



UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

PERFORMING ARTS MEET COVID-19: HOW  
LOCAL, NATIONAL AND TRANSNATIONAL  
PUBLIC POLICIES FACED THE PANDEMIC IN  
IBERO-AMERICA

Report submitted to Universidade Católica Portuguesa to  
obtain a Master's Degree in Culture Studies, orientation  
towards Management of the Arts and Culture

By  
María Teresita Santos

Faculdade de Ciências Humanas

November, 2021



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Under the supervision of Luísa Leal de Faria and Carles Guerra

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## Dedication

To all cultural workers who made it through the COVID-19 pandemic,

"Por otra parte,	"On the other hand,
si (usted) no sabe dibujar,	if (you) don't know how to draw,
ni pintar,	nor paint,
ni esculpir,	nor sculpt,
ni componer música,	nor compose music,
ni entonar una melodía,	nor sing a melody,
ni mover los pies,	nor move your feet,
si no puede escribir una oración completa,	if you can't write a complete sentence,
y no sabe actuar...	and do not know how to act ...
Si no sabe hacer un carajo...	If you don't know how to do a damn thing ...
sin duda tiene un futuro prometedor	certainly, you have a promising future
como artista de PERFORMANCE.	as a PERFORMANCE artist.
El artista de nuestros tiempos.”	The artist of our times.”

Fragmento de

¿QUIERE SER ARTISTA?

Young-hae Chang Heavy

Fragment of

DO YOU WANT TO BE AN ARTIST ?

Young-hae Chang Heavy

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To my parents for their unconditional intelligent counsel as well as for stimulating and providing me with all the opportunities that lead me here today.

Last but not least, to Panam for her sharp words that became a mantra to me on the final days of writing this report.

## List of Acronyms

- **4Cs**: From Conflict to Conviviality through Creativity and Culture. EU-financed project leadered by UCP
- **AC/E**: Agency for Cultural Action - Spain.
- **CCI**: Cultural and Creative Industries
- **CECC**: Research Centre Communication and Culture of UCP
- **DgArtes**: General Directory of the Arts - Portugal
- **EGEAC**: Company of Management of Equipments and Cultural Action - Lisboa
- **EU**: European Union
- **FNA**: National Fund for the Arts - Argentina
- **FUNARTE**: National Fund for the Arts - Brazil
- **GDP**: Gross Domestic Product
- **ICUB**: Culture Institute of Barcelona
- **IETM**: International Network for Contemporary Performing Arts
- **INAEM**: National Institute of Stage Arts and Music - Spain
- **INDEC**: National Institute of Statistics and Census - Argentina
- **INT**: National Theatre Institute - Argentina
- **MDGs**: United Nations' Millennium Development Goals
- **MERCOSUR**: Southern Common Market
- **OEI**: Ibero-American Organization for Education, Science, and Culture
- **SDGs**: United Nations' Sustainable Development Goals
- **SEGIB**: Ibero-American Secretariat General
- **SICSUR**: Cultural Information System of Mercosur
- **SInCA**: Cultural Information System of Argentina
- **UCCI**: Union of Ibero-American Capital Cities
- **UCLG**: United Cities and Local Governments
- **UCP**: Catholic University of Portugal
- **UNCTAD**: United Nations Conference on Trade and Development
- **UNESCO**: United Nations Educational, Scientific and Cultural Organization
- **WHO**: World Health Organization

## **Abstract (English)**

This research examines a range of public policies for the performing arts sector in Ibero-America during the COVID-19 pandemic. The inquiry originates from the urgent discussions that took place during the developmental phase of pandemic response strategies on the local, national, and transnational level. The main guiding questions are: what are the current strategies proposed for performing arts in the region? Are there any underlying trends? Is there a discernible policy convergence in the region?

To answer such questions, we analyze public policies announced between March and October 2020 from: two transnational organizations (Ibero-American General Secretariat (SEGIB) and Ibero-American Organization for Education, Science and Culture (OEI); four countries (Argentina, Brazil, Portugal, and Spain); and six cities (Buenos Aires, Rio de Janeiro, São Paulo, Lisbon, Barcelona, and Madrid). We focus on relevant public bodies that carry out cultural programs on all governance levels, the Ministries of Culture in particular. Our **methods** include: i) individual analysis of primary documents (such as laws or executive decrees); ii) comparative policy analysis, and iii) netnography to navigate through computer-mediated communications.

Although more time is needed to fully comprehend the impact of COVID-19 on the performing arts, we suggest some **results** for Ibero-America. First, a level of policy convergence does occur relative to a sub-period of time and the hemisphere analyzed. Second, while urgent measures have been taken worldwide during the pandemic, strategic disparities exist insofar as cities in the same country opted for dissimilar strategies in October. Third, despite several examples of exchanges in regions of ostensive post-colonialism, fluent transnational communications and liberal institutionalism are also visible. Indeed, there were discussions that included the digitalization of performing arts, the role of culture in our society, the need for government transparency and citizen participation, and the collaboration among cities by cultivating interlocal relations. These shared discussions are boosting confidence in Ibero-America's future.

**Keywords:** COVID-19, performing arts, digitalization, comparative politics, Ibero-America.

## Abstract (Portuguese)

A pandemia COVID-19 representa um ponto de inflexão para a humanidade, incluindo para o mundo da arte. Trabalhadores culturais e os formuladores de políticas públicas tiveram que refletir sobre como reinventar as artes performativas assim como também compreender suas necessidades específicas. Esta pesquisa explorará essas discussões urgentes, sendo seu **objetivo** analisar as políticas públicas locais, nacionais e transnacionais que enfrentaram a pandemia, destacando aquelas criadas especificamente para as artes cênicas na Ibero-América. As principais **perguntas** da investigação são as seguintes: quais são atualmente as estratégias propostas para as artes cênicas na região?; é possível distinguir tendências subjacentes?; há convergência de políticas na Ibero-América?

Para procurar as respostas, analisaremos as políticas públicas anunciadas e executadas entre março e outubro de 2020 por duas organizações transnacionais (SEGIB e OEI); quatro países (Argentina, Brasil, Portugal e Espanha); e seis cidades (Buenos Aires, Rio de Janeiro, São Paulo, Lisboa, Barcelona e Madrid). Escolheremos os órgãos públicos relevantes que realizaram programas culturais a cada nível de governança, principalmente os Ministérios da Cultura. Os nossos **métodos** de investigação incluem: i) análise individual de documentos primários (como leis ou decretos executivos); ii) análise comparativa de políticas e iii) netnography - para navegar por comunicações mediadas pela tecnologia.

Ainda faltando algum tempo para estimar o impacto do COVID-19 nas artes, sugerimos alguns **resultados** para a região da Ibero-América. Em primeiro lugar, o nível de convergência de políticas dependeu principalmente do subperíodo de tempo e do hemisfério analisado. Enquanto medidas urgentes foram tomadas em todo o mundo no surto da pandemia, as assimetrias aumentaram até ao ponto que mesmo cidades no mesmo país optarem por estratégias diferentes em outubro. Apesar de vários exemplos em que a região exibe traços pós-coloniais, comunicações transnacionais fluentes e institucionalismo liberal também são visíveis. De facto, houve discussões compartilhadas que incluíram: i) a digitalização das artes performativas e o papel da cultura na nossa sociedade; ii) a necessidade de transparência governamental e participação cidadã; ou iii) a colaboração entre as cidades por meio da construção de relações interlocais. Estas discussões compartilhadas estão a aumentar a confiança no futuro da Ibero-América.

**Palavras-chave:** COVID-19, artes performativas, digitalização, política comparada, Ibero-América.

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## **Preface**

The following research was made possible by a curricular research internship conducted thanks to the Research Centre Communication and Culture (CECC) of the Catholic University of Portugal (UCP). This preface describes the framework that shapes the research and all activities directly linked to this internship. Under Professor Peter Hanenberg -CECC's Scientific Coordinator at the time of the internship- and Professor Luísa Santos, the internship began in early June and lasted until December 2020.

CECC is a global humanities research center that focuses on societal change in the twenty-first century. Consequently, a study on the effects of the pandemic on artistic expression and consumption seems genuinely relevant to the center. That is why CECC launched a call for applications for Master's students from the Lisbon Consortium within UCP for projects that sought to map and analyze emerging tools for artistic and cultural production. The primary outcomes of each research include a map of the projects and practices studied and a critical analysis of them, leading to relevant findings of the impact of COVID-19 on the arts and culture. These findings would be first presented to the CECC community in an open presentation -that took place in December 2020- and then published online.

The publication, which is yet to be defined, will be under the 4Cs website. 4Cs (From Conflict to Conviviality through Creativity and Culture) is an EU-financed transnational cooperation project led by the UCP's Faculty of Human Sciences. Professor Luísa Santos is a Scientific Co-coordinator, Artistic Director, and part of the Steering Committee of 4Cs. The project explores how education in the arts and culture can become a powerful tool to not only reflect on emerging forms of conflict but also to deal creatively with conflictual phenomena. Therefore, a research project exclusively dedicated to those issues for the performing arts caused by the pandemic is highly pertinent to 4Cs' overall investigation. The COVID-19 emergency has shed light on possible new ways of understanding and valuing performing and live arts while coping with the disease and confinement periods.

After the call for applications was launched, two of the submitted proposals by MA students were accepted: one led to this specific research and another one conducted by Ioan Maxim. Maxim's work also dealt with the impact of the pandemic on performing arts but

targeted independent theatre groups in both Romania and Portugal. Maxim's analysis was achieved through interviews and qualitative techniques. Both works were done simultaneously and, despite differences, all meetings and discussions were done as a team to have a broader understanding of the pandemic scenario for performing arts.

In order to have some clarity amid exploratory research looking contemporarily at an ongoing pandemic, work plans and a set of deliverables were set. First, a definition of the geographical scope and a selection of the case studies were established. Even though there were adjustments throughout the research, most of the case studies (transnational, national, and local organizations) remained unchanged since the early stages in June. The justifications of such choices, as well as the theoretical frameworks and the scientific methodology, also began as early as June but kept on building until December. However, the key elements were decided and remained unmodified from the first month. These vital decisions included the use of comparative analysis of policies or netnography.

The data collection process began as early as June until the end of October of 2020. The framing of the temporal scope to end in October was a necessary decision due to many case studies. Indeed, the studied initiatives were constantly changing, making it necessary to close the data collection period to start reflecting upon that information and contrasting all cases. The never-ending amount of information became an even more pressing matter due to the worsening of the pandemic in Europe, with no visible date for the pandemic to be over. A list of new practices, measures, and policies from all selected local, national and transnational organizations was compiled from the data collection period.

In order to keep track and discuss our projects, we held a monthly virtual meeting with our research supervisors. We were expected to provide a summary of our progress before the meeting every month. These documents included: monthly aims (achieved and not achieved); monthly outputs; challenges faced and a subsequent plan to overcome them; potential table of contents; questions or comments; and, finally, new additions to the bibliography. These meetings were very clarifying to identify broader patterns while hearing about Maxim's research as well as receiving feedback and guidance from our supervisors.

The last two months of the internship turned the focus of the research to analyze all collected data, both of the individual assessment of policies and the comparative one. Comparisons will be made in the three governance levels to draw more global and accurate

conclusions. The ultimate goal from this last period was performing a presentation of preliminary findings open to the CECC community. The presentation took place in mid-December 2020 in UCP's facilities in Lisbon, where the teaching staff and alumni assisted. It was also supported via virtual means to be able to reach a larger community. The presentation resulted in the early seed for the 4Cs paper -yet to be published- and this internship report.

As a final remark, we would like to stress that, during the internship, we sought alternative ways to disseminate our research by applying to different grants or calls for applications. We were constantly alert for new opportunities which might be suited for our projects. Fortunately, we managed to put together two different applications under the guidance and support of our supervisors and CECC authorities.

First, we applied to a call for applications called "Summer with Science" (Verao com Ciencia) launched in July by the Fundação para a Ciência e a Tecnologia (FCT), dependent of the Ministry of Science, Technology and Higher Education of Portugal. This program encouraged pieces of research in Portugal, primarily face-to-face academic activity during summertime. This opportunity, if granted, provided selected researchers with a small monthly monetary sum for a total of three months. With a deadline of June 26th, the application was relatively simple since it only required filling in a short and simple form. As mentioned, the grant encouraged activities on a present-based modality to bring back academic communities into action. The program was developed in the framework of the Social and Economic Stabilization Program (PEES - Programa de Estabilização Económica e Social) created by the Portuguese government as a response to the pandemic.

Unfortunately, our research project was not selected and, one of the most plausible reasons might be the lack of face-to-face activities and meetings this investigation demanded. Nonetheless, the FCT Summer with Science was vital to get a first glimpse of the bureaucratic process that entails applying for grants and the basis for our second application.

As both our projects -Maxim's included- progressed, we came across a call for research projects launched by the Social Observatory of La Caixa in Portugal. This call encouraged research projects on the social impact of COVID-19 within the Portuguese context. As the award involved a publication and a much more significant monetary sum,

the authors of this paper and Maxim unified both projects to have a bigger chance. Therefore, the research proposal only focused on Portugal on a local and national level, both within public institutions and theatres and independent ones. The main guiding questions were i) what coping strategies these actors used to face the pandemic? and ii) what new trends could be detected, especially when considering the digitalization of performing arts? This application required us to complete two separate forms: one with contact and basic personal information and the other with technical aspects of the project. These last ones implied the submission of a proposal summary, identifying our research questions, presenting a brief literature review; to comment on our innovative essence, and, finally, pointing out the methodology that would conduct the research. All this information was submitted by October 7th via email in PDF documents.

We had guidance and support from members of CECC even to the point in which Profesor Luísa Santos applied as the Head Researcher of the project representing this center. Once again, unfortunately, our proposal was not selected. It might be due to the call's emphasis on quantitative methodology instead of a more qualitative approach we had. Despite La Caixa's rejection, this was indeed an excellent exercise to experiment with what more extended bureaucratic applications for research look like.

Even if our research projects were not selected for the call for applications we submitted, the ensuing investigation is worth seeing the light and relevant for further endeavors on the impact of COVID-19 on performing arts, especially for the Ibero-American region.

## Introduction

“Culture is safe”<sup>1</sup>

- *Common plea used worldwide from performing and live arts companies and spaces to go back to their activities during confinement periods*

The COVID-19 pandemic turned the world upside down and pushed almost every industry to a complete shutdown due to the virus' high contagion rates. As a way to prevent the disease from spreading, all activities that demanded the gathering of people were restricted or even banned. Artistic disciplines like the performing arts were the first to be closed down, leaving an already vulnerable population of workers even more marginalized. As a result, philosophers, artists, cultural managers, and politicians came together to rethink the consumption and production of art and culture in every city and country on the globe.

According to The Sage, -a UK news company dedicated to the theatre, entertainment, and performing arts industry, the current situation is unprecedented. It can only be compared to the Black Plague outbreaks in the 16th century and the early 17th century (Clark, 2020). Not many restrictions for theatres or cultural centers took place during the Spanish Flu in 1918-1919<sup>2</sup>. During the Spanish Influenza pandemic, 50 million people died worldwide, yet there was no mass closure order instituted for theatres, not even in Spain (Díez, 2020). This scenario opposes the COVID-19 pandemic, where 95% of the

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<sup>1</sup> This plea was used everywhere even in a plea signed in January 2021 to the European Parliament from directors of European theater (Please check: [www.europarl.europa.eu/doceo/document/E-9-2021-000527\\_EN.html](http://www.europarl.europa.eu/doceo/document/E-9-2021-000527_EN.html)).

Further, Enrique Avogadro, Minister of Culture from the city of Buenos Aires expressed the same in April 2021 (please check:

[cnnespanol.cnn.com/radio/2021/04/08/el-ministro-avogadro-la-cultura-es-segura-nadie-esta-haciendo-plata/](http://cnnespanol.cnn.com/radio/2021/04/08/el-ministro-avogadro-la-cultura-es-segura-nadie-esta-haciendo-plata/))

<sup>2</sup> Even in other crisis and shock historical moments like the First or Second World War, there were no government-mandated closures and theatre continued as usual so as to lift the people's morale in the midst of wartime anxiety. Despite some brief closures in 1939 and 1940 during the Second World War, they were only temporary (Clark, 2020).

countries in the world had partially or totally shut down their museums to the public, and 128 countries had totally shut down their cultural institutions by April 22nd, 2020.

Local, national, and transnational measures have been implemented to face this unprecedented crisis for the performing arts and theatres worldwide. The Ibero-American region did not linger behind. Frequently called the Ibero-American system or the Ibero-American Community of Nations<sup>3</sup>, the region launched an adequate amount of strategies to cope with the crises. Although this transnational community does not have a legal status, it comprises approximately nineteen Latin American and three European countries -Spain, Portugal, and Andorra. The region ties together two old metropolises and their colonies that are now independent nations sharing languages -mainly Spanish and Portuguese- and other cultural expressions. The region hosts an increasing number of encounters and joint initiatives not only from transnational organizations such as the Ibero-American Secretariat General (SEGIB)<sup>4</sup> or the Ibero-American Organization for Education, Science, and Culture (OEI)<sup>5</sup> but by activities proposed by national or local governments from Ibero-American countries.

### **i. Aim and Research Questions**

Undoubtedly, the COVID-19 crisis motivated local, national, and transnational organizations to create emergency solutions and draft ideas for a future scenario that is yet to be fully realized for the sector. Many of the responses to the pandemic needed to be agile and adaptive to deal with uncertainty and constant changes in the environment (Janssen, 2020). In such a context, there is a need to research the impact of the pandemic on the performing arts sector that could point towards current and future trends in Ibero-America. Therefore, this research analyzes local, national, and transnational public policies facing the COVID-19 outbreak, highlighting measures taken for performing arts and theatres in Ibero-America.

As stated in the preface, this research project is framed in a curricular internship at

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<sup>3</sup> Latin American countries part of the Ibero-American Community of Nations: Argentina, Bolivia, Brasil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Honduras, México, Nicaragua, Panamá, Perú, Paraguay, República Dominicana, Uruguay and Venezuela.

<sup>4</sup> **SEGIB** as an acronym for its name in Spanish: Secretaría General Iberoamericana

<sup>5</sup> **OEI** as an acronym for a previous name of the organization in Spanish: Organización de Estados Iberoamericanos.

the Research Centre of Communication and Culture (CECC)<sup>6</sup> of the Catholic University of Portugal (UCP). Throughout this internship, we molded the following **research questions** that we sought to answer: i) What are the current policies or strategies proposed in Ibero-America at a local, national, and transnational level for theatres and performing arts due to the COVID-19 pandemic?; ii) Are there any underlying trends or patterns for the arts and culture to be distinguished, especially considering digitalization? If so, what implications are there for the development and emergence of new audiences?; iii) Is the "region" working together or building towards a consensus in their policies regarding theatre and performative arts? Is there a difference in the response between the Iberic peninsula and Latin America? Are the local, national and transnational policies aligned in all cases?; and lastly, iv) if there is a policy convergence, what might be the causes?

## **ii. Geographical and Time Scope**

In order to answer these questions, as a first step, the research has selected two Ibero-American transnational organizations -SEGIB and OEI; four countries -Argentina, Brazil, Portugal, and Spain; and six cities -Buenos Aires, Rio de Janeiro, São Paulo, Lisboa, Barcelona, and Madrid- to analyze as a sample of the region as a whole. The two transnational organizations have been chosen as they both carry out cultural programs and discussions for the region's cohesion. Despite the differences among all four countries, they can be paired between Latin American countries and European ones to contrast each continent's scenario considering comparative histories, geographies, and cultural proximity between Argentina and Brazil as well as Spain and Portugal. Besides, we can also pair them considering a linguistic variable that has been proven to encourage collaboration among countries if we pair Argentina with Spain and Portugal with Brazil.

Moreover, all six cities share intense cultural and artistic activity and can provide a further understanding of the region. Three chosen cities are the countries' capitals (Buenos Aires, Madrid, and Lisbon), where most of the cultural life lies. Supposedly, Brasilia is not representative of the arts and culture in Brazil, which is why São Paulo and Rio de Janeiro, both extensive and populous cities, were chosen. Finally, for the case of Spain, Barcelona

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<sup>6</sup> For further information on CECC: [fch.lisboa.ucp.pt/faculty-knowledge/research-centres/research-centre-communication-and-culture/about/mission-and-goals](http://fch.lisboa.ucp.pt/faculty-knowledge/research-centres/research-centre-communication-and-culture/about/mission-and-goals)

was also added as a case study as it is also an extremely relevant city for Spain's performing arts sector. By analyzing all three levels, we might better understand if and how policy convergence in the arts and culture is achieved in Ibero-America. This relevant geographical scope will enable the research feasibility while also providing an overview of Ibero-America as well as pertinent comparisons among countries and cities.

At both local and national governance levels, we focus on the Ministries or Secretariats of Culture responsible for developing cultural and artistic tools for each city or country. In some cases, more than one institution is assessed as adscript organizations or public companies that have provided essential responses to the COVID-19, such as EGEAC<sup>7</sup> in Lisbon. Some general economic relief measures from other national or local bodies -like tax cuts or general subsidies- are also included for their impact on cultural workers.

Regarding time scope, we assess public policies created and announced between March and October 2020. Initially, the research attempted to analyze public strategies and tools "during" and "after" COVID-19 pandemic. Nonetheless, we realized that there is no prospect of when this health crisis will end and, thus, there are no "after" policies to be analyzed. October was set as a deadline as it became unfeasible to keep an accurate and thorough update of all new policies as well as those that had already been assessed. Besides, it seems to be a breaking point in our contemporary times, given the second COVID-19 wave through Europe with pressing new lockdowns or restrictions imposed on different cities.

### **iii. Methodology**

First, we analyze primary documents such as legislative tools - bills or laws; administrative measures -especially executive decrees; and various politicians' speeches from the related cultural public bodies at all three governance levels. The analysis of public policies assesses the aims and the means of each strategy. The chosen policies' ends -or

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<sup>7</sup> EGEAC (Empresa de Gestão de Equipamentos e Animação Cultural, E.M) is the public company dependent of the City Hall of Lisbon responsible for the management of the city's cultural public spaces as well as the planning of the cities' main parties or festivals.

For example, EGEAC manages museums (like Fernando Pessoa's Household), monuments (like Castelo de São Jorge), theatres (including Teatro Luís Camões, Teatro São Luiz, Cinema São Jorge, TBA - Teatro Barrio Alto), and municipal art galleries like Cordeira Nacional.

aims- and their means -or tools- contemplate their operational level, including the specific objectives and mechanisms that conform to the policy (Howlett. 2009). We focus on each city, country, and transnational organization's outputs (the content of the decision or strategy) and their outcomes (immediate consequences of these decisions). First, we do not concentrate on the impact of each policy on the targeted populations as there is not enough information, and second, the process that leads to the creation of such projects. Moreover, even if we look into each policy's content, we will not ultimately include what type of programming those policies produced. We encourage future research dedicated to those topics to broaden the field.

Another methodological approach that will become useful for policy analysis is netnography. This is a novel approach to qualitative research (and, to many authors, even a discipline) coined by Robert Kozinets in the late 1990s (Kozinets, 2010). The term "netnography" is a combination of "ethnography" and "Internet" that serves as an appropriate guiding research method to explore, observe, participate and explain online communities and cultures that manifest through computer-mediated communications. In Kozinets' words, "netnography is about obtaining cultural understandings of human experience from online social interaction and content, and representing them as a form of research" (Kozinets, 2015b).

Netnography sheds light on social, technological interactions where words, images, drawings, photos, sound files, and other digital artifacts are vital, especially in an era where lockdowns rapidly increased these relations. This offers a less invasive approach than ethnography as it uses data provided freely from users not being prompted by the researcher. Netnography, then, becomes much less costly and more timely than other methods (Kozinets, 2015a). For this particular research, besides assessing official documents such as decrees, we analyze information from netnographic field sites: social networking apps (Twitter, Instagram, Facebook, YouTube, which included also Zoom recordings) as well as blog entries or online articles about the case studies selected (Kozinets, 2010; 2014). Specifically, we will mainly look into the official Twitter, Facebook, and Instagram accounts of the selected local and national governments and transnational organizations. This is highly pertinent as there were constant updates into new policies and calls for applications that were communicated to artists through these media. Other social media like YouTube (including Zoom recordings) are sparingly used

for specific conferences or talks to gain perspective on the local, national and transnational organizations. This provides a deeper qualitative understanding of the responses to COVID-19 for theatres and performing arts in Ibero-America.

While individual policy analysis provides us criteria for looking into governmental official and formal communications -such as a decree, a statement, or a law, netnography becomes paramount to browse social networks. In our times -more so in the pandemic, there is an urge to get to people as soon as possible, which meant the exponential growth of Instagram lives, Facebook posts, or Zoom conferences. Considering the general and known informality of the artistic scene, the fastest way to get to the most affected cultural workers was likely through social media. Therefore, it is our view that netnography is a necessary and complementary tool for policy analysis.

After mapping all strategies and analyzing them individually, we cluster initiatives by similarity. We have collected over 200 policies, though we focus on 176 of them due to strict relevance with our research questions and our chosen methodology. This will only make it easier to identify common strategies in a timeline starting in March and ending in October. Different time periods are assessed, and policies across countries and cities are compared and contrasted to identify actual and potential future trends. In order to establish relations among them, a comparison is used as a methodology for all three levels of governance. Indeed, comparative politics for the study of public policy, in which the goal is not to prove who was first and who was last, but how and why different nations, cities, and organizations tackled similar problems in different manners (Howlett, 2009). To provide some context, we plan to compare how each Ministry of Culture -or equivalent body- works; the size and type of creative and cultural industry of each case study, their involvement in the Ibero-American region, and, finally, their lockdowns and COVID-19-related restrictions. Further comparisons are conducted for the overall structure and content of the policies developed within the studied time in Ibero-America.

For this methodology, we feel the need to acknowledge authors such as John Stuart Mill, Giovanni Sartori, and Arend Lijphart, who all made essential contributions to the field. From Mill's method of concomitant variations in the 1800s to Lijphart's (1971) article "Comparative politics and the comparative method," they all stress how this method enables the discovery of empirical relationships among variables in the Political Science arena, not as a method of measurement. All authors also address the limitations of the

comparative method as, in the social sciences world, experiments are often impossible due to ethical and moral issues and, thus, comparison becomes an imperfect substitute (Lijphart, 1971; Sartori, 2018). Among the method's noticeable imperfections, we can point out the significant number of simplifications required to make case studies approachable and comparable (Howlett, 2009). Nonetheless, with a proper and conscious selection of case studies, this can be reduced. As a matter of fact, by comparing similar situations and contexts, we can assess the relevant variables that led to different or divergent results, strategies, or tools (Schmitt, 2012).

For this research, we have noted a significant amount of studies comparing countries in Latin America as well as comparing countries in the Iberian peninsula. This is due to the value of geographical proximities that can assert similar histories and topographies. Although comparability is not inherent to all close areas, the geographical proximities should not be quickly dismissed. This is highly relevant for our research at a national level by comparing Argentina & Brazil and Spain & Portugal. Nonetheless, as Lijphart (1971) mentioned, in many cases, it is much more suitable to compare cities within the same country than comparing countries as a whole. Decentralization, the vital key behind the existence of local governments, can materialize with varying features such as federal vs. unitary or territorial vs. functional. The broad range of organizational approaches, and even local government ideas, make comparisons between nations not only hard to contrast but also unproductive. In this sense, we have selected two cities within Brazil -Rio de Janeiro & São Paulo- and within Spain -Barcelona & Madrid, to seek more accurate comparisons and dive into differences within a single state.

Finally, we would like to address a pertinent question for our study: is the selected sample enough to generalize for the Ibero-American region as a whole? Well, of course not. We have only analyzed four out of twenty-two or twenty-three countries of the region; only looked into three out of thirty Ibero-American capital cities that are part of UCCI (Union of Ibero-American Capital Cities) or, even worse, six out of seventy cities with more than 1 million inhabitants in the region<sup>8</sup>. Nevertheless, this research is a good start that could inspire future ones to build literature on the region's policies on culture and arts.

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<sup>8</sup> Lisbon is the only case study with less than a million inhabitants. However, if we consider Greater Lisbon, there are over 2 million people living in the area.

#### iv. Value and innovative nature of the research

This research's innovative essence and value lie in being one of the first to tackle the impact of the pandemic for the performing arts in Ibero-America. Indeed, the research was conducted while the pandemic was still at an early stage, and the developments were not yet foreseeable (e.g., the rhythm of vaccination and consequent renewed possibility of going back to cultural sites to attend live performances). Organizations such as UNESCO<sup>9</sup> or Agenda 21 for Culture (from the United Cities and Local Governments - UCLG)<sup>10</sup> have all written reports or compendiums of best practices to face the COVID-19 outbreak, but none has completed a comparative analysis, let alone considered three levels of governance.

We cannot deny that COVID-19 has indeed inspired many new pieces of research and papers, yet none concentrate on the impact the pandemic had on arts and culture in Ibero-America as a whole. A reasonably close initiative is the co-joint research between the International Federation of Actors (FIA) and Argentina's Metropolitan University for Education and Work (UMET) titled *Impact of the COVID-19 Pandemic of Audiovisual and Live Entertainment Sector in the Americas: A Study in Eight Countries* and published in January 2021. Another close example is SICSUR's -the branch of the Mercosur bloc<sup>11</sup> dedicated to cultural statistics and data- report on the impact of the pandemic on the cultural sector (SICSUR, 2020). Nevertheless, both reports only include two out of the four countries we analyzed (Argentina and Brazil), let alone cities or transnational organizations.

Further, if we look at each country separately, we find exploratory works like Serafini and Novosel (2020) on Argentina's "Points of Culture"; Neves (2021a, 2021b, 2021c and 2021d) on Portugal's cultural scene after COVID-19; or Bruna (2020) research on the COVID-19 crisis in Spain. There are no published works for Brazil thus far. Nevertheless, it is relevant to highlight that the vast majority of current publications on

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<sup>9</sup> See UNESCO's publication *Culture in Crisis: Policy Guide for a Resilient Creative Sector*: [unesdoc.unesco.org/ark:/48223/pf0000374631](https://unesdoc.unesco.org/ark:/48223/pf0000374631)

<sup>10</sup> For further information on UCLG's publications on culture and COVID-19: [www.agenda21culture.net/culturecovid19](http://www.agenda21culture.net/culturecovid19)

<sup>11</sup> **Mercosur** stands for the Southern Common Market. In other words, it is the trade bloc in South America, established after the Treaty of Asunción in 1991. It is composed by its 4 full members (Argentina, Brazil, Paraguay, and Uruguay) and has other observant members like Chile. **SICSUR** is the branch dedicated to share and create common knowledge on cultural activities and data for the region and it is formed by Sistema Argentina, Bolivia, Brasil, Chile, Colombia, Costa Rica, Ecuador, Paraguay, Perú y Uruguay.

Brazil emphasize the non-governance at a national level or the negligence of the current Jair Bolsonaro's administration (da Luz Scherf, 2020; Ortega, 2020), though not strictly directed to culture or the arts.

This paper adds to the mapping, characterization, and comparison of policies destined for the performing arts sector, which is relevant to detect trends facing COVID-19 in Ibero-America. This research might become helpful for policy-makers in the cultural sphere and private or independent actors who are striving to continue their activities within a framework of a "new COVID-19 normality". The policies that are currently being enforced are paving the path into what culture and arts will look like in the future. In fact, this investigation might enlighten modifications to cultural employees' working conditions or changes on how audiences are composed for the performing arts in the Ibero-American region.

Furthermore, this crisis might serve as an opportunity to establish culture and arts in the international agenda as an equally relevant matter as is economics or national defense. This argument gains strength by the increasing acknowledgment that arts and culture can trigger social change, so much so that it could be defined as the fourth pillar for sustainable development along with social equity, environmental responsibility, and economic viability (UCLG, 2010). In point of fact, the British Council published a report entitled *The Missing Pillar* advocating for an increased participation and acknowledgment of the arts and culture as an essential role in people's lives, in the 2020 pandemic context (Lewis, 2020).

## **v. Structure**

In order to answer our research questions, we first define crucial matters in [chapter I](#). We tackle what we mean by “[public policies](#)”, “[cultural policies](#)” and their intersection: “[cultural public policies](#)”, this latter one being our primary research focus. What follows is an illustration of what [performing arts, stage performance and theatre](#) represents for this research, enabling us to identify the public policies destined for those activities correctly. Further, we discuss what we imply by [local, national and transnational levels of governance](#). This entails a brief -but relevant- overview of the literature on what the nation-state or local government is as well as how the "transnational" has gained a proper spotlight in the international scene over the last few decades.

[Chapter II](#) dives into the first background, comparative analysis needed to understand our main comparisons from [chapter III](#) -the responses to the pandemic in Ibero-America for performing arts. [As a first sub-section](#), we characterize each countries' and cities' Cultural and Creative Industries (CCIs) and public cultural institutions. While performing a cross-comparison of all selected cases<sup>12</sup>, we add general data and history and statistics on CCIs on each GDP and public expenditure. In a [second sub-chapter](#), we describe the Ibero-American Community of Nations and its organizations, especially [SEGIB](#) and [OEI](#), which are the main ones devoted to cultural initiatives. We track their constitution and the early stages of the region to delineate a [brief history](#) to contextualize this research. Finally, this section compares how each city and country applied [lockdowns and isolation periods](#) related to the COVID-19 outbreak that had a clear and direct impact on almost all activities, including the performing arts. Comparing the political structure and cultural scene for each case study can build proper characterizations for the reader's context when the pandemic hits each place.

Finally, in [chapter III](#), we compare the main policies of the region -at all three governance levels- responding to the coronavirus pandemic. Within the eight-month period studied, we have identified four revealing trends that became the sub-chapters for this final chapter: 1) [March-April](#): Emergency and Urgency Measures; 2) [May-June](#): Discussions, Pressure, and New Calls; 3) [July-September](#): Going back (North Hemisphere) vs. Going -further- digital (South Hemisphere); 4) [October](#): Asymmetries and going local. We end the chapter by summarizing and highlighting our most significant findings on how the region faced this global emergence. We comment on national and local cases to then move on to a regional overview, which includes plausible explanations for what the region is experiencing: debates over [hegemony, post-colonialism & soft-power](#), [transnational communications](#), and [liberal institutionalism](#). We end with what we suggest might be the [next steps to consider in Ibero-America](#).

This research also includes [Annex A](#), where the list of the analyzed policies is published for thorough reading and the sake of future academic endeavors on the matter.

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<sup>12</sup> Even if we acknowledge that it might be useful for the reader to have separate sub-chapters for each city and country to describe their governments, cultural institutions and creative industries' sector, we are not planning on elaborating a manual on the region. Thus, we have decided to compare and contrast all selected studies altogether rather than subdividing the section into countries and cities.

## I. Defining crucial matters

"Research is formalized curiosity. It is poking and prying with a purpose." <sup>13</sup>

- *Zora Neale Hurston, American anthropologist and filmmaker.*

### **1. 'Why bother studying cultural policies in my country since there are none?'** <sup>14</sup>

#### 1.1. Public Policy: our first broad approach to look at policies

There are multiple definitions in the literature to describe "public policy." We can think of the shortest, most minimalistic Thomas Dye's "whatever governments choose to do or not to do" (1983: 1). This definition stressed the government -the bureaucratic administration of each state- as the main responsible for policymaking. Dye's approach can be related to Steven Lukes' second "face" of power explained in 1974's *Power: A Radical View*, which can essentially be defined as the non-decision-making power. Both authors emphasize that power -often expressed as public policies, whether executive decrees or legislative tools- is also seen in what governments or organizations choose not to do. This aspect is being studied extensively for the case of Bolsonaro's administration in Brazil for its lack of policies in all fields (da Luz Scherf, 2020; Ortega, 2020).

Policymaking processes involve many people -often called policymakers. In minimalistic or state-centric definitions, the role of private business people, NGOs, interest groups, grassroots movements, or civil society does not seem to be relevant as the government enjoys a unique and significant ability to make authoritative decisions on behalf of citizens (Howlett, 2014: 17–33). Others look at non-governmental actors as equally relevant in the policymaking process so much so that, for Former United Nations'

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<sup>13</sup> Quote written in Zora Neale Hurston's autobiography, *Dust tracks on a road: an autobiography*, published in 1942.

<sup>14</sup> Frequent question that Nestor García Canclini -pioneer in the study of cultural policies in the region- had to dwell on how to answer. This issue will be tackled in this chapter (García Canclini, 1987: 13-14).

Secretary-General Boutros Ghali, NGOs "are an indispensable part of the legitimacy" of the UNO (Paul, 2000).

In line with Ghali's affirmation, his successor Kofi Annan said that NGOs are "the conscience of humanity" (Ibid). It is argued that NGOs or the broader concept of "civil society" legitimize the action of both governments or international organizations so much so that, in some cases, NGOs are commissioned to be in charge of some phase in the enforcement of a policy.

In a worldwide emergency crisis, we should consider that the type of public policies that we expect are predominantly agile and adaptable responses. Agile governance is a concept coined in the field of software engineering, and it entails practices that facilitate quick responses (Janssen, 2016). Even if both concepts are often used interchangeably, they are not the same. Adaptability refers to the ability to deal with complex societal issues involving many stakeholders, diverging interests, and uncertainty about the actions to be taken (Ibid). Nonetheless, both agility and adaptive governance focus on responding and dealing with uncertainty and changes in the environment (Ibid).

## 1.2. Cultural Policy: an oxymoron?

As this research focuses on those policies aiming for performing arts in general and theatre and stage performance in particular, we should also rethink "cultural policy" as a concept. Néstor García Canclini -a famous scholar whose work devoted to cultural policies in Latin America- first discussed in 1987 the difficulties of defining the object of study -cultural policy- as the literature at the time was scarce. He pointed out that the political realm and the artistic one were opposing fields that did not seem to see eye to eye or, even worse, it was pretty common to hear phrases such as "Why bother studying cultural policies in my country since there are none?" (García Canclini, 1987: 13-14). Even if this has changed throughout the years, the definition of cultural policies is still much discussed.

International or transgovernmental organizations, including UNESCO, have understood that cultural policies are sets of operations, principles, practices of administrative and budgetary management that serve as a basis for the cultural activities of a government (UNESCO, 1969: 7). According to García Canclini, this type of definition limits the concept of "cultural policies" as it only highlights a bureaucratic aspect while

excluding the multiple layers that compound them (1987: 17-18). The author defines "cultural policies" as "the set of interventions done by States, civil institutions, and community groups organized to orient the symbolic development, satisfying the cultural need of a population and obtaining consensus for a type of social order or social transformation" (1987: 26). García Canclini's definition is probably the most discussed and cited description when analyzing cultural policies, especially in Latin America as well as Ibero-America (Bayardo, 2008: 20). Coelho Netto completes Canclini's definition, stating that the policies should "promote the production, distribution, and use of culture, the preservation, and dissemination of historical heritage and the organization of the bureaucratic apparatus responsible for them" (1997: 292).

Other authors define cultural policies as those initiatives that "promote cultural development and creative activities within the scope of culture, harmonizing them with current social relations" (Prnjat, 1985: 61). Henriques (2002) stresses how cultural policies, like any other public policy, should maximize "positive externalities", those benefits to their surroundings -including the community. When interviewed recently, Tristán Bauer, current Minister of Culture of Argentina, affirmed that culture entails putting into practice politics for the sake of humankind's well-being. Public policies, cultural ones should maximize "positive externalities," those benefits to their surroundings -including the community. Bauer's posture relates to Henriques' (2002) highlight of cultural policies' positive externalities. Such benefits improve the cultural or creative place in which they take place by turning the spot into a tourist attraction and bringing dynamism to the environment.

In other lines of thought, academics such as Rubens Bayardo believe that cultural policies serve as the foundation for cultural institutions or equipment that foster a society's aesthetic creativity (Bayardo, 2008: 20). García Canclini (1987: 51) even affirms that these policies encourage people to produce arts and culture needed for problem-solving as well as affirming or renewing their identity. However, we should note that, as there is not just one legitimate culture in a country, cultural policies should promote the dissemination and development of all cultures present in representative groups within a society, not just the hegemonic culture (Ibid: 50-51).

We can even take the importance of culture in public policy by taking it one step further and considering Jon Hawkes' notion of culture as the fourth pillar of sustainable

development. For the author, culture is a basic need – "it is the bedrock of society" (Hawkes, 2004: 14) because of the three encompassing aspects of culture: i) the values and aspirations of a given society; ii) the processes and mediums to develop and transmit these values and aspirations; iii) the tangible and intangible manifestations of these values and aspirations in everyday lives (Ibid: 14). Consequently, if culture denotes the transmission of values and the expression of social purpose and aspirations, there is a clear connection between public policies through which societies use as the core mechanism to plan effectively public planning (Ibid: 11). Indeed, for Hawkes, new governance paradigms should "be more effective if cultural vitality were to be included as one of the basic requirements, main conceptual tenets and overriding evaluation streams" (Ibid: 12). Thus, "cultural policy" does not represent an oxymoron; entirely, on the contrary, it highlights the same path any society should proclaim to start to achieve sustainable development.

### 1.3. Cultural Public Policy: our ideal research juxtaposition

After having reviewed relevant literature on public policy and cultural policy, we would like to clarify our views that will become a valuable lens for this research. Public policies can be developed in any matter relevant for a specific population which includes culture. Reviewing the literature on "cultural policies," we shed light on the relevance of culture to contemplate when elaborating effective public planning that can holistically improve the well-being and lives of all members of a given society. If we merge both concepts, we can think of public cultural policies as a subcategory of two broader notions.

Although policies in general and cultural ones in specific can be modified by interventions of other non-governmental actors, this research will only focus on those launched and enforced by public national or local administrations. By including the transnational level of governance, we will assess if there is still a predominance of the modern nation-state framework. Nonetheless, both transnational organizations that will be looked into -SEGIB and OEI- are composed of national governments representing public views on culture.

The reason to place a government as the main responsible for cultural policies may vary. Whether it is the states' responsibility to protect the heritage and identity (Campos, 2016) or if it is to increase social equality and civic participation through democratizing the

arts and culture (García Canclini, 1987: 46), still, the role of the government -both local and national- is hugely pertinent. In addition, we will focus on those public cultural policies that aim to support performing arts and, more specifically, those destined for stage performances and theatre, which will be discussed in the following sections. We will include policies that target individual artists, artistic groups, institutions, or organizations and those that seek to develop new audiences or maintain and encourage existing ones to consume artistic activities.

## **2. “The Show Must Go On!”: But even on Zoom?**

### 2.1. Performing arts: the “mother” of all concepts

UNESCO defines "performing arts" as those creative cultural expressions that range from "vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond" and that "are also found, to some extent, in many other intangible cultural heritage domains" (UNESCO, 2020b). This is a fair but broad definition of what we usually think of performing arts: dance, theatre, and music. Despite overlapping between these three might occur, music tends to highlight sound compositions; dance accentuates movement; theatre emphasizes narration and impersonation (Schechner, 2013). Richard Schechner, one of the pillars and founders of Performance Studies, raises a relevant point by affirming that definitions such as UNESCO are relatively general and ambiguous. Even more so if we add another discussion on what art is since what we might consider an object or performance sacred or artsy varies historically and culturally. An object or a choreography might exist without being art, even if it has an aesthetic dimension (Ibid).

"Performing arts" is related to the word "performance," which has been discussed and defined multiple times. Performance is not just an artistic category but also a theoretical one. Schechner defined "performance" as that "broad spectrum of entertainments, arts, rituals, politics, economics, and person-to-person interactions" while also including sports to healing rituals (from shamanism to surgery) (Schechner, 2013: 2). There is performance in all social and everyday interactions as there is an enactment of social, gender, race, class, or professional roles. This broad conceptualization force us to think on the multiple applications for this word, which also happens for other words from

the same semantic family: "performativity" and "performative" (Schechner, 2013). As a matter of fact, Mieke Bal (2002) even set out "performance" and "performativity" as examples to explain "traveling concepts" in the Humanities. In other words, these notions can be extracted from their discipline of origin to be used in others through different time periods and geographies. Such words can be found and defined in Race or Gender Studies, differing enormously from those in Liberal Arts or Political Science, ranging from Judith Butler to Bertolt Brecht.

Indeed, Schechner picks up this debate, and he points out how "sometimes they are used precisely, but often they are used loosely to indicate something that is 'like a performance' without actually being a performance in the orthodox or formal sense" (Schechner, 2013: 123). The author identified seven functions of a performance: i) to entertain; ii) to create beauty; iii) to mark or change identity; iv) to make or foster community; v) to heal; vi) to teach or to persuade; and finally vii) to deal with the sacred and the demonic. Undoubtedly, these functions sometimes overlap and interact with one another (Ibid: 46).

In addition to a performance's function, we can also theorize over its characteristics. Ph.D. Professor Chris Salter, in his 2010 book *Entangled: Technology and the transformation of Performance*, reflected upon this matter to identify seven main characteristics: i) an interest in an enactment or doing; ii) real-time, dynamic processes over static objects or representations; iii) engagement with the temporal moment of the present; iv) embodiment and materiality; v) immanent experience; vi) the effect of both human and nonhuman presence and, finally, vii) transmutation and reconstitution. We shall address these functions and characteristics to create our own definition suited for this research.

We would like to distinguish "performing arts" from "performance art". This latter one first appeared during the 1970s and is closely related to visual arts. It applied retrospectively to happenings or Fluxus events from the 1960s. However, it describes the ephemeral, time-based, and process-oriented work of conceptual and feminist artists emerging at the time (Brentano, 1994: 31–32). Despite understanding their similar standing points, we will only focus on strategies linked to "performing arts". Nevertheless, we find it relevant that this type of interdisciplinary art took place in venues not previously used for

performance like rooftops, gardens, streets, storefronts, among others (Schechner, 2013: 162).

## 2.2. Stage performance & theatre: space, embodiment and beyond

For this research, we focus on "performing arts," and we opt to center ourselves in strategies on the theatre branch of this discipline, excluding music or dance, which we will call "stage performance". Recalling UNESCO's definitions, theatre performances usually emphasize acting, narrating, impersonating; still, they may include dialogue, puppetry, or pantomime. Music or dance can be included but not as the unique component of the piece since acting is a subcategory of performing. Acting, whether rehearsed or improvised, is an essential part of theatre and it "consists of focused, clearly marked and framed behaviors specifically designed for showing" (Schechner, 2013: 174). This definition implies that there is a spectrum from the non-acting point with no portrayal of a character to a total acting point, where the performer appears to be "possessed" (often seen in shamans) (Schechner, 2013).

Asides from acting, we should consider the stage -that physical space that serves as an area for actors to perform and a focal point for the audience. Theatre and performance are intrinsically spatial forms as one of their constituting conditions is space (Ibid: 17). However, we would like to emphasize the multiplicity of venues where a stage performance might take place. Even though there are many options for the architectural feature for a permanent theatre, there can also be temporary or adjustable ones. Further, we should not only consider traditional settings such as a theatre or a cultural center with an auditorium but also streets or bus and light stops. Bim Mason (1992) exposed the "unappreciated outsider" to refer to outdoors theatre where, as it developed, it experimented with its format and its method "away from the predefined structure of a theatre building" (Mason, 1992: 2).

Besides the physical space where a stage performance takes place, in order to perform, there is an intrinsic "embodiment". The concept of embodiment is well-discussed in the philosophical and sociological tradition that rejects the dualistic and separate natures of mind and body. French philosopher Jean-François Lyotard even asks how -or if- the "carnal" could be perpetuated in other non-physical forms: "can Thought go on without a

Body?" (1992: 8). Embodiment is, therefore, understood as "the physical and mental experience of existence" (Cregan, 2006: 3). A performance is "an embodied expressive practice that can be open to participation, it can take place anywhere and relies more on the body than on external materials and instruments, it can be unexpected, and due to the verbal and body languages that compose it, it is a practice that allows narratives, pedagogical pieces, as well as highly symbolic work" (Serafini, 2019: 15). This applies not only to the actors' performance but also to the audience who attends to see a show. The social nature of all performing arts entails the communion of performers and audience in the same place and time for that performance to acquire meaning. Maybe only experimental performances are one-on-one experiences, but they are exceptions. The COVID-19 pandemic has posed significant challenges for the spatial conditions and the embodiment of both performers and audience since the central location available during lockdown times seems to have been Zoom, triggering a significant amount of debates.

Certainly, the topic of digitalization took over performing arts and, during the confinements, it seemed that both notions would be forever intertwined. There was an increasing number of companies writing plays specially designed for Zoom or similar platforms. Quickly, this translated into several funds or calls for applications awarding projects either utterly digital or mixing onsite and online experiences. Although the impact of technology and digital tools in performing arts is not a new topic per se, social media and the pandemic pushed those debates even further. We will profoundly discuss them in [chapter III](#) after an analysis of the eight-month analyzed period.

### 2.3. Our approach to performing arts and stage performance tainted with COVID-19's impact

This research predominantly focuses on public policies targeted at theatre and stage performances. Nonetheless, as most governments launch strategies for performing arts -the inclusive category for stage performances- we will maintain and frequently use this broader classification.

The main identified requirements for the definition of "stages performances" are: i) its social nature (communion between performers, audience, and technicians; ii) an embodied and material experience; iii) its spatial condition (as it needs a space to take

place); and iv) it manifests an interest in an enactment or doing, one of the primary forms being acting (in any point of the Schechner's spectrum from non-acting to total-acting). Other art forms do not require a specific space to be alive; perhaps the requirement of a stage following specific rules represents a space of alternative or counterfactual reality. For this research's sake, we argue that the engagement with the present experience or the "live" component might not be crucial since there has been live-streamed content as well as recorded material equally worth analyzing during COVID-19 lockdowns. An additional clarification is that, even though it is an embodied activity in a particular place or setting -such as a theatre; outdoors -such as Drive-Ins, streets or a garden; or a technological stage -including radio or Zoom, the novelty of performing arts through video conference platforms is that the audience and actors share the experience simultaneously, but they do not share the same geographical space. Further, they can all see each other whereas with radio theatre they cannot. Moreover, all virtual theatre experiences -often called telematic theatre (Polivtseva, 2020a)- involve embodiment and materiality. However, it has been affected by virtually mediated environments.

On a final and side note, we do not consider Schechner's seven identified functions of performances or other characteristics in Slater's (2010) definition, such as the immanent experience or transmutation and reconstitution. Although we acknowledge the presence and relevance of such elements and experiences in many performances, we consider them to be beyond the point of our analysis.

### **3. Three-Level Governances**

In this section and this report in general, we decided to use the word "governance" and differentiate it from "government". Governance responds to a larger concept than government. Government refers to the formal institutions of public authorities responsible for ruling a society. Contrastingly, "governance" implies multiple inter-linkages and relations in which different actors in both public and private sectors -including civil society- "play different roles, sometimes mutually conflicting and sometimes mutually reinforcing and complementary focusing on satisfying the interests and needs" of the community (Kauzya, 2003: 3). Indeed, governance as a concept provides a frame of flexibility for the actors to move across the three levels interacting with one another.

Nevertheless, once again, due to feasibility restrictions for this research, we will only focus on the public organizations and governments that led the studied public policies.

### 3.1. National Governance: still leading the race?

It is pertinent to discuss the meaning of such political configurations, even though we would not like to overfocus ourselves on antique discussions out of this research's scope, such as what a "nation-state" is. Briefly, we can relate the concept of "national" to a modern idea of the nation-state created after the Peace of Westphalia in 1648 at the end of the Thirty Years War. Previous to this time, secular feudal authority was often very much subjected to a religious authority. Democracies, dictatorships, republics, monarchies, or parliamentarism -whether federal or unitary systems- are all forms of how a nation-state might be ruled and organized.

The single term "nation-state" can be separated into two: "nation" and "state". The latter's origins can be traced to the Latin "natio", meaning a social grouping based on actual or imaginary communities of race or birth. Usually, it is used to refer to a large group of people who experience a sense of belonging because of sharing one or more traits like a common language, religion, race, history, tradition, customs, among others. On the other hand, "state" can be associated with an independent and autonomous political structure owning a comprehensive legal system able to enforce such laws over a specific territory. If the "nation" is a psycho-cultural notion, the "state" is a political-legal idea. Although they can exist independently, most modern states have been created on an idea of a particular nation and, thus, resulting in nation-states. Indeed, many states have constructed traits that tie together nations to serve in constructing a sense of belonging to a particular nation-state (Rejai, 1969: 143). We also argue if (or how) non-hegemonic identities were oppressed or silenced when building nation-states and how that still impacts today.

If we solely focus on "state" as a political-legal concept, we can imagine a government with power and authority over certain territories and populations. Still, one inclusive definition might be hard to find as sociologists, and political scientists differ on the angle on which they approach their object of study -"state". While political scientists might look at political systems, electoral or party systems, and the distribution of power between the three distinct branches of government (legislative, executive, and judicial),

sociologists are keen on government in general terms and the relations of power between rulers and ruled, for example. In more minimalistic approaches, "state" can be defined with bare requirements: "the monopoly of the legitimate use of physical force within a given territory" (Weber, 1972: 78). In this definition, Weber does not seek to focus on the state as an institution or decision-making body. Instead, he emphasizes the state's control of the territory through the use of force to the extent that he declares in "Politics as a Vocation": "the decisive means for politics is violence" (Ibid: 121). Of course, his posture has to be understood in times of building nations after the First World War; yet, reducing governments to mere executors of the legitimate force seems limiting when explaining their functioning nowadays.

Today, definitions of "state" tend to focus on the principle of sovereignty, the idea of a single and central lawmaking authority that governs within a demarcated territory. At the moment, there are over 190 member states -separate and indivisible sovereign territories- within the United Nations. Those states own a national government with all political authority to control a particular population within a limited territory. Although we can argue about the bare requirements of a national government (i.e., army, healthcare, branches of power, free elections, several political parties), it is out of our scope of analysis and, as we previously mentioned, governments can take multiple forms. For the sake of this research, we will briefly compare central governments -like Spain or Portugal- and federal administrations -like Argentina or Brazil- in the following [chapter II](#). This will be a relevant distinction on how they enforce policies. Still, we are not planning on over-analyzing or comparing political systems as the goal is to merely provide the basis to understand [chapter III](#) -all designed measures to respond to the COVID-19 pandemic for the performing arts in Ibero-America.

For our investigation, we will look into four national-level case studies: Argentina, Brazil, Portugal, and Spain. For such cases, we would only like to focus our research on "national," understood as the bureaucratic apparatus governing a given country that might include all power branches, mainly Executive, Legislative, and Judiciary. In practical terms, judiciary measures for culture and arts were rare in the period studied -primarily due to the emergency of the situation.

### 3.2. Local Governance: merely executors of a nation-state?

As the World Bank and the Union of Cities and Local Governments (UCLG) point out in a 2009 report, local governments are essential to major challenges today of all kinds, especially if we consider that more than half of humans now live in cities. Some of these challenges include:

“democratic, as it is in the local sphere that the sense of citizenship is reinforced and identities are constructed to deal with globalization; environmental, since the preservation of our planet and the fight against global warming depends to a great extent on finding sustainable solutions to transform current models of production and consumption, particularly in the urban areas; economic, given that large amounts of wealth and opportunities, as well as extreme inequities are generated within the cities and in their surroundings; and, social, as it is at the local level where the grounds need to be set for creating social inclusion, managing cultural diversity and ensuring human security” (World Bank and UCLG, 2009: 11).

There are a significant number of approaches when defining a local government. Even international organizations differ: Organization for Economic Cooperation and Development (OECD) highlights the fiscal governance, legislative and executive authority of municipalities over an area corresponding to the territorial limit and a given group of people (OECD, 2001); the European Charter on Local Autonomy focuses on self-government and the importance of closeness from those authorities to their citizens (Council of Europe, 1985); the World Bank pragmatically encapsulates local governments as the lowest tier of authority that can internalize costs and benefits of the service (World Bank and UCLG, 2009: 293). In spite of all differences when conceptualizing a "local government", they all result from decentralization: that process of nation-states to transfer "some legislative, executive, financial and administrative powers from the central government to sub-national units of government distributed across the territory of a country" (Berevoescu, 2017: 6).

Across the literature, we can find several common elements to identify local governments which serve the purpose of this research: i) a national legal framework that regulates local government and also clearly divides the responsibilities of local and national governments; ii) a formal institutional organization of local governments, consisting of the judiciary, legislative and executive bodies; iii) the principle of self-government and the associated political, administrative, and fiscal authority over some local matters within the limits of the law; iv) closest to the people mandated to serve

(Berevoescu, 2017). Therefore, for the case of "local", we understand it as a subunit of a national, more extensive power that often replicates its logic and organization to deal with a smaller territory and population managing day-to-day issues. Once again, we will consider three possible power branches, but, given the emergency of the situation, all measures will be either executive or legislative ones.

Considering methodological reasons exposed in our Introduction to compare countries and cities, we have selected four case studies corresponding to the local level of governance: Madrid & Barcelona and Rio de Janeiro & São Paulo. Each pair of cities correspond to one selected country studied at a national level of governance -Spain, and Brazil respectively. In all four cases, the characteristics mentioned are evident, although they differ from one another.

On a fair and final note to approach local governments, they exist within the realm of the nation-state; still, they cease to exist even within where local authorities are merely executors of policies determined by higher-ranked authorities (World Bank and UCLG, 2009: 309).

### 3.3. Transnational Governance: paving the path into 21st century's trans- and inter- local relations

Finally, we would like to focus on the concept of "transnational" that applies to both chosen organizations: SEGIB and OEI. After much consideration, we concluded that none of the similar words (supranational, international, multinational, intergovernmental, or transgovernmental) aligned with our views. If we set back to analyze the prefix -"trans"- of the word, we immediately think of ultra passing a circumscribed idea, which, in this case, ultimately means going beyond a "nation". This might be because of the concept's origins within Immigration Studies in the early 1990s that seeks to further explain the "national" and its geographical borders (Kivisto, 2014).

Within International Studies, authors such as Samuel Huntington or Robert Keohane, and Joseph Nye have also defined it regardless of their different standing points. Huntington defines a "transnational organization" as one that "carries on significant centrally-directed operations in the territory of two or more nation-states" (1973: 336). Differently, Keohane and Nye (1974) solely define "transnational" as those

non-governmental actors participating in international politics.

Within Culture Studies, scholars as extreme as Ana Wortman (2001) believe that there is little point in assessing cultural policies concerning nation-state dynamics as there are no national identities anymore. According to her, the challenge relies on rethinking how national identities are lived today to transform "old-school" fundamentalisms into new contemporary citizenship (2001: 261). However, despite some truth in her ideas, we believe them to be yet unenforceable. We uphold Sven Beckert's assertions on the centrality and relevance of nation-states even nowadays while including transnationalism as it pays attention to "networks, processes, beliefs, and institutions that transcend these politically defined spaces" (Bayly, 2006).

Transnationalism is also closely linked to "translocality" or "translocalism", often being interchanged. Similar to "transnationalism", "translocality" "describes socio-spatial dynamics and processes of simultaneity and identity formation that transcend boundaries—including, but also extending beyond, those of nation-states" (Greiner, 2013: 1). This "umbrella term" is gaining popularity maybe because of the increase of territorialized notions of belonging and of ethno-nationalist movements (Geschiera, 2009). Further, "translocality" is often seen as a more "grounded transnationalism" as it allows the visibility of local contexts and the situatedness of moving actors (Ibid).

Translocality is, in a way, the underlying concept of "interlocal" relations. This idea was used in an IETM publication (Polivtseva, 2020c). Paradoxically, the report states: "Let's go local and strengthen the international" (Ibid: 7). In this paper, IETM extracts nine learnings for the performing arts sector and policy-makers due to the impact of COVID-19 in which highlights the understanding that both local and international are absolutely essential for the performing arts. Yet, the only way to do it is through "interlocal" relationships. The IETM authors believe that building "collaborations between localities of different countries would ultimately mean taking more time to develop conversations, build long-term relationships, less but more conscious and meaningful mobility" (Ibid: 18).

All in all, we plan to analyze the transnational level of governance by looking into SEGIB and OEI as instances of going beyond nation-states within Ibero-America. We still consider that nation-states are the key actors in the international arena. However, we must include new perspectives that "translocality" and "interlocal" bring forth that will be useful for us when we present our results in our [third chapter](#). Indeed, we focus our analysis on

governments and nations, but we acknowledge other actors' relevance (private sector, NGOs, grassroots movements). Both selected organizations increasingly include other non-governmental actors and grassroots movements; yet, they are mainly formed by national governments of the member countries, once again reinforcing our selected bibliography and scope.

## II. Introductory comparative analysis for Ibero-America

“The transnationalization of culture produced by communicational technologies -including its scope and its effectiveness- is better understood as part of the recomposition of urban cultures, along with migrations and mass tourism that soften the national frontiers and redefine the concepts of nation, population and identity”<sup>15</sup>

- *Ernesto García Canclini, Argentinean Cultural Studies professor and scholar*

So to fully understand [chapter III](#) -the core of this research- which compares responses to COVID-19, this following section is dedicated to situating and providing the necessary background for the transnational, national, and local selected case studies.

[In the first place](#), we characterize each countries' and cities' Cultural and Creative Industries (CCIs). We inevitably study the size and type of creative and cultural industry of each city and country to later contextualize the impact of COVID-19 on the sector. Furthermore, we will look into the public cultural institutions that enable cultural activities in general and performing arts in particular. In this sense, we will look further into each city and country's Ministry of Culture or equivalent body. While doing a cross-comparison of all selected cases, we will add general data and history as well as statistics on CCIs on each GDP and public expenditure.

In a [second sub-chapter](#), we describe Ibero-America as a region and its organizations, especially [SEGIB](#) and [OEI](#). We track their constitution and the early stages of the region to delineate a [brief history](#) to contextualize this research.

Finally, this section compares how each city and country applied [lockdowns and isolation periods](#) related to the COVID-19 outbreak that had a clear and direct impact on almost all activities, including the performing arts.

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<sup>15</sup> Quote from Néstor García Canclini's book, *Culturas Híbridas: Estrategias Para Entrar y Salir De La Modernidad*, first published in 1990.

## **1. National & local governments and Cultural and Creative Industries (CCI)**

### 1.1. Cultural and Creative Industries (CCI): definitions and general numbers

The Cultural and Creative Industries (CCI) are one of the highest growing economic sectors of the last decade in terms of its contribution to the GDP worldwide, its creation of new job opportunities, and its revenue production. Indeed, according to UNESCO, CCI is worth US\$ 2.250 billion, representing 3% of GDP globally, and employs 30 million people worldwide (UNESCO, 2016). It is estimated that CCI's represent 5% of Ibero-America's GDP<sup>16</sup>, positioning culture in the region to promote inclusive and sustainable growth and development (Balaguer Sánchez, 2018: 17).

CCIs' definition tends to be highly discussed and often referred to as the "knowledge economy" or "creative economy". Prevalent concepts like Charles Landry's *Creative Cities* (1995) or Richard Florida's *Creative Class* (2002) take such notions to build their theories. In general terms, the "knowledge economy" is an economic system built around ideas and intellectual capital –including software and patents– and driven by technology. The literature tends to place "creative economy" within the broader spectrum of "knowledge economy" -which also includes learning and open-knowledge economies (Peters, 2010). However, all of these notions that became enormously discussed in the 1990s can be very hard to distinguish from one another. We will not profoundly look into the difference between each term. Yet, we would like to point out that all of these terms explore the potential of intangible assets by valuing primarily mental input instead of esteeming tangible goods and services as was done in previous manufacturing times (Waugh, 2019). Therefore, they integrate all culture-related activities of various industries, including software; architecture; advertising; crafts; design, fashion, film, music, performing arts, publishing, tourism, software, media, including TV and radio, among others. Soon enough, international institutions such as UNESCO, United Nations Conference on Trade and Development (UNCTAD), or the European Commission began using such ideas and looking for ways of measuring this concept (Sánchez-Moral, 2013).

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<sup>16</sup> This figure is often discussed. According to SEGIB, the CCIs represent between 2% and 4% of the region's GDP (SEGIB, 2021).

The Culture and Creative Industries can be sparked even further if the institutional framework composed of laws, bodies, and institutions in countries and cities create the necessary ambiance for them to occur. As we mentioned previously, this research will work with those public bodies in charge of art and cultural affairs at a local, national and transnational level. These were the ones that mainly worked and designed those strategies and tools to be launched or continued while in the pandemic.

## 1.2. Ministries or Secretaries of Culture & related autonomous organizations per country and city

For the national and local cases, most cultural policies are designed by Ministries of Culture -or equivalent- that depend on the main Executive branch of power. In three of the four selected countries -Argentina, Portugal, and Spain, the body has a rank of a Ministry. While Portugal and Argentina have a specific body only for culture, the Spanish Ministry of Culture and Sports contemplates other topics aside from culture, as the name can point out. Brazil's policies are currently worked under the Secretary of Culture within the Ministry of Tourism. We tie all information from this subchapter into [Table 1](#)<sup>17</sup> to have a more compressed and visual display of the analyzed cases in all three sovereignty levels.

Besides the proper Ministries or Secretaries of Culture, other dependent or adscript bodies were analyzed, such as the Spanish National Institute of Stage Arts and Music (INAEM); the Brazilian Funarte; or the Argentinean National Fund for the Arts (FNA), and the National Theatre Institute (INT). The Spanish INAEM<sup>18</sup> and the Argentinean INT work similarly as decentralized bodies dedicated to promoting performing arts through subsidies, loans, scholarships, awards, editions, official programming, among others in each country (Bayardo, 2008). Nonetheless, in Argentina, the INT focuses on theatrical activities, whereas INAEM includes other disciplines like music or dance. Other similar decentralized and autonomous organizations are the Brazilian Funarte -created in 1975- and the Argentinean FNA -created in 1958. They both act as "banks" financing artistic projects through loans, subsidies, grants, or scholarships to artists and cultural institutions

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<sup>17</sup> The [color reference](#) that applies to all tables is able within [Annex A](#)

<sup>18</sup> **INAEM** manages the Spanish National Orchestra, the Zarzuela Theatre, the National Dramatic Center, the National Company of Classical Theatre, the Center of Performing Arts Documentation Center, the National Theatre Museum, among others.

(Bayardo, 2008).

As a particularity for the Spanish case, some of the main cultural programs are not directly a responsibility of the Ministry of Culture but rather the Ministry of Foreign Affairs through the Spanish Agency for International Cooperation and Development (AECID) or the Agency for Cultural Action (AC/E). Policies such as the Programme for the Internationalisation of Spanish Culture (PICE) seek to promote Spanish culture and arts abroad. This research only looked into those strategies pushed by the Spanish Cultural Action (AC/E), created in 2010 (Bustamante, 2020). Despite the fact that the Spanish Instituto Cervantes or the Portuguese Instituto Camões promote Spanish and Portuguese culture through the expansion of each respective language, we have purposefully decided not to include them in our research scope. The main reason for this decision is that the institutions' strategies to face COVID-19 solely revolved around language and its education, having little or no impact on performing arts. We certainly encourage further exploration, including such organizations that foster culture via the expansion and education of a language; yet, they did not seem strictly pertinent to shed light on our research's guiding questions.

For the local governments, we can find similarities that are replicated at the national levels. Whereas the City of Buenos Aires has its own Ministry of Culture, Rio de Janeiro or São Paulo only have Secretaries. The cases of Madrid, Barcelona, and Lisbon are harder to compare straight since they are "areas" within the Spanish "Ayuntamientos" or Lisbon's "Câmara Municipal". The selected bodies are Madrid's Government Area of Culture and Sports and Madrid Destino<sup>19</sup>; Barcelona's Government Area of Citizenship Culture, Participation and Transparency and the Culture Institute of Barcelona (ICUB)<sup>20</sup>; Lisbon's Municipal Directory of Culture and the Company of Management of Equipments and Cultural Action (EGEAC). In all selected European cities, we can note that besides the public body, a related public company (Madrid Destino, ICUB, or EGEAC) is also in charge of managing local cultural buildings, museums, and galleries, as well as the

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<sup>19</sup> **Madrid Destino** organizes main festivals like Carnival, Veranos de la Villa or Documenta Madrid. It also manages three theatres (Teatro Español el Fernán Gómez, Centro Cultural de la Villa y el Teatro Circo Price), and four cultural centers (including the Matadero Madrid; CentroCentro; Conde Duque y Medialab Prado).

<sup>20</sup> **ICUB** manages cultural venues, museums and sites like the Reial Monestir de Santa Maria de Pedralbes, the Museu de Ciències Naturals de Barcelona, the Museu de Ciències Naturals de Barcelona. Jardí Botànic, the Museu d'Història de Barcelona - MUHBA, the El Born Centre de Cultura i Memòria, the Disseny Hub Barcelona or the Castell de Montjuïc.

organization of certain festivities.

We can already sense that different ranks and spheres in the ruling bodies might impact what sort of policies and strategies will be designed. Policies should differ if designed and executed by a Ministry of Culture that deals with culture exclusively -as are the cases of Argentina, Portugal, Buenos Aires, or Lisbon- or if it is split with Sports -as for the cases of Spain and Madrid- or with Citizenship -as Barcelona- or even a Secretary under Ministry of Tourism -like Brazil. Besides, the existence of a specific adscript entity managing theatres -like the Spanish INAEM or Argentinean INT- will be relevant for the measures taken against the pandemic.

Table 1: Summary of selected bodies, institutions and organizations at local, national and transnational levels

Sovereignty level	Region / Country / City	Name of Institution / Body	
Transnational	Ibero-America	<a href="#">Ibero-American General Secretariat (SEGIB)</a>	
		<a href="#">Organization of Ibero-American States (OEI)</a>	
National	Spain	<a href="#">Ministry of Culture and Sports</a>	
		General Cultural Secretariat	<a href="#">National Institute of Stage Arts and Music (INAEM)</a>
		<a href="#">Agency for Cultural Action (AC/E)</a> - dependent from the Ministry of Foreign Affairs	
	Portugal	<a href="#">Ministry of Culture</a>	
		<a href="#">DgArtes</a> (General Directory of the Arts)	
	Argentina	<a href="#">Ministry of Culture</a>	
		<a href="#">National Theatre Institute (INT)</a>	<a href="#">National Fund for the Arts (FNA)</a>
	Brazil	<a href="#">Secretary of Culture (within the Ministry of Tourism)</a>	
<a href="#">Fundação Nacional de Artes (Funarte)</a>			
Local	Madrid	<a href="#">City Hall (Ayuntamiento) - Area of Culture and Sports</a>	
		<a href="#">Madrid Destino</a>	
	Barcelona	<a href="#">City Hall (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency</a>	
		<a href="#">Culture Institute of Barcelona (ICUB)</a>	

	Lisbon	<a href="#">City Hall (Câmara Municipal de Lisboa) - Municipal Directory of Culture</a>	
		<a href="#">Company of Management of Equipments and Cultural Action (EGEAC)</a>	
	Buenos Aires	<a href="#">City Hall - Ministry of Culture</a>	
	Rio de Janeiro	<a href="#">City Hall (Prefeitura) - Secretary of Culture</a>	
	São Paulo	<a href="#">City Hall (Prefeitura) - Secretary of Culture</a>	

### 1.3. Cross-comparisons between Argentina (including Buenos Aires), Brazil (São Paulo and Rio de Janeiro), Portugal (Lisbon), Spain (Barcelona and Madrid)

As part of all four countries' recent histories, they all suffered military coups d'état and dictatorship regimes. The length of those regimes varies, but the most recent ones were: Argentina (1976-1982), Brazil (1964-1985), Spain (1939-1975), and Portugal (1926-1974). We can affirm that these countries' democracies have grown solid since their transitions into open regimes in the late 1970s and 1980s. After such strict and dictatorial governments, all four countries began their processes of democratization, which included the decentralization of culture. Opening up a regime facilitates cultural pluralism of not only silenced voices from various oppositions to the central regime but also regions that have been neglected or oppressed. For example, we can point out Spanish Autonomous Communities that were granted more freedom of their cultural expressions and language transmissions after the 1978 Spanish Constitution.

Nowadays, all four countries -Argentina, Brazil, Portugal, and Spain- are democracies that include culture and arts in their ministerial portfolios. Still, differences among them are essential to later on understanding each measure facing the pandemic. In order to present a more precise structure of this cross-comparison, we will separate it into three sub-chapters. First, we will comment on the general primary political, demographic and geographical data; on the GDP that CCI represents in each city and each country; and, finally, the centralization of CCIs within cities. [In a second sub-section](#), we will compare the allocated budgets to the Ministries of Culture in each country. Finally, we will add a [brief sub-chapter](#) considering critical aspects of each state's history to understand today's scenario.

### 1.3.1. General data & CCI representation on GDP

Both Latin American countries are federal republics, while the European national case studies are both unitary governments. Each pair of countries has been studied and compared on a significant number of occasions due to similarities in history and geographical proximity.

While Spain is a constitutional monarchy with a parliamentary system, Portugal is a semi-presidential democratic republic. The Spanish population is similar to Argentina's -46 million people- but in a much smaller country -only 505,990 square kilometers. Portugal represents a fifth of Spain's territory -92,000 square kilometers- and a fourth of its population -slightly over ten million inhabitants. In the smaller Iberian country, the eighteen continental districts and the two autonomous regions (Açores e Madeira) are very much centralized by the national government. On a similar but slightly different note, Spain is an "Autonomic State", a formally unitary country, but it functions as a sui generis federation. Its seventeen autonomous communities and its two autonomous cities -with a total of fifty provinces- with different degrees of independence (Fernández, 2008).

For the South-American examples, Argentina is a democratic republic composed of twenty-three provinces -and the City of Buenos Aires acts as the twenty-fourth province. Despite the fact that there are almost 2200 local governments within the territory, there is centralization and predominance of Buenos Aires. As a matter of fact, 90% of the 44.9 million inhabitants live in cities, mainly in Buenos Aires, regardless that the territory is nearly 3.8 million square kilometers (Bayardo, 2008). Compared to Argentina, Brazil's federalism is closer to the one experienced in the United States of America rather than the centralized one from Argentina. This can be exemplified by the multiple big cities -like São Paulo, Rio de Janeiro, Salvador, Belo Horizonte- that are different from Brasilia, where the national government is placed. Brazil more than doubles Argentina's territory and population, with 211 million inhabitants living in 8.5 million square kilometers. Brazil's geographical division is composed of twenty-six states and the Federal District (Brasilia).

There are significant differences in all selected case studies regarding the impact of CCIs on their share of the country's or city's GDP or workforce. If we take Brazil, for example, some studies suggest that a total of 3.9% of Brazilians work in related fields -837,200 people (Firjan SENAI, 2019). This amount of workers is employed by nearly

320,000 companies generating 2.6% of the GDP (UNCTAD, 2019). The other South-American country, Argentina, is the smallest among all analyzed nation-states, creating 271.000 cultural jobs in 2020 (1.4% of the total job market), according to the INDEC (the Argentinian National Institute of Statistics and Census). CCIs represent 2.6% of Argentina's GDP. While the audiovisual sector is the biggest employer with over 91,100 people (approximately 29.5% from cultural jobs), the performing arts and artistic shows employ 14,900 workers (approximately 4.8% of the cultural workforce), according to SInCA (Cultural Information System of Argentina)<sup>21</sup>.

On the other side of the Atlantic, Spanish CCIs represented approximately 725,900 workers and 3.8% of Spanish employment in 2010 (Sánchez-Moral, 2013). In 2017, according to the Satellite Account of Culture in Spain<sup>22</sup>, the cultural sector's contribution to the GDP was 2.4% (or 3.2% if we include activities related to intellectual property). Performing arts represented almost 9.8% of the CCI's contribution to the GDP. Portuguese CCIs represented 2.8% of the National Gross Value Added and employed 127,000 jobs (2.6% of the total employment) in 2006, according to a study performed by the consultancy agency Augusto Mateus & Asociados.

After briefly commenting on the countries and CCIs concerning the national GDPs, we need to stress how much of this is concentrated in the big cities -mainly those that we have selected as case studies. The greatest centralization is exemplified in Buenos Aires since, due to the inherited centralized model in Argentina, there is an over the presence of the City of Buenos Aires, where the leading companies, artistic groups, equipment, and infrastructure for arts and culture (Bayardo, 2008). Even though it is widely acknowledged that in every country, creative entrepreneurs will live and place their activities in cities (Florida, 2002; Landry, 1995), for the case of Argentina and Buenos Aires, this is even clearer, especially for performing arts. Buenos Aires is the 4th biggest theatrical city on the globe (Ventura, 2008). According to SInCA's mapping in 2017, nearly 50% of performing arts spaces and theaters are based in Buenos Aires and, if we only consider the city, this represents over 370 spaces (23% from the total amount across Argentina and 46% from the

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<sup>21</sup> The numbers were obtained from SInCA's reports and databases. Please check SInCA's website:: [www.sinca.gob.ar/DatosBasicosEntidades.aspx?Id=289](http://www.sinca.gob.ar/DatosBasicosEntidades.aspx?Id=289)

For other studies such as Bulloni (2021), the added value of the audiovisual sector and live arts represented 0,74% of Argentina's GDP and 34,5% of the added value of the cultural sector in 2019.

<sup>22</sup> Satellite Account of Culture is a statistical operation that is developed by the Spanish Ministry of Culture and Sports in collaboration with the National Institute of Statistics of Spain.

whole area of Buenos Aires -which includes the city).<sup>23</sup> This centralization is even worse if we look at the annual spectators per area: that 23% of cultural spaces received 63% of the spectators that attended a performance or show in 2018.<sup>24</sup> Cultural tourism explains this concentration where people travel exclusively to the city to go to the theatre.

This exaggerated centralization is not seen in other countries. To take Spain as an example, both Barcelona and Madrid concentrate between 51% and 55% of the Spanish theatre offer (Arostegui, 2020: 141). If we consider a broader spectrum -not just theatre offer, Madrid and Catalonia concentrate 42.1% of companies within CCIs of Spain (Bustamante, 2020: 16). As dangerous as this concentration might be (Arostegui, 2020: 141), it is not remotely close to the one that Argentina experiences. Both cities are incredibly relevant for the art world. Barcelona was ranked ninth and Madrid eleventh in the list of the twenty most populated European cities in the second edition of the Cultural and Creative Cities Monitor organized by the European Commission (Montalto, 2019).

For the case of Portugal, Greater Lisbon concentrated 30% of the creative employment and 47% of the Gross Value Added of creative and cultural industries in 2006, according to a publication of Câmara Municipal de Lisboa. Lisbon was ranked second among the forty European cities between 500,000 to 1 million inhabitants for the second edition of the Cultural and Creative Cities Monitor (Montalto, 2019). The Greater Lisbon Area generates 38,287 CCI jobs (3.3% of Lisbon employment). Historically, the arts and culture scene was concentrated in Lisbon and Porto since other regions' infrastructure for such disciplines was almost nonexistent until the 1970s (Campos, 2016).

In the case of Brazil, São Paulo and Rio de Janeiro concentrate nearly 50% of creative employment opportunities in the country, which translates to 328,7 thousand and 88,9 thousand jobs, respectively (Firjan SENAI, 2019). São Paulo -both as a State and city- represents Brazil's driving force in creative economies. The CCIs is equivalent to 3.9% of the State of São Paulo's GDP<sup>25</sup>, which is reasonably concentrated in the city of São Paulo (Ibid). Rio de Janeiro -both as a State and city- follows São Paulo's case. The creative economies represent 3.8% of the State's GDP. It is calculated that 56% of related jobs are

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<sup>23</sup> The percentages are our own production from the raw data obtained from SInCA's reports and databases. Please check SInCA's website: [www.sinca.gob.ar/DatosBasicosEntidades.aspx?Id=289](http://www.sinca.gob.ar/DatosBasicosEntidades.aspx?Id=289)

<sup>24</sup> This information was found in databases from Alternativa Teatral which are no longer visible within their website. Data was retrieved in August 2020.

<sup>25</sup> In nominal terms, the Prefeitura de São Paulo's creative industries generate 40 billion annual reais (approximately 6.5 billion euros) (Firjan SENAI, 2019)

located in the city of Rio de Janeiro. Indeed, approximately 11% of the total employment in the city is due to activities related to creative economies (Firjan SENAI, 2019).

The previous quantitative information is vital for the reader to create a mental picture of each city, country and an overview of the region's CCIs. By looking into countries and their cities with bigger CCI participation, we understand the concentration of creative employment and income. Further, we can put into perspective the difference between higher concentrations like Buenos Aires' case versus Barcelona's or Rio de Janeiro's to pick other examples. This information becomes highly valued for our research since it gives meaning to our findings on the impact of COVID-19 on performing arts. We can already hint that those areas with more significant concentration and a bigger percentage of performing arts within their CCIs will have a more brutal crash. We have compressed the most relevant information in [Table 2](#) below. It is worth mentioning that all the previous figures -as well as the following numeric comparisons- are merely to give the reader a general overview. We acknowledge that the comparisons are frail because of multiple reasons. One of which is the differences in the years compared as there was a lack of information in some cases to be contrasted for the same dates. Another relevant limitation is that there are significant differences in how governments or consultancy agencies understand and measure culture and creative industries and, thus, not providing truly accurate and comparable scenarios. Nonetheless, all information contributes to the reader's necessary framework to understand [chapter III](#).

Table 2: Summary of basic data (geographical, demographical, governmental, GDP per capita) as well as CCI employment and percentage in GDP for all sovereignty levels.

Sovereignty level	Region / Country / City	Inhabitants (million)	Territory (sq. km)	Government	GDP per capita (US\$)	CCI within GDP (%)	CCI jobs
Transnational Ibero-America		683	20.6 million	N/A	N/A	Between <b>2 and 5</b>	N/A
National	Spain	46	505,990	Unitary constitutional monarchy	32,365	<b>2.4</b>	725.900 (3.8% of total employment)
	Portugal	10.3	92,000	Unitary semi-presidential republic	23,224	<b>2.8</b>	127.000 (2.6% of total employment)
	Argentina	44.9	3.8 million	Federal Presidential Republic	10,476	<b>2.6</b>	271.000 (1.4% of total employment)
	Brazil	211	8.5 million	Federal Presidential Republic	10,990	<b>2.6</b>	837,200 (3.9% of total employment)
Local	Madrid	3	605	City Council - Mayor (Spanish: Ayuntamiento)	41,810	N/A <b>9.2</b> - of the Community of Madrid (CAM)'s GDP	141.809 (11% of the total employment)
	Barcelona	1.6	98	City Council - Mayor (Spanish: Ayuntamiento)	43,700	<b>3.1</b> - of Barcelona's GDP <b>56.2</b> - of the cultural sector in Catalonia	145.819 (13.1% of total employment)
	Lisbon	0.5	85	City Council - Mayor (Portuguese: Câmara Municipal)	38,794	N/A <b>4.4</b> - Lisbon's CCI in Portugal's economy	38.287 CCI jobs (3.3% of Lisbon employment).
	Buenos Aires	2.9	203	City Hall - Mayor (Spanish: Gobierno)	9,912	<b>9.17</b> - of the Gross Regional Product of CABA	146.077 (9.14% of the total private employment in CABA)

				Autónomo)			
	Rio de Janeiro	6	1,255	City Hall - Mayor (Portuguese: Prefeitura)	8,717	N/A <b>3.8</b> - of the State of Rio de Janeiro's GDP	88,900 (2.2% of total employment of the city).
	São Paulo	12	1,521	City Hall - Mayor (Portuguese: Prefeitura)	8,717	N/A <b>3.9</b> - of the State of São Paulo's GDP	328,700 (2.5% of total employment of the city).

### 1.3.2. Public expenditure on culture per country and city

Another relevant variable that is interesting to compare between countries is how much each government allocates for their Ministries of Culture. We will summarize and compress the presented information into [Table 3](#) at the end of this sub-section to aid the reader in focusing their attention on crucial data. All figures were retrieved from national or local public information, and the limitations considered for the previous sub-chapter apply to this one.

First, Argentina's cultural public expenses were reported to be over 34,164 million ARS (US\$ 345,77 million), representing 0.48% of total public expenses in 2019. From this figure, approximately 75% is executed by the Ministry of Culture of Argentina: 8,690 million ARS (US\$ 87,9 million). Therefore, only 0.10% of the total public expenditure is actually done by the Ministry of Culture. If we now consider the Ministry of Culture from the city of Buenos Aires, we find that 2.1% of expenses were allocated to culture in 2017 (ARS 3,768 million - US\$ 38 million). Our other South-American case study, Brazil, reported public cultural expenses to have reached R\$ 9,1 bilhões (US\$ 1,65 billion) in 2018 (0.21% from total expenses in the public administration. The City Hall of Rio de Janeiro spent R\$ 158,4 million (US\$ 28,74 million) in culture (0.68% of the total public expenses) for that same year. At the same time, the Prefeitura of São Paulo destined R\$ 588,4 million (US\$ 106,75), amounting to 1.13% of the total public expenses<sup>26</sup>.

<sup>26</sup> Even if this data is relevant, in many cases especially in Latin America, public budgets and expenses solely aim at paying wages from public employees and the minimum functioning of the Ministry or Secretary. According to Bayardo (2008: 45), this is the example of Argentina's National Budget for Culture for 2008:

In Portugal's case, culture represents 0.39% of the total budget of the administration for 2021, which amounts to € 563.9 million (US\$ 652.45 million). This means an increase of 19.3% from 2020. Lisbon's Municipal Direction of Culture assigned over € 42 million (US\$ 48.60 million) for Culture in 2020, representing 4.5%<sup>27</sup> of the total budget. Interestingly enough, EGEAC's budget -which is separate from Lisbon's Culture unit- was € 32 million (US\$ 37 million) in 2019<sup>28</sup>, a figure close enough to the Ministry's. Spain spent € 696 million (US\$ 806 million) on culture (0.25% of total public expenses) in 2018. At the local level, the city of Madrid executed € 177 million (US\$ 205 million) to arts and culture programs. This figure represents 4.05% of total expenses from the City Hall. The Ajuntament de Barcelona allocated € 144 million (US\$ 167 million for cultural expenses (5.44% of total public expenditure).

When analyzing [Table 3](#), we can first highlight the recurring low percentages for culture compared to total budget or total public expenditure. In nearly all cases, this figure fails to reach 1%. Moreover, another interesting remark that the numbers throw is how local governments spent more significant percentages on arts and cultural programs when compared to national examples. This exemplifies the relevance of city halls when discussing culture expenditure<sup>29</sup>. The greater protagonism of local governments is often addressed in literature for the Spanish case (Fernandez, 2008; Arostegui, 2020)<sup>30</sup>. As general explanations for all local versus national examples, we might think that City Halls are closer to their citizens and, thus, know and can promote first-hand grassroots initiatives. These projects are negotiated, executed, and cofinanced in local territories with other administrations, like autonomous communities (in Spain's case) or provincial delegations (such as Argentina or Brazil).

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nearly 85% of an already low budget was destined to cover wages and functioning, which left little room for operating costs.

<sup>27</sup> For Portuguese municipalities, culture spending has always represented over 5% of total local government's budgets. Expenditure is usually divided between heritage -particularly museums, performing arts and libraries and archives (García et al., 2016: 7).

<sup>28</sup> For the whole EGEAC's budget of 2019, visit:  
<https://www.am-lisboa.pt/451200/1/010648.000569/index.htm>

<sup>29</sup> A fair note that applies to Ibero-America in general but specifically to Spain: even if the bulk of public cultural spending (over 50%) is carried out at the local level, a distinction should be drawn between the bigger cities (like Madrid or Barcelona) and smaller ones. The medium-sized and smaller towns can only cover the basic costs of running their local libraries or small museums and support patron-saint festivals and other strictly local events (Fernández, 2008)

<sup>30</sup> In 2016, local governments spent approximately € 3 million (US\$ 3.47 million), which represented 64% of the total expenditure on culture in Spain. In the same year, regional and state governments spent € 1 million (22%) or over € 662 thousands (14%) respectively (Arostegui, 2020).

Table 3: Summary of public cultural expenses and percentage from total public spending per country and city.

Sovereignty level	Country / City	Public Cultural Expenses (US\$)	% compared to total public administration's expenses
National	Spain	<b>806 million</b>	0.25
	Portugal	652.45 milion	0.39
	Argentina	<b>345.8 million</b> - Total Cultural Public Expenses  <b>89.9 million</b> - Cultural Public Expenses from the Ministry of Culture (75% from total cultural expenses).	<b>0.48</b> - public cultural expenses compared to total public expenses  <b>0.10</b> - public cultural expenses from Ministry of Culture compared to total public expenses
	Brazil	<b>1.65 billion</b>	0.21
Local	Madrid	<b>205 million</b>	4.05
	Barcelona	<b>167 million</b>	5.44
	Lisbon	<b>48.6 million</b>	4.5
	Buenos Aires	<b>38.1 million</b>	2.1
	Rio de Janeiro	<b>28.4 million</b>	0.68
	São Paulo	<b>106.75 million</b>	1.13

### 1.3.3. Culture's historical lack of autonomy in Ibero-America

The autonomy of the sphere of culture within national and local governments has been affected mainly by three factors: the intertwined relation with education -almost to the point it is a subordination; neoliberalism currents that diminish the role of culture; and frail long-term policies that are less preferred to short-term visible ones.

To begin with, historically, the notion of cultural policies in Ibero-America has been affected by the close relationship between culture and education (Wortman, 2001). All four countries at some point connected both spheres into one single Ministry or Secretary. For example, in Portugal's Salazar regime, cultural matters were the responsibility of the Ministry of Education until the establishment of the autonomous State Secretary of Culture in 1976. Even so, between the 1970s and 2015, there were several times where the Ministry's rank was denoted to a Secretary of State or combined with other

activities, such as "Science" or "Citizenship" (Lima, 2008). Argentina's experience is similar, leaving evidence of clear demotions in neoliberal governments like in the 1990s or 2018 as an Under-Secretary of the Ministry of Education.

In other cases, there might be other spheres to which culture is tied to such as Tourism (Brazil) or Sports (Spain and Madrid). This is seen even clearer for Spain's regions because, at present, only Andalusia and Catalonia have assigned the administration of cultural affairs to a specific Department. As a matter of fact, the remaining regional governments have opted for mixed bodies in which culture is administered jointly with education, tourism, linguistic policy, innovation, and sports (Fernández, 2008).

This lack of an autonomous cultural field in a modern sense probably is caused by the economic and political relations of Ibero-American societies (Wortman, 2001). We can evidence such an affirmation by comparing neoliberal governments that tend to decrease the Ministry of Culture's rank -or decrease its budget- that act diametrically opposed to more populist leaders. The complexity of neoliberal or socialist notions lies in the fact that they do not have unique and stable meanings throughout all countries. Such ideas are situated in a specific time and geography where they can be linked to certain thought movements, a given president, or political party, among others. However, on a brief note, we can think of neoliberal policies as those that promote free markets, increasing commercial exchanges, privatizing, and fiscal adjustments. For cultural or social policies, we can characterize them as focalized (not universal), and they tend to be heritage-oriented. On the other hand, socialist or left-wing governments stand on the other side of the political spectrum by fostering nationalizing companies or bigger public budgets and public spending. As for arts and culture, it is suggested that those governments increase the number of universal social policies while focusing on contemporary or alternative cultural creative instances.

Examples of liberal governments that decreased or reduced the role of culture in their governments can be found in Spain's Aznar (1996–2004); Portugal's Aníbal Cavaco Silva (1985–1995) or Pedro Passos Coelho (2011–2015); Argentina's Menem (1989-1999) or Mauricio Macri (2015-2019); Brazil's Fernando Henrique Cardoso (1995-2002) or Jair Bolsonaro (2019-). In opposition to this trend, populist or center-left governments tend to enlarge public spending, including cultural expenditure. For instance, Spain's Rodríguez Zapatero (2004–2011); Portugal's António Guterres (1995–2002); Argentina's

Kirchner-Férrnandez (2003-2015); Brazil's Lula da Silva (2003-2010) or Dilma Rousseff (2011-2016).

There are exceptions to such basic polarized views like Brazil's José Sarney (1985-1990). He represents an exciting contradiction to a neoliberal government that enlarged the cultural infrastructure; still, he did so with a market logic behind it. He encouraged and pushed tax exceptions to those companies and business people who invested in the cultural field (Rubim, 2008).

The third identified cause of culture's lack of autonomy is the tension between short-term and long-term policies. These latter ones might not have a visible impact to aid the government's continuation in power. Consequently, governments very often opt to fulfill visible short-term goals that will benefit them immediately in the voting polls. Thus, the long-term policies -or State-policies that transcend a singular government- are not the most popular option.

In fact, there is a significant dependency on the politician in power, which is even worse for countries with a tendency of concentration on the Executive branch of power, such as Argentina or Brazil. This is often referred to as presidentialism or hyper-presidentialism (Cavarozzi, 1998) in Political Science. Public policies, then, become personal and discontinuous actions, which can be exemplified by Argentina's National Culture Plan (1984-1989), the last attempt to promote a solid cultural plan that transcended a government. Plans that followed, such as in 1992 or 2004, were only personalized proposals crafted by their ministers at that time (Bayardo, 2008). In the case of Brazil, the National Plan of Culture (PNC) seemed a good promise of long-term cultural strategy. Nonetheless, Bolsonaro's reluctance to the cultural sphere led us to believe that this was not sustained.

Despite this remark on the lack of culture's autonomy, Brazil -and in a certain way Portugal- experiences a unique and interesting relevance of private-public institutions -like SESC or FIESP- for cultural and artistic development. Similarly, Portugal's private institutions, such as the Calouste Gulbenkian Foundation or Serralves Foundation, are central for launching calls for applications as equally relevant as the national Ministry of Culture. Gulbenkian Foundation plays a relevant role in Portuguese Culture so much so that, during Ant3nio Salazar's dictatorship, Portuguese people often called the Foundation as their "Ministry of Culture" (Lima, 2008). Indeed, during COVID-19, probably the

Ministry of Culture and the Gulbenkian Foundation were the organizations in Portugal that received the most considerable number of emergency funds applications. For both Brazil and Portugal, such institutions or organizations were critical for launching COVID-19 emergency relief calls for applications. Despite this acknowledgment, this research will not look into these matters and, thus, further studies are encouraged.

## **2. Ibero-American organizations**

Ibero-America is a region that is often referred to as the Ibero-American system or the Ibero-American Community of Nations. This Community is tied by common cultural, linguistic, and social aspects as well as shared interests and political strategies. Most scholars agree that it is a dynamic, growing, and sometimes challenging region, especially if we consider cultural management and cooperation. That is why Ibero-America needs to build and sustain a permanent structure for cooperation (García Alonso, 2016: 309).

The region comprises twenty-two or twenty-three countries, depending on the transnational body or institution that we consider. The member countries are mainly all in Latin America, with only three in Europe -Spain, Portugal, and Andorra.

Regardless of the fact that the region does not have legal status, it has at least five operating organizations: Ibero-American General Secretaria (SEGIB) and four sectoral organizations -Ibero-American Organization for Social Security (OISS); Conference of Ministers of Justice of the Ibero-American Countries (COMJIB); International Organism for the Youth (OIJ); and, finally, the Ibero-American Organization for Culture, Science and Education (OEI). The two organizations that manage culture and arts-related programs are SEGIB and OEI, and both are selected case studies for this research.

### **2.1. SEGIB**

This is the legal, technical and organizing body of the Ibero-American system, and, thus, it has the most substantial budget. It was created in 2003 and began its functioning in 2005. SEGIB's member countries are 22: 19 in Latin America and 3 European (Spain, Portugal, and Andorra).

SEGIB coordinates 3 Ibero-American Cooperation "Spaces": for Social Cohesion, for Knowledge, and, finally, for Culture. Each "space", designs and executes programs

related to the main topic in question. Whereas there are four Social Cohesion programs or two for Knowledge, the SEGIB executes thirteen cultural programs within the Ibero-American Cooperation Space for Culture (ECI). Moreover, SEGIB organizes the Conferences and the Congresses on Culture for the region. In order not to overstep with OEI, a protocol was signed in 2016 to divide and distinguish the competencies of each organism, including cultural policies and programs.

Among those thirteen culture-related initiatives, SEGIB annually launches a call for performing arts projects named Iberescena. This program had encouraged co-productions and collaborations among creators from the region since its beginnings in 2007.

## 2.2. OEI

OEI is the Ibero-American sectorial body dedicated to Culture as well as Science and Education. It was created in 1949 as the Ibero-American Education Office but only in 1985 changed its statute to include the two axes of action: Science and Culture (Bustamante, 2020). OEI has one more member -Equatorial Guinea- than SEGIB, reaching a total number of twenty-three active countries participating in the organization.

For the organization's current budget (2021-2022), 48.3% to Social Development; 38.4% was allocated to Education (Education, Higher Education, Technical-Professional Education); 6.4% to Bilingualism and Expansion of Portuguese language; 5.1% to Culture and, finally, 1.9% to Science (OEI, 2021: 218).

Even if SEGIB's programs and budget show stronger involvement in the cultural relations of the region, OEI is still a pertinent transnational organism to assess. OEI is responsible for specific cultural activities or programs such as the Ibero-American Observatory of Culture (OIBC), the School of Art within the Center of Higher University Studies, or programs regarding linguistic diversity and encouragement of reading. Besides, the OEI assumes the organization and coordination of the Ibero-American Culture Conferences, which started as the meetings of ministers, managers, and managers of Culture and Cultural Policies of the region (García Alonso, 2016: 309).

### 2.3. Brief history of the creation of the Ibero-American region

To fully understand how the region and these organizations work, we have to trace their history. One pillar is the creation of the Hispanic Culture Institution in 1945 or the Congresses of the Spanish Language in 1951. The premise behind the cultural relations that emerged was a common language -Spanish- which fostered relations between geographical areas with a colonialistic background, mainly between Latin America and Spain (Bustamante, 2020). This idea is also supported by the OEI's creation in 1949, where the concept of culture revolved around language and education (Ibid).

These early steps were later further deepened when Spain began its transition to democracy by 1975. Indeed, in 1979, the Institute for Ibero-American Cooperation was created and the foundation of a network of cultural centers abroad in Latin America, which by 1991 became the Cervantes Institute. This shows how culture was vital for international cooperation within the region, which was extended after the Andrés Bello Agreement in 1982, an intergovernmental organization that works to achieve the educational, scientific, and cultural integration of Ibero-America, or the establishment of the Spanish Agency of International Cooperation in 1998, predecessor of the current AC/E (García Alonso, 2016).

Other major milestones for the region's cultural cooperation were the Ibero-American summit in Guadalajara in 1991 or the XVI Ibero-American Summit in Montevideo in 2006, where the region's Cultural Charter was signed. The Ibero-American Cultural Charter is a cooperation agreement for cultural matters based on four major principles: citizenship involvement, sustainable development, social inclusion, and regional cooperation. The Charter promotes and protects cultural diversity among its goals by creating and consolidating Cultural Ibero-American Space -one of the three being worked by SEGIB. This initiative provoked the reflection about culture's role in sustainable development in a globalized and increasingly technological world.

The Cultural Ibero-American Space acts as the crucial pillar for cultural cooperation within the region. Cooperation implies sharing a common purpose between two or more actors as well as establishing ties, exchanges, or actions seeking a common good. For some authors, such as Hedley Bull (2012), cooperation might become unreachable as, for him, the idea of shared values is hard to establish. Nonetheless, grounding a co-existent framework where all actors acknowledge each other's interests might be a decent start to evolve into cooperation with time. Once primary and elementary

purposes have been achieved through co-existence, secondary ones can be pursued and, thus, obtain cooperation among states (Bull, 2012).

Communication is a crucial component for both co-existence and cooperation to understand each actor's position, needs, interests, values, and goals. Most realist and neorealist scholars in International Studies agree that actors tend to compete against each other instead of cooperating. However, liberal views and the development of international networks and organizations enable communication and encounter instances. These spaces aid in the understanding and interpretation of realities and meanings in common. (Miguez, 2015). As mere examples, UNESCO's global role or the 1966 Declaration of the Principles of International Cultural Cooperation facilitate cultural interactions and exchanges that become instruments for reciprocal enrichment. UNESCO's core idea around cultural cooperation revolves on respect for cultural identity, the dignity and value of each culture, independence, national sovereignty, and non-intervention. All cultural, scientific, and educational exchanges should strive for peace and contribute to eliminating colonialism, racism, and all forms of aggression (Ibid).

Ibero-America can be seen as an exciting example of international cultural cooperation. With over 50 years of experience, the region is now working on more horizontal relations and more robust cultural initiatives among its members. This can be especially exemplified by more recent history from the 2000s onwards. The region has focused not on using culture to offer cultural services and goods but setting culture as the protagonist of social and economic transformations (García Alonso, 2016).

Nevertheless, we believe that the region might be transitioning from a co-existence to a cooperation scheme, remembering Hedley Bull's vision of the international system. One of the principal reasons we can think of is the asymmetries of participation and involvement of its country members. Undoubtedly, Spain has been the biggest promoter for the region and is still the headquarters for its leading organizations like SEGIB or OEI in Madrid. This can suggest Spain's interest in maintaining soft power over Latin America expressed through cultural exchanges and the setting of different transnational organizations. Such ideas will be developed in the [next chapter](#). Further, Spain participates in eighteen out of twenty-five programs (SEGIB, 2018b). Mexico and Argentina follow in terms of participation and encouragement for the region's collaboration. As a matter of fact, Argentina participates in even more programs and initiatives than Spain (twenty-two

out of twenty-five) (SEGIB, 2018a). The weight of Spain in the region -and, thus, the predominance of Spanish-speaking countries- might be one explanation for Portugal's or Brazil's mild involvement compared to other countries. While Brazil participates in fifteen programs (eight are culture-related), Portugal only participates in ten Ibero-American programs. From 2010 to 2017, Brazil approximately provided € 1.493.538 annually. On average, Portugal provided € 518.401 annually (with a total of € 5.184.012 in the last ten years) (SEGIB, 2020). Unfortunately, there is no available information for Argentina or Spain on SEGIB's website and publications. On a final note, all four countries participate in Iberescena, SEGIB's performing arts program. We can detect exchanges, actions, and programs being designed in collaboration, but we can not fully state a legitimate cultural cooperation framework in Ibero-America.

### **3. Lockdowns & isolation periods**

Although the world entered a complete state of shock in March, given the rising numbers of contagions and deaths caused by the new coronavirus, not all national or local governments implemented the same measures. All countries except Brazil launched a series of restrictions between March 15th and 20th.

Spain was one of the first countries to enter a strict lockdown with a national state of alarm by March 14th. Portugal followed on March 18th, but it enforced mild confinement as people were still allowed to do recreational activities like jogging. By March 20th, Argentina began its own confinement called the National Obligatory and Preventive Social Isolation (Aislamiento Social Preventivo y Obligatorio -ASPO). From El País to The Washington Post or Al Jeezera, they all reckon how Argentina's -and especially Buenos Aires'- lockdown systems was one of the hardest, strictest and longest around the globe. Argentina's lockdown extended until July 12th, with few exceptions for walking the streets. All media outlets often stress how Argentina increasingly grew a "collective sense of exhaustion and demoralization, even disbelief" (McCoy, 2020).

Drastically different, Brazil imposed no national lockdown or restriction whatsoever and practically continued that way during the whole time scope for this research. Multiple authors and editorials have suggested that Brazil's biggest threat regarding COVID-19 maybe its President -Jair Bolsonaro- who has constantly denied the

deadly effects of the new coronavirus, undermining the pandemic and the opinions of health experts, calling self-isolation 'mass confinement' and COVID-19 a 'little cold' (Pinheiro-Machado, 2020). Therefore, States (Estados) and cities (Municipios) were pushed to enforce lockdowns that made the most sense for each region and policies for vulnerable sectors. Both the States of São Paulo and Rio de Janeiro and the City Halls of both cities imposed restrictions. On March 16th, the City Hall of São Paulo and the State of Rio de Janeiro -which included the city of Rio de Janeiro- declared a local lockdown in each area. On March 24th, the Estado de São Paulo joined and declared a state of public calamity and emergency state. On the whole, all countries began some sort of lockdown by mid-March (even in Brazil at state or local levels) with different degrees of freedom.

Strict lockdowns directly affected the arts sector since, as we have seen, they tended to concentrate in cities, and those confinements were the ones that lasted the most. For instance, according to the Argentinean Professional Association of Scenic Direction (APDEA), more than 306 functions were interrupted, affecting more than 4.300 artists ever since the mandatory lockdown began until May 2020, when the more prominent signs of worry of never-ending confinement were expressed (Rey, 2020).

Further differences between countries and cities emerged as Europe began its deconfinement processes around the beginning of May. Both Spain and Portugal began to slowly reopen "non-essential shops and businesses," and, by June, both countries allowed cinemas, theatres, and auditoriums to function with less capacity than usual. This contrasts with Latin America, which only began to flex its confinement regimes by June (Brazil) or July (Argentina). However, countries started their deconfinement phases for different provinces or municipalities according to their rates of contagion. Once again, this meant that cities like Rio de Janeiro, São Paulo, or Buenos Aires, which are incredibly populated and a high focus of contagion, were among the last ones to flex their regimes, directly affecting the performing arts sector. In any case, events such as Drive-Ins (concerts, theatre, movie) were organized; recordings or streaming live shows in actual premises without audiences could be done; libraries and art galleries were allowed to open to the public.

Nonetheless, the reopening of theatres and cultural centers with an audience could not be achieved in Latin America even if the European counterparts had already gone back to the stages. In the city of Buenos Aires, this caused a digital upraise from independent

and private theatres as well as actors who demanded the opening of theatres -or at least the creation of a protocol to open- in the middle of the first week of the opening of shopping malls starting October 14th. The main arguments vocalized demanding to reopen theatres with audiences were: i) culture and the arts -especially theatre- are also part of everyone's health; ii) if shopping malls are open, then theatres should open too; iii) Buenos Aires holds a status of a relevant city for performing arts worldwide which attracts festivals and tourism and, thus, economic revenues. Similar ideas were expressed by Spanish actors and guilds during the summertime, especially in Barcelona when El Grec's festival was in danger (Estirado, 2020).

As Latin America began to spring, more flexibilizations appeared, which included theatres and cultural centers. Brazil opened its theatres between September and October, while Argentina only opened in November after over 200 nights of being shut down. The first theatre opening in Buenos Aires took place on November 7th, with only 120 spectators reaching 30% of its capacity (Lescano Rojas, 2020). Soon others followed but, aside from the 30% limit, audiences had a sense of apprehension or fear to go back to closed spaces, including theatres<sup>31</sup>.

America's reopening in their late spring contrasted to Europe's emergence of the COVID-19's second wave in their early Autumn that triggered a further state of emergencies and restrictions. In this wave, we see many disparities among regions, even cities within one country. For example, even if Spain entered a second new State of Emergency on October 25th, Madrid decided not to close theatres while Barcelona did, along with gyms, restaurants, or bars. Even if there were no direct limitations to cultural institutions for Portugal's new state of emergency, measures indirectly hindered the demand for cultural activities.

The effect of each lockdown and the measures to cope with them and the pandemic situation in each country and nation will be dealt with in the [following chapter](#), where the overall analyzed period will be subdivided to characterize different patterns.

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<sup>31</sup> To the point where some spaces opened for only 30 spectators in theatres of over 400 seats (Commisso, 2020).

### **III. Analysis of COVID-19's Impact on Performing Arts in Ibero-America**

“We are experiencing ten years of change in  
ten-month time”<sup>32</sup>

- *Andrew Yang, former 2020 US  
Democratic presidential candidate.*

This chapter is the core of this research, where we point out comparisons for the goal, the overall structure, and the content of the policies developed for the stage performances' sector within the studied period of time in Ibero-America.

This research focuses solely on public policies announced, created, or executed between March and October, 2020. We take into account whether these strategies were explicitly launched in response to the pandemic or were standard, pre-COVID-19 policies. Having reviewed more than 200 policies, we primarily focus on 176<sup>33</sup> due to strict relevance with our research questions, scope, and chosen methodology.

Our primary focus is a comparison of the aims and means of cultural public policies. Some include a multitude of tactics. For example, Brazil's Lei Aldir Blanc and Madrid's Plan Aplaudir include a broad set of emergency actions for all cities and countries. Some general economic relief measures from other national or local bodies -such as tax cuts or general subsidies- are also included in our analysis for their impact on cultural workers. We exclude other relevant analyses such as the impact on targeted populations, the process that led to the creation of such projects, or the type of programming that such policies produced. We encourage future research dedicated to those topics to broaden the field.

Several reports have suggested various typologies to cluster COVID-19 government initiatives. For example, KEA European Affairs's report (2021) for the European Council identified eight categories: i) structural or project grants; ii) extension

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<sup>32</sup> To see complete interview to Andrew Yang, where the quote was extracted, please watch: [www.gzeromedia.com/andrew-yang-were-experiencing-10-years-of-change-in-10-weeks](http://www.gzeromedia.com/andrew-yang-were-experiencing-10-years-of-change-in-10-weeks)

<sup>33</sup> The full list of policies including a brief description can be found in **Annex A**

existing support measures; iii) unemployment schemes; iv) loans or loan guarantees; v) exemption, postponement or referral of legal obligations (e.g., tax or rent) ; vi) advancement of payments; vii) information resources; viii) allowances for freelancers. UNESCO, in an October 2020 report, clustered COVID-19 responses in the following manner: I. Direct support for artists and cultural professionals (including: i) social benefits; ii) commissioning and purchase of works; iii) compensation for loss of income; iv) skills development); II. Support for sectors of the cultural and creative industries (including: i) accelerated payment of aid and subsidies; ii) temporary relief from regulatory obligations; iii) compensation for business interruption losses; iv) relief from taxes and social charges; v) stimulating demand; vi) preferential loans; vii) strengthening infrastructure and facilities); III. Strengthening the competitiveness of the cultural and creative industries (including: i) participatory needs assessments and feasibility studies; ii) adapting business models; iii) promoting national content; iv) tax incentives for foreign investment) (UNESCO, 2020a). We can spot certain similarities by looking at the selected names of each category.

In the following section, we examine the type of policies used in the overall period and within each sub-period by each level of sovereignty. Inspired by the aforementioned reports (UNESCO and KEA European Affairs), we organize our research into the following categories: i) Cancellation and reprogramming of shows (5.7% of total analyzed policies); ii) Online cultural and artistic platforms (11.9%); iii) Sanitary emergency measures (i.e. allocation of cultural workers and spaces for sewing masks - 3.4%); iv) Research, mapping and compendiums (3.4%); v) Participatory events like roundtables and webinars (5.1%); vi) Training and capacity building (7.4%); vii) Fostering demand (primarily through vouchers -2.8% approximately); viii) Events and festivals both on-site and online (9.7%). See [Table 4](#) and [Table 5](#) for a detailed quantitative and statistical report on our findings per category and period of time.

Economic relief measures occurring between March and April are approximately 27.3%: 39.6% of total economic aid. They are the most implemented strategies, only followed by calls for applications and contests (23.3% of the 176 analyzed policies), though such calls launched during the March-April sub period are unrelated to the COVID-19 response. Contests combining theatre and digital tools present more often from May onward. In addition, 53.7% of the calls for applications takes place over a three month

period, July-September via a combination of on-site (in Europe) and online contests (in Latin America). Transnational strategies (5.1%) are not as frequent as local (46%) or national (48.9%) initiatives. By such percentages, we identify a lack of transnational cohesion from Ibero-America.

In order to spot occurring trends in a clear manner, we divide this eight-month-period into four sub-phases: [i\) March-April](#) -where an emergency state and urgent measures were taken; [ii\) May-June](#) -where discussions on how to continue through quarantine (Latin America) or end restrictions (Europe) forced new calls for applications for the performing arts sector; [iii\) July-September](#) -the disparate methods in Latin America (development of digitalization in light of ongoing restrictions) and Europe (setting rules and protocols for offline shows and events); [iv\) October](#) -apparent asymmetries throughout the region even within one same country. We explain the four sub phases throughout our analyses and provide examples of policies to bring some texture to the scenario. These four sub-chapters lead to a [final one](#), recollecting results and commenting on our impressions of each of the three levels of governance and the sector in the region. We begin with a discussion on local and national cases then move on to a regional overview. Considering plausible explanations for what a region is experiencing, we include debates over [hegemony, post-colonialism & soft-power](#); [transnational communications](#) and [liberal institutionalism](#). Finally, we end with suggestions for [next steps to consider in Ibero-America](#). The following tables ([Table 4](#) and [Table 5](#)) compress our findings visually, which are discussed in the next sub-chapters.

Table 4: Summary of analysed policies per category and per month announced or executed.

Categories / Sub-period	March-April		May-June		July-September		October		TOTAL	
	Nominal Number	% from total policies	Nominal Number	% from total policies	Nominal Number	% from total policies	Nominal Number	% from total policies	Total policies per category	% from Total Policies
Cancellation and reprogramming	10	5,7%							10	5,7%
Online platforms	19	10,8%	1	0,6%	1	0,6%			21	11,9%
Sanitary emergency	3	1,7%	1	0,6%	2	1,1%			6	3,4%
Fostering demand	1	0,6%	1	0,6%	3	1,7%			5	2,8%
Roundtables & webinars	3	1,7%	4	2,3%	2	1,1%			9	5,1%
Training & capacity building	3	1,7%	5	2,8%	3	1,7%	2	1,1%	13	7,4%
Research, mapping & compendiums	3	1,7%	2	1,1%	1	0,6%			6	3,4%
Events / Festivals (online or offline)			6	3,4%	10	5,7%	1	0,6%	17	9,7%
Economic or fiscal strategies	19	10,8%	15	8,5%	13	7,4%	1	0,6%	48	27,3%
Calls for applications & contests	7	4,0%	9	5,1%	22	12,5%	3	1,7%	41	23,3%
<b>TOTAL</b>	<b>68</b>	<b>38,6%</b>	<b>44</b>	<b>32,4%</b>	<b>57</b>	<b>32,4%</b>	<b>7</b>	<b>4,0%</b>	<b>176</b>	<b>100%</b>

Table 5: Summary of analysed policies per category and per sovereignty level

Categories / Sovereignty level	Transnational			National			Local			Total policies	
	Nominal N° of Policies	% from Total Policies	% from Total Transnational	Nominal N° of Policies	% National from Total Policies	% from Total National	Nominal N° of Policies	% from Total Policies	% from Total Local	Total policies per category	% from Total Policies
Cancellation and reprogramming				5	2,8%	5,8%	5	2,8%	6,2%	10	5,7%
Online platforms				9	5,1%	10,5%	12	6,8%	14,8%	21	11,9%
Sanitary emergency				3	1,7%	3,5%	3	1,7%	3,7%	6	3,4%
Fostering demand				2	1,1%	2,3%	3	1,7%	3,7%	5	2,8%
Roundtables & webinars	2	1,1%	22%	2	1,1%	2,3%	5	2,8%	6,2%	9	5,1%
Training & capacity building				4	2,3%	4,7%	9	5,1%	11,1%	13	7,4%
Research, mapping & compendiums	4	2,3%	44%	1	0,6%	1,2%	1	0,6%	1,2%	6	3,4%
Events / Festivals (online or offline)	1	0,6%	11%	4	2,3%	4,7%	12	6,8%	14,8%	17	9,7%
Economic or fiscal strategies				31	17,6%	36,0%	17	9,7%	21,0%	48	27,3%
Calls for applications & contests	2	1,1%	22%	25	14,2%	29,1%	14	8,0%	17,3%	41	23,3%
Total policies	9	5,1%	100%	86	48,9%	100%	81	46%	100%	176	100%

### 1. March-April: Emergency and Urgency Measures

The first sub-period highlights the shock experienced globally in the advent of COVID-19 with escalating cases and deaths. First detected in humans in China as early as December 2019, the virus reached Europe and Latin America from March onwards. The

WHO declared COVID-19 a pandemic on March 11th<sup>34</sup>.

Since SARS-CoV-2, the virus causing COVID-19, is transmitted through the air, many countries instituted lockdown restrictions and cancelled live shows, events, festivals and fairs. Such was the case in Spain and Portugal: live performances were cancelled and tickets were refunded. However, both countries scheduled payments to the artists affected by the cancellations. The Secretary of Culture of Rio de Janeiro implemented similar measures, but offered no financial assurances for companies or performers. Event cancellations reached such an extreme that major cultural festivities such as Lisbon's festas populares (Santo António or April's Marchas Populares for Freedom), Rio de Janeiro's New Year's Eve festivities, and Barcelona's Sant Joan did not take place. In a similar fashion, Argentina and the city of Buenos Aires, where ArteBA -one of the biggest contemporary art fairs in Latin America- or the International Book Fair of Buenos Aires also announced cancellations. Instances like that of the Ayuntamiento de Madrid also took place where separate email accounts were established to directly respond to artists' and companies' questions and doubts related to the COVID-19 situation for their specific activities.

A fair amount of reprogramming transpired and led to the development of online platforms with names like #CultureInYourHome so that performing arts content could be enjoyed during lockdowns. The Secretary of Culture and Creative Economy from the State of São Paulo launched one of the larger platforms (#CulturaEmCasa). The city of Barcelona<sup>35</sup> announced calls for applications for performing arts, music and visual arts content. Those accepted received monetary prizes (€1500 - €2500 per winner), and presented works on the platform. "Decidim.barcelona," another Barcelona-based platform that was produced prior to the pandemic as a collaborative space for cultural initiatives, also gained recognition and viewership during the lockdowns. In Portugal, the Ministry of Culture, along with private institutions and companies, launched a digital platform, Portugal #EntraEmCena<sup>36</sup>. It aimed to match private companies with artists and cultural agents,

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<sup>34</sup> By that time, the illness had affected over 118,000 people in 110 countries around the world (Ducharme, 2020). The definition for "pandemic" is very much discussed but it is not a "word to use lightly or carelessly" as it may "cause unreasonable fear", said Dr. Tedros, WHO director-general (Ibid).

<sup>35</sup> Further documentation of this particular call for applications for Barcelona: [www.diba.cat/es/web/cultura/plataforma-audiovisual](http://www.diba.cat/es/web/cultura/plataforma-audiovisual)

<sup>36</sup> The web still exists for Portugal #EntraEmCena but seems not to be publishing further contests and challenges: [www.portugalentraemcena.pt/ptemcena](http://www.portugalentraemcena.pt/ptemcena). From contacts with artists in Portugal that followed this

enhance cultural offerings in the context of COVID-19, and promote direct and immediate investments toward the Portuguese cultural sector.

A major collaborative effort that took place was Ciudad(ES) Cultura. On this occasion, several cities -Barcelona, Buenos Aires, Mexico, and Bogota- merged their digital presence to reach a broader audience. They offered a wide range of artistic and cultural expressions including: theatre, music, dance, exhibitions, games, and workshops. Ibero-American organizations widely celebrated this initiative because it showed the unity of the region.

Another urgent measure in these months was the allocation of cultural spaces and human resources for health-related activities such as sewing masks. For example, Argentina utilized national and local landmark theatres -like Teatro Colón or Teatro Nacional Cervantes- and their personnel to sew masks. Spain's INAEM's followed suit. This proposal was soon replicated and followed by the private sector, including theatres, cinemas, or TV companies.

As the pandemic continued, various discussions emerged about the societal role of arts and culture. Although Spain had succeeded in furthering the Statute of the Artist, compounding seventy-five measures for the artists' benefit in early 2019<sup>37</sup>, in the context of the pandemic there was a need for its expansion. Spain and the city of Madrid organized roundtable discussions in preparation for post-pandemic health measures. Several associations including the Producer and Theatre Association of Madrid, MacoMad, Stage Entertainment, and the Spanish Network of Theatres contributed to the decision-making process. One example of the discussions that took place in the transnational sphere is SEGIB's webinar about Orange Economy in Ibero-America post-COVID<sup>38</sup>: local and national politicians considered measures they were evaluating and exchanged case studies of success stories from throughout Ibero-America. It was during this period that the first compendiums of measures for the region were created: SEGIB's collection of Ibero-America's online platforms, resources, publications, news, among others, tracking

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website's publications, it was a good theoretical platform but its execution was not the greatest. It lacked diversity and number of applications as well as transparency of winners.

<sup>37</sup> For the full explanation of the Spanish Estatute for Artists, please visit the governments' official press release:

[www.lamoncloa.gob.es/consejodeministros/Paginas/enlaces/281218-enlacecreacionart.aspx](http://www.lamoncloa.gob.es/consejodeministros/Paginas/enlaces/281218-enlacecreacionart.aspx)

<sup>38</sup> Please see the full programming and webinar in:

[www.segib.org/agenda/webinar-vision-en-iberoamerica-de-la-economia-creativa/](http://www.segib.org/agenda/webinar-vision-en-iberoamerica-de-la-economia-creativa/)

the region's response facing COVID-19<sup>39</sup> is one such example that shows traces of collaboration and more transparency levels for the decision-making processes.

Two primary measures were employed during the eight month period: economic relief initiatives and calls for applications (including contests). Financial assistance came by way of loans, subsidies, tax cuts, or lay-offs for both artists and institutions. While forty-eight out of a hundred seventy-six policies (27.3%) were economic relief strategies, calls for applications made up the second most utilized with forty-one found examples (23.3%). One could have guessed that the aforementioned tactics would be utilized because they are the most common tools for governmental action. Nevertheless, novel approaches began to take place like the merging of virtual environments for performing arts.

One such innovative call for applications was Argentina's Contest for Performing Activities in Virtual Environments. It set a precedent in the region to encourage the digitalization of performing arts as a means of navigating lockdowns and social distancing. Applications had to highlight the use of technology-mediated performance through streaming via social media or national platforms. While 250 proposals were “selected” as winners, 513 were actually chosen and awarded a monetary prize of AR \$10,000 (US\$ 135)<sup>40</sup>. Interestingly, the total budget was AR \$2,5 million (US\$ 33.816) but, as the selected artworks doubled, so did the total budget to AR \$ 5,1 million (US\$ 69,391). This shows the flexibility of established policies and the number of exceeding applications.

Still, these innovative calls were not the rule in the first sub-period until April. The main ones were regular annual ones that were not canceled due to COVID-19. For example, Portugal's Amélia Rey Colaço<sup>41</sup>, Spain's Program for Internationalization of Spanish Culture (PICE)<sup>42</sup> or São Paulo's VAI (Valorization of Cultural Initiatives or

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<sup>39</sup> In order to browse the complete compendium, go to:  
[www.segib.org/covid-19/?utm\\_source=Web&utm\\_medium=banner&utm\\_campaign=COVID#1585830679955-61b41427-497f](http://www.segib.org/covid-19/?utm_source=Web&utm_medium=banner&utm_campaign=COVID#1585830679955-61b41427-497f)

<sup>40</sup> Fair note: after discussing this policy and similar ones in Argentina (like Fondo DesarrollAR), the common reception from artists was that they were not enough and the monetary prizes were too low for an overall economic context flooded with inflation and constant devaluation of the Argentinean peso. Nevertheless, this experience was also found in all the other countries and cities when talking to artists and cultural workers in general. There is no precision or quantifiable data for such affirmation. Nevertheless, we consider it to be relevant that could lead to further research on these matters.

<sup>41</sup> For further information about Portugal's Amélia Rey Colaço:  
[www.tndm.pt/pt/4-edicao-bolsa-amelia-rey-colaço](http://www.tndm.pt/pt/4-edicao-bolsa-amelia-rey-colaço)

<sup>42</sup> For more information on AC/E's Program for Internationalization of Spanish Culture (PICE):  
[www.accioncultural.es/es/progPICE](http://www.accioncultural.es/es/progPICE)

Valorização de Iniciativas Culturais)<sup>43</sup>. In a pandemic scenario where many calls for applications were postponed or canceled, these examples were still launched and deserved to be highlighted. Other calls were slightly modified, like the annual Spanish program (PLATEA)<sup>44</sup> that extended their performing calendar (until March 2021) to guarantee all performances. PLATEA is a crucial program insofar as it encourages the circulation of theatrical pieces within Spain. In this edition, the local aspect of the program became vital as there was a rediscovery of local audiences with the sole purpose of recovering, reactivating, and increasing theatre activity in local theatres.

Regarding the economic relief measures, as mentioned previously, all countries and cities launched some sort of economic relief measures through loans specifically designed for Small and Medium Enterprises (SMEs), support for lay-offs, emergency funds, or subsidies. For example, Argentina developed a specific fund called Fondo DesarrollAR to aid cultural spaces throughout Argentina. It launched two calls (April and June). In April, more than 1500 independent cultural spaces applied, and 341 projects were awarded, dividing a total budget of AR \$ 39 million (US\$ 400,244). Subsequently in June, 312 spaces were selected from 1068 applications and awarded AR \$ 37 million (US\$ 379,719). A significant number of applications exceeded expectations from the first round. After its results, a second and third one in early November had to follow to aid as much of the sector as possible.

Similarly, European countries launched financial support lines. The City Hall of Lisbon developed the Social and Cultural Emergency with a total budget of € 1,2 million (US\$ 1,5 million). In parallel, Portugal's DgArtes' launched the national Emergency Support Line for the Arts. Initially, this latter fund was supposed to run with a budget of € 1 million (US\$ 1.2 million); still, it was increased to € 1.7 million (US\$ 2 million) in order to be able to help nearly 75% of the institutions that were identified as a priority. Further, key Spanish economic measures were subsidies for autonomous workers (including Barcelona's Autòno+ Barcelona), lay-offs (known as ERTE<sup>45</sup>), or specific loans for creative

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<sup>43</sup> For further new on São Paulo 's VAI:

[www.prefeitura.sp.gov.br/cidade/secretarias/cultura/noticias/?p=29318](http://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/noticias/?p=29318)

<sup>44</sup> For more information on PLATEA's 2020 program:

[www.culturaydeporte.gob.es/cultura/artesescenicas/destacados/platea/platea-2020.html](http://www.culturaydeporte.gob.es/cultura/artesescenicas/destacados/platea/platea-2020.html)

<sup>45</sup> **ERTE** (Expediente de Regulación Temporal de Empleo - Temporary Regulation of Employment Plans). For more information, please visit:

[www.sepe.es/HomeSepe/Personas/distributiva-prestaciones/quiero-cobrar-el-paro/afectadoERE.html](http://www.sepe.es/HomeSepe/Personas/distributiva-prestaciones/quiero-cobrar-el-paro/afectadoERE.html)

companies and workers.

Contrasting all previous cases, Brazil only launched a general national subsidy as late as April 2nd (Lei nº 13,982). This can be seen as an exaggeration of its tardiness, but, in these two first months, the timing of measures was crucial, as we will see in the progressing months. All other countries and cities developed earlier, at least, general subsidies for vulnerable populations or, in a better scenario, subsidies targeted specifically for creative sectors. This emergency subsidy represented R\$ 600 (US\$ 107) per month for a total of 3 months. As noted before, in the case of Argentina, this amount was not enough for minimum expenses, and it was required that the beneficiary could not receive any other form of public subsidy or have employment. Thus, a cultural worker -already in a vulnerable position- was not eligible to receive this general subsidy while applying for a culturally specific one or having active employment. Moreover, the biggest and only loans that were launched in Brazil were developed by the State of São Paulo<sup>46</sup> with a total budget of R\$500 million (US\$96.9 million). From that amount, R\$275 million (\$US 53.2 million) would be allocated exclusively to the tourism and culture sectors, considered the most impacted. There were no similar initiatives of loans or credits for the studied cases: Brazil -national level- or both cities: São Paulo or Rio de Janeiro.

This two-month scenario of crisis and shock was shared worldwide. Despite some differences, especially at the national level in Brazil, most countries and cities dealt with COVID-19 and performing arts similarly through: canceling shows, setting online cultural platforms, providing economic relief measures, and fulfilling several calls of applications. Even though they were not all "innovative" in terms of their content, some calls showed an approach to the digitalization of performing arts and introduced or further expanded notions like the Statute of the Artists and the "intermittent" working condition natural to the sector.

## **2. May- June: Discussions, Pressure and New Calls**

The following two months that followed showed asymmetries between Latin America and Europe. European countries and cities started to deconfine by early May,

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<sup>46</sup> This policy is not contemplated by our strict scope but, due to the lack of policies in Brazil, it was pertinent to mention it to draw a better scenario of the lack of national policies.

while Latin America continued with harsh restrictions. There were discussions and pressure everywhere, but their content was different: in Europe, conversations revolved around how to reopen and which norms and protocols should they establish for the sector; contrarily, in Latin America, debates focused on how to provide further support for artists while still in lockdown. By early June, theatres and cultural centers could reopen in Europe. Further, by late June, there were even some offline events like Madrid's LED and drone show to honor COVID-19 victims and essential workers or EGEAC's festivals such as "Back to the future", a charity cycle that created a fund to support all professionals from the sector. The on-site performances contrast with Latin America's continuation of strict lockdowns where online content was the primary strategy.

This makes sense with the increasing number of measures for training and building capabilities that sought to potentiate digitalization for the cultural sector. The national government of Argentina created a platform named "Train Culture" (Formar Cultura) that serves to provide tools, workshops, and exchange of information and projects for cultural managers and workers. This platform was created in late April, but its core programs were developed from May onwards. This was an innovative approach since it targets cultural workers while providing them a space to do networking and share projects and specialized material for them. Through this platform, a series of talks were launched targeting the performing arts' sector like INTegrando Saberes. This was a series of Youtube talks with performing arts experts that aired weekly and were organized by the National Theatre Institute. They provided new tools and space to discuss issues, challenges, and possibilities for contemporary theatre in Argentina while having a federal view of the sector. Similar offers in Argentina were the free courses crafted by the National Theatre San Martín on "Performing Arts in Buenos Aires: historical and critical walkthrough built on experiences and local debates". In this phase and examples, we see a drive to provide cultural content to the population and tools for artists to use and keep on training themselves and, in most cases, for free.

In addition, this same Argentinean body set up other contests that merged performing arts with digitalization like "Our Theatre Contest". This call for new plays aimed to foster Argentinian playwrights to create new material in the midst of difficult times for the worldwide theatre community while also providing an opportunity for writers to still be active during these times. For this example, the National Cervantes Theatre

awarded twenty-one new plays designed for online environments with precise requirements (such as the number of people on stage and health & safety measures). After rehearsals were allowed nationally, the plays should be performed; when ready, filmed, and, finally, distributed or published online under INT's approval and means. Later, during summertime between January and February 2021, a selection of these plays (six in total) were represented in outdoor spaces as an additional instance to the contest reaching other audiences. Similarly, Spanish INAEM organized a streaming cycle named "We will be back to the stages", where artists would perform in empty cultural centers but were broadcasted through different social media from theatres as well as the Secretary of Culture (using the hashtag #LaCulturaEnTuCasa). These initiatives had two main aims: i) to keep audiences engaged and entertained, and ii) to keep artists still working and being creative.

This is also the sub-period in which SEGIB's IberEscena was launched. IberEscena is the region's specific call for applications for performing arts. Even though it did not exclusively target digitally-mediated projects, it included in their guidelines the possibility of having offline, online, or mixed programming, which was a breakthrough as it had not been done before. This call included three main targets: i) aid to creation in residency for groups or companies either private or public for live and performing arts; ii) aid to co-production of performing and live arts shows; and iii) aid to festivals, cycles, circuits of performing and live arts. The applications were open from June 15th until October 15th, 2020, while the chosen projects could be executed between January 1st and December 31st, 2021. Each project could receive up to 20,000 euros. For the 2020 edition, 1090 organizations, centers, and groups applied.

Other countries held regular contests, especially Spain and Brazil. Spanish INAEM organized the National Theatre Award, National Circus Award, National Performing Arts for Children and Youth. More interesting to discuss are Brazil's national and local contests that were relevant to provide some aid while new measures -Lei Aldir Blanc- were being designed. Funarte organized the RespirArte Prize at a national level that selected online content -brands new videos- and, thus, promoting the arts on a federal level. Similar to Argentina's INT, Funarte distributes awards considering the country's regions. More than 8,697 videos were initially submitted, but only 1600 videos were awarded a monetary sum of R\$ 2500 (U\$S 451,99) each. The considered disciplines were visual arts, music, dance, circus, theatre, and integral arts. The Palmares Cultural Foundation -linked to Brazil's

Ministry of Culture- launched a call for "Quilombo" Art in which 100 initiatives received monetary recognition. This call for applications' purpose was to promote and preserve the afro-brazilian community's cultural, social, and economic values at a national level. At a local level, the Secretary of Culture from Rio de Janeiro launched the call for applications for Cultural Producers, and São Paulo organized the fifth edition of the call for Promotion of Culture in the Peripheries. For the case of Rio de Janeiro's call, 490 projects were approved out of 516 applications. Each will receive between R\$ 100,000 and R\$ 800,000 (US\$ 17,700 up to US\$ 141,670). For the case of São Paulo, the subjects that could apply were: i) managing and production of cultural spaces already existent; ii) research, creation, production, and circulation of cultural and artistic projects; iii) artistic and cultural training and capacity building programs, and iv) networking or articulation processes of cultural groups. Each project could receive between R\$ 113,921 (US\$ 20,418) and R\$ 341,764 (US\$ 61.254). Although none of these examples represent novel approaches, they are incredibly relevant for the case of Brazil, in which economic relief measures were scarce.

Moreover, the months of May and June saw a more considerable number of compendiums, research works, and discussions. First, OEI's organized webinars like "Culture in Iberoamerica in times of COVID-19"<sup>47</sup>, which counted with the participation of national cultural ministers and transnational high level actors from OEI. Moreover, OEI started a research on the impact of COVID-19 on culture in the region within this sub-period of time. This study<sup>48</sup> was a co-joint initiative with other organizations like UNESCO, MERCOSUR, Inter-American Development Bank (IDB), and Argentina's national government. According to the report<sup>49</sup>, nearly 2.6 million CCI jobs in the region were affected due to social distancing and travel restrictions caused by the pandemic. Nearly 83% of the cultural spaces in Ibero-America suffered the canceling or reprogramming of their activities<sup>50</sup>. Moreover, more than half of the companies in the

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<sup>47</sup> This seminar counted with the participation of actors like: Tristán Bauer, Minister of Culture of Argentina; Adriana Moscoso del Prado, General Director of Creative Industries, Intellectual Property and Cooperation from the Ministry of Culture and Sports from Spain; Ivana Siqueira, General Director for Culture OEI; or Mariano Jabonero Blanco, Secretariat General OEI.

To watch the whole seminar, please direct to: <https://www.youtube.com/watch?v=iKWiq6yM9Lg&t=234s>.

<sup>48</sup> This research was ended and presented in mid-December 2020. To watch the full presentation of results, please see: [www.youtube.com/watch?v=mpvuD1RKf9I](http://www.youtube.com/watch?v=mpvuD1RKf9I)

<sup>49</sup> Closely linked to this research, Mercosur Cultural, the branch of the region dedicated to cultural activities and development, published a report for the impact of the pandemic on culture in Mercosur (SICSUR, Dec. 2020). Please read full report in [http://sicsur.mercosurcultural.com/archivos/SIC\\_MERCOSUR.pdf](http://sicsur.mercosurcultural.com/archivos/SIC_MERCOSUR.pdf).

<sup>50</sup> This altered the plans of over 2.564 cinema places, 6.908 theatres, 7.516 museums, 21.928 libraries, and 11.304 cultural centers in Ibero-American countries (SEGIB, 2021).

sector showed losses of up to 80%, and 64% of freelancers lost 80% of their income. The added economic value of the CCI companies fell by 13.75% in 2020's second trimester when compared to the same period in 2019 (SEGIB, 2021).

At a national level, there are further examples of roundtables and open discussions. First, Brazil also saw COVID-19 as an opportunity to discuss the future of the arts, such as São Paulo's Culture dialogues<sup>51</sup>. The City Hall previously organized these sorts of dialogues but, once again, given the general context, were key to push for further action and aid for the sector from local, regional, and national governments. These discussions were held on online platforms and open to the population to discuss alternatives to support the sector in the post-quarantine period. Spain also held roundtables with the sector through INAEM with the sole purpose of adapting the existing subsidies and funding. These discussions lead to the next phase of economic relief measures and call for applications to adapt cultural spaces considering COVID-19 requirements.

Another related form of government transparency was seen in the city of Barcelona, where the local government started virtual meetings with their representatives to answer questions and speak of their leading roles, tasks, and current projects. This also meant a 90-minute encounter with the responsible for arts and culture of the local government, Joan Subirats<sup>52</sup>. Further, on June 2nd, the city of Barcelona opened a new office from the local government's culture section. This space contributed to guiding and supporting the city's cultural networks. This represents another measure to foster transparency from the local government as well as to be available for cultural workers.

The economic relief measures in these two months include further initiatives to aid the sector. A first example is Argentina's Plan PODESTA for cultural spaces or group theatres to work their way through the pandemic in a federal manner. Up to October 2020, more than 2385 projects and groups were selected for this program: 7600 people, 1392 shows, 480 theatre spaces. These aids amount to AR \$ 102 million (US\$ 1.3 million). Secondly, the Portuguese DgArtes' three calls to support artistic projects (Creation or

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<sup>51</sup> The themes for the 2020 were: i. Art and City Relation - Open Public Spaces for Culture; ii. The Artist's place; iii. The Future of Major Events; iv. Challenge for the New Art Protocols; v. Art, Audience and Occupation of Public Spaces; vi. Cultural Management in the Face of the Crisis; vii. From the Solutions Generated in the Quarantine Towards New Models; viii. The Place of Specialized Media in the New Context; ix. New Social Interaction - Perspectives in the Art Context.

<sup>52</sup> To watch the whole session, please go to Decidim.Barcelona: [www.decidim.barcelona/assemblies/regidoriarespon/f/3915/debates/100?assembly\\_slug=regidoriarespon&commentId=29083&component\\_id=3915&locale=es](http://www.decidim.barcelona/assemblies/regidoriarespon/f/3915/debates/100?assembly_slug=regidoriarespon&commentId=29083&component_id=3915&locale=es)

Edition; Programming or Developing Audiences; Internationalization). Their budget was respectively: €1.7 million (US\$ 2 million); €700,000 (US\$ 830,718); and € 400,000 (US\$ 474,584). The total budget is slightly bigger when compared to similar ones from 2019, nearly by almost € 780,000 (US\$ 922,708). All three calls targeted: performing arts (such as contemporary circus, dance, music, theatre); visual arts (architecture, plastic arts, design, or photography), and interdisciplinary by mixing different disciplines. Each project could be awarded up to € 20,000 (US\$ 23,650). The novelty for these calls is that they contemplate that audiences would be on-site, online, or a mixture.

Within Spain, Barcelona launched their grants and subsidies for the cultural sector for two modalities: for cultural projects that COVID-19 altered (canceled, reprogrammed, or reformulated) or for projects derived from the crisis (new programming in a digital environment or social distancing; research that helps to deepen the knowledge in these areas). Once again, we highlight digitalization opening its way into public strategies to aid performing arts. These calls received a total budget of € 1.3 million (US\$ 1.5 million). Other economic measures included support for spaces to adapt to the post-COVID-19 scenario with a total budget of € 200,000 (US\$ 237,110).

On the other hand, the Spanish capital designed the Plan Madrid Aplaudes (Madrid Applauds Plan) that gave financial support to the sector. With a total budget of € 7.5 million (US\$ 8.7 million), the plan dedicates € 1.9 million (US\$ 2.2 million) specifically to theatres to avoid the closure of cultural spaces (private or independent) through helping them pay basic supplies and rent until September 2020. The City Hall of Madrid also created a jobs bank for actors through two public theatres: Teatro Español and the Naves within Matadero Madrid -both managed by Madrid Destino. All directors working in these places will dispose of this jobs bank to complete their casts in all the projects they develop. Over 2600 people registered within a couple of weeks. This initiative was the only one registered in the region as a public jobs bank for actors.

The most notorious economic relief measure from this sub-period, however, is the Brazilian Lei Aldir Blanc<sup>53</sup>. The Lei Aldi Blanc was a federal law enforced by states and municipalities in Brazil that came to exist after significant public pressure for the government to design aid policies for the cultural sector, which, up to that point, were

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<sup>53</sup> To read the whole law, please visit:  
<https://www.in.gov.br/en/web/dou/-/lei-n-14.017-de-29-de-junho-de-2020-264166628>

almost non-existent. The Lei Aldi Blanc, which took its name after a popular journalist and composer who died due to COVID-19, was composed of three main tools for the sector: i) monthly subsidies for cultural workers; ii) for cultural spaces, and iii) different calls for applications to be designed by States and City Halls. The National government disposed of R\$ 3,000 million (US\$ 535 million) to transfer to the Brazilian States and municipalities. The city of Rio de Janeiro received R\$ 39 million (US\$ 6.95 million) and São Paulo<sup>54</sup>, R\$ 70 million (US\$ 12 million). The monthly subsidies for a sum of R\$ 600 (US\$ 107) were only provided for three months. The cultural worker should not have received other forms of public subsidies, which excluded a significant number of people. The monthly subsidy for cultural spaces provided a sum between R\$ 3,000 (US\$ 535) and R\$ 10,000 (US\$ 1,783), which was decided by either state or local authorities. Finally, calls for applications (editais), prizes, acquiring goods and services were organized by states and local governments either to be done online or on-site. Still, the law also urged online activities, highlighting non-presential events through social media. As we have previously mentioned, to decide what sort of calls and contests, cities organized roundtables and conferences to have civil society's input.

This Brazilian law's spirit is well intended, and its tools are similar to ones used elsewhere; nonetheless, the tardiness of the initiative probably caused artists to suffer for a longer period of time. The absence from the national executive power is even more evident since it was not a decree or a program launched by the Secretary of Culture, but a legislative initiative. In a period of crisis, laws are uncommon tools due to their slowness to be enforced. Generally, they become less agile and adaptive when compared to executive programs. The law was passed on June 29th, but it was ready to be implemented by August 18th; still, States' and City Halls' rulings came only in September, making the law truly tangible. In other words, even if this law was passed in June, it was only concrete and reached its targeted audience in most cases between late September and November. Therefore, Brazil had very few measures for the arts and culture until this point. As we have previously pointed out, most of them were regular calls and not extraordinary ones to cope with clearly an out-of-normality situation.

This two-month scenario was sparked by discussions of whether it was to go back

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<sup>54</sup> Interestingly, the State of São Paulo received R\$ 36,9 million (US\$ 6.57 million) while the municipality -a lesser government tier- received nearly double R\$ 70. million (US\$ 12 million). For the case of the state and city of Rio de Janeiro, a similar situation occurred.

offline in Europe or for more emergency policies to stay online in Latin America. Many of these discussions and dialogues led to initiatives that brought about greater levels of government transparency and citizen participation. Asymmetries began to show when comparing hemispheres that will be accentuated in future sub-periods. This period also saw Brazil's Lei Aldir Blanc, which became the primary strategy for the country to provide some support to cultural workers and institutions. Further economic relief measures -especially extraordinary ones- were designed to tackle the continuing sense of emergency. Digital-mediated tools kept being the most novel approach to foster performing arts, particularly in Latin America, which will indeed continue in the next couple of studied months.

### **3. July-September: Going back vs. Going -further- digital**

Between these three months, the differences between Europe and Latin America grew even bigger. While Europe was looking forward to "going back" to pre-COVID times that included offline festivals in summertime, Latin America kept going digital with performing arts. For example, the leading summer theatre festivals in Spain still occurred, such as Barcelona's El Grec<sup>55</sup>, Madrid's Verano en la Villa<sup>56</sup> or Spain's FIT Cádiz<sup>57</sup>. All offline events had to adapt to safety measures that include hand sanitizers everywhere, checking body temperature of all spectators, a reasonable distance among seats, and, of course, mandatory use of masks. This came to the extent that the main poster for Barcelona's La Mercé<sup>58</sup> was a girl wearing a mask<sup>59</sup>. Another standard change due to the pandemic was that all on-site festivals designed their programming in a decentralized manner to avoid displacements that might bring new COVID contagions. In La Mercé's case, even Parc Güell and other not commonly used spaces for this festival were included.

The events were also accompanied by other initiatives to guarantee audiences for the offline recently allowed shows. One of these tactics was free tickets or discounts to tribute essential workers or "front-line battle soldiers" that contemplated health

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<sup>55</sup> For further information, please look at **El Grec**'s website: [www.barcelona.cat/grec/es](http://www.barcelona.cat/grec/es)

<sup>56</sup> **Verano en la Villa**'s complete program for 2020: [www.veranosdelavilla.com/es/editorial/edicion-2020](http://www.veranosdelavilla.com/es/editorial/edicion-2020)

<sup>57</sup> For more information, please investigate **FIT**'s website: [www.fitdecadiz.org/](http://www.fitdecadiz.org/)

<sup>58</sup> For further information, please look at **La Mercé**'s website: [www.barcelona.cat/lamerce/es](http://www.barcelona.cat/lamerce/es)

<sup>59</sup> To see La Mercé's 2020 poster, please go to: [www.barcelona.cat/lamerce/es/el-cartel](http://www.barcelona.cat/lamerce/es/el-cartel)

professionals, civil protection servants, among others. For example, Madrid Destino reserved front-row seats for free for certain Verano en la Villa shows, a popular set of summer events and concerts in the city. Portugal's National Theatres like Teatro Nacional São João and Dona Maria also offered free tickets to doctors and nurses for certain shows during summertime.

Another tactic to guarantee audiences was creating vouchers since there was an installed fear of going back to closed spaces with big crowds. Barcelona thought of Bonus Cultura with an overall budget of € 2 million (US\$ 2.36 million). The City Hall of Barcelona launched 200,000 vouchers that provided people with forty euros for culture spending (books, cinema tickets, CD stores, concerts, and shows) after buying a € 30 voucher. This was a joint initiative of the local government with the Association of Theatre Companies of Catalonia (ADETCA) and the Association of Concert Halls of Catalonia (ASSACC). Similarly, Lisbon's EGEAC created a voucher to help three local public theatres (Teatro Luís de Camões, Teatro do Bairro Alto, and Teatro São Luiz). Spectators bought a ten-euro-voucher in July and could use it between September and December for a total worth of € 15. This last example aided in revitalizing audiences and in creating a much-needed cash flow for struggling theatres.

Latin America continued with online festivals. Palco Presente was a festival organized by the City Hall of São Paulo done entirely online where plays were live-streamed. Besides over seventy theatres selected, installations happening in streets and open-air public spaces were set up to enjoy while not creating big crowds. Another similar example was Buenos Aires' Cycle of Theatre in 3 Minutes. This was a joint initiative of independent theatre Timbre 4 in Buenos Aires and Barcelona's Instituto Ramón Llull. All videos performed by both Catalonian and Argentinean actors were later uploaded to both organizations' websites and to the Buenos Aires' Ministry of Culture's online platform. Besides visibility, both examples were awarded monetary prizes in local currencies.

Slowly, Brazil and Argentina began to deconfine, which enabled the organization of Drive-In Events. Both Rio de Janeiro and São Paulo's City Halls allowed this type of event in July, while Buenos Aires only did so by late August. A strict long list of requirements was asked to cultural producers who decided to put on a show. This included: how the tickets would be sold and scanned; how many people in each car should be using mandatory masks; what the distance between cars should be; how many technicians were

allowed to work on stage; among others. Like Spain and Portugal, Brazil implemented free tickets for healthcare workers, military personnel, and education professionals. Drive-Ins in Latin America became an exciting window of opportunity for some plays or shows to start their offline activity that was stopped for the whole year. This is a relevant point because theatres would only be authorized in October in Brazilian cities and in November in Argentina<sup>60</sup>.

Moreover, there were fewer compendiums of policies and strategies, research works and discussions held during this sub-period. The City Hall of Rio de Janeiro organized the Forum Carioca de Cultura online to discuss the implementation of Lei Aldir Blanc. The Forum was a set of online free encounters with a capacity of 200 participants each. Once again, for the case of Brazil, we evidence slow implementation and tardiness of their star measure for the cultural sector. Further, Portugal's DgArtes and the Instituto Universitário de Lisboa (ISCTE)<sup>61</sup> commissioned a study<sup>62</sup> to map the creative sector through the Portuguese Observatory of Cultural Activities<sup>63</sup>. First published in June 2021, this research surveyed nearly 2000 independent professionals from Portugal's arts and culture sector, providing a quantitative and qualitative<sup>64</sup> mapping of the Portuguese CCI before and after the pandemic. It confirmed some hypotheses for the cultural scene in Portugal. Some are more obvious, like activities are concentrated in Lisbon and Porto; or that most cultural workers are freelancers (nearly 72%). Others were less evident, like the fact that many freelancers or independent workers stopped their Social Security or Finances' enrolments due to sporadic work and high payment fees. This shows a frail institutional system that does not cover special and specific needs for CCI workers. There was a need to interact with the sector in Brazil and Portugal, whether to have concrete input to implement the law or to map and characterize it.

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<sup>60</sup> In November 2020, the Ministry of Culture of Argentina released the guidelines and protocol to reopen theatres and live arts with audiences. Please visit for further information: [www.cultura.gob.ar/media/uploads/if-2020-77671166-apn-gajynsrt\\_1.pdf](http://www.cultura.gob.ar/media/uploads/if-2020-77671166-apn-gajynsrt_1.pdf)

<sup>61</sup> Please visit the Instituto Universitario de Lisboa's website: [www.iscte-iul.pt/](http://www.iscte-iul.pt/)

<sup>62</sup> This research was approved within the Economical and Social Stabilization Program (PEES), a complete emergency relief package planned by the Portuguese government. PEES' official website: <https://pees.gov.pt/#>

<sup>63</sup> **Observatório Português das Atividades Culturais**. Please visit their website: [www.opac.cies.iscte-iul.pt/](http://www.opac.cies.iscte-iul.pt/)  
To see the full research divided into four reports, please visit: <https://www.opac.cies.iscte-iul.pt/estudo-sector-artistico-cultural>

<sup>64</sup> It was divided into four reports: i) Cultural employment and labour and social profiling; ii) Labour conditions and wages; iii) Legal framework: Social Security and Finances; and, finally, iv) Overview of independent work in the arts and culture.

If we move past city and country examples, SEGIB organized different webinars where different politicians from all three levels of governance were present and private actors. They tackled topics such as "International Cooperation in the new normality: Challenges and opportunities in the South-South Cooperation and Triangular Cooperation during and post COVID"<sup>65</sup> or "Regionalization of the value chains in goods and services"<sup>66</sup>. Although this might not specifically fit in either implementing or mapping the sector, it aids in problematizing the main concerns and opportunities for the region.

This sub-period saw an interesting number of calls for applications and contests, which in Latin America favored the digitalization of performing arts. First, the City of Buenos Aires, already viewing theatres and performing arts' reopening, asked for proposals for itinerant plays for public spaces. Five projects were selected to be featured in the Cultural Center in Recoleta while receiving AR \$80,000 (US\$ 1,065) each. This was a first-time contest while the city also launched Proteatro, an annual grant for actors, companies, theatres, and places. Proteatro 2020's budget was increased by AR \$27 million (US\$ 367,570), reaching a total of AR \$94 million (US\$ 1 million). This call also prioritized those projects to be developed through social media or digital platforms as well as those remote learning courses. Similar cases were co-joint initiatives from Buenos Aires city and independent theatres like Nun Teatro-Bar or Timbre 4. Brand new monologues would be awarded a monetary prize while also being distributed online. For Timbre 4, there were ten winners; each received AR \$20,000 (US\$ 267). For Nun Teatro, there were only five winners, but they received the same economic compensation. Comparably, Brazil's Funarte launched two contests: Virtual Theatre Festival<sup>67</sup> and Art Everywhere<sup>68</sup>. For the latter one, 494 video projects were awarded: nearly a hundred corresponded to performing arts. All the selected works were made available online for free on Funarte's social media and website while receiving R\$ 4000 (US\$ 723). The Prize for Virtual Theatre Festival awarded twenty-five projects -five per region- with R\$ 33,6 thousand (US\$ 6,0732 thousand) each while being uploaded to all Funarte's digital platforms. All

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<sup>65</sup> To watch the complete webinar: [www.segib.org/cambios-y-desafios-de-la-cooperacion-sur-sur-y-triangular-en-el-contexto-covid-19-y-post-covid-19-en-iberoamerica-y-el-aporte-de-la-sociedad-civil/](http://www.segib.org/cambios-y-desafios-de-la-cooperacion-sur-sur-y-triangular-en-el-contexto-covid-19-y-post-covid-19-en-iberoamerica-y-el-aporte-de-la-sociedad-civil/)

<sup>66</sup> For the complete report, visit: [www.segib.org/?document=informe-la-regionalizacion-de-las-cadenas-globales-de-valor-de-bienes-y-servicios](http://www.segib.org/?document=informe-la-regionalizacion-de-las-cadenas-globales-de-valor-de-bienes-y-servicios)

<sup>67</sup> Official website and information: [www.funarte.gov.br/edital/premio-festival-funarte-de-teatro-virtual-2020/](http://www.funarte.gov.br/edital/premio-festival-funarte-de-teatro-virtual-2020/)

<sup>68</sup> Official website and information: [prosas.com.br/editais/7744-arte-em-toda-parte](http://prosas.com.br/editais/7744-arte-em-toda-parte)

previous policies were created for the context of the pandemic and merged digitally-mediated tools with performing arts.

Other Brazilian calls were not novel in their content; still, they were not canceled, which is the relevant aspect to highlight. Firstly, the Cultural Center of São Paulo (CCSP) kept their call for plays in small formats; 2020 was their seventh edition. Three original brand new plays were chosen to be part of the 2021 programming while receiving a prize of R\$80,000 (US\$ 14,349). This call did not seem to include or add digitally-mediated tools like others in the region. Secondly, both Rio de Janeiro and São Paulo painted the calls for Contribuinte Incentivador under the law of Cultural Encouragement (Lei de Incentivo Cultural), created in 2013. These laws enable artistic projects to be financed by companies, which, simultaneously, their taxes would be deducted.

Other contests in the studied countries were either created or kept but targeted particular collectives, such as Argentina's 22nd annual contest of plays written by women or the newly created LGBTQIA Monologues<sup>69</sup>. This last one should tackle issues and conquest from the collective. Ten plays would be awarded with an economical sum as well as being staged. Before being part of the national programming, the plays were recorded and streamed using online platforms and social media. Further, the Portuguese national government kept a regular, specifically targeted program: Support for the Arts and Mental Health. Artistic projects dealing with mental health topics either for research, training, and touring could apply. This call received a total budget of € 400 thousand (US\$ 473 thousand), while each project could be prized between € 500 (US\$ 590) and € 5,000 (US\$ 5,907).

The economic relief measures in this sub-period emphasized the need to readapt cultural spaces and theatres to follow COVID-19 Protocols. This was mainly exemplified in the national case of Argentina, Spanish INAEM, and Portugal at both national and local levels. Barcelona destined a total budget of € 250,000 (US\$ 295,532) for either i) remodeling existing infrastructure (€150,000 - US\$ 177,220) and ii) buying goods or services (€ 100,000 - US\$ 118,147) including systems of the capacity of control or sanitizing objects. Portugal's support line to adapt cultural spaces according to the requested measures to avoid COVID-19 received a total budget of € 750 thousand (US\$

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<sup>69</sup> For complete reglamentation about the call: [inteatro.gob.ar/Files/Noticias/Upload/Micrimon%C3%B3logos%20NOA.pdf](https://inteatro.gob.ar/Files/Noticias/Upload/Micrimon%C3%B3logos%20NOA.pdf)

888 thousand). This line was part of the Economic and Social Stabilization Program (PEES), an emergency plan to aid those sectors and activities hit the hardest by the pandemic. As we mentioned previously, PEES also encouraged mapping the cultural sector along with Instituto Universitário de Lisboa (ISCTE). Further, PEES promoted the establishment of the Statute of the Intermittent for artists, which was drafted by the Ministry of Culture, Ministry of Work, Solidarity and Social Security, and Ministry of Finance. This study included an assessment and potential updating of the legal and social security regimes related to the working conditions of arts and culture professionals.

This three-month sub-period saw Europe's desire to go back to stages and events while enjoying summer and Latin America still struggling with lockdowns and undergoing winter that only incentivized digitalization of performing arts. As restrictions eased in Latin America, more options were available to step away from online platforms like Zoom and begin performing at Drive-Ins. However, digitally-mediated performances were probably the main novelty that continued being developed and expanded in public policies. Further, this period saw an increased number of primarily targeted contests, either newly created or not canceled. Moreover, there were more support lines to readapt cultural spaces for measures against COVID-19.

#### **4. October: Going Local**

This last month witnessed the greatest amount of asymmetries between both continents. While Latin America was eager to reopen and ease lockdown measures after a prolonged winter and shutdowns, Europe was reclosing due to the European second wave. On the same day (October 31st), Argentina was eager to reopen museums' doors, including the National Fine Arts Museum, which was opposed to Boris Johnson's speech to re-enter another lockdown that included shutting all museums' doors once again in the UK.

For this second wave, there was no standardized response in Europe which triggered asymmetries also between cities within the same country. Even if Spain entered a national second state of emergency on October 25th<sup>70</sup>, Barcelona and Madrid opted for different restrictions. While Barcelona decided to shut down bars, restaurants, gyms,

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<sup>70</sup> For the complete Royal Decree 926/2020, please visit: [www.boe.es/eli/es/rd/2020/10/25/926](http://www.boe.es/eli/es/rd/2020/10/25/926)

theatres, and cultural centers for fifteen days, Madrid did not follow the same strategy. According to the Resolution SLT/2700/2020 dated October 29th from the Generalitat de Catalonia, all performing art events (theater, music) and cinemas -open or closed spaces) were forced to shut down. Only archives, museums, art galleries, or similar could open with 33% capacity but could not host any activity with assistance from audiences. On October 26th, the Community of Madrid set a curfew and mobility limits from different zones. However, theatres, cinemas, and other cultural spaces could keep on working with reduced capacity<sup>71</sup>. This is evidence of how local measures outweigh a common strategy at a national level where the local context was vital to make decisions.

This month experienced fewer strategies (only 4% of the total policies) and were mainly all in Latin America. This can be explained by both Spain and Portugal having to face, once again, multiple fronts of urgent decisions. If we had prolonged one or two additional months of this research's temporal scope, we would have seen a more significant number of public policies from both European countries. For this sub-period, we will briefly comment and highlight initiatives from the transnational organizations and policies from the studied Latin American countries, which are crucial to analyzing the region's strategy. In Brazil, most calls for applications and economic relief measures were related to Lei Aldir Blanc -previously discussed- that were finally implemented locally. This period has seen the most exciting contests and subsidies in Argentina exemplified by "Fortalecer Cultura" (Strengthening Culture), the National Contest for Playwriters, and "Escenas en Sintonía" (Scenes in Tune).

As a matter of fact, Argentina launched another economic subsidy for cultural workers called "Fortalecer Cultura" (Strengthening Culture), aiming at providing further economic relief for the sector amid the pandemic. In concrete terms, this was a non-reimbursable monthly amount of AR\$ 15,000 (US\$ 193) for October, November, and December. As for new calls for applications, Argentina launched the First National Contest of Research of Stage Design, a co-joint initiative by INT and the Association of Stage Designers of Argentina (ADEA). Another call was the National Fund of the Arts (FNA) 's Contest for Playwriters that provided three monetary prizes (AR \$120,000/US\$ 1546; AR \$70,000/US\$ 902; and AR \$40,000/US\$ 515) and honorary mentions. This contest was

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<sup>71</sup> Press release about the modification of the Order 668/220 from the Community of Madrid, please visit: [www.comunidad.madrid/noticias/2020/10/23/paralizaremos-actividad-0000-0600-horas-establecemos-32-zbs-limites-movilidad](http://www.comunidad.madrid/noticias/2020/10/23/paralizaremos-actividad-0000-0600-horas-establecemos-32-zbs-limites-movilidad)

drafted after the data obtained by applications to Becas Sostener I and II. More than 2481 beneficiaries were related to the performing arts, being a predominant sector affected by the pandemic. This once again shows certain flexibility from the Argentinean government to provide new public policies in a scenario of changing uncertainty.

Another interesting call from Argentina was the INT's contest for radio theatre "Escenas en Sintonía" (Scenes in Tune) on the framework of the 100<sup>a</sup> anniversary of radio in the country. Forty-eight selected projects were (eight plays per region -six regions in Argentina), and each piece was awarded AR\$ 10,000 (US\$ 1,289). Further, they were all published and broadcasted on national radio and television. Despite no restrictions or limitations for length or genre, projects with a gender perspective, regional cultural content, or topics in the contemporary public agenda were preferred<sup>72</sup>. This call for projects is interesting to analyze the use of technology in theatre. Quite different from Zoom or other digitally-mediated tools, radio still implies using technology to perform. Radio theatre was the first encounter and door to the outside world for people in the countryside in the last century in Argentina and worldwide too. Thus, using radio theatre is not "going back" to a previous state of theatre as an involution but being reborn, according to many Argentinean INT members involved in this call.

While offline shows or events were scarce (still Latin America's production increased from November onwards), training and building capacity courses were designed. An example was Buenos Aires' course for digitalization of culture and creative companies named Digital Impulse (Impulso Digital). This free program aimed at professionalizing the cultural sector in the city of Buenos Aires through an online training course on digital content and e-commerce. It basically seeks to instruct artists, managers, and cultural workers tools on how to digitize and monetize their work, considering a context that prompted everyone to focus on their digital presence. This case again exemplifies Latin America's -Argentina's in specific- emphasis on digitalization of the cultural sector.

As in October, on-site events and productions in Latin America were not at their best yet, several roundtables also took place not only to hear relevant actors and their needs but also to legitimize political measures. This aspect was also emphasized by Bulloni (2021), where Argentina's unions and guilds such as AADET (Argentinean Association of

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<sup>72</sup> To see all winners and their main topics, please go into:  
[www.cultura.gob.ar/se-conocieron-las-obras-seleccionadas-del-concurso-nacional-de-teatro--9918/](http://www.cultura.gob.ar/se-conocieron-las-obras-seleccionadas-del-concurso-nacional-de-teatro--9918/)

Theatre and Musical Businesses) or ARTEI (Argentinean Association of Independent Theatre) were extremely vocal in protesting the government and demanding a protocol to reopen their doors. Meetings and roundtables led to the signing of the protocol in November, and this is seen when reading the document<sup>73</sup> in itself, showing proof that this was not a unilateral action (Bulloni, 2021: 26-27). This happened similarly in Spain months earlier to reopen theatres (where unions and organizations like UPAAC, Actors Union, FECED, or CONARTE joined the meeting), while in Brazil, roundtables were related to Lei Aldir's implementation -not related to reopening protocols.

Several online meetings or events improved transparency and deliberative decision-making processes. For example, SEGIB's VII Iberoamerican Congress of Culture aimed to reflect one relation between culture and sustainable development while being broadcast public audiences<sup>74</sup>. Indeed, even though it took place in Mexico from the 4th to November 8th for politicians, the main agenda could be followed online through streaming by civil society. This was a novelty for the Congress, which had never done something similar. Further, for its first time, they also included an "OpenMic" session where civil society could bring forth ideas that could later be translated into policies or strategies. Arturo Morell, the cultural activist and coordinator of this initiative, was glad to see citizenship participation for this congress. OpenMic, therefore, endowed this encounter with a further inclusive and democratic spirit.

This last studied month witnessed the exacerbation of differences between countries and cities among continents and within cities in the same country. Undoubtedly, measures were tailored according to the local context. While in Latin America, there were a more significant number of policies, Europe was facing the second COVID-19 wave, and a new set of restrictions as well as policies were to come in the next couple of months. We can also point out the emphasis on digitalization strategies, including training courses and contests. Digital tools were not exclusively linked to artistic production but also as a means of governmental transparency and citizen participation exemplified by roundtables and

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<sup>73</sup> Guidelines and Protocol to reopen theatres and live arts with audiences in Argentina signed in November 2020: [www.cultura.gob.ar/media/uploads/if-2020-77671166-apn-gajynsrt\\_1.pdf](http://www.cultura.gob.ar/media/uploads/if-2020-77671166-apn-gajynsrt_1.pdf)

<sup>74</sup> The main theme -Culture and Sustainable Development- was divided into six sub-themes: i) Cultural citizenship for sustainable development; ii) Cultural institutionalization for sustainable development; iii) Economic dimension for culture's sustainable development; iv) Social dimension for culture's sustainable development; v) Environmental dimension for culture's Sustainable Development; vi) Health and culture for sustainable development

discussions open to general audiences.

## **5. Snapshots of the impact of COVID-19 on performing arts in Ibero-America**

The OECD has identified the arts, entertainment, and recreation -encompassing touristic ventures- as the most affected economic sectors by the crisis originated by the COVID-19 pandemic. There is an estimate of between 0.8% and 5.5% of potential job losses in North America, South America, Europe, and Asia-Pacific (OECD, 2020). Nonetheless, this impact, including GDP drop and reduction in the number of jobs, is not homogenous worldwide and not in the region. There is clear supporting evidence that it depends on the country's background for the CCIs and how strict the restrictions were for theatre and performing arts much; this includes how long were the confinements periods and how fast did those activities went back to their regular business.

We will point out two sets of results of Ibero-America: first, national and local experiences and, second, a regional overview. We have decided to separate our results into two: first, national and local experiences and, second, a regional overview. In doing so, we seek to detect underlying trends in the regions' policies for performing arts for all three levels of governance in a straightforward manner. We strive to understand in which levels there is a bigger convergence, in which sub-period of time, and, if there is an actual policy convergence within Ibero-America, what might be the causes?

### 5.1. National and Local Experiences

Except for Brazil, all national and local authorities collaborated among themselves within the same nation-state. In some cases, even if there was not a collaboration per se, there were fluent communications between governments. For example, despite some arguments, the Generalitat de Catalonia and the City Hall of Barcelona had to come to a significant amount of agreements on organizing offline events such as La Mercé.

Contrarily, Brazil's Executive national power was absent nearly from all decisions in almost all topics. This was even worse for the case of arts and culture if we consider that the Special Secretary of Culture lacked guidance in Bolsonaro's administration. Since he

came to power in January 2019, he has had five different Secretaries of Culture, including gap months between them too<sup>75</sup>. Unions in Brazil also highlighted that cultural workers did not meet the broad and general economic aids requirements, which left artists with little to no options. As a matter of fact, unions and guilds established programs to provide cultural workers with food baskets, for example (Bulloni, 2021: 32). Brazil's lack of governance from its President and Secretaries of Culture might have pressured the Legislative power to come into action and create the Brazilian star initiative: Lei Aldir Blanc. However, Brazil has failed if the current pandemic demands agile and adaptive measures to cope with the emergency. Legislative measures are a great expression of pluralism and consent within a country, but they do not meet the urgent needs for an emergency. Brazil's Lei Aldir Blanc was approved in June, but it was only functional in late August, and its local implementations were only seen in October or November. Brazil's law contrasts with Argentina that is still in discussions around the Cultural Emergency Law, similar to Lei Aldir. Yet, Argentina did not rely simply on a law to provide measures for the sector.

As pointed out by all compendiums and reports from international organizations or local agencies, the impact of the pandemic on the CCIs has been harsh, especially for the live arts. This was analyzed and confirmed by Bulloni (2021) research for eight countries in America, including Argentina and Brazil. For Brazil, the pandemic meant a loss -in absolute terms- of between 8 and 12 million jobs during the first semester of 2020 compared to the same period of 2019 (approximately a loss of 10.7% jobs). If we only consider live arts in the carnival capital, 20.5% of jobs were lost<sup>76</sup>. In Argentina, the number of cultural jobs decreased by 20.9% in the second trimester of 2020 when comparing the previous trimester of the same year. Once again, the most affected sector within culture was the audiovisual and live arts. There was a reduction of 58.2% jobs when comparing the same period in 2019; still, just for live arts the number is more alarming as the reduction was approximately 84.1% of jobs. This can probably be explained by a

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<sup>75</sup> At first, cultural activities were managed by the Ministry of Citizenship when Jair Bolsonaro got to power. His first Secretary of Culture was Henrique Pires (January-September 2019).

From November 2019 onwards (until now), culture is an issue under the competence of the Ministry of Tourism. Pires was followed by the economist Ricardo Braga (September-November 2019) which was followed by Roberto Alvim (November 2019-January 2020). After a couple of months of no public accountable figure for Culture, actress Regina Duarte became Secretary in March 2020 until May. A month later, actor Mario Frias replaced her predecessor and is currently in the same role, being the most stable one in the last months.

<sup>76</sup> 285,764 for the second trimester in 2019 compared to 227,313 in the same period in 2020 (Bulloni, 2021: 28)

19.1% drop in Argentina's GDP compared to the same period in 2019 (Bulloni, 2021: 14-15). This country's economy has been suffering and shrinking for the last couple of years due to socio-economic turbulences that include a major debt crisis.

Due to the pandemic, not only job losses, but there is sufficient evidence of a precarization of work conditions and arrangements such as fewer formal contracts or clauses excepting any payment due to COVID-19- related issues (Ibid: 106-107). This also depends on the country. Brazil's unions expressed how the pandemic only worsened the informality sector due to a lack of presence from the national government. Contrarily, Argentina's protective labor framework played a relevant role since there were imposed firm prohibitions to fire or suspend workers, for instance (Ibid: 109). Further, there are growing concerns vocalized by unions about the consequences and the tolls of remote working. The perpetuation of "home-office" models discourages union activity and causes psychosocial and health problems. For instance, as Bulloni's research points out, remote working changed working hours, and companies do not respect and pay extra hours (Ibid: 20).

In terms of the content of the calls for applications analyzed within this period of time, we have gathered that there was a high level of specificity on either their targeted audiences or their requirements. Youth, women, LGBT+, afro descendants, mental healthcare were some of the specifically targeted groups. Some examples include Argentina's INT Contest for plays written by women; Argentina's INT LGBT+ Monologues in which the micro-monologue (three to five minutes) should display problems, conquests, and struggles from the community; Portugal's Bolsa Amélia Rey Colaço for young emerging authors and playwright group; Brazil's Edital Arte do Quilombo organized by Fundação Cultural Palmares to engage in afro-Brazilian cultural expressions; Portugal's Support for the Arts and Mental Health. The calls also included safety and social distancing requirements in nearly all cases, especially for newly created plays.

Although it was not the norm ultimately, most countries and cities (and also SEGIB through IberEscena) included some hybrid model of play or format of a cycle or festival. In Latin America, especially, calls for applications included technology-mediated options like Zoom or any other social media platform. Argentina's INT National Contest for Performing Activities in Virtual Environments might have been one of the pioneers.

However, soon others followed, like Brazil's Funarte calls between June and September: RespirArte Prize, Prize Virtual Theatre Festival (Prêmio Funarte Festival de Teatro Virtual 2020), Art Everywhere (Edital Arte em Toda Parte). Even if Portugal and Spain adapted some of their calls, the emphasis on specific virtual plays was not as strong as Latin America. This might be caused, as seen previously, due to the duration of the confinement periods.

Another relevant point is that there were a significant number of private-public initiatives. In a crisis, actors tend to come together to find solutions that fit all in the best manner. This is also a way of legitimizing measures when they are public policies and financing them. An example can be #PortugalEmtraEmCena (Portugal gets on the scene), a platform developed by Portugal's Ministry of Culture to match private companies with artists' and cultural agents' ideas and projects, enhancing the cultural offer in the context of COVID-19 while promoting direct and immediate investment in the cultural sector. Moreover, the City of Buenos Aires partnered with independent theatres Timbre 4 and Nün Teatro to foster the production of new plays designed with audiovisual support to be broadcasted by the Ministry's website. Moreover, all roundtables included associations and unions that represented private actors too.

This brief but necessary overview at a local and national level of examples and policies will allow us to a deeper understanding of the region. Undoubtedly, we already hint in which areas there was a sense of policy convergence. The following section takes on previously mentioned examples while providing different examples of what we understand for an Ibero-American overview.

## 5.2. Regional Overview

In [chapter II](#), we began our discussion about international cultural cooperation -and its specificities for the region. We introduced the main critical points of UNESCO's 1966 Declaration of the Principles of International Cultural Cooperation, such as cultural enrichment due to interactions; peace-building and peace-keeping through cultural exchanges; potential construction of cultural interdependencies, shared values and identities that provide the grounds of solid networks and interdependencies, among others. Such assertions can only be possible, as the Declaration states, in respect of different

cultural identities, the dignity and value of each culture, as well as bearing in mind notions of national sovereignty and non-intervention. Indeed, all cultural exchanges should contribute to eliminating colonialism, racism, and all forms of aggression (Miguez, 2015).

By no means, we have sufficient evidence to support that this is not the case of Ibero-America. Nonetheless, after our research, we would like to raise relevant points that must be addressed for the sake of the region's development into more robust and more balanced dynamics. To build on this, we find three possible socio-political phenomena occurring in the region that inevitably affect policy convergence. The first potential process has to do with hegemony, post-colonialism & soft-power. A second one is fluent transnational communications that include, for example, emulation, lesson-drawing, problem-solving or international policy promotion. A third and final process that might be co-existing with the previous ones is liberal institutionalism. We find examples of liberal institutionalism in digitalization, interlocal relations, and higher transparency and participation levels. Following, we will dive into each phenomenally separately in a different sub-chapter.

#### 5.2.1. Ibero-America: hegemony, post-colonialism & soft-power?

The traces of colonialism in the region can be seen in what we understand as glimpses of Spain's soft power towards Latin America, very much related to the concept of hegemony.

This word derives from the Greek *egemon*, meaning "leader" or "ruler"; often to refer to a city-state with political and military dominance over other cities. Although the term was usually associated with physical geopolitical control, Antonio Gramsci expanded it deeper, more cultural, and ideological. Gramsci reflected on the necessary conditions that structured bourgeois power in late 19th and early 20th-century Western European countries to theorize about the concept of "hegemony". In Gramsci's views, the ruling class, or "bourgeoisie", used cultural institutions such as folklore or popular culture to maintain power in a given society. Instead of using coercion, the bourgeoisie spread its values and ideas so that they could become "common sense" core principles for everyone and, thus, preserve the *status quo* (Gramsci, 1971).

Soft power is a closely linked term that was popularised by Joseph Nye in the early 1990s. To his mind, this power is "the ability to get what you want through attraction rather than coercion or payments" (Nye 2004: 7). Whereas hard power entails physical violence or economic bribery, the currency of soft power involves political values, culture, and foreign policies. Nye often referred to it as "the best propaganda is not propaganda" (Nye, 2014: 21). This can be not only wielded by states but also by other actors like NGOs or international institutions.

At their roots, hegemony and soft power imply asymmetrical relations where one of the involved parties augments its political power to the detriment of the others. In such dynamics, the hegemonic power diminishes other peripheral or marginalized cultures. However, a relevant point that Raymond Williams (1977) makes is that hegemony is dynamic: "it does not just passively exist as a form of dominance. It has to be continually renewed, recreated, defended and modified. It is also continually resisted, limited, altered, challenged by pressures not all its own" (Ibid: 112-113).

These notions can be seen in how the Spanish soft-power over hispanic Latin America is still perpetuated over time. Despite some efforts to decentralize its power by setting up offices or specialized units outside Spain, the main headquarters are always in the Iberian country, including SEGIB's and OEI's. It is even worse if we look at UCCI<sup>77</sup>, where the city of Madrid has a seat as co-president of the organization indefinitely (UCCI, 2018). This can be explained when looking into the organizations' budget and realizing that, in 2019, over 90% was provided by the city of Madrid (UCCI, 2019). These examples seem to be entirely transparent that Spain -the leading promoter of the region- has significant power over Latin America and how Spanish interests tangled into the region's structure.

Such asymmetries in a region that seeks to build horizontal relations raises concern if we further include post-colonialist critiques. Postcolonialism is an umbrella term to refer to the body of theories and practices reflecting on the legacy of colonialism in the present day. Postcolonial concerns account for the political, economic, social, aesthetic, cultural, historical, and social effects of European colonial rule around the globe in the last centuries. This body of thoughts emerged in the US and UK academies in the 1980s when,

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<sup>77</sup> We acknowledge that this intuition is not part of the research scope but it is an extremely relevant example to paint the general picture of Spanish soft power in the region.

in parallel, the colonized started contesting hegemonic dominance by demanding cultural pluralism instead of an oppressing unique public culture (Ashcroft, 2001). Indeed, colonialism denotes the normalization that the colonized culture is inferior to the dominant one. In UCCI's structure or Ibero-America's institutions' headquarters, we can presume that Latin-American countries believe their inferiority to Spain and that only Spanish economic power and goodwill to aid South America could bring actual benefits to the region.

Furthermore, postcolonialism highlights how colonial and imperial histories continue to shape the global thinking, especially how Western forms of power and knowledge undervalue the non-Western world. In Edward Said's *Orientalism*, published in 1978, the author expressed: "The imaginative examination of things oriental was based more or less exclusively upon a sovereign western consciousness out of whose unchallenged centrality an oriental world emerged" (Said, 1978:14).

Another critical idea for postcolonial analysis includes the role of language in either supporting or subverting power dynamics (Barry, 2019). Given history around the internationalization of Spanish culture and its interest in building a community of Spanish-speaking countries, we can see a difference between the Spanish and Portuguese colonial legacy. The region was created around the concept of hispanity and the importance of Spanish as a common language. This impacted the nations' and cities' participation, hindering Brazil's and Portugal's participation. In the case of Ciudad(es) Cultura, the shared cultural online content, only Spanish-speaking cities participated. Even if Ibero-America is working towards being a plurilingual region, the inclusion of indigenous languages or the exposure to Portuguese is yet to be improved. Further research is encouraged to compare Brazilian and Portuguese participation within the Lusophone community versus Ibero-America to assess if the common language is a crucial variable for each country's participation within a community.

Postcolonial critique is also concerned with the disparities in global power and wealth accumulation and why some states and groups exercise power over others. Indeed, for Ibero-America's sustainable growth and equal development, it should be acknowledged that culture and politics are inextricably intertwined because cultural policies are not simply about supporting the arts. Cultural policies entail addressing major political concepts like the legacies of colonialism and the (re)definition of our national identities (Said, 2019). In order to do so, cultural policies should encourage cultural syncretism,

which might not be an easy challenge for Ibero-America. If we move on to the following sub-chapters, we can see the region through different lenses that might provide new and better paths to equality.

### 5.2.2. Ibero-America: fluent transnational communications?

Despite these initial comments on hegemony and soft-power that influence policy convergence, we must also consider other possibilities. Policy convergence is a trendy research area in political science that grew exponentially between the 1970s and 1991s due to the domestic impact of European integration and globalization as an international process that gained visibility after the fall of the Soviet Union. Policy convergence studies the causes of the convergence and the degree (e.g., how similar are policies in the region studied or how many countries have converging policies?).

As for causes for policy convergence, Bennett (1991) points out as potential reasons: i) emulation; ii) elite networking; iii) harmonization; and, finally, iv) penetration. Simmons and Elkins (2017) distinguish three mechanisms: i) direct economic competition, ii) informational networks, and iii) social emulation. Further, Holziner (2005), which will be our leading literature guide for policy convergence, identified several root processes for policy alignment such as i) imposition; ii) international harmonization (through legal obligation via international law and countries need to comply); iii) regulatory competition; iv) transnational communication (including a) lesson-drawing; b) transnational problem-solving; c) emulation; d) international policy promotion); or v) independent problem-solving (Ibid: 780).

For the specific case of Ibero-America, we can probably think of international harmonization; still, since there are few -or none- legal obligations in the region- nor a supranational law, this category does not seem to be a good fit. Therefore, we understand that the region experiences fluent transnational communications between countries that push for specific policy alignments. Under the term of transnational communication, we can summarize several different but related mechanisms: lesson-drawing, transnational problem-solving, emulation, and the transnational promotion of policy models (Holziner, 2005). We think that all these processes apply to Ibero-America as a whole and, more specifically, for the analyzed period of time. Furthermore, as all forms of transnational

communication are directly affected by cultural linkages or networks, Ibero-America's history strongly supports this view.

Transnational problem-solving and lesson-drawings are both processes of rational learning. Nevertheless, while the latter results from bilateral transfer between two countries, problem-solving is driven by the joint development of similar problem perceptions and solutions to similar domestic issues. Undoubtedly, transnational communication -especially transnational problem-solving- has a particular dynamic link with international harmonization up to the point which it is not sufficiently clear which one triggers the other one. This holds for problems that evidence strong interdependencies. As a mere example, regular negotiations or problem-solving can provide the ground to building an international institution, but, at the same time, members of the same international organization can have faster and broader access to policy diffusion (Kern, 2000: 144). Indeed, international entities play a relevant role in accelerating cross-national policy transfer as they constitute relevant channels for multilateral communication. SEGIB and OEI fit this role, but since, once again, the region does not have legal status, we prefer to explain Ibero-America's interlinkages and alignments through the prism of transnational communications rather than international harmonization. We can read the strategies of Drive-Ins in Latin America or initiatives for readapting cultural spaces following COVID-19 protocols in the region in general with these theoretical lenses.

Policy convergence through emulation is caused by the mere will for conformity with other countries. Consequently, emulation usually implies the simple copying of policies adopted elsewhere (Holziner, 2005). Slightly different, other countries might feel "legitimacy pressures" from the international community to be members of such a group of nations and, thus, decide to copy specific policies. We believe that during the first two months of the pandemic, there was a policy convergence through emulation as no national or local governments knew what the actual problems were and how to tackle them. All governments alike were acting out of urgency and emergency. Therefore, when reading the policies' content, they cite one another, or their phrasings are almost precisely the same. In this sense, we suggest that emulation was one of the first techniques of transnational communication in the region rather than legitimacy pressure to be part of the Ibero-American community. This is because we understand there was not a consensus of specific best practices within the international community that pushed -or pressured-

countries to adopt them. Digital cultural platforms during the first months or the strategies to cancel and reprogram performances can be interpreted by policy convergence through emulation.

### 5.2.3. Ibero-America: liberal institutionalism?

Another useful prism to explain Ibero-America and the relations among countries and cities within the community is the International Studies' theory of liberal institutionalism. We can suggest that the region represents an example of how, at first, institutions responded to a greater leading power to, later on, start having a life of their past the hegemon's interests (Keohane, 1984). As we commented briefly on hegemony, in this scenario, a hegemon -the country with evident stronger power- often has its interests of perpetuating such power. This can take form into a multiplicity of concrete examples: ranging from maintaining specific commercial arrangements to a language being solely spoken in a country. For Ibero-America, the Spanish desire to continue its hegemonic power might seem clear by establishing nearly all headquarters of the region's transnational institutions. Nonetheless, we believe that there are slow advancements in the region that show collaborations among actors, especially for cultural affairs. This could be exemplified by similarities between countries' and cities' policies in three main topics: i) digitalization of performing arts; ii) new levels of transparency and participation, and iii) interlocal relations and small collaborations among cities.

Just by looking at the clear limitations of gathering people, calls for applications or specific funds for digitalization of performing arts were seen worldwide. However, the digitalization of theatre was not a new topic as multilateral organizations have also started developing a strategic vision on these topics. Since 2014, the SEGIB and OEI have coordinated to implement a Digital Cultural Agenda for Ibero-America, which promotes digitization, society's participation in digital culture; generation of local and shared content; and the preservation of cultural heritage through digital media (Kulesz, 2020). In addition, within the framework of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO participating States adopted the Operational guidelines on implementing the Convention in the digital environment in 2017. One year later, in 2018, they agreed on a roadmap to foster diversity and strengthen

the cultural value chain (UNESCO, 2018).

We cannot ignore the power of digital media and social networking. More than 4.5 billion people (nearly 60% of the global population) have Internet access; 5.2 billion own a smartphone (67% of the globe's inhabitants); 3.8 billion (almost half of the world's population) regularly make use of social networking and, on average, Facebook and Instagram users spend almost one hour a day on these platforms (Kemp, 2020). Clearly, in the middle of a pandemic that disabled the possibility of doing theatre and performing arts in a traditional way, digitalization seemed a good strategy. As we have described, the first impulse was for theatres, opera, and live arts companies to upload performances (pre-recorded or live) to their digital platforms.

Soon enough, this was not sufficient, and, thus, small innovations and experimentation began where theatre was now being created for the Internet, without ever having been performed on stage. Many companies wrote plays specially designed for Zoom, Microsoft Teams, GoToMeeting, or Skype<sup>78</sup>. This was soon translated to different calls for applications awarding digital projects or mixed ones. To name a few examples, we can highlight Argentina's National Contest for Performing Activities in Virtual Environments; Barcelona's grants and subsidies for the cultural sector related to the COVID-19 crisis during 2020's summer that included new programming in the digital environment derived from the crisis; or SEGIB's IberEscena that accepted varied projects combining on-site and online programming.

Although this trend of digitizing performing arts was present before the pandemic and it grew exponentially since March 2021, live arts will never be "native" to the digital, which cannot benefit such an economy. The free sharing of performing arts' companies at the beginning of the pandemic was of no monetary value, but organizations felt the need to maintain a digital presence as a means for persevering to some capacity. The massive load of digital content on the Internet leads to the depreciation of some of the work artists have produced in the past years. Besides, digitizing performing arts set them to tough competition with massive streaming platforms such as Netflix or Amazon Prime. Many

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<sup>78</sup> Some examples are: Argentina's "Sex Virtual, una experiencia privada" ([www.instagram.com/infoexperienciavirtual/](http://www.instagram.com/infoexperienciavirtual/)), Spain's Teatro Confinado from the Teatro de la Abadía (Vidales, 2020); Portugal's "Máscara Social" created by Ricardo Alves for Palmilha Dentada, an independent theatre company from Porto (Dias, 2020); or Brazil's ExReality from the company ExCompanhia de Teatro (Marinho, 2020).

voices expressed that such competition is not fair as the core value of one of the “competitors” -performing arts- lies in its liveliness (Polivtseva, 2020b).

Digitalizing needs not to be an emergency strategy but rather a future-oriented decision. This discussion is part of a more considerable concern ever since the pandemic’s outbreak: did the policies have a narrow-term vision or a long-term strategy? Although many were very helpful and necessary, most only had a short-term scope of action that included emergent support and monetary funds for the crisis. These were visible between March and April for all countries (except Brazil), and, as time went by, the challenge of balancing the survival mode and long-term thinking emerged.

The long-term policies go beyond just digitizing performing arts. They must include the integration of culture and the arts in economic and social regeneration strategies. Recognizing their value for people’s well-being and their power of uniting citizens is the crucial premise to make sure of culture’s role in achieving sustainable development. This implies a fluent dialogue with the live arts’ stakeholders on designing long-term strategies for reviving and strengthening the sector. Further, due to the potential merging and inclusion of digitally-mediated tools, some business models will need readjusting. Thus, access to consultancy, strategy, advice, and exchange of best practices will be crucial. Besides, the pandemic has made visible the fragility of the workers’ condition that must be addressed to avoid acute situations like those they have gone through due to COVID-19.

Consequently, it is necessary to discuss the actors’ statute where the intermittent condition of the work does not limit them to basic working benefits (Polivtseva, 2020b). This “intermittence” implies that all workers from performing and live arts (also cinema and television industries) alternate between periods of employment and unemployment. Contemplating such issues will be helpful to future crises and ensure that they will not undermine the sector again.

Another example from how Ibero-American institutions might be starting to have a life of their past the Spanish hegemonic interests might be seen in new levels of transparency and citizen participation across the region. This sets a good starting point to have deeper conversations for the long-term, which we previously mentioned. The studied period of time showed an increasing number of webinars with authorities made available through different social media (even live-streamed) and bottom-up initiatives like

OpenMic within the VII Iberoamerican Congress of Culture. We can even point out Decidim.barcelona, the digital platform that encouraged people to publish their cultural initiatives and materialize them in meaningful local networking. This open platform's goal is to foster a transparent and collaborative society.

These initiatives are closely connected to the third example of liberal institutionalism in the region: interlocal relations and small collaborations between cities. We can highlight the case of Ciudad(ES), where Mexico City, Buenos Aires, Bogotá, and Barcelona shared their digital content at the beginning of the pandemic. Additionally, small joint celebrations like the birth anniversary of Portuguese singer Amália Rodrigues were celebrated in Portugal and Argentina. These are examples of what an International Network for Contemporary Performing Arts (IETM) publication called "interlocal relations" (Polivtseva, 2020c). Turning inwards and embracing local culture should not deter the development of a new level of international conversation. Indeed, this should take form by connecting local realities across borders.

The pandemic has brought up local re-exploring due to travel restrictions that limited international mobility. Productions were encouraged to explore hyperlocal dimensions regarding almost everything: networks, audiences, creation, and production practices, among others. Even before the pandemic, a significant number of voices raised concerns about the footprint of touring and individual mobility on the environment. Indeed, hectic mobility and touring for the sake of touring should be converted into more meaningful cross-border collaborations. This will be more friendly from an ecological standing point and an economic and a social one as potentially fair, open, and engaged long-term interactions could be forged.

This forced stop to international mobility and the refocusing of the local scene can explain the number of local policies in the studied period of time. From the overall analysis, 46% were local, close runner-up to national strategies (48.9%). The smallest amount of measures were from a transnational level: only 5.1% of the analyzed ones. We might argue that, indeed, in such desperate times, it makes sense that nearly half of those policies were explicitly designed by municipalities that are closely connected to their citizens. Further, we can point out that there was a growing tendency of involving citizens in the decision-making process, such as roundtables to discuss reopening protocols or how to implement specific measures. This is important for political reasons of legitimizing local

government and holding elected leaders accountable for their actions (UCLG and World Bank, 2009: 300).

Nevertheless, performing arts and theatre will only blossom with international exchange. Audiences need to encounter other ideas, mentalities, and cultures to understand the world's complexity through other eyes. For this to happen, first, there is a necessary exploration of local resources, rooting theatre and performing companies within local communities, and, as importantly, connecting with other corners of the world (Polivtseva, 2020c). Such collaborations imply building long-term relationships that involve more conscious and meaningful mobility plans (Ibid).

All in all, whether Ibero-America experiences unbalanced hegemonic relations, international cultural cooperation through transnational communications, or liberal institutionalism, can we determine if there was policy convergence in the region for public cultural policies, especially for those for performing arts? The answer entirely depends on the sub-period of time within the eight months studied and the continent assessed: Latin America as opposed to Europe. We can, for sure, affirm that all countries and cities at some point discussed the role or statute of artists and a need to map the sector. In most actors, there were also discussions (as well as encouragement) to digitize performing arts, mainly in Latin America due to the prolonged duration of the lockdowns. There were few instances that we can affirm that the region acted as a whole. A greater number of collaboration instances is still missing through joint programs or even more fluent transnational communications that might aid in eradicating the present asymmetries to truly stand as a unified region. Still, there might be indications that Ibero-America is heading towards this path from our results.

### 5.3. Grounds for next steps of the region

Long-term strategies that involve transparency, participation, and a greater role of culture and arts necessarily depart from the notion of culture as the fourth pillar of sustainable development. Along with social equity, environmental responsibility, and economic viability, culture is a key element to guarantee sustainable development (UCLG, 2010). This notion was coined by Jon Hawkes (2004) -an Australian cultural analyst- as he argued that culture is the "essential" value ground of any society that has been largely

ignored by governmental planning. If we think in general terms about sustainability, this concept embodies a desire that future generations inherit a parallel world to the one we inhabit. Consequently, Hawkes claims that new governance paradigms would be more effective if cultural life was incorporated as one of the basic requirements and main conceptual principles (Ibid: 12). In his words: "sustainability can only be achieved when it becomes an enthusiastically embraced part of our culture" (35).

On a fair note, we also have to point out that culture alone obviously cannot solve the problems of poverty and exclusion. George Yúdice (2018) stresses how international organizations fail to see this while only focusing on the power of culture to foster social inclusion and strengthen value-added in industries like design or tourism. He cites Paulo Miguez's study of the carnival in Bahia with enormous revenues but also great inequality and social exclusion in the distribution of the resources generated by the yearly event (Ibid). Moreover, he believes that there is no point in highlighting that the creative economy generated 1.9 million jobs in Latin America and the Caribbean if we are not told the bigger picture. The Latin-American and Caribbean population is 646 million, and creative employment only amounts to 0.3% in the region. In addition to this, we should also consider that Latin America has a high rate of informal employment –47% in 2014, according to the International Labour Organization. It is commonly agreed -and we have seen throughout artists' vulnerable situations- that the creative economies as a sector are exposed to an even higher rate of informal employment. Therefore, the quality of those jobs is less than optimal and should also be contemplated in national or local governments or transnational organizations' reports, speeches, and policies (Yúdice, 2018). Yúdice's and Miguez's arguments are pertinent in building a better and thorough picture that will enable governments to consider all sides of the sector and tackle the vulnerable aspects to potentiate its strengths.

Although years have gone by since Hawkes's paper, culture as the fourth pillar for sustainable development is still very much alive within international organizations. There is a very open quest to include culture within the seventeen United Nations' Sustainable Development Goals (SDGs) and their 169 associated targets. Before those, from 2000 to 2015, the global development agenda was guided by the United Nations Millennium Development Goals (MDGs). Even if the MDGs were a good start, they were highly constrained, which led the international community to elaborate on the seventeen SDGs to

strengthen sustainability's social, economic, and environmental dimensions by 2030 (Lewis, 2020). However, culture is not seen between the seventeen goals even if in the preamble of the 2030 Agenda for Sustainable Development states that: "We (...) recognize that all cultures and civilizations can contribute to, and are, crucial enablers, of sustainable development" (Ibid: 4). Without a doubt, this marks how culture, its contribution, and its impact have long been undervalued regardless of their endless crusade into being recognized in the international arena (Ibid).

The 2020 pandemic did not put this quest to a stop; on the contrary, in September 2020, the British Council published a report where they picked up such ideas to stress the importance of arts and culture during the sanitary emergency (Ibid). The publication emphasized the importance of culture in people's lives that was evidenced with the months of confinement worldwide (Ibid).

Following the British Council report, on our own individual levels, we can all agree that cultural expressions, whether it is gastronomy, literature, films, or music, among others, have alleviated the suffering of many and fostered optimism while also rebuilding the relationship with cultural and natural heritage and a new sense of community. This visible "need for culture" has helped raise awareness of the pandemic and disseminate scientific knowledge about the connection between the arts and healthcare and wellbeing. Even the WHO released its first report (Fancourt, 2019) where they found evidence of the contribution of the arts for good health standards; the prevention of a wide range of mental and physical health illnesses; and the treatment of acute or chronic conditions. According to this report, which analyzed over 900 global publications and 3,000 studies, the arts can: affect the social determinants of health (e.g., building social cohesion and decreasing social inequalities); support child development; encourage health-promoting behaviors; help to prevent ill health; support caregiving, among others (Ibid).

More concretely, has this crusade and the pandemic's interest in art made a tangible effect on governments' planning? We have a slightly optimistic answer. As we have analyzed, digitalization was vital for the performing arts during confinement periods which brought new questions to the table. As we are moving away from COVID-19, several independent theatres have opted to include digital tools in their business models; even the public online cultural platforms are still available and continue to increase their contents. We can also think of the increasing number of strategies looking to map and characterize

the sector, which all countries and cities have done in one way or another. By getting a thorough understanding of the sector, better and more accurate policies could be designed. This also applies to the region that has taken steps to unify cultural indicators like [SEGIB's & OEI's impact assessment of the pandemic](#). In concrete national cases, such as Portugal, there was a significant increase in the Ministry of Culture's budget. Culture represents 0.39% of the total budget of the administration for 2021, which amounts to € 563 million (US\$ 666 million). This meant an increase of 19.3% from 2020. Further, the government has proposed another increase for 2022's budget of more than € 70.1 million from 2021 (17.6% compared to cultural's estimated 2021 execution). However -and unfortunately, this is still to be confirmed.

Moving forward from national cases, Ibero-America is a young region in development. Indeed, cultural cooperation is not just the exchange of specific programs and products but rather a long-term process of sharing values and experiences. This means that transnational relations grow stronger, incorporating new actors, turning into networks that begin as coexistence and, then, turn into cooperation. It is pertinent to work on more fluent transnational communications and to decrease the presence of soft-power schemes and unbalanced hegemonic influences. This will lead the way into plural Ibero-America with strong cultural cooperation bonds.

## Conclusions

“Because of the routines we follow, we often forget that life is an ongoing adventure [ . . . ] Life is pure adventure, and the sooner we realize that, the quicker we will be able to treat life as art: to bring all our energies to each encounter, to remain flexible enough to notice and admit when what we expected to happen did not happen. We need to remember that we are created creative and can invent new scenarios as frequently as they are needed.”

79

- *Maya Angelou, American poet and civil-rights activist.*

The head of the Ibero-American Cultural Space within SEGIB, Enrique Vargas, stressed that the region is valued by its multiple cultural manifestations and this is precisely how the region should define and project itself to the world. Ibero-America's colorful world has been deeply affected by the 2020 pandemic, especially all forms of activities requiring gathering people, like live and performing arts. This unprecedented situation in history was not experienced during the Spanish Influenza or any other global health emergencies. The Ibero-American Community of Nations, at all three levels of governance -local, national and transnational- was no exception in the design of measures that sought to aid an already vulnerable population of cultural workers.

There is a need to research the impact of the pandemic on the performing arts sector that can point towards current and future trends worldwide and, specifically, in the region. Therefore, this study aimed to analyze local, national, and transnational public

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<sup>79</sup> Quote from Maya Angelou's collection of essays published in 1993 under the name *Wouldn't Take Nothing for My Journey Now*.

policies responding to the COVID-19 outbreak, highlighting measures taken for performing arts and theatres in the Ibero-America. In order to approach the region feasibly, we chose the following case studies: two transnational organizations -Ibero-American General Secretariat (SEGIB) and Ibero-American Organization for Education, Science and Culture (OEI); four countries (Argentina, Brazil, Portugal, and Spain); and six cities (Buenos Aires, Rio de Janeiro, São Paulo, Lisbon, Barcelona, and Madrid). Moreover, we selected the relevant public bodies that carry out cultural and artistic programs in all governance levels, mainly the Ministries or Secretaries of Culture. By including individual analysis of primary documents, netnography and comparative policy analysis, and comparative politics, we were able to tackle the problematic endeavor of contracting and comparing objects of study that were constantly changing and evolving.

We must point out that this research represents a valuable contribution to the community for understanding how culture and the arts are dealt with in emergency situations. Countries that neglected early actions -like Brazil- experienced bigger problems for the sector and increased cultural workers' vulnerability. Extracting best practices to cope with crises can drive each city and country and the whole region in a path of greater convergence where culture is indeed treated as the fourth pillar for sustainable development. Furthermore, performing and live artists' struggles before the pandemic -such as intermittent working- worsened worldwide. Still, they were made visible, and, in most cases, governments decided to act and begin serious discussions through roundtables or mapping the sector.

Undoubtedly, the COVID-19 crisis urged local, national, and transnational organizations to first create emergency solutions and draft ideas for a future scenario that is yet to be fully realized. These policies are the objects of study on this eight-month-period -March to October 2020, which we cluster into four sub-phases: i) March-April -where an emergency state and urgent measures were taken; ii) May-June -where discussions on how to continue on quarantine (Latin America) or deconfine (Europe) took place including new calls for applications for the sector; iii) July-September -where the difference between Latin America (to go further into digitalization due to ongoing confinements) vs. Europe (setting rules and protocols for offline shows and events) was clear; iv) October -where we notice asymmetries all over the region even within one same country.

Firstly, emergency and urgency measures were the protagonists between March and

April as crisis and shock were shared worldwide. Despite some differences, especially at the national level in Brazil, most countries and cities dealt with COVID-19 and similarly performing arts by canceling shows, setting online cultural platforms, or providing economic relief measures. The cancelation of all activities seen as non-essential, especially in the arts and culture, triggered new forms of expression of performing arts in virtual environments. This is evidenced by the more considerable number of calls for applications encouraging performing arts combining technological tools in Latin America compared to their European counterparts. Although calls for applications were not all "innovative" in terms of their content, this trend of approaching digitalization of performing arts would increase over the next couple of months.

Secondly, the months of May and June witnessed discussions and pressure, whether to go back to the stages in Europe or for more emergency policies to continue performing arts online in Latin America. This period also saw Brazil's Lei Aldir Blanc, basically the country's leading strategy to support cultural workers and institutions. Further economic relief measures -especially extraordinary ones- were designed to tackle the continuing sense of emergency. Digitally-mediated tools kept being the most novel approach to foster performing arts, particularly in Latin America. Nonetheless, asymmetries began to show when comparing hemispheres that will only be accentuated in future sub-periods. This was caused mainly by divergent lockdown strategies and deconfinement timings.

The third sub-period -between July and September- marked the most significant distance between Latin American and European countries. Europe's desire to go back to the stage and events while enjoying summer contrasted Latin America's struggle with lockdowns and winter that only fueled the digitalization of performing arts. Deconfinement processes in Brazil and Argentina began between June and July, respectively, and, thus, artists stepped out of their Zoom sessions and began performing at Drive-Ins. Nonetheless, digitally-mediated performances were still dominant, as seen through more public policies fostering the digitalization of performing arts. Further, there was an increasing number of contests primarily targeted to different minorities. This period saw an increment in specific support lines aimed at aiding the reconfiguration of cultural spaces to comply with COVID-19 safety guidelines for both Europe and Latin America.

During the last month analyzed in this study, we observed the exacerbation of differences in policies to the extent that cities within the same country diverged on their

decisions. Indeed, local contexts were the hyperfocus. Governments were now looking at local rates of COVID-19 contagion and the size and characteristics of the performing arts sector to determine what activities should be allowed. While there were more policies in Latin America, Europe was facing the second COVID-19 wave, and a new set of restrictions and policies were to come to life in the next couple of months. Nonetheless, we can still point out the emphasis on digitalization strategies, including training courses and contests. Digital tools were not exclusively linked to artistic production but also as a means of governmental transparency and citizen participation exemplified by roundtables and discussions open to general audiences. This was even the case at a transnational level with SEGIB's OpenMic and streamed conference.

After the critical review of the main trends for the analyzed period, we are still left with the core of our research questions: is Ibero-America, as a region, truly experiencing policy convergence on the strategies to face COVID-19 for performing arts? As we previously emphasized, not all local, national and transnational policies aligned in the studied period of time, and there are dissimilarities among cities and countries. Consequently, we cannot affirm that there is a consensus. The degree of similarity in responses entirely depends on the sub-period of time within the eight months studied and the continent assessed (Latin America vs. Europe). Nonetheless, some trending topics have stood out: digitalization of performing arts; artists' working intermittency; interlocal relations; or higher governmental transparency, and citizen involvement in policy-making.

Even if there is no straightforward unification of the region on the matter, we have suggested possible causes for what processes Ibero-America might be undergoing. The three main theoretical arguments that we find are currently co-existing in the region are i) residual Spanish colonialism and present soft-power; ii) fluent transnational communication (including emulation, lesson-drawing, and problem-solving); iii) an, finally, liberal institutionalism theoretical arguments. Up to a certain extent, we can agree that liberal institutionalism implies fluent transnational communications, but we decided to explain it separately. That is because emulation, for example, might not necessarily mean that the Ibero-American Community is getting independent from the original hegemonic interests that created the region. It is our view that multiple factors are currently unfolding simultaneously in the region.

Firstly, as we pointed out, Spanish hereditary still impacts the Hispanic linkages

compared to the Portuguese-speaking countries. We have seen that the main headquarters are permanently based in Spain, including SEGIB's and OEI's. Furthermore, despite the proclaims of being a multilingual region, Ibero-America still places particular interest in the role of the Spanish language and Spanish-speaking countries. This can be seen by more significant participation and involvement in Spanish-speaking countries, which supports long-lasting power dynamics between Spain and Latin America. Some can be traced to colonial ties and, later in history, the internationalization of Spanish culture and its interest in building a community of Spanish-speaking countries.

Secondly, fluent transnational communications were broadly seen in which there was a constant sharing of "good practices" of policies regardless of their specific topic. At first, the primary strategy to "communicate" was through simple emulation. No country or city knew how to react, so basically, all policies just copied one another without 100% certainty of what they were doing. Digital cultural platforms or policies regarding cancelation and reschedule of shows represent the main examples of emulation. As time went by and cities and countries diverged into their lockdowns and enforced restrictions, lesson-drawing and problem-solving as strategies among countries could be drawn. As examples, we have seen strategies of Drive-Ins; initiatives for readapting cultural spaces following COVID-19 protocols in the region, or even the need to map and characterize the sector through pieces of research. Better and more accurate policies could be designed, especially around the intermittent statute of artists, by understanding the sector thoroughly. For Rebeca Grynspan, governments should tackle the sector's informalities to fight all inequalities to actually lead to actual and concrete changes that benefit vulnerable cultural workers.

Finally, we suggest that Ibero-America also represents an example of liberal institutionalism. In other words, at first, institutions responded to a greater leading power to, later on, start having a life of their own past the hegemon's interests (Keohane, 1984). For Ibero-America, the Spanish desire to continue its hegemonic and soft power might be clear, as exemplified previously. However, we believe that slow advancements in the region show collaborations among actors, especially for cultural affairs. The main three that we tackled are i) digitalization of performing arts; ii) new levels of government transparency and citizen participation; and iii) interlocal relations and small collaborations among cities.

For many people, such as Rebeca Grynszpan, General Secretary of Ibero-America, culture never really stopped; it only transformed to digital means and less offline. Indeed, one of the main topics discussed in all countries and cities was the digitalization of performing arts for audiences. Given that gatherings were prohibited, most activities turned to digital. Thus, we were forced to analyze, understand and inhabit a digital domain that erupted with the Internet in the last century but gained a fierce volume with social media. Such impossibility of participating in cultural life through conventional means during lockdowns multiplied new access possibilities to arts, heritage, and knowledge, including access to digital resources in libraries, virtual tours to museums, as well as concerts and theater and dance performances (CGLU - Committee on Culture, 2020). Cultural public policies followed this trend, and to name a few examples, we can highlight Argentina's National Contest for Performing Activities in Virtual Environments, Barcelona's grants and subsidies for the cultural sector related to the COVID-19 crisis during 2020's summer that included new programming in digital environment derived from the crisis or also SEGIB's IberEscena that accepted varied projects combining on-site and online programming.

We, as well as the whole world, are still unsure of how performing arts and telematic theatre might develop and what the impact might be on developing new audiences. As we are now moving away from COVID-19 and eager to enjoy on-site festivals and performances, the public online cultural platforms are still available and continue to increase their contents. There will be a co-existence of both worlds in post-confinement and COVID-19 scenarios. In this sense, a key concept to bear in mind is that digitalizing needs not to be an emergency strategy but rather a future-oriented decision. The long-term policies go beyond just digitizing performing arts. They must include the integration of culture and the arts in economic and social regeneration strategies. Following this line of thought, we can point out how some independent theatres in Ibero-America have opted to include digital tools in their business models by streaming their on-site live shows online, for example. This allows smaller or bigger theatres to reach audiences not only located in the city in which they are. As a final remark on digitalization, as digital presence increases, becoming almost mandatory for both cultural workers and cultural consumers, the access and management of technology need to be truly guaranteed. Consequently, governments should aim to reduce the digital gap as it should be a human right, part of cultural democratization. We acknowledge that we have not discussed such

topics and, thus, we encourage further exploratory pieces of research on the digital gap and digitalization of live arts.

Another example of liberal institutionalism in Ibero-America is seen in new levels of transparency and citizen participation across the region. This sets a good starting point to have deeper conversations for the long-term, which we previously mentioned. The studied period of time showed an increasing number of webinars with SEGIB or OEI authorities and local and national politicians. All these meeting instances were made available through different social media (even live-streamed). This was extremely rare to be done before at a transnational level which breaks from a past of little to no exposure from Ibero-American organizations. We can also mention many bottom-up initiatives like OpenMic within the VII Iberoamerican Congress of Culture or the increasing number of initiatives within Decidim.barcelona, the digital platform that encouraged people to publish their cultural initiatives and materialize them in meaningful local networking.

A final example of how liberal institutionalism is working in the region is through the strengthening of interlocal relations (Polivtseva, 2020c) and small collaborations between cities. The case of Ciudad(ES) stands out. Mexico City, Buenos Aires, Bogotá, and Barcelona shared their digital content at the beginning of the pandemic. Additionally, small joint celebrations like the birth anniversary of Portuguese singer Amália Rodrigues were celebrated in Portugal and Argentina. Turning inwards and embracing local culture should not deter the development of a new level of international conversation. Indeed, this should take form by connecting local realities across borders.

All three plausible explanations for the region's current international relations tackle the role of culture for Ibero-America. The region is still in development. Indeed, cultural cooperation is not just the exchange of specific programs and products but rather a long-term process of sharing values and experiences. This means that Ibero-America will need to start deciding which paths are more suitable ones to step away from soft power schemes and, on the contrary, work on a smoother collaborative framework. That means that transnational relations grow stronger, incorporating new actors, turning into networks that begin as co-existence and, then, turn into cooperation. It is pertinent to work on more fluent transnational communications and to decrease the presence of soft-power schemes and unbalanced hegemonic influences. This will lead the way into plural Ibero-America with strong cultural cooperation bonds.

In order for this to happen, we can think of art and culture as essential antidotes for the pandemic crisis and vital for achieving sustainable development. The pandemic has allowed us to broaden our view of cultural practices and rethink their role in global agendas. Within periods of confinement, culture has spread more strongly: cultural expressions, gastronomy, visual or performing arts, traditions, sports have alleviated the suffering while fostering optimism. Besides, at the same time, they have all contributed to rebuilding the relationship with cultural and natural heritage and a new sense of community. This "need for culture" and crave for creativity is decisive not only to maintain morale in turbulent times but also to provide ourselves with meanings and find adequate and sustainable solutions to the crisis, closely similar to Maya Angelou's quote at the beginning of this chapter. This imminent "need for culture" illustrates why culture must be consolidated as the fourth pillar of sustainable development, along with social equity, environmental responsibility, and economic viability.

This intrinsic value of culture, which is linked to social innovation, must become a priority on the political spectrum. We can see an increasing amount of governments and international organizations talking and "lobbying" to pay attention to culture. This takes form in the British Council's report on the importance of arts and culture amid the sanitary emergency (Lewis, 2020) or W.H.O's publication affirming the contribution of the arts for good health standards (Fancourt, 2019). Governments and institutions from all levels of governance should work hard in the post-pandemic scene to promote cultural cooperation with participatory assemblies and councils. New strategies, policies, and programs ought to ensure a central role for the arts during any recovery process. If we are coming through from the first pandemic humankind has experienced, we can dare to be bold and think out loud what sort of future society we want to inhabit. Indeed, we have a tremendous opportunity to imagine measures that connect the arts and culture with broader debates that our societies are conducting, ensuring a more prominent role for cultural workers.

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**Annex A: Complete list of analysed public policies from local, national and transnational levels of governance.**

This Annex contains a full list of the 176 policies that have been included and analysed in this research. As mentioned in our dissertation, they had to be either announced or executed within March and October 2020 from the local governments of Buenos Aires, São Paulo, Rio de Janeiro, Barcelona, Madrid or Lisbon; the national governments of Argentina, Brazil, Spain or Portugal; or, finally, the Ibero-American transnational organizations of SEGIB or OEI.

This list includes a name for the strategy (whether it was the actual one or one created by us); the sovereignty level (local, national or transnational); the city, country or organization that carried it out; the chosen institution (this was intended for local and national examples to clarify which body designed it); the date of the announcement; a brief description of the policy; and, finally, a web link to research further information.

As a final note, the chart follows this color reference:

Type of strategy	Sovereignty level	Transnational institution, country or city
Canceling and reprogramming	Transnational	OEI
Online content	National	SEGIB
Health related measures (emergency; homage to essential workers)	Local	Spain
Fostering demand (mainly vouchers)		Madrid
Roundtables & webinars		Barcelona
Training & Capacity Building		Portugal
Research, studies & compendiums		Lisbon
Events / Festivals (online or offline)		Argentina
Economic or fiscal strategies (loans, subsidies, tax cuts)		Buenos Aires
Calls for applications & contests		Brazil
		Rio de Janeiro
		São Paulo

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
1	Canceling of events and festivities	Local	Lisboa	EGEAC	March	<b>Canceling of events and festivities</b> Specially of all booked activities during March, April and May. That includes plays, festas populares (Santo António, Festas de Lisboa, Abril de Marchas Populares pela Libertade de Portugal).	<a href="https://egeac.pt/quasejuntos-lisboa-na-rua/">https://egeac.pt/quasejuntos-lisboa-na-rua/</a>
2	Specific e-mail from COVID-19 doubts related to culture	Local	Madrid	City Hall of Madrid (Ayuntamiento) - Area of Culture, Tourism and Sports	April	<b>Specific e-mail from COVID-19 doubts related to culture</b> An email was created with the help of the local government to help all creative workers answer their doubts. Everyone could send an email with their questions and they will be answered ASAP (email: dulasovid19cultura@madrid.es)	<a href="https://www.madridcultura.es/post/el-tejido-cultural-madrileno-dispondra-de-un-canal-de-comunicacion-con-el-ayuntamiento-para-resolver-dudas">https://www.madridcultura.es/post/el-tejido-cultural-madrileno-dispondra-de-un-canal-de-comunicacion-con-el-ayuntamiento-para-resolver-dudas</a>
3	Canceling shows, rescheduling and returning ticket money	Local	Madrid	City Hall of Madrid (Ayuntamiento) - Area of Culture, Tourism and Sports	March	<b>Canceling shows, rescheduling and returning ticket money</b> Audiences could get money back by just emailing entradas@madrid-destino.com. Shows were either cancelled or rescheduled. 13 from the 101 contracts with all cultural equipment of Madrid Destino were resolved due to "force majeure" and therefore, this benefits companies and artists into getting paid.	<a href="https://www.madridcultura.es/post/devolucion-de-entradas">https://www.madridcultura.es/post/devolucion-de-entradas</a>
4	Canceling and reprogramming	Local	Rio de Janeiro	Secretary of Culture of the City Hall of Rio de Janeiro (Prefeitura)	March	<b>Canceling and reprogramming</b> To justify the cancelling of events (especially those that were contracted by the local government and were not yet done), companies had to apply some documents through an app Portal Rio Mais Fácil Eventos. This included though <u>New Year's Eve Copacabana 2020</u> . <b>NOTE:</b> There is not an emphasis on companies will be paid or payments will be advanced (BA or Barcelona)	<a href="http://www.rio.rj.gov.br/web/smf/eventos;jsessionid=01663C9331D912A8BC6BFFC031978C69.liferay-inst6">http://www.rio.rj.gov.br/web/smf/eventos;jsessionid=01663C9331D912A8BC6BFFC031978C69.liferay-inst6</a>
5	Canceling and reprogramming	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	March	<b>Canceling and reprogramming</b> Necessary changes in cultural programming due to the principle of physical distancing. On March 13th, all activities from Theatro Municipal de São Paulo were suspended for an undetermined time. This measure was taken even before the Sec. Municipal de Saude decided to close and lockdown every activity. In September, the Odeon Institute (along with the Fundação Theatro Municipal and the Secretaria Municipal de Cultura) to not come back this year's remaining performances in Theatro Municipal de São Paulo or Praça das Artes. All the tickets and sales will be reimbursed for all cancelled events (people should get in contact with the ticket company for the reimbursement).	<a href="http://www.agenda21culture.net/cultura-sao-paulo-covid-19">http://www.agenda21culture.net/cultura-sao-paulo-covid-19</a>
6	Cultura en Casa (Buenos Aires)	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	March	<b>Cultura en Casa (Culture at Home)</b> - online free cultural content Online free cultural content provided by the City Hall of Buenos Aires. It also mixed with touristic initiatives. Besides, it included a series of talks with Agencia Argentina de Inversiones y Comercio Internacional and the Ministry of Foreign Affairs to discuss about internationalization of arts (including theatre and performing arts). This was called "Exportar Cultura".	<a href="https://www.buenosaires.gov.ar/culturaencasa">https://www.buenosaires.gov.ar/culturaencasa</a>
7	Cultural Tourism BA: Guided Tours	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	March	<b>Cultural Tourism BA: Guided Tours</b> A joint initiative between the Min. of Culture and Min. of Tourism of the City Hall of Buenos Aires. They organized walking guided tours through HQ videos for everyone to enjoy online for free. It is often published through Cultura en Casa. They did guided tours in theatres like Colón Theatre.	<a href="https://www.buenosaires.gov.ar/culturaencasa/que-hacer/tours-virtuales">https://www.buenosaires.gov.ar/culturaencasa/que-hacer/tours-virtuales</a>
8	Ciudad(es) Cultura - Online platform (Buenos Aires)	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	April	<b>Ciudad(es) Cultura - Online platform: joint local efforts for sharing digital content</b> (Mexico + Buenos Aires + Bogotá + Barcelona) Sharing of digital contents to provide further options for people in lockdown. All local governments shared with one another the content from their online platforms to reach bigger audiences. It started with an agreement from Mexico and Buenos Aires to share the digital platforms Capital Cultural en Nuestra Casa (Capital culture in our home), from Mexico City, and Cultura en Casa (Culture at Home), from the City of Buenos Aires. Later, more cities joined: Bogotá and Barcelona. Join forces to celebrate cultural diversity and enrich culture through a iberoamerican cities' collaborative platform. Sharing online content for people to enjoy during lockdown. Platforms shared: -Barcelona Cultura -Buenos Aires: Cultura en Casa -Ciudad de México: Capital Cultural en Nuestra Casa -Bogotá: Bogotá creadora en casa	1. <a href="https://www.barcelona.cat/barcelonacultura/es/ciudades-cultura">https://www.barcelona.cat/barcelonacultura/es/ciudades-cultura</a> 2. <a href="https://www.youtube.com/watch?v=YjViCiYXQg&amp;feature=youtu.be">https://www.youtube.com/watch?v=YjViCiYXQg&amp;feature=youtu.be</a>
9	Cultura em Casa (Lisboa)	Local	Lisboa	EGEAC	March	<b>Cultura em Casa (Culture at Home)</b> - online free cultural content This is the platform of the local government of Lisbon to share cultural and artistic content for free and openly for all people to enjoy during lockdown. Free content from all the cultural equipment of the local government of Lisbon that is managed by EGEAC. This includes films, books and activities such as podcasts. The main theatres that upload content are: LU.CA Teatro Luis de Camões and Teatro do Bairro Alto (TBA). The content is also divided between kids.	<a href="https://egeac.pt/cultura-em-casa/">https://egeac.pt/cultura-em-casa/</a>
10	Ciudad(es) Cultura - Online platform (Barcelona)	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	April	<b>Ciudad(es) Cultura - Online platform: joint local efforts for sharing digital content</b> (Mexico + Buenos Aires + Bogotá + Barcelona) Sharing of digital contents to provide further options for people in lockdown. All local governments shared with one another the content from their online platforms to reach bigger audiences. It started with an agreement from Mexico and Buenos Aires to share the digital platforms Capital Cultural en Nuestra Casa (Capital culture in our home), from Mexico City, and Cultura en Casa (Culture at Home), from the City of Buenos Aires. Later, more cities joined: Bogotá and Barcelona. Join forces to celebrate cultural diversity and enrich culture through a iberoamerican cities' collaborative platform. Sharing online content for people to enjoy during lockdown. Platforms shared: -Barcelona Cultura -Buenos Aires: Cultura en Casa -Ciudad de México: Capital Cultural en Nuestra Casa -Bogotá: Bogotá creadora en casa	<a href="https://www.barcelona.cat/barcelonacultura/es/ciudades-cultura">https://www.barcelona.cat/barcelonacultura/es/ciudades-cultura</a>
11	Barcelona en Casa (Online Content)	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	March	<b>Barcelona en Casa (Barcelona at Home)</b> - online free cultural content The Cultural Area from Barcelona's local government implemented several initiatives to provide online content for every citizen during the lockdown. Some aspects of this policy are being continued. The local government created a audiovisual platform (mainly Barcelona en casa as well as the initiative #BarcelonaTacompanya). The online cultural agenda of the city under the motto "Malgrat tot, no parem" ("In spite of all, we keep on") was uploaded. Some other related initiatives included: 1. Festival #LaCuarentenaFest ( <a href="https://www.decidim.barcelona/assemblies/BCNdesdecasa/f/3830/proposals/21103?locale=es">https://www.decidim.barcelona/assemblies/BCNdesdecasa/f/3830/proposals/21103?locale=es</a> ) 2. Teatre Lliure en casa (Teatro en casa: <a href="https://elpais.com/espana/catalunya/2020-03-14/el-teatre-lliure-pone-en-linea-obras-para-ver-en-casa.html">https://elpais.com/espana/catalunya/2020-03-14/el-teatre-lliure-pone-en-linea-obras-para-ver-en-casa.html</a> ) 3. Besides, Ciudad(ES) as a co-joint initiative from a couple of different City Halls (including Buenos Aires and MX)	<a href="http://www.agenda21culture.net/sites/default/files/documents/en/repor_t_8_-_culture_cities_covid19_-_eng_0.pdf">http://www.agenda21culture.net/sites/default/files/documents/en/repor_t_8_-_culture_cities_covid19_-_eng_0.pdf</a>

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12	Calls for application for artists to upload content online	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	March	<p><b>Calls for application for artists to upload content online (Barcelona)</b></p> <p>There were also calls (in May and October) to add new content to Barcelona's platform. There will be two categories (Performing Arts -including Music- and Visual Arts). The content will be awarded with a monetary compensation:</p> <p><b>-Performing arts and music content:</b></p> <ol style="list-style-type: none"> <li>1. With a duration of 30 minutes: 1,500 € (plus VAT)</li> <li>2. With a duration of more than 30 minutes and up to 80 minutes: 2,000 € (plus VAT)</li> <li>3. With a duration of more than 80 minutes: 2,500 € (plus VAT)</li> </ol> <p><b>-Visual arts content:</b></p> <ol style="list-style-type: none"> <li>1. With a duration of up to 15 minutes: € 1,500 (plus VAT)</li> <li>2. With a duration of more than 15 minutes and up to 30 minutes: 2,000 € (plus VAT)</li> <li>3. With a duration of more than 30 minutes: 2,500 € (plus VAT)</li> </ol>	<a href="https://www.diba.cat/es/web/cultura/plataforma-audiovisual">https://www.diba.cat/es/web/cultura/plataforma-audiovisual</a>
13	Decidim.barcelona	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	March	<p><b>Decidim.barcelona</b></p> <p>This is a digital platform to encourage people's initiatives. This is an open platform from the local government aiming to build an open, transparent and collaborative society. It is a space that publishes cultural, educative, sports initiatives that are being carried out in the city. The initiatives are being proposed by citizens for everyone to feel like they are not alone and create a network to carry them out. The projects are also subdivided into the different districts within the city. It included a couple of calls for applications too. Some of the initiatives will get public funding (open calls until May 22nd; Evaluation's deadline in August and in September those that will be funded either with public support or others organizations will be notified).</p>	<a href="https://www.decidim.barcelona/assemblies/BCNdesdecasa/73830">https://www.decidim.barcelona/assemblies/BCNdesdecasa/73830</a>
14	Online content - Madrid Destino	Local	Madrid	Madrid Destino	March	<p><b>Online content - Madrid Destino</b></p> <p>Digital and online content during the lockdown from different Madrid's cultural equipment. This included all the other theatres and cultural centers:</p> <ul style="list-style-type: none"> <li>-3 theatres: Teatro Español, el Fernán Gómez, Centro Cultural de la Villa y el Teatro Circo Price.</li> <li>-4 cultural centers: Matadero Madrid, que incluye espacios tan destacados como Intermediae, Cineteca, Nave 16 y las Naves del Español, CentroCentro; Conde Duque y Medialab Prado.</li> </ul> <p>Most centers now created social media or gained more visibility to a greater number of followers due to the pandemic. Digitalization was key for all theatres and cultural centers to keep in touch with their audiences, which was pretty effective. Figures speak for themselves: Increasing of the numbers of followers in all online platforms of Teatro Español and of Naves del Español in Matadero Madrid. YouTube: 700 subscribers in a month; over 27.100 visualizations in the month of April; Instagram more than 14.500 real followers. Besides, there were also some significant increases in the number of followers in Facebook and Twitter. Matadero Madrid also included conferences, podcasts and even a Spotify list.</p>	1. <a href="https://www.condeduquemadrid.es/ciclos/conde-duque-digital">https://www.condeduquemadrid.es/ciclos/conde-duque-digital</a>
15	Online content - Sao Paulo	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	March	<p><b>Online content - Sao Paulo</b></p> <p>There was no national or local online platforms in Brazil. There was one created by the State of Sao Paulo. However, online cultural content was shared by cultural equipment from the city like:</p> <ul style="list-style-type: none"> <li>-The biggest general content done by the São Paulo City Hall is done through <b>Centro Cultural São Paulo</b> (#ccspdecasa). The content ranged from tours to online classes about Basquiat and talks with curators.</li> <li>-More online free content from <b>Theatro Municipal de São Paulo</b>: including performances (live and recorded) and course as well as podcasts. Basically is more dedicated to Operas and Orchestras. For the first time, many old Operas done in Teatro can be rewatched online for free. Another program was created called <b>Arte Presente</b> (a sub-program made to create more digital content for Teatro Municipal de SP, where artists from their own homes recorded themselves in spontaneous performances; this was done under the hashtag #ArteNaoPara). The online campaign was done under the slogan "Please, feel free to use/watch" (Sinta-se à vontade). This was presented as a way of democratizing the Teatro's accessibility and programming.</li> <li>-Theatro Municipal de São Paulo offers courses through YouTube from artists from the Teatro once a week (mainly dance, music, singing). This aimed at teaching about the work routine of those artists in the theatre.</li> <li>-SPCine launched a digital cinemaclub to discuss movies and current social issues.</li> </ul>	<ol style="list-style-type: none"> <li>1. <a href="http://centrocultural.sp.gov.br/category/programacao/ccspdecasa/">http://centrocultural.sp.gov.br/category/programacao/ccspdecasa/</a></li> <li>2. <a href="https://theatromunicipal.org.br/pt-br/noticia/theatro-municipal-de-sao-paulo-oferece-aulas-ao-vivo-no-youtube-com-artistas-da-casa/">https://theatromunicipal.org.br/pt-br/noticia/theatro-municipal-de-sao-paulo-oferece-aulas-ao-vivo-no-youtube-com-artistas-da-casa/</a></li> </ol>
16	Online assesment checking of theatre spaces	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	August	<p><b>Online assesment and checking of theatre spaces</b></p> <p>Online technical assesment and experimentations by INT are being done online to independent theatres in CABA (Buenos Aires) and Santa Fe. This is done so as to continue with schedule for either subsidies or new forms of aids that require a technical assesment of the space. First spaces being assessed: Sala Border (CABA) and La Juana (Santa Fe).</p>	<a href="http://inteatro.gob.ar/noticias/peritajes-virtuales-a-salas-de-teatro-14623">http://inteatro.gob.ar/noticias/peritajes-virtuales-a-salas-de-teatro-14623</a>
17	Jobs bank actors	Local	Madrid	Madrid Destino	June	<p><b>Job Bank for Actors - Madrid Destino</b></p> <p>Through the local government of Madrid, two public theatres (Teatro Español and the Naves within Matadero Madrid -both managed by Madrid Destino) opened a job bank (bolsa) for actors and actresses to be discovered and to be made them visible. All directors working in these places will dispose of this jobs bank for them to complete their casts in all the projects they develop. In order to be part of this jobs bank, it's only necessary to fill in a form, sign the consent form, being over 18 years old and sending it over to <a href="mailto:bolsadaactores@teatroespanol.es">bolsadaactores@teatroespanol.es</a>. In only a couple of weeks 2600 people registered.</p>	<a href="https://www.teatro.es/quiosco/el-teatro-espanol-y-las-naves-del-espanol-crean-una-bolsa-de-actores">https://www.teatro.es/quiosco/el-teatro-espanol-y-las-naves-del-espanol-crean-una-bolsa-de-actores</a>
18	Specific economic measures to mitigate COVID-19 effect for cultural and artistic (Lisbon)	Local	Lisboa	Ministry of Culture of Lisboa	April	<p><b>Specific economic measures to mitigate COVID-19 effect for cultural and artistic (Lisbon)</b></p> <p>Among the measures that include artistic and cultural agents, the following stand out:</p> <ol style="list-style-type: none"> <li>1. Fully exempt all social, cultural, sporting or recreational institutions installed in municipal spaces, including municipal studios, from the payment of rents until the 30th of June. This was of 100% of taxes (and it costs 3.5 million to the city). From July 1st until December 31st, it will be 50% and if those establishments are forced to close, then, it could be 100% during the lockdown period only.</li> <li>2. Ensure cultural agents full payment for the contracts already signed, namely by EGEAC (company that manages the municipal venues), by rescheduling activities, adapting them for online transmission, or strengthening support for the entity's structure.</li> <li>3. Accelerate payment to cultural entities in the city that are already receiving subventions in order to support the maintenance of the respective operating structures.</li> <li>4. Extend the support system to agents and entities in the cultural sector that are not currently covered by municipal subventions, namely through the Social Emergency Fund.</li> <li>5. Reinforce the fund to support acquisitions in the field of fine arts and extend its scope to the sector of books and public art.</li> </ol>	<a href="https://www.lisboa.pt/atualidade/noticias/detalhe/camara-municipal-de-lisboa-continua-a-apoiar-as-empresas-e-o-emprego-da-cidade/">https://www.lisboa.pt/atualidade/noticias/detalhe/camara-municipal-de-lisboa-continua-a-apoiar-as-empresas-e-o-emprego-da-cidade/</a>

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19	General measures to mitigate COVID-19 effect for cultural and artistic (Lisbon)	Local	Lisboa	Other bodies of Lisbon's National Government	April	<p><b>General measures to mitigate COVID-19 effect for cultural and artistic</b></p> <p>Some extraordinary measures by the Camara Municipal de Lisboa for families, companies and employment:</p> <ol style="list-style-type: none"> <li>1. Suspension of rent payments until June 30th. This helps 24.000 families and 70.000 people. After this date, whatever was not paid, will be paid in installments of 18 months without further interests. No pushments either in case people decide to end the renting contract.</li> <li>2. Reinforcement of Social Emergency Funds directed to families, social institutions by 25 million euros</li> <li>3. Exception to pay rent until June 30th to all establishments in local district spaces (câmara ou empresas municipais),</li> <li>4. Tax exception to all establishments until June 30th.</li> <li>5. Buying products from local producers that used to sell in street fairs to be distributed in social associations in Lisbon.</li> <li>6. Creating a support team to micro, small and medium companies (Lisboa Empreende), to be able to aid through consultancy services companies recover economically. This will be carried out between Câmara and Startup Lisboa.</li> </ol>	<a href="https://www.lisboa.pt/atualidade/noticias/detalhe/camara-de-lisboa-apresenta-medidas-de-apoio-as-familias-as-empresas-e-ao-emprego">https://www.lisboa.pt/atualidade/noticias/detalhe/camara-de-lisboa-apresenta-medidas-de-apoio-as-familias-as-empresas-e-ao-emprego</a>
20	Social and Cultural Emergency Fund (Fundo de Emergência Social Cultura)	Local	Lisboa	Ministry of Culture of Lisboa	April	<p><b>Social and Cultural Emergency Fund (Fundo de Emergência Social Cultura)</b></p> <p>The Câmara Municipal de Lisboa approved an extraordinary support to the cultural sector which includes €250,000 for urgent and immediate financial support for agents and entities and €1 million to reinforce the city's cultural programme to agents not covered by other support systems. Both lines are part of the "Social Emergency Fund". From April 20th, cultural agents (organizations or individuals) can apply from all disciplines including visual arts, performing arts, design, fashion, literature, heritage, cinema, audiovisual.</p> <p>The Camara Municipal de Lisboa prioritizes those agents who are not usually aided by the system to support their activity.</p> <p>Total budget: € 1250000 (US\$ 1.481.250).  -Max for individuals: € 1.905,00 (US\$ 2.256)  -Max for organizations: €15.000,00 (US\$ 17.770)</p>	<a href="https://egeac.pt/fundo-de-emergencia-social-cultura/">https://egeac.pt/fundo-de-emergencia-social-cultura/</a>
21	Annual Support Aid (financial and non-financial)	Local	Lisboa	Ministry of Culture of Lisboa	July	<p><b>Annual Support Aid (financial and non-financial)</b></p> <p>Annual support aid to culture provided by the local government. The support can either be non-financial or financial. The initiatives that are contemplated are: developing of cultural projects; construction and conservation of cultural establishments; acquisition necessary equipment to cultural and artistic entities. The non-financial support includes equipments, physical spaces, technical and logistic means, means of diffusion that are available to the Camara Municipal de Lisboa.</p> <p>-Cultural agents can request more than 1 support as long as they present different projects.</p>	<a href="http://www.cm-lisboa.pt/polo-cultural-gaivotas-boavista/apoios-e-financiamentos/apoios-financeiros-a-cultura">http://www.cm-lisboa.pt/polo-cultural-gaivotas-boavista/apoios-e-financiamentos/apoios-financeiros-a-cultura</a>
22	General measures from the local government of Barcelona (that impacted on cultural workers)	Local	Barcelona	Other bodies of City Hall of Barcelona	March	<p><b>General measures from the local government of Barcelona (that impacted on cultural workers):</b></p> <p><u>Measures linked to housing</u></p> <p>-Aids to housing problem and economically vulnerable people.  -Extended moratorium until September to not charge rent from housing and commercial shops or mortgages from public housing (extended what it was from April until July). From October onwards, all the unpaid amounts will be paid in 54 installments.  -Bolsa de Alquiler de Barcelona: to help families pay rent and it is managed by the Instituto Municipal de la Vivienda de Barcelona (IMHAB).  -Phone, face-to-face and online service to advice people about housing problems and aids.</p> <p><u>Tax exemptions</u></p> <p>-There are a number of multiple tax or fee exceptions for cultural organisations. (specially audiovisual apparently)</p>	<a href="https://www.barcelona.cat/covid19/es/apoyo-social">https://www.barcelona.cat/covid19/es/apoyo-social</a>
23	Grants and subsidies for the cultural sector related to COVID-19 crisis (Summer)	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	June	<p><b>Grants and subsidies for the cultural sector related to COVID-19 crisis (launched in summer)</b></p> <p>-Open call: June 15th to July 6th  -Modalities of the grant:</p> <ol style="list-style-type: none"> <li>1. <b>Modality A:</b> 1 million euros (US\$ 1,1859). It plans to help cultural projects that were altered by COVID-19 (cancelled, reprogrammed or reformulated). It includes performing arts (theatres, dance, circus, etc).</li> <li>2. <b>Modality B:</b> 300.000 euros (US\$ 355.782). It includes projects derived from the crisis (new programming in digital environment or social distancing; research that helps to deepen the knowledge in these areas).</li> </ol> <p>-Applicants can choose between different modalities from the grant adapted to their modalities. Each applicant can present 2 projects (1 for each modality)  -Applicants: physical or legal people who were affected by COVID-19 that are residents of Barcelona. It does not apply to coworking spaces, cinema places or artistic productions with more than 7 spaces of exhibition, public equipment.  -These are compatible with other public grants (local, national, regional, etc).</p> <p>Total budget: 1,3 millions euros (US\$ 1.5417 million). Max per project 20.000 euros (US\$ 23.718,80) or 80% of the total budget.</p>	<a href="https://www.barcelona.cat/barcelona/cultura/es/recomanem/nuevas-subsidencias-ayuntamiento-barcelona-tesis-sanitaria-sector-cultura">https://www.barcelona.cat/barcelona/cultura/es/recomanem/nuevas-subsidencias-ayuntamiento-barcelona-tesis-sanitaria-sector-cultura</a>
24	Extra measures to support the city's culture life in Barcelona	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	May	<p><b>Extra measures to support the city's culture life in Barcelona</b></p> <p>The measures are intended to give an opportunity to arts companies, cultural programmes and shows which have been cancelled and to mitigate the effects of the crisis in the cultural sector. This includes:</p> <ol style="list-style-type: none"> <li>1. Special subsidy of €1 million, with particular attention on the weakest structures linked to grassroots culture (max 20.000 per project).</li> <li>2. Quinzena de la Dansa Metropolitana. Street dance shows will be reprogrammed for July.</li> <li>3. Advance payments for programmed shows. Companies and artists with programmed shows which have been postponed due to the crisis will receive down payments.</li> <li>4. Special investment sum of €1 million for the city's libraries to purchase books.</li> <li>5. The literary fair Món Llibre, held at the CCCB and the MACBA, will be held on 20 and 21 June.</li> <li>6. Barcelona Districte Cultural expanded. The programme will be expanded to allow as many productions cancelled during the state of emergency as possible to be included.</li> <li>7. Tax exemption for filming in the city, up until 31 December 2020.</li> <li>8. Economic aid for the physical adaptation of cultural spaces in the post-COVID-19 scenario (total budget: €200.000 - US\$ 237,11). This is not available for theatres since there will be a particular call for them from the Instituto Nacional de las Artes Escénicas y la Música, the Generalitat de Catalunya and the Ayuntamiento.</li> <li>9. The opening of a House of Music of 2021 (basically calling for new applications to the renting spaces)</li> <li>10. Grants for creation, innovation, research projects about new forms of art and culture in a post-COVID-19 environment (main focus: digital). Total budget: €300.000 -US\$ 355,66.</li> <li>11. Expanding Músics al carrer: program of public busking opening more than 10 new spots to play (other performing arts might selected to). Aims at reinforcing the relationship between culture and public spaces.</li> </ol> <p>Total budget: €1.670.000.</p>	<a href="https://www.barcelona.cat/barcelona/cultura/es/recomanem/segundo-paquete-medidas-municipales-ofrecer-apoyo-sector-cultural-barcelones">https://www.barcelona.cat/barcelona/cultura/es/recomanem/segundo-paquete-medidas-municipales-ofrecer-apoyo-sector-cultural-barcelones</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
25	Plan Aplaude Madrid	Local	Madrid	City Hall of Madrid (Ayuntamiento) - Area of Culture, Tourism and Sports	May	<p><b>Plan Aplaude Madrid</b></p> <p>Extraordinary aid program targeting the cultural sector (economic support in different forms). This plan aims at avoiding the closure of cultural spaces (private or independent) aiding them to pay basic supplies, rent from March until September. The plan requires that the places and companies who are selected do not close their spaces for at least one year after the end of the state of alarm.</p> <p>The plan targets the following sectors:</p> <ol style="list-style-type: none"> <li>Theatres (€ 1,9 million - US\$ 2.2 million),</li> <li>Cinema (€ 1,2 million - US\$ 1.39 million)</li> <li>Live music places (€ 1,3 million - US\$ 1.5 million)</li> <li>Dance, circus and music companies (€ 530.000 - US\$ 617.100)</li> </ol> <p><b>Total budget: € 7,5 million (US\$ 8,73 million)</b></p> <p>Measures for performing arts:</p> <ol style="list-style-type: none"> <li>Support for theatres to comply the necessary health measures (€ 375.000 - US\$ 436.747). This money will be distributed and managed by the Rehabilitation of Theatre Consortium (this is composed by INAEM, the Community of Madrid and Madrid's local government). This Consortium was summoned in September.</li> <li>Lowering renting fee of spaces managed by Madrid Destino (almost by 50%) to be more accessible to everyone to use them and, therefore, dinamize the sector.</li> <li>Payments in advance of public contracts for performing arts of shows of no more of € 50.000 (US\$ 58.153). Possibility of payment in advance of upto 30% of the contract when it's confirmed its modification or suspension (or even postponement to be performed). Possibility of compensations between 3% and 6% of the prize of the contract when it's decided its cancellation.</li> <li>Support of local (neighbourhood) programming in Madrid's 21 districts for the last trimester of 2020. Performances will be programmed not only during the weekends. <b>Budget: € 40.000 (US\$ 46.577)</b></li> <li>During the non-activity times (from March until September): architectural and structural modifications of 2 public theatres: Teatro Circo Price and Fernán Gómez Centro Cultural De la Villa. <b>Budget: € 2,2 million (US\$ 2,56 million)</b></li> <li>Lowering the tax for Real State Properties and the tax for Economic Activites for a 25% of 2020 to cinemas, theatres, auditoriums, music bars, among others</li> </ol> <p>Other sectors that are targeted with specific measures: editorial sectors; contemporary arts; cinema; heritage.</p>	<a href="https://www.teatro.es/quiosco/madrid-inyecta-7,5-millones-para-evitar-cierres-de-teatros-cines-y-salas-de-musica">https://www.teatro.es/quiosco/madrid-inyecta-7,5-millones-para-evitar-cierres-de-teatros-cines-y-salas-de-musica</a>
26	Biannual aid for programing for alternative spaces dedicated to contemporary creation Part of Plan Madrid Aplaude	Local	Madrid	City Hall of Madrid (Ayuntamiento) - Area of Culture, Tourism and Sports	August	<p><b>Biannual aid for programing for alternative spaces dedicated to contemporary creation</b></p> <p>This is Part of <b>Plan Madrid Aplaude</b>. It targets independent places that are organizing cultural projects destined to development and dissemination of artistic creations in the following disciplines: visual arts, performing arts, cinema and audiovisual arts. This measures was introduced to restructure Plan Madrid Aplaude to aid the sector in a better manner according to their current necessities. Both private firms and non-profit cultural associations can ask for this aid that have a physical place to their name (whether owned or rented) and that can sustain their project until December 2021.</p> <p>The max amounts of economic aid are:</p> <ol style="list-style-type: none"> <li>Private firms: € 75000 (US\$ 87.451)</li> <li>Non-profits: € 100000 (US\$ 116.602)</li> </ol> <p><b>Total Budget: € 2,6 million (US\$ 3 million)</b></p>	<a href="https://www.teatro.es/quiosco/madrid-inyecta-7,5-millones-para-evitar-cierres-de-teatros-cines-y-salas-de-musica">https://www.teatro.es/quiosco/madrid-inyecta-7,5-millones-para-evitar-cierres-de-teatros-cines-y-salas-de-musica</a>
27	Rio de Janeiro's enforcement of Aldir Blac's Law	Local	Rio de Janeiro	Secretary of Culture of the City Hall of Rio de Janeiro (Prefeitura)	June	<p><b>Rio de Janeiro's enforcement of Aldir Blac's Law</b></p> <p>After roundtables and online ecounters like Fórum Carioca de Cultura, there was a document presented to explain how the Law would be enforced in Lei Aldir Blanc including different calls for applications. This law aims at benefiting cultural workers and spaces affected by the pandemic.</p> <p><b>Total budget to the city of Rio de Janeiro: R\$39 million (US\$ 6,95 million)</b></p> <p>A. <b>Individual monthly subsidy:</b> will remain a State responsibility from the Secretaria de Estado de Cultura e Economia Criativa do Rio de Janeiro. All workers should be registered in the Cadastro Estadual da Cultura (which opened Sep. 21st).</p> <p>B. <b>Subsidies for institutions, groups or spaces:</b> responsibility of the Municipio and R\$ 21.738.000,00 (US\$ 3.876.428,28) will be distributed. This will be paid in two installments and there will be 3 possible amounts (depending on size of place and workers employed): 1 – R\$ 3.000,00; 2 – R\$ 4.000,00; 3 – R\$ 5.000,00. Spaces could ask for these amounts to pay for common expenses or any other mantainance costs.</p> <p>C. <b>Calls for applications (Editais) or Prizes:</b> responsibility of the Municipio and R\$ 17.654.682,90 (US\$ 3.149.215,88). The following lines and calls were opened in late September: Some of the calls are the following:</p> <ol style="list-style-type: none"> <li>Prizes- for microentrepreneurs (both individuals or physical people)</li> <li>Local Actions- artistic and cultural actions that have an impact on territory and communities.</li> <li>Arte &amp; Escola- merging artistic practices with teaching and pedagogy, especially for children.</li> <li>Simplified Public Selection related of Encouragement of the Arts (Fomento às Artes).</li> </ol> <p>The City Hall opened 5 offices all over the city to answer questions related to the enforcement of this law and the related calls as well as the inscription to Register of Culture from the Municipality.</p>	<a href="https://www.rio.rj.gov.br/web/smc/informes-lei-aldir-blanc">https://www.rio.rj.gov.br/web/smc/informes-lei-aldir-blanc</a>
28	Sao Paulos's enforcement of Aldir Blac's Law	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Sao Paulos's enforcement of Aldir Blac's Law</b></p> <p>The document was crafted by a task force especially created for this (they created the Council to discuss and think about Lei Aldir Blanc)</p> <p>-The State of SP receives R\$ 36,9 million (US\$ 6,57 million) vs. the Municipality that receives R\$ 70.854.049,80 (US\$ 12.636.381,47)</p> <p>The law created two different registers to be managed by the Secretary of Culture of Sao Paulo (State - Secretaria de Cultura e Economia Criativa -Seccec):</p> <ol style="list-style-type: none"> <li>Physical people -individuals- working in culture and arts;</li> <li>Cultural spaces, groups, companies, etc.</li> </ol> <p>Only after registration, people and spaces could benefit and apply to the calls related to the law.</p> <p>Three main lines of action but in SP it adds the credit component:</p> <ol style="list-style-type: none"> <li><b>Line 1:</b> monthly subsidy to individuals. Same conditions (and it will be done through the Governo de Sao Paulo)</li> <li><b>Line 2:</b> monthly subsidy to cultural and artistic spaces. 3 installments (just on time) that could be: R\$ 3.000,00 (US\$ 535,08), R\$ 6000 (US\$ 1.070,09) or R\$ 10.000,00 (US\$ 1.783,60). This will be done through the Municipality with a total budget of R\$ 20.000.000,00 (US\$ 3.568.054,67). This line is also done by the State but only for the R\$ 6000 amount (NOTE: they should all cross information about the applications so as not to benefit just certain groups).</li> <li><b>Line 3:</b> call for applications and prizes. There was a simplification of bureaucratic processes for both companies and individuals. These calls will also try to benefit those who did not receive any public aid in 2020.</li> </ol> <p>What SP adds in their reglamentation is the <b>simplified loans as well as renegotiation of previous loans' terms</b>. This is done by the State of SP. The max. amount of time to pay it is upto 36 months.</p>	<a href="http://www.cultura.df.gov.br/lei-aldir-blanc/">http://www.cultura.df.gov.br/lei-aldir-blanc/</a>

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29	Certification Clean & Safe (COVID-19)	Local	Lisboa	EGEAC	August	<b>Certification Clean&amp;Safe to all EGEAC's cultural equipment.</b> This certification is provided by the Ministry of Tourism in Portugal where it states that those establishments comply with all health and safety recommendations to avoid the contagion of COVID-19 and other infections.	<a href="https://egeac.pt/certificacao-cleansafe/">https://egeac.pt/certificacao-cleansafe/</a>
30	Support line for cultural spaces to adapt to the requested measures to avoid COVID-19	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	August	<b>Support line for cultural spaces to adapt to the requested measures to avoid COVID-19</b> New call for applications for the adaptations of cultural spaces for the requested COVID-19 health and safety measures. This aims at helping those cultural spaces to adapt and incorporate new tools and resources demanded by new COVID-19 protocols. This call is compatible with other aids, resources for the same aim of readapting cultural spaces whether they are public or private (without of course exceeding the total amount of the project of remodeling) There are 2 modalities: 1. Remodeling existing infrastructure (150.000 euros): making common spaces bigger, adaptation to new climatization, among other. Max. amount financed per project 50% or upto 15000 euros. 2. Buying Goods or Services (100.000 euros): elements such as signals, systems of capacity of control or sanitizing spaces. Max. amount financed per project 50% or upto 5000 euros. <b>Total budget: 250.000 euros (US\$ 295.532,50)</b>	<a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/nueva-convocatoria-subsenciones-adequacion-espacios-culturales-medidas-sanitarias-covid-19">https://www.barcelona.cat/barcelonacultura/es/recomanem/nueva-convocatoria-subsenciones-adequacion-espacios-culturales-medidas-sanitarias-covid-19</a>
31	ICUB grants directly related to COVID-19 impact	Local	Barcelona	ICUB	July	<b>ICUB grants directly related to COVID-19 impact</b> ICUB launched several extraordinary lines of grants and other aids as a measure to support the city's cultural fabric in the face of the COVID-19 crisis. The following are: 1. Grants IBI (explained in a separate entry) - the only one to which performing arts spaces can apply) 2. Grants for Acquisition of Documentary Funds through Libraries; Bibliography Fund Supplies. 3. Extraordinary subsidy for rates for audiovisual shootings in the city (in Public Spaces mainly) 4. Extraordinary grant to adapt cultural spaces to new Security measures (this call is only for: cinemas, bookshops, art galleries and cultural shops in the city. There is a separate one for <u>theaters</u> , as investments in these spaces will be made through the annual call of the Theater Rehabilitation Consortium)	<a href="https://continguts-www.barcelona.cat/barcelonacultura/ca/subvencions">https://continguts-www.barcelona.cat/barcelonacultura/ca/subvencions</a>
32	Grant IBI (Taxes over Properties) from ICUB	Local	Barcelona	ICUB	July	<b>Grant IBI (Taxes over Properties - Spanish translation: impuestos sobre bienes inmuebles) from ICUB</b> Call for application seeks to reduce the liquid amount of taxes paid by cultural establishment of private ownership. This call aims to reduce the costs of cultural establishments as well as bringing support to cultural activities in the city of Barcelona. There are three main modalities (A, B and C) with subcategories each. A. Live arts (A1: theatres, dance, circus, other disciplines; A2: live music spaces; A3: independent spaces of creation and artistic and cultural exhibition). B. Cultural commerce (B1: art galleries; B2: libraries; B3: any other cultural shop or commerce of relevance to the city's cultural and artistic life with a value to Barcelona's historic interest or heritage). C. Cinemas (C1: establishments with less than 7 projecting spaces; C2: more than 7 spaces). <b>-Total budget (extraordinary call): 350 000 euros (US\$ 415.079,00); from which 150 000 euros (US\$ 177.891,00) are an extra amount for this year's call due to the sanitary crisis that emerged because of COVID-19.</b>	<a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/convocatoria-ayudas-pago-ibi-dirigidas-establecimientos-culturales-caracter-privado">https://www.barcelona.cat/barcelonacultura/es/recomanem/convocatoria-ayudas-pago-ibi-dirigidas-establecimientos-culturales-caracter-privado</a>
33	General Economic Measures for Independent Workers (Autonomos)	Local	Barcelona	Other bodies of City Hall of Barcelona	March	<b>General Economic Measures for Independent Workers (Autonomos)</b> 1. Economic aid (in the form of a non-reimbursable subsidy) called <u>Autónomo+</u> -Barcelona -300 euros (US\$ 354,60) for autónomos in Barcelona whose activity/sales was reduced over a 75% or if they had to close their business (this is the same as for the Spanish government) 2. The Metropolitan Area of Barcelona (AMB) established a program to help SMEs and autonomous workers a social prize for the water and the metropolitan tax of garbage treatment. This can also be applied for families of vulnerable economic means if solicited.	<a href="https://www.barcelona.cat/reactivacioneconomica/es/medidas-de-reactivacion-de-la-economia/empresarios-empresarias-autonomos-y-autonomas">https://www.barcelona.cat/reactivacioneconomica/es/medidas-de-reactivacion-de-la-economia/empresarios-empresarias-autonomos-y-autonomas</a>
34	Directors and Creators of Performing Arts (Call for applications CCR + Theatre Complex in Buenos Aires)	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	September	<b>Directors and Creators of Performing Arts</b> (Call for applications CCR + Theatre Group in Buenos Aires) The Recoleta Cultural Center (CCR) along with the Theatre Group of BA (Complejo Teatral de Buenos Aires) launched a cojoint call for applications for proposals of a itinerant play for public spaces. It is targeted to collectives of directors or duos. The selected projects receive AR \$80.000 (US\$ 1.065) and it will be featured and set by the CCR. They are to be performed during 2021. <b>Total budget:</b> AR \$400000 (US\$ 5.329). 5 project winners of AR \$80.000 (US\$ 1.065)	<a href="http://www.centroculturalrecoleta.org/convocatorias/directores-y-creadores-de-las-artes-escenicas">http://www.centroculturalrecoleta.org/convocatorias/directores-y-creadores-de-las-artes-escenicas</a>
35	Call for applications - partnership with Nun-Teatro Bar	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	September	<b>Call for applications in partnership with Nun-Teatro Bar (independent theatre in Buenos Aires)</b> Similar to Timbre 4's Cycle "Theatre without theatre". Call for applications in partnership with Nun Teatro-Bar for playwrights to submit monologues (upto October 18th). The goals and reglamentation were almost exact as Timbre 4's. They received 333 applications. They only selected 5 winners (each AR\$20.000 US\$ 259). They were later produced by NunTeatro (including choosing of actors, all audiovisual material, etc) and the material will be made available in the platform of the Min. of Culture of Buenos Aires	<a href="https://www.instagram.com/p/CGBMIBQgDUA/">https://www.instagram.com/p/CGBMIBQgDUA/</a>

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36	Call for applications "Cycle Theatre without Theatre: Timbre4 Connection"	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	September	<p><b>Call for applications in partnership with Timbre4 (independent theatre in Buenos Aires).</b></p> <p>The first part of the Cycle "Theatre without theatre" was launched in July 2020 in the La France! edition in which the Alliance Francaise and the Institute Francaise in Buenos Aires were partners.</p> <p>In this second call, they are partnering with the Ministry of Culture of BA (partnerships with independent-public-private) in order to foster the production of plays in audiovisual support, designed to be broadcasted by the Ministry's webpage. Their main goals were:</p> <ol style="list-style-type: none"> <li>1. Foster reflexion and production of scenic creators and invite them to think the possibilities to include audiovisual language to their plays.</li> <li>2. Expand creations in digital support</li> <li>3. Enabling sharing and networking of creators who live in Argentina</li> <li>4. Expand independent artists and their work</li> </ol> <p>Some of the rules included:</p> <ol style="list-style-type: none"> <li>1. The plays will be selected by Timbre4 to be filmed, produced and later be broadcasted by the platform of Min. Culture of BA. Each one will have a day and time to be broadcasted.</li> <li>2. The play should have at least 2 actors, should last between 10 to 20 minutes, dialogues are encouraged, that it has a potential stage material, should use smartly theatrical resources (live music, space, etc)</li> <li>3. The plays will be shown through Timbre 4's platform through a busking mode while also being seen (later) in Cultura en Casa as well as other international institutions' platforms in Chile, Uruguay and Spain (for free).</li> <li>4. All health requirements should be followed.</li> </ol> <p>They received 125 projects but only selected 10 winners. For each winner, there was a monetary prize of AR \$20.000 (US\$ 267). <b>Total budget: AR \$200.000 (US\$ 2.677)</b></p>	<a href="https://www.timbre4.com/teatro/847-convocatoria-ciclo-de-teatro-sin-teatro.html">https://www.timbre4.com/teatro/847-convocatoria-ciclo-de-teatro-sin-teatro.html</a>
37	Proteatro	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	August	<p><b>Proteatro - grants part of Impulso Cultural.</b></p> <p>This are annual grants for actors, companies, theatres places. 4 types:</p> <ul style="list-style-type: none"> <li>-Occasional groups: it's something specific in which the groups might not have worked from a long period of time and might not continue working together</li> <li>-Stable groups: whether it is for research, training, buying equipments, produce, courses besides putting on a specific show.</li> <li>-Groups of Community Theatre (Teatro Comunitario): groups of neighbours that do theatre together and that keep it open for others to join or what (non-profit). They should be registered in the register first. It could be for other purposes rather than just putting on the show.</li> <li>-Special projects: festivals, events, editing of magazines or publishing of books, travels, all related to theatre linked projects.</li> </ul> <p>Approved original budget: AR \$67.762.026 -US\$ 915.710; Addition:AR \$27.200.000 - US\$ 367.570 <b>Total budget: AR \$94.962.026 - US\$ 1.283.281</b></p>	<a href="https://www.buenosaires.gov.ar/proteatro">https://www.buenosaires.gov.ar/proteatro</a>
38	Summer calls for applications & grants - Barcelona	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	August	<p><b>Calls for applications &amp; grants for different grants.</b></p> <p>These were specially for summer and most were not new due to COVID-19. This included:</p> <ol style="list-style-type: none"> <li>1. <u>Grants for performing arts and music programming aimed at schoolchildren in the 2020-2021 academic year</u> -Budget: 200,000 euros (US\$ 237.188); 87,000 euros (US\$ 103.176) for projects of 2020 and 113,000 euros (US\$ 134.011,22) correspond to 2021's budget. -Tickets should be priced between 9 and 10 euros (depending on the theatre's capacity).</li> <li>2. <u>Subsidies for the recovery of the stable municipal artistic programming of the stage spaces</u> -Budget: 400,000 euros (US\$ 474.376)</li> <li>3. <u>Grants from entities representing the cultural sectors 2020</u> -Budget: € 200,000 (US\$ 237.188)</li> <li>4. <u>Grants for reference festivals 2020</u> -Budget: 250,000 € (US\$ 296.485.00)</li> <li>5. <u>Grants for cycles and festivals organized by private entities 2020</u> -Budget: 250,000 € (US\$ 296.485.00)</li> <li>6. <u>Grants for popular and traditional culture 2020</u> -Budget: € 350,000 (US\$ 415.079.00)</li> </ol>	<p><a href="https://www.diba.cat/es/web/cultura/subvencions">https://www.diba.cat/es/web/cultura/subvencions</a></p> <p>-Performing and musical arts programming (schoolchildren): <a href="https://www.diba.cat/documents/429356/299205223/Bases_convo_AnemAlTeatre20_21.pdf/f48fd538-9d23-0a40-5f5d-b52e2d06e15?e=1600775357415">https://www.diba.cat/documents/429356/299205223/Bases_convo_AnemAlTeatre20_21.pdf/f48fd538-9d23-0a40-5f5d-b52e2d06e15?e=1600775357415</a></p> <p>-Grants intended to promote the recovery of stable municipal artistic programming of the stage spaces: <a href="https://www.diba.cat/documents/429356/332545725/Bases+Impuls+recuperaci%C3%B3+programacions+estables+2020/dbc02c76-aa40-4ef8-8782-9df24ef47a15">https://www.diba.cat/documents/429356/332545725/Bases+Impuls+recuperaci%C3%B3+programacions+estables+2020/dbc02c76-aa40-4ef8-8782-9df24ef47a15</a></p> <p>-Grants for entities representing the cultural sectors 2020. Website: <a href="https://www.diba.cat/documents/429356/319909244/BASES_Entitats_Sector_2020.pdf/a42229e1-0393-48e7-8cdc-48ab75416fb">https://www.diba.cat/documents/429356/319909244/BASES_Entitats_Sector_2020.pdf/a42229e1-0393-48e7-8cdc-48ab75416fb</a></p> <p>-Grants for artistic cycles and festivals organized by private entities 2020: <a href="https://www.diba.cat/documents/429356/305028328/Convocat%C3%B2ria+i+bases+subvencions+cicles+i+festivals+art%C3%A0stics+entitats+privades+2020.pdf/6de6a810-1d6d-4aa7-ad1d-b5e516e7222d">https://www.diba.cat/documents/429356/305028328/Convocat%C3%B2ria+i+bases+subvencions+cicles+i+festivals+art%C3%A0stics+entitats+privades+2020.pdf/6de6a810-1d6d-4aa7-ad1d-b5e516e7222d</a></p> <p>-Grants for popular and traditional culture 2020: <a href="https://www.diba.cat/documents/429356/305028328/Convocat%C3%B2ria+i+bases+subvencions+cicles+i+festivals+art%C3%A0stics+entitats+privades+2020.pdf/6de6a810-1d6d-4aa7-ad1d-b5e516e7222d">https://www.diba.cat/documents/429356/305028328/Convocat%C3%B2ria+i+bases+subvencions+cicles+i+festivals+art%C3%A0stics+entitats+privades+2020.pdf/6de6a810-1d6d-4aa7-ad1d-b5e516e7222d</a></p>
39	Call for applications for Companies to encourage Art and Culture Producers (Edital do Contribuinte Cultural)  Lei de Incentivo Cultural	Local	Rio de Janeiro	Secretary of Culture of the City Hall of Rio de Janeiro (Prefeitura)	September	<p><b>Call for applications for Companies to encourage Art and Culture Producers</b> (Edital do Contribuinte Cultural) -Lei de Incentivo Cultural</p> <p>Selected companies that apply will get tax cuts after they finance arts and cultural projects. In September, the Secretariat of Culture of the City of Sao Paulo selected the companies that qualified to be Encouraging Contributors (Contribuintes Incentivadores) after crossing the information with the Finance Secretariat. A first 2020 list, selected 499 companies as qualified out of 788 that applied. A further and a final one will be provided in late October with the final tax exception amounts, contact informations and other details.</p> <p>The inscription was during August (1st until 31st); first list (late September); final list (late October); companies should accept the terms and conditions as well as the amounts (late October).</p> <p>The companies should choose one or more cultural or artistic projects to finance until December 1st 2020.</p> <p>This was created in 2013 by the Lei Municipal de Incentivo à Cultura, that uses financial resources from Imposto Sobre Serviços (ISS - AFIP equivalent) to finance arts and culture. This was not stopped during the COVID pandemic.</p> <p><b>Similar to SP Pro-Mac.</b></p>	<a href="https://www.rio.rj.gov.br/web/smc/fomento-indireto">https://www.rio.rj.gov.br/web/smc/fomento-indireto</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
40	Call for applications of Plays in Small Formats - CCSP	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	July	<p><b>Call for applications of Plays in Small Formats - CCSP</b></p> <p>This is the 7th edition for this call (Mostra de Dramaturgia em Pequenos Formatos Cênicos) from the CCSP (Centro Cultural São Paulo)</p> <p>Three original brand new plays will be chosen to be part of the 2021 programming of the CCSP. Each of the three will be awarded a prize of R\$ 80.000 (US\$ 14.349)</p> <p>-Besides publishing the play, CCSP will offer the theatre and technical infrastructure for the performances</p> <p>Some of the rules include:</p> <ul style="list-style-type: none"> <li>-NO adaptations can be presented</li> <li>-No winners from the last 5 editions can present themselves again.</li> <li>-The salaries from the creation and production team as well as the scenography are responsibility of the winner (not CCSP)</li> <li>-Each winner will do 15 performances during 2021 granting popular prizes as part of the CCSP's policy.</li> <li>-CCSP will grant the spaces for the performances and final rehearsals (before it is responsibility of the winner).</li> </ul> <p>Total budget: R\$ 240.000 (US\$ 43.017,66)</p>	<p><a href="http://centrocultural.sp.gov.br/2020/08/11/edital-7a-mostra-de-dramaturgia-em-pequenos-formatos-cenicos-do-ccsp/">http://centrocultural.sp.gov.br/2020/08/11/edital-7a-mostra-de-dramaturgia-em-pequenos-formatos-cenicos-do-ccsp/</a></p>
41	Metropolitan Fund for Culture, Arts and Science	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	May	<p><b>Metropolitan Fund for Culture, Arts and Science</b></p> <p>It is a programme that finances projects, activities or initiatives dedicated to the expansion or conservation of the arts, sciences and cultural infrastructure of Buenos Aires.</p> <p>Three main call for applications:</p> <ul style="list-style-type: none"> <li>-<b>Creation:</b> artistic projects in any discipline, oriented to artists and individual creators. Financing artistic and cultural productions within Buenos Aires (creation, execution, promotion and maintenance of creative projects). It could be: visual arts, music, dance, performing arts, theatre, circus, street art, audiovisual productions, among others. For cultural managers or individuals without a backing institution. Max: AR \$100.000 (US\$ 1.3517)</li> <li>-<b>Functioning of Cultural Spaces:</b> financing the payment of services and expenses of keeping up a cultural space. They could ask for money to be destined to the payment of expenses and provide support. They should be registered in the Register from the City. Max: AR \$360.000 (US\$ 4.8661) to pay expenses.</li> <li>-<b>Training and Building Capabilities:</b> activities linked to teaching culture, arts and science could also be financed in forms of courses, workshops, among others. Max. AR \$50.000 (US\$ 675).</li> </ul> <p>Extraordinary amounts of money for an already vulnerable sector to support spaces that are having a rough time because of COVID. There was an monetary addition to each grant, a flexibilization of requirements and they extend the deadlines.</p> <p>Total budget: AR \$38.986.684 (US\$ 526.851)</p>	<p><a href="https://www.buenosaires.gov.ar/fondomropolitano">https://www.buenosaires.gov.ar/fondomropolitano</a></p> <p><a href="https://www.instagram.com/p/CFj_bd_nrYd/">https://www.instagram.com/p/CFj_bd_nrYd/</a></p>
42	I International Contest of Comedy	Local	Madrid	Ministry of Culture and Sports of Spain	April	<p><b>I International Contest of Comedy</b></p> <p>This was organized between the Teatro Español and Naves del Español in Matadero Madrid. This was a brand new call for applications.</p> <p>This is a contest of dramatic writing (genre comedy) with the aims of encouraging new authors (Spanish or foreigners) to make this world a bit nicer and funnier in the middle of the pandemic. There is a lack of comedies on display when comparing to dramas, according to the organizers idea.</p> <p>Rules for the piece:</p> <ul style="list-style-type: none"> <li>-Genre: comedy</li> <li>-New and original text (not have been awarded or presented before or even performed before)</li> <li>-All authors should send an affidavit stating that the plays follows all requirements</li> <li>-Play should be between 45 and 80 pages in Spanish</li> </ul> <p>One sole winner: € 7000 (US\$ 8.145)</p>	<p><a href="https://www.teatroespanol.es/i-certamen-internacional-de-comedia">https://www.teatroespanol.es/i-certamen-internacional-de-comedia</a></p>
43	Call for applications for Cultural Producers (Edital do Produtor Cultural) Lei de Incentivo Cultural	Local	Rio de Janeiro	Madrid Destino	May	<p><b>Call for applications for Cultural Producers (Edital do Produtor Cultural) - Lei do Incentivo Cultural</b></p> <p>The inscriptions were opened in May and the results were published in July. 490 approved projects (516 projects applied). Each received between R\$ 100 and 800 thousands (US\$ 17,70 upto US\$ 141,67 thousands). Max. amount per cultural project / producer is R\$ 1.185.467,99 (US\$ 211.751,95)</p> <p>The chosen projects could be from disciplines like: cinema, theatre, visual arts, music, dance, photography, folklore, among others.</p> <p>They should be executed during 2021 and will be financed by those companies chosen in the Edital Contribuinte Incentivador.</p> <p>This was created in 2013 by the Lei Municipal de Incentivo à Cultura, that uses financial resources from Imposto Sobre Serviços (ISS - AFIP equivalent) to finance arts and culture. This was not stopped during the COVID pandemic.</p> <p>Total budget: R\$ 59.273.399,49 (US\$ 10.537.086,00) - largest budget in history (including other calls part of the Lei de Incentivo Cultural)</p> <p>Similar to SP Pro-Mac.</p>	<p><a href="http://www.rio.rj.gov.br/web/smc/exibeconteudo?id=11497530">http://www.rio.rj.gov.br/web/smc/exibeconteudo?id=11497530</a></p>
44	Call for applications Valuing Cultural Initiatives (Valorização de Iniciativas Culturais -VAI)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	August	<p><b>Call for applications Valuing Cultural Initiatives (Valorização de Iniciativas Culturais -VAI)</b></p> <p>This is one of the 4 annual cultural calls for applications (there is VAI -also including theatre; Cinema Promotion Program and Dance Promotion Program).</p> <p>The VAI program was created in 2004 by (Lei 13540) to support financially (subsidies) artistic and cultural activities.</p> <p>There are two modalities:</p> <p>A. It is mainly targeted to young people of low income and/or regions of the city without as many cultural spaces. Groups between 18 and 29 years-old will be prioritized. Max. amount per project R\$ 42.000,00 (US\$ 7.531,66)</p> <p>B. In 2014, VAI was extended and there is a subprogram (a second modality) that focuses on projects like immigrants, refugees, itinerant groups, urban culture, LGBT, etc. Max. amount per project R\$ 84.000,00 (US\$ 15.063,32)</p> <p>Both modalities should be presented by groups of 2 or more members. In both cases, the projects should last over 8 months.</p>	<p><a href="https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/fomentos/index.php?p=7276">https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/fomentos/index.php?p=7276</a></p>
45	Call for applications - Theatre Promotion Program (Programa de Fomento ao Teatro)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	July	<p><b>Call for applications - Theatre Promotion Program (Programa de Fomento ao Teatro)</b></p> <p>This is one of the 4 annual cultural calls for applications (there is VAI -also including theatre; Cinema Promotion Program and Dance Promotion Program).</p> <p>Established by the Lei 13.279/02, it has had more than 36 editions so far. It aims at supporting the creation and management of research and production of theatre projects.</p> <p>Usually, this program helps to revitalize and renovate cultural spaces or inaugurating new ones. It also aims at centralizing the cultural offer of the city. Per year, 2 call for applications take place (one per semester).</p> <p>In February and in July, they had both annual calls.</p> <ul style="list-style-type: none"> <li>-February: max of 20 projects selected; maximum of R\$ 1.174.045,58 (US\$ 210.693,86) per project. Total budget: R\$ 23.480.911 (US\$ 4.209.606)</li> <li>-July: Total budget of R\$8,45 million (US\$1,5 million) to award projects upto a max. of R\$ 1.174.045,58 (US\$ 210.693,86) per project</li> </ul>	<p><a href="https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/fomentos/index.php?p=7276">https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/fomentos/index.php?p=7276</a></p>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
46	Call for Applications for Promotion of Culture in the Peripheries	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Call for Applications for Promotion of Culture in the Peripheries</b> (Fomento à Cultura da Periferia)</p> <p>This is the fifth call for Promotion of Culture in the Peripheries. It targets artistic groups that have residency in the outskirts of the city of São Paulo for the last 3 years (or also in areas of the city of high index of social vulnerability). Projects that are financed:</p> <ol style="list-style-type: none"> <li>1. Managing and production of cultural spaces already existent</li> <li>2. Research, creation, production and circulation of cultural and artistic productions</li> <li>3. Training and capacity building programs linked to arts and culture.</li> <li>4. Networking or articulation processes of different cultural groups</li> </ol> <p>The financial amounts available per project are: R\$ 113.921,42 (US\$ 20.418,04) up to a max. of R\$ 341.764,26 (US\$ 61.254,13). <b>Total budget:</b> R\$11.000.000,00 (US\$ 1.971.520,95). The program should have a timeline to a max. of 24 months.</p> <p>The change this year's edition is that the inscription is completely online.</p> <p><b>Total budget:</b> R\$11.000.000,00 (US\$ 1.971.520,95)</p>	<p><a href="https://sp156.prefeitura.sp.gov.br/portal/servicos/informacao?servico=3757&amp;fscId=1wAR0sbriV65mvp49-Yfem940c6lVtEiUkGvVvPyYm_AU1Z3yYfmrQy4M8k">https://sp156.prefeitura.sp.gov.br/portal/servicos/informacao?servico=3757&amp;fscId=1wAR0sbriV65mvp49-Yfem940c6lVtEiUkGvVvPyYm_AU1Z3yYfmrQy4M8k</a></p>
47	Fundarte Editais - RespirArte Prize (Prêmio Funarte RespirArte)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Fundarte Editais - RespirArte Prize (Prêmio Funarte RespirArte)</b></p> <p>3 calls for applications between March and October carried out by Fundarte. June: RespirArte Prize (Prêmio Funarte RespirArte). This aimed at selecting online content for the public during lockdown but also promoting the arts in a federal level; in all regions of the country. Only brand new videos that were not already uploaded in social media were accepted.</p> <p>-Only 1600 artistic brand new videos performed in digital platforms were awarded. Each will receive a R\$ 2500 (US\$ 451,99) award; taxes will be deducted afterwards. Disciplines allowed: circus, visual arts, music, dance, theatre and integral arts. 270 prizes for each category and 250 for integral arts. In theatre category, all sub-categories are included: children, monologues, drama, humor, children, etc.</p> <p>More than 8.697 videos were submitted (3044 did not meet the requirements); only 5.653 made it to the "next round"; next classifying step. 1600 were selected.</p> <p><b>Total budget:</b> R\$ 4.072.000,00 (US\$ 736.085); for administrative costs of the program running R\$ 72 mil (US\$ 13,0153 thousand).</p>	<p><a href="https://www.funarte.gov.br/wp-content/uploads/2020/06/Edital_Pr%C3%AAmio-Funarte-Respirarte_2020.pdf">https://www.funarte.gov.br/wp-content/uploads/2020/06/Edital_Pr%C3%AAmio-Funarte-Respirarte_2020.pdf</a></p>
48	Magazine eme21	Local	Madrid	Madrid Destino	March	<p><b>Magazine eme21</b></p> <p>Magazine managed by Madrid Destino. Published an edition during the pandemic. This is a monthly and free magazine that has over 400 distribution points in all over Madrid in its 21 districts (libraries, cultural centers, universities). Its monthly distribution is of over 25.000 numbers.</p> <p>The three last published where in September 2020 (Nº37), in June 2020 (Nº 36) and in March 2020 (Nº 35)</p>	<p><a href="https://www.madrid-destino.com/eme21magazine">https://www.madrid-destino.com/eme21magazine</a></p>
49	Impulso Digital	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	October	<p><b>Training and capacity building through Digital Impulse (Impulso Digital)</b></p> <p>-New program aiming at professionalizing the cultural sector in the city of Buenos Aires through a training course on digital content and e-commerce.</p> <p>-It seeks to teach artists, managers and cultural workers tools on how to digitize and monetize their work. This measure was created given the COVID-19 pandemic and how e-commerce has dramatically increased in the last 6 months (106% regarding the same period last year).</p> <p>-Content:</p> <ol style="list-style-type: none"> <li>1. Digital and cultural transformation: basis for "new normalities" (Tomás Balmasada)</li> <li>2. Digital and cultural business model: basis for the digital entrepreneurship (Federico Mordkowitz)</li> <li>3. Diferenciación and digital content: basis for a digital communication strategy (Danna Chiaren)</li> <li>4. Culture 4.0: basis for the creation of cultural experiences in the digital world (Lorena Maceratesi y Mariana Fiorillo)</li> </ol> <p>-This is a free activity which only requires participants to enroll.</p>	<p><a href="https://www.instagram.com/p/CGNwfmCFDq/">https://www.instagram.com/p/CGNwfmCFDq/</a></p>
50	Online encounters for cultural participation	Local	Barcelona	ICUB	September	<p><b>Online encounters for cultural participation</b></p> <p>1. <u>Online Encounter on how to measure cultural participation and its benefits</u></p> <p>-This was organized by the Observatory of Cultural Data (ICUB) and the Center of Cultural Studies and Resources on September 17th.</p> <p>-This encounter mainly highlights the importance of surveys of cultural participation and how to use their results.</p> <p>RELATED PRE-COVID: Survey of cultural needs and participation done by ICUB in February 2020. This aimed at mapping and characterizing more accurately the cultural sector and, thus, provide more suitable public policies.</p> <p>2. <u>Meeting with Joan Subirats</u>, responsible for the Area of Culture in Barcelona, on June 9th to discuss about culture in the city. This initiative fosters cultural participation and political transparency. This is part of a bigger initiative called "Local council responds" ("Los concejales y las concejalas responden") where local public employees speak with citizens about their main roles, tasks and current projects. This was a 90-minute encounter where the concejal tried to answer the max. amount of questions. Related to <u>Didirir</u>.barcelona initiative.</p>	<ol style="list-style-type: none"> <li>1. <a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/concejales-cultura-joan-subirats-responde-ciudadania">https://www.barcelona.cat/barcelonacultura/es/recomanem/concejales-cultura-joan-subirats-responde-ciudadania</a></li> <li>2. <a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/medir-participacion-cultural-observatori-dades-sessio-directe">https://www.barcelona.cat/barcelonacultura/es/recomanem/medir-participacion-cultural-observatori-dades-sessio-directe</a></li> </ol>
51	COVID-19 related publications (event management)	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	September	<p><b>COVID-19 related publications (event management)</b></p> <p>There were a number of publications related to COVID-19 and event production which aimed at making sure that everyone understood and followed certain rules and protocols.</p> <p>-For example, a <u>Guide of Resources to Organize an Event</u>. This is set for all cultural activities that should follow this guidelines for safety and health protection. There are specific guidelines for: 1. museums, archives and art centers; 2. libraries, civic centers and creation factories (fabricas de creación - Barcelona); 3. performing arts; 4. cultural activities in public areas (mainly streets).</p> <p>-Another case is the <u>Guide on how to plan Massive Events</u>.</p>	<ol style="list-style-type: none"> <li>1. <a href="https://continguts-www.barcelona.cat/barcelonacultura/es/guia-recursos">https://continguts-www.barcelona.cat/barcelonacultura/es/guia-recursos</a></li> <li>2. <a href="https://continguts-www.barcelona.cat/barcelonacultura/sites/default/files/editor/html/icub_programaciocultural2020_12j.pdf">https://continguts-www.barcelona.cat/barcelonacultura/sites/default/files/editor/html/icub_programaciocultural2020_12j.pdf</a></li> </ol>
52	Workshops Madrid City Hall	Local	Madrid	City Hall of Madrid (Ayuntamiento) - Area of Culture, Tourism and Sports	August	<p><b>Workshops in different cultural centers in different neighbourhoods in Madrid.</b></p> <p>-Missing further information but it was targeted to elderly people.</p>	<p><a href="https://sede.madrid.es/sites/v/index.jsp?vgnextoid=B9e9e6fadbb2710VgnVCM1000001d48900aRCRD&amp;vgnextchannel=23a99e5ff6020310VgnVCM1000000171f5a0aRCRD">https://sede.madrid.es/sites/v/index.jsp?vgnextoid=B9e9e6fadbb2710VgnVCM1000001d48900aRCRD&amp;vgnextchannel=23a99e5ff6020310VgnVCM1000000171f5a0aRCRD</a></p>
53	Workshops Madrid Destino	Local	Madrid	Madrid Destino	June	<p><b>Workshops Madrid Destino in Condeuque Madrid</b></p> <p>"Workshop - Lab / Winter School" which aims at being an artistic-educational project. This project will select 15 participants with a pedagogical project linked to performing arts and the artists / companies will work with schools. There will be 19 face-to-face meetings once a week from October 2020 until March 2021. This activity is paid (300 euros tuition) but 2 of the 15 participants will be granted scholarships.</p>	<p><a href="https://www.condeuquemadrid.es/convocatorias/laboratorio-artistico-escuela-de-invierno-20202021">https://www.condeuquemadrid.es/convocatorias/laboratorio-artistico-escuela-de-invierno-20202021</a></p>

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54	ONLINE Guidance Career Program / Programa Vocacional	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Training and capacity building programmes for youth and children: ONLINE Guidance Career Program / Programa Vocacional</b></p> <p>Focusing on advisory service to cultural actors and collectives especially children and youth through three programmes established prior to the pandemic. All three programs are co-joint initiatives between the Secretary of Culture and Secretary of Education from Sao Paulo City Hall.</p> <p><b>Programa Vocacional</b>, from face-to-face activities, the program was modified to continue in an online format. This program was created in 2001 for youth (older than 14). It aims at fostering pedagogic and artistic practices for teenagers to explore new possibilities of learning and working together with new tools and strategies. The teaching team is formed by artists from the fields of music, dance, visual arts, literature and performing arts</p>	Vocacional: <a href="https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/dec/formacao/vocacional/index.php?p=7548">https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/dec/formacao/vocacional/index.php?p=7548</a>
55	ONLINE Artistic Initiation Program / Programa de Iniciação Artística (PIA)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	May	<p><b>Training and capacity building programmes for youth and children: ONLINE Artistic Initiation Program / Programa de Iniciação Artística (PIA)</b></p> <p>Focusing on advisory service to cultural actors and collectives especially children and youth through three programmes established prior to the pandemic. All three programs are co-joint initiatives between the Secretary of Culture and Secretary of Education from Sao Paulo City Hall.</p> <p><b>Programa de Iniciação Artística (PIA)</b>: In May 2020, its format became online with audiovisual material along with texts both recorded and live-streamed. Created in 2011, PIA is a completely free program for children between 5 and 14 years-old. It aims at decentralizing culture and arts for children in all areas of the city; it aims at fostering pedagogic and artistic practices for children: it aims at building and strengthening family and community bonds through arts and culture as well as building ties with public local spaces and cultural equipment.</p>	PIA: <a href="http://supervisaodeformacao.prefeitura.sp.gov.br/index.php/edtaais-formacao-smc-2020">http://supervisaodeformacao.prefeitura.sp.gov.br/index.php/edtaais-formacao-smc-2020</a>
56	ONLINE Municipal School of Artistic Initiation / Escola Municipal de Iniciação Artística (EMIA)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Training and capacity building programmes for youth and children: ONLINE Municipal School of Artistic Initiation / Escola Municipal de Iniciação Artística (EMIA)</b></p> <p>Focusing on advisory service to cultural actors and collectives especially children and youth through three programmes established prior to the pandemic. All three programs are co-joint initiatives between the Secretary of Culture and Secretary of Education from Sao Paulo City Hall.</p> <p><b>Escola Municipal de Iniciação Artística (EMIA)</b>: from April 2020 onwards, the Escola uploads material online. This is a public and free of charge institute created in 2011, but previously founded in 1980. It works integrally mixing visual arts, music, dance and performing arts. It aims at granting children between 5 and 13 years-old an artistic first experience in those languages. The acceptance of children to this School is done through a public call for applications at the end of each year.</p>	Escola iniciacao: <a href="https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/formacao/index.php?p=7372">https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/formacao/index.php?p=7372</a>
57	Pact for Barcelona	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	July	<p><b>Pact for Barcelona</b></p> <p>The Pact is the result of collective findings and talks about the impact of COVID-19 in a environmental, cultural, social, political and economic level. It represents a proposals and collective compromise to renovate the city and get out of this crisis together. This is part of a 18-month plan that it aims at an economic and social recovery but including necessary environmental transformations.</p> <p>Over 200 NGOs firm and are part of this pact (schools, professionals, companies, unions, universities, among others) such as: CAB, CCCB, Gremi d'Editors, Associació de Companyies de Teatre de Catalunya (ADETCA), Acadèmia Catalana de la Música, Art Barcelona, BCNUEJ, Barcelona Lab for Urban Environmental Justice and Sustainability, Open Society. All of them are key to make this Pact tangible and concrete.</p>	<a href="https://www.barcelona.cat/covid19/es/apoyo-social">https://www.barcelona.cat/covid19/es/apoyo-social</a>
58	Roundtable Madrid	Local	Madrid	City Hall of Madrid (Ayuntamiento) - Area of Culture, Tourism and Sports	April	<p><b>Roundtables Madrid</b></p> <p>2 Roundtables that mix the private and public sector to settle the agenda of reopening Madrid's theatres and all the necessary health protocols to do so. These were the same as INAEM (but of course they highlight their participation and work).</p>	<a href="https://www.madridcultura.es/post/el-ayuntamiento-promueve-la-creacion-de-una-mesa-de-trabajo-para-analizar-la-futura-apertura-de-los-teatros-madrilenos">https://www.madridcultura.es/post/el-ayuntamiento-promueve-la-creacion-de-una-mesa-de-trabajo-para-analizar-la-futura-apertura-de-los-teatros-madrilenos</a>
59	Fórum Carioca de Cultura online	Local	Rio de Janeiro	Secretary of Culture of the City Hall of Rio de Janeiro (Prefeitura)	August	<p><b>Fórum Carioca de Cultura on-line (RJ)</b></p> <p>During August, the Prefeitura do Rio organized a set of on-line two-hour encounters via Zoom, completely free registration with a capacity of 200 participants. They aimed at being an open space to talk and discuss about the Aldir Blanc Law and its enforcement with society in general but, more specifically, cultural workers. All the conferences would be online for the 200 participants. It was mandatory to register online (including name, contact and discipline of work). It served as a kind of roundtable (but mainly the other way around; for the government to explain how things will work in terms of the measure what they are doing). This was done to encourage the enforcement of Lei Aldir Blanc.</p>	<a href="http://www.rio.rj.gov.br/web/smc/exibeconteudo?id=11548381">http://www.rio.rj.gov.br/web/smc/exibeconteudo?id=11548381</a>
60	Culture dialogues - thoughts about the future of arts Prior initiative Social Dialogues - Present Culture Dialogue (Dialogos Sociais - Diálogos Cultura Presente)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Culture dialogues - thoughts about the future of arts</b> Prior initiative Social Dialogues - Present Culture Dialogue (Dialogos Sociais - Diálogos Cultura Presente)</p> <p>The discussions, held in online platforms and open to the population, have the purpose of indicating the paths for artistic manifestations in the post-quarantine period, considering that the cultural sector is one of the most affected by the COVID-19 pandemic. They are similar to roundtables but open for all audiences not just specific actors.</p> <p>At this moment, when artistic presentations in public or private places are suspended, the Municipal Culture Secretariat understands the urgency to think about creative and innovative alternatives to support the cultural sector.</p> <p>The project themes are i. Art and City Relation - Open Public Spaces for Culture; ii. The Artist's place; iii. The Future of Major Events; iv. Challenge for the New Art Protocols; v. Art, Audience and Occupation of Public Spaces; vi. Cultural Management in the Face of the Crisis; vii. From the Solutions Generated in the Quarantine Towards New Models; viii. The Place of Specialized Media in the New Context; ix. New Social Interaction - Perspectives in the Art Context.</p>	<a href="https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/participacao_social/dialogos_sociais/index.php?p=13874">https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/participacao_social/dialogos_sociais/index.php?p=13874</a>
61	Discussions & roundtables, exhibitions and courses - National Theatre San Martín	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	June	<p><b>Discussions &amp; roundtables, exhibitions and courses - National Theatre San Martín</b></p> <ol style="list-style-type: none"> <li>Several <b>courses</b> such as "<b>Performing Arts in Buenos Aires: historical and critical walkthrough built on experiences and local debates</b>". It is a free courses but there is limited capacity for a 6-encountered course; each class lasting 1.30 hs.</li> <li><b>Roundtables or talks broadcasted through their YouTube Channel</b> under the name Infinito Movimiento such as a discussion around gender perspective in the performing arts (Is there other forms of representing masculinity? Are there non-binary or non-conformative identities portrayed? This is done among scholars such as Sasa Testa (Beatrix Doctoral del CONICET y doctorandx en Ciencias Sociales por la UBA) joined by a performing arts group called Piel de lava (famele actresses, playwrights and creators - Elisa Carricajo, Valeria Correa, Laura Fernández, Pilar Gamboa y Laura Paredes). This program encourages gender perspective reflection in the performing arts.</li> <li><b>Exhibitions</b> such as a new one (Oct. 2020) displayed in the Photogallery composed by images and texts.</li> </ol>	<ol style="list-style-type: none"> <li>Website: <a href="https://www.instagram.com/p/CFIB-JDA9Gv/">https://www.instagram.com/p/CFIB-JDA9Gv/</a></li> <li>Website: <a href="https://www.instagram.com/p/CF8FwsgCIU/">https://www.instagram.com/p/CF8FwsgCIU/</a></li> <li>Website: <a href="https://www.instagram.com/p/CGFn9-Ng8IX/">https://www.instagram.com/p/CGFn9-Ng8IX/</a></li> </ol>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
62	Cadastro Municipal - Mapping of Rio de Janeiro's Cultural Life	Local	Rio de Janeiro	Secretary of Culture of the City Hall of Rio de Janeiro (Prefeitura)	March	<p><b>Cadastro Municipal - Mapping of Rio de Janeiro's Cultural Life</b></p> <p>The Prefeitura created the Cadastro Municipal (a local register) to map the spaces, workers, institutions and groups that are part of the chain cultural production of the Município do Rio de Janeiro. This was initiated in March to construct the Mapeamento Cultural Carioca, closely linked with the Sistema Municipal de Cultura do Rio de Janeiro (Lei Nº 6.708, de 15 de janeiro de 2020). The registration was opened until late August. The deadline was then extended until early September (3/9). This registration could be done online and 11 physical posts all over the city. These places also served to answer all doubts for cultural spaces and workers (in order to register them in the Cadastro as well as clarifying doubts about Lei Aldir Blanc). The registration is mandatory for every institution who wants to benefit from Lei Aldir Blanc (budget of Law for the city of Rio R\$39 million - US\$ 6,94 million; individual aids ranging from R\$3000 and R\$10000 - US\$ 534 to US\$ 1.781,8)</p> <p>Until late August: more than 14.000 professionals, groups and institutions enrolled in the register (6.196 individual artists and 8.158 spaces, groups).</p>	<p><a href="http://www.rio.rj.gov.br/web/sme/exibeconteudo?id=11548381">http://www.rio.rj.gov.br/web/sme/exibeconteudo?id=11548381</a></p> <p>Two relevant websites and forms: -Cadastro individual: <a href="https://forms.gle/FBNLV4cn18rxuNvI6">https://forms.gle/FBNLV4cn18rxuNvI6</a> -Cadastro de espaços, grupos, instituições e coletivos culturais: <a href="https://forms.gle/9oy3LLdaSeRMZULA">https://forms.gle/9oy3LLdaSeRMZULA</a></p>
63	Voucher for future shows "Vale para o Futuro"	Local	Lisboa	EGEAC	July	<p><b>Voucher for future shows - "Vale para o Futuro"</b></p> <p>One charity voucher to help three local theatres (EGEAC's Lu.Ca – Teatro Luís de Camões, Teatro do Bairro Alto and Teatro São Luiz). Audiences could help theatres by buying vouchers in July and use them later as tickets between September and December 2020. The voucher was worth 10€ and with a voucher + 5€, you can get a ticket to either TBA or Sao Luiz; or 1 adult and 1 child ticket for Lu.Ca. The ticket was sold online to be exchanged in any of these theatres.</p>	<p><a href="https://egeac.pt/solidariedade-com-a-cultura/">https://egeac.pt/solidariedade-com-a-cultura/</a></p>
64	Festival for Charity "Back to the Future"	Local	Lisboa	EGEAC	June	<p><b>Festival for charity Back to the Future.</b></p> <p>It was a national initiative and was joined by the Cinema São Jorge and the Teatro Municipal São Luiz. The festival took place June 20th to celebrate the dedication of local theatres to culture's sustainability in Portugal. Mainly concerts were held. All tickets are 10€ and all money goes to the Charity Fund for Culture created by Audiogest e GDA, destined to all professionals of the arts sector.</p>	<p><a href="https://egeac.pt/regresso-ao-futuro/">https://egeac.pt/regresso-ao-futuro/</a></p>
65	Bonus Cultura (Cultural Vouchers)	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	July	<p><b>Bonus Cultura (Culture Vouchers)</b></p> <p>City Hall of Barcelona launched 200.000 Culture Voucher that will "reimburse" 10 euros out of each 30 euros of a culture spending (books, cinema tickets, CD stores, concerts and shows). The person buys 30-euro-voucher and then can spend it in all the inscribed spaces in Barcelona for 40 euros (the extra ten are added by the local government). The voucher can be bought online.</p> <p>-Aims at reactivating the cultural sector which was affected by the COVID-19 crisis. -All the vouchers will be valid in all establishments and cultural spaces that are inscribed in this initiative in Barcelona. -This will be available from July 13th until December 31st. Any show, concert that takes place within these dates can be paid with the voucher. -There are no max. amount of voucher per person. -All establishments and spaces can be part of the initiative just by enrolling online. -In July, they launched the selling of 50.000 vouchers and in September of the remaining 150.000. -This is a co-joint initiative of the local government with the Asociación de Empresas de Teatro de Cataluña (ADETCA), the Asociación de Salas de Conciertos de Cataluña (ASSACC), the Cámara del Libro de Cataluña, the Gremio de Libreros de Cataluña, the Gremio de Cines de Cataluña and the TresC Comunidad de Cultura. -Total budget: 2 million euros (US\$ 2,36 million).</p>	<p><a href="https://www.barcelona.cat/barcelona/cultura/es/recomanem/barcelona-crea-bonus-cultura-incentivar-consumo-actividad-economica">https://www.barcelona.cat/barcelona/cultura/es/recomanem/barcelona-crea-bonus-cultura-incentivar-consumo-actividad-economica</a> <a href="https://www.bonuscultura.com/es/barcelona">https://www.bonuscultura.com/es/barcelona</a></p>
66	Festival Palco Presente - Online Theatre Festival	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	August	<p><b>Festival Palco Presente - Online Theatre Festival</b></p> <p>1st edition of this online festival during August 2020 (28, 29 and 30). Public and private theatres were part of the festival and there was a call for applications to be part of the festival. Some of the requirements are: 1. Monologues or Performances upto 3 actors (always considering safety regulation and social distancing) 2. They should be in currently playing in Sao Paulo 3. Any type of performing arts is admissible (theatre, dance or circus) 4. The first show (from the three performances done) should be free in a public account as part of the festival's aim to decentralizing and making it accessible to everybody. 5. Plays should be between 30 and 120 minutes. 6. As part of the artistic installation of the festival, each theatre should have balloons in its seats. 70 theatres will be selected besides instalations and happenings in streets and public open-air spaces that do not create big crowds. The financial amounts that will be awarded are: R\$ 6000, R\$ 9000, R\$ 12000 for each performance. Besides each performances, each theatre will do a live session explaining its history and memories from that space.</p>	<p>1. <a href="https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/">https://www.prefeitura.sp.gov.br/cidade/secretarias/cultura/</a> 2. <a href="https://prosas.com.br/editais/7679-festival-palco-presente?locale=es">https://prosas.com.br/editais/7679-festival-palco-presente?locale=es</a> 3. <a href="https://www.prefeitura.sp.gov.br/cidade/upload/chamado_n_04_1595616151.pdf">https://www.prefeitura.sp.gov.br/cidade/upload/chamado_n_04_1595616151.pdf</a></p>
67	Drive-In Events (Autoeventos)	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	August	<p><b>Drive-In Events (Autoeventos)</b></p> <p>From 25th August onwards, there are two sites where "Drive-In Events" will take place: La Rural and Mandarin Park in Buenos Aires. It will start as Drive-In Cinemas to later include music concerts and live DJ-sets, for example. Producers should get in contact while filling in the form and following the rules if they want to produce events in these spots. As time went by, new areas of the city will be used for these purpose too such as Parque Roca and others.</p> <p>Some of the rules to the protocol included: 1. Shows should be scheduled in times off rush hours (18 hs from Monday through Friday - Weekends and Holidays no restrictions) 2. Stage: 1 person each 15 m2. 3. Tickets should be bought previous to the opening hour through digital means provided by the organizers. All QR or screens (NO prints) 4. Organizer should have a detailed list of audience (and audience should provide an affidavit stating that they do not have any symptoms in the last 72 hs) 5. Car is ok with the amount of seatbelts (all people should live together - There is no way they can prove this). 6. Temperature check in the entrance + alcohol in hands (while still in the car) 7. Parking spaces: 2.5 width and 5 m length. 8. All garbage produced should remain in the car. 9. There are bathrooms available and people working in the area for them not to be clustered with people. 10. The organizers should fill in the form with no less than 10 working days prior to the event to Dirección General Festivales y Eventos Centrales</p>	<p><a href="https://www.buenosaires.gov.ar/cultura/noticias/los-autoeventos-una-nueva-propuesta-para-el-regreso-de-la-cultura-en-diversos">https://www.buenosaires.gov.ar/cultura/noticias/los-autoeventos-una-nueva-propuesta-para-el-regreso-de-la-cultura-en-diversos</a></p>
68	Summer shows and festivals	Local	Lisboa	EGEAC	July	<p><b>Summer shows and festivals</b></p> <p>Shows and programming as soon as they could. This includes activities for adults and children. For example, Lisboa Magica (festival of magicians) in Lisboa. It aimed at slowly promoting cultural and artistic activities in cultural equipments of the city following safety measures.</p>	<p>1. <a href="https://egeac.pt/setembro-em-lisboa/">https://egeac.pt/setembro-em-lisboa/</a> 2. <a href="https://egeac.pt/em-setembro-para-os-novos-e-familias/">https://egeac.pt/em-setembro-para-os-novos-e-familias/</a></p>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
69	Drive-In Events (including free tickets for essential workers and aid initiatives for freelancers)	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	July	<p><b>Drive-in Events in São Paulo</b></p> <p>They were allowed since late July (22nd). A couple of drive-in theaters were being authorized by the Municipal Licensing Secretariat as a temporary measure, to promote a leisure option to the citizens. It is important to reinforce that the City Hall just gives permission under technical and sanitary guarantees.</p> <p>Some of the rules: mandatory use of mask, maximum of 4 people in the car, sanitization of the park between sessions and a minimum of 2-meter-distance of people in the shared areas (coffee shops and toilets, e.g.). Convertible cars with the hood opened are not allowed in the Drive-ins.</p> <p><b>Related initiatives in Drive-Ins:</b></p> <p>1. A Drive-In theater located in the East Zone of the city also collected food for vulnerable social sectors. Besides that, it will give 5% of the tickets sale to help event professionals by the project Ajude 1 freela (Help 1 freelancer, in literal translation), a spontaneous social collective whose purpose is to give dignity and livelihood to helplessness professionals.</p> <p>2. That same Drive-In offered free tickets to health, militaries and education professionals.</p>	<a href="http://www.agenda21cultura.net/culture-sao-paulo-covid-19">http://www.agenda21cultura.net/culture-sao-paulo-covid-19</a>
70	Theatre and Plague (Teatro e Peste)	Local	Lisboa	EGEAC	July	<p><b>Conference Theatre and Plague (o Teatro e a Peste)</b></p> <p>Five theatres tackle the text of the Conference Theatre and Plague by Antonin Artaud (1933). The theatres are: Teatro Romano (Museu de Lisboa), o Teatro São Luiz, o Teatro do Bairro Alto, o LU.CA – Teatro Luis de Camões (all these four are EGEAC's) and Teatro Viriato.</p> <p>These plays are done through live streaming in different websites (actors in theatres but it will be live streamed).</p> <p>This initiative aimed at restarting theatrical activities while discussing the current pandemic times</p>	<a href="https://egeac.pt/o-teatro-e-a-peste/">https://egeac.pt/o-teatro-e-a-peste/</a>
71	Cycle of Theatre in 3 Minutes	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	July	<p><b>Cycle of Theatre in 3 Minutes</b></p> <p>TIMBRE 4, independent cultural space, along with Institut Ramon Llull from Cataluña, Temporada Alta from Girona and Sala Verdi from Montevideo, are pushing an international program of contemporary playwriting in videos of under minutes to be seen through Timbre's website as well as Cultura en Casa (online platform for cultural content from the City Hall of Buenos Aires).</p> <p>Pilot program of 15 videos with acted lectures of 3 minutes between Spanish and Argentinean actors (30 in total aprox). They held interviews on a weekly basis.</p>	<a href="https://www.buenosaires.gov.ar/cultura/noticias/comienza-un-nuevo-ciclo-de-teatro-en-3-minutos">https://www.buenosaires.gov.ar/cultura/noticias/comienza-un-nuevo-ciclo-de-teatro-en-3-minutos</a>
72	Summer casales (local groups and spaces) & cultural and leisure activities	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	June	<p><b>Summer casales (local groups and spaces) &amp; cultural and leisure activities</b></p> <p>-For the summer plan of reactivating cultural activities, 2 million euros (US\$ 2,36 million). All these activities as free and open for everyone to enjoy.</p> <p>-Many of these activities are targeted for children and young teenagers or young adults.</p> <p>-1790 new free slots for the summer casales were created.</p> <p>-All the activities comply the rules to ensure social distancing and health and safety measures.</p> <p>-8 libraries will remain open for the summer with cultural programming and a comfortable space for heat waves in summer.</p> <p>-This is part of the Plan de Barrios (Plan for the Neighbourhoods) in which psychological help and better WIFI will be provided across different areas from the city.</p>	<p>1. <a href="https://pladebarris.barcelona.es/noticia/el-plan-de-barrios-amplia-los-recursos-a-los-barrios-mas-afectados-por-la-covid-19-974210">https://pladebarris.barcelona.es/noticia/el-plan-de-barrios-amplia-los-recursos-a-los-barrios-mas-afectados-por-la-covid-19-974210</a></p> <p>2. <a href="https://pladebarris.barcelona.es/">https://pladebarris.barcelona.es/</a></p>
73	Onsite Festivals (like La Merce or El Grec)	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	June	<p><b>Onsite Festivals (like La Merce or El Grec)</b></p> <p>Both are relevant and big festivals during the summer in the city that involve performing arts' shows.</p> <p>-<b>Festival La Merce:</b> every communication and graphic flyer was related to COVID-19 with a mask or similar or it was mediated by a computer or YouTube. Performing arts are not the main activity from La Merce (popular party like Santos in Lisboa). This year's programming is even more decentralized than before to get to all 10 districts and avoid displacements that might bring new COVID contagions. Even Parc Guell and other spaces that were not commonly used for this festival, will be part of them.</p> <p>Dates: 23-27 September from 11 to 22. All events that commonly meant the gathering of a lot of people (such as correfoc or the two days of castelleres) will not be done. All activities required getting tickets first to ensure the proper capacity.</p> <p>-<b>Festival El Grec:</b> This festival went under lots of risks and rumors of its cancellation due to rising rates of contagion during the weeks prior to the event. The festival was done in July but from September 2021 until the 2021 festival many of the shows that could not take place are being done (basically also it added the virtual component; from Grec to Grec - Open Grec). Some of this shows will be done in Grec 2021 and other will join other cycles, festival such as las Fiestas de La Merce, el Temporada Alta, la Bienal de Pensamiento or la Quincena Metropolitana de Danza. This 2020 edition's tickets have reduced price from €15 to €5 for family shows. This year's edition also includes new forms and possibilities of enjoying live arts from digital means in a new program called De Grec a Grec that will extend until next year.</p>	<p>1. <a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/comienza-de-grec-grec-treintena-nuevas-propuestas-teatrales-hasta-verano-2021">https://www.barcelona.cat/barcelonacultura/es/recomanem/comienza-de-grec-grec-treintena-nuevas-propuestas-teatrales-hasta-verano-2021</a></p> <p>2. <a href="https://www.barcelona.cat/grec/es/de-grec-grec">https://www.barcelona.cat/grec/es/de-grec-grec</a></p>
74	Festivals, activities and shows	Local	Madrid	Madrid Destino	June	<p><b>Festivals, festivals and activities (Madrid Destino)</b></p> <p>1. Festivals like Festival Flamenco Madrid or Verano en la Villa. They followed protocols for safety and they were inclusive and accessible events (including audiodescriptions and sign language).</p> <p>2. Drones in the sky to do a show with lights to honor COVID-19 victims and all those essential workers who were in the very front line (June 28th). This show was done by 40 drones and multicolor LED lamps. This was done as a collaboration with the firm UMILES Group. This was done near Marid Rio.</p> <p>3. Further programming that opened in September including other shows and performances</p>	<p>1. <a href="https://www.madridcultura.es/post/un-agosto-para-reencontrarse-con-la-cultura-segura-en-veranos-de-la-villa">https://www.madridcultura.es/post/un-agosto-para-reencontrarse-con-la-cultura-segura-en-veranos-de-la-villa</a></p> <p>2. <a href="https://www.condeduquemadrid.es/con convocatorias/laboratorio-artistico-escuela-de-invierno-20202021">https://www.condeduquemadrid.es/con convocatorias/laboratorio-artistico-escuela-de-invierno-20202021</a></p> <p>3. <a href="https://www.madridcultura.es/post/drones-solidarios-iluminan-el-cielo-de-madrid-en-homenaje-a-las-victimas-de-la-covid-19">https://www.madridcultura.es/post/drones-solidarios-iluminan-el-cielo-de-madrid-en-homenaje-a-las-victimas-de-la-covid-19</a></p>
75	Opening to a new offices of culture from the local government	Local	Barcelona	City Hall of Barcelona (Ayuntamiento) - Area of Citizenship Culture, Participation and Transparency	May	<p><b>Opening to a new offices of culture from the local government</b></p> <p>On June 2nd, the Office for Culture opened its doors to provide a space of guidance and support to the cultural networks in Barcelona.</p> <p>The infrastructure of this office is still under remodeling until September 2021. The office is open Monday through Sunday 10 to 20.30 hs and it is highly advised to ask for an appointment first due to COVID.</p> <p>This office will also work as a selling tickets spot (Last Minute tickets and such).</p>	<a href="https://www.barcelona.cat/barcelonacultura/es/recomanem/abre-puertas-oficina-ciudadana-cultura-espacio-apoyo">https://www.barcelona.cat/barcelonacultura/es/recomanem/abre-puertas-oficina-ciudadana-cultura-espacio-apoyo</a>
76	Special programming for Children's Day 2020 (online and offline)	Local	Rio de Janeiro	Secretary of Culture of the City Hall of Rio de Janeiro (Prefeitura)	September	<p><b>Special programming for Children's Day</b></p> <p>This includes performances of: circus, storytelling and theatre. Most of them are online and some are face-to-face respecting social distance and all safety regulation to protect citizens from COVID-19.</p> <p>Different activities from the October 10th to the 13th in different organizations from Rio including Cidade das Artes or Museu de Arte do Rio (MAR). Almost all events are for free. (but they require either signing up or collecting the tickets first).</p> <p>All food and beverages sales will only be used through application prior or during to the event.</p>	<a href="http://cidadedasartes.rio.rj.gov.br/programacao/interna/1139">http://cidadedasartes.rio.rj.gov.br/programacao/interna/1139</a>
77	Events to celebrate the 100 <sup>th</sup> Anniversary of Amália's birth	Local	Lisboa	EGEAC	September	<p><b>Events to celebrate the 100<sup>th</sup> Anniversary of Amália's birth</b></p> <p>This included a range of activities from musical events, to online podcasts and theatre events in São Luiz Teatro Municipal.</p> <p>100 Amália is a musical done to rethink Amália's legacy in the younger generations born in XXI century. This is a musical that mixes orchestra with theatrical tools done the School Nuno Gonçalves. This School is for children between 9 and 18 years old.</p> <p><b>Related to CCK's initiative to celebrate fado in Argentina.</b></p>	<a href="http://centenarioamaliarodrigues.pt/tag/cinema-teatro-danca/">http://centenarioamaliarodrigues.pt/tag/cinema-teatro-danca/</a>

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78	Emerging Experience (festival previously known as Emerging City)	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	September	<p><b>Emerging Experience (festival previously known as Emerging City) - Experiencia Emergente</b> (prior Ciudad Emergente)</p> <p>Festival that takes place in an annual basis ever since 2008. The festival aims at giving visibility to emerging artists from different disciplines. This year the experience will be online (Emerging Experiences).</p> <p>It included a call for applications for <b>#CultureRock</b> (deadline Oct. 16th) for bands of different music genres in different provinces of Argentina (with a focus of Buenos Aires City) to be selected and participate of this year's initiative that provides teaching and different courses. Next year, after the experience, 12 out of the 50 selected will be chosen to perform in Feb. 2021 in Buenos Aires upto an amount of three concerts and, later on, they can play in the Festival 2021. All 50 selected bands will receive AR \$20.000 (US\$ 259). All 50 bands will be selected between a jury and a popular vote.</p> <p>Other sub-experience of Emerging Experience: <b>"Mujeres que la rompen"</b>. A cycle of 4 concerts of 4 bands, all with female head singers, will take place in the Auditorium of Usina del Arte. This will be an experience to be enjoyed online through Cultura En Casa (online public platform for cultural content).</p>	<ol style="list-style-type: none"> <li><a href="https://www.buenosaires.gov.ar/ciudademergente">https://www.buenosaires.gov.ar/ciudademergente</a></li> <li><a href="https://www.buenosaires.gov.ar/festivalesba/noticias/ciudad-emergente-presenta-mujeres-que-la-rompen">https://www.buenosaires.gov.ar/festivalesba/noticias/ciudad-emergente-presenta-mujeres-que-la-rompen</a></li> </ol>
79	Smiling Mask project	Local	São Paulo	Secretary of Culture of the City Hall of São Paulo (Prefeitura)	June	<p><b>Smiling Mask Project</b></p> <p>Smiling Mask project (Sorriso na Mascara, in portuguese) is an artistic action for orientation of the population about the COVID-19 pandemic. This project also helps the artistic class, directly affected by the suspensions of artistic presentation, to continue working.</p> <p>Supported by the Secretary of Culture of the City Hall of Sao Paulo, the artistic class, presented as clowns and mimics, give healthcare and social distance tips at the bus terminals in the city. These didactic actions of prevention and awareness of COVID-19 is linked to the urgency of thinking about creative and innovative alternatives to support the cultural sector, avoiding its shutdown.</p>	<a href="http://www.agenda21culture.net/culture-sao-paulo-covid-19">http://www.agenda21culture.net/culture-sao-paulo-covid-19</a>
80	Cultural resources at disposal for health emergency purposes (masks, hospitals)	Local	Buenos Aires	Ministry of Culture of the city of Buenos Aires	March	<p><b>Cultural resources at disposal for health emergency purposes (masks, hospitals)</b></p> <p>The National government has used public cultural centers and spaces to aid in health and sanitary terms; for example, by sewing masks. The technical workers of theatres that are part of INAEM (depending of the Government of Spain). INAEM mainly through Centro de Tecnología del Espectáculo (Center for the Technology for Shows) This initiative from the costume department of INAEM was soon replicated and followed by the private sector from theatre, cinema and tv.</p> <p><b>Main goal:</b> Aid the sanitary system to avoid its collapse ranging from sewing masks to transforming cultural spaces into hospitals for people who either got from a dangerous place or is infected.</p>	<a href="https://www.sandiegouniontribune.com/en-espanol/noticias/story/2020-04-23/cerrado-por-coronavirus-teatro-colon-confecciona-tapabocas">https://www.sandiegouniontribune.com/en-espanol/noticias/story/2020-04-23/cerrado-por-coronavirus-teatro-colon-confecciona-tapabocas</a>
81	Free tickets for Verano en la Villa	Local	Madrid	Madrid Destino	August	<p><b>Free tickets for Verano en la Villa</b></p> <p>Madrid Destino and the Area of Culture of Madrid gifted 300 tickets (total) to 13 hospitals and a transfusion center of Madrid for their workers to see three performances of a play (El diablo cojuelo) within the Verano de la Villa festival. All three took place in Condeduque (6, 7 and 8 of August).</p> <p>This aims at thanking and showing gratitude to health professionals (doctors, nurses, cleaning and maintenance workers) from Madrid whose job is essential (and has been highlighted during the pandemic)</p> <p>Besides of this measures, in all shows of Verano en la Villa, on particular row is exclusive for health professionals (in each show, that same day, health professionals showing their credentials can exchange for free tickets.</p> <p>Other related measures in Madrid:</p> <p>-<b>Sanitary Voucher:</b> similarly, in all cultural equipment managed by Madrid Destino, part of the seats will be reserved to health and essential workers who were in the front line for free (from September onwards)</p> <p>-<b>Solidary Cultural Voucher:</b> this is aimed at reactivating cultural consumption as well as bringing less favoured groups (including unemployed or retired people) to access performing arts from Madrid (Madrid Destino's). From September onwards once theatres go back to stage.</p>	<a href="https://www.madridcultura.es/post/el-ayuntamiento-ofrece-300-entradas-al-personal-sanitario-madrileno-para-los-veranos-de-la-villa">https://www.madridcultura.es/post/el-ayuntamiento-ofrece-300-entradas-al-personal-sanitario-madrileno-para-los-veranos-de-la-villa</a>
82	Cancelling, reprogramming and extension of deadlines for Fundarte awarded projects	National	Brazil	Fundarte	April	<p><b>Cancelling, reprogramming and extension of deadlines for Fundarte awarded projects</b></p> <p>-1 year extension to do the performances or apply any resources asked/granted by government aid due to COVID.</p> <p>-All awarded companies, authors, spaces should provide the necessary documentation of delayed or cancelled activities to Salic (a national entity regulating these activities) to keep record of it and be able to justify it.</p> <p>-Specially for all the projects awarded by the Prêmio Funarte Descentrarte. This was announced on 20th May. All the companies and projects were granted more time to do their projects: December 31st 2020.</p>	<ol style="list-style-type: none"> <li><a href="http://cultura.gov.br/instrucao-normativa-define-procedimentos-extraordinarios-para-captacao-execcao-prestacao-de-contas-e-avaliacao-de-resultados-de-projetos-financiados-via-pronac/">http://cultura.gov.br/instrucao-normativa-define-procedimentos-extraordinarios-para-captacao-execcao-prestacao-de-contas-e-avaliacao-de-resultados-de-projetos-financiados-via-pronac/</a></li> <li><a href="https://www.funarte.gov.br/dital/premio-funarte-descentrarte">https://www.funarte.gov.br/dital/premio-funarte-descentrarte</a></li> </ol>
83	Maintaining cultural workers (National Theatres TNDM and TNSJ)	National	Portugal	Ministry of Culture of Portugal	March	<p><b>National Portuguese Theatres kept all their workers and artists employed during the lockdown.</b></p> <p>TNDM (Lisboa): closed from March 13th until July 19th. Open from June 1st to rehearse. Open for shows and performances July 20th.</p> <p>TNSJ (Porto): reopened June 1st for rehearsals, August 6th for shows.</p>	<a href="https://www.tnsj.pt/pt/noticias/5703/sao-joao-suspende-temporariamente-atividades-espectaculos">https://www.tnsj.pt/pt/noticias/5703/sao-joao-suspende-temporariamente-atividades-espectaculos</a>
84	Postponement of all activities but keeping payments	National	Portugal	Ministry of Culture of Portugal	March	<p><b>Postponement of all activities but keeping payments</b></p> <ol style="list-style-type: none"> <li>Cancelling of shows and performances and all cultural activities until health conditions where restored.</li> <li>DgArtes kept the scheduled payments of financial support even during the period of cancelled of cultural activities.</li> <li>All entities and spaces should communicate to DgArtes their plans of cancelling and rescheduling of events and activities.</li> </ol>	<a href="https://www.dgartes.gov.pt/noticia/3082">https://www.dgartes.gov.pt/noticia/3082</a>
85	Postponement of all activities but keeping payments	National	Spain	Ministry of Culture and Sports of Spain	March	<p><b>Postponement of all activities but keeping payments</b></p> <ol style="list-style-type: none"> <li>Cancelling of shows and performances and all cultural activities until health conditions where restored.</li> <li>The government kept the scheduled payments of financial support even during the period of cancelled of cultural activities.</li> </ol> <p>This was approved by the Council of Ministers on March 9th.</p>	<a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/destacados/inclusion-emprendas-de-cultura-en-plan-de-pago-a-proveedores.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/destacados/inclusion-emprendas-de-cultura-en-plan-de-pago-a-proveedores.html</a>
86	Changes in Cultural Programming (Cancellations and reprogramming)	National	Spain	Ministry of Culture and Sports of Spain	March	<p><b>Changes in Cultural Programming (Cancellations and reprogramming)</b></p> <p>-Measures that include the rescheduling of cancelled events as well as the reorganisation of the calendar of events to avoid cancellations, yet this last measure is affected by the uncertainty of the evolution of the pandemic.</p>	<ol style="list-style-type: none"> <li><a href="http://www.culturaydeporte.gob.es/dam/jcr:ade45da3-490b-495e-b45a-06ab23a348c6/faq-devolucion-entradas-inaem-20200713.pdf">http://www.culturaydeporte.gob.es/dam/jcr:ade45da3-490b-495e-b45a-06ab23a348c6/faq-devolucion-entradas-inaem-20200713.pdf</a></li> <li><a href="http://www.culturaydeporte.gob.es/dam/jcr:fb89e817-7da1-4fba-8752-06a62ebd8606/info-devolucion-inaem.pdf">http://www.culturaydeporte.gob.es/dam/jcr:fb89e817-7da1-4fba-8752-06a62ebd8606/info-devolucion-inaem.pdf</a></li> </ol>
87	Cidade Solidária	National	Brazil	Secretary of Culture of Brazil	April	<p><b>Cidade Solidária</b></p> <p>The initiative Solidarity City (Cidade Solidária) by the Secretary of Culture counted with the engagement of famous Brazilian artists that recorded a video, asking the population to help with the initiative. The artists are known as opinion leaders in Brazil, which can engage a large community of fans to help people.</p> <p>This is an public-private initiative where artists foster people to do charity during the pandemic.</p>	<a href="https://www.spcidadesolidaria.org/">https://www.spcidadesolidaria.org/</a>

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88	Portugal #EntraEmCena	National	Portugal	Ministry of Culture of Portugal	March	<b>Portugal #EntraEmCena (Portugal gets on the scene) - online platform.</b> This is a platform developed by the Ministry of Culture to match private companies with artists and cultural agents' ideas and projects, enhancing the cultural offer in the context of COVID-19, while promoting direct and immediate investment in the cultural sector. Goal: Matching companies (private or public) and organizations desire to collaborate with artists in these troubled times as well as fostering Portuguese art	<a href="https://www.portugalentraemcena.pt/ptemcena/">https://www.portugalentraemcena.pt/ptemcena/</a>
89	Online Platform Centro Cultural Kirchner	National	Argentina	Ministry of Culture of Argentina	March	<b>Online Platform specific for CCK</b> The Centere uploaded its own contents from podcast about history and literature and philosophy (scholars like Svampa, Romero, Pigna, Kodama). It includes historians, visual artists, playwrights, moviemakers, thinkers, musicians, writers. This is also published in Compartir Cultura. Within their youtube channel there is a big amount of concerts from pop, rock, tango, folkoore, clasiical music, jazz, etc.  It also included a Fado Festival (honoring Amalia). Analyse this as a merging policy and strategy among city: <a href="https://cck.gob.ar/festival-internacional-de-fado-2020/5063/">https://cck.gob.ar/festival-internacional-de-fado-2020/5063/</a>	<a href="http://www.cck.gob.ar/">http://www.cck.gob.ar/</a>
90	Cervantes Online	National	Argentina	Ministry of Culture of Argentina	April	<b>Online Platform specific for Teatro Cervantes</b> It was due to the pandemic that the National Theatre started having IG, Facebook and Youtube account where they uploaded plays and also conducted a series of interviews with actors, directors, playwrights, etc. Therefore, old and new content is placed in the same platform where new artists could be seen through talks or new material.  Apparently, this was done with a budget of AR\$ 11 million (US\$ 151,077)	<a href="https://www.cultura.gob.ar/medidas-en-el-sector-cultural-ante-el-covid-19-8932/">https://www.cultura.gob.ar/medidas-en-el-sector-cultural-ante-el-covid-19-8932/</a>
91	Compartir Cultura	National	Argentina	Ministry of Culture of Argentina	April	<b>National Online Platform for Cultural Content (similar to Buenos Aires' Cultura en Casa)</b> National version of Cultura en Casa where it is offered for free and online digital audiovisual content in a big catalogue that includes recitals from CCK, books and publications from the National Library, reviews and guided tours of the National Fine Arts Museum, concerts of the National Simphonic Orquestra, among others. It also includes the wide range of plays that were published online by the set of National Theatres (Cervantes).	<a href="https://compartir.cultura.gob.ar/">https://compartir.cultura.gob.ar/</a>
92	National Theatres Online	National	Portugal	Ministry of Culture of Portugal	March	<b>National Theatres Online</b> Cultural content made available online for free. This included the following theatres: TNDM II (Dona Maria - Lisboa): both for children and adults; TNSJ (Sao Joao - Porto); TNSC (São Carlos em sua Casa*); CNB (Companhia Nacional de Bailado).	<a href="https://observador.pt/2020/06/09/espetaculos-na-rua-e-para-profissionais-de-saude-na-reabertura-do-teatro-d-maria-ii/">https://observador.pt/2020/06/09/espetaculos-na-rua-e-para-profissionais-de-saude-na-reabertura-do-teatro-d-maria-ii/</a>
93	Online initiatives specific for Teatro Nacional de São Carlos (TNSC)	National	Portugal	Ministry of Culture of Portugal	March	<b>Online initiatives specific for Teatro Nacional de São Carlos (TNSC)</b> TNSC is the only national theatre dedicated to the production and difussion of opera and choir and symphonic music. The Choir of the National Sao Carlos Theatre and the Portuguese Symphonic Orchestra are the artistic residents of the Theatre.  Multiple initiatives to share content online: 1. Platform to make content available free access: #SaoCarlosEmSuaCasa" 2. Podcast dedicated to lyrical theatre. Monday through Fridays 13 hs-13.30hs. Done by Jorge Rodrigues, who narrated stories about the theatre that has inaugurated more than 227 years ago. 3. "Eu, músico": program through the Theatres website there the musicians from the Choir and Orchestra share their interpretations and excerpts from musical pieces. Daily. 4. Archives: sharing periodically archives from the theatre (through the site "Memorias da Opera").	<a href="https://tnc.pt/teatro-nacional-de-sao-carlos-lanca-saocarlosemsuacasa/">https://tnc.pt/teatro-nacional-de-sao-carlos-lanca-saocarlosemsuacasa/</a>
94	RTP em Palco	National	Portugal	Ministry of Culture of Portugal	March	<b>RTP em Palco</b> This initiative was not initiated by a public body but Opert participates and, therefore, should be counted. A RTP (app and web) offers shows accessible for free from theatre, opera, dance, circus, music and documentaries. Mainly linked to performing arts.	<a href="https://www.rtp.pt/play/palco/sobre">https://www.rtp.pt/play/palco/sobre</a>
95	INAEM's streaming experiences and shows	National	Spain	INAEM	June	<b>INAEM's streaming experiences and shows</b> INAEM's Online programing (through streaming) named "We will be back to the stages" ("Volvemos a los escenarios") In actual cultural centers and theatres, artists would perform and their performances would be streamed to close the season 2019/2020. This will be broadcasted by the digital channels of different theatres or Secretary of Culture (hashtag #laculturaentueasa). Other streamed shows organized by INAEM were the "Cathartic shows" (trilogy La Pira), by the National Drama Center. This was a cathartic streaming experience about confinement. This was live streamed through IG, Facebook and Youtube while also in the web web La Ventana del CDN (Public-Private initiative).	1. <a href="https://www.teatro.es/quiosco/el-inaem-prepara-una-programacion-extraordinaria-en-streaming-desde-sus-escenarios-para-culminar-la-temporada-19-20">https://www.teatro.es/quiosco/el-inaem-prepara-una-programacion-extraordinaria-en-streaming-desde-sus-escenarios-para-culminar-la-temporada-19-20</a> 2. <a href="https://www.teatro.es/quiosco/el-centro-dramatico-nacional-vuelve-a-los-escenarios-con-la-trilogia-2019-la-pira-2019-un-streaming-catartico-sobre-la-experiencia-del-confinamiento">https://www.teatro.es/quiosco/el-centro-dramatico-nacional-vuelve-a-los-escenarios-con-la-trilogia-2019-la-pira-2019-un-streaming-catartico-sobre-la-experiencia-del-confinamiento</a>
96	Online platform Cultura en Casa	National	Spain	INAEM	March	<b>Online platform Cultura en Casa</b> The Ministry of Culture and Sports developed the platform #CultureInYourHome / #LaCulturaEnTuCasa. The Ministry of Culture and Sports (together with the National Library, the Spanish Filmtoheque and the museums and archives under the Ministry's management) is making a big effort to make cultural goods digitally available, thereby granting access to culture online. Museums also reinforced their websites and their presence on social networks, making cultural assets and past programmes (previous exhibitions and catalogues) available and preparing new virtual exhibitions for the forthcoming months. The National Archives are also preparing virtual exhibitions and contents. The National Library and the Spanish Filmtoheque are reinforcing their online collection.  Many subprograms within Cultura en Casa including: -Oral Memories: interviews emerging artists where they can tell their esthetics and conceptual ideas. -Classical Movies from the Spanish Film Archive -Theatre: through the Centro de Documentación de las Artes Escénicas y Música (cdaem.mcu.es) from INAEM they provide a broad archive of theatre, dance and music. Also the Teatroteca as a platform of INAEM to keep enjoying theatre with over 1.595 plays and performances.  <u>Content for disabled people:</u> <a href="https://www.teatro.es/quiosco/ocio-accesible-para-personas-con-discapacidad-sensorial-en-el-confinamiento">https://www.teatro.es/quiosco/ocio-accesible-para-personas-con-discapacidad-sensorial-en-el-confinamiento</a> . This was also provided by Teatroteca (through the Centro de Documentación Teatral del Ministerio de Cultura y Deporte), through which there are subtitles for deaf people and audiodescription for visually impaired people.	1. <a href="https://cdaem.mcu.es/">https://cdaem.mcu.es/</a> 2. <a href="http://teatroteca.teatro.es/opac/#indice">http://teatroteca.teatro.es/opac/#indice</a> 3. <a href="http://www.culturaydeporte.gob.es/actualidad/2020/03/laculturaencasa.html">http://www.culturaydeporte.gob.es/actualidad/2020/03/laculturaencasa.html</a> 4. <a href="https://www.teatro.es/quiosco/ocio-accesible-para-personas-con-discapacidad-sensorial-en-el-confinamiento">https://www.teatro.es/quiosco/ocio-accesible-para-personas-con-discapacidad-sensorial-en-el-confinamiento</a>

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97	PEES (Social and Economic Stabilization Program - Programa de Estabilização Económica e Social)	National	Portugal	Ministry of Culture of Portugal	August	<p><b>PEES (Programa de Estabilização Económica e Social - Social and Economic Stabilization Program)</b></p> <p>This is an emergency plan to aid those sectors and activities that were hit the hardest by the pandemic. This is complementary to those measures of Social Security and other agencies to independent workers from artistic and cultural activities. The culture measures include:</p> <p><u>1. Cultural Programming in a Network.</u> This is a measure for the Summer to accelerate cultural and artistic activities. Organizations and individuals can present projects in partnerships with other local governments. Total budget: € 30 million (US\$ 35 million)</p> <p><u>2. Support line for cultural spaces to adapt to the requested measures to avoid COVID-19.</u> This is destined to all non-profit cultural equipments to adapt their spaces according to Direção-Geral da Saúde regulations. Total budget: € 750 thousands (US\$ 888 thousands)</p> <p><u>3. Support line to independent cultural equipments.</u> This measure is intended to independent cultural equipment (non-commercial) that might include theatres, cinemas, cinetheatres and cultural auditoriums. They should not be recipients of any governmental aid regarding culture. It aims to support financial the reopening and maintaining of equipments all over Portugal. Total budget: € 3 million (US\$ 3,55 million)</p> <p><u>4. Support line to artists, authors, technicians and other professionals of the art</u> Support to those workers that are independent: theatre, performing arts, cinema, radio, television, circus. They should have at least 1 year of open activity and who do not have any debts in social security or finance and they should not be beneficiaries by any other public support or lay-offs (Direção-Geral das Artes, Instituto do Cinema e do Audiovisual, I. P., e Direção-Geral do Livro, dos Arquivos e das Bibliotecas). The total amount of support per worker is (3x € 438,81 = € 1316 / US\$ 1.558) to be paid between July and September in 3 installments. Total budget: € 34.3 million (US\$ 40)</p> <p><u>5. Statute / Charter of the Interim</u> This was created by the Ministry of Culture, Ministry of Work, Solidarity and Social Security and Ministry of Finance to assess the current conditions of artists, technicians and authors and the necessary measures to improve them. This will include an assessment and updating of the legal and social security regimes related to the working conditions of arts and culture professionals. This can also include modifications in the taxes, fiscal regime, contract regimes, among others. This is scheduled to have some findings and new measures by December 2020.</p> <p><u>6. Study and analyses of the artistic sector of Portugal and the COVID-19 pandemic crisis in the short and med-term (along side with ISCTE).</u></p> <p><u>Total budget for culture: € 70 million (US\$ 82 million).</u></p>	<a href="https://pees.gov.pt/emprego/#cultura">https://pees.gov.pt/emprego/#cultura</a>
98	INT Extraordinary grant for the support of events, festivals and programations of independent theatre - PODESTA	National	Argentina	INT	June	<p><b>INT Extraordinary grant for the support of events, festivals and programations of independent theatre - PODESTA</b> Convocatoria Especial de Sostemimiento para Realización de Eventos, Festivales y Programaciones de Teatro Independiente</p> <p>3 call for applications: CABA + the rest of the country (subdivided into regions): A. <u>Extraordinary aid oriented to preserve the spaces and theatres that have already received INT subsidy before such as:</u> 1. "Space Functioning" ("Funcionamiento de Sala") between August 2018 and March 2020; 2. II the theatre productions that are part of the Show Catalogue of the Program INT Presents; 3. the selected shows to participate in the 34<sup>th</sup> of the National Theatre Fest (2019); 4. the theatre groups that received the subsidy of Play Production or Group Activity. B. <u>The second one was meant to enlarge the measures taken to given a better response to the extreme fragility of independent theatre communities that did not receive aid in the first instance.</u> C. <u>New and extended aids for regional specific support in Patagonia (Tierra del Fuego, Santa Cruz, Chubut, Río Negro, Neuquén y La Pampa)</u></p> <p><u>Upto this moment, more than 2385 projects and groups were selected for this program aiding 7600 people, 1392 shows, 480 theatre spaces. All the chosen aids amount to AR \$ 102.545.069 (AR\$ 1.329.330)</u></p>	<a href="http://inteatro.gov.ar/BecasConcursos/ConvocatoriaEspecialSostemimientoTeatroIndependiente">http://inteatro.gov.ar/BecasConcursos/ConvocatoriaEspecialSostemimientoTeatroIndependiente</a>
99	Low-interest loans for Cultural Industries	National	Argentina	Ministry of Culture of Argentina	May	<p><b>Low-interest loans for Cultural Industries</b></p> <p>Loans up to AR \$150.000 (US\$ 2.004) with 0% interest rate, a grace period of 12 month since the first installment; after this time, the loan will be repaid with a minimum of 12 monthly consecutive installments. This can be complemented with the Family Emergency Income (Ingreso Familiar de Emergencia -IFE) but the person should not have asked for another loan with 0% interest rate in previous recent years.</p>	<a href="https://www.cultura.gov.ar/medidas-en-el-sector-cultural-ante-el-covid-19-8932/">https://www.cultura.gov.ar/medidas-en-el-sector-cultural-ante-el-covid-19-8932/</a>
100	Grant for play production (CABA) - Subsidio para la producción de obra (CABA)	National	Argentina	INT	June	<p><b>Grant for play production (CABA) - Subsidio para la producción de obra (CABA)</b></p> <p>Grant organized 5 different times (April, June, August, October and December) in which they select upto 12 plays in each call. It aims at fostering new productions. Each play should do between 6 and 12 performances. <u>Max. amount of grant for each winner: AR \$ 172760 (US\$ 2.336).</u></p>	
101	Emergency Fund (Support Culture) - FNA	National	Argentina	FNA	May	<p><b>Emergency Fund (Support Culture) - FNA</b></p> <p>Economical aid for artists through Grants (Sostener Cultura I &amp; II - extraordinary calls). These calls were organized instead of the Promoting or Internationalization call. There were three calls in three different times: May and July. The goal is to aid artists and creative people (individuals; not groups) in this challenging year. Vulnerable artists and more informal ones will be set as a priority. Upto August 31st, 12.946 beneficiaries started cashing the first of two installments of AR\$15.000 (US\$200). Because of this call's information and statistics, new strategies were created like the National Fund of the Arts (FNA)'s Contest for Playwriters</p>	<a href="https://fnartes.gov.ar/">https://fnartes.gov.ar/</a>
102	Increasing funds for Culture Spots Program (Programa de Puntos de Cultura)	National	Argentina	Ministry of Culture of Argentina	March	<p><b>Increasing funds for Culture Spots Program (Programa de Puntos de Cultura)</b></p> <p>The programme was created in 2011. It helps popular organizations and groups to develop in Argentina community-base projects with the goal of strengthening local, regional and national ties among its people. This program was originally created by Brazil's Ministry of Culture and it was also replicated at a transnational level in Ibero-America. The network has more than 700 member organizations across Argentina. <u>Three categories:</u> -Organizations with a proper judicial figure: up to AR \$300.000 (US\$ 4.059) -Organizations without: max of AR \$125.000 (US\$ 1.691) -Networks that cluster organizations: max. AR \$700.000 (US \$ 9.472) This is the 6th call for applications (2020) in which the Ministry of Culture has trebled the budget (from AR\$ 17 to 50 million). <u>Final budget: AR\$ 50 million - US\$ 676.709</u></p>	<a href="https://www.cultura.gov.ar/convocatoria-2020-puntos-de-cultura-8873/">https://www.cultura.gov.ar/convocatoria-2020-puntos-de-cultura-8873/</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
103	Low-interest loans - FNA	National	Argentina	FNA	March	<p><b>Low-interest loans - FNA</b></p> <p>Economical aid for artists through loans to artists, cultural managers and cultural organizations throughout the country to create, invest or produce in arts and culture. Three types:</p> <ol style="list-style-type: none"> <li><b>Microcredits:</b> there's no need for a guarantee. There is a 13% annual fixed interest rate. The person who applies for it may apply with a codeudor and should have at least 13 months of artistic activity. The person should not be more than 75 years old to finish the debt payment. Max. of AR \$75.000 to finance any phase of the creative process.</li> <li><b>General:</b> similar to microcredits but the interest rate is 15% annual; the max. amount of money is AR \$500.000; and the person should have guarantees.</li> <li><b>Mortgages for projects with social impact</b> (no longer available).</li> </ol>	<a href="https://fnartes.gov.ar/prestamos">https://fnartes.gov.ar/prestamos</a>
104	Develop Fund (Fondo DesarrollAr)	National	Argentina	Ministry of Culture of Argentina	April	<p><b>Develop Fund (Fondo DesarrollAr)</b></p> <p>A fund / call for applications that aids cultural spaces economically in any part of Argentina. It launched two calls (April and June). In the first one, over 1500 independent cultural spaces applied and 341 projects were awarded dividing a total budget of AR \$ 39 million (US\$ 400,244). In the second call, 312 spaces were selected from 1068 applications, being awarded AR \$ 37 million (US\$ 379,719).</p> <p><b>Three types of aids according to the spaces' capacities (in both calls was the same):</b></p> <ul style="list-style-type: none"> <li>-Up to 100: max. aid of AR \$100.000.</li> <li>-From 100 up to 200: max aid of AR \$150.000.</li> <li>-Up to 300: max aid of AR \$200.000.</li> </ul> <p><b>Criteria for selection:</b></p> <ul style="list-style-type: none"> <li>-Trajectory and economic sustainability model</li> <li>-Impact on the local community</li> <li>-Quantity of employees</li> <li>-Future projection of the space due to the aid</li> </ul> <p>Such an example shows the greater number of applications that exceeded all expectations from its first attempt in April and, after its results, a second and also third one in early November had to follow to aid as much as the sector as possible.</p>	<a href="https://www.cultura.gov.ar/fondo-desarrollar-apoyo-economico-para-espacios-culturales-8911/">https://www.cultura.gov.ar/fondo-desarrollar-apoyo-economico-para-espacios-culturales-8911/</a> <a href="fbclid=IwAR3pe8ayTgX9_cmUPvKxowfgUqOisjZ2kj1r-Vw8BsqAYowbDX9qsd80">fbclid=IwAR3pe8ayTgX9_cmUPvKxowfgUqOisjZ2kj1r-Vw8BsqAYowbDX9qsd80</a>
105	General fiscal or financial emergency measures	National	Argentina	ANSES & AFIP (Other national bodies of Argentina)	March	<p><b>General fiscal or financial emergency measures by different national bodies like ANSES (Social Security) or AFIP (taxes)</b></p> <p><b>ANSES:</b></p> <ol style="list-style-type: none"> <li>Loans 0% interest rates to freelancers, independent workers. They should be part of the Simplified Regime for Small Contributors (Régimen Simplificado para Pequeños Contribuyentes). The top amount cannot be larger than a fourth of the limit of the fixed income to each category or letter of the monotributo</li> <li>Family Emergency Income (Ingreso familiar de emergencia -IFE). People can apply online (available for monotributistas categoría A y B y trabajadores independientes)</li> <li>Freezing of rent prices and a 6 month delay to rent contracts (prorrogación de contratos de alquiler)</li> <li>No banking accounts can be closed. No fines or inhabilitations can be closed due to the rejection of checks without funds. 1 rechazo de cheques por falta de fondos.</li> <li>Tarjeta Alimentar. It is a measure to aid people get the minimum calory per day required. It is complementary to other subsidies. It is mainly targeted at AUH recipients with kids with less than 6 years old or pregnant women. Also disabled people. It is basically a card that provides AR \$4.000 -US\$ 50 to families with a kid with less than 6 years or AR \$6.000 (US\$ 80) in families with more than 1 kid with less than 6 years old.</li> <li>Emergency program to those affected by the health emergency. The government will pay up to 50% of the salaries of the workers who are affected by the lockdown. It includes the private sector.</li> </ol> <p><b>AFIP:</b></p> <ol style="list-style-type: none"> <li>There will be not cut of any services due to lack of payment (gas, electricity, water, Internet, phone, etc).</li> <li>Loans SMEs (fixed interest rate not superior of 24% annual to pay work capital.</li> <li>Freezing of rent prices and a 6 month delay to rent contracts.</li> <li>No banking accounts can be closed. No fines or inhabilitations can be closed due to the rejection of checks without funds.</li> <li>No taxes for exports; reduced taxes for employers; IVA can be paid within 90 days.</li> <li>Some other tasks can now be followed online - improvement of services.</li> </ol>	<a href="https://www.cultura.gov.ar/medidas-en-el-sector-cultural-ante-el-covid-19-8932/">https://www.cultura.gov.ar/medidas-en-el-sector-cultural-ante-el-covid-19-8932/</a>
106	General Measures to mitigate COVID-19 effect	National	Portugal	Other bodies of Portugal's National Government	March	<p><b>General Measures to mitigate COVID-19 effect</b></p> <p>A series of general support measures to mitigate the effects of COVID-19 including social protection and postponement of social security payments. It spans support to enterprises (SMEs) and employment combined with a package of social measures, including for independent workers and families with children, for which the cultural sector agents and artists are eligible.</p> <p>Some of the measures include:</p> <ol style="list-style-type: none"> <li>Specific measures to support startups such as specific funding or grants to ensure new job offering or posts. This could guarantee liquidity.</li> <li>Lay-off: companies can ask for the government to pay up to 70% of their employees' salaries (ranging from the min. to 1300).</li> <li>Delay to pay taxes</li> <li>A set of good practices on social media, remote working (Boas Praticas). This was meant for citizens, organizations both public and private and schools.</li> <li>Moratorium of loans.</li> <li>Loans (especially for SME with tourism or events).</li> <li>Some other benefits includes subsidies, extraordinary support for families of independent workers, or to the decrease of the economical activity of independent workers, not mandatory to pay taxes (delay), simplified lay off.</li> </ol>	<a href="https://covid19estamoson.gov.pt/medidas-de-apoio-emprego-empresas/">https://covid19estamoson.gov.pt/medidas-de-apoio-emprego-empresas/</a>
107	Emergency Support Line for the Arts (Linha de Apoio de Emergência ao Setor das Artes)	National	Portugal	Ministry of Culture of Portugal	March	<p><b>Emergency Support Line for the Arts (Linha de Apoio de Emergência ao Setor das Artes)</b></p> <p>Call for applications to provide extraordinary financial help to artists and artistic organizations during the COVID-19 pandemic. They ought to submit a project for future implementation. The call intends to help artists and organisations in a situation of greater vulnerability and without any financial support.</p> <ul style="list-style-type: none"> <li>-Organizations can apply for up to € 20.000 while individuals € 2.500.</li> </ul> <p><b>Total budget: € 1.700.000 (US\$ 2.026.315)</b> Originally: the total budget was only going to be 1 million but they increased it so as to be able to help nearly 75% of the institutions that were identified as priority.</p>	<a href="https://culturaportugal.gov.pt/pt/saber/2020/03/aviso-de-abertura-da-linha-de-apoio-de-emergencia-ao-setor-das-artes/">https://culturaportugal.gov.pt/pt/saber/2020/03/aviso-de-abertura-da-linha-de-apoio-de-emergencia-ao-setor-das-artes/</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
108	<b>Program for Projects of Creation or Edition</b> (Programa de Apoio a Projetos nos domínios da Criação e da Edição)	National	Portugal	Ministry of Culture of Portugal	May	<p><b>Program for Projects of Creation or Edition</b> (Programa de Apoio a Projetos nos domínios da Criação e da Edição)</p> <p>DgArtes opened 3 call for applications to support different artistic projects (as already established for the year 2020): i) for Projects about Creation or Edition (Programa de Apoio a Projetos nos domínios da Criação e da Edição), with a total budget of €1.700.000,00 (US\$ 2.017.458); ii) for Projects of Programming or Developing Audiences (Programa de Apoio a Projetos nos domínios da Programação e do Desenvolvimento de Públicos), with a total budget of €700.000,00 (US\$ 830.718); and iii) for Projects of Internationalization (Programa de Apoio a Projetos no domínio da Internacionalização), with a total budget of € 400.000,00 (US\$ 474.584).</p> <p>All three programs are targeted for: performing arts (contemporary circus, street art, dance, music, theatre), visual arts (architecture, plastic arts, design, photography and new media) and also a interdisciplinary.</p> <p>All projects should be performed between November 1st 2020 and December 31st 2021. The projects can be with a mandatory audience whether or not they are online or face-to-face or mixed.</p> <p>The <b>Program for Creation and Edition</b> contemplates 4 financial support amounts (€: 40.000,00; € 30.000,00 €; 20.000,00 and € 10.000,00). It aims at encouraging and supporting the conception, execution and presentation of plays, artworks, artistic residencies and repertoire interpretation (music) or supporting projects for editing or national publication of a work in physical or digital means.</p> <p><b>Total budget: € 400.000,00 (US\$ 474.584). Max per project: €20.000 (US\$ 23.650)</b></p>	<a href="https://www.dgartes.gov.pt/noticia/3281">https://www.dgartes.gov.pt/noticia/3281</a>
109	<b>Program for Projects for Programming and Developing Audiences</b> (Programa de Apoio a Projetos nos domínios da Programação e do Desenvolvimento de Públicos)	National	Portugal	Ministry of Culture of Portugal	May	<p><b>Program for Projects for Programming and Developing Audiences</b> (Programa de Apoio a Projetos nos domínios da Programação e do Desenvolvimento de Públicos)</p> <p>DgArtes opened 3 call for applications to support different artistic projects (as already established for the year 2020): i) for Projects about Creation or Edition (Programa de Apoio a Projetos nos domínios da Criação e da Edição), with a total budget of €1.700.000,00 (US\$ 2.017.458); ii) for Projects of Programming or Developing Audiences (Programa de Apoio a Projetos nos domínios da Programação e do Desenvolvimento de Públicos), with a total budget of €700.000,00 (US\$ 830.718); and iii) for Projects of Internationalization (Programa de Apoio a Projetos no domínio da Internacionalização), with a total budget of € 400.000,00 (US\$ 474.584).</p> <p>All three programs are targeted for: performing arts (contemporary circus, street art, dance, music, theatre), visual arts (architecture, plastic arts, design, photography and new media) and also a interdisciplinary.</p> <p>All projects should be performed between November 1st 2020 and December 31st 2021. The projects can be with a mandatory audience whether or not they are online or face-to-face or mixed.</p> <p>The <b>Program for Projects of Programming or Developing Audiences</b> contemplates 4 different monetary awards € 50.000,00, € 40.000,00, € 25.000,00 and €15.000,00. It aims at supporting cycles, exhibitions, festivals and other management projects like coproductions and artistic residencies. Projects that involve sensibilization, catching and characterization of audiences are also included as well as activities linked with formal or non formal education and accessibility. The selected projects can be either for just programming or developing audiences or that included a bit of both.</p> <p><b>Total budget: € 400.000,00 (US\$ 474.584). Max per project: €20.000 (US\$ 23.650)</b></p>	<a href="https://www.dgartes.gov.pt/noticia/3281">https://www.dgartes.gov.pt/noticia/3281</a>
110	<b>Program for Projects for Internationalization</b> (Programa de Apoio a Projetos no domínio da Internacionalização)	National	Portugal	Ministry of Culture of Portugal	May	<p><b>Program for Projects for Internationalization</b> (Programa de Apoio a Projetos no domínio da Internacionalização)</p> <p>DgArtes opened 3 call for applications to support different artistic projects (as already established for the year 2020): i) for Projects about Creation or Edition (Programa de Apoio a Projetos nos domínios da Criação e da Edição), with a total budget of €1.700.000,00 (US\$ 2.017.458); ii) for Projects of Programming or Developing Audiences (Programa de Apoio a Projetos nos domínios da Programação e do Desenvolvimento de Públicos), with a total budget of €700.000,00 (US\$ 830.718); and iii) for Projects of Internationalization (Programa de Apoio a Projetos no domínio da Internacionalização), with a total budget of € 400.000,00 (US\$ 474.584).</p> <p>All three programs are targeted for: performing arts (contemporary circus, street art, dance, music, theatre), visual arts (architecture, plastic arts, design, photography and new media) and also a interdisciplinary.</p> <p>All projects should be performed between November 1st 2020 and December 31st 2021. The projects can be with a mandatory audience whether or not they are online or face-to-face or mixed.</p> <p>The <b>Program for Projects for Internationalization</b> aims at encouraging the internationalization of portuguese arts and culture through cooperation with other countries. It seeks to support the international circulation of artistic projects, the implementation of exchange actions and the integration into international networks. Candidates can apply for financial support from € 1.000,00 to € 20.000,00.</p> <p><b>Total budget: € 400.000,00 (US\$ 474.584). Max per project: €20.000 (US\$ 23.650)</b></p>	<a href="https://www.dgartes.gov.pt/noticia/3281">https://www.dgartes.gov.pt/noticia/3281</a>
111	<b>INAEM Extraordinary aids (First Call)</b>	National	Spain	INAEM	May	<p><b>INAEM Extraordinary aids (1st Call)</b></p> <p>Extraordinary call for application of projects and cultural activities related to performing arts and circus in August with different categories:</p> <ol style="list-style-type: none"> <li>1. Support to maintenance of performing arts structures. This can be for private companies, non-profits, foundations or even associations or federations for both national or international projects.</li> <li>2. Support not cultural projects and performing arts activities (circus and theatre). This includes programming and festivals, cycles or fairs.</li> </ol> <p><b>Total budget: € 23.700.000 (US\$ 27.564.522)</b> From the total budget, only € 13.350.000 are reserved for theatre or circus; the remaining €14.350.000 are for dance and lyrical projects.</p>	<ol style="list-style-type: none"> <li>1. <a href="http://www.culturaydeporte.gob.es/cultura/artesscenicass/portada.html">http://www.culturaydeporte.gob.es/cultura/artesscenicass/portada.html</a></li> <li>2. <a href="https://www.teatro.es/quiosco/el-gobierno-favorecera-lineas-de-financiacion-a-la-cultura-por-valor-de-780-millones-de-euros">https://www.teatro.es/quiosco/el-gobierno-favorecera-lineas-de-financiacion-a-la-cultura-por-valor-de-780-millones-de-euros</a></li> <li>3. <a href="http://www.culturaydeporte.gob.es/cultura/artesscenicass/becas-ayudas-subsenciones/teatro-circo.html">http://www.culturaydeporte.gob.es/cultura/artesscenicass/becas-ayudas-subsenciones/teatro-circo.html</a></li> </ol>
112	<b>General Emergency Measures - that also impacted on cultural workers</b>	National	Spain	Other bodies of Spain's National Government	March	<p><b>General Emergency Measures - that also impacted on cultural workers</b></p> <ol style="list-style-type: none"> <li>1. Prohibition to fire employees due to coronavirus crises</li> <li>2. <b>Autónomos</b>: may access to a subsidy of unemployment; extraordinary subsidy for decreasing of activities where they are except to pay debts of Social Security until June 2020 (probably postponed until December 2020).</li> <li>3. Prohibition to cutting regular services such as electricity, water, gas to the most vulnerable or in risk of social exclusion until the alarm state continues.</li> <li>4. Postponement of the payment of mortgages for economic activity.</li> </ol>	<ol style="list-style-type: none"> <li>1. <a href="https://www.culturalpolicies.net/covid-19/comparative-overview-financial/">https://www.culturalpolicies.net/covid-19/comparative-overview-financial/</a></li> <li>2. <a href="https://www.culturaydeporte.gob.es/en/actualidad/2020/03/200325-avales.html">https://www.culturaydeporte.gob.es/en/actualidad/2020/03/200325-avales.html</a></li> </ol>
113	<b>Extraordinary measures for Freelancers and Independent workers (Autónomos)</b>	National	Spain	Other bodies of Spain's National Government	March	<p><b>Extraordinary measures for Freelancers and Independent workers (Autónomos)</b></p> <p>These aimed to be a palliative strategy of the decrease or complete cease of artistic activity. Any culture worker signed in the Register of Independent Workers (RETA - Régimen Especial de Trabajadores Autónomos) whose activity has been suspended or reduced (it can be a drop of 75% from the last semester or in some cases last year).</p>	<a href="http://www.culturaydeporte.gob.es/actualidad/2020/04/200403-guias-autonomos-erte.html">http://www.culturaydeporte.gob.es/actualidad/2020/04/200403-guias-autonomos-erte.html</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
114	<b>Extraordinary measures ERTE</b> (Expediente de Regulación Temporal de Empleo or Temporary Regulation of Employment Plans)	National	Spain	Other bodies of Spain's National Government	March	<p><b>Extraordinary measures ERTE</b> (Expediente de Regulación Temporal de Empleo or Temporary Regulation of Employment Plans)</p> <p>ERTE (layoffs) due to COVID-19 in the culture sector. This is the procedure in which companies and SMEs apply to cover costs of laying off employees whether total end of contracts or reducing the hours worked.</p> <p>Companies should:</p> <ol style="list-style-type: none"> <li>1. Present the required forms to apply.</li> <li>2. Communicating to all employees affected the ERTE measure</li> </ol> <p>During ERTE, workers should not be cancelled from Social Security. During this time, the company is except to pay the retributions for the employees affected by the suspension. Besides, the company would online pay for the hour worked for those employees in case their work hours were reduced.</p>	<a href="https://www.culturaydeporte.gob.es/dam/jcr:88409a0a-96ce-4b6e-9604-26a1080fbbcf/arte-pdf.pdf">https://www.culturaydeporte.gob.es/dam/jcr:88409a0a-96ce-4b6e-9604-26a1080fbbcf/arte-pdf.pdf</a>
115	<b>National tax, rent and fee exemptions or reductions</b>	National	Spain	Other bodies of Spain's National Government	March	<p><b>National tax, rent and fee exemptions or reductions</b></p> <p>Tax, rent and fee exemptions or reductions measures include:</p> <ul style="list-style-type: none"> <li>-the deferral and reduction of taxes (social security contributions)</li> <li>-tax incentives for production companies of fiction, animation and documentary series to support local industry (tax incentives: 5% deduction)</li> </ul> <p>As well as: cut VAT on culture and education to 0% to at least December 2020.</p> <p><b>Total budget: at least 25 million (due to tax cuts)</b></p>	<a href="http://www.agenda21culture.net/sites/default/files/files/documents/en/report_t8_culture_cities_covid19_eng_0.pdf">http://www.agenda21culture.net/sites/default/files/files/documents/en/report_t8_culture_cities_covid19_eng_0.pdf</a>
116	<b>Subsidy of unemployment of workers of public shows and performances</b>	National	Spain	Other bodies of Spain's National Government	March	<p><b>Subsidy of unemployment of workers of public shows and performances</b></p> <p>A special unemployment subsidy for temporary workers for public contracted shows and artists will be made available. This was only created for artists that had public contracts for shows or performances (whose employer should have been a public entity) and whose work has been affected by the COVID-19 pandemic. This help will be received between 120 and 180 days and is not compatible with other public aids.</p> <p>Depending on the amount of days of their work (20-54 days vs more than 55 days), they can either be benefitted between 4 to 6 months of this subsidy. The total amount of the monetary benefit is 775,83 euros. This is incompatible with any other activity being cashed or social salaries or aids or minimal rent from the Public Administration.</p>	<a href="http://www.culturaydeporte.gob.es/dam/jcr:3bc32276-f3e8-4ee6-9e94-c425f676b33b/faq-prestacion-desempleo-inaem.pdf">http://www.culturaydeporte.gob.es/dam/jcr:3bc32276-f3e8-4ee6-9e94-c425f676b33b/faq-prestacion-desempleo-inaem.pdf</a>
117	<b>General emergency measures targeting cultural workers - Spain</b>	National	Spain	Ministry of Culture and Sports of Spain	March	<p><b>General Measures that impacted on cultural workers</b></p> <ol style="list-style-type: none"> <li>1. <b>Specific loan lines for SMEs for culture and creative companies and individuals</b> (performing arts, music industry, among others) through the Mutual Guarantees Society Audiovisual Fiances SGR - CREA SGR). The goal is to enable economic liquidity to the firms of the cultural and sport sector in Spain experiences due to the pandemic. Targeted: SMEs, independent workers, foundations, and cultural festivals. Amount of money: between € 20.000 to 100.000 (US\$ 23.261 to 116.306). This programme is to cover the financial needs associated to, among others, wages, invoices, liquidity requirements, including those derived from financial and tax duties.</li> <li>2. <b>Approved guarantees programme</b>, (avales para empresas) by up to EUR 20.000 million as the Royal Decree Law 8/2020 with urgent extraordinary measures. The whole guarantee programme amounts to € 100.000 million (US\$ 116.306). From the € 20.000 million (US\$ 23.261 million) assigned to the first release, 50% will be used to back SMEs and professional individuals. This is to be managed by the Institute of Official Credit (Instituto de Crédito Oficial - ICO). The fact that 50% of the funding will be granted to SMEs and professionals is particularly relevant for the cultural sector, as only 0.7% of the firms operating in the sector have more than 50 workers. The cultural sector is mostly composed of individual creators and professionals, microfirms and small enterprises.</li> <li>3. <b>Extraordinary aids</b>: € 38.200.000 (US\$ 44.428.892) for the music and performing arts sector. Also, there was an annual ordinary call for applications that had a budget €14.500.000 -US\$ 16.864.370- and it was raised by € 23.700.000 -US\$ 27.564.522- as an extraordinary measure. This amount of money will be divided into two lines: 1. Support to maintenance of the structures and spaces of performing arts and music and 2. Support and Aid to performing arts, music and cultural projects.</li> <li>4. <b>Payments in advance of public contracts for performing arts of shows of no more of € 50.000 (US\$ 58.153)</b>. Possibility of payment in advance of up to 30% of the contract when it's confirmed its modification or suspension (or even postponement to be performed). Possibility of compensations between 3% and 6% of the prize of the contract when it's decided its cancellation.</li> <li>5. <b>5% raise in the tax and fiscal reductions within the Patronage Law (Ley de Mecenazgo)</b>, including physical persons. Before, a € 150 collaboration enjoyed a deduction of 75% and, over that amount, 30%; with this modification, for the first 150 euros there is a deduction of 80% and 35% for whatever exceeds that amount. This last percentage can raise to 40% if in the last two exercises there was an aid of the same amount in favour of the same artistic firm.</li> </ol>	<p>1. <b>Loans</b>: <a href="http://www.culturaydeporte.gob.es/cultura/industriaculturales/linea-liquidez-covid-19.html">http://www.culturaydeporte.gob.es/cultura/industriaculturales/linea-liquidez-covid-19.html</a></p> <p>2. <b>CREA SGR</b>: <a href="https://creasgr.com/linea-covid-19-liquidez-cultura/">https://creasgr.com/linea-covid-19-liquidez-cultura/</a></p>
118	<b>General subsidy to economically vulnerable populations</b>	National	Brazil	Other bodies of Brazil's National Government	April	<p><b>General subsidy to economically vulnerable populations</b></p> <p>Lei nº 13.982 (April 2nd 2020) that modifies a previous law granting more people the possibility of receiving it. Emergency subsidy of R\$ 600 (US\$ 107) that will only be provided for 3 months.</p> <ul style="list-style-type: none"> <li>-The person should not receive other forms of public subsidies; should not have a formal active job; should be over 18. If receiving this one, the cultural one is not available.</li> <li>-Per family, only two members can receive it. A monoparental mother can receive double per month R\$ 1200 (US\$ 214).</li> </ul>	<a href="https://www.in.gov.br/en/web/dou/-/lei-n-13.982-de-2-de-abril-de-2020-250915958">https://www.in.gov.br/en/web/dou/-/lei-n-13.982-de-2-de-abril-de-2020-250915958</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
119	Lei Aldir Blanc (Federal Law for cultural emergency)	National	Brazil	Secretary of Culture of Brazil	June	<p><b>Lei Aldir Blanc (Federal Law for cultural emergency)</b></p> <p>This is the BIG law and measure done at a Federal level that is applied through States and Municipalities. This was signed by Bolsonaro. This law is known as Aldir Blanc due to a popular journalist and composer who died due to COVID. It was sanctioned in June and reglamentated August 18th.</p> <p>The National government will dispose of a <b>RS 3.000.000.000,00 (US\$ 535.038.940,57)</b> to transfer States and, later, Municipalities to be used in the following three:</p> <ol style="list-style-type: none"> <li><b>Monthly subsidy to cultural workers.</b> This takes form in a emergency subsidy of RS 600 (US\$ 107) for cultural workers that will only be provided for 3 months. It can be provided in a retroactive manner. The worker should not receive other forms of public subsidies; should have worked the last 24 months in culture or arts; do not have a formal active job; should be part of the registers of cultural workers and spaces that this law creates; among others. Per family, only two members can receive it. A monoparental mother can receive double per month RS 1200 (US\$ 214).</li> <li><b>Monthly subsidy for cultural spaces:</b> art and cultural companies, cooperatives, institutions and organizations. This is to maintain their work and spaces during lockdown with few to none activity. These subsidies will provide a minimal amount of RS 3.000,00 (US\$ 535,08) and a maximum of RS 10.000,00 (US\$ 1.783,60), which is left for state or local authorities to decide. The cultural or artistic spaces should be registered in at least 1 register: State Cultural Register, Municipal Cultural Register, National Register or State Register of Points of Culture, among others</li> <li><b>Call for applications (editais), prizes,</b> acquiring goods and services for initiatives, courses, productions, cultural manifestations, among others. Specially for all cultural activities that could be done online or social media. From the total amount, 20% would be used for this third use (RS 600.000.000 - US\$ 107.007.168,73)</li> </ol> <p>All three measures will be done in a decentralized manner in which the States and Municipalities will be responsible for its enforcement. 50% will go to States and 50% to Municipalities. And in both cases, 20% will be done according to a ratio of State or Municipal Participation and 80% according to the areas population.</p> <p>The law urges banks and financial institutions to <b>create credits and special conditions</b> to renegotiate credit's conditions to cultural workers and spaces. This is a suggestion but it is not clearly defined or enforced.</p> <p>The law also urges and encourages online activities or call for applications that highlight non-presential activities through social media or online tools, especially for Pronac's calls.</p> <p><b>Amount to each city:</b> Rio de Janeiro: RS39 million (US\$ 6,95 million). Sao Paulo: RS 70.854.049,80 (US\$ 12.636.381,47)</p>	<p><a href="http://www.rio.ri.gov.br/dlstatic/10112/91277/4293122/L_EIN14017_DE29DEJUNHODE2020ALDIRBLANC.PDF">http://www.rio.ri.gov.br/dlstatic/10112/91277/4293122/L_EIN14017_DE29DEJUNHODE2020ALDIRBLANC.PDF</a></p>
120	Law of Fostering of Culture (Lei de Incentivo à Cultura)	National	Brazil	Secretary of Culture of Brazil	April	<p><b>Law of Fostering of Culture (Lei de Incentivo à Cultura)</b></p> <p>This is the main law that encourages the creation and production of arts and culture in Brazil. This is a national law that is later on enforced by States and Local governments.</p> <ul style="list-style-type: none"> <li>-Aims at decentralizing culture and arts as well as encouraging new arts and culture forms.</li> <li>-This was created in 1991 (Lei 8.313). It has become one of the pillars for the following entities and programs: Programa Nacional de Apoio à Cultura (Pronac), which includes the Fundo Nacional de Cultura (FNC) and the Fundos de Investimento Cultural e Artístico (Ficarts).</li> <li>-Cultural producers (artists and institutions) apply with their projects. After the publication of the selected ones, there is a call for applications to choose the companies that would be exempt from taxes while financing the selected artistic and cultural projects.</li> <li>-From 1991 until 2018, 53.000 projects were done by this project with an investment of over RS 17 billion (US\$ 3 billion).</li> </ul> <p>COVID:</p> <ol style="list-style-type: none"> <li><b>April:</b> there were extraordinary measures in terms of dates when they should be performed or executed. Basically, excusing all artistic activities linked to this law from 2019's calls for application from being executed due to COVID. More than 1620 had their executing timelines delayed due to COVID (Performing arts: 592; Music: 428; Humanities: 265; Audiovisual: 218; Visual arts: 117). More than 245 projects asked to be readecuated whether it was to a different space or format or goal due to the pandemic.</li> <li><b>May:</b> from January until April more than 1.813 projects were approved (almost 50% of 2019's approved projects). This implies that there is an interest into selecting a greater number of projects due to COVID</li> </ol>	<p><a href="http://leideincentivoacultura.cultura.gov.br/">http://leideincentivoacultura.cultura.gov.br/</a></p>
121	Strengthening Culture (Fortalecer Cultura)	National	Argentina	Ministry of Culture of Argentina	October	<p><b>Strengthening Culture (Fortalecer Cultura)</b></p> <p>Economic subsidy to cultural workers provided by the Min. of Culture to cultural workers. It aims at relieving a economically vulnerable sector in the midst of the pandemic.</p> <ul style="list-style-type: none"> <li>-Open call: October 16th upto October 22nd.</li> <li>-Non-reimbursable amount of upto ARS 15.000 (ARS 193,37) monthly for three months (October, November and December).</li> <li>-Cultural workers should apply for this call online.</li> <li>-A condition is not to have received Becas I &amp; II.</li> </ul>	<p><a href="https://www.cultura.gov.ar/se-abre-la-inscripcion-para-fortalecer-cultura-9641/#:~:text=Se%20trata%20de%20un%20apoyo,aquellos%20que%20m%C3%A1s%20lo%20necesitan.">https://www.cultura.gov.ar/se-abre-la-inscripcion-para-fortalecer-cultura-9641/#:~:text=Se%20trata%20de%20un%20apoyo,aquellos%20que%20m%C3%A1s%20lo%20necesitan.</a></p>
122	INT grant for complementary activity (NEA + Patagonia)	National	Argentina	INT	August	<p><b>INT grant for complementary activity (NEA + Patagonia)</b></p> <p>Call for applications that aims to provide support to individuals or organizations that do specific complementary activities to the theatrical experience. It could be museums of theatre, libraries of theatres, other projects.</p> <p>Time maximum of time: 1 year from its start and it should not be teaching related activities or events or festivals.</p> <p>The call for NEA (Chaco, Corrientes, Formosa and Misiones) was done in August &amp; the call for Patagonia (La Pampa, Neuquén, Río Negro, Chubut, Santa Cruz and Tierra del Fuego) was done in September.</p>	<p><a href="http://www.inteatro.gov.ar/noticias/linea-para-actividades-complementarias-en-la-14621">http://www.inteatro.gov.ar/noticias/linea-para-actividades-complementarias-en-la-14621</a></p>
123	Elimination of interests to debts to INT loans	National	Argentina	INT	July	<p><b>Elimination of interests to debts to INT loans</b></p> <p>There was a decision of making more flexible and letting grant-winners (as well as local governments or entities) free of interest (and therefore avoiding being inhabilitated from INT).</p>	<p><a href="http://www.inteatro.gov.ar/noticias/quita-de-intereses-y-beneficios-en-la-regular-13612">http://www.inteatro.gov.ar/noticias/quita-de-intereses-y-beneficios-en-la-regular-13612</a></p>
124	Emergency fund for the support of activities organized by community theatre	National	Argentina	Ministry of Culture of Argentina	July	<p><b>Emergency fund for the support of activities organized by community theatre (Subsidio para Sostienimiento de Actividad de Grupo de Teatro Comunitario)</b></p> <p>This grant aimed at contributing to the support of community theatre (those who are formed by no less than 20 people) that propose a project for and by the community to which they are immersive in. They can be actors or theatre professional workers or neighbours amateurs.</p> <p>Three categories:</p> <p>A: more than 15 years working together. Max. amount of money: AR \$500.000  B: Between 10 and 15 years. Max. amount of money: AR \$ 350.000  C: Between 3 and 10 years of activity. Max. amount: AR \$ 250.000</p>	<p><a href="http://inteatro.gov.ar/BecasConcursos/SubsidioSostenimientoTeatroComunitario">http://inteatro.gov.ar/BecasConcursos/SubsidioSostenimientoTeatroComunitario</a></p>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
125	<b>Cultural Emergency Law</b> (Ley de Emergencia Cultural)	National	Argentina	Ministry of Culture of Argentina	September	<p><b>Cultural Emergency Law</b> (Ley de Emergencia Cultural)</p> <p>A law that involves several emergency measures for the sector that could mean a relief until the end of this year (it was approved in Diputados and Senadores is yet to be discussed):</p> <ul style="list-style-type: none"> <li>-A monthly allowance equivalent to the minimum salary (AR \$17.000 - US\$ 227) for all the cultural workers in the country</li> <li>-Reduction of taxes as well as a moratorium to pay income tax and personal goods. It also included a decrease of 95% to employers contributions (contribuciones patronales)</li> <li>-Starts a new program of credits with low interest rate.</li> <li>-The gas, water and electricity bills from cultural spaces should also correspond to the real consumption and not to the annual comparison ("potencia originalmente contratada"). This has a retroactive effect.</li> </ul> <p>This is still a bill. It is not yet a law.</p>	<a href="https://www.lanacion.com.ar/espectaculos/teatro/que-propone-ley-emergencia-cultural-espera-su-nid2439731">https://www.lanacion.com.ar/espectaculos/teatro/que-propone-ley-emergencia-cultural-espera-su-nid2439731</a>
126	<b>Support line to professional artistic entities</b> (Linha de apoio às entidades artísticas profissionais)	National	Portugal	Ministry of Culture of Portugal	August	<p><b>Support line to professional artistic entities</b> (Linha de apoio às entidades artísticas profissionais)</p> <p>With a total budget of €3.000.000, this extraordinary support line aiming to help professional artistic entities to restart or maintain their activities due to total or partial suspension because of COVID-19 pandemic.</p> <p>The application deadline was September 4th (it was extended until September 13th). This is one of the three support lines to the Cultural Sector part of the Economical and Social Stabilization Program (PEES)</p>	<a href="https://www.dgartes.gov.pt/noticia/3436">https://www.dgartes.gov.pt/noticia/3436</a>
127	<b>INAEM extraordinary aids</b> (Second Call)	National	Spain	INAEM	July	<p><b>INAEM extraordinary aids</b> (2nd Call)</p> <p>Extraordinary call for application of projects and cultural activities related to performing arts and circus in August with different categories:</p> <ol style="list-style-type: none"> <li>1. Support to maintenance of performing arts structures. This can be for private companies, non-profits, foundations or even associations or federations for both national or international projects.</li> <li>2. Support to cultural projects and performing arts activities (circus and theatre). This includes programming and festivals, cycles or fairs.</li> </ol> <p>Total budget: € 21.383.648 (US\$ 24.870.465)</p> <p>Individual max amount of economically aid: between € 100.000 and 300.000 (US\$ 116.306 to 348.918)</p> <p>It cannot exceed 90% of the project or activity the economical aid. In case the project is of local, it cannot exceed 65% of its total budget.</p>	<ol style="list-style-type: none"> <li>1. <a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/portada.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/portada.html</a></li> <li>2. <a href="https://www.teatro.es/quosco/el-gobierno-favorecera-lineas-de-financiacion-a-la-cultura-por-valor-de-780-millones-de-euros">https://www.teatro.es/quosco/el-gobierno-favorecera-lineas-de-financiacion-a-la-cultura-por-valor-de-780-millones-de-euros</a></li> <li>3. <a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/se/becas-ayudas-subvenciones/teatro-circo.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/se/becas-ayudas-subvenciones/teatro-circo.html</a></li> </ol>
128	<b>Call for applications Compartir Cultura - Federal Artists</b>	National	Argentina	Ministry of Culture of Argentina	April	<p><b>Call for applications Compartir Cultura - Federal Artists</b></p> <p>Compartir Cultura is a platform that involves artistic forms in a federal manner: chamameceros, musicians, craftsmen and craftswomen from different areas in Argentina. This was achieved with the help of the Federal Council of Culture (Consejo Federal de Cultura). Artists were invited to create audiovisual content (ranging from musicians, chamame, puppets, singers, craftmakers, etc). Each selected winner would also be uploaded in the province's platform for culture.</p> <p>For this call for the platform, each artist received AR \$18,000 (US\$ 240). 300 artists were selected implying a total budget of AR \$5,400,000 (US\$ 72.167).</p>	<a href="https://compartir.cultura.gob.ar/">https://compartir.cultura.gob.ar/</a>
129	<b>Scenes in Tune (Escenas en Sintonía) Contest of Radio Theatre</b>	National	Argentina	INT	October	<p><b>Scenes in Tune (Escenas en Sintonía) - Contest of Radio Theatre</b></p> <p>This is a joint initiative by the Min. of Culture and INT. Public media outlets like National Television (Televisión Argentina) and National Radio were later involved. There is a partnership with National Radio for these plays to be produced in the radio. Argentinean Television (Televisión Argentina) will also make their spaces and infrastructure to record them and even broadcast them.</p> <p>-48 projects were chosen (8 plays per region - 6 regions). Each was awarded with AR\$ 100.000 (US\$ 1.289,22) as well as publishing their pieces.</p> <p>-There is no restriction in terms of genre or length. But those projects that tackle themes with gender perspective, regional cultural content or topics in the public contemporary agenda will be preferred.</p> <p>The piece should be between 50 min and 80 minutes long.</p> <p>Total budget: AR\$ 480.000 (US\$ 6.188,24)</p> <p>NOTE: framework of 100<sup>th</sup> anniversary of the Argentinean radio</p>	<a href="http://www.inteatro.gob.ar/noticias/se-lanza-el-concurso-nacional-de-teatro-en-ra-14666">http://www.inteatro.gob.ar/noticias/se-lanza-el-concurso-nacional-de-teatro-en-ra-14666</a>
130	<b>Contest for Playwrights - National Fund of the Arts</b>	National	Argentina	FNA	October	<p><b>Contest for Playwrights - National Fund of the Arts</b></p> <p>It should be a brand new play and there will be three prizes: AR \$120.000 (US\$ 1.546,64), AR \$70.000 (US\$ 902,21) and AR \$40.000 (US\$ 515,55) and honorary mentions.</p> <p>-There are two simultaneous calls: one for a Dance projects and the other one for Plays (Dramaturgia).</p> <p>These new calls were specifically designed after relevant data obtained by applications to Becas Sostener I and II where more than 2481 beneficiaries were related to the performing arts, being a predominant sector that was affected by the pandemic.</p> <p>Total budget: AR\$ 230.000 (US\$ 2.964,90)</p>	<a href="https://fnartes.gob.ar/concursos/concursos-de-artes-escenicas?fbclid=IwAR1AOLghAGhmkmbZpFpNtBnr2hTFVOp66sF4d3mK0ekjdymf6UX8rz8">https://fnartes.gob.ar/concursos/concursos-de-artes-escenicas?fbclid=IwAR1AOLghAGhmkmbZpFpNtBnr2hTFVOp66sF4d3mK0ekjdymf6UX8rz8</a>
131	<b>Call for applications for Adapting Spaces for Authorisation</b> (Patagonia)	National	Argentina	INT	September	<p><b>Call for applications for Adapting Spaces for Authorisation</b> (Patagonia)</p> <p>Call for applications to theatre spaces from Patagonia (La Pampa, Neuquén, Río Negro, Chubut, Santa Cruz and Tierra del Fuego) to reacondition their spaces due to COVID-19 regulations. However, this call is broader and it is an annual one to support spaces and independent theatre to finance necessary technical and building improvements to get their habitations to function as such. It mainly targets independent theatre and spaces.</p> <p>The grant or subsidy cannot be used for paying salaries. It can be used to:</p> <ul style="list-style-type: none"> <li>-Rebuild or remodel the space</li> <li>-Buy necessary equipment such as emergency lights or fire extinguishers to comply with the minimum required elements to function as an independent theatre.</li> </ul> <p>Other requirements:</p> <ul style="list-style-type: none"> <li>The space should be registered in the National Register</li> <li>The space should not be bigger than 300 people.</li> <li>The amount of money asked will be determined by the INT but it cannot be larger than 75% of the total budget.</li> </ul>	<a href="http://inteatro.gob.ar/noticias/nueva-linea-para-la-region-patagonia-adecuaci-14629">http://inteatro.gob.ar/noticias/nueva-linea-para-la-region-patagonia-adecuaci-14629</a>
132	<b>Regional Radio Theatre Contests</b> (Patagonia)	National	Argentina	INT	August	<p><b>Regional Radio Theatre Contests (Patagonia) - Concurso de Producción de obras de Radioteatro de Dramaturgia Regional</b></p> <p>Provinces included: Chubut, La Pampa, Neuquén, Río Negro, Santa Cruz y Tierra del Fuego</p> <p>Contest for independent theatre groups in those provinces in the midst of COVID-19 (three projects per province - 18 total would be awarded).</p> <p>Each play should have at least 5 chapters; each between 10 to 15 min.</p>	<a href="http://www.inteatro.gob.ar/eventos/concurso-para-produccion-de-obra-de-dramaturg-5164">http://www.inteatro.gob.ar/eventos/concurso-para-produccion-de-obra-de-dramaturg-5164</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
133	INT contest - Plays written by women (Concurso Dramaturgias escritas por mujeres)	National	Argentina	INT	July	<p><b>INT contest - Plays written by women</b> (Concurso Dramaturgias escritas por mujeres)</p> <p>Annual contest that aims at fostering the creation of theatrical texts with local themes and highlighting the work of female playwrights of Argentina. This is the 22nd edition. The selected pieces should be brand new texts (for adults; it cannot be for children). No limits for aesthetics or genre or topic.</p> <p><u>Originally, three prizes:</u> AR \$100.000 (US\$ 1.352), AR \$80.000 (US\$1.082) and AR \$60.000 (US\$ 811) + 3 honorary mentions. The three first prizes will be published in a book by INT as well as being translated to english, italian and german. However, the prizes were doubled (Oct. 2020): <u>6 prizes of AR \$100.000 (US\$ 1.352), AR \$80.000 (US\$1.082) and AR \$60.000 (US\$ 811) + 6 honorary mentions.</u> INT also called for a second jury to be able to evaluate all applications (very high and unexpected number of applications).</p> <p><u>Original total budget:</u> AR \$240.000 (US\$ 3.246) / <u>Executed total budget:</u> AR \$480.000 (US\$ 6.492)</p>	<a href="http://www.inteatro.gov.ar/noticias/el-instituto-nacional-del-teatro-lanza-el-con-13582">http://www.inteatro.gov.ar/noticias/el-instituto-nacional-del-teatro-lanza-el-con-13582</a>
134	INT grants - 35th National Celebration for Theatre	National	Argentina	INT	August	<p><b>INT Grants - 35th National Celebration for Theatre</b></p> <p>Each region chooses different plays for the 35th National Celebration for Theatre 2020. There is no information about when or how it will take place (website outdated). There are Provincial Celebrations that choose which plays will be staged in the National encounter.</p>	<a href="http://inteatro.gov.ar/noticias/obras-ganadoras-de-la-fiesta-provincial-de-te-14659">http://inteatro.gov.ar/noticias/obras-ganadoras-de-la-fiesta-provincial-de-te-14659</a>
135	INT grants - LGBTQIA Monologues	National	Argentina	INT	August	<p><b>INT grants - LGBTQIA Monologues</b></p> <p>Exclusively for the NOA region. It aims at providing voice to this community in this region (provinces: Catamarca, Jujuy, Salta, Santiago del Estero y Tucumán) 10 plays from each province in the region will be selected (total of 50 plays). Each play's author will receive AR \$10.000, each (US\$ 135). The winning plays should be brand new (without having been awarded before or ever being staged). After announcing the winner, the plays will be recorded (social distancing guaranteed) using online platforms, videostreaming and other tools of mediated-technology. This is a contest for micromonologues (3-5 minutes each). The plays should displays and tackle the problems, conquests and struggles of this community.</p> <p><u>Total budget:</u> AR \$50.000, each (US\$ 6750).</p>	<a href="http://inteatro.gov.ar/Files/Noticias/Upload/Micromon%C3%B3logos%20NOA.pdf">http://inteatro.gov.ar/Files/Noticias/Upload/Micromon%C3%B3logos%20NOA.pdf</a>
136	INT grants - Subsidy for the Integral Management and Promotion of Independent Theatre in the NEA region	National	Argentina	INT	August	<p><b>INT grants - Subsidy for the Integral Management and Promotion of Independent Theatre in the NEA region</b></p> <p>Region (Chaco, Corrientes, Formosa &amp; Misiones). Call that aims at improving communication, diffusion, circulation and insertion of projects and productions and other activities into the cultural life of their community. Prize : up to 75% of the total presented budget.</p>	<a href="https://www.cultura.gov.ar/convocatoria-gestion-y-promocion-integral-para-grupos-teatrales-de-la-9596/">https://www.cultura.gov.ar/convocatoria-gestion-y-promocion-integral-para-grupos-teatrales-de-la-9596/</a>
137	INT grants - Plays from NOA region	National	Argentina	INT	August	<p><b>INT grants - Plays from NOA region</b></p> <p>Plays from NOA (Dramaturgia NOA). Provinces that are part of: Catamarca, Jujuy, Salta, Santiago del Estero y Tucumán. Prizes: up to 6 brand new plays per province (2 for each category: unipersonal; 2 characters; 3 or more characters). Each play will receive AR \$15.000 (US \$ 194,46).</p> <p><u>Total budget:</u> AR \$90.000 (US \$ 1166).</p>	<a href="http://inteatro.gov.ar/noticias/seleccion-de-dramaturgia-del-noa-14650">http://inteatro.gov.ar/noticias/seleccion-de-dramaturgia-del-noa-14650</a>
138	First National Contest for Research about stage designers, lighting crews, dressing departments (Investigación sobre Diseño Escénico)	National	Argentina	INT	October	<p><b>First National Contest for Research about stage designers, lighting crews, dressing departments - (Investigación sobre Diseño Escénico)</b></p> <p>This contest is a co-joint initiative by INT and the Association of Stage Designers of Argentina (Asociación de Diseñadores Escénicos de Argentina -ADEA). It aimed at mapping the stage design overall state in Argentina; knowing the state of production and practices for stage designs in different regions; promoting researches to stage designs in the whole of Argentina; creating knowledge exchange and sharing best practices that might make visible the work of stage designers in the country.</p> <p><u>6 winners in total, one per region.</u> Each winner will receive AR \$30.000 (US\$ 382,92) and each of their texts will be published online by INT's Publisher (Editorial INTeatro)</p> <p><u>Total budget:</u> AR\$ 180.000 (US\$ 2.297,50)</p>	<a href="http://inteatro.gov.ar/noticias/concurso-nacional-sobre-diseno-escenico-14683">http://inteatro.gov.ar/noticias/concurso-nacional-sobre-diseno-escenico-14683</a>
139	Support program 2020 - simplified process	National	Portugal	Ministry of Culture of Portugal	September	<p><b>Support program 2020 - simplified process</b></p> <p>A call for applications -with simplified procedures- for research, training/education and national touring for all artistic disciplines. Simplified procedures for the Program of Project Support ("Programa de Apoio a Projetos – Procedimento Simplificado"). Call for applications between October 1st and 16th for <u>national touring, building, capabilities and research</u>. It could be both at a national or international level for the performing arts, visual arts or interdisciplinary. All projects should be executed between January and December 2021.</p> <p><u>Total budget:</u> € 400 thousand (473 thousand dollars). Amount per project: € 500 min - € 5000 max.</p>	<a href="https://www.dgartes.gov.pt/noticia/3233">https://www.dgartes.gov.pt/noticia/3233</a>
140	Program Art without Limits (Arte sem limites)	National	Portugal	Ministry of Culture of Portugal	September	<p><b>Program Art without Limits (Arte sem limites)</b></p> <p>Joint program between DgArtes and the association Acesso Cultura. This non-profit association pioneer in accessibility issues for the arts and culture in Portugal. This is a call for application that has existed since the last couple of years. This call focuses on projects of creation, programming and developing audiences.</p> <p><u>Total budget:</u> € 300.000,00 (US\$ 353.934).</p>	<a href="https://www.dgartes.gov.pt/noticia/3233">https://www.dgartes.gov.pt/noticia/3233</a>
141	Program of support in Arts and Mental Health (Programa de Apoio em Parceria, Arte e Saúde Mental)	National	Portugal	Ministry of Culture of Portugal	September	<p><b>Program of support in Arts and Mental Health (Programa de Apoio em Parceria, Arte e Saúde Mental)</b></p> <p>Program of Art and Mental Health aimed at promoting the developing of artistic projects that are dedicated to mental health issues or questions. This is a call for application that has existed since the last couple of years celebrated along with P28 (Creative and Artistic Developing Association). This call focuses on projects of creation, programming and developing audiences.</p> <p><u>Total budget:</u> € 300.000,00 (US\$ 353.934)</p>	<a href="https://www.dgartes.gov.pt/noticia/3233">https://www.dgartes.gov.pt/noticia/3233</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
142	Fundarte Editais - Art Everywhere (Edital Arte em Toda Parte)	National	Brazil	Fundarte	August	<p><b>Fundarte Editais - Art Everywhere (Edital Arte em Toda Parte)</b></p> <p>3 calls for applications between March and October carried out by Fundarte. August: Art Everywhere (Edital Arte em Toda Parte)</p> <p>Videos will be awarded and uploaded to social media. 494 video projects were selected that encourage the arts (5 categories: visual arts, circus, theatre, dance and music) will be awarded -99 per category. Video can address different themes of their choosing. All video should be technically recorded to be able to broadcast in online platforms (all the selected works will be made available online for free in Funarte's social media and website).</p> <p>-Each award winner will receive R\$ 4000 (US\$ 723); without deducting taxes.</p> <p>-Total budget: R\$ 2,084 milhões (US\$ 376 million) but only R\$ 1,976 milhão (US\$ 357,21 million) are destined for the prizes (the rest is for administrative costs of the program). The total amount of awards could be increased (if there is available budget to do so).</p>	<a href="https://prosas.com.br/editais/7744-arte-em-toda-parte">https://prosas.com.br/editais/7744-arte-em-toda-parte</a>
143	Fundarte Editais - Prize Virtual Theatre Festival (Prêmio Funarte Festival de Teatro Virtual 2020)	National	Brazil	Fundarte	August	<p><b>Fundarte Editais - Prize Virtual Theatre Festival (Prêmio Funarte Festival de Teatro Virtual 2020)</b></p> <p>3 calls for applications between March and October carried out by Fundarte. August: Prize Virtual Theatre Festival (Prêmio Funarte Festival de Teatro Virtual 2020)</p> <p>This prize aimed at encouraging the creation of new online shows and performances to contribute for the maintenance of organizations and companies during the pandemic. Further, it aims at strengthening of Brazilian theatrical expression as well as stimulating the accessibility and democratization.</p> <p><b>Awards:</b> 5 productions from each region of the country: 25 projects in total with a prize of R\$ 33,6 thousand (US\$ 6,0732 thousand) each, amounting a total budget of R\$ 840 mil (US\$ 151,83 thousand).</p> <p>-The number of awards might be increased if there is an exceeding number of applications (if there is budget to do so).</p> <p>Free theme for the shows; the shows can be recorded in the Fundart Spaces from (São Paulo, Brasília, Belo Horizonte e Rio de Janeiro). All winners and their videos will upload to digital platforms.</p>	<a href="https://www.funarte.gov.br/edital/premio-festival-virtual-2020/">https://www.funarte.gov.br/edital/premio-festival-virtual-2020/</a>
144	Extensions to Pro-mac 2020's deadline	National	Brazil	Secretary of Culture of Brazil	March	<p><b>Pro-mac extension (deadline postponed to May 27th 2020)</b></p> <p>Pro-mac was created in 2013. The register for both the company to get tax exception and the individual or company submitting projects is open the whole year round but the project registration is open from January until June.</p> <p>There was an extension of the registration to PROMAC – Municipal Support for Cultural Projects (with a total investment of R\$30 million in tax incentives). <u>There was no increase in the annual budget but there were 2 extensions in the deadline.</u></p> <p>Projects can be financed up to R\$ 600.000,00 (US\$ 106.988,02) -if they are activities- or up to R\$ 1.000.000,00 (US\$ 178.313,36) -if they are annual programming. Projects can have a timeline between 3 to 18 months.</p> <p><b>Similar to Lei de Incentivo Cultural or the one of RJ</b></p>	<a href="http://smcsistemas.prefeitura.sp.gov.br/promac/">http://smcsistemas.prefeitura.sp.gov.br/promac/</a>
145	National Contest for Performing Activities in Virtual Environments	National	Argentina	INT	April	<p><b>The National Contest for Performing Activities in Virtual Environments (Concurso Nacional de Actividades Performativas en Entornos Virtuales)</b></p> <p>This is a contest that arose due to the health emergency produced by the COVID-19 pandemic.</p> <p>It targets artists of different stage languages. It aims to give support to the production and development of different creative proposals (done by individuals NOT personas jurídicas) that highlight the use of technology mediated artistic experiences through video, streaming (social media or different platforms).</p> <p>Some disciplines that are prioritized are: Circus, Puppets, Danse, Theatre, Performances, Object Theatre, Street Theatre, Popular Theatre, among others. For Cuyo is valid from September 1st onwards and NEA from September 3rd onwards.</p> <p>Some of the rules included:</p> <ul style="list-style-type: none"> <li>-The show will be transmitted in a live show online through the chosen platform (Zoom, Youtube, social media, etc).</li> <li>-No less than 25 awards per region.</li> <li>-Free topic and genre (it does not include teaching projects like workshops or seminars).</li> <li>-Time: between 10 to 45 min and they should be transmitted live through some social media. They should be performed during the first 45 days after the approval.</li> </ul> <p><u>Original budget and winner:</u> 250 awards of AR \$10.000. each (US\$ 135) Total budget: AR \$2.500.000 (US\$ 33.816)</p> <p>This was extended and it ended up being 513 projects. Therefore, AR \$ 5.130.000. (US\$ 69.391)</p>	<a href="http://inteatro.gov.ar/BecasConcursos/ConcursoNacionalActividadesPerformativasEntornosVirtuales">http://inteatro.gov.ar/BecasConcursos/ConcursoNacionalActividadesPerformativasEntornosVirtuales</a>
146	Our Theatre Contest - Cervantes	National	Argentina	Ministry of Culture (via Cervantes National Theatre)	May	<p><b>Our Theatre Contest - Cervantes / Concurso Nuestro Teatro</b></p> <p>It is a contest organized by the National Cervantes Theatre to foster new written plays in Argentina and to create brand new content in these difficult times that keeps theatres shut.</p> <p>It is a federal contest that will award up to 21 short plays of Argentinean writers or residents of the country.</p> <p>Some of the rules include:</p> <ol style="list-style-type: none"> <li>1. Cast: not over 7 people</li> <li>2. Time between 20 to 35 minutes</li> <li>3. No limits of technical support (lights, media, staging) but the more feasible the project, the better (specially if they already have the material in the theatre)</li> <li>4. Brand new plays written specifically for this contest are meant to be filmed and later distributed or published online.</li> <li>5. The filming and distributing will be done as soon as the National Authorities allow it due to sanitary and health conditions.</li> </ol> <p>Total budget: AR \$ 1260000 (US 17.043) Each of the 21 projects: AR \$ 60.000 (US\$ 811) as an award and solely remuneration.</p>	<a href="https://www.teatrocervantes.gov.ar/noticias/concurso-nuestro-teatro/">https://www.teatrocervantes.gov.ar/noticias/concurso-nuestro-teatro/</a>
147	Grant Amélia Rey Colaço	National	Portugal	Ministry of Culture of Portugal	March	<p><b>Grant Amélia Rey Colaço</b></p> <p>Regular annual call for applications that started in 2018. <u>Thrid edition: 2020.</u> This call was created in honor to actress Amélia Rey Colaço (120 anniversary of her birth). This is a joint initiative between Teatro Nacional D. Maria II, o Centro Cultural Vila Flor, O Espaço do Tempo and the Teatro Viriato.</p> <p>This is a call for applications for creation aiming at supporting the production of performances written by young emerging authors and playwright groups. The ultimate goal is to foster new portuguese theatrical creation.</p> <p><u>1 unique award: € 22000 (US\$ 26.101).</u> It should be a brand new writer (with less than 5 plays written) and the winner play should be performed until June 2021.</p>	<a href="https://www.tndm.pt/pt/o-teatro/bolsa-amelia-rey-colaço/">https://www.tndm.pt/pt/o-teatro/bolsa-amelia-rey-colaço/</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
148	<b>Program of Art and Social Reinsertion</b> (Programa Arte e Reinsercao Social)	National	Portugal	Ministry of Culture of Portugal	April	<p><b>Program of Art and Social Reinsertion - (Programa Arte e Reinsercao Social)</b></p> <p>This was a call that ended in February 20th 2020 (prior COVID) but it was still continued and performances are to be scheduled from March 15th 2020 and March 14th 2021.</p> <p>This is a joint program between the DgArtes and the Direção-Geral de Reinserção e Serviços Prisionais that aims to encourage the participation of prisoners (pessoas em reclusão) in developing activities for the surrounding communities and environments through cultural and artistic activities. The prisons to be worked with are: Aveiro, Beja, Carregueira, Guarda, Lisboa, Sintra e Vila Real.</p> <p>7 organizations were chosen: Teatro Umamo - Associação Cultural; Terceira Pessoa - Associação; Associação Música Esperança Portugal; Associação para a Ação Educativa, Cultural e Desportiva - Form2you; Associação dos Amigos do Tocá Rufar; Tuna Santa Joana e Fora da Gaveta - Associação.</p> <p><b>Total budget: €200.000 (US\$ 237.408).</b></p>	<a href="https://www.dgartes.gov.pt/noticia/3260">https://www.dgartes.gov.pt/noticia/3260</a>
149	<b>PLATEA Program</b>	National	Spain	INAEM	March	<p><b>PLATEA Program</b></p> <p>It extended its deadline of its call (until March 2021) with a <b>total budget of € 5.250.000 (US\$ 6.106.065).</b></p> <p>This program aims at encouraging the circulation of theatrical pieces within Spain (between different states), while adding new extraordinary measures with the goal of recovering, reactivating and increasing theatre activity in local theatres as well as supporting the sustainability of theatre, music, dance and circus theatre companies. This program was specially redesigned to meet the new necessities due to COVID-19 pandemic. Previous winners will also be considered to be features in sectoral festivals (extraordinary measures, considering the lack of touring in 2020).</p>	<a href="https://www.teatro.es/quiosco/el-ingem-ampliara-hasta-marzo-de-2021-el-programa-platea-para-el-que-destinara-5-250-000-000">https://www.teatro.es/quiosco/el-ingem-ampliara-hasta-marzo-de-2021-el-programa-platea-para-el-que-destinara-5-250-000-000</a>
150	<b>Awards</b> (specially National Theatre Award)	National	Spain	INAEM	June	<p><b>Awards</b> (several awards were celebrated including th National Theatre Award)</p> <p><b>Monetary single prize of €30.000,00 (US\$ 34.891)</b> - National Theatre Award. Destined to award a person or company the theatre sector who put on a play or performance for a public during 2019.</p> <p>Others were: National Circus Award, National Performing Arts for Children and Youth.</p>	<a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/premios.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/premios.html</a>
151	<b>PICE - Program of Internationalization of Spanish Culture</b>	National	Spain	INAEM	June	<p><b>Program of Internationalization of Spanish Culture (also known as PICE)</b></p> <p>It encourages emerging proposals that need a boost abroad from Spain while also considering cultural diversity. Artists from the following disciplines: Architecture &amp; Design; Visual arts; Circus &amp; Dance ; Film; Literature; Music; Theatre. Theatre is not usually the biggest awarded discipline.</p> <p>The two calls (Visitors and Movility) are granted with co-financing with the selected entities and they are called in 4 annual calls. Two calls:</p> <p>-<b>Visitors:</b> grants awarded to foreigners to assist and participate in events in Spain organized by the Spanish professional cultural sector in order to live first-handedly Spanish culture. The one requesting the financial support has to be a Spanish institution that requests a foreign visitor to join their activity.</p> <p>-<b>Movility:</b> aims at supporting the cultural and creative sector to operate at an international level, encouraging circulation and movility of plays, productions, artists, creators, agents and creative professionals. AC/E provides financial support to cover travel expenses and stays abroad.</p> <p>One called happened in June 2020 and another one in November 2020. Some calls were postponed or deadlines were; but none were cancelled. Usually the smallest amount awarded is 1000 euros up to 15 thousands euros. Usually theatre is not the biggest awarded discipline (in June 2020 only 3 projects of 52).</p>	<a href="https://www.accioncultural.es">https://www.accioncultural.es</a>
152	<b>Call for applications</b> (Editais) - <b>Fundação Cultural Palmares</b>	National	Brazil	Fundação Cultural Palmares (linked to Sec. Culture of Brazil)	June	<p><b>Call for applications (Editais) - Fundação Cultural Palmares</b></p> <p>This Foundation is one organization linked to the Min. of Culture (kind of dependent / autarquic).</p> <p>It only launched one call for application during quarantine: <b>Editais Arte do Quilombo</b>. The goal of the call for applications is to award 100 initiatives from members of Quilombo Communities (Comunidades Remanescentes de Quilombos - CRQs) and non-quilombo communities self-defined as black (pretos ou pardos) that engage in afro-brasilian cultural expressions. Forms of performing arts are included. It aims at promoting and preserving cultural, social and economic values of the afro-brasilian community (also linked to BR quilombos) at a national level.</p> <p><b>Total budget: R\$ 688 mil (US\$ 124,37 thousand).</b> Non disclosed the max. amount awarded per project.</p> <p><b>Distribution of awards:</b></p> <p>-4 awards per category (Music, Dance, Theatre, Lecture -including myths and culinary tradition; Crafts)</p> <p>-20 awards per region (5 regions)</p>	<a href="http://www.palmares.gov.br/wp-content/uploads/2020/07/Edital-1.pdf">http://www.palmares.gov.br/wp-content/uploads/2020/07/Edital-1.pdf</a>
153	<b>Workshops</b>	National	Spain	Ministry of Culture and Sports of Spain	October	<p><b>Workshop of Social Inclusion and Education in th Performing Arts (Artes Escénicas)</b></p> <p>This was done between October 8th and 9th. It was treamed in Condeduque Madrid's social media. It required collaboration from Madrid Destino</p>	<a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/artes-escenicas-e-inclusion-social/jornadas-sobre-la-inclusion-social.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/artes-escenicas-e-inclusion-social/jornadas-sobre-la-inclusion-social.html</a>
154	<b>Reports and Publications</b>	National	Spain	Ministry of Culture and Sports of Spain	April	<p><b>A set of reports &amp; publications</b></p> <p>This includes:</p> <p>-<b>Report on Good Practices and Advices and Regulation into coming back to Cultural Activities in the midst of COVID</b></p> <p>-<b>Recommendations to Cultural Places to reopen:</b> The Ministry of Culture and Sport and the Office of State Museums published a planning document with the basic measures to be considered in the reopening of museums managed by the Office of State Museums: 'Planning measures for the reopening of state-owned and state-managed museums reporting to the Directorate-General for Fine Arts'. There were also some distinctions to Heritage sites.</p>	<a href="https://www.culturaydeporte.gob.es/dam/jcr:2abdb966-e394-457e-ba70-9cc0cad9f8ad/guia-buenas-practicas-reinicio-actividad-aaec-musica.pdf">https://www.culturaydeporte.gob.es/dam/jcr:2abdb966-e394-457e-ba70-9cc0cad9f8ad/guia-buenas-practicas-reinicio-actividad-aaec-musica.pdf</a>
155	<b>Online classes: INTeigrando Saberes</b>	National	Argentina	INT	May	<p><b>Online classes: INTeigrando Saberes (related to Formar Cultura)</b></p> <p>Online classes about different topics on theatre for a specialized audience dedicated to theatre but open to everyone online through Formar Cultura</p> <p>The National Theatre Institute is an decentralized organism dependent from the Secretary of Cultural Management of the Ministry of Culture of Argentina. National Theatre Institute will provide AR \$ 96 million to theatrs, plays, festivals.</p>	<a href="http://inteatro.gob.ar / formarcultura.gob.ar">inteatro.gob.ar / formarcultura.gob.ar</a>
156	<b>Formar Cultura</b>	National	Argentina	Ministry of Culture of Argentina	April	<p><b>Formar Cultura - a specialized online platform</b></p> <p>A platform for cultural managers and workers that serves to provide tools, workshops and exchange of information and projects. Material that is specialized for cultural and arts managers.</p> <p><b>Main goals:</b></p> <ol style="list-style-type: none"> <li>1. Create a network of cultural managers and workers where there is an exchange of projects, notions, information, tools to develop their current and future ideas.</li> <li>2. Create new content by more than 500 artists in the cultural and arts management field to be transmitted through the platform (this is why they planned on investing 7.2 million pesos on generating this new content).</li> <li>3. Form a library of free access and updated material on the topics (includes information and surves done through SINCA as well as Cultural Diversity).</li> </ol>	<a href="https://formar.cultura.gob.ar/">https://formar.cultura.gob.ar/</a>

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157	Roundtables with the sector	National	Spain	Ministry of Culture and Sports of Spain	May	<p><b>Roundtables with the sector, specially to hear their needs and necessary changes.</b></p> <p>The conversations with the sector are aimed at adapting the existing subsidies and funding from the Ministry to the new circumstances. For instance, the National Institute of Performing Arts and Music (INAEM), the public body to which national theatres and music auditoria are assigned, is considering the re-programming of all the interrupted activities. The PLATEA programme to promote the mobility of performances around Spain is being reformulated in order to guarantee the sustainability of theatre, music, dance and circus companies. The same urgent actions are to be considered in order to accelerate the nominative (meaning non competitive) subsidies to some of the most relevant national cultural institutions</p> <p>Two roundtables: 1. Theatres, closed centers (circus, shows): FAETEDA, Red Española de Teatros, Auditorios, Circuitos y Festivales de titularidad pública, la Red de teatros alternativos, FECED, CIRCO RED, la Unión de Actores, CONARTE, ÓPERA XXI y UPAAC. While also including film members from ICAA. 2. Mainly dedicated to music centers: ÓPERA XXI, AEOS, FESTCLÁSICA, ES_MÚSICA y la Red Española de Teatros, Auditorios, Circuitos y Festivales de titularidad pública,</p>	<a href="https://www.teatro.es/quiosco/el-teatro-espanol-y-las-naves-del-espanol-crean-una-bolsa-de-actores">https://www.teatro.es/quiosco/el-teatro-espanol-y-las-naves-del-espanol-crean-una-bolsa-de-actores</a>
158	Charter / Statute of the Artist	National	Spain	Ministry of Culture and Sports of Spain	March	<p><b>Charter / Statute of the Artist</b> (Discussing work conditions for cultural workers in Spain)</p> <p>Raising number of discussions around the working conditions of artists (including the elaboration of a Charter + roundtables with artists).</p> <p>The Charter of the Artist was written in 2019 (January) but it seemed that it needed to be updated. It was compounded of 75 measures and it was mainly celebrated. It included, for example, a cut of VAT from 21% to 10% to all authors, creators, companies and producers from creative and cultural industries or the inclusion of artists in the Social Security in their inactivity periods and the protection of pregnancy periods (or lactancia)</p> <p>National governments have also designed specific measures for the work conditions of the arts sector. Spain has implemented changes in the conditions for artists and technicians applying for unemployment, accelerated access to unemployment programmes and the creation of special crisis benefits.</p>	
159	Study of the cultural sector (DgArtes & ISCTE)	National	Portugal	Ministry of Culture of Portugal	August	<p><b>Study of the cultural sector</b> (DgArtes &amp; ISCTE)</p> <p>A study was conducted between DgArtes and the Instituto Universitário de Lisboa (ISCTE) through the Observatório Português das Atividades Culturais. The study analysed the artistic and cultural sector in Portugal. It was approved within the Economic and Social Stabilization Program (PEES).</p> <p><b>Three concrete goals:</b> 1. Characterize and map cultural professionals and their vulnerable working conditions as well as their intertemporality. This will be done through national survey to artists, authors and technicians. 2. Sharing with DgArtes those indicators of the cultural and artistic universe to be able to build a new cycle of annual call for applications starting in 2022. 3. Create a Cultural Chart that includes the mapping and characterization of existing cultural equipments, structures and artistic entities in activity.</p> <p><b>Full report available:</b> <a href="https://www.opac.cies.iscte-iul.pt/estudo-setor-artistico-cultural">https://www.opac.cies.iscte-iul.pt/estudo-setor-artistico-cultural</a></p>	<a href="https://www.dgartes.gov.pt/noticia/3441">https://www.dgartes.gov.pt/noticia/3441</a> (announcement) <a href="https://www.opac.cies.iscte-iul.pt/estudo-setor-artistico-cultural">https://www.opac.cies.iscte-iul.pt/estudo-setor-artistico-cultural</a> (full report)
160	Social Tickets (Bilhetes Sociais)	National	Portugal	Ministry of Culture of Portugal	July	<p><b>Social Tickets (Bilhetes Sociais)</b></p> <p>For the season 2020-2021, TNSJ continued their inclusion policies starting an initiative of Social Tickets (Bilhetes Sociais). This aims at improving the access of economically vulnerable people to shows of TNSJ. It specially targets students that are inscribed in SASE – Serviço de Apoio Social Escolar.</p> <p>This tickets are cofinanced by another ticket called Solidary Star (Estrela Solidária) and a symbolic contribution by the benefited students of 1,00 €.</p>	<a href="https://www.tnsj.pt/noticias/6004/bilhetes-sociaisestreia-solidaria">https://www.tnsj.pt/noticias/6004/bilhetes-sociaisestreia-solidaria</a>
161	Vale Cultura (Cultural Voucher)	National	Brazil	Secretary of Culture of Brazil	April	<p><b>Vale Cultura (Cultural Voucher)</b></p> <p>This is a pre-COVID-19 program that did not stop during the pandemic. This cultural voucher is provided by companies to their employees to use in cultural goods and services. In return, companies get tax cuts by enrolling into the program and proving their workers with this cultural voucher.</p> <p><b>-Details:</b> -R\$ 50 (US\$ 9) per month per employee given through this vouchers for cultural goods and services. It might be accumulative without an expiration date to use it. -The program was 4 beneficiary actors: 1. Beneficiary: company that gives this voucher to their employees (properly inscribed in the program). Benefit: tax cuts. 2. Operating: company that is authorized to print the card (properly inscribed in the program). 3. Recipient: company that provides goods and services that are meant to be used in this program (properly inscribed). Benefit: raises demand for cultural goods and services. 4. Users: workers that benefit from this voucher and get access to culture. -After approval, the beneficiary company should hire an operating company (within the register of the program) to print the card and operate the voucher. -This program is organized by the Secretary of Culture and the Ministry of Economy</p>	<a href="http://cultura.gov.br/vale-cultura/">http://cultura.gov.br/vale-cultura/</a>
162	Main Onsite Festivals	National	Spain	Ministry of Culture and Sports of Spain	July	<p><b>Main Onsite Festivals</b></p> <p>Festivals that have been organized from the Secretary of Culture. Most were 100% onsite but included online elements. Some were (5in total festivals linked to theatre; other linked to music and dance):</p> <ol style="list-style-type: none"> <li>All: <a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/festivales.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/festivales.html</a></li> <li>Mérida: <a href="https://www.festivaldemerida.es/">https://www.festivaldemerida.es/</a></li> <li>FIT Cádiz: <a href="http://www.fitcadiz.org/">http://www.fitcadiz.org/</a></li> <li>Almagro: <a href="https://www.festivaldealmagro.com/programacion/">https://www.festivaldealmagro.com/programacion/</a></li> </ol>	<ol style="list-style-type: none"> <li>All: <a href="http://www.culturaydeporte.gob.es/cultura/artesescenicas/festivales.html">http://www.culturaydeporte.gob.es/cultura/artesescenicas/festivales.html</a></li> <li>Mérida: <a href="https://www.festivaldemerida.es/">https://www.festivaldemerida.es/</a></li> <li>FIT Cádiz (coming soon): <a href="http://www.fitcadiz.org/">http://www.fitcadiz.org/</a></li> <li>Almagro: <a href="https://www.festivaldealmagro.com/programacion/">https://www.festivaldealmagro.com/programacion/</a></li> </ol>
163	General Activities (including exhibitions, festivals or cycles)	National	Spain	AC/E (dependent from the Ministry of Foreigns Affairs)	June	<p><b>General Activities (including exhibitions, festivals or cycles)</b></p> <p>Some were collaborations while others full management and planning by the Ministry of culture. Examples: -Festival de San Sebastián (collaboration) -Festival anual de Index -Barcelona and Madrid Gallery Weekend -Festival de Segovia (collaboration- theatre) -Theatre cycle (Ciclo de Dramaturgia): done in London (organized by Spanish Theatre Company) to encourage and make Spanish playwrights visible.</p>	<a href="https://www.accioncultural.es">https://www.accioncultural.es</a>
164	Residencies (or collaboration to residencies)	National	Spain	AC/E (dependent from the Ministry of Foreigns Affairs)	May	<p><b>Publication of call for applications for residencies</b></p> <p>-Multiple disciplines (not only performing arts) -AC/E pays round ticket and the complete stay (depending on the residency). -There were a number of residencies open but very few: 5 were opened between December 2019 and June 2020 (2 of which have been launched during the pandemic) and 4 opened in 2021. be opening in the upcoming months (2021 mainly).</p> <p>Examples of those residencies: 1. Tipo Residencias Uridika 2020 <a href="https://www.accioncultural.es/es/residencias/uridika2020">https://www.accioncultural.es/es/residencias/uridika2020</a> 2. Clos de Tres Cantos: <a href="https://www.accioncultural.es/es/clos-de-tres-cantos-residencias-artisticas-2020">https://www.accioncultural.es/es/clos-de-tres-cantos-residencias-artisticas-2020</a></p>	<a href="https://www.accioncultural.es">https://www.accioncultural.es</a>

Nº	Name of policy or strategy	Sovereignty level	Institution-Country-City	Chosen institutions	Date of announcement	Description	Web or Related Link
165	Cultural resources at disposal for health emergency purposes (masks, hospitals)	National	Spain	INAEM	March	<p><b>Cultural resources at disposal for health emergency purposes (masks, hospitals)</b></p> <p>The National government has used public cultural centers and spaces to aid in health and sanitary terms; for example, by sewing masks. The technical workers of theatres that are part of INEAM (depending of the Government of Spain). INAEM mainly through Centro de Tecnología del Espectáculo (Center for the Technology for Shows) This initiative from the costume department of INAEM was soon replicated and followed by the private sector from theatre, cinema and tv.</p> <p><b>Main goal:</b> Aid the sanitary system to avoid its collapse ranging from sewing masks to transforming cultural spaces into hospitals for people who either got from a dangerous place or is infected.</p>	<a href="https://www.teatro.es/quiosco/personal-technico-de-sastreria-de-los-teatros-esta-laborando-mascarillas-para-combatir-la-propagacion-del-coronavirus">https://www.teatro.es/quiosco/personal-technico-de-sastreria-de-los-teatros-esta-laborando-mascarillas-para-combatir-la-propagacion-del-coronavirus</a>
166	Cultural resources at disposal for health emergency purposes (masks, hospitals)	National	Argentina	Ministry of Culture of Argentina	March	<p><b>Cultural resources at disposal for health emergency purposes (masks, hospitals)</b></p> <p>The sewing and costume designers from <b>Teatro Cervantes</b> (Arg) and <b>Teatro Colón</b> (BA) were put to use to sew up to 1000 masks per day to later be distributed by the Min. of Development of the Province of BA into vulnerable areas. Cloths were provided by textile factories and the rest by the Min. of Social Development and the theatre.</p> <p><b>Main goal:</b> Aid the sanitary system to avoid its collapse ranging from sewing masks to transforming cultural spaces into hospitals for people who either got from a dangerous place or is infected.</p>	<a href="https://www.clarin.com/espectaculos/coronavirus-teatro-cervantes-fabrican-barbijos_0_2LzSfpx.html">https://www.clarin.com/espectaculos/coronavirus-teatro-cervantes-fabrican-barbijos_0_2LzSfpx.html</a>
167	Free Tickets for Front Line Battle Professionals	National	Portugal	Ministry of Culture of Portugal	July	<p><b>Free Tickets for Front Line Battle Professionals</b></p> <p>1. Outdoor shows for health professionals. Initiative co-organized with the Hospital de Santa Maria. This is not yet organized but its main idea is to go outside the TNDM into the building of Santa Maria.</p> <p>2. TNSJ offers free recitals for health professionals, civil protection and "Friends from TNSJ". Free tickets for Castro (a performance that took place in July 2020). Three dates available (2-4 July). Those interested in tickets should make a reservation through email.</p>	<p>1. <a href="https://observador.pt/2020/06/09/espectaculos-na-rua-e-para-profissionais-de-saude-na-reabertura-do-teatro-d-maria-ii/">https://observador.pt/2020/06/09/espectaculos-na-rua-e-para-profissionais-de-saude-na-reabertura-do-teatro-d-maria-ii/</a></p> <p>2. <a href="https://www.tnsj.pt/noticias/5863/sao-joao-oferece-recitas-a-profissionais-de-saude-de-protecao-civil-e-%E2%80%9Ccamigos%E2%80%9D">https://www.tnsj.pt/noticias/5863/sao-joao-oferece-recitas-a-profissionais-de-saude-de-protecao-civil-e-%E2%80%9Ccamigos%E2%80%9D</a></p>
168	SEGIB's call for applications for programs, initiatives, adscript projects of the region that face COVID-19	Transnational	Ibero-America	SEGIB	September	<p><b>SEGIB's call for applications for programs, initiatives, adscript projects of the region that face COVID-19</b></p> <p>-Call for applications for projects on three modalities:</p> <ol style="list-style-type: none"> <li>1. PIPA Independent: A project on its own to be financed by this call (like Techo)</li> <li>2. Group of PIPAs: project presented by two or more PIPAs</li> <li>3. Alliance with other partners: they will support part of the project financially. They can be international or multilateral organizations or public bodies, NGOs from iberoamerican countries.</li> </ol>	<a href="https://www.segib.org/wp-content/uploads/Convocatoria-PIPA-Def-110920.pdf">https://www.segib.org/wp-content/uploads/Convocatoria-PIPA-Def-110920.pdf</a>
169	IberEscena	Transnational	Ibero-America	SEGIB	May	<p><b>IberEscena</b></p> <p>-Three different aids: 1. Aid to Creation in Residency; 2. Aid to Coproduction of the Spectacles of Scenic Arts; 3. Aid to Festival and Scenic Spaces Festivals.</p> <p><b>GENERAL:</b> Created in 2006, IberEscenas has its own funding for airing the Iberoamerican Scenic Arts, specially focusing in programmes of fostering, exchanging and integrating the performing arts in the region. They have annual call for applications.</p> <p><b>SPECIFIC 1:</b> projects that foster new models of creation and production, specially regarding the circulation of face-to-face content and alternative means of creating and producing. It can include face-to-face programming, online or mixed. The home country should invite another artist or center from another country member of IberEscena.</p> <p><b>SPECIFIC 2:</b> at least it should include 2 country members with 1 person from each country with specific roles for the coproduction of performing arts programmes (theater, dance, circus, artes vivas or interdisciplinary disciplines). It can be virtual, presencial or mixed. Projects should contain clear different identifies coproducer nucleus with specific tasks (which can be virtual, presencial or mixed). It should also include a detailed budget. Coproduction involves all costs until the date of premiere and it can also include 30% of expenses linked to circulation and season of the show (including per diem, transport, salaries, hotels). There were 1090 applicants (62% increase from last year). The lines of Coproducción de Espectáculos de Artes Escénicas and the Programación de Festivales y Espacios Escénicos (452 and 453 respectively).</p> <p><b>SPECIFIC 3:</b> a minimum of 1 show of another country besides the home country. The festival should be places in a country member and included a minimum of another country from IberEscena face-to-face (including travelling), online (100% online) or mixed. The festivals should preferably have the programming closed when they apply (they can have not figured out yet but they will not be contemplated first and they will be assessed of their history, especially from REPII of their country).</p>	<a href="http://www.iberescena.org/">http://www.iberescena.org/</a>
170	SEGIB's Webinars	Transnational	Ibero-America	SEGIB	April	<p><b>Webinars and roundtables on multiple subjects</b></p> <p>-The orange economy and creative industries, decisive for the recovery post-COVID19 (SEGIB, CEOE, FIJE, OEI). It included private sector, governments and NGOs from Iberoamerica relevant to be in the discussion of the rol of the orange economy in COVID and how to boost their recovery post-pandemic (May).</p> <p>-International Cooperation in the new normality. Challenges and opportunities in the South-South Cooperation and Triangular Cooperation during and post COVID (July)</p> <p>-Regionalization of the value chains in goods and services (July)</p>	<a href="https://www.segib.org/agenda/webinar-vision-en-iberoamerica-de-la-economia-creativa/">https://www.segib.org/agenda/webinar-vision-en-iberoamerica-de-la-economia-creativa/</a>
171	OEI's Webinars	Transnational	Ibero-America	OEI	May	<p><b>Multiple subjects (a few on culture)</b></p> <p>-The only relevant one for culture: <b>Culture in Iberoamerica in times of COVID-19</b> (Watch on Youtube: <a href="https://www.youtube.com/watch?v=iKWiq6yM9Lg&amp;t=234s">https://www.youtube.com/watch?v=iKWiq6yM9Lg&amp;t=234s</a>). Participants such as Ivana Siqueira (General Director for Culture OEI).</p> <p>-Assisting members: Mariano Jabonero Blanco (Secretariat General OEI); Profesor Tristán Bauer (Min. Culture Arg); Adriana Moscoso del Prado (Dir. Gen. Creative Industries, Intellectual Property and Cooperation, Min. Culture and Sports of Spain).</p>	<a href="https://www.youtube.com/watch?v=iKWiq6yM9Lg&amp;t=234s">https://www.youtube.com/watch?v=iKWiq6yM9Lg&amp;t=234s</a>
172	SEGIB's compendium	Transnational	Ibero-America	SEGIB	April	<p><b>SEGIB's compendium</b></p> <p>A single free platform where it is summarized and put together every single initiative -whether local or national- related to culture during this pandemic (Cultura en Casa example)</p> <p>-Web: <a href="http://www.segib.org/covid-19/?utm_source=Web&amp;utm_medium=banner&amp;utm_campaign=COVID#1585830679955-61b41427-497f">www.segib.org/covid-19/?utm_source=Web&amp;utm_medium=banner&amp;utm_campaign=COVID#1585830679955-61b41427-497f</a></p>	<a href="https://www.segib.org/covid-19/?utm_source=Web&amp;utm_medium=banner&amp;utm_campaign=COVID#1585830679955-61b41427-497f">https://www.segib.org/covid-19/?utm_source=Web&amp;utm_medium=banner&amp;utm_campaign=COVID#1585830679955-61b41427-497f</a>
173	OEI's multiple reports & publications	Transnational	Ibero-America	OEI	March	<p><b>OEI's multiple reports &amp; publications</b></p> <p>-Mainly Education (TICs + education such as: Efectos de la crisis del coronavirus en la educación o Un marco para guiar una respuesta educativa a la pandemia del COVID-19)</p> <p>-Science follows</p> <p>-Very few on Culture: "Compendium in defense of culture in times of COVID-19" (basically a set of statements that governments should do something while trying to cooperate among one another; social security to cultural workers everywhere; digitalization of cultural content; laws on property rights as well as stronger defenses).</p>	<a href="https://oei.int/oficinas/secretaria-general/noticias/la-oei-presenta-un-decalogo-en-defensa-de-la-cultura">https://oei.int/oficinas/secretaria-general/noticias/la-oei-presenta-un-decalogo-en-defensa-de-la-cultura</a>

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174	Research COVID-19 impact (MERCOSUR, BID, SEGIB, UNESCO, OEI Argentina)	Transnational	Ibero-America	OEI	May	<b>Research COVID-19 impact (MERCOSUR, BID, SEGIB, UNESCO, OEI Argentina)</b> Topic: measuring the impact of COVID-19 in the cultural sector in Ibero-America. Joint initiative with: MERCOSUR, BID, SEGIB, UNESCO, OEI Argentina. Watch presentation of results in <a href="https://www.youtube.com/watch?v=mpvuDIRKf9I">https://www.youtube.com/watch?v=mpvuDIRKf9I</a>	<a href="https://www.youtube.com/watch?v=mpvuDIRKf9I">https://www.youtube.com/watch?v=mpvuDIRKf9I</a>
175	OEI Compendium	Transnational	Ibero-America	OEI	May	<b>OEI Compendium</b> -Regarding culture: cultural initiatives highlighted carried out by countries due to the pandemic. Basically, a list of free access to cultural resources for the Iberoamerican community (similar to SEGIB but mainly focused on literature, reading, libraries)	Web now not available
176	VII Iberoamerican Congress of Culture	Transnational	Ibero-America	SEGIB	October	<b>The VII Iberoamerican Congress of Culture</b> -This event took place in Mexico from the 4th to the 8th of November 2020 with a complete online agenda that could be followed through streaming. -Aimed at reflecting about the relation between cultura and sustainable development. -The theme: "Culture and Sustainable Development" to continue the work done to set culture as tool for sustainable development within the UNO's Sustainable Development Goals of the 2030 Agenda. 5 sub-themes: "Cultural citizenship for Sustainable Development"; "Cultural institutional for Sustainable Development"; "Economic dimension fo culture's Sustainable Development"; "Social dimension fo culture's Sustainable Development"; "Environmental dimension for culture's Sustainable Development"; "Health and culture for Sustainable Development"  -For its first time, there is an "OpenMic" session where the civil society can participate to bring forth their ideas that could later be translated into policies or strategies.	<a href="https://congresoiberoamericanodecultura.org/">https://congresoiberoamericanodecultura.org/</a>