**NINTH INTER-AMERICAN MEETING OF MINISTERS OF** OEA/Ser. K/XXVII.9

**CULTURE AND HIGHEST APPROPRIATE AUTHORITIES** CIDI/REMIC-IX/doc. 8/22 rev.1

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Antigua Guatemala, Guatemala Original: English/Spanish

PLAN OF ACTION OF ANTIGUA GUATEMALA

“Technology, creativity, and innovation
as an opportunity for developing and strengthening culture”

(Adopted at the eighth plenary session and subject to review by the Style Committee)

1. BACKGROUND

1. The purpose of this Plan of Action is the implementation of the Declaration of Antigua Guatemala, “Technology, Creativity, and Innovation as an Opportunity for Developing and Strengthening Culture,” in the recognition that the COVID-19 pandemic has severely affected many of the key sectors and drivers of economic activity in countries around the world, and that its impact on the cultural and creative industries has been particularly devastating.

2. This Plan of Action will guide the implementation of the priorities set out in the Declaration of Antigua Guatemala “Technology, Creativity, and Innovation as an Opportunity for Developing and Strengthening Culture”. It is also part of the member states’ joint efforts to address culture’s contribution to the fulfillment of the 2030 Agenda for Sustainable Development.

3. The Plan of Action takes into account the “General Guidelines for Sectoral Ministerial Processes within the framework of the Inter-American Council for Integral Development (CIDI),” document (CIDI/doc.228/17), adopted by the General Assembly of the Organization of American States (OAS) in 2017, and the “Rules of Procedure for Sectoral and Specialized Meetings of Ministers and/or High Authorities of the Inter-American Council for Integral Development,” document (CIDI/doc.258/18), adopted by the OAS General Assembly in 2018.

1. RESOURCES

4. Member states shall assign appropriate and available economic, technical, and logistical resources for the implementation of this Plan of Action, according to their available budget.

1. WORKING GROUPS

5. In line with the Declaration of Antigua Guatemala, this Plan of Action covers the following working groups:

1. Methodologies and Policies for Promoting the Management and Consumption of Cultural Goods and Services in the Digital Environment
2. The Economy and Cultural and Creative Industries
3. Collection, Protection, Preservation, Valuing and Safeguarding of Cultural Heritage, Cultural and Artistic Expressions, and Traditional and Ancestral Knowledge

6. Each working group (WG) shall have one chair and two vice chairs.

7. Chairs will coordinate their groups in order to:

1. Undertake specific activities in accordance with the priorities set at the Ninth Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities.
2. Facilitate exchanges of experiences and follow up on the implementation of related hemispheric initiatives.

**WG 1. Methodologies and Policies for Promoting the Management and Consumption of Cultural Goods and Services in the Digital Environment**

8. This Working Group is established on the basis of the following elements of the Declaration of Antigua Guatemala:

* One of the consequences of the pandemic has been the increased use of digital technologies by cultural stakeholders and by consumers of cultural and creative goods and services.

* Artists, creators, and other cultural stakeholders were challenged to explore the opportunities offered by technology for producing digital content in new formats suitable for consumption and to connect in new ways with audiences and new consumers of cultural and creative goods and services.

* Difficulties arose on account of such factors as the digital divide and the inequalities that exist in digital literacy, as well as, in access, use, and availability of technology for cultural stakeholders across and within countries and regions.

9. The Working Group will facilitate analyses and exchanges of experiences and will develop recommendations to support member states in their efforts to:

* Evaluate and identify methodologies and policies for promoting technology in the management, production, and consumption of art, literature, and other cultural and creative goods and services.
* Strengthen the capacities for cultural stakeholders to integrate technologies that promote, commercialize, and monetize cultural goods and services in order to optimize outreach and their consumption in the market.
* Present information on cultural development research models, including the use of technology to generate research and cultural goods focused on tangible and intangible cultural heritage, including pre-Columbian, indigenous, Afro-descendent heritages, highlighting women's cross-cutting contributions; as well as promote digital strategies to increase consumer participation in arts and culture, and other cultural goods and services through the use of technology.

* Promote access to training, and to the use of existing and emerging technologies in the management, dissemination, production and consumption of the arts, and other cultural and creative products and services such as virtual reality, augmented reality, and non-fungible tokens,[[1]](#footnote-2) in accordance with national legislation, and the role of cultural authorities in supporting cultural and creative industries.

**WG 2. The Economy and Cultural and Creative Industries**

10. This Working Group is established on the basis of the following elements of the Declaration of Antigua Guatemala:

* The recognition that the cultural and creative industries of the Americas, which were deeply affected by the COVID-19 pandemic, are to a significant degree comprised of informal, micro, small and medium-sized enterprises, cultural stakeholders, bearers of cultural heritage and other small-sized producers of cultural products and services..
* Some of these creators may have survived the worst of the pandemic through the adoption and use of technological tools and with the support of government and cultural authorities; others continue to struggle or have abandoned these industries to seek out economic opportunities in other sectors.
* The creative industries of the Americas have not yet reached their full potential or maximum levels of economic contribution, due to the high informality that exists in the cultural and creative sector.

11. The Working Group will facilitate analyses and exchanges of experiences and will develop recommendations to support member states in their efforts to and exchanges of experiences and will develop recommendations to support member states in their efforts to:

* Promote culture as a mechanism for the social and economic development of local communities and regions through the reactivation and revitalization of cultural and creative industries, as well as support for MSMEs, cultural artists and stakeholders, and to promote the formalization of cultural and artistic enterprises and initiatives, and nurture and promote creative economy enterprises.
* Share experiences among member states in order to nurture and develop creative businesses and entrepreneurs, including, business incubators and accelerators and the use of technology as a basis for maximizing outreach, the development of technical skills, and capacity building, as key principles for reactivating and revitalizing the sector, especially the cultural industries and the arts in the region.
* Examine fiscal and other financial support policies and programs for creative industries affected by the pandemic, and endeavor to improve the measurement of creative industries economic contributions in cultural satellite accounts and national budgets.
* Support member states in the management and implementation of a dashboard where statistical indicators of the cultural and creative economy could be viewed, including that of satellite accounts.
* Support the strengthening of member states’ capacities in the area of cultural satellite accounts, including harmonizing methodologies, identifying the sectors to be measured, exchanging information, and undertaking measurements and comparisons among different countries, minimally with the indicators of cultural GDP and cultural employment.

**WG 3. Collection, Protection, Preservation, Valuing and Safeguarding of Cultural Heritage, Cultural and Artistic Expressions, and Traditional and Ancestral Knowledge**

12. This Working Group is established on the basis of the following elements of the Declaration of Antigua Guatemala:

* The importance of facilitating dialogue among ministries and secretariats on how technological tools have been and can be used to strengthen heritage and cultural expressions in the Americas.
* The need to promote and strengthen the knowledge and capabilities of artists, creatives, and other cultural stakeholders, and promote their formalization, as a means to advance access to new and better educational and employment opportunities.
* To work for the improvement of the condition of cultural stakeholders and promote their social and economic security, through the execution and implementation of public policies and regulations that guarantee their fundamental rights and freedoms.
* Information, communications, and digital technologies are increasingly being used worldwide to gather, preserve, and disseminate efforts in the field of arts and cultural heritage; for example, the three-dimensional modeling of ancient artifacts or the use of augmented reality to complement the perception of real-world environments, including heritage sites.

13. The Working Group will facilitate analyses and exchanges of experiences and will develop recommendations to support member states in their efforts to:

* Provide examples of the use of technologies for cultural heritage work, awareness, and conservation in OAS member states.
* Strengthen dissemination and civic appreciation of their tangible and intangible cultural heritage through innovation and the use of new technologies.
* Recognize the contribution of indigenous and Afro-descendent peoples and other bearers of cultural heritage of the Americas through the promotion of their cultural expressions through the use of digital technologies, in order to promote the circulation of cultural goods and services for social economic and environmental sustainability.
* Identify and adopt effective measures that encourage the use of technology to appropriately and respectfully promote and protect cultural and artistic heritage, and traditional and ancestral knowledge, leveraging the use of protection mechanisms in accordance with national legislation.
1. MONITORING, EVALUATION, AND REPORTING

14. The authorities of the Inter-American Committee on Culture (CIC), together with the Troika (the current, former, and future chairs of the Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities), will hold a planning meeting to define a work plan for the implementation of this Plan of Action. That work plan will include at least one meeting of the CIC prior to the Tenth Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities.

15. Invite member states to participate actively in CIC initiatives.

16. Urge the Executive Secretariat for Integral Development, as the CIC Technical Secretariat, to continue facilitating communication among the working groups, supporting the implementation of projects and collaboration efforts, and convening and organizing videoconferences and on-site meeting.

17. Reiterate that the implementation of this Plan of Action will be led by the authorities of the CIC, together with the Troika (the current, former, and future chairs of the Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities), with the support of the Technical Secretariat. The CIC Chair will report on the follow-up of actions at its regular and special meetings and at the next Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities.

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1. . A non-fungible token (NFT) is a digital asset that represents real-world objects, such as works of art and music, videos, and video game items. NFTs are bought and sold online, often in exchange for [cryptocurrencies](https://www.forbes.com/advisor/investing/cryptocurrency/what-is-cryptocurrency/), and are usually encoded with the same underlying software as many cryptocurrencies.

 See *Forbes Advisor*, April 2022, <https://www.forbes.com/advisor/investing/cryptocurrency/nft-non-fungible-token/>. [↑](#footnote-ref-2)