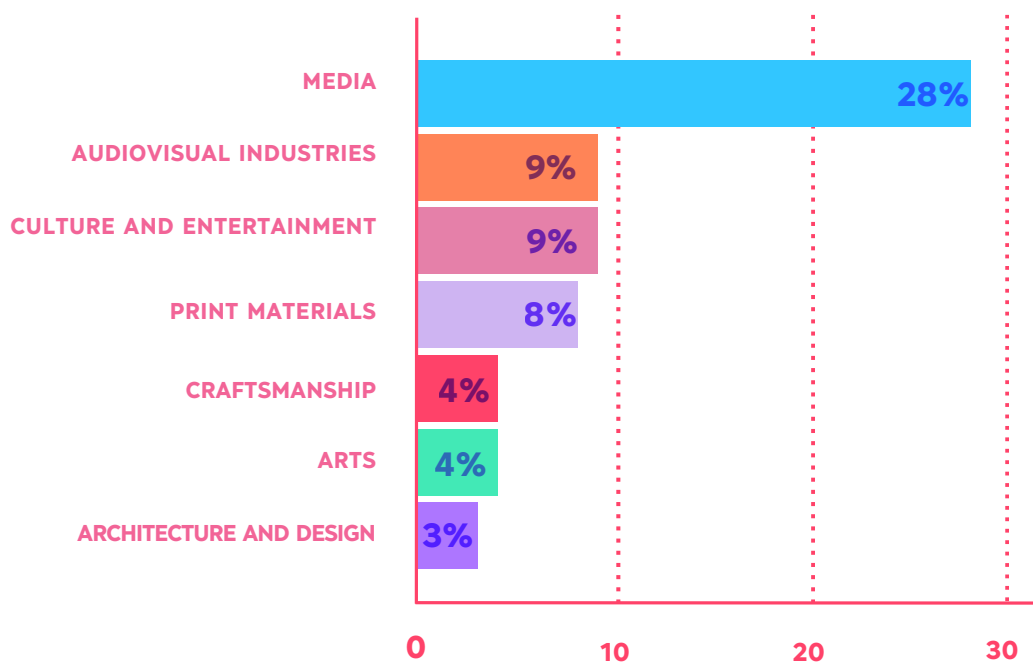
New business strategies



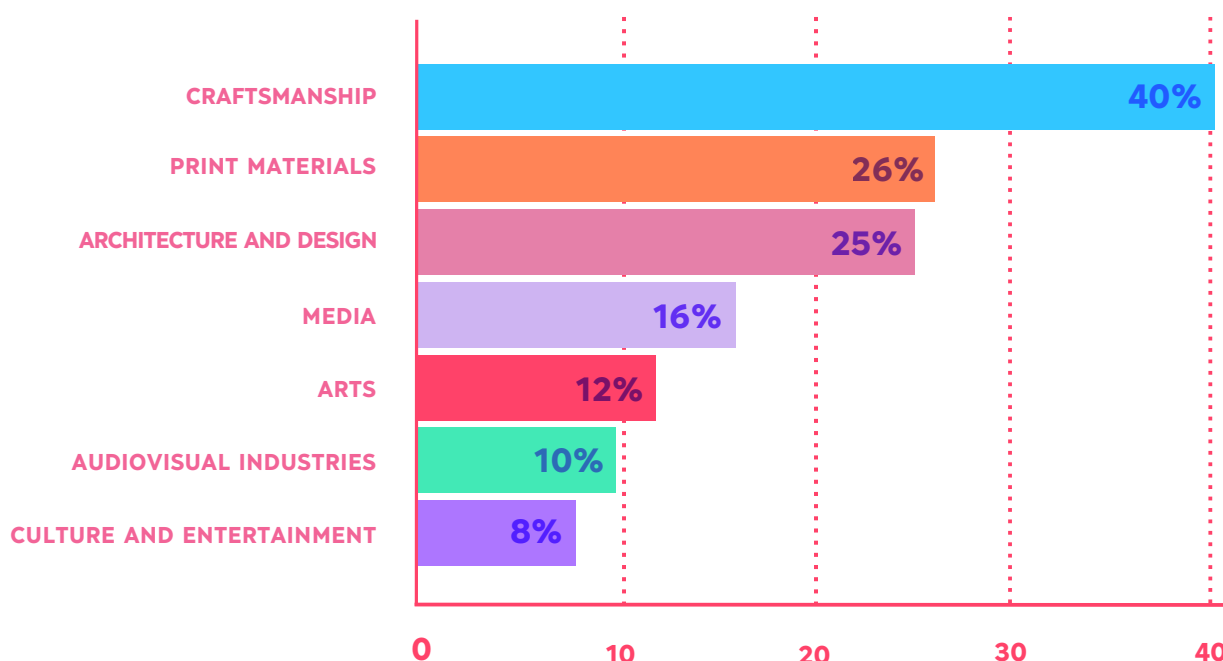
Improved method of production



New software



New goods



Source: Compiled by the authors.

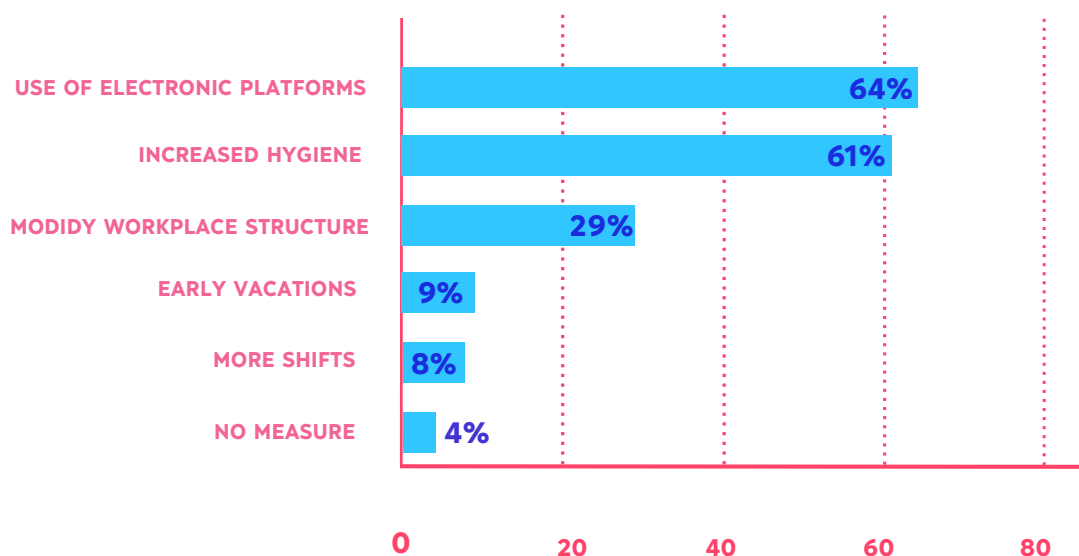
Given the highly innovative nature of firms in CCIs, it has recently been identified that traditional IPR that is rooted in the notion of protecting product innovation, may have limitations when it comes to protecting creative (especially digitalized) outputs from CCIs. International and regional organizations and national governments are cognizant of this issue, however national IPR can sometimes diverge from international IPR. Careful consideration for adequate IPR in and within the distinct CCI sectors remains an issue where policy action is crucial. Considering that new technologies and innovations developed in one sector may be transferred to another (for example, new software developed in the Media sector could be transferred to and adopted by the Education or Health sectors), the stimulation of sharing innovation and appropriate IPR for intangible innovation in CCIs is essential.

3.4.4

Health strategy and sanitary measures

We can further see that the dominant health strategy undertaken by firms in response to COVID-19 and the lockdowns is to use electronic platforms to contact customers and suppliers. Increased hygiene measures and the generation of new protocols is the second most common measure adopted by responding firms. Less than 5 percent of responding firms adopted no health strategies at all.

FIGURE 40 – CCI firms: health measures – strategies adopted by respondents



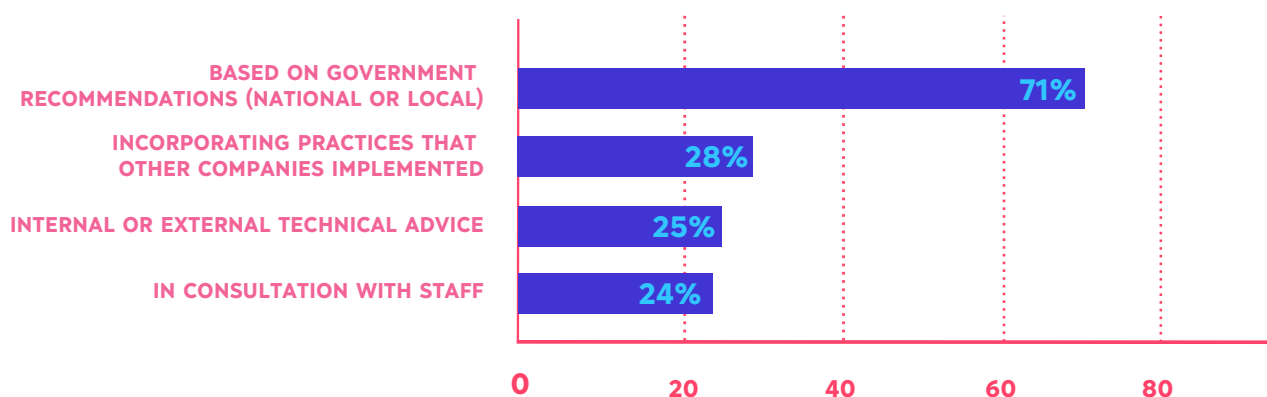
Source: Compiled by the authors.

Note: All respondents appear to have answered the questions about health measures.

3.4.4

The vast majority of firms (71 percent) looked to national and local governments for guidance and support for designing health strategies to cope with the pandemic. More than a quarter of firms looked to what other companies were doing and incorporated similar practices, or sought internal or external technical advice.

FIGURE 41 – CCI firms: health strategy design – sources of support for respondents



Source: Compiled by the authors.

This section illustrates that in order to cope with the pandemic, firms and workers have turned to digital technologies. The biggest obstacle to teleworking is clear: lack of high-speed internet connection. Likewise, advances in digitalization are here to stay. The implication is that governments need to step in, when necessary, to ensure a high-quality internet connection. A high-quality internet connection has become a public good, without which, individuals and businesses will suffer. The survey tailored to firms found evidence of the highly innovative behavior that CCIs are known for, and this is good news for the industry and for society. As mentioned by the OECD (2020), strategic complementarities can be developed between CCIs and other sectors, for example, the education sector can benefit from software, audiovisual, and other digital content developments, to assist with classroom or distance-learning.

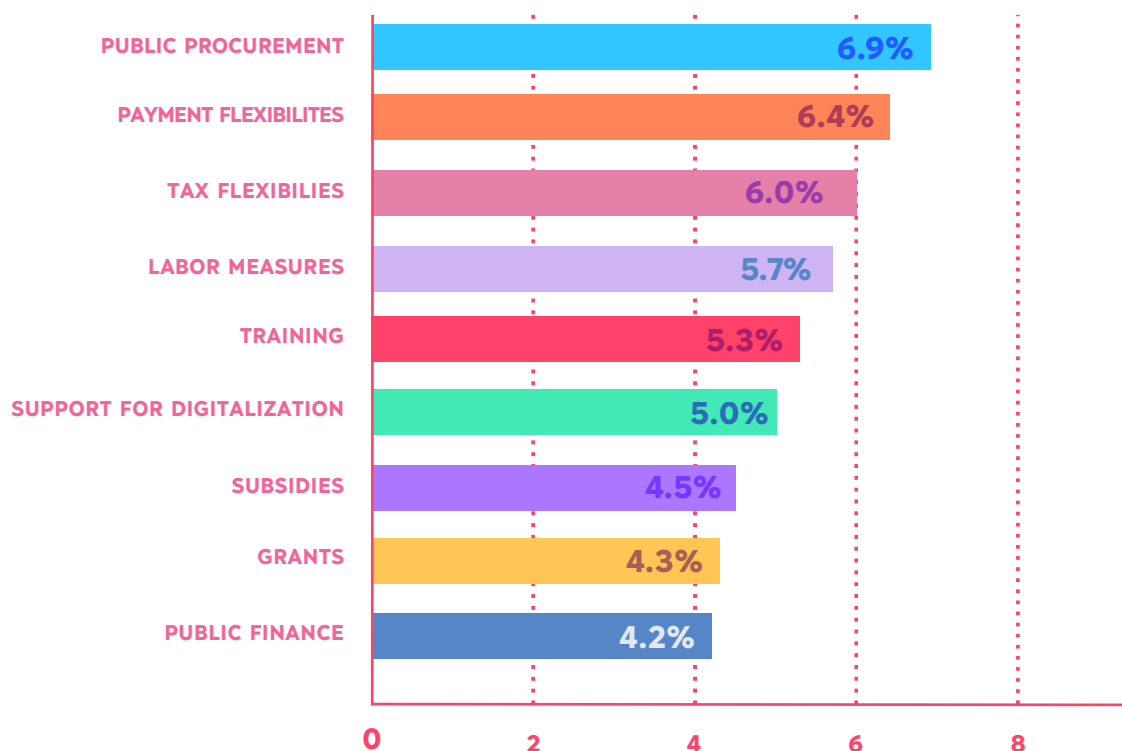
3.5

Priority areas of action for public policies

While the majority of national and local governments introduced new aid packages and policy measures to support people during the COVID-19 crisis, they may not always have been specifically targeted to CCIs.

Both surveys asked workers and firms to rank the policy measures that the respondent believed would be most effective in helping the sector (in the case of the individual worker survey) or business (in the case of the firm survey) overcome the crisis. The survey for CCI workers offered 10 response options and respondents were asked to rank them in order of importance with 10 points awarded to the most important and 1 point to the least important. The average of the rankings for the individual workers shows that the workers believe (on average) public procurement (national or local) to be the most effective policy to overcome the crisis, followed by payment flexibilities for public services (i.e., payments of energy bills, telephone water, etc. online) and tax flexibilities (tax payment deferral or suspension).

FIGURE 42 – CCI workers: policies ranked by respondents in order for the sector to overcome the crisis

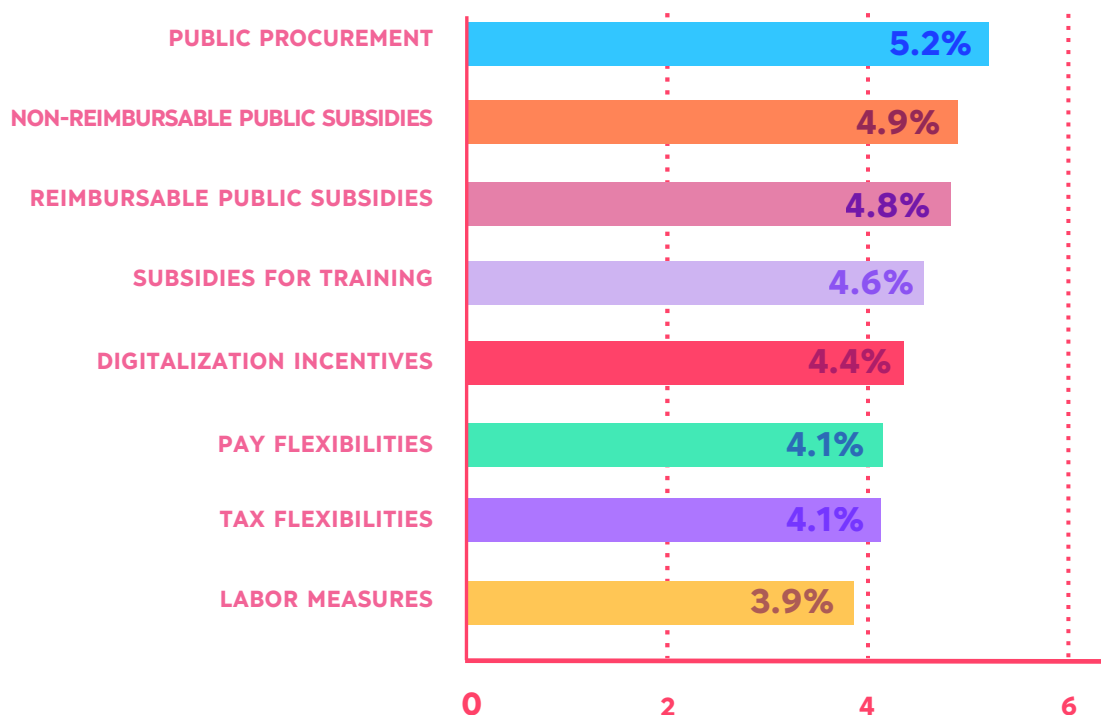


Source: Compiled by the authors.

Note: Around 16 percent of respondents did not respond to this question.

The survey tailored to firms asked them to number the policies respondents believe to be most effective for helping the business overcome the crisis and asked respondents to number them in order of importance with 8 options and an option for 'other'. Responding firms similarly ranked public procurement among as the most important (on average) although the rankings for all the different policy options are quite similar, ranging from an average of 3.9 to 5.2.

FIGURE 43 – CCI firms: policies ranked by respondents in order for their business to overcome the crisis



Source: Compiled by the authors.

Note: Around 13 percent of responses are not considered in this ranking, any that were missing, plus those who responded to the Portuguese version of the survey were dropped, because the survey answers were not the same.

It should be noted that, since it was a survey conducted online and that the respondents were, on average, highly educated and around the age of 40 or 44, we should consider that these respondents have at least a minimum level of digital skills, in order to complete the survey online in the first place. Therefore, it is not that surprising that policies to strengthen digital skills (via trainings) are not considered the most necessary policy to overcome the crisis.

3.6

Conclusions

The tale of Cultural and Creative Industries in Latin America and the Caribbean in the beginning and immediate aftermath of the shock of the global pandemic and the resulting lockdown measures, as reported by the respondents to the two surveys, is a tale of both woe and hope, of crisis and renewal of opportunities.

It is a tale of woe, because the crisis produced by the pandemic has underscored the fragility of the employment and entrepreneurial structure in CCIs. Creative professionals are often highly educated individuals (people who have invested a lot in their own human capital), but even in the best of times, these professionals often need to combine various forms of precarious work (part-time, multiple freelance projects, etc.) with non-standard contracts (OECD, 2020). The findings reflect the literature on CCIs and confirm that the vast majority of businesses operating in these sectors are small or micro firms and the vast majority of their workers are precarious with non-standard contracts, being freelancers and/ or informal. COVID-19 had a dramatic effect on the income and sales of the workers and companies that participated in the surveys. During the crisis, surveyed workers in the cultural and creative industries saw an almost immediate and important loss in earnings. Social and economic protection for atypical workers with non-standard contracts is traditionally limited in times of crisis and virtually inexistent for informal workers. It is crucial to strengthen social safety nets for workers with atypical contracts, not only to overcome this crisis, but also to make these industries more resilient in the future. The high density of small and informal firms which characterize CCIs in LAC also need urgent support. In fact, the crisis calls for urgent actions to further promote the transition of workers and businesses from the informal to the formal economy, by combining incentives with compliance measures.

The tale of CCIs in LAC is a tale of hope and renewal because creatives have found a way to innovate and rapidly digitalize, despite hard times. As highlighted by the OECD (2020), the resilience, creativity, and innovation found in CCIs can be a societal stronghold in the recovery process. New business models and innovations coming out of this sector, can be adopted (transferred) to other sectors and could help propel rebounding growth

3.6

effects throughout the economy. Findings confirm that the possibility of teleworking is central to mitigating loss income. The majority of CCI workers could continue conducting at least part of their work remotely, even if only slightly more than one out of three workers could do most of his or her work remotely during the pandemic. The current teleworking patterns may be particular to the social distancing and other circumstances prompted specifically by COVID-19, where in-person for non-essential business activities were suspended. It remains unclear what fraction of remote work, both employers and employees, will find optimal in the post-pandemic future, depending on how and when activities are normalized. At the same time, several CCI firms rapidly increased the percentage of goods and services offered digitally and innovated, both their products and their business models, many for the first time, in response to the COVID-19 crisis.

The firm survey finds evidence that supports what Fonseca et al. (2020) suggest. On top of the known structural heterogeneity in the LAC region, the business activities in the cultural and creative industry are highly diverse. This implies that a one size fits all approach is not likely to work. Creative content in the audiovisual sector is distinct in its core nature from creative content in the artisanal sector. Each may require different IPR protections for intangible assets and stimulation for digital content and innovation. The survey provides some evidence that the digitalization that has occurred in response to COVID-19, particularly in some creative sectors, is here to stay. Capitalizing on progress and allowing firms and individuals in these industries to further prosper, can generate positive spillover effects to the rest of the economy. To further accelerate the digital transformation of these sectors, on the one hand, the survey findings point out that it is crucial to guarantee a good internet connection to everyone and bridge the stark digital divide which is still present in most LAC countries between capital or urban regions and non-capital or rural areas. Extra assistance and digital skills training programs may be needed for more experienced (and presumably older) workers who are less used to digital technologies. On the other hand, it is important to stimulate the creation of digital technology centers and more sophisticated forms of digitalization, as they can open doors to new and broader markets.

Both workers and companies see public procurement as the most necessary policy to overcome this crisis. This suggests that workers and firms in CCIs want to work and produce value, more than they would like to receive subsidies. The need for public procurement to overcome the crisis could be partly due to the unusual structure of CCIs, where a number of small players (individual creative professionals or small firms) form a web

3.6

around large publicly or privately endowed institutions. In other words, public purchasing power could be used to stimulate the big players in the industry, who in turn provide vital financial compensation for creative work executed by numerous individual workers and small firms.

Culture and creativity are the reflection of our civilization. As societies around the world continue to reel from COVID-19 and the resulting lockdowns, there is a longing for a return to 'normalcy'. Whatever form that 'return to normalcy' takes, creative and cultural industries, from which society derives intellectual and spiritual pleasure, will play a healing role in the recovery process. Therefore, a continued public dedication to the endowment of these industries is not only supporting the industry itself, but is also supporting a broader and deeper recovery process that will include, but not be limited to innovation and economic contributions.

THE ROLE OF THE STATE DURING THE EMERGENCY

4



Movie theatres reopened following a prevention protocol, adopting the necessary measures for physical distancing.

Source: AdobeStock

4

Analysis of the public policy responses

4.1

Objectives and methodology

The actions implemented by the Nation States in the context of the pandemic and their priorities at the regional level were analyzed to develop the qualitative strategy.

First, we analyzed the public policies developed by ministries and national culture agencies by compiling the first institutional measures against the effects of COVID-19 on CCIs adopted by the national governments of the countries under study (**see Table 9**). In particular, we analyzed public policies that had a national reach—initiatives developed by the public sector—and were designed for the cultural sector and CCIs and implemented between March and October 2020, focusing on four dimensions of analysis (**see Annex I**):

- Area of activity, both at regional and country level.
- Type of policies, also at regional and country level, using a classification developed by the project team based on a UNESCO study (UNESCO, 2020).
- Sector, considering the following categories: Audiovisual, Performing Arts, Publishing, Videogames, Heritage, Music, Design, Digital, Advertising, Plastic and Visual Arts, Education.²⁵
- Target audiences, considering the following groups: individuals, SMEs, trade unions, large companies, and third sector organizations.²⁶

²⁴ Based on our working definition, a public policy is understood as any initiative, activity or project in a given territory in which the State plays a key role, although it is not necessarily the only actor promoting it or implementing actions.

4.1

Complementary data were collected, such as the budgets allocated, managing authorities, the number of people or organizations targeted, effective dates, and a brief description of each measure. The information analyzed was based on official data published by national and international public agencies, reviewed, and validated by each country.

The data regarding the funds allocated by the States to support CCIs came from two sources: the States' budget accounts for 2019 and 2020 to draw a baseline²⁷ and the information concerning the sums contemplated on the public policies designed explicitly for the CCIs provided by the countries. The cumulative inflation level as of October 2020 is considered.

²⁵ The categories were selected inductively, based on the information collected.

²⁶ We used the categories defined in the public policies themselves. In general terms, the definitions were: (1) Individuals: individual human beings. (2) SMEs: small or medium-sized enterprises in terms of income, value of assets and number of workers. (3) Unions: association of workers that represents the professional, economic and labor interests of its affiliates. (4) Large companies: in terms of volume of income, value of assets and number of workers. (5) Third sector organizations: any type of formal or informal organization or association that is part of civil society (civil associations, non-governmental organizations, foundations, etc.).

²⁷ The analysis focused on the budgets of national agencies and ministries of culture. We did not include information on public agencies at the province or state level, although it should be noted that many of the policies analyzed contemplate interaction with local government levels. Thus, we did not consider general policies –for example, universal income policies– or policies designed by national agencies that do not focus on promoting CCIs. We concentrated on the governing bodies that regulate the sector. The information was collected by the consultants and verified with the focal points.

TABLE 9 – Ministries and public agencies consulted for the public policy analysis by country

Argentina	Ministry of Culture, National Arts Fund, National Theater Institute, National Library, Cervantes National Theater, and National Institute of Cinema and Audiovisual Arts.
Brazil	Secretariat of Culture, Institute of National Artistic and Historical Heritage, Brazilian Institute of Museums, National Cinema Agency, National Library Foundation, National Arts Foundation, House of Rui Barbosa Foundation, Palmares Cultural Foundation, Ministry of Tourism, Ministry of Citizenship, National Culture Fund.
Chile	Ministry of Culture, Arts and Heritage, National Council of Culture, Arts and Heritage, Indigenous Peoples Advisory Council, Cultural Donations Committee; Subsecretariat of Culture and Arts: National Council for Books and Reading, Arts and Audiovisual Industry Council, Council for the Promotion of National Music; Subsecretariat of Cultural Heritage: National Monuments Council, National Service of Cultural Heritage, Regional Heritage Offices; Regional Secretariats.
Colombia	Ministry of Culture, General Archive of the Nation; Colombian Institute of Anthropology and History (ICANH); Caro y Cuervo Institute (Colombian Center for Advanced Studies in Literature, Philology, and Linguistics of Spanish and Native Languages of Colombia).
Costa Rica	Ministry of Culture and Youth; National Music Education System, Culture Directorate, Costa Rican Center for Film Production, National Archives of Costa Rica, Artistic and Cultural Production Center, National Theater of Costa Rica, Directorate of Bands, Cultural Heritage Research and Conservation Center, La Libertad Park, National Library System, National Museum of Costa Rica, National Music Center, José Figueres Ferrer Cultural and Historical Center, Costa Rican Art Museum, Melico Salazar Theater, National Council of Public Policy for the Youth, Museum of Contemporary Art and Design, Dr. Rafael Ángel Calderón Guardia Museum, Juan Santamaría Historical and Cultural Museum, General Directorate of the National Archive.
Ecuador	Ministry of Culture and Heritage, E. Espejo National Library, National Museum, Pumapungo Museum and Archaeological Site, MAAC Anthropological Museum of Contemporary Art, MANTA Museum and Cultural Center, Imbabura Factory, Alfaro City Corporation, National Historical Archive, Benjamin Carrion de Loja Theater.
Mexico	Culture Secretariat, created in 2015, combines the offices of the former CONACULTA. It encompasses national institutes, 21 national museums, four national libraries, one television channel, and 27 education and research centers.
Paraguay	National Culture Secretariat, Paraguayan Institute of Craftwork, and the National Fund for Culture and the Arts.

Peru

Ministry of Culture, BNP - National Library of Peru, AGN - General Archive of the Nation, AMLQ - Academy of the Quechua language, IRTP - National Institute of Radio and Television of Peru, Qhapaq Ñan - Qhapaq Project National Headquarters, Naylamp Special Project.

Uruguay

General Administrative Office, Ministry of Culture and Education, National Culture Directorate, National History Museum, National Museum of Natural History and Anthropology, National Cultural Heritage Commission, National Museum of Visual Arts, National Library Directorate, Official Broadcasting, Radio, Television and Performance Service (SODRE), Channel 5 - National Television Service.

Source: Compiled by the authors.

Second, we organized a participatory consultation process with key experts and sector leaders on the consequences of the health emergency on the CCIs and the strategic areas for public policies. To this end, semi-structured, in-depth interviews were carried out following a set of questions sorted by the topics (**see Annex II**) and dimensions that were identified after reviewing the information from primary sources (in-depth interviews with public, private, and third sector leaders) and secondary sources (publications, academic studies and research, statistical data and other information available).

To make sure we took into account a diversity of voices and viewpoints, we interviewed leaders from the public sector (sector-specific institutes, cultural information, CCI management, and international cooperation units), the business sector (representatives of chambers, companies), and the third sector (unions, cultural networks and organizations, artists and workers in cultural events, foundations and associations, research centers, festivals, celebrations, and regional events). The purpose of the interviews was to detect strategic information from a qualitative point of view, bearing in mind that this methodological research tool does not seek representativeness.

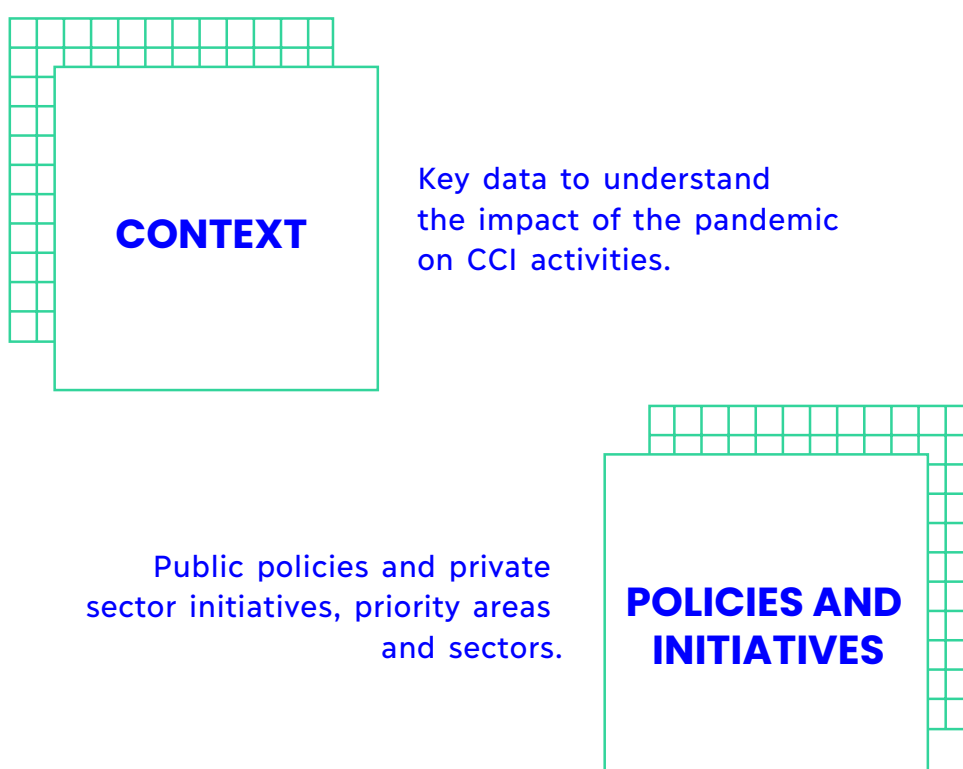
The country focal points helped select the later interviewed leaders based on their experience and diversity. The sample brings together voices who have a prominent role in the public sector, the business sector, and the third sector and represent the Audiovisual, Publishing, Heritage, Music, Performing Arts, and Videogames sectors. In addition, we placed particular

4.1

focus on the participation of people of African descent, people self-perceived as transgender, people representing the experiences of those who live in non-capital cities or the outskirts, and representatives of the informal economy and native communities. In some cases, a second person participated to supplement the answers.

The size of the sample universe was aligned with qualitative studies in which the results are not measured by the number of responses and people interviewed but by the depth and quality of the data collected. A total of 70 individual online interviews were conducted (on a computer or cell phone, via Google Meet or Zoom), and each interview lasted from about 45 to 120 minutes. We made sure we conducted at least six interviews per country (two leaders per sector: public, business, and third sector) and, in some cases, we carried out additional interviews to test and adjust the question guide.

FIGURE 44 – Dimensions of analysis for the interviews



PARADIGM SHIFT

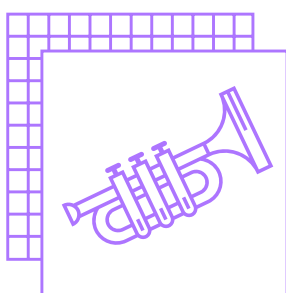
Prioritize strategic areas in each country, new perspectives to review and renew understanding of the CCIs and public policies.

Main thoughts on infrastructure enhancement (physical and digital), new labor markets, restructuring the public sector and activities. Potential and desired scenarios.

POST- PANDEMIC

Source: Compiled by the authors.

FIGURE 45 – Sectors included in the interviews

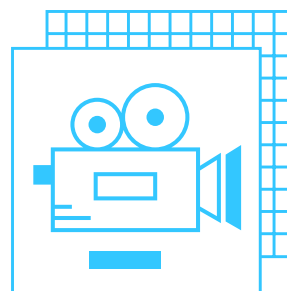


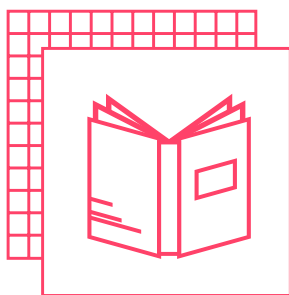
MUSIC

Activities historically considered by all countries across the CCIs.

AUDIOVISUAL

Activities historically considered by all countries across the CCIs.





PUBLISHING

Activities historically considered by all countries across the CCI.

PERFORMING ARTS

One of the most severely affected sectors by the social distancing measures and cancellation of in-person activities.

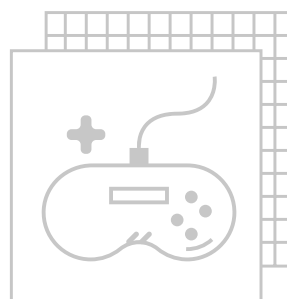


HERITAGE

In this sector there are many initiatives that are managed by the State. Thus, it is possible to assess the impact of COVID-19 on organizations and venues that are publicly managed.







VIDEOGAMES

One of the newest industries with great growth potential thanks to the current acceleration in digitalization.



Source: Compiled by the authors.

TABLE 10 – Interviews per country and sector

		Argentina	Brazil	Chile	Colombia	Costa Rica	Ecuador	Mexico	Paraguay	Peru	Uruguay	Total
All sectors		4	5	2	2		4	5	2	3	1	28
Publishing		1		1	1	1	1	1	1	1		8
Audiovisual		2			1	1		1	1	1	1	8
Music		3	1		1	1	1				2	9
Performing Arts				1	1	1			2	2	3	10
Heritage/ Craftwork		1		2		1	1					5
Videogames		1				1						2
Total per country		12 ²⁸	6	6	6	6	7	7	6	7	7	70

Source: Compiled by the authors.

²⁸ In the case of Argentina, the interviews used to test and adjust the question guide were also administered. That is why there are more cases than in the other countries.

4.1

The interviews were conducted based on a set of guidelines prepared in advance, addressing the four dimensions under study, according to the type of interviewee: public sector, business, and third sector leaders. Although the four dimensions were discussed in all interviews, we made minor changes to the preset questions depending on the interviewee's profile. We also asked additional questions to clarify issues, go more in-depth or resolve any difficulties the interviewee may have encountered. In addition, at the end of the interview, the respondent was allowed to ask further questions or express ideas that the preset guide had not covered.

The interview guide was designed to survey the effects of the pandemic on the CCIs from the supply side, although some questions delved into the impact of the pandemic on access to culture. Thus, there was a cross-cutting analysis of the four dimensions and the priority sectors, both in terms of the right to access cultural goods, services, and content (demand) and the production of cultural goods, services, and content (supply), as established in the UNESCO documents concerning the Status of the Artist (1980 Recommendation) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

4.2

Public policies in response to the crisis

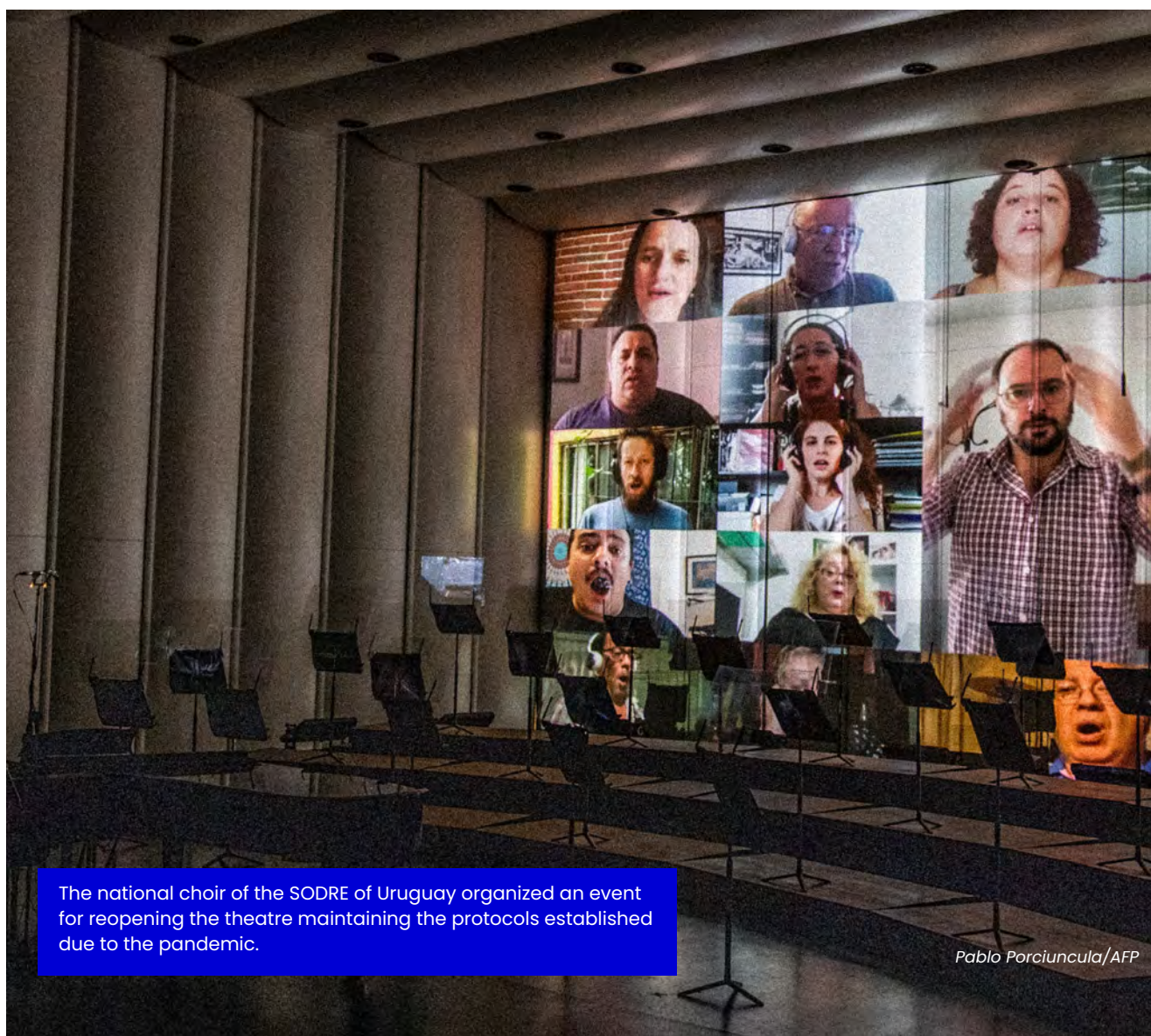
The pandemic has affected the main dimensions of the right to participate in cultural life: the right to access cultural goods, services, and content; the right to participate in the creation, production, distribution, and exhibition of cultural goods, services, and content; and the right to contribute to cultural life. To address these impacts, the States have implemented a series of targeted public support policies. In some cases, pre-existing calls for proposals and programs have been advanced and expanded (increasing budget allocations, expanding the number and type of beneficiaries, reorganizing activities, etc.). In others, authorities designed and implemented special public policies to deal with the consequences of the health emergency.

Based on the data collected between March and October 2020 in the countries included in this study, we analyzed a total of 218 national public policies aimed at CCI's to reduce the impact of COVID-19. In general, the States allocated additional resources to assist the entire value chain of the sector (creation, production, distribution, and exhibition) across all industries (Performing Arts, Education, Publishing, Heritage, Digital, Advertising, and Videogames) and stakeholders (legal entities, SMEs, large companies, third sector organizations, trade unions).

This study makes it possible to delve into the general characteristics of the adopted measures and describe how the aid was implemented in each context. It is important to remember that the magnitude of the health emergency is not the same for all cases, nor has it evolved in the same way. This information (preliminary in some cases, because measurements are still ongoing) can help understand the strategies and policies deployed to mitigate the pandemic's consequences and strengthen the CCIs.²⁹

²⁹ The level of informality in some activities and sectors sometimes makes it difficult to collect information on the entire universe of artists and workers. Many governments have addressed this issue, and have developed registries, surveys and databases. These tools make it easier to communicate with the sectors and understand their current needs. At the same time, they help strengthen the cultural information systems of each country.

4.2



The national choir of the SODRE of Uruguay organized an event for reopening the theatre maintaining the protocols established due to the pandemic.

Pablo Porciuncula/AFP

4.2.1

Main measures adopted at the national level

To better understand the measures promoted by the different National States, we focused on three levels of analysis. First, we looked at the type of policy developed: sustainability, support, and reactivation. Then, we looked at whether the measure was aimed at a specific sector within the CCIs or multisectoral. And finally, we looked at the target audience. After the information had been systematized, we classified it into three areas of activity and 15 types of policies.

Under the areas of activity, we classified the public policies reviewed into those that focused on cultural and creative supply, those aimed at supporting participation and consumption of cultural goods and services, and those designed to ensure the reactivation of activities.

The purpose of the public policies to support the “Creation, production and dissemination of Cultural and Creative Industries” is to curb the impact on cultural supply. Some of the measures described in this category are: “Direct support” to sustain income and salaries, the “Adaptation of business models” by restructuring activities and professional roles, and the implementation of “Social benefits” for artists and culture workers. This category includes, for example, Argentina's “Puntos de Cultura” (Culture points) program, devoted to supporting the implementation and sustainability of cultural projects and organizations; Brazil's Aldir Blanc Law, which granted competitive funds, additional contributions, and loans on preferential terms; Mexico's “Fonca” fund, which supported cultural projects in various disciplines; and Colombia's “Comparte lo que Somos” (Share what we are) program. The latter recognized the work of people dedicated to the education, creation, and production of art and culture.

The public policies aimed at promoting “Access to culture, distribution and exhibition of CCI goods and services” are those that seek to ensure access and demand. The main measures include the “Promotion of national content” on digital platforms and online events and the “Stimulation of demand” through free access to digital platforms. For example, Paraguay's “Cine en

4.2.1

casa” (Cinema at home), thanks to which several national feature films were broadcasted in an accessible format and free of charge; Chile's “Mi memoria es historia” (My memory is history), which urged all citizens to record their lockdown stories so that these become part of the National History Museum archive; and Uruguay's “Cultura en casa” (Culture at home), an extensive video catalog of different artistic disciplines and educational content.

Finally, public policies aimed at the “Reactivation and implementation of cross-cutting policies for CCIs” are those that impact both the production of cultural content and audiences’ access to these goods and services due to their scope of action. This group also includes measures aimed at regulating the return of in-person activities and the implementation of protocols for the opening of cultural venues and facilities such as halls, theaters, cinemas, live music clubs, and showrooms.

This last category includes Costa Rica's “Subsector COVID-19 Protocols,” devoted to the reactivation of venues and activities; Ecuador's “Policy of recommendations and sanitizing procedures for cultural assets amid the COVID-19 crisis,” and the different health protocols implemented in Peru, which have made it possible to reopen museums and resume activities in the performing arts, music, publishing, and visual arts sectors.

TABLE 11 – Areas of activity

Area of activity 1	Creation, production, and promotion of Cultural and Creative Industries.
Description	Policies that stimulate the SUPPLY side, such as direct support for the creation, production, and promotion of the supply of cultural and creative industries through cash transfers, scholarships, subsidies, support for digitalization, tax exemptions, incentives, and training.
Type of measure	Description
Adaptation of business models	Adaptation or diversification of content generation, production, or dissemination processes, considering the new digital technologies.
Capacity building	Coordination of resources or tools that enable professional training and education for people, institutions, or other entities in the sector.
Direct support	Non-reimbursable grants and aid to pay for fixed overheads (salaries, rent, and taxes), sustain the level of activity and artists' and workers' wages, invest in the development of new projects, technology adaptation, and compensation for eventual losses caused by the cancellation of artistic and cultural activities (some grants may require something be done in exchange, for example, a specific activity or exhibit).
Commissioning and purchase of works	Policies that bring forward already approved expenditures or compensate for the lack of private sector investments (for example, creating websites devoted to national culture production, payments for pre-recorded content, advance purchase of tickets, etc.).
Infrastructure enhancement	Aid aimed at the modernization of infrastructures and equipment (such as purchasing computer equipment and software) and their adaptation for the reopening of in-person activities.

Social benefits	Policies to protect unemployed workers, retirees, pensioners, those who have suffered an occupational accident, or those who were awarded some sort of compensation, or any other situation concerning their employment rights.
Temporary relaxation of regulatory obligations	Easing deadlines, processes, requirements, or any other measures to help develop and submit projects or works, award funds or subsidies, promote cultural products, or any other productive activity linked to the sector.
Loans on preferential terms	Financial support from financial entities, subject to repayment, offering specific benefits concerning rates, terms, or other aspects.
Participation and needs assessment	Surveys, polls, interviews, or other tools that allow a reliable look at the sector's situation and requirements.
Compensation income loss	Bonuses, subsidies, or other direct support, cash or non-monetary support that does not require counter-performance from the beneficiaries.
Tax breaks and reduction of social security charges	Incentives, exemptions, modification of deadlines, registration, or other tools to ease tax obligations related to essential services and taxes in general, or other tools associated with the professional activity tax contributions of individuals, companies, or cultural entities.

Area of activity 2

Access to culture, distribution, and exhibition of Cultural and Creative Industries.

Description

Policies that stimulate the DEMAND side, such as creating public digital channels and platforms, free access to digital content, policies for the international dissemination of local content, and agreements to promote the circulation of local content.

Type of measure	Description
Promotion of national content	Development of digital platforms, events, open calls to the community, or other strategies that promote the consumption of popular cultural production through new
Stimulating demand	Incentives, benefits, allocations, or other tools that enable or facilitate access, in any form, to the consumption of cultural products.
<div>Area of activity 3</div> Reactivation and cross-cutting policies for the Cultural and Creative Industries.	
Description	Actions that impact both the production of cultural content and the audiences' access to these goods and content.
Type of measure	Description
Reopening protocols and policies	Specific health and labor protocols that enable, enhance or support the development of cultural products and events and access to them by the population.
International cooperation	Technical-institutional coordination between multilateral organizations, governments, national cultural institutions, and associations or entities that favor the cultural sector.

Source: Compiled by the authors.

4.2.2

Increase in resources for aid and reactivation

The data provided by the countries' Culture ministries and agencies show that, in monetary terms, these policies meant an increase in the availability of resources that the agencies had planned for in 2020 (Table 12). The Aldir Blanc Law stands out among all the policies, as it allocated R\$ 3,000,000,000,000 (USD 533,523,030)³⁰ for the recovery of the Brazilian cultural sector and implied a year-on-year growth of 143% in the resources available to the national cultural agency. Argentina showed the second-largest culture budget increase in 2020, with a 41% real increase, followed by Ecuador (24%), Chile (15%), Costa Rica (13%), Uruguay (11%), Colombia (8%), Paraguay (7%), Mexico (3%) and Peru (2%).

³⁰ United Nations exchange rate, October 1, 2020.

TABLE 12 - Nominal year-on-year variation in the current culture budget and real year-on-year variation in the region. Executed 2019 vs. January - October 2020. Includes increased budget amid the pandemic. Nominal values in local currency

COUNTRY	2020 INCREASED	2019 EXECUTED	NOMINAL GROWTH	REAL OCT-2020 ³¹	CURRENCY
Brazil	4,865,432,806	1,978,060,238	147%	143%	Brazilian real
Argentina	8,953,000,00	5,326,000,000	68%	41%	Argentine peso
Ecuador	65,142,315	53,395,340	22%	24%	Dollars
Chile	229,458,252,000	195,078,477,000	18%	15%	Chilean peso
Costa Rica	49,571,970,000	43,869,000,000	13%	13%	Costa Rican Colon
Uruguay	625,072,000	558,100,000	12%	11%	Uruguayan peso
Colombia	390,725,229,739	355,204,754,308	10%	8%	Colombian peso
Paraguay	49,856,602,502	45,637,596,698	9%	7%	Paraguayan Guaraní
Mexico	13,394,480,531	12,894,090,259	4%	3%	Mexican peso
Peru	671,911,900	648,200,000	4%	2%	Sol

Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.

³¹ Inflation-adjusted.

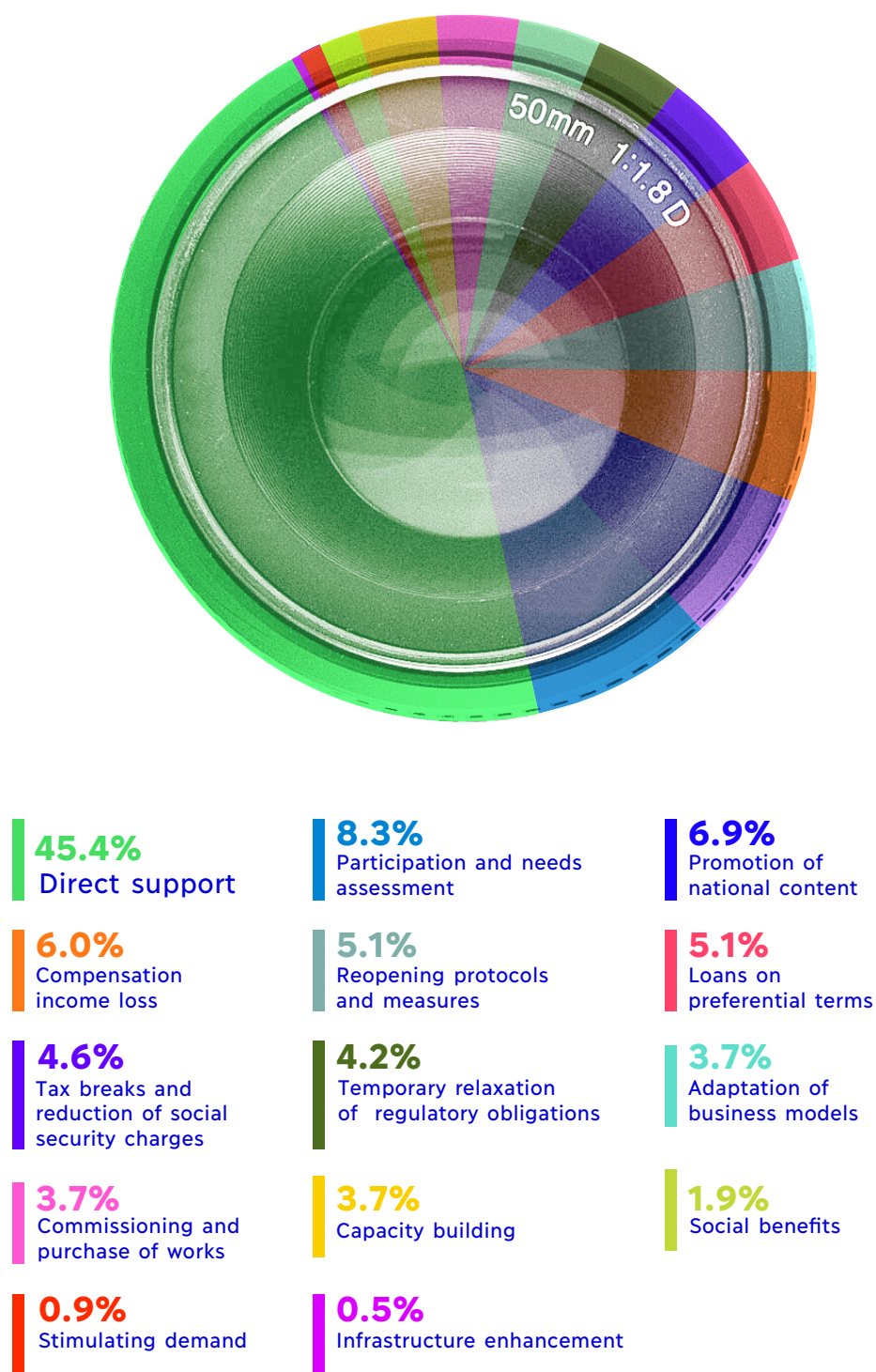
4.2.3

Area of activity and type of policy

In terms of the nature of the policies, 86.8% are policies aimed at the “Creation, production and promotion of Cultural and Creative Industries,” 7.8% are aimed at the promotion of consumption, and the remaining 5.5% entail reactivation measures and cross-cutting policies (**see Figure 46**).

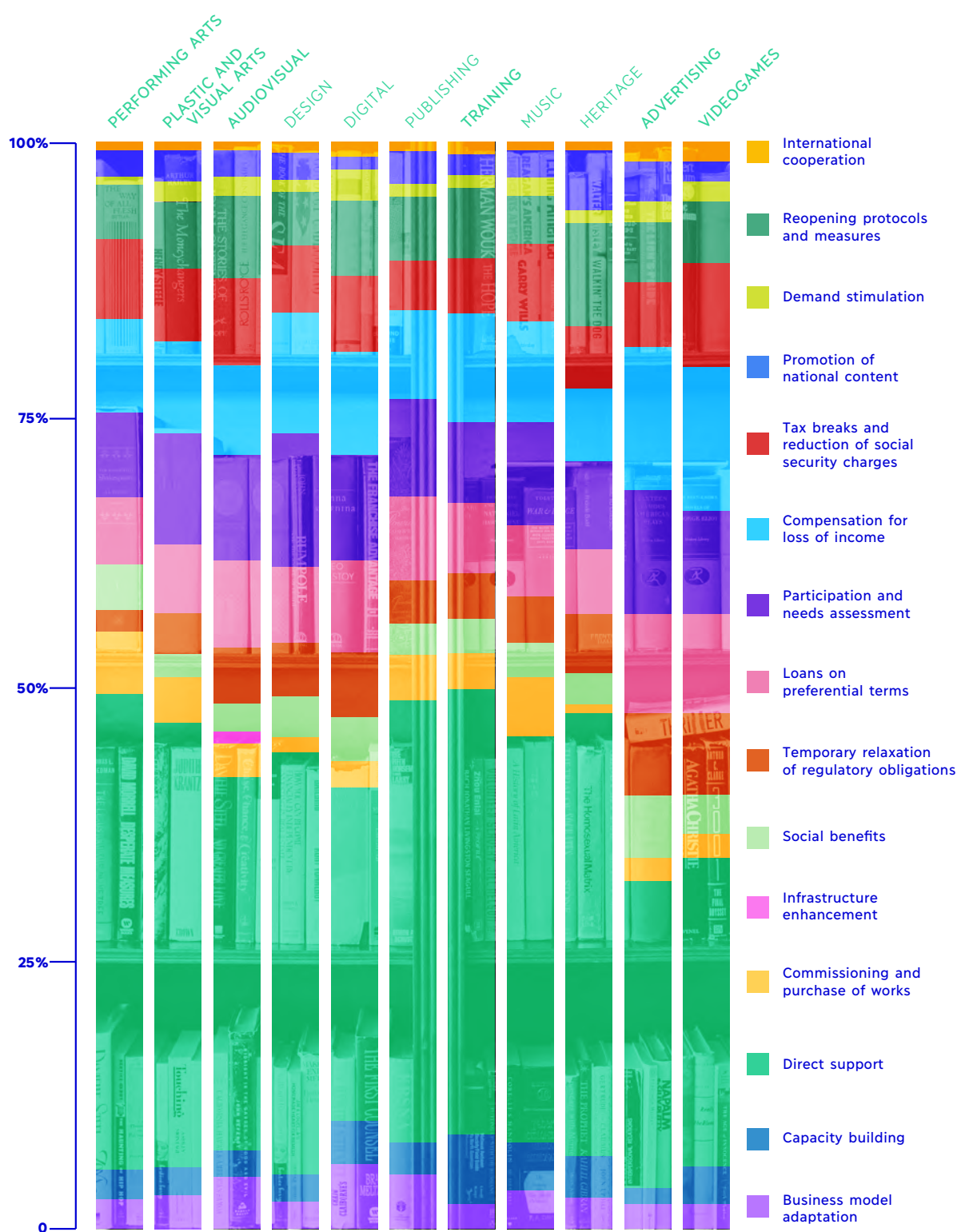
The common denominator of the public policies aimed at stimulating demand is implementing and promoting public platforms that help access national content online. These policies account for 60% of the total number of initiatives surveyed in the area of “Access to culture, distribution, and exhibition of CCI goods and services.”

The “Reactivation and cross-cutting policies,” on the other hand, reflect the evolution of the pandemic in each country, as they are linked to the return to in-person activities and the reopening of venues. Within this category, 90% of the policies dealt with the design and implementation of health protocols that made a gradual return to activities possible (**see Figure 47**).

FIGURE 46 – Public policy per category

Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Paraguay, Peru and Uruguay.

FIGURE 47 – Type of public policy per sector.
Percentage of total policies analyzed. 2020³²



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Paraguay, Peru and Uruguay.

³² The policy analysis is based on the budget accounts of the national agencies listed above. The quantity refers to the total number of measures (regardless of the scope and budget of each policy).

4.2.3

In terms of the policy category classification, “Direct Support” accounts for 45% of the public policies promoted by the region's governments. These measures were implemented through scholarships, contests, calls for proposals, and awards, among other forms, and require a counter-performance from the beneficiaries. The “Funarte” awards in Brazil or “Fondart” in Chile are examples of these measures. These promoted open competitions across the artistic community in several areas.

The policies aimed at “Income loss compensation”, which do not require a counter-performance, accounted for 6% of the total measures analyzed. This group of actions includes Argentina's “Becas Sostener Cultura,” (Sustain culture grants), which made it possible to make a monthly payment for three months to artists and culture workers not covered by other general government measures; or Ecuador's “Bono humanitario,” (Humanitarian bonus), which secured culture workers in vulnerable situations a minimum income for three months.

Another important category is “Participation and needs assessment mechanisms” (8%) since several governments in the region have turned to online surveys and data collection and assessing the sectors’ needs. In Mexico, for example, they carried out the “Survey on the impact of COVID-19 on the cultural and creative economies sector,” which included a wide array of stakeholders, administrators, and culture-related establishments. Costa Rica also implemented the “2030 Costa Rica Creative and Cultural National Strategy,” where executive roundtables are held for each culture sector for the joint development of programs and actions.

The large number of measures linked to the “Promotion of national content” (6.9%) reflects how important it has been to develop and promote digital platforms devoted to showcasing and disseminating national culture content. Most of them were dedicated to museum collections (9%). For example, in Chile, the “My Memory is History” initiative invites citizens to share their experiences during the COVID-19 pandemic and send written, audiovisual, and photographic testimonies for the upcoming virtual archive of the National History Museum.

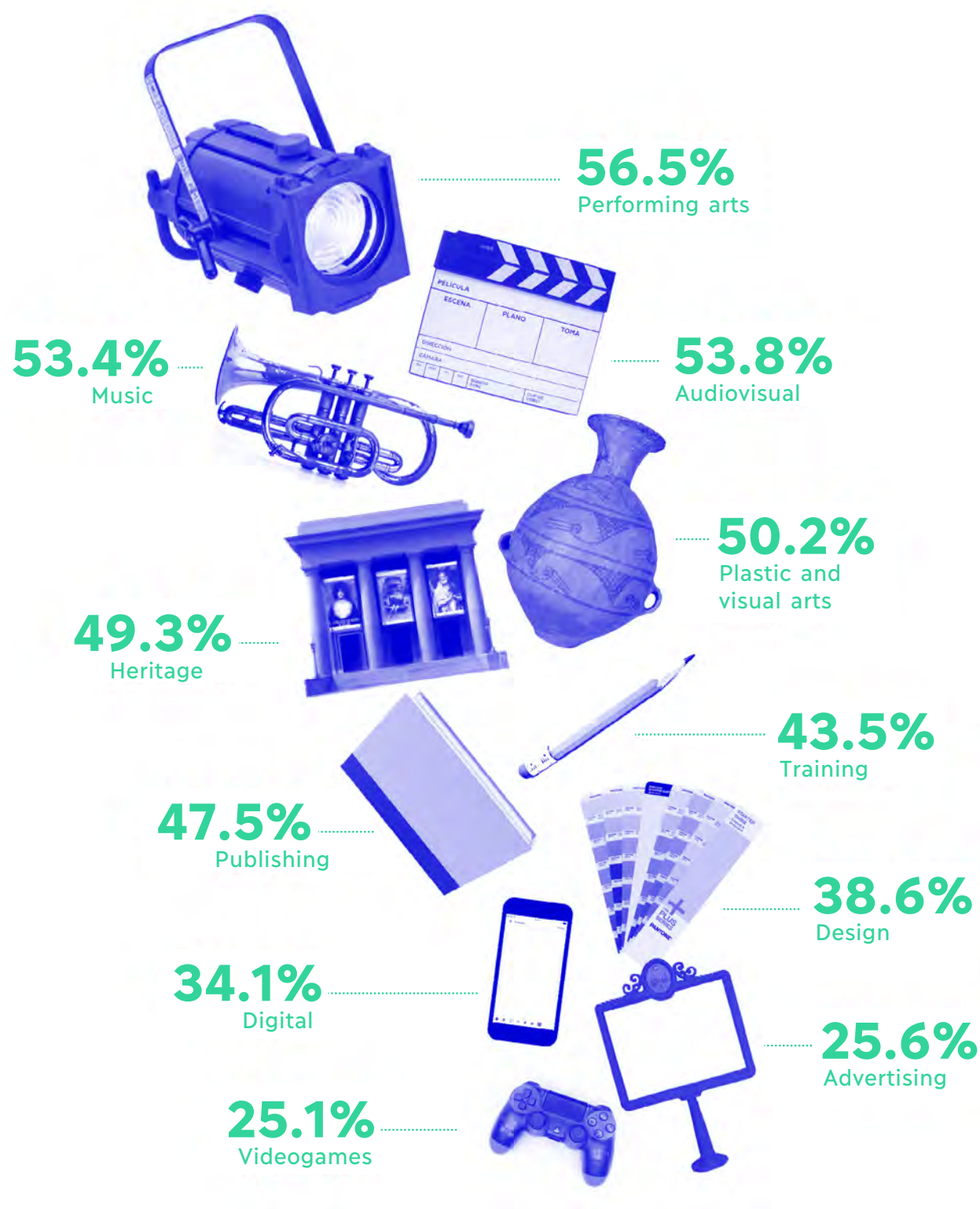
4.2.4

Sectors

In terms of the implementation of targeted measures for the different subsectors, the same trends are observed in the different countries of the region. In general, the Performing Arts—which are among the sectors most affected by social distancing, the cancellation of in-person activities, and the closure of cultural establishments—received the most significant number of targeted measures (56%), followed by the Audiovisual (54%) and Music (53%) sectors.

Although in many cases the policies address more than one sector, the distribution shows that Performing Arts (56.5%), Heritage (49.3%), Publishing (47.5%), and Education (43.5%) have been the most frequently prioritized areas. In contrast, Digital (34.1%), Advertising (25.6%), and Videogames (25.1%) were the less prioritized. Nevertheless, these sectors managed to sustain much of their activity during the lockdown/or restricted circulation. For example, the Design and Advertising sectors only dropped their GVA by 15 and 16% compared to 2019, while Heritage, the most affected sector, was reduced by 75% (**see Figure 48**).

FIGURE 48 – Cultural and creative industry sectors covered by public policies at the regional level



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Paraguay, Peru and Uruguay.

4.2.5

Beneficiaries

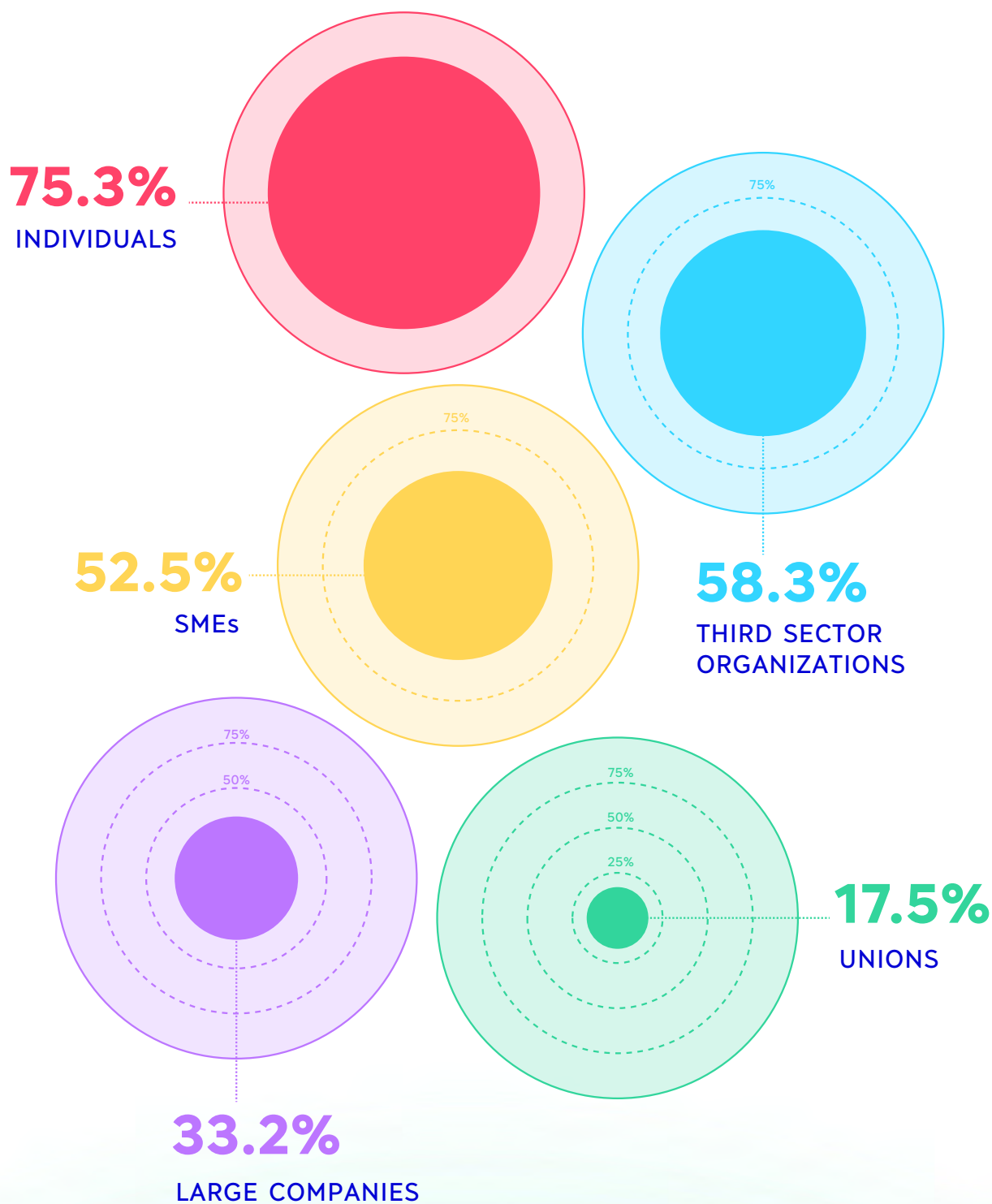
Finally, although most policies contemplate more than one type, the primary beneficiaries of the policies analyzed are individuals (75%) through income support measures. Meanwhile, the policies supporting legal entities are generally aimed at promoting the production and dissemination of cultural goods and services. Third sector organizations (58%), SMEs (52%), large companies (33%), and trade unions (17%) also received different types of support **(see Figure 49)**.

In Paraguay's "Food Security Campaign for the Cultural Sector," for example, food donations and cash contributions were collected and distributed among the different cultural unions, associations, and subsectors.

In the case of trade unions, the policies implemented were aimed at sustaining social security benefits through contributions made to health care providers to guarantee coverage for artists, culture workers, and professionals.

Lastly, support to large companies was generally aimed at protecting jobs, adapting business models, updating infrastructures, granting tax breaks, and designing protocols for reopening and adapting activities to the health-related restrictions in each country. In Uruguay, for example, an agreement was reached with Tickantel, a company that sells tickets online for shows, to waive the service charge for CCIs. This action benefited companies of different sizes.

FIGURE 49 – Participation by type of beneficiary over the total number of policies analyzed. 2020



Source: Compiled by the authors based on information provided by the information units of culture ministries and agencies.
Observations: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Paraguay, Peru and Uruguay.

4.3

Opinions of sector stakeholders

The interviews show that there are basically two takes on the situation: on the one hand, a group of respondents believes that the changes brought about by the pandemic are here to stay and that nothing will be the same as before. On the other hand, another group thinks that this will pass and that operations will go back to what they were before the pandemic, or similar, perhaps with a little more online presence. Different measures and actions are designed and implemented based on these opinions, not just in terms of public policy but also through the actions of companies, people, and the organizations that make up the third sector.

“Pandemics come and stay. We will have to think about the post-lockdown, reopening, and a gradual return to normality” (survey respondent).

In the first place, the survey respondents agree that the public policies implemented at the regional level concerning the CCIs during the pandemic manifest the social appreciation of the cultural sector. They believe culture took center stage in public policy, as it took on a place and level of recognition that it did not have before. In other words, society has prioritized culture as an essential aspect, similar to public health and mental wellbeing.

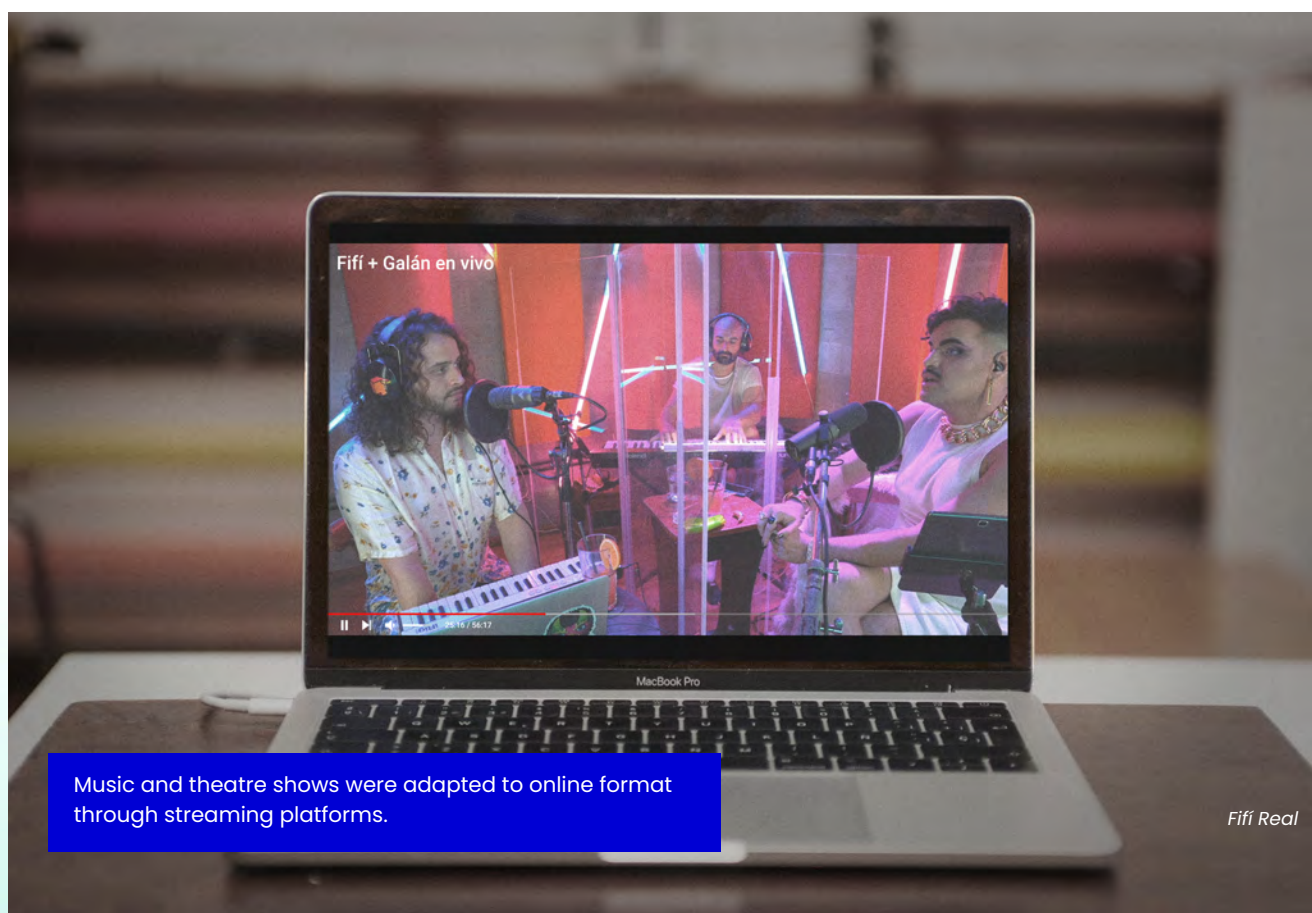
However, respondents stressed that some sectors and public administrations are reluctant to invest in culture and argue that this sector should not be prioritized in the context of an emergency. They question the support given to CCI artists, workers, companies, and organizations arguing that those critical resources should be devoted to the health emergency but, instead, are being diverted. The interviewees believe that opinions like these have led to budget cuts, lack of funding for public cultural infrastructures and facilities, and no social security coverage for cultural workers.

At the same time, the interviewees stressed that –since the first measures adopted sought to mitigate the immediate effects of the emergency–the changes in the nature of the CCI public policies are not yet visible. In this sense, they stressed that, despite the difficulties, this is a good time to

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innovate and promote deep, long-term transformations, especially since the social and economic gap may deepen significantly if we don't adopt protection and inclusion measures for those engaged in CCI and culture in general.

“The significant transformations in the production, circulation, and consumption of cultural products and services require the adaptation and reinvention of public policies and business models. In many cases, the sustainability and survival of cultural organizations, companies, and workers are contingent on their capacity to reinvent themselves and take action” (sector leader surveyed for the research).



Music and theatre shows were adapted to online format through streaming platforms.

Fifi Real

4.3.1

Main challenges

One of the recurring concerns among those interviewed is that the pandemic will produce significant setbacks (in terms of the labor market, opportunities, income, etc.) and that “nothing will change” and the region's historical inequality will remain. Although some people are more optimistic than others, the majority stated that “we must come out of this crisis better.” To this end, the interviewees stressed the need to “change the way we look at things” and to think about culture and the CCIs with “a new policy approach” that goes beyond sectorial, and therefore partial, approaches. Furthermore, this is seen as an opportunity to set an objectives-based agenda to rebuild the CCIs and address the significant medium- and long-term challenges arising from the pandemic.

Along these lines, one of the most frequently mentioned challenges has to do with advancing and promoting collaboration among peers and the role of the State. The State is considered one of the key actors to structure the “new normal” in cultural production. It is not just seen as mere financial support but as the only one capable of promoting new opportunities for the third sector and large and small companies. Most respondents believe there is no future scenario in which the State does not play a critical role, whether as a guarantor of fundamental rights, an agent for promoting and creating new opportunities, or coordinating the CCI labor market.

“The new world will require a new global citizenship pact.

In this emergency, the responsibility of nation states is to develop policies of care, promotion, and support for national work, whether for the production of cultural goods and services for the domestic market, for export or other markets” (expert surveyed for the research).

In this sense, all respondents pointed out the need to adapt social security systems to the particular characteristics of those who work in CCIs. Despite the implementation of regulations that have favored artists and culture administrators in some countries, the pandemic has laid bare the vulnerability of artists and cultural workers. There is also a need to promote greater financial inclusion since many culture workers are currently unable to apply for bank loans due to the nature of their professional activity. It's

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also been suggested the aid provided during the emergency be made into permanent support since reactivation and recovery will not be immediate.

Among other aspects, participants stressed there are significant differences between institutions and groups with official stable casts and self-managed groups and activities that rely mainly on the box office. While the first group maintained most of its workforce, the second was the most affected in economic terms.

“Knowing that we are in a world that tends to deregulate and implement rules that favor the market, we must work to bolster the jobs of artists and workers, and copyrights” (sector leader surveyed for the research).

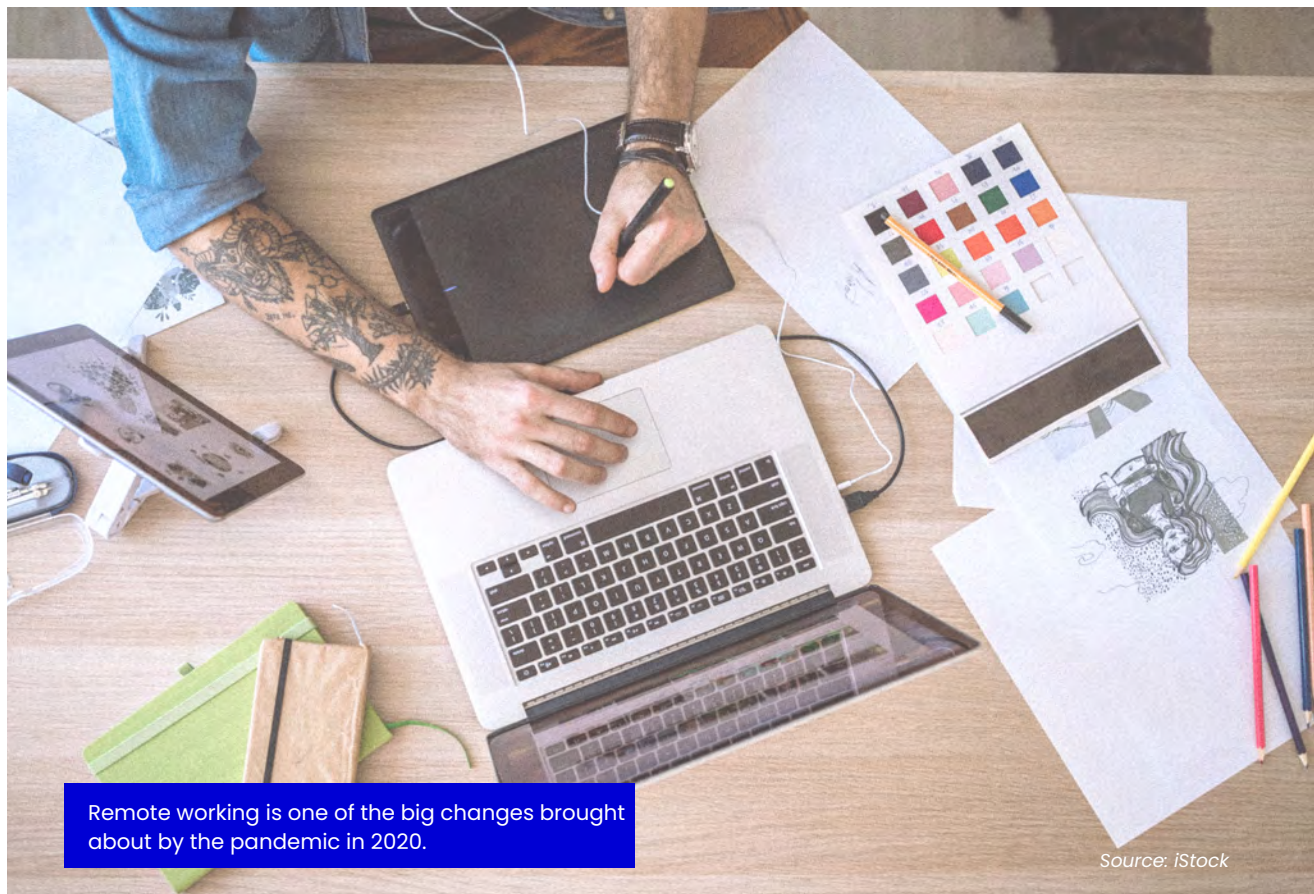
Public-private cooperation was also mentioned during the interviews. The interviewees stated that although allocating more resources is a pressing and crucial matter, so is the need to create new alliances between the State, the artistic community, workers, and the business sector to generate more stable jobs, higher profits, and new activities.

Respondents stressed, in particular, the link between artistic production, tourism, and education. They indicated that CCIs have historically impacted the dynamics of the tourism industry, yet there are no concrete policies that target the alliance between these sectors in particular. Sector leaders in the Performing Arts and Theater, Music, and Heritage pointed out that their activities and products are often one of the main reasons tourists visit different Latin American cities. At the same time, outside the large urban centers, tourism is vital for cultural activities, and in many cases, it accounts for the total income of artists and cultural managers.

International cooperation to address the significant challenges the region faces, which are essentially common to all countries, was another one of the aspects mentioned when discussing alliances and partnerships. For example, developing and promoting national or regional platforms to showcase culturally diverse content (a key aspect considering the growing concentration of audiences in mainstream international platforms) and developing new regional markets for the CCIs.

“Often, States fail to see the CCIs as an important and thriving part of the economy, which is also strongly linked to education and tourism” (sector leader surveyed for the research).

4.3.1



4.3.2

Digital transformation and connectivity

Most respondents stated that digitalization is the big winner in the battle between digital and in-person activities due to the pandemic. The digitalization process that had been developing timidly is now unfolding at full speed.

Interviewees in most countries say that artists and CCI workers have migrated quickly and massively to the digital realm, whether for teaching, exhibiting works, and disseminating content. Among the activities that have been implemented in digital format is, for example, the creation and promotion of podcasts. This tool makes it possible to reach audiences that do not have a good internet connection, for example, rural communities, as they can access these resources through WhatsApp. It is also possible to organize plays through the Zoom platform, using the aesthetics of the platform as a narrative resource.

The use of crowdfunding digital platforms to help technical staff and artists who had lost their income was also mentioned, and the organization of live broadcasts and training initiatives on different topics. With the digital acceleration, e-commerce soared, thanks to community enterprises and well-established chambers that developed local e-commerce platforms for products of all sorts.

The interviewees stated that, just as the pandemic led to the widespread adoption of the new digital tools that some sectors were already using, it also promoted—although not without obstacles—labor formalization and data collection initiatives that different groups had been carrying out on their own (these were in general driven by sectors with a certain degree of institutionalization, such as the Audiovisual, Live Music and Performing Arts sectors). They also pointed out that some of these surveys and consultations with industry members served as preliminary input to identify the people in

³³ It is a subscription-based radio or television broadcast that a user can download from the Internet and listen to it both on a computer and on a portable player.

4.3.2

need of food assistance and those left without any income to pay for their basic expenses.

Thus, the interviewees acknowledge that this unprecedented digital acceleration poses a significant challenge. However, they also highlight the weakness of monetization strategies as one of the most recurrent difficulties for those artists and workers who do not have access to large audiences. This is key, for example, in the case of virtual fairs, where in addition to an increased audience, it is necessary to have an e-commerce complement to complete the online purchase and consolidate the digital business model. Similarly, possibly due to a failure to attract new audiences, unlike what happens with the access to foreign audiovisual content through platforms such as Netflix, Spotify, and Amazon Prime, among others, the growth in the availability of national content was not necessarily reflected in consumption rates.

“You can digitalize part of the experience, but you cannot digitalize the cultural object, the thing. So I believe this limitation will lead us back to the social and community spaces of cultural construction” (sector leader surveyed for the research).

Live music and theater were also mentioned as two activities that quickly turned to the digital world, streaming plays and performances through different platforms and social media. However, respondents stressed that the vast majority of the content promoted online by both sectors did not generate significant economic revenue. On the contrary, the restrictions on in-person activities meant the sectors had to reengineer audience development through social media. This was done more as a way to maintain a connection with the audience than to generate income.

“What artists are doing today through streaming is to generate and maintain a connection with their audience” (sector leader surveyed for the research).

Actors from the Music, Audiovisual and Heritage sectors also emphasized the need to promote policies that protect and help market national products instead of the homogenization of consumption habits enabled by large platforms. In addition to this, the music industry representatives expressed the need to implement measures to regulate copyright collection and monetization through large media platforms.

4.3.2

One recurring theme in the interviews is the need to enhance infrastructures and equipment to enable universal access to diverse content at the national level, since smaller cities or cities located far from large urban centers often do not have good Internet connectivity.

Adapting the content for people with special needs is another challenge since the virtual world does not enable equal participation.

“In a few months, we will witness the consolidation of much more mature processes of digital cultural communication. We are going to see a growth in the so-called “Phygital” activities, which is a combination of the physical and the digital world” (sector leader surveyed for the research).

Finally, although the migration to digital platforms and resources has made it possible to showcase particular works and events, respondents in the Performing Arts and Live Music sectors stated that in-person activities are irreplaceable and that, although in the future there will be blended exhibitions, digital platforms have not proved to be a profitable solution, at least not in the short term.

The case of the publishing sector is different. Respondents noted that digital sales soared and that this channel became a valuable tool that is not yet used to its fullest potential. For some publishers and bookstores, the migration of catalogs to the digital environment reinforced and even improved the sale of books, both in physical and digital format. Although the temporary shutdown of bookstores and events had a significant impact on the sector, after implementing an e-commerce strategy, a high percentage of stakeholders stated that in the future, they plan to maintain the new retail and marketing channels rolled out during the pandemic.

4.3.3

Policies and measures highlighted by the interviewees

Below we set out the most important measures and policies implemented by both the public and private sectors during the first half of 2020, according to the interviewees.

Main public sector policies

- 1 Comprehensive records on the different sectors were designed and developed. The interviewees pointed out that the lack of thorough and updated information about the actors and activities means that many measures are designed to fit the needs of the final beneficiaries. As a result, many initiatives were modified during the implementation stage to meet the specific needs of each activity/sector or have been delayed in their execution.
- 2 Extraordinary measures—developed during the state of emergency—were adopted, and ordinary policies were expanded. For example, budgets and beneficiaries were increased, some calls for proposals were called earlier, and others were redesigned to meet new needs. These policies entailed mainly competitive grants, and support (financial and non-financial) accessed through a selection process. However, they had a limited impact given the extent of the needs and the many people who requested assistance during the crisis. Few policies were designed to guarantee universal access. The overall impression in the third sector and the business sector is that, in general, emergency assistance policies were late and had limited results and impact.

4.3.3

- **3** An interinstitutional and intersectoral approach was adopted to better address complex situations. This favors collaboration within the government itself and with external actors. And this is undoubtedly a very positive aspect and highly valued by the people interviewed since government operations usually have low horizontal integration. The collaborative work between the Social Development, Social Security, and Culture sectors to assess needs, distribute food and subsidies and cover basic needs–beyond cultural production– has been crucial.
- **4** The gender perspective was taken into account in some of the relief policies, although in different ways in each country, and it was not considered the primary focus. The same is true for prioritizing Afro, sexual and gender diverse, and indigenous communities, among others.

Main measures for the business sector

- **1** There was an enhanced dialogue with the public sector and the CCI management areas (especially in the entertainment industry) by setting up emergency committees, providing information, implementing assistance measures, co-designing special regulations, or developing protocols for reopening in-person activities, for example, in the Audiovisual, Music or Craftwork sectors.
- **2** Some level of activity was maintained through streaming activities (classes, shows, etc.). However, the gap between those that already had the infrastructure in place and good connectivity and those that did not illustrates how difficult it is to recover the investment with low ticket sales. In many cases, this reflects how virtual activities only served as stopgap measures.
- **3** The members of business chambers and associations that migrated their content or business to the online world, or who adopted it overnight as part of their marketing strategy, underwent training on e-commerce, marketing, and social media use. In many cases, these measures have allowed certain actors to maintain a minimum level of income. Most of these training initiatives and

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actions aimed at generating revenue had not been planned before the pandemic; they were a quick response to the circumstances and the loss of income.

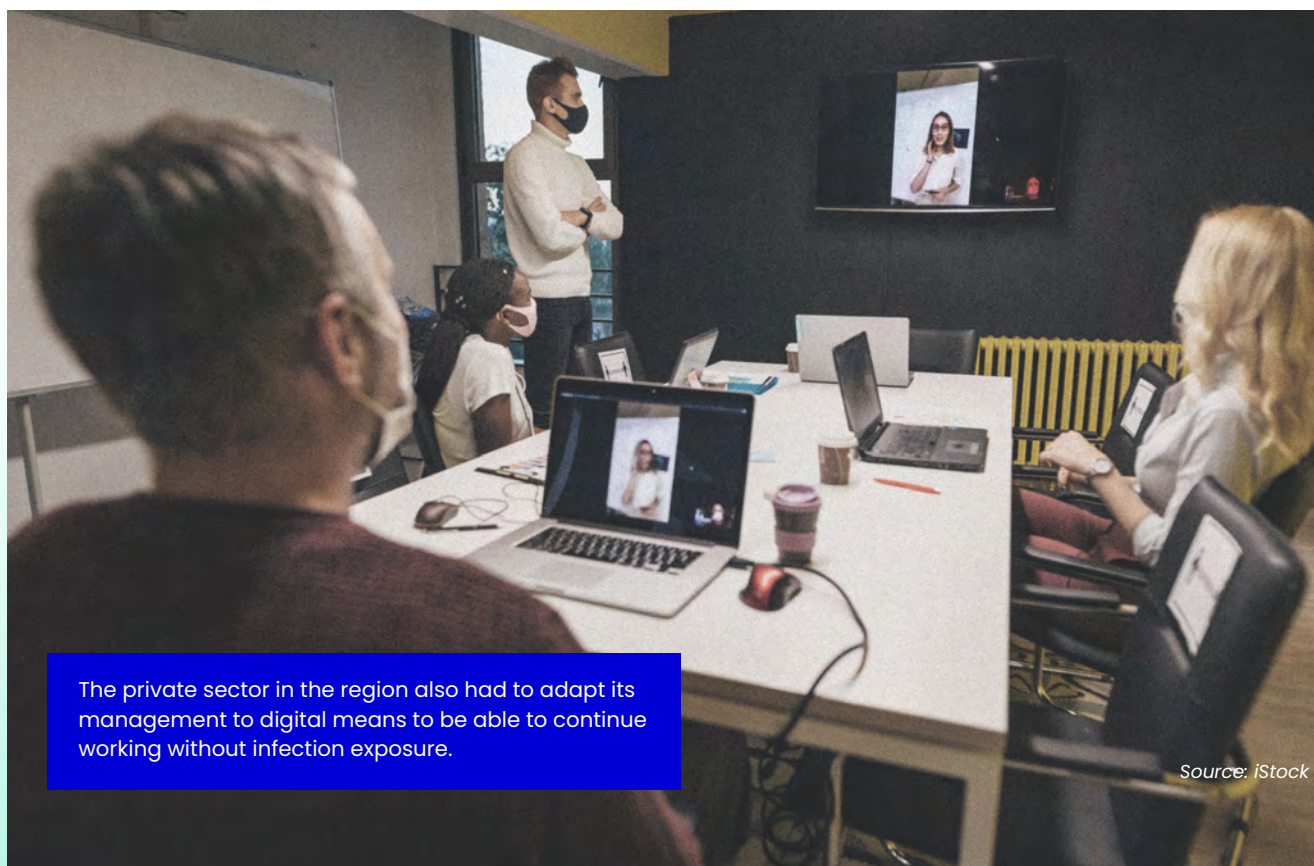
- **4** Aid was provided after the most critical situations were identified, such as distributing food and other essential resources to those who lost their income.
- **5** At the same time, cultural policies were designed to meet the needs of the different sectors, promoting, among other things, access to loans and subsidies, tax exemptions, and access to healthcare services for those who work mainly under temporary contracts and in informal labor conditions.
- **6** The work program developed entailed tax and fiscal incentives to promote recovery (especially for venues and halls with permanent staff, whether or not they have income) and internationalization (for example, for the Music, Publishing, and Audiovisual sectors).

Main measures for the third sector

- **1** A significant number of artists and cultural workers went digital. They digitalized content, performed live (free and paid), organized workshops and other activities. Especially at first, there was an oversupply, as people tried to recover part of the income lost due to the cancellation of in-person activities. Many will stick to online activities (especially if they have had positive experiences in terms of audiences or income generation). Others will wait for the reopening of in-person activities as their main way of working.
- **2** Many of those who work in the CCIs have found themselves out of work (technicians, sound engineers, etc.); they have turned to other sectors and have ventured into new services and roles they had not attempted before. Some theaters, for example, were turned into bars, and other venues have taken full advantage of the expertise of their staff and have taken on new tasks or explored new areas they hadn't tackled thus far, like communications and e-commerce. Managers and technical staff have turned to other activities, such as manufacturing face masks, and some showrooms and live music

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venues have turned to providing services in the food sector. The lack of accurate data on the total number of workers in the private sector makes it difficult to estimate it. Still, there will undoubtedly be a decrease in the labor force in many sectors due to the need to generate income, even from jobs unrelated to their original area of expertise. Accelerated digitalization has motivated organizations in various sectors to create web applications, platforms for catalogs, e-commerce tools, training, and broadcasting through streaming platforms. These measures seek to mitigate the transition to the return to in-person activities, and, in some cases, they have made it possible to adopt new working and business practices.



The private sector in the region also had to adapt its management to digital means to be able to continue working without infection exposure.

Source: iStock

4.4

Conclusions

On the one hand, the research findings show the magnitude of the crisis and, on the other, the desire of the different sectors of the economy to get through. The acceleration in digital transformation and the adoption of new technologies has also given rise to new opportunities.

The Governments of the region have increased budget allocations and the number of policies aimed at the sector. In 2020, Brazil increased its culture budget by 143%, Argentina 41%, Ecuador 24%, Chile 15%, Costa Rica 13%, Uruguay 11%, Colombia 8%, Paraguay 7%, Mexico 3% and Peru 2%. The survey shows a wide range of measures were adopted (support, aid, and reactivation) across the different sectors and beneficiaries. Among these, the “direct support” initiatives, consisting of scholarships and competitive grants, stand out (45%).

In terms of the sectors, support was provided across the board. However, priority was given to the industries that were hit the hardest: Performing Arts (56.5%), Heritage (49.3%), Publishing (47.5%), and Education (43.5%). The Digital (34.1%), Advertising (25.6%), and Videogames (25.1%) sectors received less support, as they managed to sustain a significant part of their activity during the months of lockdown and movement restrictions. In terms of the beneficiaries, 75% of the policies analyzed targeted individuals.

Respondents highlighted the role of the State in this regard, although they considered that public policies should be deepened and extended across the sector. Regarding the work itself, they pointed out the significant challenges that lie ahead are linked to the potential reconversion of most activities across the CCIs, and that partnership and collaborative work are crucial to addressing these new challenges.

In this sense, public-private partnerships and international cooperation are seen as crucial objectives for this next stage.

Finally, the digital transformation is, without a doubt, the main element in common across all sectors and all interviewees. The integration between the digital and analog worlds and the new business models to be developed are

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issues that are present in the agendas of all sectors. It is necessary to provide further training and education to advance this process, considering each activity's particular needs and characteristics.

Box 4 – Highlights from the interviews

Digital policies are the new normal in cultural policy development. The digital world is no longer just the gateway to access cultural goods and services it is how citizens have access to their fundamental rights.

The emergency absorbed the countries' entire agenda, forcing States to think about the short-term only. Uncertainty puts a stop to the debates on long-term and comprehensive cultural development policies, and this approach is not present in many of the public policies implemented by governments.

Digital platforms have not proved to be a cost-effective solution, at least in the short term. Plus, multitasking is promoted under the premise of “adopting new digital knowledge,” and workers increasingly add more responsibilities and obligations to their daily tasks.

In addition, a “domestic” approach is reinforced since the magnitude of the crisis leaves no time or resources available to advance initiatives for international cooperation.

BOX 5 – List of sector leaders interviewed

COUNTRY	SECTOR	INTERVIEWEE	ORGANIZATION
Argentina	All	Tristán Bauer	Ministry of Culture of Argentina
Argentina	All	Lucrecia Cardoso	Secretariat of Cultural Development -Ministry of Culture of Argentina
Argentina	All	Ariela Peretti	National Directorate of Federal Integration and International Cooperation - Ministry of Culture of Argentina
Argentina	All	Luis Sanjurjo	National Directorate of Cultural Industries - Ministry of Culture of Argentina
Argentina	Craftwork	Roxana Amarilla	National Market of Traditional Arts and Crafts (MATRA)
Argentina	Publishing	Martín Gremmelspacher	Argentina Book Chamber (CAL)
Argentina	Music	Ana Poluyan	Argentina Music Managers Association (ACMA)
Argentina	Music	Eduardo Sempé	Chamber of the Argentine Entertainment Industry (IDEAr)
Argentina	Audiovisual	Paola Suárez	Cordoba Producers Association (APAC)
Argentina	Audiovisual	Guido Valerga	Argentine Film Workers Union (SICA)
Argentina	Music	Ignacio Perotti	Chamber of Live Music Clubs (CLUMVI)
Argentina	Videogames	Mauricio Navajas	Argentina Videogame Developers Association (ADVA)
Brazil	All	Leonardo Athias	Brazilian Institute of Geography and Statistics (IBGE)
Brazil	Music	Daniela Ribas	DATA SIM Consulting
Brazil	All	Regina Amorim	Brazilian Micro and Small Business Support Service (SEBRAE)
Brazil	All	Eros Guedes	LGBT+ Culture, Art and Memory Institute
Brazil	All	Luciana Piazzon B. Lima	Regional Center for Information Society Development Studies (CETIC.BR)
Brazil	All	Luciana Modé	Itaú cultural
Costa Rica	Heritage	Rocío Fernández Salazar	National Museum of Costa Rica
Costa Rica	Music	Esteban Monge	Costa Rican Performers and Entertainers Association (AIE Costa Rica)
Costa Rica	Performing arts	Ada Acuña Castro	Artistic and Cultural Production Center
Costa Rica	Audiovisual	Iván Porras Mélenhez	Costa Rican Association of Independent Film Producers (APICC)
Costa Rica	Videogames	José Pablo Monge	Headless Chicken Games - videogame software company
Costa Rica	Publishing	Oscar Castillo Rojas	Costa Rica Book Chamber (CCL)
Uruguay	All	Mariana Wainstein	Uruguay National Culture Directorate
Uruguay	Music	Lea Bensasson	Uruguay es música – Uruguay is music
Uruguay	Music	Cristian Calace	Uruguay es música – Uruguay is music
Uruguay	Performing arts	Alicia Dogliotti	Uruguayan Actors Association (SUA)
Uruguay	Performing arts	Martín Inthamoussu	Official Broadcasting, Radio, Television and Performance Service (SODRE)
Uruguay	Performing arts	Mercedes Rusch	Association of Theaters from the Provinces (ATI)
Uruguay	Audiovisual	Mariana Secco	Uruguayan Association of Film Producers and Filmmakers (ASOPROD)
Chile	Publishing	Francisca Muñoz	Chilean Publishers
Chile	Performing arts	Verónica Tapia	Association of the Theater Halls Network
Chile	All	Carolina Pereira	Ministry of Culture, Arts and Heritage
Chile	All	Ramón Solís	Ministry of Culture, Arts and Heritage

	Chile	Heritage	Rodrigo Aravena Alvarado	National Service of Cultural Heritage
	Chile	Heritage	Alan Trampe	National Museums Directorate
	Colombia	All	Felipe Buitrago	Ministry of Culture of Colombia
	Colombia	Publishing	Enrique González	Colombia Book Chamber (CCL)
	Colombia	Performing arts	James González Mata	Quindío Fundanza Cultural Foundation
	Colombia	All	Diana Restrepo	National Library of Colombia
	Colombia	Audiovisual	Olowaili Green Guna Dule	SentArte
	Colombia	Music	María Elena Vélez Arias	Casa de la Cultura de Sevilla Foundation
	Ecuador	All	Jonathan Cárdenas Castillo	Comprehensive Cultural Information System
	Ecuador	All	José Daniel Flores Cevallos	Ministry of Culture and Heritage
	Ecuador	All	Juana Cecilia Neira Malo	National Plan for Books and Reading Management
	Ecuador	All	Jorge Carrillo	Ministry of Culture and Heritage
	Ecuador	Music	Renato Zamora	Audio Engineering Society (AES)
	Ecuador	Publishing	Oswaldo Almeida	Ecuador Book Chamber
	Ecuador	Heritage	Joaquín Moscoso	National Cultural Heritage Institute
	Peru	All	Ingrid Cafferata	Ministry of Culture - Decentralized Culture Directorate (DDC)
	Peru	All	Viana Rodríguez	Cultura 360 Consultant
	Peru	Audiovisual	María Elena Benites Aguirre	Grupo Chasky Microcines network
	Peru	Publishing	Pedro Villa	Peru Book Chamber
	Peru	Performing arts	Ana Sofía Pinedo	Arena y Esteras Cultural Association
	Peru	All	Fernando Álvarez	Ministry of Foreign Affairs of Peru
	Peru	Performing arts	Roberto Palza	Desierto Picante theater group
	Mexico	All	Pablo Raphael de la Madrid	Culture Secretariat
	Mexico	All	Mariana Delgado	Culture Secretariat
	Mexico	All	Nadía Baram	EXIT-1 design studio
	Mexico	Audiovisual	Luna Maran	Traveling audiovisual camp
	Mexico	Publishing	Carlos Anaya Rosique	National Chamber of the Mexican Publishing Industry (CANIEM)
	Mexico	All	Elena Roman	Independent researcher
	Mexico	All	Antonio Camacho	Casa Reforma Cultural Center for Children
	Paraguay	Publishing	Francisco Monges	Paraguay Book Chamber (CAPEL)
	Paraguay	All	Dora Gómez	El Cabildo National Cultural Center
	Paraguay	Performing arts	Pablo Agüero González	Organization of Artists and Performers (AIE Paraguay)
	Paraguay	Audiovisual	Alejandro Houston	Paraguayan Chamber of Film and Television Production Companies (CAMPRO)
	Paraguay	Performing arts	Ever Enciso	Paraguayan Theater Center (CEPATE)
	Paraguay	All	Rosa Radice	National Secretariat of Tourism (SENATUR)

*The list of interviewees is only to show the quality and background of the interviewees, the confidentiality of the answers has been preserved throughout the study.

Source: Compiled by the authors.

FINAL

REMARKS

5



One among the adopted prevention measures during the pandemic was so-called "Social Bubbles", which allowed attendance to open air concerts.

Ignacio Sanchez

5.1

Main findings

COVID-19 has had a significant impact on the region's CCIs. In addition to the restrictions on the production, dissemination, and consumption of cultural goods and services, the sector was affected by the almost complete cancellation of activities and a drop in the economy. Most in-person activities in cultural centers, cinemas, museums, exhibition halls, libraries, and theaters were shut down. By June 2020, the social distancing measures imposed due to the pandemic led to the cancellation of all activities open to the public in more than 83% of the region's cultural venues. Meanwhile, trade in cultural and creative goods continued operating as they adapted to the new social distancing requirements and put in place measures to protect customers and workers. Likewise, some of the core CCI activities, such as publishing, radio, and television broadcasting, did not see their operations significantly altered, as new safeguards were almost immediately implemented to protect day-to-day tasks.

The pandemic has exposed the world to unprecedented challenges. In a matter of weeks, creative professionals and entrepreneurs, businesses, and cultural institutions saw their activities and income drastically reduced. The duration of the pandemic and the uncertainty of it all has exacerbated the already critical situation the sector was facing. According to the survey data, 52% of the companies in the industry saw a reduction of more than 80% of their sales in the first months of the pandemic. The most severely hit were those working in sectors that attract an audience and the craftwork sector. At the same time, the impact was milder for those in industries that were already highly digitized, such as architecture, design, or audiovisual. The findings show that the vast majority of companies operating in these sectors are small and a high percentage of their workforce are precarious workers with atypical contracts, self-employed and informal workers.

The macroeconomic estimates show that the Heritage, Performing Arts, Education, and Music sectors had the most significant fall in added value across the region's CCIs in 2020: they all experienced drops of more than 20% year-on-year. Plastic and Visual Arts, Advertising, Design, and Publishing showed year-on-year declines of between 10% and 20%, while the Audiovisual sector showed declines of less than 10%. Virtually all of

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these CCI sectors had already been experiencing a downward trend before the pandemic, since at least the second half of 2019. This information poses the question of an already existing crisis in the cultural and creative sector exacerbated by the COVID-19 pandemic.

The pandemic has exposed the structural weaknesses of these sectors, which usually have a high proportion of self-employed or freelance workers, many of whom are informal. The survey shows that 55% of workers lost more than 80% of their income in the first months of the pandemic.

Precarious, self-employed, or informal workers were the most severely affected and those without a higher education degree (i.e., those with a high school or technical school diploma only). The harsh impact on employment is also reflected in the macroeconomic estimate. In fact, it is estimated that in eight of the countries analyzed, at least 2,647,000 jobs in the CCIs are compromised to a greater or lesser extent by the social distancing measures that restrict cultural supply, the fall in aggregate demand, and changes in the population's consumption trends. This is important considering that, despite the high levels of informality in the sector, the estimated employment in CCIs in the countries participating in the study accounts for between 0.7% and 2.5% of total employment.

Regarding the role of the State, both the workers and companies surveyed consider public procurement as the most crucial policy to overcome this crisis. In this sense, the CCI-specific policies to mitigate the effects of COVID-19 on the sector increased the resources that the agencies had planned for 2020. Brazil stands out with the Aldir Blanc Law that made some R\$ 3,000,000,000,000 available for the recovery of the cultural sector. This accounts for a 143% year-on-year growth in the budget of the national cultural agency. Argentina had the second-largest culture budget increase in 2020, with a 41% real increase. It was followed by Ecuador (24%), Chile (15%), Costa Rica (13%), Uruguay (11%), Colombia (8%), Paraguay (7%), Mexico (3%) and Peru (2%).

All disciplines and activities received different types of support. However, the Design, Advertising, Digital, and Videogames sectors were the least prioritized by public policies as they already had strong ties to the digital models. The Performing Arts sector was one of the sectors that received the most support. Followed by the Audiovisual and the Music sectors—in that order—which have the highest number of measures regarding access to culture.

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The study shows that the policies implemented in the region prioritize individuals through income support measures. Meanwhile, the policies supporting legal entities are generally aimed at promoting the production and dissemination of cultural goods and services.

In the case of trade unions, the policies implemented were aimed at sustaining social security benefits through contributions made to health care providers to guarantee coverage for artists, culture workers, and professionals.

Lastly, support to large companies was generally aimed at protecting jobs, adapting business models, updating infrastructures, granting tax breaks, and designing protocols for reopening and adapting activities to the health-related restrictions in each country.

Despite being the first companies to suffer the effects, the cultural and creative industries have been very generous during the crisis. They communicated messages promoting well-being and mental health and delivered content and entertainment. All of this has helped entire communities stay resilient, which is why these sectors will be crucial for the economic reactivation needed and to increase the competitiveness of our countries.

Their ability to reinvent during the crisis has shown their value and innovation needed to build a new future. The findings show that the main actions adopted have been the use of technology, innovation, the adoption of new business models, and creativity to adapt to conditions that had changed and continue to change in the search for new markets.

The digital revolution has marked the last few years, and this new reality created the necessary conditions to accelerate the digitalization process. In response to COVID-19, creative companies have significantly increased their digital services. The employer survey shows that, on average, creative businesses were offering 38% of their goods or services online before the pandemic. After COVID-19, they went on to offer 56% of their products online. The more traditionally tech-savvy sectors, such as the audiovisual industries, did not make the digital leap in response to the pandemic. However, given that they had a considerable head start in digital technologies, they are still technologically advanced sectors. What is truly remarkable is that the traditionally less technologically advanced sectors—such as the arts or entertainment—more than doubled the number of products offered online in just a few months.

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At the same time, several CCI companies innovated both their products and business models during the pandemic, many for the first time, in response to the crisis. This is important because the new business models and innovations emerging from these sectors can be adopted and carried over to other sectors and help drive an economy-wide recovery.

One of the main findings of this study is the potential of regional cooperation. In this sense, it provides an overall path for collaborative work and its possibilities.

There is a clear need for efficient collaboration among international organizations, avoiding overlaps, and strengthening capabilities and resources along the CCI value chain. This would make it possible to scale up financial, technical, and human resources to achieve a level of development that would not be achieved individually.

Regional efforts to build inter-institutional dialogues are also stressed as an essential element. States must work together to create effective cooperation initiatives. It is necessary to undertake consistent, everyday work to enhance alliances and develop innovative solutions to local problems.

This study also points out that it is essential to develop a set of regional indicators on the CCIs. We need to have information to design suitable measures and assess their effectiveness. We need to streamline and integrate methodologies and indicators to enable the implementation of a standard methodology to assess the impact of the policies and programs and to address, among other issues, the impact of the digital transformation, the rise of new products and new professions in these sectors, the levels of informal employment, gender (in)equality and the region's cultural and creative diversity. Having this data available will make it possible to design more relevant public policies and, at the same time, identify investment options for the private sector.

The digital transformation should be the linchpin around cooperation efforts. Intellectual property rights, distribution rights, and production rights will be at the center of the agendas. It is crucial to develop policies that address the significant challenges of this stage: how to achieve tax convergence and legislative coordination to promote reinvestment in our production and access to the tools and knowledge necessary to operate in the digital world. Legislation, copyright, intellectual property, tax convergence, new formats, public promotion models, and audiences are

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central elements of the new virtual world. Regulations must be analyzed considering the type of productive actor and the type of company: those that generate intellectual property value through the talent of individuals (usually small companies) and those that benefit from the ownership and commercialization of intellectual property (large companies, including large transnational conglomerates). We must rethink national and regional content production to promote greater circulation, internationalization, dissemination, and export opportunities for our work.

Similarly, access to new technologies has been further deepened by the pandemic. Governments and organizations should work towards mechanisms that bridge the digital divide. Access to the Internet is a human right. Therefore, people with their own voices and diverse identities must have access to the new technological tools as part of the cultural democracy that the times demand. Culture humanizes us; it allows us to endure difficult times and build frameworks of hope. New formulas to inhabit a better and more equitable world, one that is more robust, more humane, and more socially committed.

Many workers may be less familiar with digital technologies and need additional assistance and digital skills training. But it is also essential to stimulate the creation of digital technology centers and more sophisticated forms of digitization, as they can open doors to new and broader markets. Projects that use digital technologies to generate new jobs, particularly for women creators, should be promoted. The crisis also calls for urgent action to further encourage the transition of workers and businesses from the informal to the formal economy, combining incentives with compliance measures.

CCIs are highly productive businesses, and it is important to stress this about the sector. These activities have the potential to lead the economic recovery, not only because they provide jobs and have a place in our economy, but also because they have a positive impact on other sectors of the economy and have a ripple effect on them. For example, they play a crucial role in education, as they make remote learning more effective and supplement in-person education.

After the initial moments when the focus was on survival, it is vital to think about the day after, the so-called “new normal,” through the lens of innovation, research, and digitalization.

The region has one element in favor during this period of crisis: its social

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fabric. Our human relationships, strong ties, and solidarity, everything that makes us stand up and support each other in difficult times. Resilience is at the heart of the region's DNA. What defines our community is our extraordinary capacity to work together and the trust that exists among countries. There is a high-quality methodology and outstanding professionals to do the work that cannot be left undone.

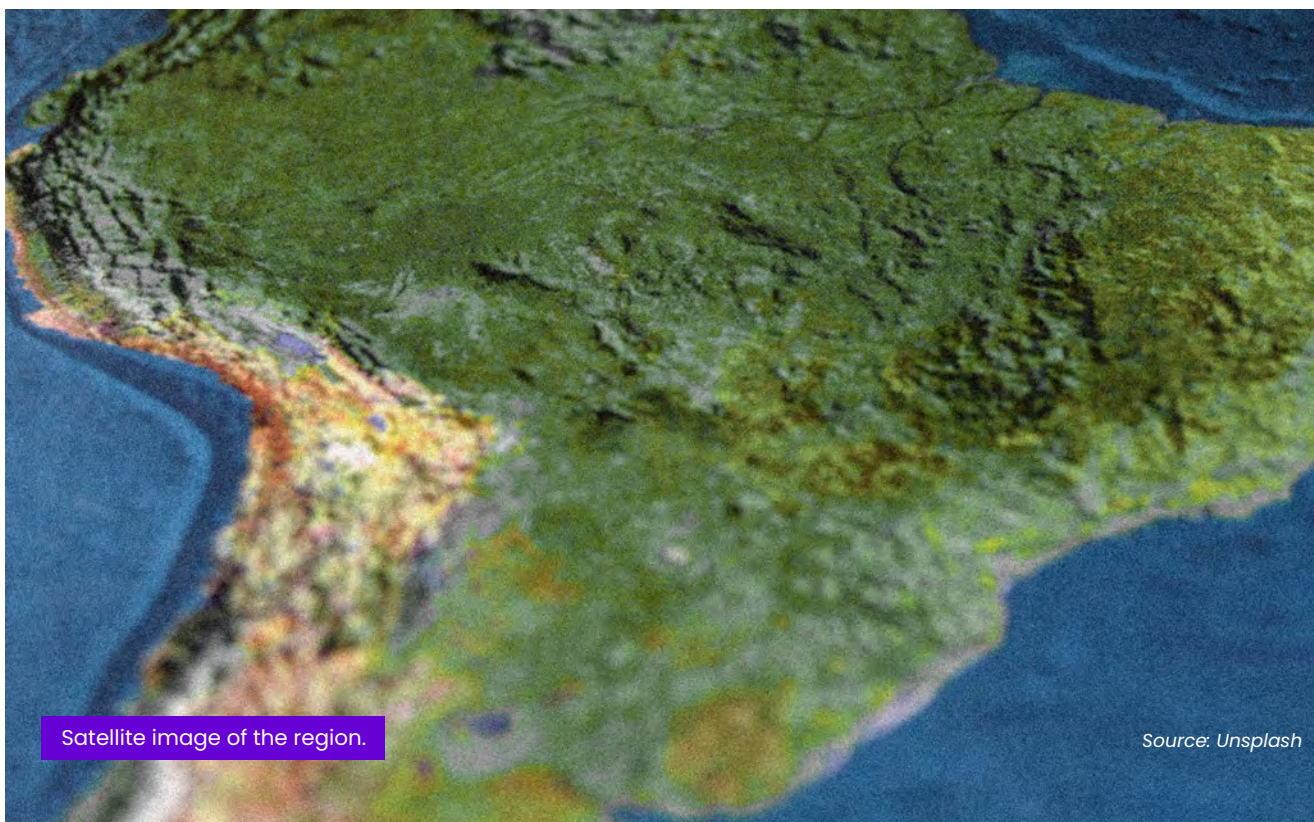
In addition to the economic and labor contributions, creativity, diversity, and culture take on an exceptional value during times of crisis. They help strengthen the social fabric and allow us to share our joy with the world. In these critical times, it is urgent to find new paths towards social cohesion. We must find new ways of creating a future of shared prosperity in solidarity. This is a task in which creators play a leading role. Culture is the essential link that brings communities together and the basis of what makes us human. Undeniably, the most valuable asset of our region is our people, their ideas, and resourcefulness.

Thus, it is crucial to remind ourselves of the importance of cultural rights and democracy. If societies cannot express themselves culturally and exercise their artistic rights, they are not free, and they are not democratic. The cultural sector promotes the enjoyment of cultural rights and the right of everyone to participate in cultural life, which is an essential aspect of democratic societies.

Cultural industries can contribute to sustainable development in the region by helping to maintain the region's cultural diversity from a rights-based approach.

Culture, diversity, and creativity are a reflection of civilization. Therefore, if institutions work together to support and promote the cultural sector, they will enhance the CCIs and be part of a broader and deeper recovery process that will include, among others, innovation, value generation, resilience, and the creation of new jobs.

5.1



Satellite image of the region.

Source: Unsplash

BOX 6: Culture between the online and on-site worlds

Culture has not stopped; it has transformed, becoming more digital and less face-to-face. However, it is also true that many companies have shut down, and unemployment has risen sharply. The general levels of informality in the sector have once again been exposed. The significant inequalities in access to digital technologies due to gender, ethnicity, or place of residence are a true reflection of the weaknesses of our digital technologies.

The question is how to strike a balance between the online and the on-site worlds. And the challenge is how to develop the ability to adapt to such a fast-paced technological shift, not only to promote inclusion and/or the advance of digitalization, but also to transform the way we organize production. It is a change that is unfolding at different speeds where we run the risk of deepening inequality, as digitalization can bring people together, but it can also separate, exclude, and discriminate against them.

5.2

Data availability as a priority

One of the study's main findings is that it made it possible to identify, from different perspectives, the availability of information on different topics and, consequently, the primary needs in each area. The “Cultural Indicators Enhancement and Training Workshop” dealt with a recurring issue in the joint analysis and reflection processes. Although each country is different, it was possible to identify common scenarios and potentially shared paths for strengthening and training in statistics and cultural indicators.

As a starting point, it is important to recognize that the generation, dissemination, and analysis of information is a fundamental component in diagnosing, formulating, and evaluating public policies. This process is key to strengthening the management capacity of public institutions and the other agents such as companies, freelancers and managers, and civil society organizations that come together and interact in cultural activities.

Having indicators and making them public and accessible is also crucial to illustrate and adequately communicate the role of culture in development and contribute to transparency, accountability, and informed decision-making. It is essential to recognize that statistics and indicators are relevant because they serve as tools to understand the industries' needs and assess the impact of public programs and policies on the sector's performance and the distinct effects they have among the different agents operating in the cultural field. Thus, it is necessary to explore different approaches to understand and gauge the results achieved through public resources.

As a result of the above, it is critical to strengthen cultural information systems and the MERCOSUR Cultural Information System, as they are strategic components for designing policies to promote cultural and creative industries and make their contribution to development more visible. Data use and generation practices should be at the core of the everyday work of all institutions to guide decision-making and assess results. It is also advisable to set up areas that specialize in these tasks, which require resources, continuity, and the capacity to liaise with the

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operational areas in charge of program implementation. This also implies undertaking a gradual process of human resource development through training and specialization programs.

We can capitalize on the region's institutional framework and accumulated experience in information systems and indicators through collaboration and exchange. Although the systems in the different countries don't have the same degree of development, a standard body of knowledge can be used for peer-to-peer learning. It can also be used to establish a basic database of regional cultural information and strategies to improve the availability and use of statistics and indicators to design better cultural policies and promote greater recognition of the role and contribution of culture to development.

Therefore, it is vital to set up a permanent framework to share experiences and undertake new joint initiatives. The strategy adopted throughout the workshop shows there are different successful collaboration initiatives with tangible results in the short term: the review of methodological alternatives to address different dimensions of analysis; sharing the experiences of countries that have made progress in their implementation, identifying challenges and lessons learned; the preparation of preliminary mappings to determine the feasibility of replicating specific experiences and the main gaps to bridge.

BOX 7: Priority topics for data generation and analysis

1 How often data is generated. Much of the information is generated annually. This is the case, for example, of the data on gross value added and employment generated by the CCIs, obtained through the Culture Satellite Accounts or the National Accounts. One of the challenges we have in common is to develop tools to estimate—or at least point to—the behavior of different variables or indicators more frequently (i.e., semi-annually, quarterly or monthly). This is particularly relevant, for example, to progressively evaluate the cumulative effects of COVID-19 over time, the outcomes of different programs and public policies on the sector (both those that are targeted and those of a more general nature), and the characteristics of eventual recovery processes once the social distancing measures are relaxed and other variables bounce back. But the need for timely information is not limited to the pandemic-related measurements; it is convenient to have timely indicators of the behavior of the most relevant variables in any scenario of accelerated and unexpected changes.

2 Consistency in data generation. One of the most critical aspects in data generation and the use of indicators is continuity. For this reason, one of the workshop's recommendations was to create the conditions to build on the efforts already in place around the specific issues identified and listed below. Such initiatives should promote the participation of key stakeholders in each country, including statistical institutes, central banks, and other ministries such as the ministries of economy, finance, and education. Culture is cross-cutting and requires an inter-institutional approach to take full advantage of its capacity to advance sustainable development. These efforts should build on the progress made by MERCOSUR countries and those who joined the project. Still, it should also be open to broader participation that includes the Ibero-American region, given our ties and the rich tradition of cooperation and cultural exchange. For this initiative to be viable, it is important that the different international organizations that made the project possible are involved and liaise with other converging industries in the international cooperation arena, especially UNESCO's Culture| 2030 Indicators.

3 The importance of disaggregated information. The findings show that the CCI subsectors were affected differently by COVID-19. Live and venue-based activities with an audience were the most severely affected, while the activities and industries that engage with their audience remotely, for example, through audiovisual media or e-commerce, were the least affected. Thus, for example, the study showed that cultural and entertainment activities, crafts, and arts were more affected in terms of production and business sales. At the same time, the audiovisual, printing materials, architecture and design, and media industries suffered less. Such differentiated impact unveils the need to develop disaggregated statistics and indicators by subsectors and the tools designed for their collection to reflect this need. It is also essential to be able to disaggregate the information based on other types of variables to measure whether the impacts on employment and income levels are differentiated for the self-employed or informal workers or according to gender, age, level of education, income, and ethnicity or by region or size of the location, among other conditions.

4 To advance in the process of harmonization and alignment of methodologies and indicators. This process could be implemented gradually by first identifying specific topics on which to start working immediately and defining mutually-agreed commitments, products and deadlines. It's important to determine the activities that will be included as productive cultural activities using international classifications. UNESCO's Culture| 2030 Indicators methodology, based on the 2009 Framework for Cultural Statistics, which proposes a list of activities using the International Standard Classification (ISIC 4), the Central Product Classification (CPC 2) list of cultural goods and services, and the definitions of cultural jobs of the International Standard Classification of Occupations (ISCO 08), could be used as an initial point of reference for the countries in the region to develop together a standardized model. Likewise, it is advisable to start working on the standardization of the different types of cultural infrastructure present in the cultural information systems and on a shared set of standard topics and questions that could be used in future cultural participation surveys.

5 The impact of informality. One of the characteristics of COVID-19 is that it exposed some of the structural weaknesses and challenges of the sector. One of these, discussed at length during the workshop, is the high degree of informality that prevails among those who produce and sell cultural goods and services. This will have, at the very least, a twofold effect. These jobs and production units typically go under the

radar of standard statistical instruments, making it more challenging to monitor their behavior and design policies and programs aimed at their recovery. Those who work informally don't have labor and health benefits and are particularly vulnerable to the impact of different events, such as COVID-19. Thus, one of the challenges is to develop tools that can monitor what is happening among cultural agents working informally.

6 **Difficulties in identifying and measuring some of the variables of the digital environment.**

It has long been pointed out that the statistical tools available make it difficult to identify and quantify the flows of digital cultural goods and services. This is why it is so important to adopt an international and regional approach to exploring alternative sources of information. Plus, one of the consequences of COVID-19 is the increasing trend towards a more pronounced digitalization, which is already underway. This all means we are faced with a growing challenge to design tools that will make it possible to understand more accurately the impact of this trend on the different links of the CCIs value chain and its distinct effects on the different subsectors as their very nature makes them more or less able to take advantage of digitization. It will also be important to assess how much this digitization process may become a conditioning factor for many sectors of the population to exercise their cultural rights due to connectivity restrictions, location, age, and level of education or income, among other variables.

7 **Lead a systematic effort to assess the impact of policies and programs.**

It is essential to recognize that statistics and indicators are relevant because they serve as tools to assess the impact of public programs and policies on the sector's performance and the distinct effects they have among the different agents operating in the cultural field. Thus, it is necessary to explore different approaches to understand and gauge the results achieved through public resources.

BOX 8: The gender perspective in impact assessment of the COVID-19 pandemic on the cultural and creative sector. Relevance and challenges

It is essential to identify the main dynamics and difficulties faced by women, minorities, and diversities in the cultural production sectors in Latin America, especially after the consequences of the COVID-19 pandemic, to be able to address them at the national and international level during the CCI reactivation and enhancement stage.

The results of this study did not show significant differences on this issue. Therefore, it is necessary to carry out further research to go deeper into this central dimension of the CCIs.

1 ¿What do we mean by gender perspective, and why is it relevant?

According to UNESCO, gender equality means “equal rights, responsibilities, and opportunities for women and men and girls and boys. It implies taking into account the interests, needs, and priorities of women and men, recognizing the diversity of different groups of people” (UNESCO, 2014, p. 12).

Assuming a gender perspective implies explicitly addressing gender differences and inequalities and their effects on access to and production of cultural goods and services. By highlighting the importance of incorporating gender as an element of the impact of COVID-19 on the cultural and creative sector, we are underscoring the relevance of analyzing the distinct effects of the pandemic on women and gender-diverse people working in this sector.

2 ¿Why is an intersectional perspective critical?

Gender inequality can be particularly compounded by the way it intersects with other forms of inequality.

An intersectional analysis describes how multiple inequalities (gender, ethnicity, sexual orientation, age, etc.) interact in people's lives. These lead to differential hardships that affect minorities in particular, their safety, economic status, work, and leadership. This type of analysis is an essential tool for developing policy responses to the COVID-19 pandemic that do not reproduce or exacerbate patterns of social exclusion (UN, 2020a, 2020b).

3 ¿How and why is it necessary to produce gender-sensitive information?

To design effective public policies, it is essential to know the answer to this question in general and structural terms and geographic and population-based terms. Reliable, specific, and complex data are needed to serve as input for designing and implementing different types of responses, measures, and policies. In addition, these data must operate as input for awareness-raising campaigns for citizens, civil society organizations, and state programs working on cultural policies. Although progress has been made in producing this type of data, there is still a long way to go (Conor, 2020).

Producing this type of information requires research that adopts a gender perspective early on the design stage; an approach that is open to flexible methodological strategies that lead to quantitative and qualitative data that reveal the structural barriers, root causes, and ways in which the gender inequalities manifested in the cultural and creative sectors affect people's lives. It is also necessary to call attention to and disseminate innovative projects that increase the visibility of women and gender-diverse artists and creatives. This leads to more and more efficient opportunities for dialogue, challenging harmful myths and stereotypes, strengthening capacities, and promoting opportunities for women and gender-diverse people.

5.3

Keys to reactivation

To contribute to these objectives, we present five key aspects for the reactivation of the CCIs in the region. These address some of the main ideas and strategies for strengthening the sector in the post-pandemic period that emerged during this study. Together they represent the possibility to move forward, not just with the recovery of the CCIs also to help restructure the participation of the different stakeholders and activities and help resolve some of the historical struggles that have deepened during the health emergency.

1. Strengthen physical and digital infrastructures. Promote the development of digital and technical capacities

A new cultural policy agenda that follows the principles of the sustainable development agenda must address digital inclusion as a priority in terms of training and access to technological equipment, coverage, and quality of connectivity. This process must involve actions that allow the reconversion of tasks and the effective incorporation of the workforce to the new dynamics of the cultural economy that involve the digitization and monetization of virtual activities, exports, foreign trade, and digital communication.

2. Restructure and strengthen the CCI labor and production market. Promote labor formalization

The State can play a crucial role in articulating resources and promoting opportunities. Also, to secure the formalization of work and encourage actions to improve the living and labor conditions of CCI artists, creators, and workers in the region, in terms of protection and social security. To this end, we have to regulate the new labor dynamics, provide tools for the reconversion of activities and professions linked to the CCIs, promote a solidarity economy and collective management initiatives of digital platforms and markets, and identify areas of opportunity for articulation

5.3

with other sectors and productive activities. In addition, addressing labor with a gender perspective helps to reduce existing inequalities when incorporated into the design of programs that promote cultural production and consumption.

3. Update regulatory frameworks and financing models

The legal and tax regulations under which CCIs operate were designed for a mainly analogical world and do not consider the profound transformations of recent decades. In many cases, they even discourage activities linked to the local market and export cultural goods and services. In addition to updating the legal and financial frameworks, we need to protect the rights of authors and workers, and digital commons.

4. Promote cultural diversity and encourage the consumption of local and regional content

It is essential to identify new niche segments and new consumption trends to find business opportunities for local content that reflects the diversity of cultural expressions. To achieve this objective, it is essential to measure changes in cultural consumption habits and the use of digital platforms and explore mechanisms for the promotion, dissemination, and monetization of artistic productions at the international level. We also need to consider developing and consolidating local public and private platforms, promoting cultural content, and helping it find a wider audience.

5. Promote public-private partnerships and collaborative work as a strategy

Several actors played a key role in protecting and reactivating CCI-related activities during the health emergency: the State, business chambers, solidarity networks, and organizations from different sectors. Their actions can be transformed into permanent public-private alliances that allow to maintain a minimum level of activity and income and open up new growth opportunities for the CCIs. In the same way, we must strengthen alliances and international, enhance the exchange and production of strategic information at the regional level and build common platforms for a greater scale, scope, diversity, and integration.

5.3

FIGURE 50 – Keys to the reactivation of the Creative and Cultural Industries

5 KEYS TO REACTIVATE THE CULTURAL AND CREATIVE INDUSTRIES

1. Strengthen physical and digital infrastructures. Promote the development of digital and technical capacities.
2. Restructure and strengthen the CCI labor and production market. Promote labor formalization.
3. Update regulatory frameworks and financing models.
4. Promote cultural diversity and encourage the consumption of local and regional content.
5. Promote public-private partnerships and collaborative work as a strategy.

BOX 9: Bridging social gaps and new forms of inequality

The culture of solidarity is a unique opportunity to jointly resolve the historical struggles of the CCIs and comply with the Recommendation concerning the Status of the Artist (UNESCO, 1980) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005).

The pandemic has mainly affected workers in cultural venues and establishments—many of them closed for over nine months— and those engaged in activities that will no longer return due to the changes in habits and value chains. Older adults who cannot adapt as quickly to digitization and people with no or restricted connectivity and access to the digital economy have also been affected.

The pandemic also affects informal workers, as they do not have access to government aid, minorities, and indigenous communities, and women, for whom—in general— there have been no specific care policies. Not all people have the same possibilities to fight this global crisis. Therefore, it is essential to support cooperation initiatives and policies that promote intersectoral (between sectors) and intrasectoral (between agents of different sizes and profiles within the same industry).

Connecting and exchanging experiences (new business models, digital transition, etc.) with the most solid and crisis-resistant sectors could stimulate those with more difficulties and lead to the creation of new alliances that promote the production and distribution of innovative products, content, and services. These, among other collaborative practices, can help to strengthen the entire creative network, reactivate and strengthen CCIs, and navigate a global system that tends towards deregulation, the flexibilization of productive activity, and concentration.

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ANNEX I: National Public Policy Survey

ARGENTINA

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
22nd National Contest of Theater Plays –Written by Women	http://inteatro.gob.ar/formacion/concursos-nacionales	\$240,000	Executive National Theater Institute	Individuals	To encourage the creation of drama scripts about local themes and to promote the country's female playwrights, the National Theater Institute calls for the 22nd NATIONAL CONTEST OF 2020 –THEATRE PLAYS WRITTEN BY WOMEN, aimed at showcasing the work of Argentine female playwrights.
Promoting Heritage	https://www.cultura.gob.ar/activar-patrimonio-becas-de-ayuda-economica-para-artistas-investigador-9250/	\$1,500,000	Cultural Heritage Secretariat	Individuals	Thirty \$ 50,000 grants will be awarded to artists, researchers, and curators from across the country to carry out different projects for two months with the resources and / or collections found in Institutes and / or National Museums that fall within the scope of the Secretariat.
Sustain culture grants	http://servicios.infoleg.gob.ar/infolegInternet/anexos/335000-339999/339787/norma.htm	\$1,350,000,000	National Arts Fund	Individuals	Ensure a monthly income of \$15,000 until December for 30,000 artists and cultural workers who for various reasons, were not covered under the general measures adopted by the National Government, mainly IFE and ATP.
Share Culture	https://compartir.cultura.gob.ar/	Non defined	Ministry of Culture	Individuals	A unique archive that brings together the best of our country's artistic and cultural expressions sorted and organized in a way that is accessible to everyone.
Zero-interest loans for CCIs	https://www.cultura.gob.ar/el-gobierno-nacional-lanza-linea-de-credito-a-tasa-cero-para-el-sector-9372/	Non defined	Ministry of Culture	Individuals	This measure will reach single-tax-system taxpayers and self-employed workers in the cultural sectors, will offer credits of up to 150,000 pesos, with a one-year grace period.
Argentinean culture at home	https://www.cultura.gob.ar/cultura-argentina-en-casa-un-caleidoscopio-de-contenidos-culturales-fe-9164/	\$5,400,000	Ministry of Culture	Individuals	A proposal aimed at making visible and disseminating audiovisual productions created by artists from all the provinces nationwide.
Food drives	https://actores.org.ar/asociacion/ayuda-alimentaria-trabajadoras-cultura	Non defined	Cultural Development Secretariat	Unions	A total of 23.100 kg of food were delivered to the different unions in the sector (Actores, SICA, SATE, SATSAID).
Export Culture	https://www.cultura.gob.ar/exportar-cultura-8963/	Non defined	Ministry of Culture and the Argentinean Agency for International Trade and Investment	Individuals, unions, SMEs, Large companies, third sector	Cycle of virtual meetings with different figures to debate and exchange experiences in the internationalization process of their goods and/or services.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Development Fund I and II	http://servicios.infoleg.gob.ar/infolegInternet/verNorma.do?id=336215	\$290,000,000	Ministry of Culture	SMEs, third sector	In order to avoid the closure of venues in the last quarter of 2020, it is necessary to continue awarding this subsidy and expand it to an estimated 800 cultural venues that have not yet received the aid mentioned above for different reasons. Beneficiaries: 1,253 cultural venues. Estimated payment schedule: October and December
Solidarity Music Fund	http://servicios.infoleg.gob.ar/infolegInternet/verNorma.do?id=337172	\$28,080,000	National Music Institute	Individuals	The SOLIDARITY MUSICAL FUND will be combined with the solidarity contribution of any natural or legal person and its exclusive purpose is to expand the number of beneficiaries of the 2020 Solidarity Promotion Call, approved by Resolution No. 94/20/INAMU.
National Arts Fund	https://fnartes.gob.ar/becas/creacion	\$3,750,000	National Arts Fund	Individuals, SMEs, third sector	Regularizes the payment to 250 scholarship recipients of the 2019-2020 Creation Scholarship Program
Shaping Culture	https://formar.cultura.gob.ar/	Non defined	National Directorate of Cultural Education	Individuals, unions, SMEs, large companies, third sector	Access to cultural education through a wide variety of courses, talks, workshops to develop tools that promote the development and consolidation of cultural projects.
Our Theater	https://www.teatrocervantes.gob.ar/noticias/concurso-nuestro-teatro/	\$20,000,000	Cervantes National Theater	Individuals, third sector	Contest of unpublished short plays to reactivate theater production during the pandemic.
“Podestá” plan. Special call for support for events, festivals and independent theater programs.	http://inteatro.gob.ar/BecasConcursos/ConvocatoriaEspecialSostenimientoTeatroIndependiente	\$102,263,538	Executive National Theater Institute	Individuals, SMEs, third sector	This call was developed amid the health emergency declared by the NATIONAL EXECUTIVE BRANCH due to the COVID-19 pandemic per the National Theater Law No. 24,800. An event will be eligible under this category when it entails events directly related to the theater activity (Festival, Circuit, Cycle, Congress, Meeting, Special Program) in a determined period of time, it is open to the public and to the people involved in the theatrical activity.
INCAA online platform	http://servicios.infoleg.gob.ar/infolegInternet/verNorma.do?resaltar=true&id=338741	Non defined	National Institute of Cinema and Audiovisual Arts	Individuals	For the duration of the lockdown and movement restriction measures adopted as a result of the pandemic, which limit the submission of original documentation and / or papers through the Submissions Office of the NATIONAL INSTITUTE OF CINEMA AND AUDIOVISUAL ARTS, administrative and technical submissions for the payment of competitions fees and calls will be made through the INCAA ONLINE platform.
Screening of new releases during the health emergency	http://servicios.infoleg.gob.ar/infolegInternet/verNorma.do?id=335933	Non defined	INCAA	Individuals	During the health emergency CINE.AR TV Channel and CINE.AR PLAY Platform will make new releases available free of charge.
Remote library 2020 program	https://www.conabip.gob.ar/content/programa-libro-2020-distancia	\$46,860,900	CONABIP	SMEs, third sector	From May 4th to 20th, popular libraries throughout the country will be able to purchase books to cater to the needs of their communities at a 50% discount.
Essential Music Program	https://www.cultura.gob.ar/musicas-esenciales-sonidos-de-la-argentina-9305/	\$4,800,000	Essential Music Program - Cultural Development Secretariat	Individuals	Sounds from Argentina: 120 musicians will be selected to share their music on social media and platforms.

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Orchestra program “anDrés Chazarreta”	https://www.cultura.gob.ar/se-relanza-el-programa-de-orquestas-andres-chazarreta-9155/	\$9,456,200	Secretariat of Cultural Management - Ministry of Culture of Argentina	Individuals, SMEs, third sector	The program brings together 50 orchestras that offer children and young people from poor neighborhoods throughout the country the possibility to socialize through musical training and orchestra practice.
Culture Points	http://servicios.infoleg.gob.ar/infolegInternet/anexos/335000-339999/335997/norma.htm	\$99,861,589	Ministry of Culture	SMEs, third sector	Since 2011, the Culture Points Program (Puntos de Cultura) has supported groups and organizations in Argentina that develop community projects to strengthen the grassroots work of local, regional, and national networks that support the social fabric.
SINCA: National Culture Survey	https://www.sinca.gob.ar/VerNoticia.aspx?Id=58	Non defined	SINCA	Individuals, unions, SMEs, large companies, third sector	The report analyzes the first round, in which 15,260 responses were obtained (13,019 individuals and 2,241 culture-related organizations).
Subsidy to support the activities of the Community Theater Group.	http://inteatro.gob.ar/BecasConcursos/SubsidioSostenimientoTeatroComunitario	\$1,100,000	Executive National Theater Institute	Third sector	The purpose of this line of subsidies is to support the activities of the Community Theater Groups. The subsidies will cover a period of TWO (2) years. The start date of the subsidy period will be the one stated by the group in the form, and may not be earlier than SIXTY (60) calendar days from the date the application is submitted.
Special subsidies for health coverage of the trade unions of the sector	http://servicios.infoleg.gob.ar/infolegInternet/anexos/15000-19999/17938/norma.htm	\$19,000,000	INCAA	Unions	Agreements were signed with trade unions of the sector, to help support, through subsidies payments, their health coverage pursuant to Article 24, section “m” of the Film Law No. 17,741.
Subsidies for running cost	https://www.conabip.gob.ar/node/16	\$48,539,400	CONABIP	Third sector	This program provides funds to cover the regular operating expenses of popular libraries. The subsidy is available throughout the year and its purpose is to contribute to strengthening the institutional and organizational capacity of popular libraries.
Subsidies for library projects	https://www.conabip.gob.ar/node/16	Indefinite	CONABIP	Tercer sector	This program allocates funds for the development of the community, social and cultural projects carried out by Community Libraries. It also enables the participation of these libraries in the other programs and activities carried out by the Commission. As established by Law No. 23.351, its purpose is to promote popular culture and strengthen the libraries' capacities to meet the demands and needs of their communities. Funds are allocated according to budget availability.
Audiovisual sector protocol	https://www.cultura.gob.ar/se-aprobo-el-protocolo-del-sector-audiovisual-9408/	Non defined	Ministry of Culture of Argentina / SRT / Entities of the sector	Individuals, unions, SMEs, large companies, third sector	Protocol for shooting-recording and post-production of audiovisual content for film, television and platform content.
Culture Points II Program	https://www.cultura.gob.ar/institucional/programas/puntos-de-cultura/	\$105,000,000	Ministry of Culture	Third sector	Strengthening of civil society cultural organizations and groups and economic funding for the development of community cultural projects. The funds are mainly for used for equipment, infrastructure and salaries. Beneficiaries: 500 grassroots organizations

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MANTA	https://www.cultura.gob.ar/manta-incentivo-para-el-desarrollo-productivo-artesanal-9593/	\$10,000,000	Secretariat of Cultural Development - Ministry of Culture of Argentina	Individuals	Grant for the development of handicraft production of up to \$100,000
Audiovisual Documentary Competition	https://fnartes.gob.ar/concursos/concurso-de-obra-audiovisual-documental-2020	\$230,000	National Arts Fund	Individuals	The Audiovisual Documentary Competition will award three prizes: the first prize of \$ 120,000, the second prize of \$ 70,000 and the third prize of \$ 40,000.
Competition of Drama Series for Television and Digital Platforms	https://fnartes.gob.ar/concursos/concurso-de-desarrollo-de-proyectos-de-series-de-ficcion-2020	\$500,000	National Arts Fund (FNA)	Individuals	Competition of Drama Series, the FNA will provide winners both financial and technical-academic assistance. The selected screenwriters will receive a \$ 50,000 prize and will work under the guidance of the jury.
Culture SMEs credit line	https://www.cultura.gob.ar/el-gobierno-lanzo-creditos-por-750-m-para-pymes-culturales-con-un-ano--9487/	\$ 24,000,000	Ministry of Culture	SMEs	Credit financing for legal entities linked to cultural industries with MSME certificate, with a final rate of 18%. Implementation agreement: BNA and SEPYME. Expected to reach 800 MSMEs
“Podestá” plan (extension)	http://inteatro.gob.ar/BecasConcursos/atoriaEspecialSostenimientoTeatroIndependiente	\$91,000,000	National Theater Institute	Individuals, SMEs, third sector	Several calls for proposals were made in three stages, awarding 2,393 subsidies to more than 7,600 people and 480 theaters. New beneficiaries: 520 theaters
“Productive Development” Plan	http://www.incaa.gov.ar/se-anuncio-el-plan-federal-de-cultura-y-se-presento-el-programa-fortalecer-cultura	Indefinite	National Music Institute	Individuals, SMEs, third sector	The “Productive Development” Plan was launched together with the National Music Institute to make recordings, film, rehearse or do live streaming sessions following the protocols of each district.
Protocol for theater activity	http://www.aadet.org.ar/backoffice/uploads/leyesconvenios/Decisi%C3%B3n%20Administrativa%2020452020%20y%20Protocolo%20General%20para%20la%20Actividad%20Teatral%20y%20M%C3%Basica%20en%20Vivo%20con%20P%C3%BAblico.pdf	Non defined	Chief of the Cabinet of Ministers	Trade Unions, SMEs, third sector	The people located in the departments or conurbations covered by Section 9 of Decree No. 875/20 and who are engaged in the performing arts activities before an audience or not shall be exempt from compliance with the “preventive and mandatory lockdown” and from the prohibition of movement. ARTICLE 2 The activities authorized by Section 1 shall be carried out in compliance with the General Protocol for Theatrical Activity and Live Music before an Audience approved by the health authority under decision NO-2020-77528092-APN-SSSES#MS, which as an ANNEX together with the associated Protocol is an integral part hereof.
“Strengthening Culture” Program	https://www.cultura.gob.ar/se-abre-la-inscripcion-para-fortalecer-cultura-9640/	Indefinite	Ministry of Culture	Individuals	This is a non-refundable, individual economic aid for cultural workers. It will be paid in three installments of up to ARS 15,000, during October, November and December to support those who need it most. All cultural workers who are Argentine or foreigners who have been legally residing in the country for more than three years may participate.

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“ALDIR BLANC” Law - Line II	“ALDIR BLANC” Law - Line II Law 14.017 of 29/06/2020: http://www.planalto.gov.br/ccivil_03/_Ato2019-2022/2020/Lei/L14017.htm	See “BRA01”	Proposal formulated and approved by the Federal Legislative Branch and enacted by the Federal Executive Branch. The implementation of the Aldir Blanc Law, including the allocation of resources, is the responsibility of the Secretariat of Culture in coordination with states, Federal District and municipalities	SMEs, third sector	The “Aldir Blanc” Law provides for emergency actions aimed at the cultural sector to be adopted during the state of public calamity declared by Legislative Decree No. 6 of March 20th, 2020. The Federal Government will deliver to the States, the Federal District, and the Municipalities, in a single installment, in the fiscal year 2020, the amount of R\$ 3,000,000,000.00 (three billion reais) to be used, by the local Executive Authorities, in emergency actions to support the cultural sector through:
	Decree 10.464 of 17/08/2020: http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2020/decreto/D10464.htm				LINE II - monthly subsidy for artistic and cultural spaces, micro and small cultural enterprises, cooperatives, community cultural institutions and organizations whose activities were shut down due to the social distancing measures. The subsidy will have a minimum value of R\$ 3,000.00 (three thousand reais) and a maximum value of R\$ 10,000.00 (ten thousand reais), according to criteria established by the local manager.
“ALDIR BLANC” Law - Line I	Decree 10.489 of 17/09/2020: https://www.in.gov.br/web/dou/-/decreto-n-10.489-de-17-de-setembro-de-2020-278155190	See “BRA01”	Proposal formulated and approved by the Federal Legislative Branch and enacted by the Federal Executive Branch. The implementation of the Aldir Blanc Law, including the allocation of resources, is the responsibility of the Special Secretariat of Culture in coordination with states, Federal District and municipalities	Individuals	The “Aldir Blanc” Law provides for emergency actions aimed at the cultural sector to be adopted during the state of public calamity declared by Legislative Decree No. 6 of March 20th, 2020. The Federal Government will deliver to the States, the Federal District, and the Municipalities, in a single installment, in the fiscal year 2020, the amount of R\$ 3,000,000,000.00 (three billion reais) to be used, by the local Executive Authorities, in emergency actions to support the cultural sector through:
	Law 14.017 of 29/06/2020: http://www.planalto.gov.br/ccivil_03/_Ato2019-2022/2020/Lei/L14017.htm				
2020 Funarte Award to Support Circus Performances	Decree 10.464 of 17/08/2020: http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2020/decreto/D10464.htm	See “BRA01”	Proposal formulated and approved by the Federal Legislative Branch and enacted by the Federal Executive Branch. The implementation of the Aldir Blanc Law, including the allocation of resources, is the responsibility of the Special Secretariat of Culture in coordination with states, Federal District and municipalities	Individuals	LINE I - monthly emergency income for cultural workers amounting to R\$ 600.00 for a period of three months.
	Decree 10.489 of 17/09/2020: https://www.in.gov.br/web/dou/-/decreto-n-10.489-de-17-de-setembro-de-2020-278155190				
2020 Funarte Award to Support Circus Performances	https://www.funarte.gov.br/wp-content/uploads/2020/08/Edital_Prêmio-Funarte-de-Apoio-ao-Espetáculo-Circense-2020.pdf	R\$ 900,000,00	National Arts Foundation (FUNARTE)	SMEs, third sector	The National Arts Foundation (Funarte) launched on August 14, 2020, the 2020 Funarte Award to Support Circus Performances. 40 projects linked to circus activities will be selected.
					The initiative is intended to support and promote activities for setting up and renewing circus shows, performances by circuses, both permanent and traveling, and by circus groups, troupes or companies. The initiative comprises two award modules: one with ten R\$ 30,000 prizes and another with 30 R\$19,000 prizes. The total amount invested is R\$ 900 thousand, out of which R\$ 30 thousand are for administrative costs. Through this initiative, Funarte hopes to help enhance and develop circuses by expanding the production capacity and disseminating this artistic expression. By doing so, the Foundation intends to enhance and strengthen the diversity of the Brazilian culture, while making it more democratic and accessible. Link: https://www.funarte.gov.br/edital/premio-funarte-de-apoio-ao-espetaculo-circense-2020/

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2020 Virtual Theater Festival Funarte Award	https://www.funarte.gov.br/wp-content/uploads/2020/08/EDITAL_Prêmio-Funarte-Festival-de-Teatro-Virtual-2020-DOU-2.pdf	R\$ 870,000,00	National Arts Foundation (FUNARTE)	SMEs, large companies, third sector	<p>The National Arts Foundation announced the call for bids for the 2020 Virtual Theater Festival Funarte Award on August 12, 2020, through which 25 theater projects for video recordings will be selected. The proposals must be categorized as plays for adults or children and adolescents. The goal is to encourage performances, so that the video recordings of these plays and their online dissemination contribute to support groups and companies. Five productions will be selected in each of the five regions of the country. Each of the 25 projects will receive an R\$ 33,600 prize.</p> <p>In total, R\$ 840,000 will be allocated for the awards. Funarte is spending a total of R\$ 870,000 on the award, out of which R\$ 30,000 cover administrative costs.</p> <p>https://www.funarte.gov.br/edital/premio-festival-funarte-de-teatro-virtual-2020/</p>
2020 Funarte Virtual Accessibility Festival Award	https://prosas.com.br/editais/7764-premio-festival-funarte-acessibilidanca-virtual-2020?locale=en	R\$ 810,000,00	National Arts Foundation (FUNARTE)	SMEs, third sector	<p>The National Arts Foundation– Funarte published, on August 20th, the call for bids of the 2020 Funarte Virtual Dance Accessibility Festival, valid throughout Brazil. 25 dance companies that consider accessibility as a core aspect of their performing values will be selected.</p> <p>The initiative is intended to “celebrate and strengthen the expression of Brazilian dance, and promote its democratization, inclusion and accessibility. The call will award R\$ 31,200 to each of the winning proposals, five of them from each of the five regions of Brazil. With actions of this kind, Funarte hopes to contribute to bringing art, in all its forms, to the Brazilian population during the period of social distancing – one of the goals of the Funarte for All People Program, of which the award is part – using the new information technologies. In this case, the dance performances will be presented in digital format, in 40 to 150 minute videos.</p> <p>Link: https://www.funarte.gov.br/edital/festival-funarte-acessibilidanca-virtual-2020/</p>
Special Program to Support Small Exhibitors (PEAPE)	https://www.brde.com.br/chamadas-publicas/	R\$ 8,500,000.00	National Film Agency (ANCINE) and Regional Development Bank of the South (BRDE)	SMEs	<p>The National Film Agency –ANCINE and the Regional Development Bank of the South (BRDE)– launched, on July 27, the Special Support Program for Small Exhibitors (PEAPE), an emergency aid of R\$ 8.5 million from the Audiovisual Sector Fund (FSA) for the country's small exhibitors, one of the segments most severely affected economically by the COVID-19 pandemic. The Program, approved by the FSA Steering Committee, will provide immediate assistance to more than 700 theaters, in 325 venues, from 185 different companies, in 24 of Brazil's federative units. Link: https://www.ancine.gov.br/pt-br/sala-imprensa/noticias/abertas-inscri-es-para-o-programa-especial-de-apoio-ao-pequeno-exibidor</p>
2020/2021 Funarte Visual Arts Award	https://www.funarte.gov.br/wp-content/uploads/2020/08/Edital-Prêmio-Funarte-Artes-Visuais-2020-2021.pdf	R\$ 725,000	National Arts Foundation (FUNARTE)	Individuals, SMEs, third sector	<p>The National Arts Foundation (FUNARTE) published the call for the Funarte Visual Arts Award on August 3rd, 2020. It will allocate R\$ 650,000 in awards and R\$ 75,000 for administrative costs, for a total of R\$ 725,000. Through the contest, the entity will select five video or photography projects that examine the different expressions of the arts. Each of the awarded authors will win an R\$ 130 thousand prize (gross value). The proposals must consider the country's historical heritage, present in the plastic and visual arts, architecture, and urban spaces of Brazilian cities; and use as reference “the historical heritage of the city of Rio de Janeiro, from its architectural and/or urban heritage; and/or through the production of plastic and visual arts. Link: https://www.funarte.gov.br/edital/premio-funarte-artes-visuais-2020-2021/</p>
Prêmio Festival Funarte Acessibilidância Virtual 2020	http://www.palmares.gov.br/wp-content/uploads/2020/07/Edital-1.pdf	R\$ 688,000	Palmares Cultural Foundation (FCP)	Individuals	<p>The purpose of the call is to grant awards in the amount of R\$ 6.800,00 each to up to 100 cultural projects of members of the remaining quilombos communities (CRQ) duly certified by the Palmares Cultural Foundation and self-declared black or brown people who are creators of Afro-Brazilian culture, and to help maintain their cultural activities, in view of the negative impacts of the COVID-19 pandemic on these communities.</p>

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Luiz de Castro Faria Award - 8th Edition	http://portal.iphan.gov.br/uploads/ckfinder/arquivos/SEI_IPHAN_2085892_Edital.pdf	R\$ 52,000	Institute for National Historical and Artistic Heritage (IPHAN)	Individuals	In its 8th edition, the Luiz de Castro Faria Award celebrates academic research focused on Brazilian Archaeological Heritage. Researchers and students can apply in four categories: undergraduate thesis, master's thesis, doctoral dissertation, and scientific article. Organized by the National Center of Archaeology (CNA) of the Institute for National Historical and Artistic Heritage (IPHAN), the initiative will award prizes ranging from R\$ 7,000 to R\$ 20,000.
2020 National Library Literary Prize	https://www.bn.gov.br/edital/2020/edital-publico-premio-literario-biblioteca-nacional-2020	R\$ 454,480	National Library Foundation (FBN)	Individuals	The 2020 National Library Literary Prize recognizes authors and translators for the intellectual quality of the work published between May 1st, 2019 and April 30th, 2020, in Brazil, in Portuguese, in eight categories: Poetry – Alphonsus de Guimaraens Award; Novel – Machado de Assis Award; Short Story – Clarice Lispector Award; Translation – Paulo Rónai Award; Social Essay – Sérgio Buarque de Holanda Award; Literary Essay – Mario de Andrade Award; Children's Literature – Sylvia Orthof Award; Youth Literature – Glória Pondé Award. The author selected in first place in each category will be awarded the prize in kind, for a gross value of R\$ 30,000.00 (thirty thousand reais). Link: https://www.bn.gov.br/edital/2020/edital-publico-premio-literario-biblioteca-nacional-2020
Emergency credit line of the Audiovisual Sector Fund	https://www.bndes.gov.br/wps/portal/site/home/financiamento/produto/lut/p/z1/fY7BCoJAEIbvPoUXjzJbSXkVD0oIJRHoXmTTVbd0Vt01evxUrG5d5vth5vsZolZpGgYkE6awjg-BInuKimkhkTWQQEr32SEO_NBzNIEQbbYkvrrn-OKGu5PvwHERf_7c8N9IVmM9_wJSce976gHNJWr-0pDcsOAqE6i00GO-fGSRWrbclqVAhrlgLUctIUUagTVTdjlflamDtlMoRi3mxdNiYjZv-VDxWWqge9D0DV5EPRAI/	R\$ 400,000,000,00	National Film Agency (ANCINE), National Bank for Economic and Social Development (BNDES), and Regional Development Bank of the South (BRDE)	SMEs, large companies	The emergency credit line of the Audiovisual Sector Fund (FSA) was launched on July 20th, for R\$400 million, to help mitigate the impacts of COVID-19 on the audiovisual sector. The funds will be used to maintain jobs and preserve the sector's productive chain activities. The initiative was proposed by the National Film Agency (ANCINE), approved by the FSA's Management Committee, and will be executed by the National Bank for Economic and Social Development (BNDES) and the Regional Development Bank of the South (BRDE). Link: https://www.ancine.gov.br/pt-br/sala-imprensa/noticias/lan-ada-linha-de-cr-dito-emergencial-do-fundo-setorial-do-audiovisual-de-r
Funarte Breathe Art Award	https://www.funarte.gov.br/wp-content/uploads/2020/06/Edital_Prêmio-Funarte-Respirarte_2020.pdf	R\$ 4,072,000.00	National Arts Foundation (FUNARTE)	Individuals	The Funarte Breathe Art Award, launched on June 16th, 2020, covers all fields under the National Arts Foundation, and aims to select online initiatives for the public and promote art and cultural projects from all regions of the country. Through a national public selection process, Funarte intends to encourage the development of 1,600 artistic video productions, unpublished works, made on digital platforms, by providing awards of R\$ 2.5 thousand for each project (taxes deducted). The areas covered are: circus, visual arts, music, dance, theater, and integrated arts. The Foundation will grant 270 prizes for each of the specific areas and 250 for integrated arts, for a total investment of R\$ 4,072,000.00 (R\$ 4 million for the projects and R\$ 72,000 for administrative costs).
Funarte Grant to Promote the Solange Zúñiga Photographic Conservation	https://www.funarte.gov.br/wp-content/uploads/2020/08/Edital-Bolsa-Funarte-Solange-Zuniga-2020.pdf	R\$ 260,000	National Arts Foundation (FUNARTE)	Individuals	The National Arts Foundation (FUNARTE) launched, on August 3rd, 2020, the second edition of the Funarte Grant to Promote the Solange Zúñiga Photographic Conservation, which grants scholarships to stimulate photography conservation and preservation. The action is part of the Funarte for All People Program. Open to the whole country, the selection process will look at research projects, in the fields of photographic conservation and preservation. Five scholarships of R\$ 40 thousand each will be awarded. Individuals who live anywhere in Brazil and work in the technical areas related to the competition can apply. With this initiative, Funarte intends to promote the production of literature for professionals and students in these areas and stimulate the dissemination of knowledge and experiences related to these topics. Link: https://www.funarte.gov.br/edital/edital-bolsa-funarte-de-estimulo-a-conservacao-fotografica-solange-zuniga-2020/

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Rodrigo Melo Franco de Andrade Award	http://portal.iphan.gov.br/uploads/ckfinder/arquivos/Edital%20Premio%20Rodrigo.pdf	R\$ 240,000	Institute for National Historical and Artistic Heritage (IPHAN)	Individuals, SMEs, third sector	IPHAN has promoted the national Rodrigo Melo Franco de Andrade Award since 1987. It celebrates the preservation of the Brazilian Cultural Heritage that deserve promotion and public recognition thanks to their originality, creativity, relevance, and exemplary nature. The award is granted annually to companies, institutions and people from all over Brazil. Over the years, it has stressed the diversity and richness of the Brazilian Cultural Heritage (Material and Immaterial) in its cultural manifestations, in the ancient and modern curves of the national architecture, or grand archaeological and natural landscapes. Twelve awards are granted, each worth R\$ 20,000.00.
Matchfunding BNDES+ Cultural Heritage	https://www.bndes.gov.br/wps/portal/site/home/onde-atuamos/cultura-e-economia-criativa/patrimonio-cultural-brasileiro/matchfunding-bndes-mais-patrimonio-cultural	R\$ 2,455,333	National Bank for Economic and Social Development (BNDES)	Individuals	<p>BNDES+ Matchfunding is an innovative program to finance cultural projects. The project, holding its second edition this year, is the first in the public sector to adopt a blended financing model, combining BNDES's direct contribution and crowdfunding.</p> <p>For every R\$ 1 donated, BNDES will contribute R\$ 2, for a maximum amount of R\$ 200,000 for each project. To effectively receive the funds, the initiatives must reach their fundraising goals, which will be informed to the public.</p>
Funarte - Art Everywhere Grant	https://www.funarte.gov.br/wp-content/uploads/2020/08/Edital-Pr%C3%AAmio-Funarte-Arte-em-Toda-Parte.pdf	R\$ 2,084,000	National Arts Foundation (FUNARTE)	Individuals	Through the Funarte - Art Everywhere Grant 494 video workshops will be organized to stimulate practices and ideas linked to visual arts, circus activities, dance, theater and music. With national coverage, the call was published on August 17th, 2020. Each awardee will receive R\$ 4,000 (gross value). The initiative is part of the Funarte for All People Program The workshops must have a technical character and be recorded in videos to be shared on digital platforms. The winners will be made available free of charge by Funarte, on a site to be determined, and on the institution's social media. Link: https://www.funarte.gov.br/edital/edital-funarte-arte-em-toda-parte/
2020 National Program to Support Research in the National Library	https://www.bn.gov.br/sites/default/files/documentos/editais/2020/edital-programa-nacional-apoio-pesquisa-biblioteca-nacional/edital-edital-programa-nacional-apoio-pesquisa-biblioteca.pdf	R\$ 120,000	National Library Foundation (FBN)	Individuals	The 2020 National Program to Support Research in the National Library will select researchers for scholarships, to encourage the production of original works developed based on research conducted at the National Library Foundation collection on different fields. According to the terms of the program, the National Library Foundation may grant research scholarships to PhDs, with monthly disbursements, for a period of one year, to Brazilian researchers, citizens or naturalized citizens, or foreigners with permanent residence and visa in Brazil.
2020 Funarte Music Festivals Prize	https://www.funarte.gov.br/wp-content/uploads/2020/09/Pr%C3%AAmio-Funarte-Festivais-de-M%C3%Basica-2020-oficial-sem-cronograma.pdf	R\$ 1,000,000	National Arts Foundation (FUNARTE)	SMEs, third sector	<p>On September 24th, the National Arts Foundation – Funarte launched the 2020 Funarte Music Festivals Award, in a nationwide call. Through the contest, 24 proposals will be selected for musical performances, debates, lectures and workshops, among other activities (online or in person) linked to music festivals considered relevant in the country. Each project selected will receive R\$ 40,000. The total amount invested for the action is R\$ 1 million. The objective of the initiative is to support a sector that was strongly affected by the COVID-19 pandemic due to the nature of its activities. In addition, the contest will benefit shows that, over the years, have been contributing to strengthening Brazilian music.</p> <p>Link: https://www.funarte.gov.br/edital/premio-funarte-festivais-de-musica-2020/</p>
Cultural Program of the Brazilian Demonstration Library Maria da Conceição Moreira Salles - BDB	http://www.turismo.gov.br/images/chamadas_selecoes/Programa%C3%A7%C3%A3o_Cultural_BDB_-_2020/SEI_MTUR_-_0587449_-_Edital_n%C2%BA1-2020_Programa%C3%A7%C3%A3o_Cultural_BDB_assinado.pdf	R\$ 1,200,000	Culture Secretariat/Ministry of Tourism	Individuals, SMEs, large companies, third sector	<p>The Secretariat of Culture launched a Public Call to execute the cultural program of the Demonstration Library of Brazil (BDB).</p> <p>The call, which will select a proposal from a Civil Society Organization (CSO), has a budget of R\$ 1.2 million and it is carried out on the occasion of the venue's reopening to the public scheduled for November this year, and of the celebration of the Library's fiftieth anniversary in 2020. The selected CSO will promote activities aimed at the Library's users:</p> <p>a. Commemorative events, to celebrate the reopening of the Demonstration Library building and its 50th anniversary;</p>

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
					<p>b. Cultural activities, such as: dance shows, theater, music, exhibitions, concerts, and storytelling, among others;</p> <p>c. Pedagogical and training activities, such as: literary activities, workshops, courses, seminars, lectures;</p> <p>d. Activities to promote the Creative Economy and Cultural Entrepreneurship, such as: entrepreneurship, photography, handicrafts, games and applications workshops, among others.</p>
"ALDIR BLANC" Law - Line III	<p>Law 14.017 of 29/06/2020: http://www.planalto.gov.br/ccivil_03/_Ato2019-2022/2020/Lei/L14017.htm</p> <p>Decree 10.464 of 17/08/2020: http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2020/decreto/D10464.htm</p> <p>Decree 10.489 of 17/09/2020: https://www.in.gov.br/web/dou/-/decreto-n-10.489-de-17-de-setembro-de-2020-278155190</p> <p>http://portalsnc.cultura.gov.br/auxiliocultura/</p>	R\$ 3,000,000,000	Proposal formulated and approved by the Federal Legislative Branch and enacted by the Federal Executive Branch. The implementation of the Aldir Blanc Law, including the allocation of resources, is the responsibility of the Secretariat of Culture in coordination with states, Federal District and municipalities	SMEs, large companies, third sector	<p>The "Aldir Blanc" Law provides for emergency actions aimed at the cultural sector to be adopted during the state of public calamity declared by Legislative Decree No. 6 of March 20th, 2020. The Federal Government will deliver to the States, the Federal District, and the Municipalities, in a single installment, in the fiscal year 2020, the amount of R\$ 3,000,000,000.00 (three billion reais) to be used, by the local Executive Authorities, in emergency actions to support the cultural sector through:</p> <p>LINE III - public and open calls, prizes, acquisition of goods and services linked to the cultural sector and other instruments aimed at supporting agents, venues, initiatives, courses, productions, the development of activities in the creative and solidarity economy, audiovisual productions, cultural manifestations, and artistic and cultural activities that can be transmitted over the internet or made available through social media and other digital platforms. At least 20% of the total amount devoted to the implementation of the Law will be used to carry out the emergency actions set forth in Line III.</p>
Cultural Heritage #AtHome	http://portal.iphan.gov.br/noticias/detalhes/5653/frente-a-pandemia-mestres-da-cultura-popular-realizam-acao-nas-redes-sociais	Non defined	Institute for National Historical and Artistic Heritage (IPHAN)	Individuals, SMEs, large companies, third sector	The Cultural Heritage #AtHome action aims to give visibility to the practices and knowledge of the actors involved and, moreover, warn about the need for social isolation during the public health emergency. Like similar initiatives, the musical chat is carried out live on social media, and the live broadcasts are recorded inside the home of each of the actors involved.
Normative Instruction No. 2 (09/25/2020)	https://www.in.gov.br/web/dou/-/instrucao-normativa-n-3-de-25-de-setembro-de-2020-279713254	Non defined	Culture Secretariat/Ministry of Tourism	Individuals, SMEs, large companies, third sector	It sets forth the temporary suspension of the obligation to pay debts arising from current installment plans and the deadlines established by Normative Instruction No. 2, of April 23rd, 2019, published by the Ministry of Citizenship, relating to cultural projects financed through the Tax Incentive mechanism of the National Program to Support Culture (Pronac).
Protocol of Recommendations to Museums in Times of COVID-19	https://www.museus.gov.br/wp-content/	Non defined	Brazilian Institute of Museums (IBRAM)	SMEs, large companies, third sector	This document, prepared and published on June 05th, 2020 by the Brazilian Institute of Museums (IBRAM), sets forth recommendations to museums and measures to prevent the spread of COVID-19. The document aims to guide institutions preparing for the reopening after the interruption of public service activities imposed to contain the pandemic.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Extension of the deadline for submission of the FVA 2019 – Annual Visit Form	https://www.museus.gov.br/ibram-prorroga-o-prazo-para-o-envio-do-fva-2019/	Non defined	Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN)	SMEs, large companies, third sector	The Brazilian Institute of Museums has extended until June 16th, 2020 the deadline for filling out the Annual Visit Form – FVA 2019. Established by the Statute of Museums (Law No. 11,904/2009, art. 36) and Decree No. 8,124/2013 (Article 4, item VIII), the deadline for sending the FVA would close on April 30th, but due to the shutdown of museum activities due to the COVID-19 containment measures, many institutions reported difficulties in gathering the data and, based on their requests, this deadline was extended as an exception.
Online Database of the Audiovisual Technical Center	http://ctav.gov.br/basededados/	Non defined	Audiovisual Technical Center/ Audiovisual Secretariat/Secretariat of Culture/Ministry of Tourism	Individuals, unions, SMEs, large companies, third sector	<p>The Audiovisual Technical Center, linked to the Secretariat of Culture, has launched an online platform to search its database.</p> <p>Its purpose is to meet the research demands and to this end the platform covers the titles on film and a significant part of the titles on magnetic and digital support systems of the Audiovisual Technical Center's audiovisual collection. There are more than 6,000 titles and about 14,000 materials available for research.</p>
Loan of audiovisual equipment for audiovisual production of films and serialized works.	http://ctav.gov.br/2020/08/24/apoio-a-producao-3/	Non defined	Audiovisual Technical Center/ Audiovisual Secretariat/Secretariat of Culture/Ministry of Tourism	Individuals, SMEs, third sector	The Center opens the registration, unrestricted, for the loan of equipment to support audiovisual production of films and serialized works.
Understanding Museums Program	https://sabermuseu.museus.gov.br/	Non defined	Brazilian Institute of Museums (IBRAM)	Individuals, SMEs, large companies, third sector	Virtual platform launched in December 2019 by the Brazilian Museum Institute, aimed at training and developing technical qualifications of professionals who work in field. The initiative consists of the integration and evolution of different training efforts already undertaken by the IBRAM in museum studies and its mission is the "dissemination of relevant knowledge to develop the museum sector and enhance its management." Distance learning courses are offered on the platform and access to other materials produced by IBRAM and partners, such as video classes, animations, podcasts, tutorials, publications and presentations, among others.

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STRENGTHENING LOCAL CULTURAL PLANNING AND MANAGEMENT 2020	https://www.fondosdecultura.cl/wp-content/uploads/2020/07/Rex-800-2020-red-cultura.pdf	\$650,000,000	Ministry of Culture, Arts and Heritage	SMEs, third sector	Maximum amounts 15.000.000 Chilean peso. This program aims to contribute to the local programming of municipal cultural spaces, promote employability among the artistic sector, and create, or maintain, new relationships with the audiences around cultural venues.
DISSEMINATION AND ARTISTIC CREATION LINE - MUSIC FUND	https://www.fondosdecultura.cl/wp-content/uploads/2020/05/Rex-578-musica-a%C3%B1o-2020.pdf	\$397,731,020	Ministry of Culture, Arts and Heritage	Individuals	Online dissemination category for applications from the Metropolitan Region (\$ 68,000,000 allocated) and regions other than the Metropolitan Region (\$ 102,000,000 allocated). Artistic Creation category, Popular and Folkloric Roots Music sub-category, for applications from the Metropolitan Region (\$ 37,647,008 allocated) and regions other than the Metropolitan Region (\$ 56,470,512 allocated). Online dissemination of musical training contents category (\$ 100,000,000 allocated). Artistic Creation category, Classical Music sub-category, for applications from all regions of the country.
15 BILLION PESOS TO SUPPORT ARTISTS AND ORGANIZATIONS AMID THE CORONAVIRUS EMERGENCY.	https://www.cultura.gob.cl/institucional/ministerio-de-las-culturas-las-artes-y-el-patrimonio-destinara-15-mil-millones-de-pesos-para-apoyar-a-artistas-y-organizaciones-ante-emergencia-por-coronavirus/	\$15,000,000,000	Ministry of Culture, Arts and Heritage	Individuals	The resources will be used to mitigate the drop in on-site cultural activities through the acquisition of cultural content (copyright), the promotion of artistic creation and the protection of cultural venues and organizations affected by the contingency measures adopted. No details were found on the execution of this budget.
My Memory is History	https://www.cultura.gob.cl/convocatorias/seremi-de-las-culturas-del-maule-y-directora-regional-de-patrimonio-invitan-a-la-ciudadania-a-registrar-sus-historias-durante-la-emergencia-sanitaria/	Non defined	Regional Ministerial Secretariat and Regional Heritage Directorate	Individuals	Citizens are invited to leave a record of their experiences during the COVID-19 pandemic by sending written, audiovisual and/or photographic testimonies to mimemoria@mhn.gob.cl. The compiled material will be part of the next virtual archive of the National History Museum.
VAM 2020	https://www.cultura.gob.cl/convocatorias/de-valpo-pal-mundo-vam-confirma-su-edicion-2020/	Non defined	AMUVA, MINCAP, ProCHILE	Individuals	In a completely digital format, the Valparaíso Musical event will feature a rich, free-of-charge program that will be available live online on valparaisomusical.cl, its YouTube channel and Facebook page. The music industry meeting VAM is back with an online edition to mitigate the effects of the contingency measures and promote the reconfiguration of the music sector. The program –which can be accessed online and free of charge from anywhere in the world for the first time– will run from August to November, with spread-out activities.
FONDART 2020 - 2021 (see)	https://www.fondosdecultura.cl/fondos/fondart-nacional/	\$800,000,000	Regional Ministerial Secretariat and Regional Heritage Directorate	Individuals. SMEs, third sector	The resources of the fund are used to implement programs and competitions open to the artistic community to stimulate professional training, artistic creation, cultural mediation, and heritage conservation in a wide variety of artistic disciplines.

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Building Heritage Together	https://www.cultura.gob.cl/convocatorias/realizaran-en-la-region-de-antofagasta-encuentro-en-linea-para-elaborar-plan-nacional-de-patrimonio-cultural/	Non defined	Ministry of Culture, Arts and Heritage	Individuals, SMEs, third sector, large companies	The event aims to raise proposals for the design and subsequent development of the National Cultural Heritage Plan. It is organized by the Ministry of Culture, Arts and Heritage, and it seeks to establish a road map and a set of actions to be taken by the different State actors to preserve and revamp Chile's cultural heritage.
CALL FOR SUPPORT FOR COLLABORATIVE WORK PROJECTS AND NETWORKS	https://www.cultura.gob.cl/convocatorias/ibercultura-viva-abre-convocatoria-para-proyectos-de-asistencia-desarrollados-por-occ-durante-emergencia-sanitaria/	Non defined	Ministry of Culture, Arts and Heritage - IberCultura Viva	Third sector	The project will select initiatives from Community Cultural Organizations (CCOs) that coordinate relief and support actions to address the health emergency resulting from COVID-19. Projects must involve the participation of at least two community cultural organizations.
CALL FOR PROPOSALS FOR THE STRENGTHENING OF LOCAL CULTURAL PLANNING AND MANAGEMENT 2020	https://www.fondosdecultura.cl/wp-content/uploads/2020/07/Rex-800-2020-red-cultura.pdf	\$650,000,000	Ministry of Culture, Arts and Heritage - Subsecretariat of Culture and Arts.	SMEs, third sector	The purpose of this call is to enhance cultural planning and programming in the country's municipalities, linking the community and the cultural and artistic sector with local governments and municipal cultural spaces. Thus, if you have cultural infrastructure, you can submit artistic events projects to this call for proposals that include local content. With this we hope to increase artistic dissemination, promote citizens' access to cultural goods and contribute to local cultural development.
Indigenous Handicrafts Seal	https://www.cultura.gob.cl/sello-artesania-indigena/	\$12,500,000	Ministry of Culture, Arts and Heritage	Individuals	This is a distinction aimed at honoring the traditional craftwork of the indigenous peoples of Chile. This year, the call for entries was adapted to the national health emergency resulting from COVID-19, so the application process will first take place online and then in person. In addition, the number of winning works will be increased from 7 to 10 and the number of honorable mentions from 3 to 5.
COURSES FOR MUSEUMS IN THE CONTEXT OF THE HEALTH EMERGENCY	https://www.cultura.gob.cl/convocatorias/ministerio-de-las-culturas-lanza-cursos-en-linea-para-museos-en-el-contexto-de-la-emergencia-sanitaria/	Non defined	Subsecretary of Cultural Heritage and the National Service of Cultural Heritage	SMEs, third sector, Individuals large companies	In the context of the health emergency and at the request of the museum sector, the Ministry of Culture, Arts and Heritage launched a new series of free online training courses. Experts lead the courses in each of the areas, such as conservation, documentation, exhibition and digital heritage of the National Heritage Service, who have adapted their methodologies and content to fit current needs.
National Policy 2017 – 2022	https://www.cultura.gob.cl/politicas-culturales/nacional/	Non defined	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies unions	The Cultural policies are a set of guidelines and decisions that the State–, together with civil society organizations and community groups–, designs and implements to achieve the objectives considered necessary or desirable in culture in general or linked to a specific cultural sector or discipline. There are three main types of cultural policies: National Policy, Sector-specific Policies and Regional Policies.
National Performing Arts Policy	https://www.cultura.gob.cl/politicas-culturales/artes-escenicas/	\$6,356,569,853	Ministry of Culture, Arts and Heritage	Individuals	Individuals, unions, SMEs, large companies, third sector The Cultural policies are a set of guidelines and decisions that the State–, together with civil society organizations and community groups–, designs and implements to achieve the objectives considered necessary or desirable in culture in general or linked to a specific cultural sector or discipline. There are three main types of cultural policies: National Policy, Sector-specific Policies and Regional Policies.

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National Visual Arts Policy	https://www.cultura.gob.cl/politicas-culturales/artes-de-la-visualidad/	\$4,167,415,696	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies unions	The 2017-2022 National Performing Arts Policy results from an open and participatory process, which brings together the theater, dance and circus communities. Its development process was marked by relevant milestones in 2017, including meetings with sector representatives across the fifteen regions of the country—with over 600 people—, an International Seminar on Public Policy in Performing Arts— with more than 400 attendees—, an International Circus Colloquium, and four panels of the Technical Political Committee, with representatives of the Circus, Dance and Theater Advisory Committees. National Policies define guidelines for the State's efforts in the field of culture nationwide. The Regional Policies consider the specificities of the different locations across Chile, and establish the criteria that guide public action in cultural matters in each of the 15 regions. The Sector-specific Policies establish objectives and measures to promote each of the artistic areas or creative industries that are part of the overall cultural field.
2017 - 2022 National Craftwork Policy	https://www.cultura.gob.cl/politicas-culturales/artesania/	\$1,045,789,035	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies unions	This document is the result of a collaborative effort that favors an active and collective construction, adopting a decentralizing approach and taking into account the characteristics of each region, the actions that arise from critical reflection, in addition to the essential tasks related to arts education and the protection of our heritage, with a cross-cutting vision, and shared perspectives in terms of development.
2017 - 2022 Policy for the Promotion of Architecture	https://www.cultura.gob.cl/politicas-culturales/arquitectura/	\$1,043,171,747	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies	The 2017-2022 National Craftwork Policy is the result of a joint effort between public institutions and creators. Throughout the process, fifteen regional meetings were held and meetings with key sector representatives and a larger national meeting, bringing together nearly 800 people to discuss the complex nature of craftwork from a comprehensive and interdisciplinary perspective, which made it possible to establish cross-cutting measures to strengthen its development.
2017-2022 Design Promotion Policy	https://www.cultura.gob.cl/politicas-culturales/disenio/	\$811,071,151	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies	This document is the first cultural policy promoted by the CNCA for the architecture sector. It promotes a number of initiatives aimed at increasing recognition and social appreciation of architecture as a cultural expression and its contribution to society and culture. The publication sets forth 15 objectives to achieve during this five-year period, under the following categories: Promotion of Architecture, Internationalization, Heritage, Recognition of Architecture and Institutional Framework. In turn, these objectives are divided into 47 concrete measures that will be addressed by the CNCA in collaboration with different institutions.
2017-2022 National Policy for the Audiovisual Sector	https://www.cultura.gob.cl/politicas-culturales/audiovisual/	\$8,958,162,000	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies	The 2017-2022 Design Promotion Policy is an instrument that will allow significant progress in planning and articulating the actions of the State to address the main challenges of a sector that is in constant transformation and that has developed consistently in recent years. As in all initiatives undertaken by our institution, citizens' active and committed participation was crucial in the design of this policy, which focuses not only on creators, but also cultural agents, who are critical for the implementation of cultural policies that effectively promote active and democratic cultural participation.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
2017-2022 National Policy for the Music Sector	https://www.cultura.gob.cl/politicas-culturales/musica/	\$5,448,810,000	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies	The main objective of the new 2017-2022 National Policy for the Audiovisual Sector is to promote the development of the audiovisual sector countrywide on an equal footing. The methodology used to develop this policy clearly adopts a participatory approach, in line with the Presidential Instructions for Citizen Participation, which seeks “the active engagement of citizens in the design and consideration of public decisions.”
2015-2020 National Policy on Reading and Books	https://www.cultura.gob.cl/politicas-culturales/lectura-libro/	\$7,463,751,000	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies	Since June 2015, representatives of all the agents in the field of music have worked together with the State to draft a document that will guide the main public policies for the next five years in the music sector. The role of music in education, its contribution to human development, internationalization with a focus on identity, and the industry's sustainability are the main topics that the 2017-2022 National Policy for the Music Sector addresses in its 59 measures.
2021 Culture Funds (by discipline or by program fund)	https://www.fondosdecultura.cl/	\$ 43,226,551,853	Ministry of Culture, Arts and Heritage	SMEs, third sector, Individuals large companies	The 2015-2020 National Policy on Reading and Books (PNLL) provides a set of strategic guidelines that acknowledge access to reading and participation in book culture as a right for all people that must be protected and promoted to shape creative, thoughtful and engaged citizens. The PNLL has been in place since 2015, for a five-year period, and it comprises 87 measures grouped into five areas of action that account for the entire ecosystem around reading and books in Chile: Reading, Creation, Industry and Internationalization, Bibliographic Heritage and Legal Framework.
Open window - National Fondart	https://www.fondosdecultura.cl/fondos/fondart-nacional/ventanilla-abierta/	Non defined	Ministry of Culture, Arts and Heritage		The Culture Funds are resources allocated annually by the National Budget Law to promote the development of the arts, disseminate culture, and preserve Chile's artistic and cultural heritage. FONDART and the Book and Reading Fund were created in 1993. In addition, the Music Fund and the Audiovisual Fund, and their respective councils, were created in 2004. In 2006 the Fund for the Promotion of Art in Education was created and in 2010 the first version of the Heritage Fund was implemented.
Open window - Regional Fondart	https://www.fondosdecultura.cl/fondos/fondart-regional/ventanilla-abierta/	Non defined	Ministry of Culture, Arts and Heritage	Indefinite	No description available
Open window - Audiovisual Fund	https://www.fondosdecultura.cl/fondos/fondo-audiovisual/ventanilla-abierta/	Non defined	Ministry of Culture, Arts and Heritage		No description available
Open window - Music Fund	https://www.fondosdecultura.cl/fondos/fondo-musica/ventanilla-abierta/	Non defined	Ministry of Culture, Arts and Heritage	Indefinite	No description available
Performing Arts Fund	https://www.fondosdecultura.cl/fondos/fondo-aaee/lineas-de-concurso/	\$ 6,356,569,853	Ministry of Culture, Arts and Heritage		No description available
Chile Crea Scholarships	https://www.fondosdecultura.cl/fondos/becas-chile-crea/lineas-de-concurso/	\$ 1,454,000,000	Ministry of Culture, Arts and Heritage	Indefinite	No description available

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National Fondart	https://www.fondosdecultura.cl/fondos/fondart-nacional/lineas-de-concurso/	\$ 7,606,447,000	Ministry of Culture, Arts and Heritage		No description available
Regional Fondart	https://www.fondosdecultura.cl/fondos/fondart-regional/lineas-de-concurso/	\$ 7,392,812,000	Ministry of Culture, Arts and Heritage	Indefinite	No description available
Audiovisual Fund	https://www.fondosdecultura.cl/fondos/fondo-audiovisual/lineas-de-concurso/	\$ 8,958,162,000	Ministry of Culture, Arts and Heritage		No description available
Music Fund	https://www.fondosdecultura.cl/fondos/fondo-musica/lineas-de-concurso/	\$ 5,448,810,000	Ministry of Culture, Arts and Heritage	Indefinite	No description available
Books and Reading Fund	https://www.fondosdecultura.cl/fondos/fondo-libro-lectura/lineas-de-concurso/	\$ 7,463,751,000	Ministry of Culture, Arts and Heritage		No description available
Fund for the Promotion of Art in Education	https://www.fondosdecultura.cl/fondos/fondo-fae/lineas-de-concurso/	Non defined	Ministry of Culture, Arts and Heritage	Indefinite	No description available
Support Program for Collaborating Cultural Organizations	https://www.fondosdecultura.cl/fondos/paocc/lineas-de-concurso/	\$ 7,105,723,000	Ministry of Culture, Arts and Heritage		No description available
Culture Network Program	https://www.fondosdecultura.cl/fondos/red-cultura/lineas-de-concurso/	Non defined	Ministry of Culture, Arts and Heritage	Indefinite	No description available
Cultural public and/or private infrastructure fund	https://www.fondosdecultura.cl/fondos/fondo-infraestructura/lineas-de-concurso/	Non defined	Ministry of Culture, Arts and Heritage		No description available
Cultural Heritage Fund	https://www.fondosdecultura.cl/fondos/fondo-patrimonio/lineas-de-concurso/	Non defined	Ministry of Culture, Arts and Heritage	Indefinite	No description available

COLOMBIA

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
2020 Calls for Incentives - First Phase of the Ministry of Culture	https://www.mincultura.gov.co/prensa/noticias/Documents/Patrimonio/0695%20-%20RESOLUCI%c3%92N%20SE%20MODIFICA%20RESOLUCI%c3%92N%200526%20%20DE%20ABRIL%20%20DE%202020%20FASE%20DE%20%20APERTURA%20A%20CONVOCATORIAS%20DE%20EST%c3%8cMULOS%202020%20FASE%201.pdf	\$9,000,000,000	Ministry of Culture	SMEs, third sector, Individuals	The call entails a set of scholarships, prizes and subsidies for different cultural and artistic activities. The funds are granted through calls for proposals aimed at different disciplines. The plan consists of a total of 96 calls for proposals.
Special measures for the culture sector during the state of economic, social and ecological emergency	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20475%20DEL%2025%20DE%20MARZO%20DE%202020.pdf	Non defined	Ministry of Culture	Third sector, Individuals	The funds resulting from the cultural parafiscal contribution to the box office of the public shows of the performing arts transferred or to be transferred by December 31st, 2020 to the municipalities and districts by the Ministry of Culture, may be temporarily allocated, until September 30th, 2021, to support the cultural sector of the performing arts, in the creation, virtual training, production and dissemination of public shows whether in-person or online. The secretaries of culture—or similar agencies in the municipalities and districts—shall implement agile mechanisms for selecting projects, which shall not exceed 30 calendar days from the effective date of this decree.
Special measures for the culture sector during the state of economic, social and ecological emergency	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20475%20DEL%2025%20DE%20MARZO%20DE%202020.pdf	Non defined	Ministry of Culture	SMEs, third sector, Individuals large companies	April 30th, 2020 is the deadline for mayors and governors of the regional entities to transfer ten percent (10%) of the proceeds of the Procultura Stamp for the social security contributions of creators and cultural managers.
Special measures for the culture sector during the state of economic, social and ecological emergency	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20475%20DEL%2025%20DE%20MARZO%20DE%202020.pdf	Non defined	Ministry of Culture	SMEs, large companies	From March through June 2020, the exhibition of national short films for eight (8) calendar days of the month shall be cited to apply for a reduction of the Film Development fee for exhibitors.
Virtual platform for the arts	https://www.mincultura.gov.co/prensa/noticias/Paginas/Mincultura-lanza-%E2%80%98Plataforma-virtual-para-las-artes%E2%80%99-un-espacio-para-la-formaci%C3%B3n-creativa.aspx	Non defined	Ministry of Culture	SMEs, third sector, Individuals large companies, unions	Through the initiative “Virtual Platform for the Arts - 2020 Music Cycle,” the Ministry of Culture seeks to strengthen the knowledge and skills of the country's artists, musicians, performers and managers in the music sector.
Temporary measures in the field of culture during the state of economic, social and ecological emergency.	https://www.funcionpublica.gov.co/eva/gestornormativo/norma_pdf.php?i=113639	Non defined	Executive	SMEs, Individuals large companies,	Temporary allocation of the resources of the national consumption tax for culture. Economic incentives for artists, creators and cultural managers. Those responsible for culture in the departments and the Capital District must arrange unconditional cash transfers or economic incentives to artists, creators and cultural managers who demonstrate they are in a vulnerable situation.
Special measures for the culture sector during the state of economic, social and ecological emergency	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20475%20DEL%2025%20DE%20MARZO%20DE%202020.pdf	Non defined	Ministry of Culture	SMEs, Individuals large companies,	The deadline to comply with their tax duty for those responsible for authorizing and paying the film development fee set forth in Law No. 814 of 2003 (for activities carried out between March and June 2020) is September 30th, 2020.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Special measures for the culture sector during the state of economic, social and ecological emergency	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20475%20DEL%2025%20DE%20MARZO%20DE%202020.pdf	Non defined	Ministry of Culture	SMEs, Individuals large companies,	The deadlines for the declaration and payment of parafiscal contributions have been extended.
Income tax exemption - Decree No. 1669 of 2019 and No. 286 of 2020.	https://economianaranja.gov.co/	Non defined	Ministry of Culture	SMEs, third sector	This type of measures includes an income tax exemption for Orange Economy companies - Decrees No. 1,669 of 2019 and No. 286 of 2020. The decree stipulates three annual calls (March, July and October), therefore, it is expected a significant number of companies access the benefit, which is in force until 2021. The purpose of this measure is 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.
Extension of the Colombia Filming Law - Decree No. 474 of 2020	https://locationcolombia.com/	Non defined	Ministry of Culture	SMEs, third sector. large companies	Regulates articles 177 and 178 of the National Development Plan. Tax discount of 35% for investment. Applicable to foreign audiovisual works, produced or post-produced in Colombia and it extends the validity of Law No. 15.56 of 2012 and the Colombia Film Fund established therein until July 9, 2032. The benefits are: Investment in the audiovisual sector, Development and consolidation of the creative sectors, Generation of employment and added value, Productive transformation, Increased competitiveness and exports, and Development of infrastructure.
Orange development areas and 165% income tax deduction - Decree No. 697 of 2020.	www.cocrea.com.co	Non defined	Ministry of Culture	SMEs, third sector. large companies, Individuals	Regulates articles 179 and 180 of the National Development Plan. It defines the Orange Development Areas and establishes a new tax incentive that grants an income deduction of 165% for investments or donations made to Orange Economy projects.
Decree No. 818 of 2020	https://www.mincultura.gov.co/prensa/noticias/SiteAssets/Paginas/Gobierno-Nacional-implementa-nuevos-alivios-tributarios-y-econ%C3%B3micos-para-el-sector-cultura/ABC%20Decreto%20818%20de%202020.pdf	Non defined	Ministry of Culture	SMEs, third sector. large companies,	<p>The Decree sets forth special measures to mitigate the impact of COVID-19 in the cultural sector amid the State of Economic, Social and Environmental Emergency declared through Decree No. 637.</p> <ol style="list-style-type: none"> 1. Reduction and consolidation of a 4% withholding tax rate for 27 cultural and creative activities. 2. Cultural public incentives will not be subject to withholding tax on payment or credit on accounts. 3. Artistic services for audiovisual productions in public shows of the performing arts sector are exempt from VAT. 4. The deadlines for the declaration and payment of the parafiscal contribution of public shows in the performing arts sector are extended. 5. Reimbursement for ticket sales and attendance rights to public shows that were cancelled, postponed or rescheduled.
Reduction of formalities and paperwork – Decree No. 2106 of 2019 / Regulated by Decree No. 1276 of 2020 of September 23rd, 2020.	https://www.mincultura.gov.co/ministerio/transparencia-y-acceso-a-informacion-publica/publicidad%20de%20proyectos%20de%20especificos%20de%20regulacion/Paginas/%e2%80%9cPor%20el%20cual%20se%20reglamentan%20%20los%20art%C3%adculos%20132%20a%20136%20del%20Decreto%20Ley%202106%20de%202019,%20referentes%20a%20la%20realizaci%C3%b3n%20de%20espect%C3%a1cu.aspx	Non defined	Ministry of Culture	SMEs, third sector, individuals, large companies	The Ministry of Culture, in compliance with section 8, Article 8 of Law No. 1437 of 2011 and Article 2.1.2.1.14 of Decree No. 1081 of 2015, published the draft Decree that “Regulates articles 132 to 136 of Decree Law No. 2106 of 2019, referring to the simplification of formalities, paperwork and requirements for public performances in the performing arts sector, and issues further provisions” for citizens or stakeholders to participate in the drafting process by submitting their opinions, suggestions, comments and observations between May 29th, 2020 and June 13th, 2020. Recently regulated by Decree No. 1276 of 2020 (September 23rd, 2020).

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Requirements for Findeter reduced rate lines- Resolution No. 1933 of 2019.	https://www.findeter.gov.co/economia_naranja/	-	Ministry of Culture - Interinstitucional	SMEs, third sector, large companies	Resolution No. 1933 of September 12th, 2019 sets forth the requirements of the Ministry of Culture for the technical and financial feasibility and cultural relevance of cultural infrastructure projects and cultural industries to be financed through the rediscount compensated rate line of Financiera del Desarrollo Territorial S.A. (FINDETER) and the follow-up mechanisms. This line is a financing mechanism leveraged by the National Government that offers credits with better conditions than those granted in the financial market to legal entities.
Call for proposals “Share what we are”	https://comparte.mincultura.gov.co/	\$24,000,000,000	Ministry of Culture	Third sector, individuals	The call “Share what we are”, financed with resources from the Emergency Mitigation Fund (FOME) and aimed at individuals and legal entities throughout the country, will provide resources for \$24 billion in recognition of their experience and their proposals for creative action to address the impact of lockdowns. This territorial strategy seeks to support individuals and organizations devoted to art education, creation and production, culture and heritage in the country.
Call for support to the museum sector	https://www.mincultura.gov.co/prensa/noticias/Paginas/Mincultura-abre-convocatoria-para-museos,-3-mil-millones-para-proyectos-de-reactivaci%C3%B3n-y-reapertura-.aspx	\$3,000,000,000	Ministry of Culture	SMEs, third sector, large companies	With resources from the Emergency Mitigation Fund (FOME), a call for \$3 billion was launched for museum entities to address the crisis resulting from the health emergency. The resources will be allocated to category one and two public and private museums, at the municipal and departmental levels, registered before the Ministry. These funds may be used for running costs, payroll payments, support adaptation processes to the new health conditions, and purchase biosecurity materials for reopening.
2020 Calls for Incentives - Second phase of the Ministry of Culture	https://www.mincultura.gov.co/prensa/noticias/Documents/Patrimonio/Res%20N%C2%B0%201628-Apertura%20Convocatoria%20Nacional%20de%20Est%C3%ADmulos%20-Segunda%20Fase.pdf	\$15,000,000,000	Ministry of Culture	Individuals, SMEs, third sector	The call entails a set of scholarships, prizes and subsidies for different cultural and artistic activities. The funds are granted through calls for proposals aimed at different disciplines. The plan consists of a total of 49 calls for proposals.
Circular No. 004 of 2020	https://www.bancoldex.com/sites/default/files/circular_004_marzo_18_de_2020_linea_colombia_responde.pdf	\$250,000,000,000	Bancoldex	SMEs, large companies,	Bancoldex “Colombia responds” credit line, for business in the public shows sector.
Decree No. 401 of March 13th, 2020:	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20401%20DEL%2013%20DE%20MARZO%20DE%202020.pdf	-	Ministry of Finance	Individuals, SMEs, large companies, third sector	Measures that modify some deadlines for the filing of tax returns for 2020, payment of income tax and complementary taxes for the taxable year 2019 and the dates of payment of sales tax -VAT for the two-month period March-April and the four-month period January-April 2020.
Decree No. 639 of 2020	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20639%20DEL%208%20DE%20MAYO%20DE%202020.pdf	-	Ministry of Finance	SMEs, large companies,	The Formal Employment Support Program -PAEF is created amid the State of Economic, Social and Environmental Emergency declared through Decree N. 637 of 2020.
Decree No. 434 of 2020	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20434%20DEL%2019%20DE%20MARZO%20DE%202020.pdf	-	Ministry of Trade, Industry and Tourism	Individuals, unions, SMEs, large companies,	Extension of deadlines to register under the single trade registry, the single business and social registry, renewal of the single bidder registry, and affiliation to the chambers of commerce.
Decree No. 579 of 2020	https://dapre.presidencia.gov.co/normativa/normativa/DECRETO%20579%20DEL%2015%20DE%20ABRIL%20DE%202020.pdf	-	Ministry of Trade, Industry and Tourism	Individuals, SMEs, large companies, third sector	This decree suspends eviction actions, allows for the readjustment of lease payments, sets forth special provisions for lease payments, takes measures regarding horizontal property concerning the readjustment of lease payments, and sets forth provisions regarding the beginning and extension of lease contracts.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
National Guarantee Fund	Ministry of Culture	\$2,800,000,000,000	National Guarantee Fund	SMEs	Until August 31st, 2020, the National Guarantee Fund – (\$ 2.8 billion in credit guarantees), (USD 740 million), through its portfolio of special services like “United for Colombia” and “MSMEs Affected Sectors,” among others, has helped 86,513 entrepreneurs from the 103 activities identified under the Culture and Orange Economy Satellite Account in 32 departments, for a total amount of \$ 2.8 billion.
Museums Count	Ministry of Culture	\$1,750,000	Ministry of Culture	SMEs, third sector	Museums Count To date, 312 museums in the departments of Nariño, Antioquia, Santander, Valle del Cauca, Bogotá D.C., Norte de Santander, Cundinamarca, Cesar, Bolívar, Atlántico, Magdalena, Tolima, Quindío, Huila, Boyacá, Guainía and Risaralda have received \$1.75 billion in aid to address the crisis resulting from the health emergency.
Women Weaving Life	Ministry of Culture	Min. culture contribution \$ 300,000,000 Counterpart contributions: \$ 128,571,429	Ministry of Culture	Individuals	Women Weaving Life: the Ministry seeks to advance innovative actions with a differential approach through programs such as Women Weaving Life (Mujeres Tejedoras de Vida), which is a project of Emprendimiento Cultura that aims to train mothers heads of household to improve the weaving technique in their craftworks and for a greater use of recycled materials. In 2019 there were 290 women beneficiaries and in 2020 we reached 353 women heads of household in the municipalities of Guapí, Tumaco, Nuquí, Quibdó, Uribia, Riohacha, Pueblo Bello, Valledupar and María la Baja.
Decree No. 530 of 2020	Ministry of Culture	Non defined	Indefinite	Third sector	Decree No.530 of 2020: temporary tax measures regarding the tax on financial movements payable by non-profit entities that belong to the Special Tax Regime and the sales tax on donations of certain movable tangible property.
Biosafety protocols authorized by resolution of the Ministry of Health.	Ministry of Culture	Non defined	Ministry of Health	Individuals, unions, SMEs, large companies, third sector	Biosafety protocols authorized by resolution by the Ministry of Health. Resolutions: 739 (891) 900 957.
Virtual dialogues	Ministry of Culture	Non defined	Ministry of Culture	Individuals, unions, SMEs, third sector	Individuals, unions, SMEs, third sector The Decrees established by the national government were put into action, promoting dialogue with the different organizations and communities that have required the involvement of the Ministry of Culture.
Crea Digital Call	Ministry of Culture	\$4,160,000,000	Ministry of Culture	Individuals, unions, SMEs, third sector	Resource management: with public and private entities to strengthen the quantity and quality of cultural media content (MINTIC, CNTV, ANTV, RTVC). In 2020, MinTic made a contribution of close to \$ 3,93 billion (USD 1 million) to the Crea Digital call and Señal Colombia made a contribution of close to \$ 230 million (USD 60,000) to the calls for Ethnic Groups and Young Creators; bringing the total resource managed for 2020 close to \$ 4,16 billion (USD 1,097,766).
Encuentros Manizales	Ministry of Culture	\$52,885,569	Ministry of Culture	Individuals	“Encuentros Manizales” was one of the initiatives that were part of the strategy to strengthen the industry. Two meetings were held: the New Media and Interactive Content Meeting, and the Regional Talents and Stories Meeting. The former introduced 8 projects of convergent, immersive and interactive digital narratives. The latter showcased 8 short film projects were developed by filmmakers from different regions of Colombia. In both cases, participants worked in training sessions and one-on-one meetings with national and international mentors to further strengthen their projects in development and production.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
“Executing and Connecting” and “Connected Homes” Programs	Ministry of Culture	Non defined	Ministry of Information and Communications Technologies - FUTIC	Individuals	“The Executing and Connecting” plan was rolled out in June 2020. Under this initiative, 550 new Digital Zones will be set up in rural areas, covering 191 municipalities and 31 departments of the country. To date, 300 Digital Zones are already operating and the remaining 250 will be up and running by October. Finally, the “Connected Homes” Program was launched, with the goal of connecting 500,000 households in strata 1 and 2 neighborhoods with affordable home Internet rates by the end of the four-year period.

COSTA RICA

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Scholarships for the promotion of literary arts	https://mcj.go.cr/sites/default/files/2020-05/ESPECIFICACIONES%20POR%20CATEGORIAS%20BASES%20Y%20PRESENTACION%20DE%20PROYECTO.pdf	\$46,800,000	Ministry of Culture and Youth	Individuals	The Colegio de Costa Rica agency under the Ministry of Culture and Youth (MCJ) is responsible for the Scholarship Program for the Promotion of Literary Arts. It aims to promote creative and original projects in the field of literature. It is aimed at creators, managers and independent artistic groups with projects that demonstrate the high quality and significant impact of the literary arts, reading and the book industry. It supports projects aimed at promoting national literary creation. This incentive is aimed at professional and emerging writers whose projects qualify as novels, short stories, theater, poetry, essay, chronicles.
Book week	https://mcj.go.cr/sala-de-prensa/noticias/instituciones-literarias-celebraran-semana-dedicada-al-libro-con-amplia	Non defined	Ministry of Culture and Youth / School of Costa Rica	Individuals, unions, SMEs, large companies, third sector	The Ministry of Culture and Youth, the State Distance University, the National Library System, Colegio de Costa Rica, the National Printing House, and the Carretica Cuentera and Club de Libros initiatives joined efforts to carry out online activities to promote reading.
Aquí Cultura	https://aquicultura.go.cr	Non defined	Artistic and Cultural Production Center / Artistic and Cultural Production Center	Individuals, third sector	The Virtual Program “Aquí Cultura”, aims to promote a creative space to enjoy art in Costa Rican homes. It is part of the actions of the Ministry of Culture and Youth to address the consequences of the COVID-19 pandemic, to contribute with specific actions to the reactivation of the sector through the circulation of resources. It also aims to contribute to the virtualization process of Costa Rican cultural production as an invitation to reflect about management, business and interdisciplinary work and co-responsibility with a creative approach, to promote the enhancement of cultural and creative work, as well as innovate and build new capacities in the Costa Rican cultural sector. The data herein on budget and beneficiaries correspond to the first season of the program, which included a call for proposals from May 8th to June 15th. The projects selected began on June 12th and concluded on July 31st. Of the total budget allocated in this first season, \$ 25,193,418.31 (CRC) resulted from private sponsorships. Currently the call for the second season began on August 18th and closed on September 1st, and the winning proposals are in the process of being selected, which will be screened from the second week of November to the second week of December, so it is not yet possible to know the total number of beneficiaries or the amount to be allocated—it is estimated around \$ 37 million (CRC).

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Proartes COVID-19	https://teatromelico.go.cr/images/1591986867_Bases%20Proartes%20Covid19.pdf	\$133,500,000	Ministry of Culture and Youth / PROARTES	Individuals, third sector	The National Program for the Development of the Performing Arts (PROARTES) aims to promote the performing arts in Costa Rica by providing financial and/or institutional support to specific projects conceived by the independent cultural and artistic sector. A special budget is allocated for this initiative every year. Due to the ongoing emergency caused by COVID-19, the Ministry of Culture and Youth and the Melico Salazar Popular Theater, through PROARTES, are launching the 2020 call for the PROARTES COVID-19 initiative, to tackle the pressing situation that the performing arts sector is experiencing in our country, by means of a Special Emergency Fund.
COVID Measures and culture sector (booklets)	https://mcj.go.cr/sites/default/files/2020-04/cuadernillo_1.pdf https://mcj.go.cr/sites/default/files/2020-04/cuadernillo_2.pdf	Non defined	Ministry of Culture and Youth	Individuals, unions, SMEs, large companies, third sector	This document, organized in booklets and a set of graphic materials, is a tool to facilitate the involvement of the culture sector in implementing the Proteger Plan. It is a toolkit for the sector and our collaborators, as we need to accelerate the creation of alliances to make sure the sector is taken into account when implementing the measures developed jointly by the National Emergency Commission and the Governing Council led by the Presidency of the Republic.
COVID-19 Creative Scholarships	https://mcj.go.cr/agenda/convocatoria-becas-creativas-ministerio-de-cultura-y-juventud	\$311,000,000	Ministry of Culture and Youth / Culture Directorate	Individuals	The “Creative Scholarships” program is a special competitive fund for people in the culture sector who wish to carry out a project in crafts, design, cultural management, performing arts, visual arts, heritage, audiovisual, music or literature. This initiative is part of the actions of the Ministry of Culture and Youth, in response to the consequences of COVID-19, to contribute with specific actions to the reactivation of the sector. The projects will unfold between August and October 2020, in compliance with the health measures in force in the country due to the national emergency.
Telethon for Culture	https://www.presidencia.go.cr/comunicados/2020/05/teleton-por-la-cultura-habilito-formulario-para-registro-de-eventuales-beneficiarios/#::~:~:text=La%20%E2%80%9CTelet%C3%B3n%20por%20la%20Cultura%E2%80%9D%20se%20realizar%C3%A1%20el%20s%C3%A1bado%2030,sus%20hogares%20o%20in%20situ,	\$43,820,000	Club Activo 20-30 / Ministry of Culture and Youth	Individuals	The Telethon for Culture was created to provide assistance to art and culture workers who are undergoing a food emergency due to the economic crisis resulting from COVID-19. The aid provided consisted of food packages. The content of these packages was defined by the National Commission for Risk Prevention and Emergency Relief, and consisted of a series of food items, personal hygiene products and household cleaning and disinfection products. Art and culture workers in Costa Rica who wished to request assistance through Telethon for Culture had to register through a form created especially for this purpose. The form was available at www.mcj.go.cr/teleton from May 27th to June 5th, 2020.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
COVID-19 Sub-sectoral protocols	https://mcj.go.cr/medidas-covid-19/protocolos-subsectoriales	Non defined	Ministry of Culture and Youth	Individuals, unions, SMEs, large companies, third sector	The Ministry of Culture and Youth (MCJ) has made the sub-sector protocols for the gradual reopening and the reactivation of artistic and cultural activities available to the cultural sector. The sub-sector protocols were jointly developed by the institutions of the MCJ and the arts and culture sectors. Through this process, the Ministry of Culture and Youth takes on the commitment to reopen social activities, in compliance with health guidelines to minimize the risk of infection and reassure workers, public officials and the different audiences. The MCJ relies on the technical assistance of the Occupational Health and Environmental Engineering Department of the National Technical University to produce these protocols. The Department provides essential support in the work with the sector.
“Protect” Bonus	http://www.mtss.go.cr/elministerio/despacho/covid-19-mtss/plan_proteger/bono_proteger.html#1953	\$1,918,750,000	Ministry of Labor and Social Security.	Individuals	The “Protect” Bonus is a 3-month temporary economic aid provided by the Government to people who lost their jobs, had their working hours reduced, had their contracts temporarily suspended or are being affected by the health emergency caused by COVID-19. Its purpose is to provide economic relief to cover basic needs.
National Virtual Arts Festival	https://www.facebook.com/festivaldelasartescr	\$151,000,000	Artistic and Cultural Production Center / Artistic and Cultural Production Center	Individuals, SMEs, large companies, third sector	The National Festival of the Arts, is a celebration that has brought the country and culture together since 1995. It is an opportunity for the society to enjoy the arts and take part in the cultural life of their community. This year, in compliance with the “Temporary administrative measures adopted as a result of the COVID-19 health emergency for activities that draw crowds,” issued by the Ministry of Health on August 1st, 2020, and in force for the remainder of the year, the artistic-cultural activities scheduled for the Festival were reformulated and will be carried out in 100% online. Pre-recorded material will be screened from November 6th to 15th, 2020. The beneficiary data shows the companies commissioned to hire the artists and shows.
Costa Rica Lectora /Aquí Cultura literario	https://ac.cpac.online/?fbclid=IwAR1SwmYDN9BPDzBIQNthza_DPXcl-Kyec_Djmbjk6IUIHhH-RquS9nKn4aU	\$21,000,000	Artistic and Cultural Production Center / Artistic and Cultural Production Center	Individuals	It was a special edition of the Aquí Cultura program, aimed at the literary sector and the different professions in the book ecosystem. The call for proposals is currently underway, so it is not possible to determine the number of beneficiaries.
“Made Here” Artisan Fair	https://mcj.go.cr/sala-de-prensa/noticias/ministerio-de-cultura-y-juventud-abre-proceso-de-convocatoria-para-edicion	Non defined	Artistic and Cultural Production Center / Artistic and Cultural Production Center	Individuals, SMEs, third sector	“Made Here” (Hecho Aquí) is a fair to buy, sell and admire national crafts and design, that promotes a strategy to increase the competitiveness of the products and businesses. Throughout the process the artisan or designer develop their own design line by incorporating elements of their own personal and local identity as their unique selling point: items for daily use, decorative that convey innovation, history, identity and Costa Rican quality. The VI 2020 “Hecho Aquí” Fair (FHA) virtual edition seeks to support the national crafts and design sector and businesses as part of the relief measures of the MCJ to tackle the consequences of the social distancing measures adopted as a result of the COVID-19 pandemic. It opened its call for participation last October 5th and will run until 5 p.m. on October 23rd, 2020. This virtual retail venue will be open to the public from December 3rd, 2020 to January 3rd, 2021. It will also offer a special artistic program online on December 3rd, 4th and 05th, 2020. Since the call is still open the number of beneficiaries cannot yet be estimated.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Costa Rica 2020-2030 Creative and Cultural Strategy	https://mcj.go.cr/medidas-covid-19/estrategia-creativa	Non defined	Ministry of Culture and Youth / Ministry of Economy, Industry and Commerce / National Vocational Training Institute / Ministry of Science and Technology / Development Banking System	Individuals, Unions, SMEs, large companies, third sector	Costa Rica 2020-2030 Creative and Cultural Strategy is a public policy instrument that brings together the Ministry of Culture and Youth together with the MEIC, INA, MICIT and the Development Banking System with other public institutions, organizations and companies of the ecosystem to promote the implementation of different programs and actions. The Strategy integrates the four sectors that make up the different artistic and cultural areas of the country: audiovisual (film, documentary, digital animation, videogames, new formats), performing arts (live arts, dance, music, and theater), visual arts (design and publishing) and local identity. There will be an Executive Board for each sector to promote dialogue and joint projects with artists, entrepreneurs, international organizations and public institutions. It also seeks to promote the development of Costa Rica's creative and cultural industries by establishing an ecosystem that favors the development of productive units, providing them with the conditions to improve their competitiveness in the national and international markets.
LA NIGÜENTA	https://artishockrevista.com/2020/06/03/convocatoria-madc-costa-rica/ http://madc.cr/es/node/1717	\$1,300,000	Ministry of Culture and Youth / Museum of Contemporary Art and Design	Individuals, Third sector large companies, third sector	La Nigüenta is a charitable initiative that aims to support contemporary artists, designers, curators, researchers, and managers facing a financial crisis due to the COVID-19 pandemic.
8th Costa Rica International Film Festival online	https://www.centrodecine.go.cr/2020/10/07/articulo/preambulo-presenta-8vo-crfic-linea	Non defined	Ministry of Culture and Youth / Costa Rican Center for Film Production	Individuals, Unions, SMEs, large companies, third sector	As a result of the health emergency that the country is experiencing due to COVID-19, and in an effort to continue bringing the best of world cinema to the community, the 8th edition of the International Film Festival will take place online.
Artistic-cultural activities of the Ministry of Culture and Youth 2020 are rescheduled and migrated online.	https://mcj.go.cr/sala-de-prensa/noticias/mcj-comunica-reprogramacion-virtual-de-actividades-artistico-culturales	Non defined	Ministry of Culture and Youth	Individuals, Unions, SMEs, large companies, third sector	The Ministry of Culture and Youth, in compliance with the “Temporary administrative measures adopted as a result of the COVID-19 health emergency for activities that draw crowds,” issued by the Ministry of Health on August 1st, 2020, and in force for the remainder of the year, will fully migrate online all of the artistic-cultural activities scheduled for the last quarter of 2020. The decision of the MCJ to migrate cultural productions online is the result of a responsible planning process that started in April with the announcement of the rescheduling of activities and a strict compliance with health measures, which have made it possible to reactivate the different venues for the events. This builds on the different actions adopted to reactivate the artistic and cultural sector and the recognition of cultural work as an instrument of social resilience.
Traditional food and beverage contest	https://mcj.go.cr/agenda/certamen-de-comida-tradicional-los-santos-2020-centro-de-conservacion-e-investigacion-del	\$8,000,000	Ministry of Culture and Youth / Cultural Heritage Research and Conservation Center	Individuals	“It is not just a contest for the best recipe, but a recognition of the traditional cuisine of the nation; where we can find knowledge passed on among families, as well as local identities and memories,” this is how anthropologist Paola Salazar defines the 2020 Los Santos Traditional Food Contest. This is the tenth traditional food and beverage contest organized by the Cultural Heritage Research and Conservation Center of the Ministry of Culture and Youth. “The 2020 Los Santos Traditional Food Contest is an opportunity to exchange, protect and recognize the knowledge and experiences that have been part of the food tradition in the Dota, León Cortés and Tarrazú districts,” said Paola Salazar, head of the Intangible Cultural Heritage Unit of the Heritage Center and coordinator of the contest.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
BECAS TALLER	http://mcj.opendata.junarc.com/dashboards/20497/registros-de-cultura-y-juventud/	\$80,000,000	Ministry of Culture and Youth / Culture Directorate	Individuals, Third sector	<p>Becas Taller is an incentive program that aims to promote the work of managers and organizations working in the field of culture, supporting projects that recognize, make visible and strengthen the various expressions of the Cultural Heritage (also known as “Intangible Cultural Heritage”) of Costa Rica. Calls open annually, during the first semester of each year.</p> <p>The call ran from April 1st to July 31st, 2019. The winners roll out the project from April 1st to November 30th, 2020; due to the COVID-19 national emergency declaration, the winners were forced to adapt their projects to comply with the health protocols established by the Ministry of Health of Costa Rica.</p>
Culture Points	http://mcj.opendata.junarc.com/dashboards/20497/registros-de-cultura-y-juventud/	\$131,000,000	Ministry of Culture and Youth / Culture Directorate	Individuals, Third sector	<p>One of the objectives of Culture Points (Puntos de Cultura) is to promote the necessary conditions for the exercise of cultural rights through socio-cultural organizations and the communities with which they work. It also seeks to generate exchanges and joint training sessions to strengthen the management capacities of the country's socio-cultural organizations.</p> <p>The call ran from April 1st to July 4th, 2019. The winners roll out the project from November 1st, 2019, to November 2020; due to the COVID-19 national emergency declaration, the winners were forced to adapt their projects to comply with the health protocols established by the Ministry of Health of Costa Rica.</p>
Magón National Culture Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-cultura-magon.html	\$8,010,750	Ministry of Culture and Youth / School of Costa Rica	Individuals	<p>The Magón National Culture Award recognizes a lifetime dedication to culture, and it does not discriminate between formats, genres, styles, disciplines, or others.</p> <p>Note: The 2019 National Culture Awards, opened nominations in January 2019 and closed in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>
Aquileo J. Echeverría National Literature Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-literatura-aquileo-j	\$21,362,000	Ministry of Culture and Youth / Culture Directorate	Individuals	<p>It is a literature award that grants a cash prize to the novels, short stories, poetry, essays, and playwritings that stood out among their counterparts during the past year. It has proved to be a great contribution to strengthening the Costa Rican culture environment.</p> <p>Note: The 2019 National Cultural Awards, opened nominations in January 2019 and closed in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>
National Award for Cultural Management and Promotion	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-la-gestion-y-promocion	\$4,272,400	Ministry of Culture and Youth / Culture Directorate	Individuals	<p>It is an economic recognition—without discriminating formats, genres or styles—to the lifetime dedication of individuals or legal entities to promoting and developing cultural projects.</p> <p>These tasks include the necessary fieldwork to promote social organization and engagement to collect the resources required for the expression, recovery, production, recognition, identification and exchange of cultural events.</p> <p>Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Pío Víquez National Journalism Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-periodismo-pio-viquez	\$4,272,400	Ministry of Culture and Youth / National Music Center	Individuals, Third sector	It is an economic recognition—without discriminating formats, genres or styles—to the work in journalism during the past year that in addition to a lifetime dedication and high degree of excellence, has contributed to strengthening the journalistic environment of Costa Rica. Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.
Carlos Enrique Vargas National Music Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-musica-carlos-enrique	\$12,817,200	Ministry of Culture and Youth / Culture Directorate	Individuals, Third sector	The Carlos Enrique Vargas National Music Award, which the National Music Center manages, consists of three awards, without discriminating formats, genres or styles. The award is given to high-quality, creative pieces that have stood out among its peers in the corresponding discipline during the previous year, and that, in addition to the artist's experience and excellence, it has proved to be a great contribution to strengthening the Costa Rican cultural environment. Categories: -Music performance -Music director -Musical composition and arrangement Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.
Luis Ferrero Acosta National Cultural Research Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-la-investigacion-cultural	\$4,272,400	Ministry of Culture and Youth / Culture Directorate	Individuals	It is an economic recognition—without discriminating formats, genres or styles. It takes into account research carried out in all of the branches of social sciences, contained in books and documents, and non-traditional formats duly published, which have stood out among its counterparts during the previous year, and prove to be a great contribution to strengthening the Costa Rican cultural environment. Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.
Joaquín García Monge National Cultural Communication Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-comunicacion-cultural	\$4,272,400	Ministry of Culture and Youth / Cultural Heritage Research and Conservation Center	Individuals	The award recognizes, without discriminating formats, genres or styles, the work carried out to promote and disseminate Costa Rica's cultural values, and that has stood out among its counterparts and gained significant public notoriety in the corresponding area during the previous year. It recognizes work that in addition to an outstanding background and high degree of excellence, it has proved to be a great contribution to strengthening the Costa Rican cultural environment. Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Emilia Prieto National Intangible Cultural Heritage Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-patrimonio-cultural	\$8,010,750	Ministry of Culture and Youth / Cultural Heritage Research and Conservation Center	Individuals, Third sector	<p>The award recognizes the lifetime dedication to cultural work that has proved to be a great contribution to strengthening and developing the Costa Rican cultural environment, through actions like Creation, Protection, Management, Research, Compilation, Documentation, Promotion, Transmission or Revitalization of the expressions of Intangible Cultural Heritage. Nominations are submitted one year before the winner is announced. The nomination period ran from January 1st to November 30th, 2019, and it was awarded on August 2020.</p> <p>Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>
Amando Céspedes Marín National Audiovisual Arts Award	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premio-nacional-de-artes-audiovisuales	\$12,817,200	Ministry of Culture and Youth / Museum of Costa Rican Art	Individuals, Third sector	<p>The award is managed by the Costa Rican Center for Film Production. Three awards are presented, without discriminating formats, genres or styles, to high-quality, creative pieces that stood out among its counterparts in the corresponding discipline during the previous year and that, in addition to the artist's experience and excellence, have proved to be a great contribution to strengthening the Costa Rican cultural environment and the Audiovisual Arts sector.</p> <p>Categories:</p> <ul style="list-style-type: none"> -Best Audiovisual Work -Best Director -Best Creative Department <p>Note: The end date, although not exact, is the month when the cash prize gets deposited.</p>
Francisco Amighetti National Visual Arts Awards	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premios-nacionales-de-artes-visuales	\$12,817,200	Ministry of Culture and Youth / Melico Salazar Theater	Individuals, Third sector	<p>The award is managed by the Museum of Costa Rican Art. Three awards are presented, without discriminating formats, genres or styles, to high-quality, creative pieces that stood out among its counterparts in the corresponding discipline during the previous year and that, in addition to the artist's experience and excellence, have proved to be a great contribution to strengthening the Costa Rican cultural environment and the Audiovisual Arts sector. Categories:</p> <ul style="list-style-type: none"> -Bidimensional (two dimensional support). Three-dimensional (works with three or more dimensions) -Other categories (visual art works that do not fall under the previous categories). <p>Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>
Ricardo Fernández Guardia National Theater Awards	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premios-nacionales-de-teatro-ricardo	\$12,817,200	Ministry of Culture and Youth / Melico Salazar Theater	Individuals, Third sector	<p>The Ricardo Fernández Guardia National Theater Awards, are managed by the Melico Salazar Theater. Three awards are presented, without discriminating formats, genres or styles, to high-quality, creative pieces that stood out among its counterparts in the corresponding discipline during the previous year and that, in addition to the artist's experience and excellence, have proved to be a great contribution to strengthening the Costa Rican cultural environment and the Theater sector.</p> <p>Categories:</p> <ul style="list-style-type: none"> -Acting: technical acting skills, interpretation and creative contribution. It does not distinguish between gender and role. -Director: takes into account the interpretation of the playwright and how it is brought on stage, its timeliness and originality. -Design: lighting, costume or set design. <p>Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>

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Mireya Barboza National Dance Awards	https://si.cultura.cr/financiamiento-apoyo/ministerio-de-cultura-y-juventud-mcj-premios-nacionales-de-danza-mireya-barboza	\$8,010,750	Ministry of Culture and Youth / Melico Salazar Theater	Individuals, Third sector	<p>The awards are managed by the Melico Salazar Theater. Three awards are presented, without discriminating formats, genres or styles, to high-quality, creative pieces that stood out among its counterparts in the corresponding discipline during the previous year and that, in addition to the artist's experience and excellence, have proved to be a great contribution to strengthening the Costa Rican cultural environment and the Dance sector.</p> <p>Categories:</p> <ul style="list-style-type: none"> -Performance: technical skills, interpretation and creative contribution. It does not distinguish between gender and role. -Director or Choreographer. -Design: lighting, costume or set design. <p>Note: The 2019 National Culture Awards, open for nominations in January 2019 and close in December 2019, to select winners and award prizes in 2020. The starting date is the date when nominations begin, and the end date, although not exact, is the month when the cash prize gets deposited.</p>

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NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
"From my home" Call	https://www.culturaypatrimonio.gob.ec/bases-de-la-convocatoria-desde-mi-casa/	USD 40,000	Ministry of Culture and Heritage	Individuals	The call promotes the creation of artistic and cultural content that is widely open to citizens free of charge. This is one of the early measures adopted to counteract the impact of the COVID-19 health emergency on the economy and labor market, which affects, among others, the artistic and cultural sector.
Cultural Sites (Comprehensive Contingency Plan for Culture and the Arts)	https://www.culturaypatrimonio.gob.ec/sitios-de-interes-cultural/	Non defined	Ministry of Culture and Heritage	Individuals, SMEs, large companies, third sector	Public initiative. It integrates different cultural and artistic expressions. It allows the audience to tour the exhibitions of the main museums of the country online and learn more about the country's memory and history and learn about the archaeological and heritage sites. The Ministry of Culture and Heritage manages around 16 museums in the main cities of the country. The memories of the country are expressed through exhibition scripts, artifacts, archaeological pieces, artistic works, historical documents, and photographs. Cultural Sites is part of the National Government's strategy #QuédateEnCasa (Stay Home) that seeks to prevent the spread of COVID-19 in Ecuador, for a better use of free time.
Culture incentives (Comprehensive Contingency Plan for Culture and the Arts) - BanEcuador B.P. Line of credit.	https://www.culturaypatrimonio.gob.ec/ecuador-2020-plan-integral-de-contingencia-para-las-artes-y-la-cultura/?fbclid=IwAR0KsYy1EmSmdcuTc2NGnncce-9WpXW1PT4rD32cmbiwgx0SYTHdgX7rVmDk	BanEcuador B.P.	Ministry of Culture and Heritage	Individuals, SMEs, large companies, third sector	<p>Public initiative. Loans for artistic and cultural projects through BanEcuador's Culture Incentives (Impulso Cultura) program, which grants loans to artists, cultural managers and workers.</p> <p>The total amount awarded until August 2020 was USD 755,061.99, contributing to 103 artistic and cultural initiatives and associated activities, as follows:</p> <p>Culture Incentives (Impulso Cultura) - USD 87,500.00</p> <p>Art and Culture Activities - USD 667,561.99</p>
Community Cultural Management in Heritage (Comprehensive Contingency Plan for Culture and the Arts)	https://www.culturaypatrimonio.gob.ec/ecuador-2020-plan-integral-de-contingencia-para-las-artes-y-la-cultura/?fbclid=IwAR0KsYy1EmSmdcuTc2NGnncce-9WpXW1PT4rD32cmbiwgx0SYTHdgX7rVmDk	USD 250,000	Ministry of Culture and Youth / National Cultural Heritage Institute	Individuals	Public initiative A USD 250,000 incentive line devoted to artisans that preserve ancestral knowledge and community cultural management activities. This line will be launched the last week of May.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Lockdown stories (Historias de Cuarentena) (Comprehensive Contingency Plan for Culture and the Arts)	https://www.culturaypatrimonio.gob.ec/instituto-de-fomento-a-la-creatividad-y-la-innovacion-entregara-mas-de-400-mil-dolares-a-26-proyectos-beneficiarios/	USD 449,405.00	Ministry of Culture and Heritage / Institute for the Promotion of Creativity and Innovation	Individuals, SMEs, large companies, third sector	Public initiative This is a one-off call for proposals within the framework of ICCA's contingency plan for resource allocation and prioritization focused on creating jobs for the casts and technicians of the audiovisual sector, one of the most vulnerable groups in the Ecuadorian audiovisual industry chain. The Ministry of Culture and Heritage and the Institute of Film and Audiovisual Production work to promote activities across the entire Ecuadorian cultural sector. This call supports the reactivation of the film and audiovisual industry.
Culture in Movement. Emerge 2020 (Comprehensive Contingency Plan for Culture and the Arts) Phase I, Phase II	https://www.culturaypatrimonio.gob.ec/cultura-en-movimiento-selecciono-a-94-proyectos-e-incluirea-usd-500-mil-mas-en-su-segunda-etapa/	USD 1,507,410.40	Ministry of Culture and Heritage	Individuals, third sector	Public initiative These non-reimbursable funds are provided by the Arts, Culture and Innovation Promotion Fund as part of the “Comprehensive Contingency Plan for Arts and Culture” to promote exhibitions of artistic expressions in the country's cultural venues and/or on the different digital platforms in the context of the health emergency. The cash amounts for the implementation of each project had been established in advance based on the proposals submitted and they did not to exceed USD 50,000. Also, these amounts were based on the fees and rates standards for professional services issued by the Ministry of Culture and Heritage exclusively for this line of credit.
Humanitarian Bonus (Comprehensive Contingency Plan for Culture and the Arts)	https://www.culturaypatrimonio.gob.ec/ecuador-2020-plan-integral-de-contingencia-para-las-artes-y-la-cultura/?fbclid=IwAROKsYy1EmSmdcuTc2NGnnce-9WpXW1PT4rD32cmbiwgx0SYTHdgX7rVmDk	USD 1,050,000	Ministry of Culture and Heritage	Individuals	Public initiative Humanitarian bonus for 5,500 cultural workers in vulnerable situations. USD 60 per month for three months.
Survey of Working Conditions - Arts and Culture Workers.	http://ilia.uartes.edu.ec/ilia/investigacion/observatorio-de-politicas-y-economia-de-la-cultura/	Non defined	University of the Arts	Individuals, SMEs, large companies, third sector	In a very short period (a month and a half) and during the unprecedented COVID-19 pandemic, we managed to collect 2,500 responses from cultural workers, using non-probabilistic convenience sampling. This has allowed us to get a feel of the reality of some of the most important structural characteristics in cultural employment.
Survey of workers in the audiovisual sector in Ecuador	https://docs.google.com/forms/d/e/1FAIpQLSeIXQgs9imV-6xTHsTrGqEBI6TaeXRBjLpW0vKtJSMB62DEzQ/viewform	Non defined	Ecuadorian Association of Film Technicians	Individuals, SMEs, large companies, third sector	We are carrying out this survey to detect potential emergency situations among colleagues in the sector, and to undertake collective actions of solidarity and support.
Economic impact survey on the music sector in Ecuador COVID-19	https://docs.google.com/forms/d/e/1FAIpQLSdQ8tw93nfhoF9iANHrKOoFBF83R_PRAISLTr2Mjt7RI52VoQ/closedform	Non defined	Music Industry	Individuals, SMEs, large companies, third sector	Survey on the impact of COVID-19 on musicians and technicians.
One-off bonus, year-end bonus and royalty advance.	http://sayce.com.ec/covid-19/	USD 350,000	Authors and Composers Association of Ecuador	Individuals	Private initiative: A one-off bonus of USD 200 is given to older members, those with a disability or those who have invoiced at least USD 200 in the last year. An end-of-year bonus of USD 50 is advanced. The request for payment of royalties in advance is authorized.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Measuring the impact of COVID-19 on the sector's income generation capacity (Comprehensive Cultural Information System).	https://siic.culturaypatrimonio.gob.ec/index.php/boletines/	Non defined	Ministry of Culture and Heritage	Individuals, SMEs, large companies, third sector	Public initiative. The Comprehensive Cultural Information System (SIIC) has estimated the economic losses in the Arts and Culture sector. To do so, they used data from the Internal Revenue Service (SRI) on the total sales and exports of across 28 economic-cultural activities in March 2019. Then, these records are assessed as of March 16th (day 1 of the lockdown declared due to the health emergency). More than seventy million dollars in losses have been estimated.
Post-Disaster Needs Assessment (PDNA) Ecuador Cultura	https://www.unjobnet.org/jobs/detail/15643866	Non defined	Ministry of Culture and Heritage / UNESCO office in Quito	Individuals, SMEs, large companies, third sector	Public initiative In order to have a comprehensive and standardized assessment of the COVID-19 crisis, the government of Ecuador, through the National Emergency Operations Committee (COE), has issued a resolution to measure the effects of the COVID-19 pandemic, using the methodology known as PDNA (PostDisaster Needs Assessment). This methodology makes it possible to evaluate the effects, impacts and Post Disaster Needs, and to point towards a recovery strategy. UNDP is leading this national effort through the United Nations country team. In this context, and in order to make sure that the culture sector is duly incorporated into the ongoing PDNA, the Ministry of Culture and Heritage of Ecuador has requested the support of UNESCO. The objective is to support these institutions in identifying the effects and impacts (economic and human development) in order to analyze short-term strategies to address the immediate socio-economic impact of COVID-19 in the culture sector.
Reactivation protocols for the arts and cultural sector (Comprehensive Contingency Plan for Culture and the Arts).	https://www.culturaypatrimonio.gob.ec/protocolos-de-bioseguridad-para-la-reactivacion-de-las-actividades-y-servicios-culturales/	Non defined	Ministry of Culture and Heritage	Individuals, SMEs, large companies, third sector	Public initiative The lockdowns and social distancing measures adopted as a result of the health emergency meant that the artistic, cultural and entertainment sectors have had to push back the reactivation of their economic activities, which has caused a lot of damage and problems. To encourage their reactivation, the Ministry of Culture and Heritage submitted biosecurity protocols to the National Emergency Operations Committee (COE), to be applicable nationwide, for all actors in the value chain and cultural services or products suppliers to resume their activities. According to data from the Information System, these measures helped boost around USD 10 million in sales during the pandemic.
Creative Ecuador. Phase 2. Tax incentives for deductions of 150% in investments in cultural projects by private companies and individuals required to keep accounting records.	https://www.sri.gob.ec/web/guest/ley-organica-de-simplificacion-y-progresividad-tributaria	Non defined	Ministry of Culture and Heritage / Internal Revenue Service	Individuals, SMEs, large companies, third sector	Public initiative Article 10 of the LSPT incorporates an amendment to Article 9.1 of the Internal Tax Regime Law (LRTI) to declare cultural and artistic services as a priority in the national economy. This brings several benefits, including the exemption from income tax for several years for new investments for new or existing companies. The Ministry of Culture and Heritage aspires to have new investments in the cultural and creative industries, and also in heritage projects (such as construction and restoration), social memory management and cultural infrastructure. The incentive aims to attract large national and foreign investments. It is intended to generate thousands of new jobs and boost the sector as a productive segment of the national economy, which today accounts for 1.93% of the GDP. It is also expected to promote large publishing and audiovisual productions, new public shows and the creation of new companies, businesses and SMEs in the cultural sector.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Policy on cultural property disinfection procedures	https://www.patrimoniocultural.gob.ec/download/8928/	Non defined	Ministry of Culture and Youth / National Cultural Heritage Institute	Individuals, third sector	Public initiative In Ecuador, a series of measures have been implemented to tackle the COVID-19 pandemic. Although human life is the main priority above all else, it is necessary to reflect on the impact on cultural heritage. For this, we need to take into account the scientific information that was in place before the new recommendations were issued. The following products are considered effective for surface disinfection: ethyl alcohol (ethanol), sodium hypochlorite (chlorine) and quaternary ammonium compounds. However, THESE PRODUCTS SHOULD NOT BE USED ON CULTURAL PROPERTIES because they cause irreparable damage to materials such as: stone, brick, ceramics, metals, glass, wood, paintings and polychromies, paper, parchment, textiles, etc. Thus, to avoid using unsuitable products on cultural heritage and cultural property, this document outlines a series of recommendations to achieve two objectives: guarantee people's safety and the preservation of our cultural heritage.
Biosafety protocol for the prevention of COVID-19 infection in the certification process of non-heritage goods for export.	https://www.patrimoniocultural.gob.ec/download/9204/	Non defined	Ministry of Culture and Youth / National Cultural Heritage Institute	Individuals, third sector	Public initiative Social distancing has been one of the most widely implemented protocols worldwide. It means that people have to stay home, and if it is necessary to go out, they have to adopt personal protection measures (gloves, masks), to also protect the people around them. This general protocol also indicates that people should keep a minimum distance of two meters when interacting with others. Because of this pandemic many public institutions have had to temporarily close their offices to the public. For this reason, the Directorate of Cultural Heritage Risk Management, developed this protocol to minimize the risk of COVID-19 infection among INPC employees and citizens during the certification process of non-heritage goods for export, to protect the health of its employees and citizens who require the services of the INPC.
Measuring the impact of COVID on cultural and creative industries	https://www.cultura.gob.ar/medicion-regional-del-impacto-del-covid-19-en-la-cultura-9012/	Non defined	National Directorate of Federal Integration and International Cooperation	Indefinite	The Ministry of Culture, with the support of important international organizations, is promoting a study to evaluate the impact of COVID-19 on the cultural sector based on information provided by the information systems of the countries in the region.

MEXICO

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Contigo en la Distancia / Cultura desde casa / Call for creators and artists	https://contigoenladistancia.cultura.gob.mx/detalle/convocatoria-para-creadores-y-artistas	\$27,020,000	Culture Secretariat of Mexico	Individuals	The Ministry of Culture has prepared this open cultural space for you, where you will find tours of museums and archaeological sites, films, books, concerts, lectures, documentaries, plays, audios, apps and much more.
Events Bank	https://www.gob.mx/cultura/prensa/la-secretaria-de-cultura-mantiene-apoyos-para-el-sector-durante-contingencia-por-covid-19	Non defined	Culture Secretariat of Mexico	Individuals, SMEs. Third sector	The “Events Bank” (Banco de Funciones) was announced so that artists, creators, lecturers, etc., who had been hired for events taking place between March 20 and April 20 can receive their payments on time and reschedule their presentations for another time of the year, or even perform remotely.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Support Program for Cultural Infrastructure in the States (PAICE)	https://vinculacion.cultura.gob.mx/PAICE/docs/docs_PAICE_2020/Convocatoria_PAICE_2020.pdf	\$34,959,261,76	Culture Secretariat of Mexico	Unions, SMEs, large companies, third sector	The Ministry of Culture, through the General Directorate of Cultural Liaison, calls on state and municipal governments and the municipalities of Mexico City, state public universities, and all Civil Society Organizations whose purpose is to promote and encourage arts and culture, to work together to promote or strengthen the cultural infrastructure in order to reduce the existing inequality in cultural development, and to make a better use of or create spaces dedicated to art and culture.
Popular Art Contests	https://www.gob.mx/fonart	Non defined	National Fund for the Promotion of Craftwork	Individuals	4 popular arts contests
Tax incentives to cultural investment projects (EFIARTES)	https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/efiartes	Non defined	Ministry of Finance and Public Credit	Individuals, SMEs	This benefit is granted to the creation and production of the different arts, such as visual arts, dance, music and theater and the publication of national literary works. It entails a tax credit for the Income Tax (ISR) contribution of the taxpayer for an investment project.
Tax incentive for investment projects in domestic film production and distribution (EFICINE).	https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/eficine	Non defined	Ministry of Finance and Public Credit	SMEs, large companies	This benefit is granted to the creation and production of the different arts, such as visual arts, dance, music and theater and the publication of national literary works. It entails a tax credit for the Income Tax (ISR) contribution of the taxpayer for an investment project.
Independent performance spaces holding together	https://contigoenladistancia.cultura.gob.mx/detalle/espacios-escenicos-independientes-en-resiliencia	Non defined	Ministry of Finance and Public Credit	SMEs, large companies, third sector	Established companies, theater groups and independent performance spaces with a verifiable experience of three (3) years of continuous work are eligible for this project. Independent theater groups that have not established a regular company may participate in this call for proposals by establishing a working group or by express invitation of a resident group. They must present a small performance project, either original or an adaptation of a work in the public domain that can be produced and presented through digital means in 2020.
Survey on the impact of COVID-19 on the cultural and creative economies sector	https://mexicocreativo.cultura.gob.mx/sondeo/	Non defined	Culture Secretariat / National Fine Arts Institute	Individuals, unions, SMEs, large companies, third sector	We in the creative industries want to try to understand the impact of COVID-19 on the sector. Cultural venues, independent workers, small and micro sized enterprises that are vital to the sector, as well as public and private institutions, are under threat due to this pandemic.
Art and culture in the face of COVID	https://www.gob.mx/cultura/prensa/arte-y-cultura-frente-al-covid-convocatoria-que-contribuye-a-la-reactivacion-economica-del-sector-cultural-sudcaliforniano?idiom=es	Non defined	Culture Secretariat of Mexico / South of California Culture Institute / Support Program to State Cultural Institutions (AIEC)	Individuals, SMEs, large companies, third sector	Support is provided to creators, artistic community and cultural agents, to present projects that enable the population's access to artistic and cultural contents, and contributing to the economic reactivation of the sector, as a result of the current health emergency caused by COVID-19.
Production Bank	https://bancodeproducciones.cultura.gob.mx/	Non defined	Culture Secretariat of Mexico	Individuals	The Los Pinos Cultural Complex set up this Production Bank that aims to offer artists, creators and cultural professionals a job bank. In this way, based on their skills and background, they can participate in the short projects organized by the Ministry of Culture that will take place in Mexico City in September and October of this year.
FONCA/ Promotion of Projects and Cultural Co-investments	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, SMEs, large companies, third sector	The amounts of the economic aid granted varies. In the “Promotion” category up to \$ 250,000 pesos are awarded and in the “Co-investment” category up to \$ 400,000.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
FONCA/ Young Creators	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals	Annual financial aid
FONCA/ Mexico: Performing arts Event	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	third sector	Financial aid to put on performances - Twice a year
FONCA/ México en Escena: Support to Professional Performing Arts Groups	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	third sector	Financial aid provided twice and three times a year
FONCA/ Translation Support Program (PROTRAD)	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals	Financial aid based on participation category: A.- up to USD 15,000; B.- USD 15,000 to USD 25,000; C.- USD 30.000 to USD 50.000
FONCA/ Residencias Artísticas	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals	Financial aid and incentives
FONCA/ National System of Art Creators	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals	Financial aid delivered three times a year or for life.
FONCA/ Verbal Arts of Endangered National Indigenous Languages	Culture Sector Information System	Financial aid and incentives	Culture Secretariat of Mexico	Individuals	Financial aid and incentives
FONCA/ Performing Arts Creators	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals	Annual financial aid
FONCA/ Scholarships to study abroad	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals	Financial aid
DGCP/ Support Program for Municipal and Community Cultures (PACMYC)	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	third sector	Funding for cultural projects
IMCINE / Film production incentive program	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, SMEs, third sector	Support for screenplay and project development
IMCINE / Film production incentive program	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, SMEs, third sector	Filmmaking workshops
IMCINE/ Feature Film Production Support Program	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, SMEs, third sector	Feature films supported
MCINE/ Short Film Production Support Program	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, SMEs, third sector	Short films supported

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
DGSMPC / Support Fund for Communities for the Restoration of Federally Owned Monuments and Artistic Property (FOREMOBA)	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Third sector	Selected projects are announced Results are published
DGVC / Subsidies	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, Third sector	Incentive and promotion projects supported through subsidies
DGVC / Subsidies	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, Third sector	Education and training projects supported through subsidies
CNDCl / National Child and Youth Culture Development Program. Wings and Roots	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	SMEs Third sector	Artistic and cultural events, calls for proposals and contests through the Wings and Roots program in Federal Entities
DGSMPC / Mexican World Heritage Cities	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Individuals, SMEs	Support programs for Mexican World Heritage Cities program in Federal Entities
DGVC / Support Program for Cultural Infrastructure in the States (PAICE)	Culture Sector Information System	Non defined	Culture Secretariat of Mexico	Third sector	Support programs for Mexican World Heritage Cities Support programs for cultural infrastructure in the “Strengthening” category

PARAGUAY

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Food security campaign for the cultural sector	http://www.cultura.gov.py/2020/07/snc-lanza-campana-de-seguridad-alimentaria-para-el-sector-cultural-2/	Non defined	National Culture Secretariat (SNC), with the support of the Adventist Development and Relief Agency (ADRA)	Individuals	<p>The SNC will distribute the non-perishable food donations received, together with the other culture sector groups, associations and unions. This is a straightforward relief measure to mitigate the situation the sector is currently undergoing.</p> <p>The food and other voluntary donations will star on July 14th. To this end, the Adventist Development and Relief Agency (ADRA), that has a history of over 47 years doing charity work in Paraguay, will make 14 storage centers and 1000 volunteers available nationwide. A bank account was also opened: Itaú Bank –Current Account: N. ° 700 114 955– Adventist Development and Relief Agency.</p> <p>The Charity for Culture Festival was organized to support the food security campaign. The main objective of this initiative was for citizens to collaborate by donating non-perishable food for culture workers and artists facing difficulties. The initiative ran from July 25th to August 15th, 2020. Source: http://www.cultura.gov.py/2020/07/snc-presenta-al-festival-culturasolidaria/</p> <p>The SNC invested \$ 59,676,743 (Paraguayan Guarani) in logistics to distribute the food.</p>

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Culture Funds for Citizen Projects “Competitive Fund 2020”	http://www.cultura.gov.py/convocatorias/fondos-de-cultura-para-proyectos-ciudadanos-2020/ http://www.cultura.gov.py/2020/03/cultura-habilita-concurso-para-financiar-proyectos-ciudadanos/ http://www.cultura.gov.py/2020/05/proyectos-seleccionados-de-programa-fondos-de-cultura-para-proyectos-ciudadanos-2020/ https://www.facebook.com/watch/?v=733590050776278 https://www.facebook.com/watch/?v=233510034534839 https://www.facebook.com/watch/?v=304099174041842 https://www.facebook.com/watch/?v=733590050776278 https://www.facebook.com/watch/?v=803889113687878	\$ 957,363,450	National Culture Secretariat	Individuals third sector	<p>The objective of the call is to promote citizen participation in promoting cultural activities in Paraguay, especially focusing on artistic creation, cultural innovation, local development and strengthening the local identity.</p> <p>The program wants to engage creators, agents, cultural producers and strengthen the role of culture in the national and international integration processes through an open, public call to citizen initiatives from the entire country. The projects can be submitted online.</p> <p>The selection criteria includes: 1) projects that comply with the policies of the cultural institutions set forth in the terms and conditions. The implementation phase will run from June 1st to December 30th, 2020; 2) International collaboration will be taken into account amid the Ibero-American Year of Music (20th Ibero-American Conference of Ministers of Culture), the Sustainable Development Goals and 2030 Agenda (UN), and the International Year of Plant Health (UN), as well as quality, innovation, diversity, institutional articulation, experience, inclusion and visibility.</p>
“Culture from Home” Festival	http://www.cultura.gov.py/2020/03/snc-impulsa-el-festival-cultural-desde-mi-casa-en-apoyo-a-los-artistas-en-situacion-de-vulnerabilidad-en-conjunto-con-dinapi-osn-fondec-y-petropar/	\$ 158,800,000	National Culture Secretariat National Intellectual Property Agency National Fund for the Arts and Culture	Individuals	<p>As many cultural activities such as concerts and festivals, plays, dance performances and other events in public halls and venues, the National Culture Secretariat (SNC) in coordination with other institutions, is designing customized strategies and actions to create opportunities for artists in vulnerable situations and mitigate the effects of the health emergency, thus supplementing the measures implemented by the National Government to mitigate the spread of COVID-19.</p> <p>The initiative aims to initially reach 500 artists from different disciplines. Artists will be able to continue working from their homes offering their work and performances to the public through a show that will be streamed as of Friday, March 27th, from Thursday to Sunday at 8 p.m. on the SNC's fan page. It will also be made available on the sites of the institutions that support and sponsor the initiative.</p> <p>“Culture from Home” (Cultura desde mi Casa) will deliver citizens a dynamic program aimed at promoting public interest about the variety of musical genres, plays, dance performances and poetry that national artists offer, as well as raising awareness about the preservation of our Intangible Cultural Heritage and authors' Intellectual Property rights. This initiative is organized by the National Culture Secretariat and carried out by the National Directorate of Intellectual Property (DINAPI), Paraguay Oil (PETROPAR), the National Fund for the Arts and Culture (FONDEC) and the National Symphony Orchestra (OSN).</p>
National artistic creation contest for the 150th anniversary of the Guasu War.	http://www.cultura.gov.py/convocatorias/concurso-nacional-de-creacion-artistica-por-los-150-anos-de-la-guerra-guasu/	\$ 120,000,000	National Culture Secretariat	Individuals	The National Culture Secretariat (SNC) and the National Commission for the Commemoration of the 150th Anniversary of the National Epic, with the support of the National Symphony Orchestra (OSN), present the “National Artistic Creation Contest for the 150th Anniversary of the Guasu War,” in the disciplines of Visual Arts, Music and Literature, as part of the Promotion of Artistic Creation and Production program and the Contingency Measures for the cultural sector adopted given the current health emergency caused by the COVID-19 pandemic and its impact on the cultural sector.
Open call for members of the technical roundtables on culture.	http://www.cultura.gov.py/convocatorias/convocatoria-abierta-para-integrar-las-mesas-tecnicas-de-cultura/	Non defined	National Culture Secretariat	Trade Unions, third sector	The National Culture Secretariat calls for non-profit associations, organizations and unions nationwide, legally established, to participate in the Technical Roundtables on Culture, which are conceived as citizen participation tools to design public policies to promote and develop cultural processes in the country across the different sectors.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Films at Home Festival	http://www.cultura.gov.py/2020/04/snc-presenta-el-festival-de-cine-en-casa-en-el-marco-de-las-medidas-de-contingencia-implementadas-ante-el-covid19/ http://www.cultura.gov.py/2020/06/festival-cine-en-casa-sigue-llevando-lo-mejor-del-cine-nacional-a-los-hogares-paraguayos/	\$ 40,000,000	National Intellectual Property Agency Development Information and Resource Center (CIRD)	Large companies	This measure aims to promote national audiovisual production and boost the sector by broadcasting feature films, short films, and documentaries after paying the broadcasting rights. The festival will start airing on April 20th, every Monday, Tuesday and Wednesday at 9 p.m. on Paraguay's public TV channel. Viewers will be able to enjoy a varied range of audiovisual programming and genres.
First Online Book Fair (FVLPY)	http://www.cultura.gov.py/2020/06/manana-inicia-la-primera-feria-virtual-de-libros-de-paraguay/	\$ 62,865,691	National Culture Secretariat Paraguay Book Chamber (CAPEL) Asunción Book Chamber (CLAP) Ruy Díaz de Guzmán Paraguayan Book Chamber (CPL).	SMEs	This initiative is a contingency measure adopted by the SNC as part of the program to “Strengthen the Publishing and Library Sector” and contribute to the publishing sector's recovery and development by promoting, disseminating, and selling books. The online shop of the FVLPY 2020 can be found at www.feriavirtual.com.py . Publishing houses and libraries will offer their entire catalogue online.
The National Government grants subsidies to artists and culture workers through the Pytyvö 2.0 program.	http://www.cultura.gov.py/2020/08/gobierno-nacional-otorga-subsidio-a-artistas-y-trabajadores-culturales-a-traves-del-pytyvo-2-0/#:~:text=Redes%20Sociales-.Gobierno%20Nacional%20otorga%20subsidio%20a%20artistas%20y,a%20trav%C3%A9s%20del%20Pytyv%C3%B5%202.0&text=Se%20incluir%C3%A1%20a%20los%20artistas,culturales%20en%20sus%20diversas%20manifestaciones%E2%80%9D	\$ 4,385,600,000	Ministry of Finance	Individuals	Reference: law N.º 6587/20 – decree N.º 3913/2020 Obs.: A first payment of approximately 4,385,600,000 to 635,594 USD is estimated, and it is subject to budgetary availability. During the implementation process, the plan expects to grant 8,000 artists a total amount of 548,200, which is 25% of the legal minimum wage, to purchase basic products of the family shopping basket, and personal hygiene and cleaning supplies. The National Government, within the framework of the Pytyvö 2.0 State assistance program, will grant a subsidy to artists and workers in the cultural sector as established by Decree No. 3913, Article 3.º, section 3: “Workers who do not live in the cities indicated in section 1)– Ciudad del Este, Domingo Martínez de Irala, Hernandarias, Los Cedrales, Mbaracayú, Ñacunday, Presidente Franco, San Alberto and Santa Fe de Paraná, may access the Subsidy, prior registration on the platforms established for this purpose, if they comply with all legal and administrative requirements of the Program. Workers will be considered for the payment of this benefit if they carry out economic activities in the sectors to be determined by the Ministry of Finance. Artists and persons whose job is directly linked to artistic or cultural expressions in their various manifestations will be included.”
CREATE + COVID-19 BONUS Creative Bonus 2020	http://www.cultura.gov.py/2020/04/lanzan-una-nueva-convocatoria-de-bonos-creativos-2020-creabonos-covid19-con-apoyo-de-la-snc/ http://www.cultura.gov.py/2020/05/bonos-creativos-2020-dio-a-conocer-la-lista-de-proyectos-seleccionados/	\$ 1,046,442,744	IDB CIRD National Culture Secretariat	Individuals, SMEs	The objective of the program is to call on the creative and cultural sector to present innovative solutions to mitigate the impact of COVID-19. It seeks to harness the creative and innovative capacity of the sector to find solutions that help overcome the impacts of the ongoing health emergency in the cultural, economic, social and health sectors, among other areas. The projects can involve experimental products or services, disruptive technologies, new business models or other types of solutions. The contest is open to creators, artists, professionals, guilds and MSMEs in the cultural and creative sector, with at least 2 in the RUC registry or formal business registration.
Restoration and Recovery of the Tangible Heritage of Paraguay's History	http://www.cultura.gov.py/2020/08/informe-de-gestion-snc-resumen-de-acciones-agosto-2019-agosto-2020/ http://www.cultura.gov.py/2020/09/la-snc-inicio-la-puesta-en-valor-de-sitios-historicos-en-neembucu/	Non defined	National Culture Secretariat National Commission for the Restoration and Recovery of the Tangible Heritage of Paraguay's History	SMEs, third sector	Law No. 5,893/2018, Article 2 states that “The purpose of the National Commission for the Restoration and Recovery of the Tangible Heritage of Paraguay's History is to rescue, restore and maintain heritage buildings and constructions, such as: cemeteries, railroads, historic war sites, trenches, forts, gunboats, battlefields; and documents or pieces relevant to the history of Paraguay, through specific actions and tasks that allow for and promote the protection, conservation, and appreciation of history through its historical and cultural assets.”

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Due to the state of health emergency declaration, the terms and conditions of the support line for cultural workers were amended.	https://epdoc2.elperuano.pe/EpPo/DescargaIN.asp?Referencias=MTg2OTgxNI8xMjAyMDA3MDU=	Non defined	Executive	Individuals, SMEs, third sector	Financial aid for independent culture workers amounting to \$ 7,500 (Peruvian soles) and for legal entities up to \$ 75,000.
COVID-19: COVID-19: Support programs for culture	https://apoyoscovid19.cultura.gob.pe/	\$38,080,000	Ministry of Culture	Individuals, SMEs, third sector	The Ministry of Culture offers citizens 8 lines of economic support aimed at cultural workers and organizations, and bearers of intangible heritage. The main objective is to avoid payment interruptions and mitigate the impact of the suspension or cancellation of the activities linked to the cultural industries, the arts and expressions of intangible heritage.
COVID-19: COVID-19: Support programs for culture	https://adquisicionescovid19.cultura.gob.pe/	\$3,720,000	Ministry of Culture	Individuals, SMEs, third sector	The Ministry of Culture offers citizens 8 lines of economic support aimed at cultural workers and organizations, and bearers of intangible heritage. The main objective is to avoid payment interruptions and mitigate the impact of the suspension or cancellation of the activities linked to the cultural industries, the arts and expressions of intangible heritage.
Special measures for the preservation of Cultural Heritage amid the COVID-19 national health emergency.	Legislative Decree 1.467	Non defined	Ministry of Culture	Indefinite	1) A mechanism was put in place for the extrajudicial recovery of National Cultural Heritage (PCN) properties and/or real estate managed or under the jurisdiction of the Ministry of Culture during the state of emergency. 2) The National Police of Peru (PNP), in coordination with the Ministry of Culture, is responsible for deterring any attempts at trespassing or occupying these sites illegally. 3) The Local Governments and the PNP—in coordination with the Ministry of Culture—are responsible for adopting the necessary measures to make sure the PCN is protected and does not suffer any damages and/or alterations, destruction or loss. 4) The regularization of interventions carried out until December 31st, 2020 in properties that are part of the PCN without authorization of the Ministry of Culture is now authorized.
Measures to promote and advance regulatory conditions that contribute to reducing the impact of the health emergency caused by COVID-19 on the Peruvian economy.	Legislative Decree 1.497	Non defined	Executive	Indefinite	1) The authorization of the parties to be notified by e-mail can now be submitted electronically. 2) The deadline for the Executive Branch entities to authorize the new administrative procedures at the initiative of a party and services rendered on an exclusive basis so that they may be conducted through online channels is December 31st, 2020. 3) The operating permits derived from administrative procedures at the initiative of a party that expired law, legislative decree or supreme decree are extended for one (1) year. 4) The obligation of the parties to submit written documents or documentation physically shall be exempt until December 31st, 2020.
Health protocol for museums in the country	Ministerial Resolution N° 000179-2020-MC	Non defined	Ministry of Culture	SMEs, third sector	The Ministry of Culture approved the Sectoral Health Protocol as a result of COVID-19 for the gradual and incremental start of activities in museums and other museum institutions, both public and private, nationwide. Museum and museum institutions management and activities nationwide are covered under phase 3 of the economic activity reactivation plan approved by the Presidency of the Council of Ministers through Supreme Decree No. 117-2020-PCM.
Health protocol for the implementation of surveillance, prevention and control measures against COVID-19 in music activities.	Ministerial Resolution 230-2020-MC / https://cdn.www.gob.pe/uploads/document/file/1282989/RM%20230-2020-DM-MC%20-%20ANEXO.pdf	Non defined	Ministry of Culture	Individuals, SMEs, large companies, third sector	The purpose of the protocol is to promote the development of the music sector, following phase 3 guidelines for the reactivation of economic activities. This protocol sets forth health standards for the development of the following musical activities in line with phase 3: activities such as creation, rehearsals, presentations without an audience, pre-production and musical production, recording, mixing, mastering, training activities; as well as the recording of presentations without an audience and broadcasts, among other activities that are essential for the production, distribution and consumption of music, shall remain without an audience.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Sectoral health protocol for the implementation of surveillance, prevention and control measures against COVID-19 in performing arts activities.	RM N° 000233-2020-DM-MC / https://www.gob.pe/qu/institucion/cultura/noticias/301037-ministerio-de-cultura-aprobo-el-protocolo-sanitario-sectorial-para-la-implementacion-de-medidas-de-vigilancia-prevencion-y-control-frente-al-covid-19-en-las-actividades-de-las-artes-espectaculares	Non defined	Ministry of Culture	Individuals, SMEs, large companies, third sector	The Ministry of Culture approved the sectoral health protocol for the implementation of monitoring, prevention and control measures against COVID-19 in performing arts activities, as part of phase 3 of the economic reactivation strategy amid the health emergency that the country is undergoing. With this protocol it will be possible to carry out activities that entail the creation, pre-production and stage production, including artistic rehearsals and learning activities; artistic training, virtual workshops, staged readings, live transmissions and/or audiovisual recordings of the performance, among other essential activities for the production, distribution and consumption of the performing arts, without an audience. Activities that entail the creation, productions, rehearsals, recording audiovisuals, delivering workshops and performing dramatic readings in person shall be allowed but without an audience. The protocol does not allow the opening of theaters.
Health protocol for the gradual and incremental reopening of the cultural sector, reactivation of book sales and/or related publishing products through bookstores that provide home delivery or pick up services.	Ministerial Resolution N° 142-2020-MC https://cdn.www.gob.pe/uploads/document/file/788132/RM_142-2020-MC.pdf Documento protocolo: https://cdn.www.gob.pe/uploads/document/file/802929/PROTOCOLO_LIBRERIAS.pdf	Non defined	Ministry of Culture	SMEs	<p>Within the Economic Reactivation Plan framework established by the National Government, Phase Two entailed the opening of shopping malls and the retail sector. Through the Books and Reading Agency, the Ministry of Culture has implemented measures to mitigate the impact of the pandemic in the book publishing and retail sector. In this sense, the protocol is a technical guide for all bookstores nationwide that provide home delivery or pick up services.</p> <p>The objective of this manual is to establish a system for customer service to reduce the risk of COVID-19 infection after the opening of bookstores.</p>
Online book club guide:	Documento: http://www.perulee.pe/sites/default/files/CLUB%20DE%20LECTORES%20Y%20LECTORAS_2020.pdf	Non defined	Ministry of Culture	Individuals, SMEs, large companies, third sector	<p>The Government of Peru adopted a number of measures throughout the second half of 2020. Initially the measures restricted citizen mobility and suspended cultural events or activities in public spaces. The Ministry of Culture, through the Books and Reading Agency, carried out the “Study of the characteristics, current status and perceptions of reading and/or writing promotion projects within the framework of the national state of emergency due to COVID-19,” to assess the status of reading and/or writing promotion projects. The study made it possible to learn about the situation of managers, mediators and project leaders, and to identify current problems and weaknesses regarding the use of virtual tools and platforms, and the best channels to give continuity to reading promotion efforts.</p> <p>Thus, the Online Book club Guide was developed to provide ideas, strategies and tools for mediators in community libraries, mobile libraries or reading projects in non-conventional reading spaces. This will provide continuity to the efforts and services associated with promoting the access to books and reading in our communities during the COVID-19 health emergency declared in the country.</p>
Emergency Decree setting forth extraordinary measures to mitigate the economic effects of the compulsory lockdowns due to COVID-19, for the publishing sector and the access to reading materials.	Decreto de Urgencia N° 104-2020 https://busquedas.elperuano.pe/normaslegales/decreto-de-urgencia-que-establece-medidas-extraordinarias-pa-decreto-de-urgencia-n-104-2020-1883788-1/	\$13,500,000	Ministry of Culture	Individuals, SMEs, third sector	Emergency Decree setting forth extraordinary measures to mitigate the economic effects of the compulsory lockdowns due to COVID-19, for the publishing sector and the access to reading materials to implement actions to address the emergency and reactive the different agents of the book and reading ecosystem, promoting both the development of the publishing industry and the reading habits. Reading materials for 477 municipal public libraries under the National Library System and 280 venues under the Network of Reading Corners of the Ministry of Culture will be purchased as part of this initiative and delivered across the 24 departments of the country.

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Sectoral Health Protocol for the implementation of monitoring, prevention and control measures against COVID-19 in venues for the exhibition, sale, creation and presentation of visual and traditional arts.	https://www.gob.pe/institucion/cultura/noticias/303111-ministerio-de-cultura-aprueban-protocolo-sanitario-sectorial-para-la-implementacion-de-medidas-de-vigilancia-prevencion-y-control-frente-al-covid-19-en-las-actividades-de-espacios-de-exposicion-venta-creacion-y-presentacion-de-artes-vis	\$13,500,000	Ministry of Culture	Individuals, SMEs, third sector	All activities must follow the health recommendations for the sector, to prevent and control the spread of the pandemic among the staff involved in the visual and traditional arts. General guidelines are issued to monitor the health of workers and other persons involved. This sector is comprised of artists, artisans, teachers, art historians, curators, art critics, collectors, gallery owners, cultural managers, assemblers, framers, drivers, restorers and other workers involved in activities associated with the visual and traditional arts.

CONECTA: training program for artists and cultural entrepreneurs.	http://conecta.cultura.pe/ https://www.gob.pe/institucion/cultura/noticias/302624-ministerio-de-cultura-inicia-programa-de-formacion-para-artistas-y-emprendedores-culturales	\$13,500,000	Ministry of Culture	Individuals, SMEs, third sector	CONECTA is a training program aimed at artists, managers and entrepreneurs in Peru's cultural industries and the arts. The 2020 strategy takes into account Guideline 1 of Objective 3 of the National Culture Policy, which refers to the implementation of programs to building the capacities of the sector's agents, as well as Output 1 of the Results-Based Budgeting Program No. 140, and the reactivation plan for the cultural industries and arts sector in the context of the COVID-19 pandemic.
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URUGUAY

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Ruben Melogno Solidarity Fund - Purchase of advance tickets to theater, puppet, circus, dance and music shows.	https://www.gub.uy/ministerio-educacion-cultura/comunicacion/noticias/compra-entradas-espectaculos-para-apoyar-produccion-nacional-0	\$2,340,000	Ministry of Education and Culture	Individuals, Third sector	<p>The Fund's Evaluation Committee decided to purchase advance tickets that will be distributed among art high school students across the country and other institutions. There are a total of 11,700 tickets for theater, puppet, circus, dance and music shows.</p> <p>The amounts allocated range between \$ 10,000 and 100,000 (Uruguayan pesos), based on the amount declared by each artist or group as a loss. The selection was made on the basis of the availability of the Fund. The eligible people were those who had declared artistic activities as their sole or main source of income and were not receiving any other type of government subsidies.</p>
Ruben Melogno Solidarity Fund - new contribution to 189 artists, producers and technicians.	https://www.gub.uy/ministerio-educacion-cultura/comunicacion/noticias/fondo-ruben-melogno-nuevo-aporte-189-artistas-productores-tecnicos	\$2,952,000	Ministry of Education and Culture	Individuals	These efforts were directed at artists, producers, and technical staff in the performing arts and music sectors. It essentially covered those whose main income came from artistic activities, accounting for over 50% of their income.
Ruben Melogno Solidarity Fund - Culture at Home UY - Online Classes	https://www.gub.uy/ministerio-educacion-cultura/cultura-en-casa-clases-en-linea	\$1,000,000	Ministry of Education and Culture	Individuals	500 online classes led by 100 artists/technical experts/teachers were funded. The classes were available at CulturaenCasa.uy. Every Thursday, new courses and workshops covering diverse topic were made available online free of charge: literary workshops; music courses on improvisation and interpretation techniques; visual arts courses and workshops, drawing, photography, urban art; performing arts, circus, dance, performances and theater practices. Each of the 100 people selected to deliver courses were paid \$ 10,000.
<i>Culture at Home Uy - Online content</i>	https://www.gub.uy/ministerio-educacion-cultura/politicas-y-gestion/cultura-casa	Non defined	Ministry of Education and Culture	Individuals	Culture at home (Cultura en Casa Uy): multiple artistic productions for children, teenagers, and adults were made available online free of charge. Participating institutions: National Culture Office - Plan Ceibal – National Library - Sodre - TNU

NAME	SOURCE	BUDGET IN LOCAL CURRENCY	AGENCY	BENEFICIARIES	BRIEF DESCRIPTION
Uruguay Ruben Melogno Solidarity Fund - Call for proposals to design and manufacture face masks.	https://www.gub.uy/ministerio-educacion-cultura/comunicacion/noticias/resultado-concurso-diseno-realizacion-tapabocas	\$300,000	Ministry of Education and Culture	Individuals	Call for the design and production of 3,000 face masks, using artwork based on the national artistic work and art pieces from the collections of the National Visual Arts Museum, Figari Museum, Zorrilla Museum and Decorative Arts Museum. The face masks will be gifted to museum and public theater employees and visitors in the following months. Each one of the 6 artists selected for the design of the face masks received \$ 50.000
Subsidy for artists and culture technical staff	https://www.gub.uy/ministerio-educacion-cultura/comunicacion/noticias/ministerios-educacion-cultura-trabajo-anunciaron-subsidio-6800-para-1500	\$20,337,000	Ministry of Labor and Social Security.	Individuals, SMEs	The subsidy covers artists and cultural tech staff (sound engineers, lighting technicians, etc.). The beneficiaries were selected through different culture-related institutions, which were in charge of preparing and submitting the list of beneficiaries to the Ministry of Labor and Social Security (MTSS). These institutions are: the Uruguayan Society of Actors (SUA), the Uruguayan Association of Musicians (AUDEM), the Uruguayan Dance Association (ADDU), the Union of Musicians and Associated Activities (Agremyarte) and the Uruguayan Society of Artists and Performers (SUDEI). Each beneficiary received \$ 6,779.
Call for proposals: COVID-19 Creative Challenge	https://www.anii.org.uy/apoyos/innovacion/236/propuestas-creativas-covid19/ https://www.anii.org.uy/noticias/131/apoyo-a-20-proyectos-creativos-para-ayudarnos-a-sobrellevar-la-cuarentena/	\$3,882,477	National Research and Innovation Agency (ANII)	SMEs	ANII together with IDB LAB launched the Call for proposals with a budget of up to \$ 201,600 for projects from the Creative Industries that raise awareness about COVID-19 spread, that entertain, that make lockdowns more pleasant, or prolonged periods of living alone or cohabitating with other people more enjoyable, or that make it easier to bear for those who are in a vulnerable situation. Organizations, companies and institutions of any creative sector, of any size, located in the country, and that have the technical capabilities to carry out the activities planned within the project may apply.
Agreement with UTE to suspend the payment of fixed charges and purchased power fees for cultural venues.	https://www.gub.uy/ministerio-industria-energia-mineria/comunicacion/noticias/ute-otorga-beneficios-instituciones-para-mitigar-efectos-economicos-del-covid	Non defined	National Electric Utility Company (UTE) - Ministry of Education and Culture	Third sector	Cultural centers will be exempt from paying fixed charges and purchased power fees from April to August 2020.
Agreement with Tickantel: the payment of the service fee will be exempt for three months.	https://sodre.gub.uy/node/3183	Non defined	National Telecommunications Company (ANTEL) - Ministry of Education and Culture	SMEs	From August to November, tickets sales through Tickantel–ANTEL's online ticketing site– will be exempt from paying the company's service fee.
Our Films at Home (Nuestro Cine en Casa)	https://ica.u.mec.gub.uy/innovaportal/v/124098/3/mecweb/nuestro-cine-en-casa?parentid=111724	Non defined	Ministry of Education and Culture - ANTEL	Individuals	The Audiovisual and Film Institute of Uruguay (ICAU) made available, through ANTEL's VeraTV platform, an online catalog of national feature films, short films, documentaries and series, free of charge, to be enjoyed during the government's exhortation to social distancing. In addition to the aforementioned institutions, the Municipality of Montevideo– through its Department of Culture– and the Uruguayan Association of Film Producers and Directors (ASOPROD) also partnered in this action.
Reallocation of the Artistic Creation and Training Incentive Fund (FEFCA) resources to artistic-teaching activities and training institutions.	https://www.gub.uy/ministerio-educacion-cultura/comunicacion/noticias/resultados-del-fondo-estimulo-formacion-creacion-artistica-2020	\$5,746,000	Ministry of Education and Culture	Individuals, third sector	The Artistic Creation and Training Incentive Fund (FEFCA) has been running since 2010. Scholarships for creators were maintained within the FEFCA through the Justino Zavala Muniz Fund with its two modalities and the other component of the fund was reformulated to deal with the pandemic. Instead of granting education scholarships as it was originally intended, the Incentive fund for trainers was used to: support individuals with amounts ranging from \$ 40,000 to \$ 50,000 and institutions with amounts ranging from \$ 72,000 to \$ 100,000. National institutions and groups devoted to artistic training that can prove having three or more years of uninterrupted teaching/training experience in the art sector for which they apply are eligible for the aid.

■ ANNEX II: Interview guide for semi-structured, in-depth interviews

Introduction

Good morning/good afternoon, my name is and I am part of the Assessment of the Impact of COVID-19 on the Cultural and Creative Sectors project, which is a joint initiative between UNESCO, IDB, SEGIB, OEI and MERCOSUR Cultural.

The main objective of this study is to understand the impact on the different CCI sectors, the measures implemented, and the challenges and opportunities that arise to design post-pandemic scenarios for the reactivation and consolidation of the different areas of activity within the CCIs.

To do so, we are going to carry out a number of interviews with public, business and third sector leaders.

The interview will last about an hour. There are no right or wrong answers, we are only interested in your opinions, perceptions and perspective from your own standpoint. The information you provide will be of great value and will be analyzed together with the opinions of other interviewees, and the answers are strictly confidential.

Thank you very much for your time!

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Interview guide for public sector leaders

1 INTERVIEWEE PROFILE

Role of the interviewee in his/her organization

2 COVID CONTEXT

How has the pandemic changed production across the CCIs?

Has the State implemented—or are they planning to implement—strategies to track the citizens' digital cultural consumption? Which ones?

Is the State planning to support/create new cultural policy diagnostic, information and assessment systems? Which ones? Is the State planning to develop any sort of index or measuring system to assess the impact of COVID on cultural and creative industries? Is information collected from a gender perspective?

Which sectors and activities have grown during the pandemic? By what percentage have they grown compared to their pre-pandemic situation? Is this growth mainly explained by increased participation in the domestic market or international (export) markets? What factors could explain the growth of these sectors/activities?

Is there data on which are the most affected cultural activities? (In terms of turnover and/or job losses) Is there information about how many jobs have been lost in the cultural sector during the pandemic?

Is there information about the gender distribution of job losses? Have measures been adopted to support the income of cultural workers?

Have sector-specific measures been adopted or general measures?

What impact does the COVID-19 pandemic have on access to culture?

Is the State planning to develop any sort of index or measuring system to assess the impact of COVID on access to culture?

3 POLICIES

Have emergency policies been specially designed to support CCI jobs? Which ones? Is there data available on the impact of the support measures implemented in the cultural sector during the pandemic? (Quantity and type of beneficiaries, estimated investment)

Have the policies been designed with a gender perspective?

Have special measures been adopted for cultural SMEs? If so, which

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ones and which procedures were used (process traceability? Is there data available on how SMEs are using the aid provided? To what extent the offer of cultural products has been sorted by age group and gender? Do the measures implemented take into account what is produced by social/community organizations? To what extent?

What kind of measures have been adopted to support independent/community cultural venues?

Have mechanisms been developed to include and support the creative output and expression of people with fewer resources?

Have mechanisms been developed to include and support the creative output and expression of people with disabilities?

What measures have been taken to encourage the production of digital content? Have special incentives been implemented for the production of digital content?

Have measures been implemented to protect the copyrights of digital content? If so, which ones?

In the context of the pandemic, has the State produced new contents? Which ones? What kind of measures has the State proposed to increase the supply in digital cultural consumption? Does any of the sectors (cinema, music, visual arts, etc.) stand out over the others? Why?

How is the diversity of cultural expressions and contents promoted and ensured in the context of the pandemic?

Are there public policies that are adapted by socioeconomic sector and age group as a result of the health emergency?

¿How would you describe the level of connectivity and broadband access in the country? Can you describe differences in access according to the availability of equipment (computer devices at home, mobile and cable TV services)?

What are the social/cultural offerings and facilities like outside the city centers? How are the access and support gaps being addressed? What changes does the pandemic introduce in policies linked to the access to culture?

Elaborate on:

- Strategies and measures put in place to promote access to culture. Provisions, policies and regulatory frameworks.
- Mechanisms to include and support the creative output and expression of people with disabilities, indigenous communities and minority cultural groups.

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■ Digital divide and access in rural areas.

Is there data available on the impact of the measures adopted during the pandemic? (Quantity and type of beneficiaries, estimated investment)

Have measures been adopted to promote international or regional cooperation? Which ones?

■ 4 **UPDATING THE OUTLOOK ON CCIS**

What does the pandemic tell us about the future of access to culture, work and cultural production? What changes in the models of the economy of culture do we need to promote?

■ 5 **POST-PANDEMIC OPPORTUNITIES**

¿What challenges do we have ahead?

What are the actions and public policies planned for the post-pandemic world with regards to:

- The recovery of the most affected sectors
- The digital divide and access to digital infrastructure in rural areas.
- Creation and dissemination of digital cultural content
- Public platforms to promote national content
- Supporting people and experiences linked to the popular economy in culture

What measures are going to be adopted and/or sustained to consolidate new markets and distribution channels for cultural content?

Interview guide for business sector leaders mercados y circuitos de distribución de contenidos culturales?

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Interview guide for business sector leaders

1 INTERVIEWEE PROFILE

To start, can you tell me what your current role is? How long have you held that position? What does your current job entail?

2 COVID CONTEXT

How has the pandemic changed production across the CCIs?

Do you measure the growth or decline of activities regularly?

What CCI sectors and activities have grown during the pandemic? By what percentage have they grown compared to their pre-pandemic situation? Is this growth mainly explained by increased participation in the domestic market or international (export) markets?

What is the participation of SMEs in this growth? What factors could explain the growth of these CCI sectors?

Is there data on which are the most affected CCI cultural activities? (In terms of turnover and/or job losses) Is there information about how many jobs have been lost in the cultural sector during the pandemic? What impact does the COVID-19 pandemic have on access to culture?

3 INITIATIVES

Have emergency actions been specially designed to support CCI jobs? Which ones? Is there data available on the impact of the support measures implemented in the CCIs during the pandemic? (Quantity and type of beneficiaries, estimated investment)? Have you received any aid from the State? What? What impact did it have?

What percentage of the cultural services offered are provided by social and community organizations?

What measures and budget have been devoted to supporting actors and community venues linked to the CCIs?

Have any solidarity funds or food security, social or labor measures been adopted? Which ones? How many people have they reached? Is there information available?

What measures have been adopted independently to encourage the production of digital content in the CCIs? Have you made any agreements with the State and/or platforms to promote digital

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markets? Have you created your own platforms to disseminate content?

What type of measures have you adopted to increase content circulation? If you have carried out online activities, up to what extent where you able to monetize new audiences? Does any of the sectors (cinema, music, visual arts, etc.) stand out over the others? Why? How is the diversity of cultural expressions and contents promoted and ensured in the context of the pandemic?

How would you describe the level of connectivity and broadband access in the country? Can you describe differences in access according to the availability of equipment (computer devices at home, mobile and cable TV services)?

What are the social/cultural offerings and facilities like outside the city centers? How are the access and support gaps being addressed? What changes does the pandemic introduce in terms of access to culture?

Elaborate on:

- Strategies and measures put in place to promote access to culture. Provisions, policies and regulatory frameworks.
- Mechanisms to include and support the creative output and expression of people with disabilities, indigenous communities and minority cultural groups.
- Digital divide and access in rural areas.

¿Is there data available on the impact of the measures adopted during the pandemic? (Quantity and type of beneficiaries, estimated investment)

4 UPDATING THE OUTLOOK ON CCIS

What does the pandemic tell us about the future of access to culture, work and cultural production?

What changes in the models of the economy of culture do we need to promote?

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5 POST-PANDEMIC OPPORTUNITIES

What challenges do we have ahead?

What post-pandemic measures should we promote to?:

- Advance the recovery of the most affected sectors?
- Bridge the gap and provide access to digital infrastructure?
- Create and disseminate digital cultural content?
- Support people and share the experiences linked to the popular economy in culture?

What measures are going to be adopted/or sustained to consolidate new markets and distribution channels for cultural content?

Interview guide for third sector leaders

1 INTERVIEWEE PROFILE

To start, can you tell me what is your current role? How long have you held that position? What does your current job entail?

2 COVID CONTEXT

How has the pandemic changed production across the CCIs?

Have you managed to sustain or restructure your activities? To what extent? Do you have updated data available on the current level of activity? Which ones?

Which activities have grown during the pandemic? By what percentage have they grown compared to their pre-pandemic situation? Is this growth mainly explained by an increased participation in the domestic market or international (export) markets? What factors could explain the growth of these activities? How do the restrictions affect your activity/sector? Is there data on which are the most affected cultural activities? (In terms of turnover and/or job losses)

Is there information about how many jobs have been lost in the cultural sector during the pandemic?

What impact does the COVID-19 pandemic have on access to culture?

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3 INITIATIVES

Have emergency actions been specially designed to support jobs? Which ones? Is there data available on the impact of the support measures adopted during the pandemic? (Quantity and type of beneficiaries, estimated investment)?

The cultural services offered are provided by social and community organizations? To what extent?

What type of measures and budget have you devoted to support venues and establishments, if any? Have you received any State aid? What?

Have charitable initiatives been developed, or have you participated in any, to support people with fewer resources? Which ones?

Have you been able to sustain and/or migrated towards online activities? What measures have adopted to produce and disseminate digital content? Have new activities or professions linked to digital production been developed? Which ones?

What type of measures have you adopted to increase the supply in digital cultural consumption? Have you managed to get access to public platforms for content dissemination? Which ones?

What changes does the pandemic introduce in terms of access to culture?

Elaborate on:

- Strategies and measures put in place to promote access to culture. Provisions, policies and regulatory frameworks.
- Mechanisms to include and support the creative output and expression of people with disabilities, indigenous communities and minority cultural groups.
- Digital divide and access in rural areas.

Is there data available on the impact of the measures adopted during the pandemic? (Quantity and type of beneficiaries, estimated investment)

4 UPDATING THE OUTLOOK ON CCIS

What does the pandemic tell us about the future of access to culture, work and cultural production?

What changes in the models of the economy of culture do we need to promote?

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5 Post-pandemic opportunities

What challenges do we have ahead?

What actions have you planned to sustain and/or implement in the post-pandemic world with regards to:

- The economic recovery and/or restructuring of activities?
- The creation of digital cultural content?
- Access and/or use of public platforms?

What measures will be adopted and/or sustained to consolidate new markets and distribution channels for cultural content?

The COVID-19 pandemic has hit the Cultural and Creative Industries (CCIs) hard, highlighting their structural fragility, the vulnerability of their workers and accentuating the digital transformation. This situation requires updated data and information for the design of public policies to ensure the resilience of the sector and the support and protection of cultural and creative professionals, as well as other professionals who are part of the cultural ecosystem.

In this effort, the project "Assessment of the impact of COVID-19 on cultural and creative industries: a joint initiative of MERCOSUR, UNESCO, IDB, SEGIB and OEI" constitutes a first regional approach to estimate the impact of the restrictions imposed by the pandemic on CCIs through the analysis of macro and microeconomic data. The information has been provided respectively by the national cultural information systems and by the impact perception survey conducted among cultural and creative workers and entrepreneurs in the region. The study also includes an analysis of the measures adopted by States in response to the emergency and a reflection on the keys and challenges for the recovery of the sector.

This publication underlines the importance of multilateral cooperation to strengthen regional collaboration in order to place culture at the centre of national and international development agendas.



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