Culture
in the Digital Environment

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Foreword

Foreword

Since the Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted in October 2005, tremendous technological transformations have taken place. The digital era has signi cantly changed the cultural landscape and has had a major impact on creative sectors worldwide.

With the emergence of new players, the accelerated expansion of social networks, the explosion of big data and cloud computing, new models of creation, production, distribution, access and participation have emerged. These new models have enabled artists and cultural professional to bypass traditional distribution channels and interact directly with the public and potential audiences or customers.

These changes can be simultaneously advantageous and challenging, and global systems of governance for culture must adapt to this new reality to ensure that the diversity of cultural expressions is protected and promoted.

Respect for human rights and artistic freedom in the digital environment, in particular the social and economic rights of artists, is now recognized as a new challenge for sustainable development. This includes the empowerment of women and girls through support for their participation in the cultural and creative industries as creators and producers of cultural expressions.

New questions require new answers: How can we modernize policies for creativity in the digital environment? How should we consider e-commerce in trade agreements? How can we engage local digital players and protect online remuneration for artists? How can we address digital divides and inequalities?

Parties to the 2005 Convention have recognized the importance of these questions and have shown their political commitment to working on a new "digital agenda". New Operational Guidelines on digital issues were included in the text of the Convention in June 2017. Parties are also increasingly supporting digital creativity through the International Fund for Cultural Diversity (IFCD).

Against this background, an ongoing, systemic search for data is indispensable to monitor key trends in policymaking and to identify positive developments. Data from one region and stories from another can also be extremely valuable in determining the impact of policies and measures.

By analyzing how these changes have created both opportunities and challenges .e cha45pal crea6(v)7(h1(gble L1(enthe)]Je 2

Executive Summary

Within this framework, when it comes to protecting and promoting the diversity of cultural expressions in the new environment, the progress made by some countries could be extremely useful for others. Indeed, many of the policies and measures we have studied in relation to access, creativity, cultural industries and social engagement are clear success stories that could be replicated. However, beyond these initiatives, there are some less explored areas, which should also be taken into account. We are mainly referring to opportunities that are not being fully utilized, or challenges that are not being adequately addressed.

With regard to access, the public sector has made considerable e orts to reduce the digital divide. Nevertheless, these projects are often part of vast national infrastructure plans, the drafting and implementation of which usually involve the ministries of technology, industry, communications and education, among others, but not the ministry of culture – and this fact can have a negative impact in terms of the diversity of cultural expressions. Furthermore, in a context in which large international platforms are increasing pressure to provide infrastructure solutions, it is essential to insist that without public policies in this area, equitable access and net neutrality may be at risk.

From the viewpoint of creativity, countries have invested in platforms and applications that contribute to the visibility of local artists, training activities that help them to experiment and create with digital technologies and various measures to protect copyright. Nevertheless, cultural policies often remain too anchored in the analogue creation model – in which the message is communicated in one direction – and lose sight somewhat of the very paradigm of the new environment, which is characterized by interaction and collaboration. Regarding cultural industries, support for professional networking, training and modernization, as well as the establishment of platforms that contribute to the consolidation of the book, music and lm industries, are key initiatives. However, the challenges associated with large global platforms and their impact on the local creative chain are not receiving comprehensive treatment: without a rm strategy in this area, the problems can be exacerbated, both

In future research on the relationship between digital and the diversity of cultural expressions in the Spanish-speaking countries, it will certainly be necessary to maintain this dual approach. On the one hand, we must continue to pay attention to the universal/common aspect involving a wide range of opportunities, challenges and policies that are repeated throughout the region. Secondly – to the extent that the available data permit – it will be essential to examine the local/speci c component, de ned by the particular situation and priorities of each country – unique features that might intensify over time. In a sense, this is the same duality we nd in the idea of a shared language: the region has Spanish in common, but there are undeniable di erences in dialect that must be taken into account. And, ultimately, if the aim is to consolidate the Spanish-speaking digital space in such a way as to promote and protect the diversity of cultural expressions, it will be vital to strengthen both pillars simultaneously: the regional exchange networks – of data, experiences, content and artistic expressions – and the constant work on speci c local needs.

Introduction

In the past two decades, digital technologies have transformed the cultural scene profoundly. New forms of creation, production, distribution, access and participation have revolutionized entire industries, such as book publishing, music and film, in a process that has affected both the Global North and South.

Within UNESCO, close attention is being paid to this issue under the framework of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter the 2005 Convention). The fact is that although the 2005 Convention does not explicitly mention the question of digital – since it only alludes, more generally, to "information and communication technologies" or "new technologies" – the principle of technological neutrality as set out in Article 4.1 makes it clear that its legal framework must apply to any environment – including the digital one.

References to digital issues have multiplied since the first quadrennial periodic reports on the implementation of the Convention were delivered in 2012.[1] An analysis of these documents and other contemporary trends[2] suggests that digital transversally affects the 4 major objectives underlying the 2005 Convention:[3]

◗ the new technological context has dramatically reshaped the value chain, in a way that impacts the **sustainability of the systems of governance for culture**;

◗ the technological disparities between North and South represent an obvious challenge when it comes to achieving a **balanced flow of cultural goods and services**;

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1. The reports, submitted by Parties every four years, can be viewed at the following link: *http://en.unesco.org/creativity/ monitoring-reporting/periodic-reports/available-reports*. The new form for the periodic reports, revised in June 2015, invites the Parties to provide details about digital technologies and the challenges they pose, in the sections entitled "Overview of the cultural policy context" and "Transversal issues". A PDF version of this form is available here: *http://en.unesco.org/creativity/sites/creativity/ les/qpr_online_form_en_shorten.pdf*

2. Among the various research studies carried out on the diversity of cultural expressions in the digital age, we could mention Guèvremont *et al.* (2013), Kulesz (2014) and Lee and Lim (2015).

3. See UNESCO (2015b: 13).

◗ while new technologies can help strengthen the local economic and social fabric, the emergence of large Internet platforms in the trade of cultural goods and services may complicate matters with regard to **integrating culture into a framework of sustainable development**.

◗ the expansion of the Web as a space for creation, access and social participation renews the need to **promote freedom of expression, the right to privacy and human rights** in general.

It is in this context, characterized by both opportunities and challenges, that the organs of the 2005 Convention are drafting operational guidelines speci cally oriented toward digital issues, which are in the process of being approved.[4] The text will serve as a guide for interpreting the 2005 Convention in the digital context and will provide clear principles for implementing new cultural policies. At the same time, the monitoring framework proposed in the UNESCO Global Report *Re|Shaping Cultural Policies*[5] will help to measure potential advances in protecting and promoting the diversity of cultural expressions in the digital environment.[6]

Another aspect to consider is that the impact of technology has global characteristics, but also displays local and regional particularities based on variables such as infrastructure, legislation and even language. In the latter case, it must be recognized that those countries that share the same language form a kind of common "digital territory", within which recurrent opportunities and challenges can be observed. Now, if we bear in mind that nearly 470 million people have Spanish as their mother tongue,[7] it is clear that studying these phenomena in the Spanish-speaking countries may prove to be a highly fruitful exercise, especially when it comes to devising new cultural strategies.

At this point, it must be stressed that the digital environment is gaining increasing importance in cultural policies in the Spanish-speaking region, although the approaches vary.

4. See UNESCO (2015a).

5. See Anheier (2015: 31 .).

6. For a summary of this framework, see section below, "Monitoring digital issues for the future".

7. See Instituto Cervantes (2015: 5).

The Economic Commission for Latin America and the Caribbean (ECLAC/CEPAL),[8] for example, encourages the adoption of a digital agenda – eLAC2018 –,[9] focused on

The Agenda will promote digitization and society's participation in digital culture, creative industries, the generation of local and shared content, and preservation of cultural heritage, recognizing the differences and asymmetries between countries, respecting national legal systems,

On the other hand, given the changing nature of technologies, policies and stakeholders,[16] we have not only consulted written sources, such as legislation, quadrennial periodic reports, statistics, sector inquiries and newspaper articles, among other documents,[17] but have also used the

Latin American countries, meanwhile, have achieved improvements in broadband connectivity, although the gaps in access remain substantial and largely explain why e-commerce still represents a relatively small portion of the economy. Similarly, the current economic slowdown and falling prices of raw materials reinforce the urgent need to diversify sources of income. In the speci c case of Argentina, a huge asymmetry exists in infrastructure, which separates the capital from other locations in that vast country. In Colombia there are intermediate cities – like Medellin and Cali – with greater relative importance, and the emphasis is placed especially on reducing the gaps between town and country, as well as on using all the tools
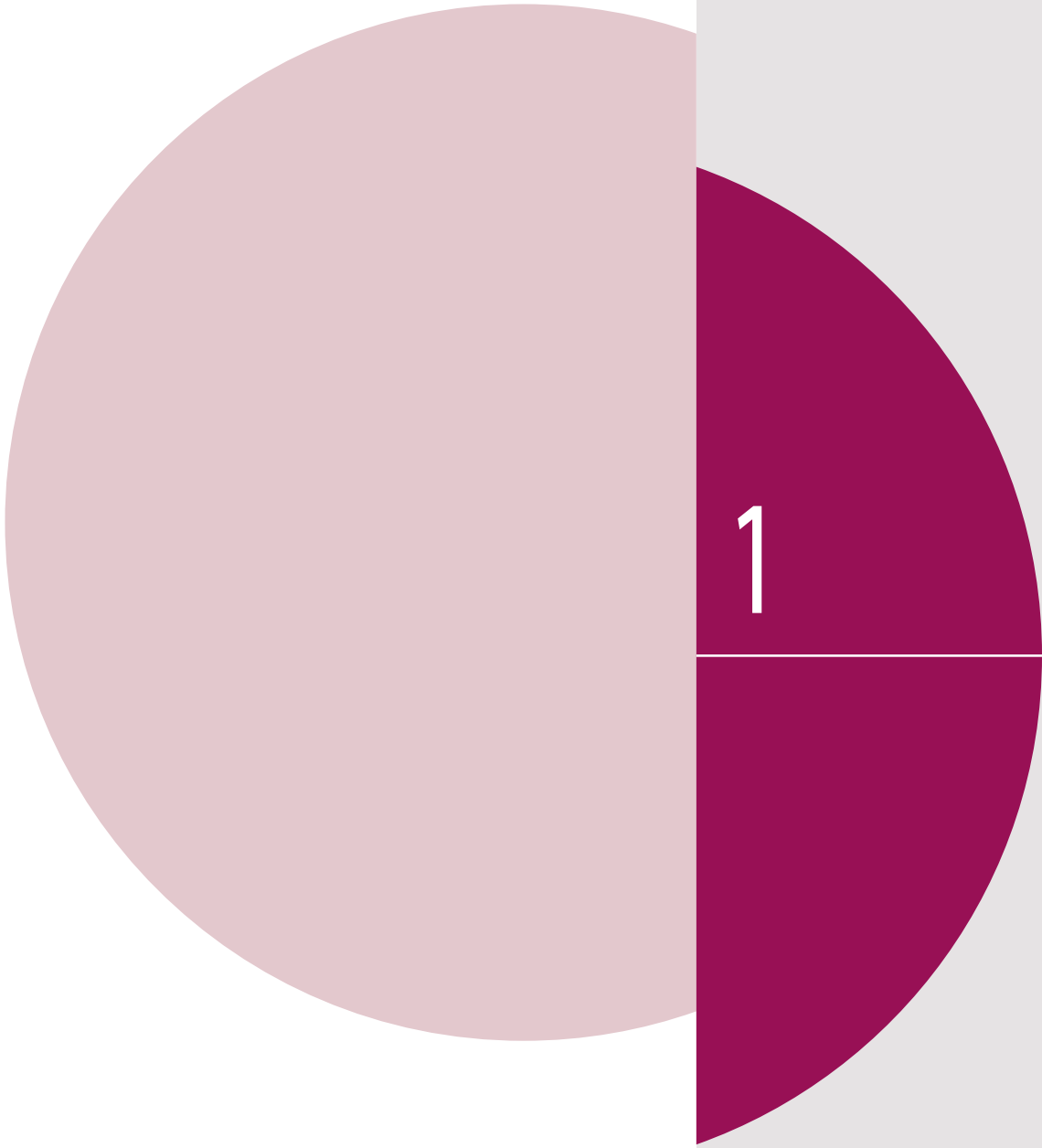
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No record store could compete with the catalogue of Spotify, Pandora or other music streaming platforms. Moreover, thanks to the fact that the process of copying and downloading has virtually no cost, users can enjoy free access to thousands of public domain works.

However, we must not lose sight of the barriers that currently prevent citizens from making full use of these advantages. To begin with, the digital divide – between different socioeconomic sectors; between urban and rural areas; between the capital and the rest of the territory – that particularly affects Latin American countries has a negative impact on access: despite considerable progress in the past decade,[28] there are still marked disparities in the region in terms of grid connection infrastructure and equipment.[29] Another obstacle to access is the lack of cultural expressions available online. It is clear that without a content strategy, infrastructure policies are likely to be insufficient.

In this context, some foundations and large global platforms have proposed free or very low cost schemes so that people in developing countries may access the Internet. An example of this is FreeBasics,[30] initially called "Internet.org", a project promoted by Facebook in conjunction with several phone operators, which has already taken its first steps to providing mobile technology access in Colombia, Peru and Bolivia, among other countries. An alternative proposal, which has just begun the testing stage in Latin America, is Loon, [31] by Google: a network of balloons floating above the stratosphere providing connectivity to remote and rural areas. Nevertheless, these initiatives have been widely criticized, particularly because they can lead to disproportionate advantages for content and applications distributed by participating companies. In the "Open Letter to Mark Zuckerberg regarding Internet.org, Net Neutrality, Privacy and Security", civil society organizations from several countries, including Colombia, Ecuador, Mexico and Spain, warned of the dangers that arise when the provision of access is in the hands of large private platforms:

> *"We, the undersigned, share a common concern about the launch and expansion of Facebook's Internet.org platform and its implications for the open Internet around the world. On that open Internet, all content, applications and services are treated equally, without any discrimination. We are especially concerned that access for impoverished people is construed as justification for violations of net neutrality." [32]*

Colombia

▶ *"Vive Digital"* **Plan** (2014):[40] the second
edition of the successful programme
launched in 2010 covers a very wide
range of areas; in terms of infrastructure
it aims to signi cantly improve access to
the Internet, particularly in rural areas,
install free WiFi points and expand the
coverage of digital TV, among other
things.[41]

Ecuador

▶ **National Plan for Good Living** (2013):[42]
a far-reaching plan, with a distinct
infrastructure, access and connectivity
component. The plan aims to provide
public telecommunications and ICT
services, including radio and television
broadcasting.

▶ **National Broadband Development
Plan** (2011):[43] deployment of
broadband infrastructure, mainly
between the least serviced sectors.

It is worth emphasizing that policies to improve infrastructure often include the establishment of community centres equipped with computers and Internet connection, which function as spaces of social inclusion, particularly in disadvantaged areas. In Argentina, for example, there are **Centres of Access to Knowledge** (*Núcleos de Acceso al Conocimiento - NAC*),[49] that form part of the

Countries have also carried out a number of initiatives to facilitate citizens' access to cultural expressions online, particularly through virtual libraries, museums and archives.[56]

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56. In the area of libraries, museums and archives, the matter of heritage partly re-emerges, which, as we noted in the introduction, is not addressed by this study. For this reason, we have excluded those digital projects that are speci cally related to preservation. We have, nonetheless, included initiatives of interest for the protection and promotion of the diversity of cultural expressions, to the extent that they provide access to di erent online content. It is also important to note that some of the cases mentioned in this section are related to those under section 3 (cultural industries), for example, those concerning video on demand. For the purpose of the presentation, we have included in section 1 the initiatives whose main objective is linked to securing access (i.e., focusing on the user), while in section 3 we refer to projects that, while also providing free material, aim to consolidate or give visibility to a particular sector (i.e. focusing on the industry). A similar distinction could be made for the digital initiatives of museums: if the emphasis is on access, they could be included in section 1, whereas if it is on promoting the participation of society, they should come under section 4.

In August 2014, the National Library
of Argentina launched **Trapalanda**,[57]
a platform that incorporates its digital

In addition, within the framework of the Secretariat of Culture's Digital Agenda, [73] Mexico is developing repositories for diﬀerent artistic areas, as well as audio, audiovisual and museum collections, among others. [74]

From the viewpoint of cooperation, the *Ibermuseos* and *Iberbibliotecas* programmes enable the countries of the region to build a fruitful exchange in the ﬁelds of modernization and digitization. [75] Moreover,
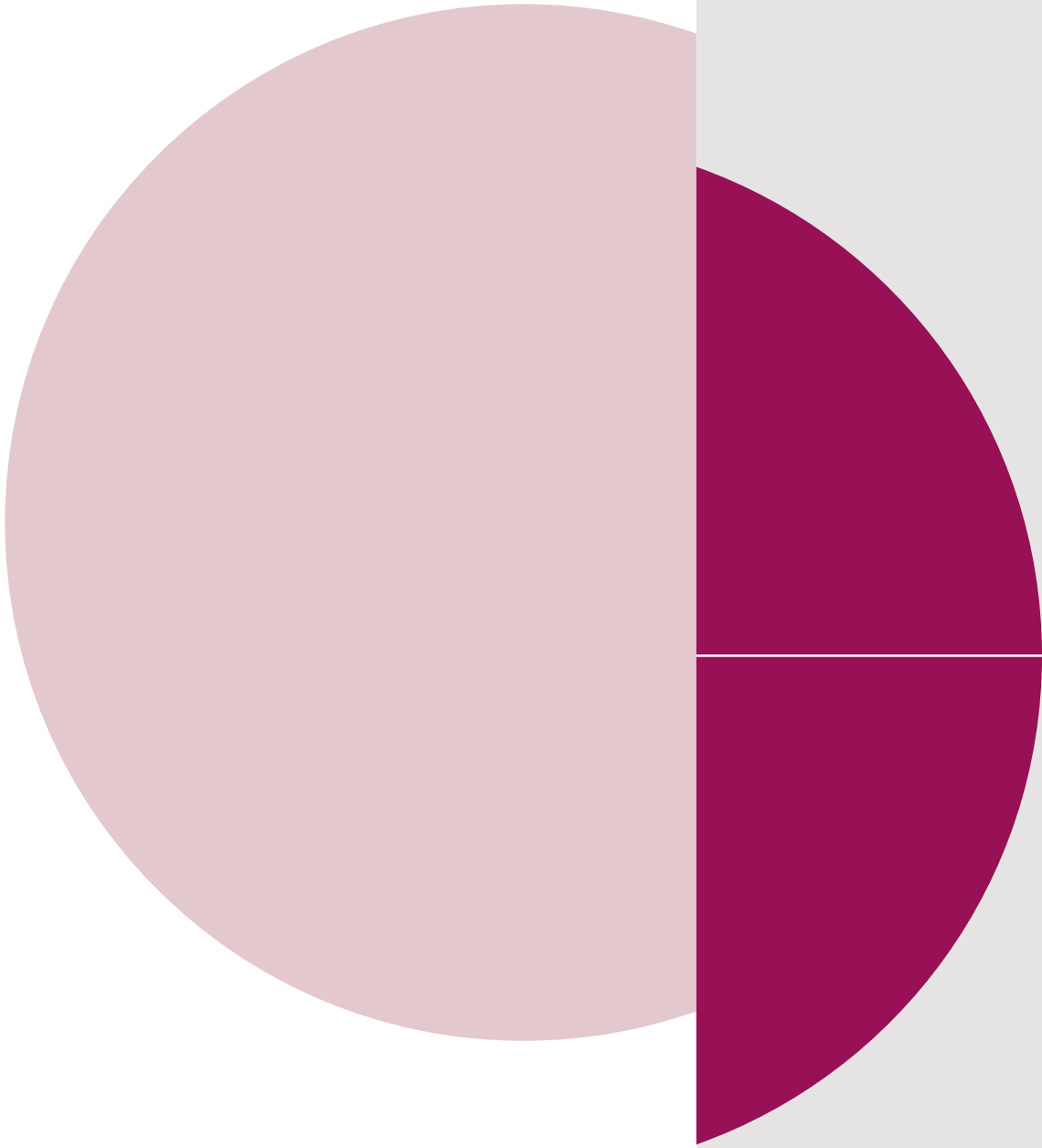
"Technology contributes a lot to the cultural development of society. I think that digital artisans are being formed, people who are

In the region, the activities carried out by independent festivals and various centres that have pioneered digital art demonstrate the great potential of these new forms of expression.[82]

However, the digital landscape is not without risks. Although digital tools increase dissemination possibilities, paradoxically, the exponential growth in content offerings from around the world sometimes has the opposite effect: it results in a glut that may detract attention from local artists.

With regard to the production possibilities offered by the new context, it is important to recognize that technology alone is not enough to foster creation. Without training, experimentation and active utilisation of the digital tools by local users, the mere provision of devices or applications not only adds nothing to the initial situation but may even worsen it. The challenge has been clearly identified by Colombia's Ministry of Culture in its Digital Culture Policy document, dated 2009:

> *"In cultural terms, [the provision of technology and connectivity] is insufficient, as their uses are not only forms of data circulation but are also sparking a massive cultural revolution worldwide. Experiences suggest that the process of providing computers and connectivity, without respect or stimuli for cultural processes, can fragment the cultural identities of societies or communities."[83]*

According to Germán Franco – assistant director of the Ático Centre at the Pontifical

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82. Here we could mention several projects that have emerged in Spain, such as Artfutura (*http://www.artfutura.org*) and Sónar (*https://sonar.es*) festivals, and the Espacio Fundación Telefónica (*https://espacio.fundaciontelefonica.com*).

83. Ministerio de Cultura (2009: 478).

It not only facilitates the circulation of Ecuadorian music – in compliance with Article 103 of the Communications Law,[89] which states that on radio stations, at least 50% of the music produced, composed or performed in Ecuador must be represented in musical content broadcast at all times – but also encourages artists to record their work and join collective management organisations.

It is interesting to observe that in Ecuador, technological solutions have been developed that have a positive impact on the visibility of local art, both in digital and analogue environments. One interesting example is the project *"Muros Libres"* (Free Walls).[90] This application, launched by the economic development agency ConQuito[91] and the Metropolitan District of Quito, aims to support graﬃti as an art form and to minimize vandalism. The city oﬀers speciﬁc walls in public areas for artists to paint; then, the digital platform helps to coordinate action and facilitate meetings between owners of private walls and artists.[92]

In the ﬁeld of training, it should be noted that in the community access centres mentioned in section 1, courses are generally oﬀered – mostly free of charge – to train users in digital arts and crafts, such as 3D animation, digital photography, applications and visual eﬀects.

More importantly, in recent years, a number of spaces have emerged – many of which also have public support – dedicated to experimentation with new technologies, operating as centres of learning and creation. Some noteworthy examples are as follows:

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89. *http://www.presidencia.gob.ec/wp-content/uploads/downloads/2013/08/LeyDeComunicacion-espaniol.pdf*

90. *https://play.google.com/store/apps/details?id=com.neptuno.ml&hl=en*

91. *http://www.conquito.org.ec/*

92. See "150 artistas urbanos" (2014).

◗ **Laboratorio Arte Alameda** (Mexico):[97] space belonging to the National Institute of Fine Arts (INBA), dedicated to the production of and research into artistic practices that establish a dialogue between art and technology.

◗ **Centro de Cultura Digital** (Digital Culture Center) (Mexico):[98] this multifunctional and multidisciplinary centre, founded on the initiative of the Secretariat of Culture, conducts numerous advocacy and training activities that are vital for creation in the digital environment. [99]

◗ **Centro Multimedia** (Mexico):[100] project sponsored by the National Arts Centre (CENART) supporting the training of artists and audiences interested in electronic art.

◗ **Laboratorio de ciudadanía digital** (Mexico and Spain): space for training, developed by the Spanish Cultural Centre in Mexico, the Telefónica Foundation and the Ateneo Español de México, in order to stimulate, among other things, the application of new technologies in art and culture.

In terms of stimulating digital creativity, one noteworthy programme is *"Crea Digital"*,[101] sponsored since 2012 by the Ministry of Culture and the Ministry of Information and Communication Technologies (ICTs) of Colombia under the *"Vive Digital"* plan.

With an approach fully in line with the principles of the abovementioned Digital Culture Policy document, *"Crea Digital"* has provided funding to creators of digital content interested in developing projects promoting culture, literacy and experimentation with ICTs. As highlighted by several of the Colombians interviewed, this programme has had many virtues, including a strong commitment to inter-ministerial synergy. In addition to supporting initiatives related to e-books, animation and videogames, in its 2016 edition,[102] Crea Digital has included a new category – "content for a culture of peace" – in order to provide incentives for any creators of digital content who are interested in contributing to the consolidation of a culture of peaceful coexistence and participation.

As we pointed out in the analysis of opportunities, numerous festivals and exhibitions dedicated to digital art have sprung up in the region. Several of these events have been supported by public institutions. Here we could mention the following examples:

◗ **Electronic November** (Argentina):[103] meeting dedicated to art, technology and digital culture, held by the San Martín Cultural Centre in Buenos Aires.

◗ **International Image Festival** (Colombia):[104] event organized by the Department of Visual Design of the University of Caldas, which has established itself as a major reference for the whole of Latin America in the eld of electronic arts.

97. *http://www.artealameda.bellasartes.gob.mx*

98. *http://www.centroculturadigital.mx*

99. See "Brinda el Centro de Cultura Digital talleres" (2016).
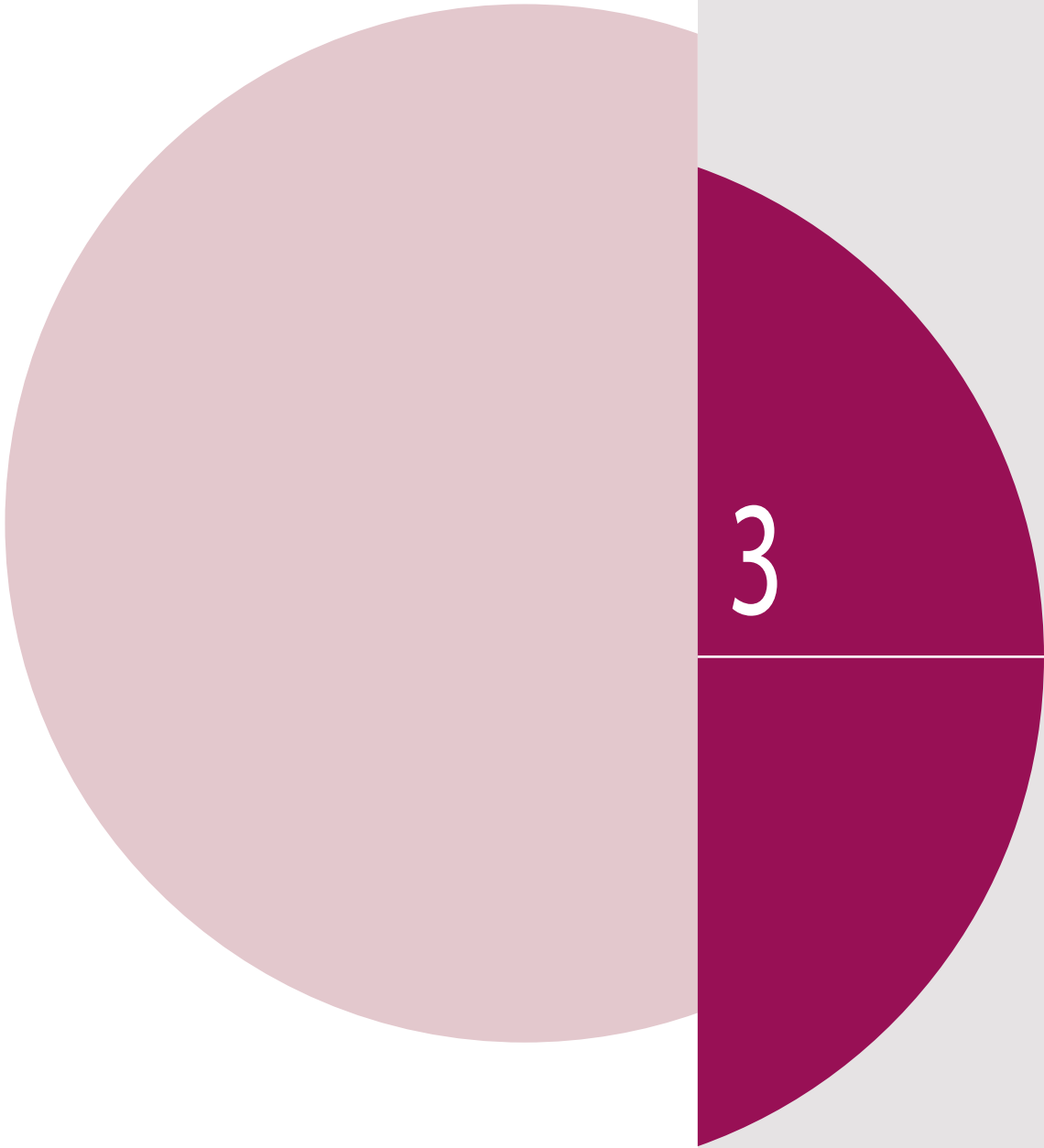
100. *http://cmm.cenart.gob.mx/*

101. *http://www.mincultura.gov.co/areas/comunicaciones/convocatorias/Documents/CREADIGITAL2015.pdf*

102. *http://www.mincultura.gov.co/areas/comunicaciones/cultura-digital/creadigital/convocatoria2016/Paginas/default.aspx*

103. *http://www.noviembreelectronico.elculturalsanmartin.org/*

104. *http://www.festivaldelaimagen.com/*

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3. Cultural industries

"In the digital age, physical borders are no longer as significant as languages. In that sense, we have a clear advantage over other countries whose language is less widely spoken – for example, the Dutch. And Spanish is no longer the exclusive patrimony of Spain. For example, the most visited website in Spain is YouTube, especially for content in Spanish or dubbed into Spanish that is not from Spain but from other Spanish-speaking regions."

Borja Adsuara
Lawyer, university lecturer and expert consultant
on law and digital strategy – Spain

The advantages of new technologies in the field of cultural industries are undeniable. The digital age makes it possible to reduce distribution costs – leading to considerable savings for companies –, implement innovative financing methods such as crowdfunding or micro-patronage and develop new business models, while providing the potential to reach a global market. Indeed, the "digital territory" made up of Spanish-speaking countries offers enormous potential in terms of commercial and professional exchange.[112]

In the region, cultural industries are taking advantage of all these opportunities and in many cases are actively incorporating new technologies. Cinemas are gradually migrating to digital technology, although at different rates in each country,[113] and the explosion of video on demand (VOD) services is giving new life to many niche works, both classical and contemporary, which are resurfacing thanks to the long tail effect.[114] With regard to music, in the specific case of Latin America, digital revenues increased by 44.5% in 2015, and within this group, the proportion corresponding to streaming grew by no less than 80.4%.[115] In the publishing industry, although the proportion of e-book sales is still not dominant, it is continuing to rise in the production and registration figures.[116]

Within this framework, it is important to recognize that the economic situation of the region itself turns new technologies into a potential ally for the cultural industries. Indeed, at a time characterized by weak domestic demand – in Spain, as a result of the crisis affecting many European economies since 2008, and in Latin America, due to the drop in the price of raw materials and the recession –[117] it is essential to find new markets.

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112. A good summary of the economic weight of the Spanish language can be found in Instituto Cervantes (2015: 20ff).

113. Spain leads the region, with 95.1% of digitized cinemas (see AIMC, 2016). In Latin America, the situation is rather uneven (for statistics on the proportion of digital cinemas out of the total number of cinemas data is available from the Ibero-American Audiovisual Observatory: *http://www.oia-caci.org/es/estadisticas/cines/* and *http://www.oia-caci.org/es/estadisticas/teatro-digital-incluyendo-3d/*).

114. See Anderson (undated).

115. See IFPI (2016: 11).

116. See CERLALC (2016: 8).

117. See IMF (2016).

For the cultural sector, exports of goods and services in digital format could represent a source of additional income.

However, there are also considerable barriers. First of all, as is the case for artists, cultural industries, especially small and medium-sized enterprises, often lack the necessary digital tools and skills. Moreover, while it is true that in many cases the new environment enables costs to be brought down, migration from analogue to digital is often very expensive: for example, scanning the entire backlist of a publishing house can incur a great expense that small companies find difficult to bear. Furthermore, consumer practices of the new environment break with traditional modes of distribution and require the permanent readjustment of business models.[118]

In the specific case of Latin America, many analysts warn that the digital economy has not developed to the same extent as connectivity. In many of these countries, the digital industry lacks local development.[119] In line with the principles established by Colombia's Ministry of Culture in its Digital Culture Policy document, the Argentine researcher Raúl Katz warns about the problems that arise whenever we lose sight of the domestic digital industry:

"To date, decision-making centres of Latin American governments have focused on network development, broadband deployment and access prices. Without losing sight of the fact that there is still work to be done in these areas, especially with regard to the digital inclusion of vulnerable sectors, the fact is that governments and companies, researchers and scholars must begin to define a vision for the future, based on an integrated vision of the digital ecosystem. Otherwise, we run the risk of becoming consumers of products, applications and content generated outside the continent – a process that supports the transfer of income outside Latin America." [120]

This phenomenon may lead to a particularly negative result in terms of employment and local capacities. Indeed, the most talented in each industry often receive more tempting job offers from abroad and choose to emigrate, which further weakens the national ecosystem.

On the other hand, although it is true that the digital age allows the monetization of long-tail and niche sales, it is not sure that all companies can survive thanks to those trade patterns. In fact, there is a danger that large platforms may be the only ones – thanks to their unique ability to accumulate millions of different products and process big data – that will benefit from the long tail of products consumed by a relatively small number of users but which, in total, result in considerable economic returns.

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118. For more detailed consideration of how new technologies impact reading, writing and the book value chain, see CERLALC (2013).

119. See Katz (2015: 232). E-commerce in the region accounts for a mere 2% of the total economy – a much lower proportion than that found in Europe or the United States (see ECLAC, 2015b: 68).

120. Katz (2015: 333).

Moreover, in addition to the progress of large platforms, another challenge that has been identi ed is piracy and unauthorized downloads.[124] This phenomenon concerns not only Latin America[125] but also Europe: according to Spain's Coalition of Content Creators and Industries, 87.48% of content consumed in Spain in 2015 was illegal, representing a loss in pro ts of €1,669 million.[126]

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▶ **FICOD** (Spain):[134]
the international forum
on digital content, organized through
Red.es by the Ministry of Industry,
Energy and Tourism, is one of the
instruments of the Digital Agenda for
Spain.

▶ **Emprendelibro** (Spain):[135] assistance
programme for digital publishing
ventures, carried out by the Germán
Sánchez Ruipérez Foundation and
Factoría Cultural, with the support of
the MECD.

▶ **Appuesta Digital** (Mexico):[136]
assistance o ered by the Digital Culture
Centre for the development of Internet
or mobile phone applications that
help to improve the productivity and
sustainability of cultural enterprises.

In the speci c case of micro-
patronage, it is worth mentioning that in
2015, Spain announced a tax reform that
regulates this instrument and o ers tax
deductions on nancial contributions to
cultural productions.[137]

Moreover, there are several app
projects and online platforms up and
running, usually created by public
institutions, which aim to streamline
and strengthen certain cultural

134. *https:// cod.es*
135. *http://emprendelibro.com/*
136. *http://semana-emprendedor.centroculturadigital.mx/appuesta.
html*

The application **Ibermúsicas**, [139] developed in early 2016 by the homonymous Ibero-american programme, ultimately aims to promote the presence and knowledge of musical diversity, encourage the formation of new audiences in the region and expand the labour market for professionals in the sector, with the support of 10 countries – Argentina, Brazil, Colombia, Costa Rica, Chile, Cuba, Mexico, Paraguay, Peru and Uruguay.

It is perhaps in the film segment that most platforms have emerged from public-sector initiatives. In 2015, Argentina's National Institute of Cinema and Audiovisual Arts (INCAA) launched **Odeón**,[140] a VOD portal offering national films, series, documentaries and shorts. In late 2014, Ecuador's National Telecommunications Corporation launched the system **CNT Play**,[141] which provides content on demand, with special emphasis on local productions. Meanwhile, Spain's MECD operates the service **Ver películas online**,[142] a search engine that allows viewers to follow the complete legitimate online offer of films. The Mexican Film Institute (IMCINE) – with support from the Secretariauppo4s conT28 Im Bulprwers t035e3Tc 0 complet

Moreover, under the impetus of CACI and the digital platform Cinema México, the **Pantalla CACI**[145] project has been established – an Ibero-American lm portal consisting of three areas: *Ibermedia Digital* for lms, *DOCTV Latinoamérica* for documentaries and *Aula* for lectures organized in the form of reports and interviews with directors, technicians and actors.

Lastly, also in the eld of cooperation, it is worth noting the project entitled **Network of Digital Cinemas from MERCOSUR**.[146] The structure comes under the Southern Common Market (MERCOSUR) Audiovisual Programme, an initiative of the Specialized Meeting of MERCOSUR Film and Audiovisual Authorities (RECAM), in collaboration with the European Union.
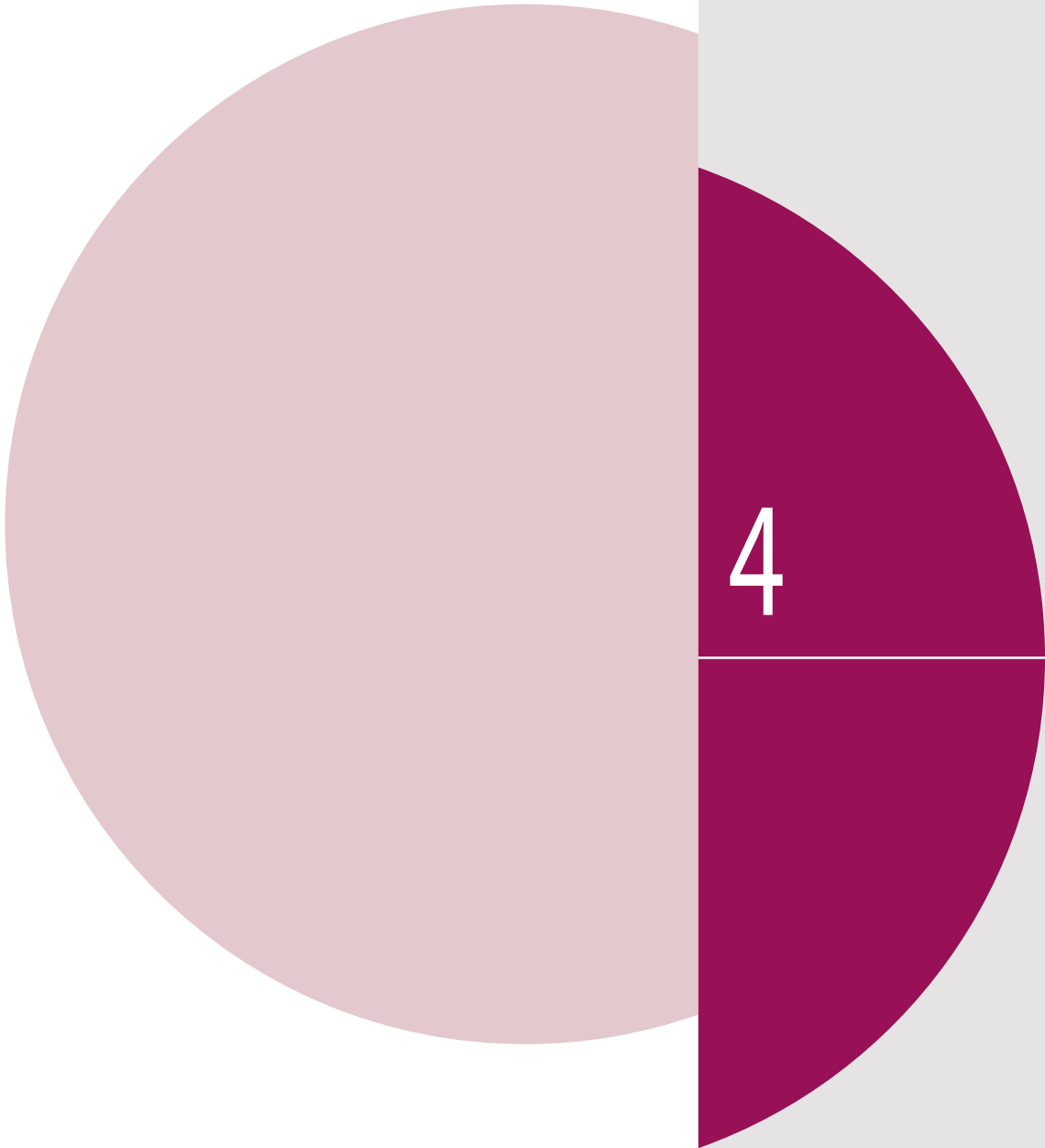
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4. Civil society

Digital tools can be clear allies in promoting the participation of civil society and raising awareness about the diversity

◗ **Americanosfera**:[150] a digital collaboration platform, created by Casa de América (Spain), which invites cultural centres and think-tanks in Latin America to showcase their activities, work and projects.

◗ **México es cultura**:[151] website that operates as the national billboard of Mexico's Secretariat of Culture. Visitors can nd a list of the most important activities in the eld of music, lm, dance, exhibitions and even in the "digital culture" category. The portal is also very active on social networks and has a mobile application that has been hailed as one of the best in the world.[152]

◗ **WikiMexico**:[153] website for interaction and dissemination of Mexican culture, both historical and contemporary.

150. *http://americanosfera.org*

151. *http://www.mexicoescultura.com/*

152. See "Multiplataforma de Conaculta" (2015).

153. *http://wikimexico.com/*

◗ **Alas y raíces**:[154] portal of Mexico's Secretariat of Culture, which aims to awaken the artistic sensibility in children and adolescents. It o ers a line-up of cultural information and a section of mobile applications speci cally designed for young audiences.

However, the power of the digital is expressed not only through information platforms, but also – and in particular – through the interactivity of social networks. In this eld, Latin America and Spain have the world's highest user rates,[155] which provides an extraordinary opportunity for awareness-raising and outreach initiatives at the regional level. Indeed, global networks and portals such as Facebook, Twitter, YouTube and even local websites like Taringa![156] have become very powerful channels for cultural exchange. One example is the BookTubers phenomenon: these are users – generally teenagers or young adults – who comment on books through YouTube and have thousands of followers.[157] In addition, book recommendation portals in the region – such as Entrelecturas[158] and Lecturalia[159] – enable readers to share information.

The potential of new forms of communication is being used by public institutions in di erent ways.

Numerous festivals, museums and art centres use social networks to disseminate information and interact with their public directly.[160]

Furthermore, the region's ministries of culture have a considerable number of followers. It is worth noting the enormous impact on social networks of Mexico's Secretariat of Culture, whose Twitter account,[161] for example, has nearly 1.5 million followers.[162]

Case Study 6
Digital Culture Forum (Argentina)

In 2013, Argentina organized the rst national forums geared toward a digital cultural agenda, which converged in October 2015 to create a larger-scale event: the Digital Culture Forum. This space brought together cultural producers, academics, digital entrepreneurs, activists, programmers, artists and users with the aim of re ecting on the opportunities and challenges facing Argentine cultural industries in the digital age. Activities of this kind can prove highly useful in terms of promoting increased involvement by civil society in raising awareness about current problems as well as developing new policies for culture.

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154. *http://www.alasyraíces.gob.mx/*

155. Latin America is home to more than 217 million users of Facebook (see eMarketer, 2015a and 2015b): Twitter, on the other hand, has recorded a growth rate in the region that is among the highest in the world. For data concerning Spain, see VIU (2015).

156. *http://www.taringa.net/*

157. See Perazo (2014).

158. *http://www.entrelectores.com/*

159. *http://www.lecturalia.com/*

160. For a good overview of the use of new technologies in the eld of museums and festivals in Spain, see Cano Coca, Vázquez Aldecoa and Celaya (2015) and Roselló and Celaya (2016), respectively.

161. *https://twitter.com/cultura_mx*

162. May 2016. For a detailed list of the networks of the Secretariat, see "Las redes sociales" (2015).

M_____ _____

How do we measure the progress made by countries in terms of the protection and promotion of the diversity of cultural expressions in the digital age? The monitoring framework presented in the UNESCO Global Report *Re|Shaping Cultural Policies* proposes 3 main indicators in this area, with their respective means of verification:[170]

1

L____ _____ ____ a a_ _____ _____ ___ a) _ab____ b) ___a a__ a__)_ ___

Means of verification

- Evidence of relevant laws to establish universal access to the internet
- Evidence of universal access to mobile internet connections (by gender, age, income level) and to social networks
- Evaluation reports on the impact of laws on universal access to the internet

2

P___ a__ _a__ ____ a____a ___a___ a____ ___ a___ a___ _____a__ ___ _a_ a) _ab____, b) ___a a___ a__)_ ___

Means of verification

- Policies and measures to support digital arts, incubators for electronic art and experimentation, training for artists
- Measures to promote the production and consumption of e-content (paid and free, international and local)
- Measures to encourage civil society participation via digital media
- Evaluation reports on the impact of policies to encourage digital creativity and civil society participation in the digital environment

3

P___ a__ _a_ ____ ___ _a_ a___ ____ a__ _a___ ___ a___ ___ _a_ a___ a) _ab____, b) ___a a___ a__)_ ___

Means of verification

- Policies and measures to support the modernization of the cultural industries (e.g. technological infrastructure and training for digital cinema/filmmaking, e-publishing/writing)
- Number of e-players participating in the market, by cultural industry (e.g. music, publishing, film, etc.) and levels of digital literacy among consumers (by gender, age, income level)
- Share of digital income for small and medium-sized companies, by cultural industry
- Evaluation reports on the impact of policies to support dynamic and diverse digital cultural industry markets

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170. See Kulesz (2015: 86).

As can be observed, the indicators presented above re ect the 4 core themes that we have chosen to structure this report. On the other hand, it must be recognized that in some cases – particularly for indicators 2 and 3 – it is not easy to .75resepodicng data. Nvw

Conclusions and recommendations

As we have tried to show in this study, digital technologies are having a signi cant impact on the cultural scene of Spain and Latin America, and the landscape of opportunities, barriers and policies associated with the protection and promotion of

With regard to access, the public sector has made considerable e orts to reduce the digital divide. Nevertheless, these projects are often part of vast national infrastructure plans, the drafting and implementation of which usually involve the ministries of technology, industry, communications and education, among others, but not the ministry of culture – and this fact can have a negative impact in terms of the diversity of cultural expressions. Furthermore, in a context in which large international platforms are increasing pressure to provide infrastructure solutions, it is essential to insist that without public policies in this area, equitable access and net neutrality may be at risk.

From the viewpoint of creativity, countries have invested in platforms and applications that contribute to the visibility of local artists, training activities that help them to experiment and create with digital technologies and various measures to protect copyright. Nevertheless, cultural policies often remain too anchored in the analogue creation model – in which the message is communicated in one direction – and lose sight somewhat of the very paradigm of the new environment, which is characterized by interaction and collaboration.

Regarding cultural industries, support for professional networking, training and modernization, as well as the establishment of platforms that contribute to the consolidation of the book, music and lm industries, are key initiatives. However, the challenges associated with large global platforms and their impact on the local creative chain are not receiving comprehensive treatment: without a rm strategy in this area, the problems can be exacerbated, both at the industry level and in terms of national statistics.

Finally, countries have carried out numerous projects for cultural dissemination and promotion of social engagement, particularly through outreach platforms, communication through social networks, public consultations, conferences and publications on culture in the digital era. Here there is a somewhat missed opportunity: the chance to raise awareness among the general public about the objectives and principles of the 2005 Convention and maintain a more explicit discussion on the impact of digital technologies on the diversity of cultural expressions.

Drawing from the policies and measures described in sections 1 to 4 above, as well as the new areas that could be explored in the future, we propose the following 50 recommendations, organized around seven themes – four specific areas and three crosscutting fields:

1. Involve the Ministry of Culture in the drafting and implementation of major national plans on technological infrastructure and digital inclusion, as they often cover areas that are directly or indirectly linked to the diversity of cultural expressions.

2. Include cultural clauses and references to the 2005 Convention in those national digital plans and agendas.

3. Simplify online access to cultural expressions housed in public institutions such as museums, libraries and archives, either through the digitization of materials or the consolidation of catalogues available on the Internet.

4. Step up efforts to ensure the accessibility, universality and neutrality of the Internet.

5. Multiply training opportunities for artists working with digital tools.

6. Give greater visibility to creators who experiment with new technologies.

7. Provide more incentives for digital creation.

8. Offer support to professional centres, festivals and events that promote electronic art.

9. Modernize processes of registration and legal deposit of art works, particularly those created with digital media.

10.

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28. Harness the potential of social networks and other digital tools, as a means to encourage social engagement and raise awareness about the diversity of cultural expressions in the new environment.

29. Take advantage of regional exchange forums such as the Cultural Industries Market of the South (MICSUR), to advance discussion about these issues.

30. Make public policies more interactive and open new spaces to involve civil society in the development of national plans.

31. Introduce cultural clauses and references in the 2005 Convention on digital plans and agendas for international cooperation.

32. Also introduce cultural clauses and references in the 2005 Convention on free trade agreements – whether bilateral or multilateral – paying particular attention to the status of e-commerce in cultural goods and services.

33. Update cultural cooperation – such as the Ibero-American Cultural Charter – so as to include re ection on the opportunities and challenges of digital technologies. This work can follow closely the discussions within UNESCO regarding the operational guidelines on the implementation of the 2005 Convention in the digital environment.

34. Establish close coordination between regional agencies and the bodies of the 2005 Convention, to coordinate e orts and unify strategies for the protection and promotion of cultural expressions in the digital environment.

35. Contribute with the International Fund on Cultural Diversity for the implementation of projects relating to the incorporation of new technologies in local culture.

36. Foster greater exchange between ministries of culture from the region, on issues relating to new technologies.

37. Conduct further studies on the impact of the digital era on the diversity of cultural expressions, particularly in other Spanish-speaking countries.

38. In addition to books, music and film, incorporate within the research the problems specific to other industries, such as videogames and animation.

39. Conduct new mappings of digital culture, in line with that developed by the SEGIB around citizen innovation – while focusing specifically on the issue of the diversity of cultural expressions.

40. Include the digital variable in the satellite accounts and observatories of culture in order to measure more accurately the consumption and production of digital content broken down by industry, origin (local/international), media, format and so forth.

41. Exchange experiences with countries in other language areas, in order to share best practices and lessons learned.

42. Study the effect of the integration of digital markets on the diversity of cultural expressions, both in terms of opportunities and challenges, for example in the EU Digital Single Market.

43. Provide information on opportunities, challenges and policies implemented in the digital environment, upon submission of the quadrennial periodic reports for the 2005 Convention.

44. Understanding digital as another dimension of human culture, which is constructed "by everyone together" – rather than "from the top down" – and which not only solves technical problems but also expresses values, meaning and identity.

45. When defining digital culture programmes, adopt a comprehensive approach, which does not exclude any of the 4 areas described above – access, creativity, cultural industries and civil society.

46. In each of the four areas, always place people, not the tool – whether a device, a platform or an application – at the centre.

47. In designing national digital platforms, consider synergies with existing local platforms, rather than starting from scratch, so as to collaborate with industry and ensure the sustainability of the initiative.

48. Establish a synchronization of national projects relating to digital culture with plans made at the provincial and municipal level.

49. Launch new public-private partnerships.

50. Foster inter-ministerial synergies, particularly between the Ministry of Culture and the Ministry of Technology.

It is clear that for the culture of Spanish-speaking countries, the digital age does not represent a possible future but rather a current reality. Although a great deal remains to be done to achieve a deep understanding of these processes in both quantitative and qualitative terms, we could postulate, in line with the Declaration of Veracruz, that the digital cultural space composed of Spain and Latin America is not something that has to be built from scratch but instead already exists and is developing in a highly dynamic manner. It is also apparent that there are marked contrasts between countries, with regard to numerous technological, economic and social particularities, and these features might intensify over time.

In future research on the relationship between digital technologies and the diversity of cultural expressions in Spanish-speaking countries, it will certainly be necessary to maintain a dual approach. On the one hand, we must continue to pay attention to the universal/common aspect of the digital environment, involving a wide range of opportunities, challenges and policies that are repeated throughout the region. Secondly – to the extent that the available data permit – it will be essential to examine the local/specific component, defined by the particular situation and priorities of each country. In a sense, this is the same duality we find in the idea of a shared language: the region has Spanish in common, but there are undeniable differences in dialect that must be taken into account. And, ultimately, if the aim is to consolidate the Spanish-speaking digital space in such a way as to promote and protect the diversity of cultural expressions, it will be vital to strengthen both pillars simultaneously: the regional exchange networks – of data, experiences, content and artistic expressions – and the constant work on specific local needs.

A E 1
Main experts consulted

A a a, B a: lawyer, university lecturer and expert consultant on law and digital strategy (Spain)

A , L : researcher, university lecturer and expert on audiovisual communication (Argentina and Spain)

A a a , I a : sociologist, university lecturer and expert on cultural industries (Argentina)

A a, Pa : university lecturer and expert on new media (Colombia)

A B a, L : director of International Relations and Cultural Cooperation at the Ministry of Culture and Heritage (Ecuador)

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B , F a : researcher, head of the digital department of the Ministry of Culture's Cultural Information System (SIncA) (Argentina)

B a , P : president of Internauta – Colombian Internet users' association – and expert on new media (Colombia)

B a , F : consultant and expert on creative economy (Colombia)

B , Da a: Secretariat of Public Media – Federal System of Public Media and Content (Argentina)

C a Ca , J a a : Department of Regulation and Control at the Ministry of Culture and Heritage's Sub-secretariat of Cultural Enterprises and Industries (Ecuador)

Ca a , D : technician in the eld of popular and solidarity-based economics and coordinator of the Textures and Colours Fair organized by the economic promotion agency ConQuito (Ecuador)

Ca a , A : anthropologist, consultant on creative economy-related topics and expert on cultural indicators (Mexico)

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D a P a A a , J

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S   ~ ̇ , Ca ~ a: writer (Argentina)

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ANEX 2
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