

**SIGNIFICANT
EXPERIENCES
OF THE CULTURE
SECTOR
MAYOR'S
OFFICE OF
BOGOTÁ D.C.**

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© Secretary of Culture, Recreation and Sports

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BOGOTÁ A CITY OF DAILY CREATIONS



There are many things that Bogotá can be proud of, or better still, there are many things the citizens of Bogotá can be proud of. We have faced significant challenges together; however, through collective work, the ability to create, acknowledgment, and mutual trust we have been able to move forward and enjoy the Bogotá of the XXI century.

In this journey we have received both local and international recognitions that testify to our creative capacity. In 2012, we were appointed as the Creative City of Music by UNESCO, largely thanks to the high-impact festivals like the Festivales al Parque. The Recreational Bike-Paths Network of the Americas consider our bike paths as an example to follow (at this moment we provide technical advice to Kenya, Ghana and Ethiopia to implement their own), and more than 1,500,000 users transform this recreational and sports venue into the largest linear park in the world.

These are examples of how we create in Bogotá. We could include many others. Like the implementation of the Public Policy for Civic Culture, or the creation of the Bogotá

Culture Satellite Account (which is the first at the city level worldwide), the Graffiti District, or the readings of the Public Library Network. It would be necessary to add the strength of the artistic, cultural and sports training processes; Programs such as Nidos, Crea, Let's go to the Philharmonic, Civinautas, or Sports Schools of My Neighborhood, where culture engages with the territories, portraying how the citizen is at the center, and how these dynamics enrich and dignify the lives of the citizens of Bogotá.

All these experiences allow us to talk about the creative capacity of citizens of Bogotá, about how we have made creation a daily activity and how we cannot imagine the city without its cultural expressions, without its artistic offer, without those dynamics that bring life to the sports infrastructure, culture, and that add a renewed strength to heritage. Daily civic creation is the most important asset, it along with many others, allows us to position Bogotá internationally as a dynamic and creative city.

Welcome, always, to continue creating together.



CULTURAL AND SPORTS RIGHTS

Meaningful experience:

Bogotá Graffiti District – A responsible urban art strategy

Responsible body:

**Secretariat for Culture, Recreation
and Sports – Mayor’s Office of Bogotá
(Colombia)**

Description:

Graffiti District is the name of the strategy that promotes the responsible practice of urban art and graffiti in Bogotá, it guarantees the availability of authorized surfaces for the practice throughout the city, implements promotion and pedagogy programs around urban art and make the citizens of Bogotá aware of the current regulations for this practice.

SDG:

SDG 11: Sustainable cities and communities



URBAN ART AND SOCIAL TRANSFORMATION OF THE TERRITORY

The Graffiti District seeks to promote the practice of responsible urban art in the city to invigorate, re-signify, recover and promote a suitable public space for the use and enjoyment of all citizens. In this way, it has become one of the most significant strategies for the recovery of public space in Bogotá and for the social transformation of the territory, as it generates actions that promote an active and co-responsible citizenship that participates in the creation of the desired city, while promoting the development of free expression and contributing to the modification of common conceptions that have cataloged urban art as vandalism.

GOALS

- Activate and revitalize spaces for community creation
- Promote actions that allow the exercise of an active, co-responsible and engaged citizenship
- Promote respect for the public domain and for differences

- Change the perception of insecurity
- Contribute to the city's economy from a tourist perspective

DEVELOPMENT

Graffiti District emerges in 2016 and is based on the Public Policy for Public Space as part of the District Public Policy for Cultural and Creative Economy and of the creation of the Committee for the Responsible Practice of Graffiti, that enables the consolidation of a space for participation where the artists create awareness and strengthen, along with the District, their public space interventions, thus contributing to the development of the city, from an artistic and cultural perspective.

This Committee is made up of delegates from the District Secretariat for Culture, Recreation and Sports, District Secretariat for Environment the District Secretariat for Government, the District Secretariat for Social Integration, the District Institute for the Arts - IDARTES, the Administrative Department of the Public Space Ombudsman - DADEP, the Bogotá Metropolitan Police and representatives of the artists, and implements the strategy through the following four lines of work:

- **Communications:** Development and implementation of spaces to inform, disseminate and strengthen the practice of responsible urban art in Bogotá, through actions such as the creation of the website www.bogotadistrictgrafiti.com, and the geo referencing of existing murals and available walls that have been previously granted authorization for an intervention.
- **Education:** Development of activities and pedagogical strategies that allow the recognition and appropriation of urban art as a means for the construction of the city and citizenship. The workshops and tours carried out with the artists and the Bogotá Metropolitan Police are to be highlighted with the

purpose of improving the coexistence between both parties, generating mutual recognition and understanding of the practice of graffiti in the public space.

- **Promotion:** Promotion of the responsible practice of urban art and graffiti through the implementation of grants and specific incentives in the District Stimulus Portfolio, such as the Bogotá City Grant, Graffiti District Grant, Urban Art Grant in Transmilenio, Responsible Urban Art Circuit Grant - Habitarte and Urban Art in Contingency Grant.
- **Strengthening:** Support for the incidental participation of graffiti artists in their communities. As part of this process, the growing economic support from other district entities is remarkable, in addition to those of the culture sector, have provided to the development of responsible urban art interventions in different locations of the city stands out.

Additionally, through the Committee for the Responsible Practice of Graffiti, the Urban Art Day is celebrated annually, where artists from all the local groups of the city carry out a joint intervention in notable spaces in Bogotá.

ACCOMPLISHMENTS AND LESSONS LEARNED

- Since 2016, Graffiti District has had 449 new interventions promoted by the district administration; these can be seen in 20 locations around the city.
- With the grants, the Graffiti District finances creative, participatory and community projects, that operate as devices for the exchange of practices and knowledge about art and the environment. Through these projects, the inhabitants of the territories can value diversity and recognize others as individuals with an artistic practice that enrich city life.

- With these stimuli, artists promote respect for difference and activate and revitalize certain spaces such as metropolitan and zonal parks, district schools and market squares, thus contributing to cultural change and community building.

- In 2016, the Graffiti District -Puente Aranda was developed, with notable participation of the private sector, and the aim of revitalizing, re-signifying, recovering and promoting a suitable public space for the use and enjoyment of all, based on urban art interventions on the walls of this town. This initiative has made it possible to convert an industrial area into the largest open-air gallery in Latin America with more than 5,700 m2 of urban art, promoting new uses and activities in the environment, which has generated changes that are evident both in the community, as in the territory and has allowed to position this town as a tourist and cultural reference of great importance for the city and for urban art.

- Graffiti District carries out educational activities with the community that seek to raise awareness about the good practices of graffiti and consolidate a co-responsible practice that promotes a dialog between the public and private sectors, artists and citizenship sectors; and that achieves participatory actions that impact the social, economic, cultural and urban sphere of the city.

- Having a strategy that strengthens the responsible practice of graffiti based on pedagogical, promotion and awareness actions with all the parties involved, has allowed Bogotá to be recognized at the international level as one of the best cities for graffiti worldwide.

- Inter-institutional work and management tasks with private parties have valued the practice of graffiti, which is evidenced in the constant interest of the citizens and of other district, national and international entities on learning about the activities

carried out in Bogotá .

- 428 incentives and scholarships awarded since 2016

BOGOTÁ GRAFFITI DISTRICT IN FIGURES

* Figures as of June 30, 2020

- 2016 - Bogotá Graffiti District strategy emerges
- 2 district administrations have implemented the strategy
- 449 interventions carried out between 2016 and 2019
- In 2020, 90 new interventions are being evaluated for the "Urban Art in Contingency Award"
- Graffiti District is present in the 20 localities that make up the city.
- 101 national and international artists have painted 103 murals in the Puente Aranda Graffiti District
- 269 artists and 103 groups have participated from 2016 to June 2020

SHARING OUR EXPERIENCE

Bogotá recognizes graffiti as a means for the democratization of public space and access to art and culture from different perspectives. The projects carried out within the framework of this strategy are aware of the relevance of urban art in the city, by generating inclusion, strengthening the commitment of artists to the community, improving public spaces and recognizing the city as an artistic scene that promotes tourism and the cultural economy. This is how Graffiti District has turned Bogotá into a city that opens the doors to art and creativity and that tells stories through its walls.

For more information on Bogotá Graffiti District visit the website

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Cultura en Bogotá

CULTURAL AND SPORTS RIGHTS

Meaningful experience:

Local Heritage Program

Responsible body:

District Institute of Cultural Heritage (IDPC)

Entity that belongs to the Culture, Recreation and Sports Secretariat - Mayor's Office of Bogotá (Colombia)

Description:

The Local Heritage program is a participatory and creative research-action process that aims to activate the collective safeguarding of the Intangible Cultural Heritage (ICH) of Bogotá, respecting the autonomy of the bearers of this form of heritage who are identified throughout the process.

SDG:

SDG 11: Sustainable cities and communities

SDG 16: Peace, justice and strong institutions



SOCIAL MANAGEMENT AND SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Through the Local Heritage program, the aim is to activate the safeguarding of the Intangible Cultural Heritage (ICH) in citizens, by strengthening research and management capacities at the local level, based on a participatory methodology that encourages a knowledge dialog and the exploration of the territories.

GOALS

- Initiate a dialog between the official statements of ICH and the participants that maybe knowledgeable about the topic.

- Strengthen the research and management capacities of the participants.
- Investigate cultural heritage manifestations and expressions of local memory.
- Build creative content on the researched topics for dissemination, acknowledging the authorship of the participants.
- Build a district network of researchers and local managers who lead the safeguarding of the ICH of Bogotá.
- Promote community, social and cultural processes related to ICH in the territories.
- Promote collective awareness about the ICH and local memory in Bogotá.

DEVELOPMENT

The Local Heritage program is part of the Policy for the Safeguarding of the ICH of 2009, which adopts the UNESCO Convention of 2003, and responds to the need to safeguard the wealth contained in the cultural heritage of the nation, which is expressed in a great diversity of cultural practices, knowledge, techniques and traditions. In this way, the conceptual framework, the objectives and the methodological proposal of the program are guided by the principles established by the policy.

In this context, the development of the Local Heritage program began in 2016 and is based on a three-phase training and participatory work in the territory as follows:

Phase 1: Raising awareness of intangible heritage and exploration of the territory

Phase 2: Identification of cultural expressions local research and collective development of outreach products

Phase 3: Tools for social management and the safeguarding of ICH

With Local Heritage, progress has been made in the decentralization of institutional actions and in the active participation of citizens in research and decision-making

of intangible cultural heritage, using an innovative approach that is different to the traditional approaches to cultural heritage.

Likewise, Local Heritage implements a new methodology, using participatory and creative research-active process where participants translate their investigative findings into content that they develop according to their own knowledge and skills.

ACCOMPLISHMENTS AND LESSONS LEARNED

- Nearly 28 heritage manifestations and 35 local memory issues have been identified with the active participation of citizens and based on criteria and systematization procedures aligned with public policy at the national level. Some of these expressions are: urban agriculture, practices and knowledge associated with the uses of herbs that are sold in the Samper Mendoza Market District Square, glass trades in the town of San Cristóbal, the Three Kings Festival and the Epiphany of the Egipto neighborhood, and preparation and uses of chicha and other fermented beverages.
- Design, implementation and feedback of participatory methodology, through the development of more than 170 workshops, various local research-creation exercises and three district meetings between 2017 and 2019.
- For each Bike of Local Heritage, an open call is made to all citizens of legal age who have some relationship with the nine localities involved in the program (Los Mártires, Antonio Nariño, San Cristóbal, Usme, Bosa, Kennedy, Fontibón, Engativá and Barrios Unidos). This is how, diverse groups of participants have been created, including young people, older adults, local managers and leaders, people with disabilities and representatives of cultural, environmental or ethnic organizations, among others, who have

participated continuously throughout the whole process.

- Six publications have been developed to disseminate the intangible heritage of the benefited localities, whose contents have been prepared by the participants and whose authorship has been recognized.
- Nomination of five participants from Local Heritage as candidates to integrate the Board of Local Heritage Councilors, in the election process of the District, Culture and Heritage System carried out in 2018, three were elected as councilors.
- Creation of a grant within the framework of the District Stimuli for Culture Program with the Local Heritage approach, in order to promote local processes for the safeguarding of ICH.

For the development of this program, the District Institute of Cultural Heritage works jointly with entities of the culture sector such as the Secretariat for Culture, Recreation and Sports, the District Institute for the Arts (IDARTES) and the District Public Libraries Network (BibloRed), and with other sectors such as Economic Development, Social Integration, and Government, among others.

LOCAL HERITAGE IN FIGURES*

- 2016 - initiation of the Local Heritage program
 - 2 district administrations have implemented the program
 - 28 heritage manifestations and 35 local memory topics citizens have identified with
 - 170 workshops and research exercises
 - 227 participants between 2017 and 2019
- * Figures as of June 30, 2020

SHARING OUR EXPERIENCE

Local Heritage actively involves the

inhabitants of the localities of Bogotá in the research and dissemination of the local ICH from their own knowledge and the assessment of what they consider part of their cultural heritage. In this way, the process has managed to reach a fundamental principle of the public policy of intangible cultural heritage and the mission of the District Institute of Cultural Heritage, since it recognizes participation as that which allows the identification of the manifestations of the ICH and makes its safeguarding viable, thus guaranteeing the exercise of cultural rights associated with heritage by citizens.

In order to contribute to the strengthening of participatory democracy, the program has been consolidated as a space for dialog with citizens, through which decisions on the ICH are made, based on the experiences of participatory and creative research, and focusing on the protection and safeguarding of this type of heritage, through the principles of co-responsibility. Local Heritage strengthens the identity roots of Bogotá, by serving as an instrument to interpret the rich and complex cultural diversity present in the different territories of the district.

For more information on the Local Heritage Program visit the website

<https://idpc.gov.co/patrimonio-locales/>

Links of interest:

- [Board game La Bogotá de los Mártires: https://issuu.com/patrimoniobogota/docs/martires_tableto_y_tarjetas](https://issuu.com/patrimoniobogota/docs/martires_tableto_y_tarjetas)
- [Passbook Saberes y memorias de Bosa: https://issuu.com/patrimoniobogota/docs/bosa_web](https://issuu.com/patrimoniobogota/docs/bosa_web)
- [Passbook Somos Usme, venimos de la quinta: https://issuu.com/patrimoniobogota/docs/usme-web](https://issuu.com/patrimoniobogota/docs/usme-web)
- [Passbook A pie por Engativá y Barrios Unidos: https://issuu.com/patrimoniobogota/docs/3_a_pie_eybu_screen_2010_web](https://issuu.com/patrimoniobogota/docs/3_a_pie_eybu_screen_2010_web)
- [Passbook Espejos de agua, espejos de tiempo... los caminos del occidente: https://issuu.com/patrimoniobogota/docs/2_espejos_fyk_screen_2020_web](https://issuu.com/patrimoniobogota/docs/2_espejos_fyk_screen_2020_web)
- [Passbook ¡¡¡Aguas!!! Andanzas y relatos en territorio Fucha: https://issuu.com/patrimoniobogota/docs/1_aguas_scyan_screen_2020_web_compressed](https://issuu.com/patrimoniobogota/docs/1_aguas_scyan_screen_2020_web_compressed)

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CULTURAL AND SPORTS RIGHTS

Meaningful experience:

Common Cultures, Art, Memory and Territory Program

Responsible body:

District Institute of the Arts - Idartes

Entity that belongs to the Secretariat for Culture, Recreation and Sports - Mayor's Office of Bogotá (Colombia)

Description:

The "Common Cultures, Art, Memory and Territory" program is a strategy for the decentralization of the city's cultural portfolio, in an effort to democratize access to the different artistic and cultural practices of Bogotá, through a series of permanent activities of artistic dissemination that take place in the multiple scenarios of the localities that make up the city, giving access to free of charge live shows to the different population groups.

SDG:

SDG 4: Quality of

SDG 16: Peace, justice and strong institutions



PERFORMING ARTS CLOSER TO EVERYONE

The Common Cultures program from Idartes aims to stimulate the stakes in art and culture from, with and for the public, through the creation and dissemination of artistic content - pedagogical acts of collective construction - and the promotion of associations as a transversal management model in the territories. All these transformative actions contribute to the recognition and appropriation of cultural rights, strengthening the social fabric, promoting self and collective agency, and the empowerment of communities in the face of their processes.

GOALS

- Guarantee cultural rights and achieve access, enjoyment and appreciation of the various artistic practices by citizens, in territories with a lack of cultural infrastructure in the city.
- Consolidate the strategy for training audiences in different artistic areas, through the slots and seasons offered by the program's "Spectators School", a permanent process that has been developed in several phases, as follows:
 1. Recognition and identification of the needs, characteristics and demands

of the public or communities towards whom the experience is directed.

2. Mediation processes in which various communication, relationship and dialogue strategies between audiences and viewers are made possible, placing attendees in a place where they are not only receivers, but question generators knowledge co-builders.

3. Spaces for dialogue and direct interaction between audiences and artists, facing the shared sensitive and emotional experience.

4. Evaluation, feedback and systematization process of the experience, in order to assess it.

DEVELOPMENT

Common Cultures was created in 1999 as a public training project, seeking to decentralize the cultural offer and grant access to the most vulnerable sectors of the city. Throughout these years, the program has evolved and has established itself as one of the cultural alternatives with the greatest impact in the towns that make up Bogotá.

The implementation of each of the programming and decentralization activities of the artistic offer of Common Cultures has been possible thanks to the coordination and dialogue with other Idartes institutions and with different public and private organizations, which actively participate in the development of the program as strategic allies, such as the District Secretariat for Social Integration, which allows access to cultural facilities and organizations attached to their charge.

ACCOMPLISHMENTS AND LESSONS LEARNED

- Throughout its implementation, the permanent artistic circulation activities of the Common Cultures program have reached scenarios in different locations in the city such as Antonio Nariño,

Ciudad Bolívar, Kennedy, San Cristóbal, Usaquén, Suba, Bosa, Fontibón, Puente Aranda, Barrios Unidos and Usme.

- Common Cultures has established itself as an important platform for the diffusion of district artists, which offers the possibility of approaching the real social contexts of the public and territories, dignifying their work practice with adequate fees and supplying the technical requirements to guarantee the quality of artistic production.
- Thanks to the coordinated work with the District Secretariat for Social Integration, Common Cultures is present in nine (9) Community Development Centers - CDC, kindergartens and social organizations, thus generating a greater impact of the program in the city.
- Common Cultures has established partnerships with different academic programs in the field of performing arts, both from public and private universities, which has enabled the diversification and expansion of artistic coverage in the different stages of the city.
- Other social and community spaces have been added to the strategy, such as theaters and Houses of Culture, which have generated a frequent and direct mobilization of audiences and inhabitants of (12) localities in the city (Ciudad Bolívar, Usme, San Cristóbal, Kennedy, Usaquén, Antonio Nariño, Suba, Puente Aranda, Bosa, Fontibón, Teusaquillo and Barrios Unidos).
- In coordination with different public and private institutions, Common Cultures has contributed to the strengthening of institutional educational programs.
- The artistic proposals created in the framework of the program depict the contexts of the territories and contribute to generate reflections from the public around issues such as peace and coexistence and environment and sustainability, among others.

COMMON CULTURES IN FIGURES*

- 1999 - launch of the program
- 5 district administrations have implemented the program
- Multiple stages in 12 localities in the city
- An average of 300 shows per year
- An average of 130 groups hired per year between 2016 and 2019
- An average of 1.900 groups hired per year between 2016 and 2019
- 227.580 participants between 2016 and 2019

2020-1 digital strategy within the framework of the Covid-19: health contingency

- 4 digital content designed and produced by the program team
- 32 chapters published
- 6 groups hired
- 64.645 views (virtual scope to date)

* Figures as of June 30, 2020

SHARING OUR EXPERIENCE

In its purpose of democratizing culture in the city of Bogotá, the Program "Common Cultures, Art, Memory and Territory" contributes to the enjoyment and appreciation of different artistic and cultural traditional and contemporary practices, while reinforcing the meaning of belonging and appropriation of the cultural spaces in which it takes place.

Through this strategy, inhabitants, communities and different population groups of Bogotá have free access to a quality cultural offer, so the program contributes to the appropriation of creation as a right for all citizens.

For more information on the Common Cultures Program visit the website

<https://idartes.gov.co/es/programas/cultura-en-comun/quienes-somos>

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CULTURAL AND SPORTS RIGHTS

Meaningful experience:

Festivales al Parque

Responsible body:

District Institute of the Arts - Idartes

Entity that belongs to the Secretariat for Culture, Recreation and Sports - Mayor's Office of Bogotá (Colombia)

Description:

Festivales al Parque are big, free of charge, musical events where citizens of all socioeconomic strata, ages and educational levels congregate in the open air to enjoy the city through different types of concerts, that also support local bands.

Festivales al Parque are the result of a strong political and cultural commitment to the expression, enjoyment and collective knowledge of music, that allow citizens to approach the public space in a harmonious, tolerant and respectful manner.

SDG:

SDG 5: Gender equality

SDG 8: Decent work and economic growth

SDG 10: Reduction of inequalities

SDG 11: Sustainable cities and communities



Festivales al Parque - A MODEL IN CONSTANT TRANSFORMATION AND EVOLUTION

Festivales al Parque are a stage for the acknowledgment and interaction with the different ways youngsters think. They validate the emerging and front-line artistic movements that have influenced or are revitalizing these different ways of thinking in our societies.

They are well-known in Bogotá and the rest of the world as city events that respect the diversity of musical culture genres; that integrate these into the current panorama of musical creation; and that reinforce the perception of the possibility of having - at no cost to citizens and creators - a space for connection and for harmonious interaction with communities, and with ever changing aesthetics and urban sounds.

The festivals have delivered and continue to deliver an explicit and forceful message about respect for difference and the possibility of building together a better society for all, based on cultural, social, ethnic, territorial and artistic differences.

GOALS

- Sustain the public cultural offer as a

strategy to generate spaces for social transformation through music.

- Promote and privilege respect for cultural diversity.
- Promote the practice of music.
- Promote scenarios for the interaction and promotion for different agents of the musical ecosystem.
- Offer to citizens of Bogotá a relevant, inclusive and quality cultural offer, guaranteeing the right of access to a cultural events.
- Generate spaces where citizens can gather and enjoy music.
- Ensure a platform for the development and promotion of the music ecosystem of Bogotá.

DEVELOPMENT

Since its creation in 1995, the festivals have been led by different district institutions. Always from connected to the culture sector, it began at the District Institute of Culture and Tourism, and since 2011, five of the six festivals (Rock, Jazz, Colombia, Hip Hop and Salsa) are coordinated by the District Institute of Arts (Idartes) Through its Music Department, while Park Opera is coordinated by the Bogotá Philharmonic Orchestra.

The financial resources come mostly from the public budget of the district government, which ensures the events are free of charge. They also have, although to a lesser extent, resources originating from the commercialization of the event through public-private partnerships promoted by the district.

Each of the Festivales al Parque has four components and a strategic memory line:

- 1. Artistic:** local groups are selected through a public call, and national and international artists are hired.
- 2. Entrepreneurship:** is responsible for opening meeting spaces between

musical agents, as well as spaces for the sale of products and services during the festival.

3. **Academic:** forums, workshops, musical clinics, among others, are designed for the technical and production strengthening of local bands.
4. **Wellness:** the design of musical activities in parks and squares for the enjoyment of citizens.

Memory line: printed, audiovisual and phonographic products are produced that account for the historical, social and artistic impact of the Festivales al Parque.

Festivals take place each year and follow the following stages:

- **Planning:**

- The activities to be developed and the execution times for each component in each of the festivals are defined.
- Management strategies are coordinated to generate resources through agreements, strategic alliances, among others, with the public and private sectors.

- **Selection:**

- The call for the selection of local groups is designed.
- The announcement of the call and the programming for auditions and deliberations of the juries for said selection is made.
- The selection and hiring of national and international guest artists and those in charge of academic and entrepreneurial activities is carried out.
- A concept-based proposal is created for each of the festivals and the action lines are established.

- **Design:**

- Some organizations from the cultural sector are invited to submit proposals to co-perform in one or more events.
- The actions and budgets for the execution of technical and logistics

production are defined.

- **Analysis:**

- The memory line is defined: commemorative books, musical compilations and catalogs.
- An evaluation of the processes and results is carried out taking into consideration improvement actions

- **Cross-cutting processes:**

- **Production:** technical, logistical and infrastructure conditions for each festival
- **Communications:** dissemination of the festivals through printed matter, free press, interviews and social networks.
- **Other arts:** other artistic languages are involved, such as dance, drama, studio and audiovisual arts.

ACCOMPLISHMENTS AND LESSONS LEARNED

Artistically:

- Transparent selection system through the District Stimulus Program, a policy for the promotion of the Culture sector that holds an open competition for the participation of musical bands, which has been replicated in other Colombian municipalities and cities and in community festivals.
- The different methods applied in planning, coordination, operation and logistics, which have strengthened the city's capabilities in the fields of music and production.
- Time and financial, human and material resources have been capitalized in order to achieve efficient and sustainable production.
- Recognition of the diversity of musical aesthetics in Bogotá, which involves the behavior of citizens and their way of expressing themselves in respect for the other.

Academically:

- The creation of spaces for artistic reinforcement, through workshops and master classes for local groups and the general public, and the involvement of the academic sector in the process.
- The internationalization of fledgling local music groups, particularly in artistic genres usually excluded from the music industry. This is the case of bands like Herencia de Timbiquí, Rolling Ruanas, ChocQuibTown and La 33.

Entrepreneurial:

- Increasing visibility of Bogotá's bands through business management venues such as business rounds with national and international programmers, as well as exchanges with festivals in other countries.
- From the creative and social appropriation of public space:
- It is one of the first and most effective programs for populations traditionally isolated from public action, especially young people from strata 1, 2 and 3. "Hip Hop al Parque", for example, increased its attendance from 3,000 to 127,000 attendees, becoming the largest event of its kind on the continent and one of the largest in the world. Festivales al Parque have summoned more than 4 million people.
- The city government decision to allot this space has been a clear support for the inclusion of these populations, who have appropriated it, making it a symbol of the relevance and impact of cultural expressions as a transforming element.
- Festivales al Parque have been consolidated as meeting spaces between citizens around musical genres with aesthetics and heterogeneous ways of inhabiting the city, where there are no social barriers and stigmas are broken.

Festivales al Parque IN FIGURES*

- 1995 - Festivales al Parque starts in Bogotá with the performance of "Rock al Parque"
- 8 district administrations have implemented the strategy
- Festivales al Parque represents the largest free of charge outdoor musical offer in Bogotá, with the annual performance of 6 metropolitan festivals: Rock, Jazz, Colombia, Hip Hop, Salsa and Opera
- 1.411 local, national and international musical groups have been participated in Festivales al Parque between 2011 and 2019
- 3,531,357 attendees to the Festivales al Parque between 2011 and 2019
- 595 activities carried out within the framework of the academic component of the Festivals between 2011 and 2019
- Between 2014 and 2019, the "Rock al Parque" Festival gathered 1,430,000 Colombians in one single venue
- In 2019, Rock al Parque festival registered the highest attendance rate in its history with 338,133 people for three days (198,256 men and 139,878 women).

SHARING OUR EXPERIENCE

For more than two decades, the Festivales al Parque have shaped a meeting platform, where citizens and artists from Bogotá and different corners of Colombia acknowledge, respect and cohabit in a diverse, inclusive and peaceful cultural scene.

The festival platforms, the stands and their assistants have contributed significantly to the appropriation of egalitarian relational models and artistic practices and have allowed attendees to find in this cultural call an environment for the free development

of their personalities, so they can share differences and value diversity. In this way, the Bogotá Festivales al Parque promote citizen culture through social practices and codes of behavior in open spaces for mass encounters, thus impacting the change in perception of the city.

Likewise, in the development and implementation of Festivales al Parque there are productive chains of the music ecosystem generated, that contribute

significantly to the economic development of the sector and its improvement.

Thanks to these festivals, and their thorough implementation on a yearly basis and the lessons that this has brought to Bogotá was appointed by UNESCO as a "Creative City of Music" in 2012. Almost 25 years after its creation, the Festivales al Parque constitute one of the longest running cultural events in the country and an annual event not to be missed for hundreds of thousands of citizens.



For more information on Festivales al Parque visit the website

<https://idartes.gov.co/es/noticias/festivales-al-parque-escriben-historia-musical-bogota>

Links of interest:

- <https://rockalparque.gov.co/>
- <https://jazzalparque.gov.co/>
- <https://salsaalparque.gov.co/>
- <https://filarmonicabogota.gov.co/xxii-festival-opera-al-parque/>
- <https://hiphopalparque.gov.co/>
- <https://colombiaalparque.gov.co/>

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CULTURAL AND SPORTS RIGHTS

Meaningful experience:

Bogotá Bike Path Program

Responsible body:

District Institute for Recreation and Sports - IDRD

Entity that belongs to the Secretariat for Culture, Recreation and Sports - Mayor's Office of Bogotá (Colombia)

Description:

The Bike Path Program of Bogotá is created for the enjoyment of leisure time on Sundays and holidays, making use of the main streets of the city. It is made up of a 127,69-kilometer network, for the exclusive use of the biker the athlete, the family and the pedestrian (from 7:00 a.m. to 2:00 p.m.).

SDG:

SDG 3: Health and wellness

SDG 10: Reduction of inequalities

SDG 13: Climate actions



HEALTHY AND INCLUSIVE URBAN SPACES

The Bike Path of Bogotá seeks to promote appropriation and intelligent occupation of public space in order to improve cohabitation, social cohesion, respect, family life and physical and mental health of the population, while contributing to the good and adequate use of spaces for recreation, sports and leisure time of the inhabitants of Bogotá.

GOALS*

- Offer a free of charge space for leisure time with activities such as physical activity, recreation, art and culture, and science and technology.
- Living in a human scale city.
- Recover the streets for citizen encounters.
- Promote the acquisition of healthy lifestyle habits.
- Contribute to the fight against chronic diseases by promoting physical activity.
- Contribute to reducing inequity.
- Generate values for civic cohabitation

including democratic values, such as tolerance, respect and peace.

- Reduce environmental pollution and noise levels.

*Manual Ciclovías Recreativas de las Américas

DEVELOPMENT

The Bike Path of Bogotá came to life in 1974 and after different stages it ended up being administered by the District Institute of Recreation and Sports - IDRDR in 1995. During its years of implementation, the program been structured to constitute its current appearance and become the example to be followed by the Recreational Bike Paths of the Americas.

Every Sunday and holidays about 1,500,000 people of different ages go out to the bike path to practice some kind of physical activity. To guarantee its proper development, the IDRDR has a logistical, operational and human plan that provides security and well-being to users during the day.

The Bike Path of Bogotá is part of the Public Policy for Sports and its implementation is possible thanks to the coordinated work with sectors such as mobility, health, education, safety and environment. The following activities are carried out as part of this program:

- **Bike Path Guards academy:** created to select the ideal personnel with the physical, intellectual and social preparations, required to work every Sunday and holidays in the program.
- **Bike walks:** these are tours programmed and established by the Bike Path Program or by users of the bike path, in order to visit and learn about sites of heritage, cultural, recreational and sports interest, preferably carried out in the corridors enabled for the bike path on Sunday and holidays.
- **Bike Day:** established on the second

Sunday of the month of November, this event offers a tribute and highlights the value and significance of the bike as a recreational, sports and transportation means.

- **Complementary services:** the Bike Path Program offers complementary services such as 42 sales stations made up of more than 200 vendors, hydration points and user service modules suitable for carrying out preventive, recreational and pedagogical activities, and a Bike School, among others.

ACCOMPLISHMENTS AND LESSONS LEARNED

- The bike path of Bogotá is positioned as a leisure, recreational and sports space that promotes the proper use of free time and benefits the entire population that is in Bogotá without any discrimination.
- This experience has served as a model for more than 30 cities in the world and has received numerous awards such as the Sustainable Culture Award granted by the Global Forum of Urban Settlements and supported by UNEP, the United Nations Environment Program, in 2014.
- During its years of implementation, the bike paths of Bogotá have increased from a 20 kilometers coverage to more than 127 kilometers, enabling the coordination of the different sections in established circuits and facilitating connections between them, thus favoring the accessibility of bike users and the other users of the bike paths.
- The Bike Path has hosted national and international events and more than 26 athletic races a year take place in some of its circuits or corridors, including the Bogotá Half Marathon.
- Special programs such as themed bike lanes, the celebration of the International Day of Recreational Bikes of the Americas or the nocturnal bike

lane, which takes place twice a year, and has become one of the most important recreational activities in the city.

- Several articles and research studies about the Bike Path of Bogotá have been made. One of them, prepared by the Universidad de los Andes, showed that for every dollar invested in this initiative, 3 dollars are saved given the health benefits associated with physical activity, projecting a net annual saving of 13 million dollars.
- According to the "Bogotá Quality of Life Report, How are we doing", in 2015, 22% of the people surveyed had gone the bike path at some point, while in 2018 the percentage increased to 45%.

BIKE PATH IN FIGURES*

- 1974 - the first initiative that would give way to the bike paths arises
- 1995 - implementation of the current program
- 8 district administrations have implemented the program
- 1.500.000 users per day
- 127.69 kilometers make up the Bike path
- The average number of users per recreational day is 1,873,822 and the average number of users
- for the temporary bike path is 99,086

* Figures as of June 30, 2020

SHARING OUR EXPERIENCE

The Bike path of Bogotá, known as the largest linear park in the world, is an internationally recognized model that promotes physical activity, sports, recreation and the proper use of leisure time and encourages the use of bicycles as an alternative means of transportation that generates healthy lifestyle habits.

This program allows citizens to enjoy public spaces, specifically the city's arterial roads, contributing to the continuous improvement of the quality of life of the city's inhabitants. Likewise, bike paths of Bogotá

ensure the effective exercise of the rights to sports, recreation and physical activity and contribute to human development and the construction of a more active and healthier city.

For more information on the Bike Path of Bogotá, visit the website

www.idrd.gov.co

Links of interest:

<https://www.idrd.gov.co/ciclovia-bogotana>

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PRENSA IDRD

CULTURAL AND SPORTS RIGHTS

Meaningful experience:

Bogotá Recreational-Path Program

Responsible body:

District Institute for Recreation and Sports - IDRDR

Entity that belongs to the Secretariat for Culture, Recreation and Sports - Mayor's Office of Bogotá (Colombia)

Description:

The Recreational Path Program seeks to facilitate and promote the practice of musically directed physical activity in conditioned and adequate spaces, providing equal opportunities to the different population groups, and encouraging and healthy lifestyles and habits in participants.

SDG:

SDG 3: Health and wellness

SDG 5: Gender equality

SDG 10: Reduction of inequalities



PHYSICAL ACTIVITY AND IMPROVEMENT OF THE QUALITY OF LIFE

The Recreational path is a model program for the eradication of sedentary lifestyle and the promotion of healthy lifestyle habits that, with a cultural, inclusive and educational approach, seeks to improve the conditions and motor skills of citizens, who are guided by professionals in the area of physical activities, through appropriate sessions for the participation of all those who wish to do so.

GOALS

- Develop educational campaigns that contribute to the promotion and prevention of cardiovascular risks, non-communicable diseases (NCDs), as well as the dissemination of the benefits of the practice of physical activity in the capital.
- Generate habits, awareness and attitudes towards the practice of physical activity as an option to help

improve the quality of life of users of the Recreovía, as well as the inhabitants of the Capital District.

- Strengthen social values that allow the construction of an equitable city, a participatory society and generate a sense of belonging and care towards public spaces and towards the city.

DEVELOPMENT

The Recreational Path began in 1995, because of the need to give added value to the Bike Path, offering physical activity accompanied by music as a complementary service to the opening of streets for recreational use. During these 25 years, the program has undergone significant changes in the methods and methodologies used during the physical activity sessions, which are duly supported by scientific, technical and educational arguments that promote their permanent improvement.

The program is part of the Public Policy for Sports and the following activities which include physical activities are offered:

- A recreational path for weekend, and a recreational path for weekdays, promoting musically directed physical activities with 45-minute physical activity sessions that provide families with opportunities to practice on weekends and holidays or weekdays, free of charge.

This activity is carried out in person and is adapted to the public space (Bike path network, avenues) venues of the District System of Parks and shopping centers, with previously defined points of care that have specific conditions of space and sound.

- **Group classes:** Activities that have been organized with the community in community halls, public institutions, schools, shopping centers and different spaces of the district parks network.
- **Special mega-events for physical activity:** Its main objective is to

celebrate and commemorate with the inhabitants of the city, special physical activity fitness and health dates, such as World Physical Activity Day, the National Seminar on Physical Activity, the Aerobic Super Marathon and the Bogotá Fitness Festival.

- **Physical Education Teachers Academy:** It is a project designed to qualify the necessary personnel to work as Physical Education Teachers, through theoretical, practical and methodological tools for the implementation of the Recreational Path program.
- **Recreational Path at home:** This strategy, implemented in March 2020, has the purpose of offering alternatives so that people can carry out healthy and safe physical activity at home, through the following actions:
 - **Facebook Live sessions:** Virtual strategy for the community in general, offering rumba, aerobics, muscle strengthening, yoga, Pilates, functional training, stretching and Tai Chi sessions with a duration of 30 to 60 minutes.
 - **Recreational path challenge:** Virtual strategy for the entire community, where people carry out, one-minute exercises proposed by the IDR team of instructors and then report their participation to the territorial team or directly to the different social networks through the hashtag #RetoRecreovia.
 - **Virtual group classes:** Strategy that offers music and non-music led physical activity sessions in a virtual way, through various meeting platforms and applications, that serve educational institutions, companies and NGOs, for 30 to 60 minutes.
 - **Movement path:** Activity carried out in person in residential buildings that encourages physical activities inside homes.

ACCOMPLISHMENTS AND LESSONS LEARNED

- The Recreational Path of Bogotá is recognized nationally and internationally as a successful health promotion strategy, which develops a permanent search for innovative alternatives to promote physical activity and improve healthy lifestyle habits.
- Since 2016, the Recreational path has served more than 6,400,000 users in 45,000 activities. In 2019, it reached 1,813,000 people, making it the second leisure time program in Bogotá with the highest number of citizens after the Bike path, on weekends.
- The program carries out actions aimed at strengthening human talent through the Physical Activity Teachers School, which carries out a qualification and selection of human resources process and offers periodic training to its teachers.
- The Recreational path has managed to position mega fitness and physical activity events in the city, fostering citizen´s meetings in these spaces.
- The collaborative work that the program carries out with private companies to acquire resources through brand activations stands out.

BIKE PATH IN FIGURES*

- 1995 - implementation of the current program.
- 8 district administrations have executed the program.
- 6,400,000 users in 45,000 activities between 2016 and 2019.
- 20 locations benefited.
- 365,847 users served in 2,168 face-to-face activities carried out between January and March 2020.
- 166,576 users served in 999 virtual and face-to-face activities carried out

between March and June 2020:

- 110 activities and a monthly average of 30,000 participants in Facebook Live sessions.
- 500 participants on average participate in the Recreational path challenge monthly.
- 150 virtual group classes held every month.
- 40,000 people benefited in 170 activities of to the Movement Path.

* Figures as of June 30, 2020.

well-being through access to physical activity, in spaces that promote processes of strengthening family networks and social ties.

This initiative contributes to the improvement of the quality of life of its users and encourages people to appropriate, transform and revitalize the public space, thus contributing to the construction of equity and the reduction of inequalities in the city.

SHARING OUR EXPERIENCE

The Recreational Path program in Bogotá guarantees the promotion of people's

For more information on the Bike path of Bogotá, visit the website

[web www.idrd.gov.co](http://www.idrd.gov.co)

Links of interest:

- <https://www.facebook.com/IDRDBogota/>
- <https://www.idrd.gov.co/recreovia-casa-0>
- <https://www.facebook.com/watch/?v=710385719508756>

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PrensaIDRD

CULTURAL AND ARTISTIC EDUCATION

Meaningful experience:

Nidos - Art for Early Childhood

Responsible body:

District Institute of the Arts - Idartes

Entity that belongs to the Secretariat for Culture, Recreation and Sports - Mayor's Office of Bogotá (Colombia)

Description:

Nidos - Art for Early Childhood is a program that contributes to guaranteeing the cultural rights of early childhood, through the creation and implementation of artistic experiences that contribute to the integral formation of the being, as well as the strengthening of family members and/or adult caregivers, teachers, artists and other agents, from the languages of art and culture.

SDG:

SDG 3: Health and wellness

SDG 4: Quality Education:

SDG 16: Peace, justice and strong institutions



THE CONTRIBUTION OF THE ARTS TO CHILD DEVELOPMENT

The Nidos program, creates early childhood artistic experiences in the city of Bogotá, in response to the need to guarantee the right to freely participate in cultural life and in the arts, enshrined in the Declaration of the rights of the child. In this way, the program shows how the presence of art in the daily lives of early childhood allows children to develop artistic capabilities, encourage their critical and transforming thinking and helps them to find different ways to expressing and relating with themselves, with others and with the environment.

GOALS

- Direct care for girls, boys, pregnant women and caregivers, through artistic experiences, content, stage works and musical concerts, in the 20 localities in the city of Bogotá. The purpose of this program is the decentralization of the artistic offerings; and the equitable and access of girls, boys, early childhood families and networks

of caregivers in rural territories and/or with cultural, physical, social and economic specificities that have not been sufficiently recognized and valued.

- Adaptation of spaces for the care of early childhood girls and boys and their families, under safety and environmental conditions that allow games, creation, exploration, accessibility and interaction.
- Generation of educational and empowerment processes based on the exchange of knowledge, disciplines and references around the arts in early childhood, with the participation of artists, academics, educational agents and the community in general.
- Generation of opportunities for the creation and diffusion of relevant and quality content and artistic physical and/or digital products for early childhood.
- Promotion of access to the cultural infrastructure of artistic dissemination scenarios and generation of opportunities and incentives for the creation and circulation of artistic works, content and products for early childhood and their families.

DEVELOPMENT

Bogotá has a comprehensive care path that coordinates the efforts of five sectors, including culture, recreation and sports. Through a set of care, actions are implemented they seek the comprehensive development of early childhood. In this context, the Nidos Program implements artistic experiences based on encounters so that children live, know and enjoy the aesthetic possibilities that art offers by sharing with their families, caregivers and teachers.

The Nidos program, initially called “Weavers of life”, began in 2013 seeking to mitigate the limited artistic offer for early childhood,

and is developed based on the following strategies:

1. Artistic encounters for early childhood: direct attention to early childhood girls and boys and pregnant women through artistic experiences carried out in their family, community and institutional settings. It has a territorial management team, a territorial artistic accompaniment team and a team of community artists who develop the experiences.
2. Works, concerts and dynamic artistic experiences for early childhood: promotes the diffusion of works, concerts and experiences created specifically for early childhood, in the cultural infrastructure for artistic venues in the city. It also ensures access to this offer for the girls and boys by taking the works and experiences to the different places, territories and contexts where they are and where there are no artistic settings or infrastructures.
3. Creation, dissemination and appropriation of artistic content for early childhood: management and production of communicative pieces that help make visible the artistic-educational actions of the program and all those processes that, in a concerted way, are materialized in digital or physical products. It includes stages for the management, conceptualization, production, dissemination and positioning of the program at the district and national level and focuses on the management, conceptualization and production of physical and digital content, which allow other forms of interaction with art. The virtual contents of the program are hosted on the page www.nidos.gov.co
4. Artistic laboratories and suitable spaces for early childhood: suitable spaces and enriched environments where artistic experiences are carried out by a couple of community artists. Thus, early childhood girls and boys are given the opportunity to share with their caregivers, interact with the languages of art in a safe and

fun way, and enrich their daily lives. The laboratory strategy accompanies the creation, adaptation and organization of spaces for early childhood and in parts of the city where girls, boys and their caregivers are found, based on the experience of the program and according to the particularities of the institutions or entities that request this support.

5. Knowledge management: this strategy seeks to manage the program's knowledge on parenting practices and the place of co-responsible male figures, as well as on artistic creation for the social appropriation of knowledge by artists in the sector, academics, educational agents and community in general.
6. Incentives for creation, diffusion and research in relation to art for early childhood: Nidos is part of the District Stimulus Program and its scholarships program has the main objective of contributing to the strengthening of a sector that works for early childhood, generating opportunities for the creation and dissemination of works, content and artistic products for early childhood and their families, as well as research in the arts for girls and boys from 0 to 5 years old.

ACCOMPLISHMENTS AND LESSONS LEARNED

- The Nidos program has allowed to make the right to art and culture as a fundamental aspect for the lives of pregnant women and early childhood, as established in article 31 of the Convention on the Rights of the Child. As the program is implemented directly in the localities, it has generated alternatives so that a population that has a limited cultural offer, may enjoy these rights.
- The proposals for artistic experiences and

creation laboratories for early childhood can be considered an innovation in terms of art, since it has been possible to explore models of relational art that are not widely known by the public, however they can be adjusted to the needs and characteristics of the age group they serve.

- The program has generated a creation framework for art that is not widely explored regarding topics, aesthetic and technical challenges, and has opened up a wide field of transdisciplinary possibilities that opens up for an investment in terms of symbolic resources that are available to women, early childhood girls and boys and their families since pregnancy. In this way, the program has found that families who go to 4 or more artistic experiences tend to have better contexts for early childhood development and learning and offer greater social-emotional and cognitive care to girls and boys.
- Additionally, external studies found that greater exposure to artistic experiences is related to higher scores in caregiver sensitivity and safe attachment of children to their parents. These last two conditions guarantee adequate and comprehensive socio-emotional development in the domains of identity, autonomy, emotional regulation and cooperation, that are essential elements of life.
- The Nidos program can be considered a social innovation since it integrates in a harmonized manner the concepts and methodologies of qualified care and education for comprehensive early childhood care, with a proposal that allows the enjoyment, appreciation, creation and appropriation of the arts in the capital city.
- Nidos offers an original pedagogical and artistic commitment, a comprehensive qualification system for its work teams and qualitative and quantitative research processes, fundamental to validate the contributions of artistic experiences in

families, teachers, girls and boys early childhood.

- The Nidos program promotes a different perspective of art and early childhood, in which children are more than imitators or executors, they are active, creative and imaginative individuals, whose proposals enrich artistic endeavors.
- The program has become a space where different professional fields blend such as child education, museology, psychology, anthropology, art or industrial design; this joint work shows enormous potential. Likewise, it has coordinated its work with different universities, in its purpose of sharing practice spaces and contributing to knowledge building regarding art for early childhood and its impacts on the lives of girls and boys.
- Nidos has developed its actions in a coordinated manner with sectors such as Education, Social Integration and Health. In this way, it has managed to bring artistic experiences for babies, girls and boys from various contexts such as the rural environment of Sumapaz, hospitals, groups and houses of thought of different indigenous cultures, the daughters and sons of the mothers who are deprived of liberty in prisons and groups of children in special conditions of the National Institute for the Deaf (InSOR) and other organizations.

NIDOS PROGRAMS IN FIGURES*

- 2013 - launch of the program.
- 3 district administrations have implemented the program.
- More than 90,000 children benefit each year.
- 190 community artists.
- 1,000 qualified educational and cultural agents per year.
- 18 artistic laboratories.

- The program is present in the 20 locations around the city.

* Figures as of June 30, 2020 .

SHARING OUR EXPERIENCE

Nidos conceives art as a right of girls and boys to culture and free expression, in tune with their interests in playing, exploration and learning about themselves and the environment, in a way that contributes to the development of cognitive dimensions, communicative, artistic, corporal and personal-social as a constituent of comprehensive care. In this way, the program seeks to guarantee the cultural rights of early childhood, through a wide

range of works, content and quality artistic experiences, promoting access to them in different environments and territories, from a perspective of recognition and celebration of diversity in the city of Bogotá.

This is how, Nidos approaches a specific dimension of human development that seeks to address the issues of culture, art, recreation and sports to promote the deployment of plurality and cultural diversity, the development of practices and intercultural dialogues, freedom of thought and action, and new perceptions and uses of recreation and art, which guarantee that girls and boys, their families and adult caregivers, have new spaces for reflection and civic exercise around to everyday practices with art in early childhood.



For more information on the Nidos program visit the website

www.nidos.gov.co

Links of interest:

- To learn about our care strategies during the Covid-19 contingency visit: Nidos en Casa en <https://nidos.gov.co/divirtiendonos>
- If you are a cultural agent, teacher, artist or simply interested in having resources to strengthen and enrich your interactions with early childhood children, you can access different resources in our section Head, hands, heart, together at the creation in <https://nidos.gov.co/juntos-a-la-creacion>
- If you want to know the products of the research and knowledge management processes of the program, visit: <https://nidos.gov.co/investigacion>

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 channel

CULTURAL AND ARTISTIC EDUCATION

Meaningful experience:

Crea Program

Responsible body:

District Institute of the Arts - Idartes

Entity that belongs to the Secretariat for Culture, Recrea

Description:

The Crea program is the central element of the proposal of the District Institute of the Arts - Idartes to take care of the artistic formation and creation processes of girls, boys, youth and adults in Bogotá, seeking to expand opportunities for the enjoyment and appropriation of the artistic practices in the different community areas of the city.

SDG:

SDG 4: Quality Education:

SDG 8: Decent work and economic growth



ARTISTIC TRAINING AND GENERATION OF CITIZEN CAPABILITIES

Through the development of training strategies in the arts field, the Crea program seeks to promote the free exercise of the cultural rights of citizens and strengthen public policies in the field. In this way, Crea contributes to the human and community development and the artistic capabilities of citizens, by offering better opportunities and enhancing mediation skills and understanding of the city's environment.

GOALS

- Offer artistic training processes that respond to the needs of citizens, through inter-institutional articulation, the expansion of the virtual offer and the optimization of spaces.
- Strengthen the appropriation of the various artistic languages, through the generation of artistic training processes for girls, boys, youth and adults, which are articulated with their contexts and needs. Position artistic work as a

life project, through the creation of pedagogical proposals.

- Contribute to the improvement of the perception and assessment of the development of aesthetic sensitivity as a contribution to the integral construction of being and of the community.

DEVELOPMENT

In 2013 Idartes began its commitment to artistic training with the Crea program - initially known as CLAN, Local Arts Centers for Children and Youth - which was born as a response to the need to contribute to better conditions for the quality of public education, through the adaptation of infrastructures for artistic practices, and the creation of an artistic training offer for girls and boys from the city's public schools, who entered the policy of the single day.

The Crea program is part of the District Artistic Training System- SIDFAC, which aims to benefit the entire population of Bogotá, expanding the possibilities of offer, access and quality to artistic and cultural education and serve as an instance of participation, agreement, coordination, formulation and implementation of policies and actions of public and private agents aimed at the development of artistic and cultural training in the city.

Currently, the Crea program generates training strategies in the field of the arts through its three lines of action:

1. Artistic formation for the population of district educational institutions as part of the implementation of the Single and Extended Day of the Ministry of Education.
2. Consolidation of an educational offer for the population of the different localities of Bogotá, which positions artistic work as a life project through the creation of educational proposals that promote a deep appropriation of artistic languages.

3. Generation of artistic training and experimentation processes with differential populations, which make scenarios for the transformation of imaginary and forms of relationship possible, promoting the construction of common life meanings.

Crea advances its work in seven artistic areas that are spaces for training and creation, where girls, boys, youth and adults learn technical elements, and participate in creative and social transformation projects.

- Literary creation
- Audiovisuals
- Music
- Dance
- Drama
- Fine Arts
- Electronic Arts

ACCOMPLISHMENTS AND LESSONS LEARNED

- Between 2013 and 2019 Crea has impacted more than 400 thousand beneficiaries, most of them girls, boys and youngsters, and has generated dynamics for social change by involving their families and promoting values such as cohabitation, respect and solidarity.
- The program has a dynamic educational model that adapts to different strategic lines, populations and contexts.
- The first partner of Crea is the District Secretariat for Education. From 2016 and 2020 its one workday strategy taken care of an educational community of 160 schools in Bogotá. It helps students from the city's public schools expand their options and opportunities for artistic and cultural practices.
- As a complement to the artistic and cultural training processes carried out in schools, the Crea program has strategies

for providing direct assistance to local communities through 20 centers, which promote access for citizens of all ages to infrastructure for artistic education, including materials, tools and spaces necessary for the development of educational and creative processes.

- The program has infrastructure in 11 localities and reaches the population of 18 of the 20 localities of the city, benefiting populations and territories with high levels of poverty and exclusion. The pedagogical exercises contribute to memory reconstruction and the development of senses, and to the construction of identities through art.
- Crea has developed dialogue strategies with public entities from other sectors, that consider training and artistic creation an opportunity to strengthen the implementation of other public policies in social integration, health and safety, among others, thus serving populations with differential approaches.
- The program has engaged with local artistic and cultural organizations, in order to strengthen and support the characterization of the territories, identifying artistic, cultural and social actors, local facilities and resources.
- Since its creation, the program has produced various documents and editorial products that bring together different perspectives and approaches and the processes, developments and results that emerge in the artistic training scenarios, thus demonstrating the impact that Crea has on both its populations beneficiaries as well as the artists in training that are linked to the program.
- Crea has an information system; a virtual tool that allows monitoring all actions related to artistic education and decision making regarding the development of the program.

CREA IN FIGURES*

- 2013 - launch of the program.
- 3 district administrations have implemented the program.
- 31,330 beneficiaries in 2013 to 53,615 in 2019.

Throughout the project's history, the following people have been cared for:

- 9,129 conflict victims .
- 7,630 people with disabilities or special needs.
- 698 Afro Colombians.
- 702 Indigenous persons
- 118 people who self-recognize themselves as part of the LGTBI community.
- 440 street dwellers.
- 1,087 people deprived of liberty.
- 160 schools and 20 Crea centers throughout the city.
- More than 320 training artists have engaged on an annual basis.
- More than 34 publications about the program available to all citizens.

The percentages of participation per artistic area:

- Dance 26%
- Fine arts 19.9%
- Music 17.3%
- Theater 15.9%

- Audiovisuals 10.4%
- Literature 10.3%
- Electronic Arts

* Figures as of June 30, 2020

SHARING OUR EXPERIENCE

The Crea program promotes the capabilities of people to create, produce and share their own cultural expressions, paying special attention to the most vulnerable groups. Through artistic training processes, Crea contributes to guaranteeing a quality education and implementing the exercise of cultural rights, by creating scenarios that allow exploring the development of aesthetic sensibility, thus contributing to the construction of critical, imaginative and diverse citizenship

Studies about the program demonstrate the positive effect of Crea in the transformation of citizen capabilities and in the construction of new ways of relating to the world. Due to the significant artistic outcomes, some of the artistic groups and beneficiaries of the program have participated in artistic exhibits at a national and international level.

This is how the participants find in the program a space to explore and experience their own cultural expressions and that of others, translating them into important changes in the relationship patterns of citizens, through the strengthening and development of their artistic capacities.

For more information on the Crea Program visit the web page

www.crea.gov.co

Links of interest:

- <https://creaencasa.idartes.gov.co/>
- <http://explora.crea.gov.co/>

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WELCOME TO THE

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CULTURAL AND ARTISTIC EDUCATION

Meaningful experience:

Musical Education Project “Let’s go to the Philharmonic”

Responsible body:

Bogotá Philharmonic Orchestra - OFB

Entity that belongs to the Secretariat for Culture, Recreation and Sports- Mayor’s Office of Bogotá (Colombia)

Description:

The Musical Training Project “Let’s go to the Philharmonic” of the Philharmonic Orchestra of Bogotá, conceives music education as a tool for social transformation where girls, boys and adolescents, their families and their environments, play a starring role and are part of a comprehensive training process, through an educational model that seeks to contribute to the formation of better citizens, through music.

SDG:

SDG 4: Quality Education:

SDG 8: Decent work and economic growth

SDG 10: Reduction of inequalities



MUSIC AS A TOOL FOR SOCIAL TRANSFORMATION

“Let’s go to the Philharmonic” offers quality musical training processes to girls, boys and adolescents that encourages the practice, knowledge and enjoyment of cultural activities, within schools and/or linked to the initiatives of the District Artistic and Cultural Training System - SIDFAC.

The project defines its contents from the experience and training of its team of trainer artists, who identify local dynamics and contexts. This common dialogue of knowledge and experiences together with the optimization of physical and human resources, consolidate a social, participatory, efficient process and of quality results.

In this way, “Let’s go to the Philharmonic” focus its pedagogical strategies in promoting the development of musical skills as part of the comprehensive training of its beneficiaries, their families and their environments, and in this way, not only develops their talents, but also contributes to the formation of better citizens.

GOALS

- Engage the population of the Capital District to the musical training process of the OFB, through different care models.
- Provide job development opportunities to cultural agents in music
- Encourage knowledge management and innovation on music training
- Promote the circulation of the musical artistic offer derived from the training processes

DEVELOPMENT

The Musical Training Project “Let’s go to the Philharmonic” of the Bogotá Philharmonic Orchestra is a comprehensive project that allows beneficiaries to access development opportunities free of charge through musical training. It serves the capital’s population, with an emphasis on girls, boys, adolescents and young people, with collective musical practices and includes the components of research, qualification of cultural agents and diffusion of the artistic offer that is generated from the educational programs.

It initiated in 2013 with the purpose of accessing the formal educational system of the city’s public schools, with a high-level musical training offer that would allow it to contribute to closing social gaps and improving the quality of education.

Currently the project carries out its musical training processes through the following venues:

- **School Philharmonic Centers:** They offer musical training for girls, boys, adolescents and young people from the District schools, within their school day, in coordination with the Secretariat for District Education. Promotes the development of instrumental and choral musical skills, as part of the comprehensive training of about

20,000 children and youngsters from 33 educational institutions in the district, who receive free of charge musical training in philharmonic orchestras, bands, choirs, plucked string ensembles, initiation musical and body rhythmic.

- **Local Philharmonic Centers:** They offer musical training for girls, boys, adolescents and youngsters from each locality in the city, during their extracurricular spaces, in coordination with Local Development Funds. Created in 2015, they are free of charge musical training spaces with a teamwork, open group approach for girls, boys and adolescents from 7 to 17 years of age, who consider this program as a healthy practice for their leisure time.
- **Hospital Philharmonic Centers:** They offer musical training for patients admitted into hospitals or with disabilities (mainly, boys, girls and adolescents), in coordination with health institutions.
- **Pre-Youth Philharmonic Orchestra:** Created with the objective of guaranteeing access to the cultural rights of the girls, boys and adolescents of the Capital District, particularly those with outstanding musical talents.
- **Alternative training strategies:** They offer musical training to the population of the city, without distinction of age. These alternatives can operate in coordination with other public or private entities.

ACCOMPLISHMENTS AND LESSONS LEARNED

- Creation of a musical training model for girls, boys and adolescents in the city, based on performance levels for each of the musical practices that are part of the mission of the Bogotá Philharmonic Orchestra.
- "Let's go to the Philharmonic" has

impacted more than 26, 000 girls, boys and adolescents each year, generating very positive changes in their learning opportunities and guaranteeing their cultural rights, through access to knowledge and to the enjoyment of the music and the musical life of the city. Likewise, there has been a transformation of their families and environments by engaging not only girls, boys and adolescents in the musical practice, but their entire social context.

- Creation of a management model that allows the operation of the program and includes the pedagogical development, information and visibility of the results towards the communities and that also guarantees intersectoral coordination with other agendas of the district government such as that of the District Secretariat for Education Secretariat, Secretariat for Health and Secretariat for Government and Local Development Funds.
- A significant achievement for the project has been the coordination with the Institutional Educational Projects - IEP of the schools. Currently, of the 33 schools in which the project is being implemented, 15 schools have completed IEP, 8 are under construction and 10 are in the updating, modification or resignification process. As of June 2020, in all the schools that are part of the musical training project "Let's go to the Philharmonic" there is an integration with some knowledge, there is a certain level of dialog with the institutional curriculum and evaluation processes developed are recorded in the reports that are given to parents.
- The project formulates and carries out a permanent train the trainer strategy through workshops, diploma courses, conferences and seminars, to guarantee a quality musical training model.
- The training processes carried out within the project are recognized and promoted through the diffusion of the

artistic offer derived from them.

- The project has a knowledge management and innovation strategy on music training, which includes the development of musical educational content, didactic videos, didactic material, arrangements, compositions, memory documents, impact studies, systematization of experiences and publications.
- Strengthening of the institutional structure within the entity, by creating the Promotion and Development Directorate, which has the mission of carrying out all actions concerning the implementation of the project.
- The project has become the largest employer of professional musicians in the country, generating decent, well-paid employment with the possibility of continuity, which recognizes the professional profile and creative work. Each year, an average of 380 musicians are employed.
- There is a technological platform that houses the information generated by the program, such as the database of the 26,000 children who each year are part of the musical training processes, as well as the repertoires and musical content for each of the training lines. This tool has allowed the systematization of the information and the analysis of the data to measure the impact of the program.
- The project has a Virtual Classroom through which the BFO shares with the city and the world the artistic and pedagogical knowledge of musicians from the professional orchestra and training artists. It currently contains more than 150 educational videos of 23 musical instruments and their training programs.
- According to the impact study carried out by the Universidad de los Andes in 2019, the project has improved the academic performance of the girls, boys and adolescents in other fields of knowledge and has been a decisive

contribution for the construction of civic skills such as assertive communication, teamwork, emotional intelligence and the ability to resolve conflicts, among others.

LET'S GO TO THE PHILHARMONIC IN FIGURES*

- 2013 - year the project was created.
 - 3 district administrations have implemented the program.
 - 26,000 children benefited each year.
 - 33 schools in 17 localities benefit 20,000 girls, boys, adolescents and young people in the city.
 - 17 Philharmonic Centers and 8 Hospital Philharmonic Centers benefit 1,800 girls, boys, adolescents and youngsters of the city
 - The 20 localities that make up the city are served by the project.
 - 382 training artists linked to the project.
- * Figures as of June 30, 2020.

SHARING OUR EXPERIENCE

Through music, the training project "Let's go to the Philharmonic" contributes to improving education and opportunities for girls, boys and adolescents in the city's public system, guaranteeing access to educational processes and musical practice in adequate conditions. equality and without discrimination. In this way, the project allows children and young beneficiaries to effectively exercise their cultural rights, through access, training, circulation and appropriation of music.

"Let's go to the Philharmonic" stimulates in its beneficiaries the development of social, cognitive and emotional competences and promotes their active participation in the community and in their family, thus

demonstrating that collective musical practices allow the strengthening of essential values such as respect and solidarity and that learning music in a group contributes to personal development, social cohesion and the quality of life.

For more information on the Musical Training Project "Let's go to the Philharmonic" visit the website

<https://filarmonicabogota.gov.co/>

Links of interest:

www.fomento.ofb.gov.co


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CULTURAL AND ARTISTIC EDUCATION

Meaningful experience:

Civinautas program

Responsible body:

District Institute of Cultural Heritage- IDPC

Entity that belongs to the Secretariat for Culture, Recreation and Sports- Mayor's Office of Bogotá (Colombia)

Description:

Civinautas is the program of the District Institute of Cultural Heritage (IDPC) that designs and implements training processes in cultural heritage and seeks the effective exercise of cultural and heritage rights of the inhabitants of Bogotá.

SDG:

SDG 4: Quality Education:

SDG 11: Sustainable cities and communities



SOCIAL APPROPRIATION OF CULTURAL HERITAGE

The Civinautas training program, aims to generate and strengthen pedagogical spaces focused on the sensitive experience that will lead to individual and shared reflection on heritage - especially the relationship between the individual, the community, memory and territory - and on the dynamics that make citizenship a possibility.

GOALS

- Strengthen the training program on appropriation of cultural heritage
- Generate spaces for reflection about the city by acknowledging cultural heritage
- Foster experiential learning of the cultural heritage of the city, through heritage training and artistic languages
- Create new links with the city, its cultural and social diversity, through city tours.
- Develop a train the trainer process that provides teachers with knowledge of cultural heritage
- Strengthen the principles of autonomy, harmony and citizenship

DEVELOPMENT

Civinautas puts into practice the provisions of the international and national regulatory framework in the dissemination of heritage and its social appropriation and is supported by the District System of Artistic and Cultural Training - SIDFAC. The program has been ongoing since 2013 through the development of training processes in cultural heritage with public and private partners who work in various learning contexts such as district educational institutions, private schools, homeschooling and foundations.

By 2020, more than 16,600 elementary school and high school students have benefited from this program, which has been perfecting and adapting its methodologies and strategies, moving from classroom projects based on recreation and reflection on generic meanings of heritage, to generation of projects that seek to respond to real problems and needs of school, neighborhood or local contexts.

Thus, from the different reflections that can be generated through the experience of the various intangible and material heritage, students, teachers and the community in general establish their own relationships with their context and identify those elements of personal or collective heritage that are an integral part of their lives, which contributes to the construction of identities and the appropriation of who we are as individuals.

Through a partnership with the Education Secretariat, Civinautas implements heritage training processes in different schools in Bogotá within the framework of the learning environments of the Single and Extended Day. Year after year the program has reached more educational institutions and for the month of June 2020, 1,412 girls, boys and adolescents have been trained in Cultural Heritage in 13 district schools in Bogotá, as well as 14 teachers.

ACCOMPLISHMENTS AND LESSONS LEARNED

- Students that belong to the Civinautas program have internalized concepts about cultural heritage, based on sensitive experience and scalar methodology, recognizing their own body as the first heritage, the heritage they identify in their immediate environment, in the localities they inhabit or visit, until they cover the city as a whole.
- Civinautas plays a fundamental role in citizenship, identity construction and healthy living together practices, by awakening in students an awareness of the other and of themselves from the respect and recognition of difference and diversity.
- The Civinautas program, based on the strengthening of the single work day in the district's schools, contributes to a complementary training exercise around heritage and cultures, while seeking for the new generations to replicate and promote the value, preservation and safeguarding of the cultural assets and practices of the city.
- In coordination with the District Secretariat for Education, there were thematic links established with the subjects of the school curriculum, in such a way that the contents and methodologies on heritage are included in regular classes. Likewise, the current methodological model establishes lines of work for each school grade, adapted to the different ages and their cognitive processes.
- The coordinated work with the teachers has allowed us to join forces to create pedagogical strategies that allow, based on the particularities of the context, to build classroom projects that involve the interests and needs of the community. In this way, the IDPC created in 2019, the "Cultural Heritage for Education" graduate diploma course (Cohort 1) that is part of the train the trainer processes. This graduate diploma course has provided teachers with tools that facilitate the acknowledgement and social appropriation of cultural heritage.
- Working from real problems in school and neighborhood contexts, fosters a direct relationship with what makes up our culture and that determines the deep relationships between the individual and their assets.
- The city tours included in the program, went from being a typical visit to a cultural facility, to being an exploration exercise around the topics proposed in the classroom and that confronts daily life elements with those elements of the heritage present in each place visited, from a museum to a craftsman's workshop or a market square, thus identifying new ways of appropriating the city.
- Partnerships with different institutions such as museums, libraries, parks, nature reserves and wetlands have been consolidated, and we have had the support of the police, heritage lookouts, public and private companies and other stakeholders, who have made their spaces and services available to the program.

CIVINAUTAS IN FIGURES*

- 2013- year in which the program was created.
- 3 district administrations have implemented the program.
- 16,600 elementary and high school students benefited.
- 34 school districts
- 93 teachers trained.
- The program is present in 12 localities.

* Figures as of June 30, 2020.

SHARING OUR EXPERIENCE

The Civinautas program allows children, youth, teachers and trainers to develop

awareness, exploration and social appropriation processes regarding the cultural heritage of the city and the values it represents, thus promoting civic culture, healthy coexistence and the effective exercise of rights cultural of the inhabitants of Bogotá.

The results of Civinautas reflect the relevance of implementing heritage training programs in school settings, through methodologies that allow students a critical

approach to their environment and a progressive and experiential recognition of what is part of their context, to influence in the integral formation of children and young people and contribute to strengthening the collective memory, the sense of belonging and pride in the city, the understanding of the territory and the appreciation of diversity.

For more information on the Civinautas program visit the web page

<https://idpc.gov.co/civinautas/>

Links of interest:

• **Logbook CIVINAUTAS: Explore the Heritage!**

https://issuu.com/patrimoniobogota/docs/bitacora_9_mayo_ebook_1_

• **Introductory videos for boys and girls**

<https://www.youtube.com/watch?v=qEHWZOvfPkM>

<https://www.youtube.com/watch?v=z8i6H6xDUeg>

<https://www.youtube.com/watch?v=N0MGRZYLS4c>

• **Exhibition Civinautas Facts of memory (videos)**

<https://www.youtube.com/watch?v=tvnMQloBGmU>

https://www.youtube.com/watch?v=d_mOg5ZNUwY

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CIVIC CULTURE

Meaningful experience:

Civic Culture Public Policy 2019 – 2038

Responsible body:

**Secretariat for Culture, Recreation and
Sports – Mayor’s Office of Bogotá
(Colombia)**

Description:

The Public Policy for Civic Culture (2019-2038), promotes the voluntary cultural transformations, through the generation of technical, institutional, financial, regulatory and social conditions that favor co-responsible cooperation in construction of a city and a citizenship that values and promotes human development and freedom, participation, the full exercise of rights, peaceful coexistence, respect for all forms of life, the sustainability of the city and the care of what is public as common heritage, from a gender, population - differential, territorial and environmental perspective.

SDG:

SDG 5: Gender equality

SDG 10: Reduction of inequalities

SDG 11: Sustainable cities and communities



MAINSTREAMING OF THE CULTURAL APPROACH IN THE DISTRICT'S PUBLIC MANAGEMENT

Bogotá has been a leader in the inclusion of the cultural component in the public management and sustainability of the city. Since the first administration of Antanas Mockus (1995), Bogotá has admitted that the knowledge, attitudes and cultural practices of citizens have an effect on key issues of the city such as peaceful living together, respect and appreciation of diversity, care for the public domain as a collective good, respect for basic rules in matters such as mobility and public space, as well as caring for the environment and all forms of life.

Gradually, the different entities of the district administration have included the cultural approach in their management, not only forming specialized groups about these issues, but also making important investments to work collaboratively with citizens in the identification of cultural factors of the problems that affect them, building joint solutions to guarantee the sustainability of the city and of state

interventions.

The mainstreaming of the cultural component in public policy, requires coordinated work mechanisms with the different entities for the identification and solution of joint cultural problems, the generation institutional capabilities for the identification and management of their own cultural affairs, mutual cooperation to combine financial, operational and logistical efforts and support for the formulation, implementation and monitoring of the different components of public policy.

GOALS

The Public Policy for Civic Culture is developed through five strategic objectives, which jointly, constitute the framework of inter-institutional action for cultural transformations in the city:

- **Collective Action:** Promote voluntary and co-responsible transformations of the cultural factors that limit human development and the sustainability of the city.
- **Think and do together:** Facilitate integration, comprehensiveness and co-responsibility among public, private and/or community stakeholders in the transformation of prioritized cultural factors that limit human development and the sustainability of the city
- **We all can:** Coordinate the management of public, private and community resources by defining and implementing guidelines and conditions that facilitate the implementation of policy actions.
- **Active citizenship:** Strengthen citizen capacities for organization and leadership in cultural transformation processes.
- **Shared knowledge:** Provide information and public, private and community knowledge about the cultural component of the city.

DEVELOPMENT

Because of its regulatory framework, the Public Policy for Civic Culture has the "Agenda 21 for Culture" as an important reference. This document, approved in 2004 by cities and local governments around the world, seeks to incorporate the cultural component as the fourth axis of sustainable human development. The Agenda was updated with the document "Culture 21: Actions" of 2013, in order to integrate it with the United Nations Sustainable Development Goals.

In this context, the Ministry of Culture, Recreation and Sports created in 2016 the project to formulate the Public Policy for Civic Culture 2019-2038, through the development of the following phases:

- **Preparation Stage:** During 2016 and 2017, the preparation phase was developed, with a state of the art that included previous experiences, as well as the relevant academic and administrative debates on civic culture in Bogotá and the analysis of the cultural change component in district public policies.
- **Public Agenda Stage:** During 2017 and 2018, the public agenda participation strategy and citizen consultation phase was carried out in and more than 45,000 citizens made their contributions through various participation strategies and platforms. With a prospective, pedagogical and communication approach, and given the intersectoral and citizen nature of the Public Policy for Civic Culture, this phase was carried out through three consultation modalities, the first consisted of conducting dialogues in the public space through the strategy "Sixth sense: The citizen sense". The second one consisted of the design and application of household and street surveys, and the third was the revitalization of the local dialog methodology. The result of this scheduling process was the definition of

a future Bogotá people dream of based on the individual and collective dreams and the factors that prevent fulfilling those hopes for the city-

- **Formulation phase:** Once the diagnostic document was approved, the policy was formulated in 2019, defining the purpose, its strategic objectives, the inclusion of population and differential approaches and its action plan, through the drafting of the CONPES DC document, in accordance with the guide for the formulation of public policies of the Council of Economic and Social Policy District of the Capital District, approved by the Secretariat for District Planning. In this phase, the participation of the 14 sectors of the Public Administration that collaborated in the discussion and definition of the Policy through working groups by sector and the sessions of the Interinstitutional Civic Culture Group was decisive.
- **Implementation and socialization:** Once the policy is approved, the dissemination and implementation phase begin in 2020.

ACCOMPLISHMENTS AND LESSONS LEARNED

- In the public agenda phase, innovative participatory consultation actions were implemented aimed at all types of people, public and private entities, in different public spaces such as parks, shopping centers, metropolitan events and social services. The dialog strategy in the public domain was conceived as an open action of civic culture, which not only identified problems, but also facilitated the awareness by citizens of the importance of cultural aspects in the city.
- The policy is defined as an action framework that creates conditions to manage the cultural component collectively. This allows each Bogotá

administration group to prioritize problems according to its government plan and its reading of the city. This open policy guarantees its sustainability and defines its innovation in the formulation of public policies.

- Given the comprehensiveness, intersectionality and co-responsibility of the strategies for sustainable cultural transformation, the Public Policy for Civic Culture required specifying the levels of competence and concurrence of the different parties when devising and formulating the products and results of the policy. In this sense, and as part of the approval process, the policy has joint responsibility with the 14 sectors of the district administration.
- It designed a knowledge management system that integrates different aspects and indicators that are supported in the Biennial Survey of Cultures and other surveys, and that allow the monitoring and updating of the policy on a permanent basis. It also includes a component for the construction of social knowledge that encourages the production of intervention memories by citizens.
- It fosters joint responsibility with citizens and identifies scenarios for cooperation with the private business sector and international cooperation to finance strategies and projects for cultural change.
- The Ministry of Culture, Recreation and Sports Secretariat is the entity responsible for the coordination, accompaniment and monitoring of the cultural transformation actions of the different administrative sectors.

PUBLIC POLICY FOR CIVIC CULTURE IN FIGURES*

- 20-year strategic bet (2019 - 2038)
- 5 government periods

- 45,000 citizens participated in the public agenda phase

14 co-responsible sectors:

- Finance
- Planning:
- General
- Government
- Cohabitation, Security and Justice
- Economic Development
- Legal
- Education
- Health
- Social Integration
- Environment
- Mobility
- Habitat
- Women

* Figures as of June 30, 2020

SHARING OUR EXPERIENCE

The Public Policy for Civic Culture is a framework of action for the development of citizen culture that enables the management of cultural transformations by all district entities and citizens. It is the result of an extensive exercise of the public agenda in which, through citizen and institutional dialogues developed during the years 2017 and 2018, there were reflections about the city and the citizenship desired by 2038, as well as on the institutional management necessary for achieve the challenges defined in this dimension for the city.

This Policy seeks to transform the cultural factors that affect the future of the city, collectively identifying and transforming knowledge, attitudes and behaviors that limit human development, the full exercise of rights and the sustainability of the city. In this way, its implementation contributes to the fulfillment of Sustainable Development

Goals such as gender equality, the reduction of inequalities and the sustainability of the habitat and the environment, from the perspective of cultural rights. It understands culture as a common good that expands the

capacity of each person to create their own future and enables human development, equality, freedoms and the full exercise of rights in the city.



For more information on the Civic Culture Public Policy visit the website:

<https://www.culturarecreacionydeporte.gov.co/es/cultura-ciudadana/politica-publica-de-cultura-ciudadana>

Links of interest:

- **State of the Art on the cultural component of public policies formulated in Bogotá, D.C.** http://www.culturarecreacionydeporte.gov.co/sites/default/files/adjuntos_paginas_2014/estado_del_arte_sobre_el_componente_cultural_en_las_politicas_publicas_formuladas_en_bogota_d.c.pdf
- **Approaches and strategies for civic culture in Bogotá D.C. promoted by the district administration in the last 20 years:** http://www.culturarecreacionydeporte.gov.co/sites/default/files/adjuntos_paginas_2014/estado_arte_experiencias_cultura_ciudadana_impulsadas_por_admon_dtal_en_los_ultimos_20_anos.pdf
- **CONPES Document D.C. 10 of 2019** https://www.culturarecreacionydeporte.gov.co/sites/default/files/adjuntos_paginas_2014/conpes_10_scrd_doc_conpes_pp_cultrciudadana-convertido_1.pdf

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CIVIC CULTURE

Meaningful experience:

Citizen and Democratic Culture District Network

Responsible body:

Secretariat for Culture, Recreation and Sports – Mayor’s Office of Bogotá (Colombia)

Description:

The Citizen and Democratic Culture District Network is a set of dynamic, participatory and integrated interactions between social and community organizations, the public administration, the private sector and citizens in general, which seeks to strengthen the civic and democratic culture in Bogotá, related to the prioritized themes: diversity and gender, trust, participation, cohabitation and safety, environmental culture and sustainable mobility.

SDG:

SDG 5: Gender equality

SDG 11: Sustainable cities and communities

SDG 13: Climate actions



ORGANIZATION AND LEADERSHIP FOR CULTURAL TRANSFORMATION

The city requires cultural changes for protecting life, increasing coexistence, recognizing and respecting cultural diversity and difference, caring for and valuing collective and environmental assets, and complying with regulations and the rules of the game that promote collective action and trust in the city and its inhabitants.

Faced with this challenge, the Citizen and Democratic Culture District Network responds to the need to seek comprehensive solutions, from the public domains that integrates public and private parties and the community, through the generation of favorable conditions for cultural transformations, and simultaneously improving intersectoral management, citizen participation, efficient resource management and the production and dissemination of social knowledge.

GOALS

- Generate strategies for strengthening the conceptual, methodological

and technical capacities of citizen organizations linked to the Network and enhance collective capacities for the organization and generation of social capital in the organizations and in their context communities.

- Coordinate and guide the efforts that, from the district administration and the private sector, are directed to the promotion of citizen initiatives that generate cultural transformation, with the purpose of producing an articulated offer and in perspective of the city, of financial support, technical support, benefits for good practices and public-private partnerships.
- Promote the production of knowledge about civic culture and cultural change, from the district administration and from the citizens.
- Create coordination and synergies between the State, the private sector and civic organizations for social dialogue and collective actions in civic culture matters and cultural transformation and promote participation scenarios in matters of civic culture.
- Encourage the use and appropriation of the knowledge generated on the Internet and make visible the collective actions undertaken.

DEVELOPMENT

Although the concept of civic culture began in Bogotá in 1995, the need for a network that promoted interaction between public, private and community parties was identified in 2013; year in which the School of Multipliers for Life came to life. This process gives way to the creation of the Citizen and Democratic Culture District Network through the District Agreement 609 of 2015 and its implementation through District Decree 599 of 2015 that defines the scope and operation of the Network.

The Network is part of the Public Policy

for Civic Culture and works through four processes, with a methodological support of the School that allows qualifying dynamic interactions through collective learning and having public servants as the first cooperators of citizen culture, already businessmen, academia, social and community organizations and the same citizenship as leaders of civic culture:

1. Social organization: The Network generates strategies to strengthen the conceptual, methodological and technical capacities of the citizen organizations linked to it and enhances the collective capacities for the organization and generation of social capital in the organizations and in their context communities.

2. Social dialogue and collective action: The Network generates engagements and synergies between the State, the private sector and citizen organizations for social dialogue and collective action in matters of civic culture and cultural transformation. For this purpose, it creates participatory discussion scenarios for the definition of the conceptual, political, methodological, operational and technical criteria necessary for the creation, implementation, monitoring, evaluation and strengthening of policies, plans, programs, strategies and projects of citizen culture and democracy in Bogotá.

3. Information and knowledge management: The Network encourages stakeholders to produce knowledge about civic culture and cultural transformation in Bogotá. The knowledge created leads the definition of priorities and is an input for the implementation of programs and projects that involve actions conducive to the promotion and strengthening of the civic and democratic culture in Bogotá. The Network stimulates the use and appropriation of the knowledge generated and makes visible the collective actions undertaken, in order to promote social memory, institutional

learning and, in general, the installation of civic and democratic culture in the public agenda of the city.

4. Promotion: the Network coordinates and guides the efforts that from the district administration and the private sector are directed to the promotion of civic culture initiatives and cultural transformation promoted by the citizens, with the purpose of generating an articulated offer and in the perspective of the city of the financial support, technical support, benefits for good practices and public - private partnerships.

The Network is managed through two types of spaces for dialogue and social action:

- **Inter-sectorial group of civic culture:** it aims to unite and articulate efforts within the district administration, aimed at cultural transformation and strengthening of citizen culture in Bogotá.

- **Thematic work groups:** these spaces call upon the diverse district administration entities, citizen organizations, academia and interested population, around specific problems for the ideation and implementation of strategic projects of citizen culture and cultural transformation.

ACCOMPLISHMENTS AND LESSONS LEARNED

- The Network is characterized by its cross-sectoral nature (civil society and public administration), cross-sectional (merging of different disciplines, sectors and institutions), inter-institutional (coordination and complementarity between public institutions) and permanent (which transcends district administrations).

- Between 2016 and 2019, 407 community groups joined the Network and 20 central and decentralized entities have

worked in an articulated manner around issues such as Public Policy, Stimuli for Civic Culture District Network - PDECC, Civic Culture Week and the Biennial Survey of Cultures.

- As a result of the partnership between the Culture, Recreation and Sports Secretariat and 7 district entities (Secretariat for Social Integration, Secretariat for Security, Secretariat for Cohabitation and Justice, Mobility, Habitat Secretariat, Women Secretariat, Transmilenio SA and Arts District Institute - IDARTES), the Stimuli for Civic Culture District Portfolio - PDECC was created with the aim to encourage, through scholarships and awards, the development of innovative initiatives of citizen culture. In this way, citizens were invited to promote co-responsibility by supporting their cultural change initiatives on issues such as cohabitation, prevention of early motherhood and fatherhood, good use of the Transmilenio system, social appropriation of Transmicable and the bicycle, value and care of the environment and wildlife, and usage and cohabitation in parks, in night life areas and public spaces. 2,700 initiatives have been received for the Civic Culture Stimuli District Portfolio and 584 incentives have been awarded to social and community organizations.
 - The Network has contributed to 20 Citizen Dialogs and 2 versions of the Civic Culture Week, created by the Agreement 705 of May 9, 2018 that are important meeting spaces to make visible and recognize the progress and achievements of cultural transformation actions in the city.
 - The Network has accompanied knowledge management processes with the construction of 334 social reports prepared by community groups.
 - Citizen participation and interaction through web platforms: - Bogotá a Machismo Free Space, Inhabiting My Stories and Bogotá Live Natural, as well
- as in the creation of the civic culture platform from the Ministry of Culture, Recreation and Sports.
 - Creation and implementation of strategies for civic culture and cultural transformation built through thematic groups such as: Parks for Everyone, Farra en la Buena, Inhabiting My Stories, Bogotá Free Space of Machismo, Bogotá Live Natural, Social appropriation of Transmilenio and Transmicable, Social appropriation of the Bike, Habitat: Community Environments.
 - Creation of the Technical Group of Civic Culture in times of Covid-19. The Directorate of Civic Culture organized the first panel on Civic Culture in times of Covid-19, with the purpose of socializing experiences of actions and learning of the Behavioral Insight Team and the Mayor's Offices of Bogotá, Medellín and Cali in the management of Covid-19 from based on education, behavioral sciences and civic culture. There was the proposal to implement regular virtual meetings (webinars) to promote social dialog, agree through social dialog the guidelines for actions and methodologies for measuring their impact; to create a specialized web space for knowledge management, ensure citizen participation strategies through the web space and consider impact measurements across all citizen culture strategies. Information on the actions implemented are compiled in the web page <https://bogota.gov.co/bog/cultura-ciudadana/#que>
 - In 2020, progress is being made in inter-institutional coordination and baselines of strategies in the areas of: Male Chauvinism, Security and Cohabitation, University Environments and Voluntary Disarmament, Art, Self-Awareness and Anthropology of the Body, Environment and Care of the Environment, Mobility and Road Cooperation and Public Transport.

CIVIC CULTURE AND DEMOCRATIC DISTRICT NETWORK IN FIGURES*

- 1995 - Start of the Civic Culture strategy in Bogotá.
- 2013- Start of the Citizen and Democratic Culture District Network .
- The last 3 district administrations have executed the Network project.
- 422 community groups registered in the Network between 2016 and 2020.
- 2,700 initiatives submitted to the District Stimuli for Civic Culture Portfolio, 584 incentives submitted to social and community organizations and more than 3 million direct beneficiaries.
- 20 citizen dialogues and 2 versions of the Civic Culture Week: 180 activities carried out by 24 organizations and 80 community organizations in each version and more than 400,000 participants each year.
- 334 social reports drafted by community groups.
- 20 central and decentralized entities working jointly.
- 6 public-private and public-community partnerships promoted.

15 civic culture strategies lead between 2017 and 2019 for following topics:

1. Inhabit my stories.
2. Liven up Bogotá.
3. Parks for all.
4. Fight against machismo.
5. Citizenship at the center.
6. Farra en la Buena.
7. We all pay the price.
8. Mi Transmi conSentido.
9. Social construction of TransMiCable
10. Cultural initiatives for cohabitation.

11. Bogotá a machismo free space (Second phase).
 12. Inhabit my stories (Second phase).
 13. Bogotá Live natural.
 14. Habitat Community Environments:
 15. Social appropriation of the bike in Bogotá.
- 4 civic culture strategies in diagnosis, design and management for 2020 in:
1. Gender violence.
 2. Health and behavior in COVID.
 3. Public servants as cooperators for civic culture.
 4. Appropriation and usage of public restrooms.

SHARING OUR EXPERIENCE

For the Network, civic culture is an exercise of co-responsibility. There is an understanding that public, private and community places are places for experiences and knowledge. Based on this it is understood that citizens are the leaders of civic changes and not a goal for intervention. Under this premise, the Network shows that these dynamic interactions allow the achievement of civic changes, understanding that civic culture and cultural transformation are exercises of citizenship and cultural rights.

In this context, since its creation, the Network has grown on a daily basis with more citizens, public administration and private companies, thus consolidating itself as an important interaction scenario in which all Bogota citizens can participate and contribute in the construction of a city that understands and values culture as a structuring component of community life and as a fundamental axis for thinking, managing and guaranteeing sustainable development in the cities of the 21st century.

For more information on the District Citizen and Democratic Culture Network visit the website <https://www.culturarecreacionydeporte.gov.co/es/cultura-ciudadana/red-distrital-de-cultura-ciudadana-y-democratica>

Links of interest:

- Covid-19:

- <https://bogota.gov.co/monitoreo-al-aislamiento-bogota>

- Civic culture in times of Covid-19 technical group:

- <https://bogota.gov.co/bog/cultura-ciudadana/#que>

- Civic culture week:

- <https://www.culturarecreacionydeporte.gov.co/es/video/comienza-la-semana-de-la-cultura-ciudadana>

-Social memories District Stimuli for Civic Culture Portfolio:

- http://culturaciudadana.gov.co/home/scrd_ev/scrd_ev_ambitos.html
- http://culturaciudadana.gov.co/home/scrd_ev/scrd_ev_ambitos.html
- http://culturaciudadana.gov.co/home/scrd_ev/scrd_ev_ambitos.html

- Estrategies:

- <https://www.bogotavivenatural.gov.co/>
- <https://www.culturarecreacionydeporte.gov.co/es/leer-es-volar/video/visite-la-carpa-bogota-vive-natural-en-la-filbo-2019>
- https://www.bogotacreadoraencasa.gov.co/cultura-ciudadana/libro-vecinos-in-esperados?fbclid=IwAR3tno3Ff0xi0v8sLO7_AyHqMvVhwM9hUe6r7fiqsF-bAn8GdzbMaZ0oYgc
- www.bogotaespaciolibredemachismo.gov.co
- <http://habitarmishistorias.gov.co/home/>

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CULTURE AND CREATIVE ECONOMY

Meaningful experience:

District Public Policy for the Cultural and Creative Economy of Bogotá 2019 - 2038

Responsible body:

**Secretariat for Culture, Recreation and
Sports - Mayor's Office of Bogotá
(Colombia)**

Description:

The District Secretariat for Culture, Recreation and Sports (SCRD), formulated the District Public Policy for Cultural and Creative Economy (PPDECC), with the purpose of promoting the economic and productive dimension of culture and creativity, within the framework of recognition, respect and promotion of cultural rights and freedoms, and for the generation of conditions for the sustainability and development of culture.

SDG:

SDG 8: Decent work and economic growth

SDG 9: Industry, Innovation and Infrastructure



ECONOMIC DIMENSION OF CULTURE IN BOGOTÁ

The District Public Policy for Cultural and Creative Economy Public Policy (PPDECC) was approved by CONPES Document No. 02, published in the District Registry No. 6643 of September 26, 2019, and aims to “Generate an environment that drives the cultural social and economic development of the city, through the promotion, promotion, incentive and development of the cultural and creative economy”.

This Policy responds to the needs and opportunities of the agents of the sector and is a tool that facilitates and guides the implementation of strategic actions that contribute to the integral development of the sectors that create and produce cultural and creative goods and services. In this way, it promotes the diversity of cultural expressions in territorial, population and age spheres, recognizing them as integrating elements of social value, thus generating a balance between cultural and economic dimensions.

GOALS

- Promote suitable spaces for cultural and

creative activity, through tax and urban incentives, stimulating the development of economic activities of the private sector, and promoting complementary economic activities.

- Strengthen the human capital of the cultural and creative sector to improve the business capacities of agents and reduce the human capital gaps in the sector.
- Expand financial support mechanisms aimed at agents to leverage the production of cultural and creative goods and services, generate financial support and economic solvency.
- Promote market expansion strategies to boost the economy of the cultural and creative sector from all links in the value chain.
- Promote knowledge management lines to have timely, continuous and comparable information, which allows the formulation of policy guidelines and guides private investment decision-making.

DEVELOPMENT

The District Secretariat for Culture, Recreation and Sports aims to “guide and lead the concerted formulation of policies, plans and programs in the cultural, heritage, recreational and sports fields of the Capital District, in coordination with the District Secretariat for Planning its affiliated entities and civil society”. Within the framework of this mission, and in accordance with the provisions of the District Development Plan 2016-2020, the entity formulated the District Public Policy for Cultural and Creative Economy 2019-2038 (PPDECC), in order to promote the economic and productive of culture and creativity, within the framework of the recognition, respect and promotion of cultural rights and freedoms, and in favor of the generation of conditions of sustainability and development of culture. The design, formulation and implementation of this

policy were aligned with the provisions of Agreement 709 of 2018, which establishes guidelines for the development, promotion, incentive and development of the Orange Economy in the Capital District.

Following the parameters of the "Guide for the formulation of public policies of the Capital District" of the District Secretariat for Planning, the SCRDP carried out all the activities and phases required to consolidate this public policy. In the public agenda phase, 20 territorial workshops, 40 sector and population meetings, more than 1,300 interviews, as well as socializations in public administrative bodies were held. This process made it possible to identify the main needs and potential associated with the cultural and creative economy in Bogotá, and the barriers to access and consumption of cultural and creative goods and services.

From this process, which included the participation of many agents such as creators, producers, cultural organizations, educational institutions, businessmen, and public and private entities, the strategic intervention factors and specific objectives were defined.

With the information collected, a systematization and coding process began to give way to the Public Policy Diagnosis document which reports of all the encounters and spaces generated with the citizens, synthesizes the main findings and results of the implementation of these spaces with the sector (artists, entrepreneurs and businessmen) and the evidence on what is relevant for the design of Public Policy from the perspective of strategic agents for the sector was exposed. This document was processed by the District Secretariat for Planning and the SCRDP received a favorable technical opinion to continue with the formulation phase of the Policy, through a CONPES D.C. document.

With the CONPES D.C. Document the Policy Action Plan was built, including the specific objectives; expected results and products; indicators and their calculation formula; execution times; fulfillment of goals; and responsible for the execution. For the

construction of this Action Plan a workshop with the potential actors co-responsible for its implementation was held, with the aim of establishing commitments regarding the execution of the Plan, as well as bilateral consultation meetings. Specific actions were stipulated to achieve the proposed objectives as follows:

- Promote suitable spaces for the development of cultural and creative activities: Adequate spaces will be promoted for the development of cultural and creative activities in the Orange Development Areas (ADN), the multifunctional spaces and the collaborative work spaces, through institutional coordination and technical advice to public and private entities associated with the sector, which allows: (i) the promotion and development of the Orange Development Areas (ADN); (ii) greater use of physical and virtual spaces for the development of cultural and creative activities; and (iii) the cultural and social sustainability of the Orange Development Areas (ADN).
- Strengthen the human capital of the cultural and creative sector: The human capital of the cultural and creative sector will be strengthened, through institutional coordination and technical advice to public and private entities, which allows: (i) agents of the cultural and creative sector with entrepreneurial and business skills, through the generation of capacities in project formulation, financial education, intellectual property, and the use of technologies, among others; and (ii) reduction of human capital gaps in the cultural and creative sector, through the generation of strategies to create and strengthen programs that respond to the professional profiles required in organizations. This will allow a balance between the labor supply and demand of the cultural and creative sector, necessary for the creation / production and circulation of content.
- Expand financial support mechanisms

for agents in the cultural and creative sector: The District Secretariat for Culture, Recreation and Sports, in coordination with public and private entities, will carry out management and technical support activities that allow increasing the number of agents in the cultural and creative sector who access funding. To this end, the financial support mechanisms will be extended to the agents of the cultural and creative sector, so that they can leverage the production of goods and services, through access to non-reimbursable resources, and strengthening of financing services. This will generate financial support and economic solvency for companies in the sector.

- Support market expansion strategies for agents in the cultural and creative sector: Market expansion strategies will be supported to improve the diffusion of cultural and creative goods and services, through: (i) better promotion and strengthening of cultural and creative sector clusters; and (ii) a greater diffusion of goods and services from the cultural and creative sector. The foregoing will make it possible to boost the cultural and creative economy in the value chain, increasing competitiveness, attracting investment capital and generating innovative processes that strengthen the development of the sector.
- Promote knowledge management lines for the cultural and creative sector: Knowledge management for the cultural and creative sector will be promoted in order to have continuous, timely, comparable and reliable information on its economic and social dimensions, through the generation of more quality information on the cultural and creative sector. This result will be developed through the strengthening of information systems such as: (i) Reports with statistical analysis on the economic development of the cultural and creative sector - Bogotá Culture Satellite Account; (ii) characterization investigations of the cultural and creative industries in the

city; (iii) Technical support to entities and institutions to carry out research in the cultural and creative sector; and (iv) a report identifying and measuring cultural factors associated with the cultural and creative economy. This will allow a critical analysis of the sector, the formulation of guidelines for public policies and have inputs for private investment decision-making.

Likewise, in order to verify the fulfillment of the goals, the correct development of each of the products and the achievement of the expected results; the design of a monitoring system was initiated, with periodic reports, in accordance with the guidelines established by the District Secretariat for Planning, under which evaluation mechanisms must also be designed to show the processes, scope and transformations attributable to the implementation of the policy.

Simultaneously, at the request of the District Secretariat, for Planning and in order to develop a solid dissemination strategy, there was the proposal to reinforce and execute actions that allow the CONPES D.C. Document and its strategic components to be released in a broad way and at different levels and instances. These actions will seek to achieve the greatest possible impact on the knowledge and appropriation of Public Policy by citizens.

ACCOMPLISHMENTS AND LESSONS LEARNED

- **Acknowledgment of the culture sector:** This policy makes visible and promotes the cultural and creative sector as a potential source of economic development and presents the arts and heritage as productive activities that can enjoy incentives, capacity building, access to sources of financing, exemptions, among others.
- **Intersectoral coordination:** Allows the efficient use of resources and the coordination of public and private

entities, at the local level, through an established horizon of actions through strategic lines of intervention that have been diagnosed.

- **Planning:** Generates a long-term action plan (20 years), including goals, expected results, products, indicators, responsible entities and estimated costs, allowing for the development of controlled execution, with monitoring and evaluations, as well as decision-making instances.

THE DISTRICT PUBLIC POLICY FOR CULTURAL AND CREATIVE ECONOMY IN FIGURES

- More than 4,000 agents of the ecosystem, among creators, cultural organizations, educational institutions, businessmen, public and private entities, participated in the identification of the strategic factors of intervention of the policy.
- 11 Orange Development Areas will be consolidated throughout the city.
- More than 48,000 agents in the sector will be benefited through training spaces that respond to the needs of the artistic sector.
- 360 agents will receive funding from the district incentives portfolio aimed at promoting cultural and creative industries.
- 158 productive units of the cultural

and creative industry sector will be strengthened through programs and projects offered by the Economic Development sector.

- More than 380 programs will be developed for the dissemination and/or or commercialization of cultural and creative goods and services of the agents of the sector.
- There will be 20 reports that include statistical analysis on the economic development of the cultural and creative sector, as well as 10 characterization investigations of Cultural and Creative Industries.

SHARING OUR EXPERIENCE

Bogotá is the first city to formulate a methodologically structured and long-term public policy to meet the needs of the cultural and creative sector through strategies that seek to encourage social, cultural and economic development, by strengthening entrepreneurs and entrepreneurs, and the cultural and creative activities of the city.

This public policy allows creating institutional, public and private synergies, and focusing efforts and resources on the strengthening and support of the value chain of cultural and creative activities, promoting the generation of capacities, the financing of the agents of the sector, adequate spaces, and mechanisms for the circulation and management of knowledge.

For more information on the District Public Policy for Cultural and Creative Economy visit the website:

- <https://www.culturarecreacionydeporte.gov.co/economia-cultural-y-creativa/politica-publica-distrital-de-economia-cultural-y-creativa>
- <http://www.sdp.gov.co/gestion-a-la-inversion/conpes-dc/documentos-conpes-dc/conpes-dc-aprobados>

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CULTURE AND CREATIVE ECONOMY

Meaningful experience:

Culture and Creative Economy of Bogotá Satellite Account

Responsible body:

**Secretariat for Culture, Recreation and
Sports - Mayor's Office of Bogotá
(Colombia)**

Description:

The Culture and Creative Economy Satellite Account of Bogotá (CSCECB) is a continuous, reliable and comparable economic information system focused on cultural and creative activities.

SDG:

SDG 8: Decent work and economic growth

SDG 9: Industry, Innovation and Infrastructure

SDG 11: Sustainable cities and communities



ECONOMIC INFORMATION SYSTEM FOR THE CULTURAL AND CREATIVE SECTOR OF THE CITY

Various public and private organizations in Bogotá have been interested in promoting research focused on the analysis of the links between economic and cultural phenomena in the territory. However, the rectors of public policy as well as of academic institutions, companies, groups and clusters of the sector did not have official, continuous, comparable and reliable macroeconomic information that would allow examining the real problems and needs of cultural and creative agents as well as the opportunities and contributions of their activities in the sustainable development of the city, a situation that was evidenced in the process of diagnosing the public agenda of the District Public Policy for Cultural and Creative Economy, for the years 2017 and 2018, where more than 4,000 actors from the cultural and creative ecosystem participated.

The Culture and Creative Economy Satellite Account of Bogotá (CSCECB) responds to this need, as it consolidates statistical information in terms of added value,

employment (full-time equivalent jobs and number of employees), taxes, salaries and remunerations, in the productive units of the sector. The results of this research become inputs for the formulation of sectoral public policies and for the optimization of institutional programs. Likewise, they are a tool for making public and private investment decisions.

GOALS

- Provide official information for the formulation and monitoring of public policies, such as the District Public Policy for Cultural and Creative Economy (2019 - 2038).
- Build realistic scenarios for the design and execution of new programs that consider the context and socioeconomic dynamics of the agents.
- Facilitate strategic planning in organizations, with the aim of increasing productivity.
- Include in the public agenda the need to implement mechanisms that enhance the activities of the sector.

DEVELOPMENT

The implementation of the Culture and Creative Economy Satellite Account of Bogotá (CSCECB) is carried out within the framework of a technical cooperation agreement between the District Secretariat for Culture, Recreation and Sports and the National Administrative Department of Statistics (DANE). Additionally, it has as legal basis Article 5 of Agreement 709 of 2018 of the Bogotá Council, "Where guidelines for the promotion, promotion, incentive and development of the Orange Economy in the Capital District and other provisions are adopted." In the same way, this research is part of the fifth (5th) specific objective of the District Public Policy for Cultural and

Creative Economy 2019 - 2038, which that promotes knowledge management of the activities associated with the sector.

The development of the CSCECB is divided into four (4) phases or stages:

- **Design:** review of measurement methodologies for sectors associated with culture and creativity, as well as the delimitation and conceptual analysis of economic activities. Roundtables with public and private entities were held, at the district and national order, which facilitated coordinating different initiatives around the production of economic research and studies. During the development of this exercise, there was an agreement for the schedule for the publication of results, which had to be modified in 2019, as a result of a new segmentation proposal for the cultural and creative sector, issued by the National Government:

- 2017: Performing arts and artistic shows, Audiovisual and radio, Books and Publications, and Music.
- 2018: Cultural Education, Intangible Heritage, Material Heritage, Advertising
- 2019 - 2020: three (3) areas of culture and creative economy, made up of thirteen (13) sectors that group thirty-four (34) economic activities of total inclusion, and fifty-three (53) economic activities of partial inclusion.

(i) Arts and Heritage: Visual arts; Performing arts and shows; Tangible and intangible heritage; Education in arts, culture and creative economy; Manufacturing activities of the creative economy (handicrafts); Associative and regulatory activities.

(ii) Conventional Cultural Industries: Editorial; Phonographic; Audiovisual; News agencies and other information services.

(iii) Functional Creations, New Media and Software Digital media and content software; Design; Advertising.

- **Statistical production:** The District Secretary for Culture, Recreation and Sports and the National Administrative Department of Statistics (DANE) have significant sources of information for measuring the economic activities of the cultural and creative sector. However, some private organizations have consolidated data that allow the exercise to be strengthened. Therefore, the CSCECB team began a process of inter-institutional articulation to identify and establish communication channels with each of the entities, which would allow access to information of interest.

The foregoing generated a favorable work scenario that legitimized the process of figure construction, which allow consolidating the variables that are part of the production account and the income generation account, and in terms of employment with the number of employed and full-time equivalent jobs.

- **Statistical analysis:** carry out the necessary technical procedures to evaluate the statistical significance of the results (behaviors, trends, variations), the context / sector analysis, and the analysis in current and constant prices.

- **Dissemination:** hold internal committees with different DANE experts to validate the figures, as well as external committees to compare the data with agents from the cultural and creative sector. Additionally, publish the technical bulletin of results and the official presentation on the DANE and SCRCD web pages. In order to strengthen knowledge management around this research, the SCRCD implemented a dissemination strategy that included the preparation of documents, various deliverables in digital format, a printed publication, and holding talks with representatives of the sector.

The results of the CSCECB have been presented in different spaces and organizations, such as: Encounter of Cultural Capitals of the World in La Paz

(Bolivia), Music Cities Summit in Toronto (Canada), International Convention of Night Cities in Bogotá (Colombia), Music Cities Convention in Melbourne (Australia), Ibero-American Forum of Cultural Diplomacy in City of Panama (Panama), Latin American Summit of the Creative Economy + CTG in Cartagena (Colombia) and UNESCO Technical Roundtable on economic indicators in culture in Paris, France.

cultural and creative sector, with a specialized measurement methodology for Bogotá and internationally comparable; it has specialized indicators to measure quantitative and qualitative phenomena, and identifies new sources of information for measurements; helps characterize the sector through new, reliable and continuous information.

ACCOMPLISHMENTS AND LESSONS LEARNED

- Recognition of cultural and creative activities as facilitators of the sustainable development of the city: makes the relevance, transversality and contribution of culture in the social and economic dimensions of the territory visible, within the framework for the promotion and fulfillment of the Sustainable Development Goals - Agenda 2030.
- Inter-institutional coordination allows the efficient use of human and financial resources, in the development, cooperation and coordination of the statistics that are produced at the local and national level.
- Decision making: provides accurate, reliable and timely information to: (i) the formulation, monitoring, evaluation, and follow-up of sectoral public policies, as well as for city cluster initiatives; (ii) the design of normative instruments to strengthen cultural and creative activities; (iii) the identification of needs and problems in specific contexts and situations; (iv) the implementation of strategies to attract foreign investment for the sector in the territory; and (v) the provision of inputs for the development of academic research.
- Knowledge management: generates inputs for the construction of an academic agenda focused on the

BOGOTÁ CULTURE AND CREATIVE ECONOMY SATELLITE ACCOUNT IN FIGURES

- 2016 - Creation of the CSCECB.
- 2017 - Signing of an inter-administrative agreement for technical cooperation between the District Secretariat for Culture, Recreation and Sports, and the National Administrative Department of Statistics.
- 2017-2018 - Measurement and analysis of results of eight (8) segments of the cultural field, for the time series 2010 - 2018 (books and publications, audiovisual and radio, music, performing arts, visual arts, advertising creation, cultural education, tangible heritage and intangible heritage).
- 2019 - Restructuring of the segmentation and measurement of the Arts and Heritage, Conventional Cultural Industries, and Functional Creations, New Media and Software areas, In 2018p, the contribution to added value measured by the CSCECB amounts to \$11.89 trillion Colombian pesos, a figure that represents 5.3% of the city's total value added. Regarding employment, 187,616 employed persons were reported in 2018p, which represent 34.7% of the employed persons measured by the national Culture and Orange Economy Satellite Account (CSCEN).
- 2 district administrations have implemented CSCECB.

SHARING OUR EXPERIENCE

Bogotá is the first city in the world to implement a Culture and Creative Economy Satellite Account at the local level; a successful tool that consolidates and presents reliable, continuous and comparable data for cultural and creative activities.

The CSCECB enables the macroeconomic analysis of cultural and creative activities in the territory. In this way, it is possible to have official information for the design,

formulation and monitoring of sectoral public policies, as well as the construction of realistic scenarios that allow the execution of new programs that consider the context and socioeconomic dynamics of the agents.

Additionally, it is an instrument for public and private investment decision making. Thus, the implementation of the CSCECB becomes the ideal tool for the cultural, social and economic planning of a city that recognizes, strengthens, stimulates and fosters the ecosystem of arts and heritage.



For more information on the Culture and Creative Economy of Bogotá Satellite Account visit the website:

<https://www.culturarecreacionydeporte.gov.co/economia-cultural-y-creativa/cuenta-satelite-de-cultura-y-economia-creativa-de-bogota>.

Links of interest:

- www.culturarecreacionydeporte.gov.co
- <https://www.dane.gov.co/index.php/estadisticas-por-tema/cuentas-nacionales/cuentas-satelite/cuenta-satelite-de-cultura-en-colombia/cuenta-satelite-de-cultura-y-economia-naranja-cscen-bogota-2014-2018p>

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CULTURE AND CREATIVE ECONOMY

Meaningful experience:

Bronx Creative District Project

Responsible body:

Fundación Gilberto Alzate Avendaño - FUGA

Entity that belongs to the Secretariat for Culture, Recreation and Sports- Mayor's Office of Bogotá (Colombia)

Description:

The Bronx Creative District (BDC) project is a city commitment, led by the Mayor's Office of Bogotá and the Gilberto Alzate Avendaño Foundation (FUGA), which will become a great pole of economic, social and cultural development, the cornerstone for a dialogue about cohabitation, innovation, entrepreneurship, civic culture and sustainable development.

SDG:

SDG 8: Decent work and economic growth

SDG 9: Industry, Innovation and Infrastructure

SDG 11: Sustainable cities and communities



RESIGNIFICATION OF BOGOTÁ'S DOWNTOWN AREA

The Bronx Creative District is a comprehensive commitment to the resignification and appreciation of downtown Bogotá by transforming into a space for inclusion and local development by strengthening the creative and cultural economy and that acts as a trigger for the revitalization of a sector of the city that for decades was stigmatized, and that today reappears as a symbol of reconciliation and a place for new opportunities.

The old Bronx is the symbol of a violent, insecure and exclusionary Bogotá. This project brings the opportunity to build a new narrative that generates trust and gives a new meaning to this strategic sector of the city, by establishing activities associated with creativity, culture, innovation and entrepreneurship.

GOALS

- Contribute to the recovery and revitalization of the cultural heritage of its surroundings and the city

- Generate opportunities for productive reactivation, inclusion, care and reconciliation
- Support cultural and creative entrepreneurship, for innovation and collaborative work

DEVELOPMENT

The Bronx Creative District project is part of the District Public Policy for Cultural and Creative Economy and is coordinated with the Orange Development Areas (ADN) defined by the National Government. In 2016, the old Bronx was the object of a deep intervention by the public forces as it was a no man's land, with illegal and high-risk activities that took place in this sector of the city. From that moment, the Mayor's Office of Bogotá initiated a sanitation and restitution of public space process where progress is made according to the phases required for the implementation of the project:

- Land acquisition: 46 properties were acquired for the development of the project
- Reinforcement and adaptation of Cultural Interest Assets: Studies and designs are being carried out for the adaptation of heritage properties and the structuring of the legal/ financial and technical-private public model
- Building of infrastructure: The restoration of two existing heritage assets and the construction of a new building and new public space will be performed

The Bronx Creative District project will consist of the following components:

- New scenarios for the diffusion of cultural goods and services (events, conferences, concerts, exhibitions, etc.)
- Spaces for the creation, production and dissemination of different segments of the creative and cultural industries
- Meeting places and collaborative

- economies (co-working, fab-labs, seedbeds, incubators)
- Complementary and wellness services for users and visitors
- Space for memory with community co-creation laboratory approach
- it is highly notable how the project contributes to the positioning of the District Public Policy of Cultural and Creative Economy and of the Creative Districts in the city.
- Since 2018, more than 60 artistic and cultural activities have been carried out in the old area of the Bronx, with more than 35,000 participants, like the Centro Festival, the Orange Festival and the conversation about the movie Hollywood Mile 22, among others. In 2020, the BCD will be the virtual stage of the Million Fair, one of the most important plastic arts fairs in the city. In this way, the project offers the city a new cultural setting for mass events, boosting the cultural offer in the downtown area of the city, while contributing to the transformation of imaginaries and changes in perception about this sector.

ACCOMPLISHMENTS AND LESSONS LEARNED

- FUGA has led the Bronx Creative District project, that seeks to transform the old Bronx into the epicenter of the cultural and creative industries of the city, thus constituting a commitment to generate an urban transformation based on art and culture.
- The development of the Bronx Creative District project has been possible thanks to the coordinated work of the Gilberto Alzate Avendaño Foundation and the Urban Renovation Company - ERU and the determined participation of the Culture, Habitat, Government, Economic Development, Education and Social Integration sectors.
- Progress is being made by implementing a project with several components, such as the acquisition of properties where the project will be developed, and the preparation of studies and designs of the buildings, the consolidation of a creative community integrated by people who have expressed their interest in being part of the project, and the development of a permanent cultural agenda through the realization of different types of events.
- In order to encourage the participation of all entrepreneurs, designers, artists and other stakeholders of the creative and cultural industries, and to enhance their interest in being part of the first Creative District of Bogotá, a call was opened in 2018 and it received more than 1,400 proposals for projects and enterprises interested in locating in this sector.
- - The Bronx Creative District will guarantee the protection of cultural heritage with the adaptation of the two Assets of Cultural Interest that comprise it: the Army Recruitment Battalion (former headquarters of the Faculty of Medicine of the National University of Colombia) designed by the architect French Gastón Lelarge, and the building La Flauta.

BRONX CREATIVE DISTRICT IN FIGURES *

- 2018- year the project was created .
- 2 district administrations have developed the project.
- To date, +60 events have been held with +35 thousand attendees.
- 1,400 proposals for projects and ventures initially interested in being part of the BCD.
- Its main beneficiaries will be the stakeholders of the cultural and creative ecosystem of the 3 neighborhoods located in downtown Bogotá

(Candelaria, Santa Fe and Mártires) and its 207,000 inhabitants. It will generate an impact on a floating population of more than 2 million people.

- 3.9 hectares of direct district intervention in the Bronx Creative District
 - Approx. 28.000 m2 buildable square meters.
 - Approx. 12.000 m2 creative economy useful areas.
 - Approx. 5.900 m2 new public space use.
- * Figures as of June 30, 2020.

SHARING OUR EXPERIENCE

The Bronx Creative District is the first Creative District in the country, which will consolidate as a great pole of economic,

social, cultural and city promotion development and a stage at the service of social inclusion.

In this way, in the Bronx Creative District, entrepreneurs, artists, creatives and local communities will work together to strengthen their projects and initiatives, generating a positive impact on the sustainable development agenda, especially through job creation, innovation, social dialogue, the reduction of inequalities and the transformation of the urban environment.

This project will be the trigger for the revitalization of a sector that has been stigmatized for decades, where hundreds of voices have remained invisible, and which today reappears as a symbol of resignification and reconciliation with the center of Bogotá, thus making it a place of new opportunities.

For more on the Bronx Creative District Project visit the website

<https://bronxdistritocreativo.gov.co/>

Links of interest:

- <https://fuga.gov.co/>
- <https://youtu.be/eWHi0Nds3XU>
- https://www.youtube.com/watch?v=GGGrgPMY_3g
- <https://www.youtube.com/watch?v=qn5lPBi6OzA>
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PROMOTION OF CULTURE

Meaningful experience:

District Stimulus Program

Responsible body:

**Secretariat for Culture, Recreation
and Sports - Mayor's Office of Bogotá
(Colombia)**

Description:

The District Stimulus Program - PDE, is a strategy to strengthen the processes, projects and initiatives developed by cultural, artistic and heritage agents of Bogotá, through the delivery of incentives through public calls for the development of proposals, or to enhance the excellence of processes and relevant trajectories of agents in the sector.

The PDE's offer of calls matches the goals of the city's Development Plan and is permanently reviewed in relation to the diagnoses and strategies of the sectorial and institutional plans.

SDG:

SDG 4: Quality Education:

SDG 16: Peace, justice and strong institutions



PROMOTION OF CULTURAL AND ARTISTIC CREATIONS

The District Stimulus Program constitutes one of the strategies to promote the art, culture and heritage sector of Bogotá and combines the efforts of the Secretary of Culture, Recreation and Sports (SCRD), the District Institute of Arts (IDARTES), the Cultural Heritage District Institute (IDPC), the Bogotá Philharmonic Orchestra (OFB) and the Gilberto Alzate Avendaño Foundation (FUGA), entities that promote, recognize and strengthen the practices of the different agents of art, culture and heritage of the city and their contribution to the cultural rights of its inhabitants.

In addition to guaranteeing and promoting the full enjoyment of cultural rights to citizens, the PDE seeks to promote the creative capacity of the inhabitants of the District, use culture as way to create an educational balance in the communities and the recognition of cultural processes as drivers for development, well-being, relationships and the creation of social fabric.

GOALS

- Design and implement a knowledge management strategy that contextualizes and increases the relevance of decision-making related to cultural promotion policies.
- Design and implement a strategy that allows strengthening the institutional capacity to design and promote strategies that articulate existing resources and enhance the stakes of the public development policy.
- Design and implement a program to strengthen the capacities and management skills of the agents of the sector to strengthen the social projection of their cultural processes.
- Design and implement a strategy of social appropriation that allows to improve equitable access to the cultural assets and values of the city and the positioning of promotion programs.

DEVELOPMENT

Due to its legal and procedural strength, the District Stimulus Program has public policy overtones, its conceptual and legal basis is framed in the 1991 Political Constitution, that considers promotion a central element for the protection and promotion of culture. Likewise, the PDE is supported, among other laws and normative decrees by Law 397 of 1997 (General Law of Culture) articles 17 and 18 that grants competences to the Ministry of Culture and the territorial entities for the promotion, creation, artistic and cultural activities and research studies; and for the strengthening of cultural expressions, using special incentives for the creation for programs.

In 1993, the District, Individual and Collective Culture Awards were created, in order to encourage and promote the creation and research of the cultural sector of Bogotá. From that moment on, the District Stimulus Program has managed to position itself as

one of the main strategies of the district administration and public institutions in the culture sector to promote the projects of creators, researchers, managers and the citizenship in general.

Since 2009, the main characteristics of the current program began to be outlined, although each of the entities offered incentives, it was necessary to have unified criteria at the sectoral level and with clear rules that would allow participants to have a scenario greater transparency in the application of projects.

In this way, and thanks to the effective coordination of the entities of the sector this program has been possible and has allowed the consolidation of a unique portfolio that includes all what that the administration has to offer in art, culture and heritage. The portfolio of incentives includes scholarships, awards, internships and artistic residencies and is aimed at natural persons, groups without legal status and legal persons, in the areas of dramatic art, plastic and visual arts, audiovisual arts, dance, literature, music, heritage cultural and interdisciplinary / transdisciplinary activities.

The calls offered by the District Stimulus Program follow this strategic lines:

- **Agency:** Actions or interventions that promote the guarantee of conditions for the effective realization of cultural practice.
- **Appropriation:** Awareness, value, use and transformation of cultural, patrimonial and artistic assets, practices; considered manifestations and processes through which there is a contribution to the construction of citizenships and identities and to the transformation of imaginaries.
- **Diffusion:** Practices that place processes and projects in the artistic field, cultural goods and manifestations on the public scene, promoting the appropriation of content in local contexts through distribution channels.
- **Civic culture for cohabitation:** Civic

culture initiatives that address the cultural component of practices, attitudes and perceptions that affect citizens' relationships with their environment, focusing, in this sense, on the generation of voluntary cultural transformations.

- **Creation:** Form of expression aimed at the design, innovation and realization of artistic processes and products.
- **Entrepreneurship:** Initiatives aimed at the development of artistic and cultural goods and services, supported by sustainable economic practices using business models and tools.
- **Training:** Practices through which it is sought to promote the development of knowledge and the qualification or professionalization of the agents of the cultural and artistic sector, through formal or informal processes.
- **Research:** Activities aimed at the production of knowledge about art, heritage and culture.
- **Protection and safeguards:** Actions that promote the best conditions for the use and enjoyment of material, intangible and natural cultural heritage by citizens.

ACCOMPLISHMENTS AND LESSONS LEARNED

- During its years of implementation, the District Stimulus Program has consolidated through actions such as the strengthening of its conceptual framework and portfolio, the development of an evaluation, monitoring and memory strategy and the Program for Strengthening Sector Agents, with the purpose of promoting not only delivery of resources, but from the qualification on different fronts considered a priority based on the evaluation processes carried out.
- In order to qualify the program, a

document with general conditions of participation was drafted which establishes that the construction of the calls must respond to the dynamics of the sector.

- The program includes a Sectorial Jury Bank that selects and appoints the experts that evaluate the proposals of the different calls. The Jury Bank is updated through an annual public call that invites individuals with extensive experience, experience and knowledge in the areas to which the incentives are directed, to join the program.
- Implementation of the virtual platform that streamlines the process of registration, registration and evaluation of proposals. In this way, Bogotá is the only city in the country that has a technological platform to carry out the different phases of the call processes digitally.
- A module for monitoring winning projects is currently under development, which will allow interested persons to access information on the execution of projects in the city, thus strengthening the generation of knowledge and action networks and citizen oversight scenarios on public investment
- Creation of a virtual and interactive space of sectorial scope called "Winning Experiences for the Promotion of Culture", as a strategy for consolidating the social memory of the program, built collectively with citizens, which collects their reflections and experiences and serves as a dissemination platform, allowing to publicize the implementation of projects and the significant transformations that they generate in the territories.
- Consolidation of an alliance with the Bogotá Digital Library for the creation of two institutional collections (District Stimulus Program and District Program for Concerted Support), which seek to enhance the dissemination strategy and establish the foundations for the

creation of a virtual documentation center and interactive that brings together the production made by the beneficiaries of the program.

- For the opening of the 2020 District Stimulus Program, version 2.0 of the SICON Call System was launched, an update that seeks to improve the usability, navigation and experience of the participants.

DISTRICT STIMULUS PROGRAM IN FIGURES*

- 1993 - creation of the district, individual and collective awards for culture
 - 10 district administrations have implemented the project
 - 117 calls in 2013 to 166 in 2020
 - 5,198 attendees in 2016 to 8,264 in 2019
 - 3,669 winners of the sector calls between 2016 and 2019
 - 304 juries in 2017 to 1,588 in 2019
 - 171 scholarships offered in the sector as of June 30, 2020
 - 5,888 proposals registered in the sector scholarships as of June 30, 2020
- * Figures as of June 30, 2020

SHARING OUR EXPERIENCE

Since the implementation of the District Stimulus Program, the supply but also the demand have been strengthened, as a result of the permanent dialogue with the different cultural sectors that have been consolidated in the city, which has allowed the various incentives offered to respond to the cultural and social dynamics of Bogotá.

The District Stimulus Program seeks to highlight the value of institutions and agents in cultural management and favor the exercise of cultural rights and promote

participation. In this way, it incorporates in its offer of calls approaches with views that complement and are integrated to enable more complete actions and analysis on social situations, always under the premise of respect for human rights. In this sense, it acknowledges the human rights approach

as its main foundation, by conceiving its implementation as a strategy to generate conditions of equality and equity, which comprehensively and relationally includes gender, population, differential, territorial and environmental approaches.



For more information on the Direct Stimulus Program visit the web page

<https://www.culturarecreacionydeporte.gov.co/es/convocatorias>

Links of interest:

- **Calls System:** https://sicon.scrd.gov.co/site_SCRD_pv/convocatorias.html
- **Experiences of winning proposals:** <https://www.culturarecreacionydeporte.gov.co/es/convocatorias/busqueda-experiencias-ganadores>

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READING FOR LIFE

Meaningful experience:

Public Libraries of Bogotá District Network - BiblioRed

Responsible body:

**Secretariat for Culture, Recreation and
Sports - Mayor's Office of Bogotá (Colom-
bia)**

Description:

The District Public Libraries Network of Bogotá - BiblioRed, is a system that aims for citizens to have the possibility of approaching books, writing, culture, research, science, technology and innovation.

The Network is made up of 128 reading spaces in the city: the book moves in Transmilenio with the 12 Biblostations, it reaches all the localities with the 91 Paradero Paraderos Paraparcas, a BiblioMóvil and the Digital Library of Bogotá; It also offers large infrastructures and collections in the 24 Public Libraries, one of them located in the District Jail of Bogotá.

SDG:

SDG 4: Quality Education:

SDG 10: Reduction of inequalities

SDG 11: Sustainable cities and communities



CONSTRUCTION OF KNOWLEDGE AND CULTURAL EMPOWERMENT

The spaces that make up the District Public Libraries Network of Bogotá - BiblioRed, are open for the public construction of knowledge and the cultural empowerment of the communities. Through these means, it fosters freedom and social and individual prosperity as fundamental tools for human development.

GOALS

- Expand opportunities and capacities for free access to information and local and universal knowledge based on the recognition of the needs and interests of communities and public policy approaches
- Guarantee and stimulate the capacities and taste for reading and writing, the sciences, the arts and the various manifestations of culture from early childhood and throughout life
- Strengthen spaces for debate, dialogue, management, mediation and the social

appropriation of knowledge

- Stimulate the use, appropriation and creation of knowledge through digital culture and innovation

DEVELOPMENT

In 1998, the project for the District Public Libraries Network of Bogotá - BiblioRed was established and the construction of mega-libraries was conceived as a central part of the Plan for Economic, Social and Public Works Development of Bogotá 1998 - 2001. In 2001 BiblioRed began its operation with three of the city's largest libraries (Tunal, Tintal and Virgilio Barco), attached to the District Education Secretariat, and from that moment on, local and neighborhood libraries were integrated into the network, as well as other reading spaces.

In 2013 BiblioRed became part of the Ministry of Culture, Recreation and Sports and currently the network is made up of 24 libraries of which 19 are public, three are public-school, one specializing in children and one in sports, as well as a library serving people deprived of liberty.

BiblioRed also offers reading spaces in parks and public transport stations and has a BiblioMóvil and the Bogotá Digital Library.

In this way, the District Public Libraries Network of Bogotá fulfills its purpose of promoting and facilitating learning among citizens, through the following lines of work:

- **Training and content:** Its objectives are the promotion of reading, writing, creative thinking, a taste for art, knowledge and culture from early childhood and throughout life.
- **Information Services:** This line guarantees free access to information and knowledge through the offer of bibliographic resources that respond to the needs and interests of the communities. At the same time, it designs and implements specialized information services that seek to serve

specific sectors of the population, as well as contribute to the knowledge and development of the city.

- **Collection management:** The purpose of the line is to maintain suitable, pertinent and updated collections that support the educational and cultural processes of the libraries and non-conventional reading spaces of the Network based on the personal growth of its users.
- **Unconventional reading spaces:** They are an alternative to bring books and reading closer to citizens through the Paraderos Paralibros Paraparques - PPP, which are reading points that are currently operating in 91 parks in Bogotá; the BibloEstaciones located in 12 stations and portals of the Transmilenio mass transportation system; the BibloMóvil, which is a traveling space that seeks to serve communities that still do not enjoy BibloRed services; and spaces for extension and articulation, through which the vulnerable population is mainly served, in articulation with public and private entities.
- **Digital Library of Bogotá:** Through the Digital Library of Bogotá: information and services are offered that positively impact the quality of life and access to opportunities for citizens. It is a channel that offers simple and direct access to valued and quality information, a meeting space around learning, self-training, knowledge exchange, research and citizen participation.
- **BibloRed Mediators School:** It is a space dedicated to reflection, study and research on issues related to mediation practices in the public library and other educational and cultural spaces, with special attention to reading and writing mediation practices.
- BibloRed is part of the District Reading and Writing Plan, Read for Life, led by the Ministry of Culture, Recreation and Sports, which aims to "increase the percentage of city inhabitants who are

included in the written culture with special emphasis on populations with some condition of vulnerability and, with this, contribute to the guarantee of their right to a full life".

- The Plan has been critical for the advancement of reading in the city and the growth of readers, through actions carried out by BibloRed such as the extension of reading to non-conventional spaces, the attention of rural populations and the School of Mediators, among other.

ACCOMPLISHMENTS AND LESSONS LEARNED

- The Public Libraries Network of Bogotá prioritizes its network operation, which implies that all libraries and other reading spaces operate under common administrative and mission parameters and depend on a central level, which allows optimizing resources and efforts, without put aside its territorial peculiarities.
- It has a collection of books and other resources such as high-quality digital content, and a qualified team that has managed to establish strong community and territorial ties and motivate the meeting and exchange of knowledge.
- BibloRed is widely recognized by citizens for the programs and services offered, which have been innovating and adapting to various challenges and needs and which are aimed at all age groups and sectors in vulnerable conditions.
- Integrating non-conventional reading spaces into the Network, such as parks and stations of the public transport system, has contributed to guaranteeing access to written culture under equal conditions. With these types of initiatives, BibloRed has also expanded its coverage, being present in the 20 towns that make up the city of Bogotá.

- The Network has managed to innovate permanently through the creation of new programs and services, which is why it has positioned itself as a fundamental scenario for the circulation and access to science, artistic practices, innovation and digital culture in the city.
- During its years of operation, BiblioRed has guaranteed access to written culture to the inhabitants of the city, thus contributing to the closing of gaps, through actions such as the launch in 2017 of the Sumapaz Public School Library, the first in rural area of Bogotá.
- BiblioRed works in a coordinated way with public and private entities from other sectors, such as education, health, social integration and security, in order to expand its offer to wider and more varied audiences and offer library extension services in spaces that mainly serve , vulnerable population such as the elderly, street dwellers, female victims, population deprived of liberty and indigenous people, among others. Additionally, BiblioRed carries out activities to promote reading in spaces such as hospitals or at reading points installed in different marketplaces in the city.
- The model through which the program works is the concession model. Although the operation is outsourced through a public bidding process, the technical and mission guidelines are centralized in the Ministry of Culture, Recreation and Sports.
- in children's literature, 1 located inside the District Jail and 14 are local or neighborhood.
- 4 of its 5 central libraries are heritage of the city.
- 91 Paradero Paraderos Paraparques - PPP, 12 Library Stations, 1 Digital Public Library of Bogotá, 1 BiblioMóvil.
- 16,949,334 people visited the libraries network between 2016 and 2020.
- 12,000 average training activities per year with 250,000 attendees.
- 3,257,000 loans and 94,700 new reading materials put into service between 2016 and 2020.
- 7,000 book and reading agents benefited from the School of Mediators in 2019.
- +2,000,000 contents can be consulted in the Digital Library of Bogotá.
- +6 million visits to the web portal in 2019.
- Strategy #BiblioRedEnMiCasa.
- Bogotá's Digital Library has received 923,795 visits.
- 424,504 have been connected to the different activities that the Network has offered online, since the spaces were closed.
- From April 18 to June 30, 2020, 24,865 books have been lent, in the home loan modality, implemented by the Network within the framework of providing care to all Bogota citizens in times of quarantine.

* Figures as of June 30, 2020

BIBLIORED IN FIGURES*

- In 1998, the District Public Libraries Network of Bogotá was established.
- 6 district administrations have implemented the project.
- 128 library spaces throughout the city.
- 24 public libraries: 5 are central, 3 are public for schoolchildren, 1 specialized

SHARING OUR EXPERIENCE

Through the work carried out by the District Public Libraries Network of Bogotá, everybody, without any type of restriction, has the possibility of accessing cultural rights related to access to information and knowledge, memory and creativity and respect for diversity, thus contributing

to the fulfillment of the objectives of the United Nations 2030 Agenda.

In addition to offering resources and programs to guarantee access to information, libraries seek to provide opportunities for the appropriation of knowledge that allow citizens to develop their capacities for research, problem solving, and the development of creative projects.

In this way, BiblioRed generates spaces for meetings, dialogue, debate and citizen participation and recognizes the importance of eliminating gaps, for which it has undertaken strategies that include inclusive literacy and library outreach activities, among other programs, which have shown results. positive in Bogotá and whose experience deserves to be shared.

For more information on the District Public Libraries Network of Bogotá - BiblioRed visit the website

www.biblored.gov.co

Links of interest:

- **District Library of Bogotá:** www.bibliotecadigitaldebogota.gov.co

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