

Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions

General guidelines

- (i) The number of pages of the periodic reports should not exceed 20, excluding Annexes;
- (ii) Declarative statements shall be supported by facts and explanations;
- (iii) Information and analysis are to be derived from a variety of sources and be illustrated with examples;
- (iv) Long historical accounts are to be avoided;
- (v) Links may be added directly in the text.

Languages:

The Report is to be prepared in English or French, the working languages of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions.

Parties are encouraged to submit, to the extent possible, their reports in both working languages of the Committee.

Parties that are in a position to do so are invited to also submit their reports in other languages (e.g., national languages) for purposes of information sharing.

Structure of reports:

| Section Number | Heading | Suggested number of pages |
|----------------|---|---------------------------|
| | Executive Summary | 1 |
| 1 | General information | 0,5 |
| 2 | Measures | 12 |
| 3 | Awareness-raising and participation of civil society | 3 |
| 4 | Main results achieved and challenges encountered when implementing the Convention | 3,5 |
| Annex | | |

The original version(s) of the Report, signed by the official designated on behalf of the Party, is (are) sent to the following address: UNESCO, Section of the Diversity of Cultural Expressions, 1 rue Miollis 75732 Paris Cedex 15, France. The deadline for receipt of the reports is 30 April 2012. 

The electronic version of this PDF form is to be sent through email to reports2005c@unesco.org or uploaded to : <http://www.unesco.org/tools/filedepot/>. 

Parties are invited to contact the Secretariat for any clarification or information. The Secretariat would also welcome feedback which will be used in the development of the supporting tools and also contribute to future reporting cycles.

1. General Information

(Estimate: 250 words)

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a) Name of Party

Argentina

b) Date of ratification

2008/05/07

c) Ratification process

Congress ratification

d) Total contribution the
International Fund for Cultural
Diversity (in USD)

\$0.00

e) Organization(s) or entity(es) responsible for the preparation of the report

National Directorate of Cultural Policy and International Cooperation of the Secretariat of Culture of Argentina

f) Officially designated point of contact

| Title | First name | Family name | Organization | Position |
|---|---|-------------|---------------------------------|--|
| Mrs. | Mónica | Guariglio | National Secretariat of Culture | National Director of Cultural Policy and International Cooperation |
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| Secretaría de Cultura de la Nación Av. Alvear 1690 - CP C1014AAQ - Ciudad Autónoma de Buenos Aires | | | | |
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| E-mail | cooperacioninternacional@cultura.gov.ar | | | |
| Fax | 5411 - 48133757 | | | |

g) Description of the consultation process established for the preparation of the report

During the first stage, we requested information by means of official notes, direct contact and e-mails to different government agencies and some representatives of civil society involved in developing projects and activities to promote and protect the diversity of cultural expressions.

Through the above-mentioned communications, we requested information on the Convention and stated a deadline for the reception of information. The National Directorate of Cultural Policy and International Cooperation team organized the information submitted and worked on the preparation of a report that complied with the first guide sent by UNESCO.

Four months later, we received a notice indicating that a new form was then available for the preparation of the report, so that we were required to redo the work and requested the owners of each policy and measure to review the information and complete it following the new form provided. This second stage interfered with the final drafting of the report, so we suggest that these difficulties caused by the need to use the two different forms sent by UNESCO on different dates and shortly before the deadline for delivery of the report be taken into consideration.

During the consultation process some doubts came up regarding the nature of the information that the report intended to collect, and such doubts were cleared by UNESCO's Regional Office in Montevideo. As regards the wording specifically, we were faced with two issues: difficulties to collect all the information thoroughly, given the large number of government and non-government agencies and institutions that exist in the country, and to adapt the information requested fit the new format, sent with such short anticipation.

Furthermore, it should be noted that some of the programmes described herein were implemented prior to 2008, but



1. General Information

(Estimate: 250 words)

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considering the development and impact they had, we deemed it relevant to include them in the report.

The government institutions consulted were:

Executive Branch:

Secretariat of Culture of Argentina; Undersecretariat of Cultural Management, Office of the Chief of Cabinet, National Directorate of Heritage and Museums, National Directorate of the Arts, National Directorate of Cultural Industries, National Directorate of Federal Action and Special Project and Programs Unit (UPPE, according to the Spanish acronym) National Ministry of Education; National Ministry of Justice and Human Rights; National Ministry of Science, Technology and Productive Innovation; National Ministry of Social Development; National Ministry of Federal Planning, Public Investment and Services; National Ministry of Tourism; National Ministry of Labor, Employment and Social Security; National Ministry of Industry; National Ministry of Economy and Finance; National Secretariat of Communications and Secretariat of the Environment and Sustainable Development

Secretariats, Undersecretariats and Institutes of Culture of all the provinces in the country.

Legislative Branch:

Culture Divisions of the National House of Representatives and Senate.

The civil society organizations consulted were:

Ábaco – Cultura Contemporánea; Fundación El Puente; Fundación Kine, Cultural y Educativa; Fundación Teatro Argentino; Grupo Ecologista Cuña Piru; Tango Vía Buenos Aires; Civil Association “Circuito de Barracas”; Gleducar; Fundación Conurbano; Centro de Iniciación Artística; Centro Cultural España and Protágonos.

h) Name of representative(s) of participating civil society organization(s)

| Title | First name | Family name | Organization | Position |
|-------|-----------------|-------------|--|--|
| Mrs. | Carolina | Goth | Ábaco - Cultura Contemporánea | Cultural Manager |
| Mr. | Roberto | Ramos | Fundación El Puente | Treasurer |
| Mrs. | Alina | Frapiccini | Fundación Kine Cultural y Educativa | General Coordinator |
| Mrs. | Leandro Hilario | Torres | Fundación Teatro Argentino de la Plata | Co-Director |
| Mr. | Marcelo Jorge | Baigorri | Grupo Ecologista Cuña Piru | Coordinator of Indigenous Peoples Area |
| Mr. | Ignacio | Varchausky | Tango Vía Buenos Aires | Artistic Director and Chairman |



Executive Summary of the Report

In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ?

(Maximum 500 words)

In describing the cultural policies and measures adopted to protect and promote the diversity of cultural expressions, we have taken into consideration and prioritized the Convention's guidelines.

The policies and measures included in the report bear witness to the large universe of activities developed in our country, at the national, provincial and local levels, and provide an overview of the importance attached by our country to the diversity of cultural expressions.

The national public policies in place focus on cultural diversity, generate spaces for contributions to local economy development, protect the rights of migrants, indigenous peoples and vulnerable groups, provide skills and trades training and include new technologies as a means to universalize access and participation for all.

For our country, the diversity of cultural expressions guarantees access to equal opportunities for all. In this sense, some of the policies mentioned in the report incorporate new information and communication technologies (ICTs) and integrate them to the field of culture through the creation, production and dissemination of audiovisual media.

In synch with the main objectives of the Convention: “to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link”¹; our country prioritizes the position of the cultural industry sector, the boosting of regional economies, and the training, teaching and rescue of skills and trades.

To “strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions”², the different national government agencies permanently conduct exchange programs with the other countries in the region, to facilitate access and exchange for craftsmen, artists and small entrepreneurs and to strengthen new information systems that contribute to the development of economies and promotion of the diversity of expressions.

Finally, special emphasis must be given to the transversal nature of policies. Many of the actions described below are carried out jointly by different ministries, evidencing the country's consistency in the implementation of public policies.

2. Measures

(Estimate: 6000 words)

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Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).

Information to be presented in this Section of the report is to be organized according to the following themes:

- i) cultural policies and measures;*
- ii) international cooperation and preferential treatment;*
- iii) the integration of culture in sustainable development policies;*
- iv) protecting cultural expressions under threat.*

Key questions:

Parties shall respond, to the extent possible, to the following questions for each theme:

- (a) What are the main objective(s) of the policy or measure? When was it introduced?*
- (b) How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?*
- (c) What challenges have been identified in the implementation of this measure?*
- (d) What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?*



2.1 Cultural policies and measures

2.1 Cultural policies and measures

The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.

Measures may be understood as those that:

- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.

For more information on the types of measures to be reported on, please refer to [Article 6, Rights of Parties](#) at the national level, and the [Operational Guidelines adopted on Article 7](#) on measures to promote cultural expressions.

2.1 Cultural policies and measures

Policy / measure 1

Name of policy / measure

Cultural Diversity as Development Agent in Argentina

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|---|
| <input type="checkbox"/> creation | <input type="checkbox"/> regulatory | <input checked="" type="checkbox"/> artists/creators |
| <input type="checkbox"/> production | <input type="checkbox"/> legislative | <input type="checkbox"/> producers/entrepreneurs |
| <input type="checkbox"/> distribution | <input checked="" type="checkbox"/> institutional | <input type="checkbox"/> cultural enterprises |
| <input checked="" type="checkbox"/> dissemination | <input type="checkbox"/> financial | <input type="checkbox"/> young people |
| <input checked="" type="checkbox"/> participation/enjoyment | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> women |
| <input type="checkbox"/> other (please specify below) | | <input checked="" type="checkbox"/> persons belonging to minorities |
| | | <input checked="" type="checkbox"/> indigenous peoples |
| | | <input checked="" type="checkbox"/> other (please specify below) |
| | | Public Officers |

a) What are the main objective(s) of policy or measure? When was it introduced?

It was implemented in 2010 and 2011, and its main objective was to promote and disseminate the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005)

b) How has it been implemented?

Three different workshops were organized for the execution of this Project

- 2010 - Province of La Pampa: Workshop on "Cultural Diversity: An Opportunity to Build Discrimination-Free Cities / Diversidad Cultural: una oportunidad para construir ciudades libres de discriminación"

During September, 2010 the National Directorate of Cultural Policy and International Cooperation organized together with the National Institute against Discrimination, Xenophobia and Racism (INADI, according to the Spanish acronym) in La Pampa, Santa Rosa (La Pampa) the 1st Workshop on "Cultural Diversity: An Opportunity to Build Discrimination-Free Cities."

- 2011- Province of Salta and Province of Neuquen: Workshops on Cultural Diversity, Interculturality, Gender and Communication

During 2011, the National Directorate of Cultural Policy and International Cooperation agreed to carry out the projects jointly with the National Secretariat of Human Rights, specifically with the Directorate of Support to Social Actors for Citizen Development

Participative workshops were scheduled in the city of Tartagal (Salta) and Neuquen (Neuquen) to work on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions with local government officers, teachers and students, and artists and craftsmen of the region's indigenous communities.

2.1 Cultural policies and measures

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

National Directorate of Cultural Policy and International
Cooperation

National Institute against Discrimination, Xenophobia and Racism
(INADI)

National Secretariat of Human Rights

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$43,400.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

Implementation of project with actors from the different communities in our country, considering the extension of our national territory. To strengthen this aspect, the directorate in charge established strategic partnerships with different national government agencies.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

One of the most important results was the high participation at workshops, since the proposal reached several regions within the territory and, thus, hundreds of local community representatives, artists and public officers attended. It is worth mentioning that 70% of the attendees were women between 25 and 45 years old, representing 25 communities from indigenous populations. This study, conducted together with State organizations, enabled a broader territory approach. Project dissemination and visibility were supported by graphic materials, trifold brochures and posters used to disseminate the principles of UNESCO's Convention and the actions implemented by the Directorate of Cultural Policy and International Cooperation of the Secretariat of Culture of Argentina, which after the workshops prepared an audiovisual presentation and edited a book on the project.

What indicators were used to lead to this conclusion?

Project Document: Cultural Diversity as Development Agent in Argentina

2.1 Cultural policies and measures

Policy / measure 2

Name of policy / measure

Audiovisual Production and Research: CePIA (according to the Spanish acronym)

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|---|
| <input checked="" type="checkbox"/> creation | <input type="checkbox"/> regulatory | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> production | <input type="checkbox"/> legislative | <input checked="" type="checkbox"/> producers/entrepreneurs |
| <input type="checkbox"/> distribution | <input type="checkbox"/> institutional | <input checked="" type="checkbox"/> cultural enterprises |
| <input checked="" type="checkbox"/> dissemination | <input checked="" type="checkbox"/> financial | <input checked="" type="checkbox"/> young people |
| <input type="checkbox"/> participation/enjoyment | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> women |
| <input type="checkbox"/> other (please specify below) | Académica universitaria | <input checked="" type="checkbox"/> persons belonging to minorities |
| | | <input checked="" type="checkbox"/> indigenous peoples |
| | | <input type="checkbox"/> other (please specify below) |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

Created in 2011, the CePIA is aimed at promoting and disseminating Argentine cultural productions, through different audiovisual formats, on the conviction that audiovisual media are "highways" of culture. Our intention is for the CePIA to serve as a facilitator for these highways, and, to this end, we work hard to feed all National State television signals with our contents.

b) How has it been implemented?

We make documentaries, and cultural and political documentary series, with an extensive social, federal and Latin American approach, especially aimed at stirring up popular interest and representing an invitation to debate and national thinking. Our work focuses on promoting and rescuing our identity, historical memory, debate of ideas, human rights and citizenship building, since in our opinion disseminating these types of cultural contents is the best contribution we can make for all Argentinians, to continue growing as individuals and, thus, as a nation.

On the other hand, as members of the Advisory Board of Digital TV, all our productions are assigned to the Banco Audiovisual de Contenidos Universales Argentino (BACUA), where they are digitally stored to create a federal space for audiovisual exchange. The BACUA, searches, organizes, digitalizes and socializes audiovisual contents reflecting the cultural diversity of our territory, democratizing the access to contents to promote dialogue nationwide, and, in this sense, we are proud to be partakers and actors, and contribute with our contents.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Audiovisual Production and Research Center of the Secretariat of Culture of Argentina

[Add agency](#)

What resources have been allocated to ensure implementation?

\$2,600,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?



2.1 Cultural policies and measures

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

CePIA has not yet assessed the impact of its productions since we are now starting to broadcast the series and productions that won last year's contest when the Center was created.

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure 3

Name of policy / measure

Productive Identities

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|---|
| <input checked="" type="checkbox"/> creation | <input type="checkbox"/> regulatory | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> production | <input type="checkbox"/> legislative | <input type="checkbox"/> producers/entrepreneurs |
| <input type="checkbox"/> distribution | <input checked="" type="checkbox"/> institutional | <input type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> dissemination | <input type="checkbox"/> financial | <input type="checkbox"/> young people |
| <input checked="" type="checkbox"/> participation/enjoyment | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> women |
| <input type="checkbox"/> other (please specify below) | | <input checked="" type="checkbox"/> persons belonging to minorities |
| | | <input checked="" type="checkbox"/> indigenous peoples |
| | | <input type="checkbox"/> other (please specify below) |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

It was created in 2002 with the purpose of boosting regional economies, fostering social inclusion, supporting and strengthening productive projects, redefining the significance of cultural diversity and facilitating citizen networking.

b) How has it been implemented?

It was implemented in association with the Universidad Nacional de Mar del Plata, jointly with provincial and municipal governments. Currently, the territorial representation of this governmental partner network is located in the provinces of La Pampa, Chubut, Santa Cruz, San Juan, Formosa, Jujuy, Santiago del Estero, Chaco, Mendoza, Río Negro, Tierra del Fuego and Corrientes. It is divided into three stages. In the first stage, craftsmen collectively generate an Object and Clothing Collection with strong local significance and impact. Each Provincial Collection represents different aspects of the provincial identity reflecting each people's origin, landscape and urban life. In the second stage, since 2009, the programme offers the space and pedagogical tools for planning productive experience and Provincial Collection sales in a participate fashion among provincial groups. This process gave rise to the PRODUCTIVE IDENTITY (IDENTIDADES PRODUCTIVAS) network, key collective actor of the programme's third stage, currently made up of 750 artisans from different cultural communities articulated by 12 provincial groups engaged in creating, producing and selling as partners these provincial and interprovincial Collections of collective design.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

National Directorate of Cultural Industries of the Secretariat of Culture of Argentina

Universidad Nacional de Mar del Plata

[Add agency](#)

What resources have been allocated to ensure implementation?

\$1,400,000.00

(an approximate total expressed in US dollars)



2.1 Cultural policies and measures

c) What challenges have been identified in the implementation of this measure?

The idea of the programme comes up during the 2001 Argentine crisis, and the first challenges encountered were to achieve political will to develop the programme, create the tools to facilitate the articulation among parties interested in this concept, get people to be willing to create networks to generate a creative and productive project articulating individual projects.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Initial objectives have been met and also transformed. After working for ten years in the Argentine territory and helping to create a social network dedicated to collective design, we have understood that this initiative has not only helped to improve the quality of life and working conditions for craftsmen families and communities throughout the country, but to this end, new ways of teaching and involvement were also generated, outperforming the initial ones, which today allow to project new work lines related to the central issue of collective design. One of them is the possibility of interaction between Argentine craftsmen and teachers with design groups and institutions from other Latin American countries.

What indicators were used to lead to this conclusion?

We used elements from the inter-organizational process that permit to see the changes in the flow of resources: knowledge, financial, legitimacy; which favor the autonomy process of provincial organizations.

2.1 Cultural policies and measures

Policy / measure 4

Name of policy / measure

Argentine Cultural Industries Market: MICA (according to the Spanish acronym)

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|---|
| <input checked="" type="checkbox"/> creation | <input type="checkbox"/> regulatory | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> production | <input type="checkbox"/> legislative | <input checked="" type="checkbox"/> producers/entrepreneurs |
| <input checked="" type="checkbox"/> distribution | <input checked="" type="checkbox"/> institutional | <input checked="" type="checkbox"/> cultural enterprises |
| <input checked="" type="checkbox"/> dissemination | <input type="checkbox"/> financial | <input checked="" type="checkbox"/> young people |
| <input checked="" type="checkbox"/> participation/enjoyment | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> women |
| <input type="checkbox"/> other (please specify below) | | <input type="checkbox"/> persons belonging to minorities |
| | | <input type="checkbox"/> indigenous peoples |
| | | <input type="checkbox"/> other (please specify below) |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

The Argentine Cultural Industries Market was developed in 2011, with the purpose of positioning the Argentine cultural industries sector in the domestic and the international market, considering its quality and competitive prices. This programme works with Design, Music, Performing Arts, Audiovisual Art, Publishing and Video Games. The relevance of this event lies in the fact that it is a common forum that gathers the main cultural industries in a single space and it is a point of articulation with all state agencies engaged in promoting Cultural Industries.

In Argentina, the Cultural Industries sector accounts for more than 300,000 jobs and 3.5% of the National GDP. This sector's development is strategic. This is so due to an intrinsic feature of cultural industries and assets: despite their potential tangible nature, they possess a symbolic and intangible value that is not easily measurable. If adequately executed, a policy for the promotion of cultural industries always has positive side effects. These are industries that generate high value-added jobs and promote the export of goods and services related to a highly qualified labor structure.

b) How has it been implemented?

For the MICA, agreements were developed in cooperation with different agencies to conduct the event with the main business chambers and institutions of cultural industries (Argentine Book Chamber, Argentine Publications Chamber, Association of Argentine Videogame Developers, SADAIC, CAPIF, National Theatre Institute, INCAA, Book Foundation, TDA, etc.) Cooperation agreements were also signed with national public agencies (National Secretariat of Culture, Ministry of Industry, Ministry of Industry, Ministry of Foreign Affairs and Cult, Ministry of Labor, Ministry of Tourism, Ministry of Federal Planning, Public Investment and Services, Fundación Exportar, ProArgentina, INTI, Telam, Public TV, Radio Nacional, etc.) The event was also supported by several Embassies in Argentina (France, Brazil, etc) and international organizations (SEGIB, etc.)

The event was hosted in a single space with exhibition stands for each sector (Music, Audiovisual Media, Publishing, Performing Arts, Video Games and Design.) There were also stands of all national public agencies and a special federal sector with exhibition stands where each province of Argentina has the chance to show its Cultural Industries. Spaces were also available for conferences, workshops and debates; business rounds, recording studios, theatres, music stages, etc.

Presentations were also developed in several related international events where Argentina has its own stands (Guadalajara Book Fair, Womex, Medellin Music Market, etc.) and agreements were also executed for the conduction of seminars and workshops at the Frankfurt Book Fair and Unconvention.

As regards results, more than 34,000 people attended the different activities organized by MICA; approximately 148 lecturers gave 131 conferences to discuss the new issues facing the sector in connection with new technologies, property rights of creators and



2.1 Cultural policies and measures

dissemination of local and regional culture. Around 246 reporters from all over the country were registered, 640 people worked at the event and 4,500 business rounds took place.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Secretariat of Culture of Argentina

National Ministry of Industry

Ministry of Foreign Affairs and Cult

National Ministry of Labor, Employment and Social Security

National Ministry of Tourism

National Ministry of Federal Planning, Public Investment and Services

Exportar ProArgentina Foundation; National Theater Institute; National Institute of Cinema and Audiovisual Arts; CEPIA; Public TV; National Institute of Industrial Technology; Radio Nacional; Telam Agency

[Add agency](#)

What resources have been allocated to ensure implementation?

\$900,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

The main challenge identified for the incoming editions of the MICA is federal development of the cultural industries sector, by boosting projects and companies in the interior of the country, and promoting the creation of new distribution circuits for cultural goods and services. As an acknowledgment of this, a Letter of Intention was signed in 2011 for the conduction of the Second Edition of the Argentine Cultural Industries Market (MICA) in Buenos Aires in 2013, and within this framework, during 2012 we expect to work jointly in the organization of six (6) pre-MICAs in each of Argentina's cultural regions (NOA, NEA, Center, Cuyo, Patagonia and Metropolitan) to deepen the foreign trade federalization process and ensure a richer, more diverse and more federal MICA 2013.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure 5

Name of policy / measure

National Plan of Cultural Equality

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|---|
| <input checked="" type="checkbox"/> creation | <input type="checkbox"/> regulatory | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> production | <input checked="" type="checkbox"/> legislative | <input checked="" type="checkbox"/> producers/entrepreneurs |
| <input type="checkbox"/> distribution | <input type="checkbox"/> institutional | <input checked="" type="checkbox"/> cultural enterprises |
| <input checked="" type="checkbox"/> dissemination | <input checked="" type="checkbox"/> financial | <input checked="" type="checkbox"/> young people |
| <input checked="" type="checkbox"/> participation/enjoyment | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> women |
| <input type="checkbox"/> other (please specify below) | | <input checked="" type="checkbox"/> persons belonging to minorities |
| | | <input checked="" type="checkbox"/> indigenous peoples |
| | | <input type="checkbox"/> other (please specify below) |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

-Integrate and articulate communication and culture public policies in place to enhance their effects and expand their scope.
 -Generate the necessary technological conditions and infrastructure to ensure equal opportunities in terms of access, production and dissemination of cultural goods and services, in a federal and inclusive manner.
 -Promote production of cultural goods, vital for the creation of new jobs, social inclusion and fostering of national culture at the local and international levels.
 -Preserve, revalue and increase Argentina's cultural heritage.
 -Promote the production, movement and exchange of cultural goods throughout the country.

b) How has it been implemented?

This policy is implemented through four strategic axes of actions:
 -Digital Culture Federal Network
 -Cultural Infrastructure
 -Promotion, Stimulation and Innovation of Arts and Cultural Industries
 -Bicentennial Cultural Centre
 These core actions are related to the following work components: Open Digital Television, Argentina Conectada and National Cultural Policies.
 Components:
 -Open Digital Television (Televisión Digital Abierta; TDA)
 This is the social plan used by the Argentine State to implement the new technologies required for the deployment of Digital Terrestrial Television and Satellite Digital Television nationwide, generating a qualitative leap in terms of communication.
 This new way of watching TV improves the quality of TV completely by offering a diversity of contents, citizen participation, ensuring social inclusion, creating new jobs and strengthening the national industry; in short, free and open TV coverage across the country.
 The implementation of the Open Digital TV (TDA) represents an extremely important technological change. People will be able to watch TV with enhanced image and sound, in addition to having multiple programming options and interactive features..
 The Open Digital Television (TDA) is a National Social Plan that will provide access to telecommunication across the nation encouraging federalization of contents.
 It promotes the integration of areas that currently do not even have access to analogue TV (it will have national coverage). The idea is to



2.1 Cultural policies and measures

supply high quality contents, promote local cultures and distance learning, turn TV into a participative forum where new actors can participate (NGO, universities, cooperatives, community centres, catholic church.)

The TDA will strengthen the national technological industry and create new jobs, in producing decoders and televisions, among other things. Additionally, cooperation partnerships were established with other countries that that have adopted and are adopting the Japanese standard in Latin America.

-Operational Plan for the Promotion and Fostering of Digital Audiovisual Contents

The objective of this plan is to foster our audiovisual industry's productive potential and its capacity to generate high quality and socially relevant TV contents

Banco Audiovisual de Contenidos Universales Argentino (BACUA)

This a federal space for the exchange of digital audiovisual contents. The BACUA, searches, organizes, digitalizes and socializes audiovisual contents reflecting the cultural diversity of our territory, democratizing the access to contents to promote dialogue nationwide.

Polos Program

The objective of this program is to foster networking, based on the country's division into nine regions or Technological Audiovisual Poles (Polos), made up by several provinces, to promote equal opportunities and reduce asymmetries among provinces and regions.

-Operational Plan for the Promotion and Fostering of Digital Audiovisual Contents

The objective of this plan is to foster our audiovisual industry's productive potential across the country to generate high-quality and socially relevant TV contents by implementing contests.

Regarding our national audiovisual policy, federal contests are key for the promotion and development of a truly federal, plural and democratic audiovisual production.

-The National Inter-University Council (Consejo Interuniversitario Nacional; CIN) will conduct in 2012 a new edition of contests to select new High Quality and High Definition fiction series for Digital TV, aimed at open TV channels and production companies associated to an open TV channel/.

-Argentina Conectada National Programme

This plan was implemented in 2003 by the Ministry of Federal Planning, Public Investment and Services and it represents an integrated connectivity strategy to enhance daily communication conditions for the entire population of our country; since access to information and communication are key for national development.

Argentina Conectada is a State policy whose main objective is to generate a digital infrastructure and service platform for the government sector and citizen connection, and it was planned on four axes of action:

Infrastructure and Equipment for Connectivity: set up a secure, strategic and sovereign optical fiber, starting at areas without infrastructure and federalizing quality, price and contents.

Government Services and Cultural Contents: technology for better communication management and quality among the different government sectors. Foster the development of convergent and socially relevant contents.

Digital Inclusion: implement spaces for access to new technologies that enable the development of motorized tools and skills for community development.

ARSAT SA, a state-owned company, is dedicated to the implementation of projects at different stages in an inclusive and federal manner based on the requirements of the public sector (local operators and cooperatives, SME), social and cultural movements, and productive, scientific and technological sectors.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Secretariat of Culture of Argentina

National Ministry of Federal Planning, Public Investment and Services

[Add agency](#)

What resources have been allocated to ensure implementation?

\$216,386,363.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?



2.1 Cultural policies and measures

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

The Plan has been in place for only one month, no conclusions have been made yet on the impact, but it has received a positive welcome in production and exhibition scenarios.

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure **6**

Name of policy / measure

Law No 26.522 on Audiovisual Communication Services

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|---|
| <input checked="" type="checkbox"/> creation | <input checked="" type="checkbox"/> regulatory | <input type="checkbox"/> artists/creators |
| <input type="checkbox"/> production | <input type="checkbox"/> legislative | <input checked="" type="checkbox"/> producers/entrepreneurs |
| <input type="checkbox"/> distribution | <input type="checkbox"/> institutional | <input type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> dissemination | <input type="checkbox"/> financial | <input type="checkbox"/> young people |
| <input type="checkbox"/> participation/enjoyment | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> women |
| <input type="checkbox"/> other (please specify below) | | <input type="checkbox"/> persons belonging to minorities |
| | | <input checked="" type="checkbox"/> indigenous peoples |
| | | <input type="checkbox"/> other (please specify below) |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

Law No. 26.522 on Audiovisual Communication Services establishes the guidelines governing the operation of radio and television media in Argentina. This legislation was passed on October 10, 2009 by President Cristina Fernández de Kirchner and replaced Law No. 22.285 on Broadcasting passed in 1980 by the military dictatorship which named itself National Reorganization Process, in force since then. The main goal of this law is to promote diversity and universality in access and participation, which in turn implies equal opportunities to access the benefits offered for the entire population of the country.

b) How has it been implemented?

In addition to a federal authority specially designated to ensure the implementation of this law, the national government provides incentives by granting funds for independent audiovisual productions. Two of the agencies that work in this project are the National Institute of Cinema and Audiovisual Arts (Instituto Nacional de Cine y Artes Audiovisuales; INCAA) and the Secretariat of Culture of Argentina

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Federal Authority of Audiovisual Communication Services

[Add agency](#)

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

1 - The execution of this law has been partially halted on account of injunctions ordered by local courts.
2- It is necessary to have professionals and technicians to comply with this regulation, since the law establishes minimum content requirements.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?



2.1 Cultural policies and measures

No Yes

If yes, what was the impact :

A 28% increase of own contents broadcast by signals of the interior of the country
Technical Plan to meet spectrum demands
Rearrangement of cable TV programming grid
Granting of 332 licenses for starting up AM and FM radios
Call for bids for 220 open TV signals (110 non-profit and 110 private business)
Granting of radio frequencies to 1200 municipalities, provinces and universities
Creation of a new air signal, Celta TV, which broadcasts eight hours of their own content

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment Page 20

The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment  to artists and cultural professionals, as well as cultural goods and services from developing countries.

Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:

- support the mobility of artists and cultural professionals abroad (sending and receiving);*
- provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*
- strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*
- aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

For more information on the types of measures to be reported on, please refer to [Article 12](#) (Promotion of international cooperation), [Article 14](#) (Cooperation for development), [Article 16](#) (Preferential treatment for developing countries) and their corresponding Operational Guidelines.

2.2. International cooperation and preferential treatment

Policy / measure 1

Name of policy / measure

Grants and Assistance Programme

Please check as appropriate. More than one box can be checked.

| Goal | Frameworks | Type of intervention | Target |
|--|---|---|--|
| <input checked="" type="checkbox"/> mobility | <input checked="" type="checkbox"/> cultural cooperation agreements | <input type="checkbox"/> institution building | <input checked="" type="checkbox"/> artists/creators |
| <input type="checkbox"/> market access | <input type="checkbox"/> trade agreements | <input type="checkbox"/> financial investment | <input type="checkbox"/> producers / distributors |
| <input type="checkbox"/> strengthen independent cultural industries | <input type="checkbox"/> culture and trade agreements | <input type="checkbox"/> technology transfer | <input type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> develop management skills | <input type="checkbox"/> co-production / co-distribution agreements | <input checked="" type="checkbox"/> capacity building | <input checked="" type="checkbox"/> young people |
| <input checked="" type="checkbox"/> exchange information and expertise | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> networking/partnership development | <input type="checkbox"/> women |
| <input type="checkbox"/> needs assessment ? | | <input type="checkbox"/> operational action plan ? | <input type="checkbox"/> persons belonging to minorities |
| <input type="checkbox"/> South-South cooperation | | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> indigenous peoples |
| <input type="checkbox"/> North-South-South cooperation | | | <input type="checkbox"/> other (please specify below) |
| <input type="checkbox"/> other (please specify below) | | | |
| | | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

Foster equal opportunities by offering special support to young creators.

Strengthen cultural and artistic institutions management through training and education of professionals and technicians.

Promote community development initiatives with cultural activities.

In 2002, the Secretariat of Culture of Argentina implemented the Grants and Assistance Programme aimed to contribute to the growth and development of artistic and cultural activities in our country. In the beginning, the Programme implemented an open grant scheme, based on invitations received by applicants. In the year 2005, the scope of the Programme was redefined to promote artistic activity and preserve our country's heritage through education and training of artists and cultural professionals in institutions abroad.

b) How has it been implemented?

It is implemented by means of open calls for grants, and applications are evaluated by a jury of national and foreign experts appointed by the counterpart institution.

The following aspects are taken into account for evaluating applicants, among others:

Applicant's professional and/or artistic background.

Significance of the activity to be carried out abroad and relevance for applicant's education and/or usefulness for the institution.

Relevance of foreign educational institution where the applicant is to carry out the field-specific activity.

Applicant's place of residence, with special consideration to applicants from the interior of the country who show merits similar to applicants from the City of Buenos Aires.

Professional and or artistic recommendations and endorsements.

Proposed transfer activity for applicant's return.



2.2. International cooperation and preferential treatment

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

National Directorate of Cultural Policy and International
Cooperation

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$120,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

Extend Bilateral Cooperation Agreements for the exchange of artist residencies

d) At what level was the policy / measure designed to have an impact?

Local

Regional

National

International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 2

Name of policy / measure

IBER-RUTAS Programme Strengthening of Interculturality and Rights Routes in Iberoamerican Migration

Please check as appropriate. More than one box can be checked.

| Goal | Frameworks | Type of intervention | Target |
|--|---|--|---|
| <input type="checkbox"/> mobility | <input checked="" type="checkbox"/> cultural cooperation agreements | <input type="checkbox"/> institution building | <input type="checkbox"/> artists/creators |
| <input type="checkbox"/> market access | <input type="checkbox"/> trade agreements | <input type="checkbox"/> financial investment | <input type="checkbox"/> producers / distributors |
| <input type="checkbox"/> strengthen independent cultural industries | <input type="checkbox"/> culture and trade agreements | <input type="checkbox"/> technology transfer | <input type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> develop management skills | <input type="checkbox"/> co-production / co-distribution agreements | <input checked="" type="checkbox"/> capacity building | <input type="checkbox"/> young people |
| <input checked="" type="checkbox"/> exchange information and expertise | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> networking/partnership development | <input type="checkbox"/> women |
| <input type="checkbox"/> needs assessment ? | | <input type="checkbox"/> operational action plan ? | <input checked="" type="checkbox"/> persons belonging to minorities |
| <input type="checkbox"/> South-South cooperation | | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> indigenous peoples |
| <input type="checkbox"/> North-South-South cooperation | | | <input type="checkbox"/> other (please specify below) |
| <input checked="" type="checkbox"/> other (please specify below) | | | |
| strengthen cultural diversity | | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

The objective of the IBER-RUTAS Iberoamerican Programme is to promote cultural diversity in Ibero-America creating a common forum for the protection of migrant rights from an intercultural standpoint. The Programme was first implemented in mid-2011 with the creation of the Intergovernmental Committee and the creation of the Executive Committee (EC). The Directorate of Cultural Policy and International Cooperation of the Secretariat of Culture of Argentina was designated as Technical Unit (UT).

b) How has it been implemented?

The IBER-RUTAS Programme, proposed by Argentina, was approved within the framework of the 20th Ibero-American Summit of Heads of States and Governments in December 2010, in the City of Mar del Plata, Argentina. The countries participating in this programme are: Argentina, Bolivia, Brazil, Chile, Costa Rica, Ecuador, Spain, Paraguay, Peru and Uruguay.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

National Directorate of Cultural Policy and International Cooperation

Ibero-American General Secretariat (SEGIB, according to the Spanish acronym)

[Add agency](#)

What resources have been allocated to ensure implementation?

\$461,666.00

(an approximate total expressed in US dollars)



2.2. International cooperation and preferential treatment

c) What challenges have been identified in the implementation of this measure?

A points-of-culture network was developed in each of the Programme's participating countries to receive and issue information to all parties. Some points of culture from these countries have already proposed activities to be developed in their own countries that are linked or can be supported by the Programme.

A Web site was also designed and developed for disseminating the Programme, intended to contribute contents and raise awareness on the themes and activities related to the promotion of cultural diversity in Ibero-America.

In November 2011, the Second Meeting of the Intergovernmental Committee was held in Buenos Aires, Argentina, with delegates from all participating countries. In such meeting, the following were approved: Work Plan for the Programme's Line 1 and 2: collection and systematization of information on Public Policies and other quantitative data from each country on migration associated to cultural diversity and cultural rights; dissemination strategy for the Web site, video; Programme's management and resource integration modalities, and extension of Costa Rica's proposal schedule of activities on the Caribbean Cultural Corridor Programme.

At the closing of the meeting with delegates, there was a public presentation to entities, associations and institutions connected to this theme, organized by the Technical Unit as part of the program's dissemination strategies.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Since the Programme started its activities in 2012, there are still no impact indicators to be reported. It should be mentioned that the Programme proposed by Argentina was adhered to by nine countries during 2011.

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 3

Name of policy / measure

Mercosur Information Systems (SICSUR, according to the Spanish acronym)

Please check as appropriate. More than one box can be checked.

| Goal | Frameworks | Type of intervention | Target |
|--|--|--|--|
| <input checked="" type="checkbox"/> mobility | <input checked="" type="checkbox"/> cultural cooperation agreements | <input checked="" type="checkbox"/> institution building | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> market access | <input checked="" type="checkbox"/> trade agreements | <input type="checkbox"/> financial investment | <input checked="" type="checkbox"/> producers / distributors |
| <input checked="" type="checkbox"/> strengthen independent cultural industries | <input checked="" type="checkbox"/> culture and trade agreements | <input checked="" type="checkbox"/> technology transfer | <input checked="" type="checkbox"/> cultural enterprises |
| <input checked="" type="checkbox"/> develop management skills | <input checked="" type="checkbox"/> co-production / co-distribution agreements | <input checked="" type="checkbox"/> capacity building | <input type="checkbox"/> young people |
| <input checked="" type="checkbox"/> exchange information and expertise | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> networking/partnership development | <input type="checkbox"/> women |
| <input checked="" type="checkbox"/> needs assessment ? | | <input checked="" type="checkbox"/> operational action plan ? | <input type="checkbox"/> persons belonging to minorities |
| <input type="checkbox"/> South-South cooperation | | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> indigenous peoples |
| <input type="checkbox"/> North-South-South cooperation | | | <input type="checkbox"/> other (please specify below) |
| <input type="checkbox"/> other (please specify below) | | | Students, researchers, citizens at large |
| | | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

It has been in place since 2008. It is a cultural information system whose main goal is to implement efficient public policies and measure the impact and contribution of culture to economic growth, poverty reduction and sustainable development; provide enhanced tools for production assessment and defense, and is also of interest in revitalizing each cultural sector. Furthermore, it is intended to improve the design of cultural policies, solve open inquiries from citizens and cultural managers, provide sources of information to researchers and students, and promote dialogue among state agencies, companies and social and cultural organizations.

b) How has it been implemented?

Within the Cultural MERCOSUR framework six seminars were held on Cultural Information Systems organized by Argentina. The different editions have addressed different methodological issues, shared experiences and, ultimately, information processing and collection efforts have been implemented in a coordinated manner.

In MERCOSUR's 24th Meeting of Ministers of Culture held in Montevideo in November 2009, the parties agreed to acknowledge the SICSUR as a programme of Cultural MERCOSUR.

Argentina is in charge of the coordination of SICSUR and ten South American countries participate: Argentina, Brazil, Bolivia, Chile, Colombia, Peru, Ecuador, Paraguay, Uruguay and Venezuela. In 2009, the system's Web site www.sicsur.org was officially launched. This site includes different sections regarding the collection, measuring and processing of information: cultural statistics, cultural map, cultural foreign trade, legislation, documents and publications of all participating countries.



2.2. International cooperation and preferential treatment

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

National Directorate of Cultural Industries of the Secretariat of
Culture of Argentina

Cultural Mercosur

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$50,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

One of the challenges encountered was finding a common language to identify priority themes and the common methodologies to be implemented for collecting information. This was achieved mainly thanks to the frank and open dialogue generated in the annual seminars. Another challenge was generating valid and reliable information with scarce resources.

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Very positive. A significant stream of information was generated, there was complete country participation and the number of SICSUR users has increased, even though we found there is little dissemination.

What indicators were used to lead to this conclusion?

Number of publications
Number of records, maps, charts and documents available in the website (nationwide and at the regional level)
Number of site visits and navigations.

2.2. International cooperation and preferential treatment

Policy / measure 4

Name of policy / measure

Bicentennial Social and Political Book Latin American Meeting

Please check as appropriate. More than one box can be checked.

| Goal | Frameworks | Type of intervention | Target |
|--|--|--|--|
| <input type="checkbox"/> mobility | <input checked="" type="checkbox"/> cultural cooperation agreements | <input type="checkbox"/> institution building | <input type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> market access | <input type="checkbox"/> trade agreements | <input type="checkbox"/> financial investment | <input checked="" type="checkbox"/> producers / distributors |
| <input checked="" type="checkbox"/> strengthen independent cultural industries | <input checked="" type="checkbox"/> culture and trade agreements | <input type="checkbox"/> technology transfer | <input checked="" type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> develop management skills | <input checked="" type="checkbox"/> co-production / co-distribution agreements | <input type="checkbox"/> capacity building | <input type="checkbox"/> young people |
| <input checked="" type="checkbox"/> exchange information and expertise | <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> networking/partnership development | <input type="checkbox"/> women |
| <input type="checkbox"/> needs assessment ? | | <input type="checkbox"/> operational action plan ? | <input type="checkbox"/> persons belonging to minorities |
| <input checked="" type="checkbox"/> South-South cooperation | | <input type="checkbox"/> other (please specify below) | <input type="checkbox"/> indigenous peoples |
| <input type="checkbox"/> North-South-South cooperation | | | <input type="checkbox"/> other (please specify below) |
| <input type="checkbox"/> other (please specify below) | | | |
| | | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

The Meeting was held in November 2010 and its main objective was to give visibility to political and social books publishing companies by generating an exchange with publishing companies from other countries in the region. During the meeting, debates focused on Latin American integration, circulation of knowledge and cultural goods, the region's Bicentennials, the present of mass media in Latin America, politics in the last years, science, education and pedagogy, diversity and identity, among other themes.

b) How has it been implemented?

The Meeting included 50 exhibition stands and the sale of books from Argentina, Venezuela, Uruguay, Chile and Bolivia. During this Meeting, over 40 activities were conducted, including: forums, round tables, book presentations and conferences with publishers, writers and intellectuals from Argentina and other guest countries. Simultaneously with the Meeting, the terrace of the National Library hosted the 4th Social and Political Book Fair, with exhibition stands and sale of books from over 40 Argentine publishing companies, cultural magazines, university publishers and around 20 guest publishing companies from Chile, Bolivia, Uruguay and Venezuela. During the Meeting, the ALAS - Recife 2011 PreCongress was also held: "Latin America's Open Frontiers / Fronteras abiertas de América Latina" from the Latin American Sociology Association.



2.2. International cooperation and preferential treatment

Which public agency(ies) is (are)
responsible for its implementation?

Agency name

National Directorate of Cultural Industries of the National
Presidency

Argentine National Library

Latin America Sociology Association (ALAS)
University of Buenos Aires, School of Social Sciences
Argentine Book Chamber
Social and Political Book Commission
Association of Independent Publishers of Chile
Association of Independent Publishers of Uruguay
Association of Independent Publishers of Bolivia
Venezuelan Book Distributor

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$20,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



2.3. Integration of culture in sustainable development policies

The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ?

It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.

For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Article 13](#), Integration of culture in sustainable development.

In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.

2.3. Integration of culture in sustainable development policies

Policy / measure 1

Name of policy / measure

Argentine Cultural Information System (Sistema de Información Cultural de la Argentina; SINCA)

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|---|---|--|
| <input checked="" type="checkbox"/> participatory governance of culture ? | <input checked="" type="checkbox"/> inter-ministerial cooperation | <input checked="" type="checkbox"/> artists/creators |
| <input type="checkbox"/> economic empowerment through the cultural industries | <input type="checkbox"/> awareness-raising of the cultural dimension of development | <input checked="" type="checkbox"/> producers / distributors |
| <input checked="" type="checkbox"/> building inclusive and creative societies | <input checked="" type="checkbox"/> capacity-building for development actors | <input checked="" type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> nurturing contemporary creativity and production of cultural expressions | <input type="checkbox"/> institution-building for viable cultural industries | <input type="checkbox"/> young people |
| <input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions | <input type="checkbox"/> long-term financial investments | <input type="checkbox"/> women |
| <input checked="" type="checkbox"/> increased literacy of diversity and its expressions | <input type="checkbox"/> developing legal frameworks | <input type="checkbox"/> persons belonging to minorities |
| <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> skills development / training | <input type="checkbox"/> indigenous peoples |
| | <input checked="" type="checkbox"/> networking/partnership development | <input checked="" type="checkbox"/> other (please specify below) |
| | <input checked="" type="checkbox"/> exchange of information and expertise | Students, researchers, citizens at large |
| | <input checked="" type="checkbox"/> indicator development / collection of data | |
| | <input type="checkbox"/> other (please specify below) | |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

The objective of this system is to generate information and provide access to learn the territory's current situation and identify the needs for the development of efficient cultural policies. The data allows us to learn, among other things, the diversity of cultural expressions across the country, and further provides socioeconomic data for each region/province, and the potential and centrality of culture and industries for economic growth and job creation.

b) How has it been implemented?

The Argentine Cultural Information System is the largest collection of electronic cultural information in the country, and contains objective data from all provinces, which have been verified and are permanently updated. It comprises four areas: the country's cultural map (information broken down by town and socioeconomic data), cultural statistics, culture public management area (budgets and ongoing programmes) and newspaper library on cultural economy. After the implementation of the SINCA, Argentina became the third country in the Latin America to have its own federal cultural information collection system.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

National Directorate of Cultural Industries of the Secretariat of Culture of Argentina

[Add agency](#)

What resources have been allocated to ensure implementation?

\$150,000.00

(an approximate total expressed in US dollars)



2.3. Integration of culture in sustainable development policies

c) What challenges have been identified in the implementation of this measure?

The largest challenge identified is associated to the difficulties some provincial culture agencies have to generate information, define conceptual frameworks and/or methodologies, and use the information to design and implement cultural policies in the province. In the light of this reality, a decision was made to put all our efforts to train provincial agents, which so far has proven to be very successful.

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

The impact has been assessed from different standpoints. From the user's standpoint, on the basis of the quantity and quality of information available and on the basis of comparison with similar programmes in other countries. The impact assessment was positive from all these standpoints.

What indicators were used to lead to this conclusion?

Number of site visits and navigations
Amount of information available in the SINCA: records, charts, maps and documents.
Evaluation of metadata of all the data available
Definition of quality standards to compare with other cultural information systems.

2.3. Integration of culture in sustainable development policies

Policy / measure 2

Name of policy / measure

Argentine National Market of Traditional Arts and Crafts (MATRA; according to the Spanish acronym)

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|--|--|---|
| <input type="checkbox"/> participatory governance of culture ? | <input type="checkbox"/> inter-ministerial cooperation | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> economic empowerment through the cultural industries | <input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development | <input checked="" type="checkbox"/> producers / distributors |
| <input type="checkbox"/> building inclusive and creative societies | <input type="checkbox"/> capacity-building for development actors | <input type="checkbox"/> cultural enterprises |
| <input type="checkbox"/> nurturing contemporary creativity and production of cultural expressions | <input type="checkbox"/> institution-building for viable cultural industries | <input type="checkbox"/> young people |
| <input type="checkbox"/> equitable access to cultural life and diverse expressions | <input type="checkbox"/> long-term financial investments | <input type="checkbox"/> women |
| <input checked="" type="checkbox"/> increased literacy of diversity and its expressions | <input checked="" type="checkbox"/> developing legal frameworks | <input type="checkbox"/> persons belonging to minorities |
| <input checked="" type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> skills development / training | <input type="checkbox"/> indigenous peoples |
| Federal arts and crafts exhibitions.  | <input type="checkbox"/> networking/partnership development | <input checked="" type="checkbox"/> other (please specify below) |
| | <input checked="" type="checkbox"/> exchange of information and expertise | General population, craft work provincial officers. Scholars and researchers of the craft field |
| | <input type="checkbox"/> indicator development / collection of data | |
| | <input checked="" type="checkbox"/> other (please specify below) | |
| | Terminology development of craft  | |

a) What are the main objective(s) of policy or measure? When was it introduced?

The National Directorate of Cultural Industries of the Secretariat of Culture of Argentina is in charge of this project, created to promote and protect Argentine traditional art and craft activities, and to foster the marketing of these products.

Art and craft products have a set of features that represent the cultural heritage and identity of communities and peoples, connecting tradition and innovation, languages and aesthetics, according to the different historical periods. Vectors of cultural diversity, artisans have transmitted their skills from generation to generation, contributing to our rich heritage. Artisans at large and traditional artisans in particular have serious difficulties to virtuously market their products, and for this reason the MATRA helps Master Craftsmen to display their skills, exhibit their products and market them at fair prices. In addition, it carries out a federal action by providing oversight advise.

b) How has it been implemented?

It is implemented through a series of interventions including awards, meetings, participation in national and international fairs, training and seminars, under the following modes:

consensus
visit to production sites
participation in fairs



2.3. Integration of culture in sustainable development policies

Which public agency(ies) is (are) responsible for its implementation?

Agency name

National Directorate of Cultural Industries of the Secretariat of Culture of the National Presidency

What resources have been allocated to ensure implementation?

\$125,000.00

(an approximate total expressed in US dollars)

[Add agency](#)

c) What challenges have been identified in the implementation of this measure?

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

Research is being conducted at the Anthropology Course of Study at the UBA and the INAPL- Institute of Anthropology and Latin American Thinking, and in the crafts field at FLACSO – Latin American School of Social Sciences, to evaluate the programme's impact. The results are still under evaluation.

What indicators were used to lead to this conclusion?

2.3. Integration of culture in sustainable development policies

Policy / measure 3

Name of policy / measure

Cultural Industries Skills Training

Please check as appropriate. More than one box can be checked.

| Goal | Type of intervention | Target |
|--|---|--|
| <input type="checkbox"/> participatory governance of culture ? | <input type="checkbox"/> inter-ministerial cooperation | <input checked="" type="checkbox"/> artists/creators |
| <input checked="" type="checkbox"/> economic empowerment through the cultural industries | <input type="checkbox"/> awareness-raising of the cultural dimension of development | <input type="checkbox"/> producers / distributors |
| <input checked="" type="checkbox"/> building inclusive and creative societies | <input checked="" type="checkbox"/> capacity-building for development actors | <input checked="" type="checkbox"/> cultural enterprises |
| <input checked="" type="checkbox"/> nurturing contemporary creativity and production of cultural expressions | <input type="checkbox"/> institution-building for viable cultural industries | <input checked="" type="checkbox"/> young people |
| <input type="checkbox"/> equitable access to cultural life and diverse expressions | <input type="checkbox"/> long-term financial investments | <input type="checkbox"/> women |
| <input type="checkbox"/> increased literacy of diversity and its expressions | <input type="checkbox"/> developing legal frameworks | <input type="checkbox"/> persons belonging to minorities |
| <input type="checkbox"/> other (please specify below) | <input checked="" type="checkbox"/> skills development / training | <input type="checkbox"/> indigenous peoples |
| | <input type="checkbox"/> networking/partnership development | <input type="checkbox"/> other (please specify below) |
| | <input type="checkbox"/> exchange of information and expertise | |
| | <input type="checkbox"/> indicator development / collection of data | |
| | <input type="checkbox"/> other (please specify below) | |
| | | |

a) What are the main objective(s) of policy or measure? When was it introduced?

The main objectives of the skills training programme for cultural industries are, on the one hand, to diversify labour demand and supply, considering that the cultural industry represents a growing economic sector with more than 200,000 jobs across the country. Moreover, the cultural industry has the benefit of attracting the attention of young people who receive education and are later inserted in the labour market.

On the other hand, by means of the issuance of certificates endorsed by the Ministry of Labour and this Secretariat of Culture, it intends to prioritize skills and trades that are essential for the development of cultural industries, but have no symbolic or economic recognition.

Finally, it seeks to contribute to the preservation of cultural identity since it implies a transfer of trade skills such as construction and repair of aboriginal musical instruments, management of libraries or production and generation of radio and TV program contents.

This programme was implemented in 2009, within the framework of the National Ministry of Labor, Employment and Social Security's programme More and Better Jobs / Más y Mejor Trabajo, for which cooperation agreements were subscribed aimed at training more than 1500 workers to develop the skills and capabilities required in the cultural sector.

b) How has it been implemented?

As part of this agreement and in connection with the execution of future protocols, several courses will be conducted across the national territory in the following specialties: audiovisual production, photography, performing arts, lighting, sound technician, new radio technologies, cameras, musical instrument repair, introduction to instrument maker apprenticeship, library assistance, radio and TV new technologies and other training courses proposed by provincial government agencies and intermediate organizations.



2.3. Integration of culture in sustainable development policies

Which public agency(ies) is (are) responsible for its implementation?

Agency name

National Directorate of Cultural Industries of the Secretariat of Culture of the National Presidency

National Ministry of Labor, Employment and Social Security

What resources have been allocated to ensure implementation?

(an approximate total expressed in US dollars)

[Add agency](#)

c) What challenges have been identified in the implementation of this measure?

The largest challenge is to transmit the idea that cultural industries are job generators, that this economy sector is responsible for 3.7% of the national GDP, and eliminate the traditional and conservative idea that these activities have merely a symbolic value (not less significant).

In this sense, it seeks to associate workshops managing agencies and job-creating institutions, such as chambers of commerce and business chambers.

d) At what level was the policy / measure designed to have an impact?

? Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

After the first stage was concluded, we can confirm that many of the students graduating from the workshops managed to insert themselves in the labor market for which they received education.

What indicators were used to lead to this conclusion?

Interviews to graduate students and chambers of the sector.



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2.4 Protecting cultural expressions under threat

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The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation  under [Article 8.2 of the Convention](#).

For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Articles 8 and 17](#) on measures to protect cultural expressions at risk or in need of urgent safeguarding.



2.4 Protecting cultural expressions under threat

Have you identified a special situation under Article 8.2 of the Convention? 

No Yes

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No Yes

If yes, please proceed to Section 3.

If no, please answer the questions below.

Special situation **1**

Name of the cultural expression

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

Please determine the vulnerability and importance of the cultural expression at risk

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

Please explain the measures taken or proposed to remedy the special situation:

Short-term and
emergency
measures

Long-term
strategies

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No Yes

If yes, please describe:



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2.4 Protecting cultural expressions under threat

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3. Awareness-raising and participation of civil society

(Estimate: 1500 words)

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Parties have acknowledged the fundamental role of civil society  in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.

The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.

It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in [Article 11 of the Convention](#) and its [Operational Guidelines](#).

3. Awareness-raising and participation of civil society

3.1. Parties

Parties are to provide information on how they have involved civil society in activities such as:

- promoting the objectives of the Convention through awareness-raising and other activities

The National Directorate of Cultural Policy and International Cooperation of the Secretariat of Culture of Argentina through the project "Cultural Diversity as Development Agent in Argentina" has managed to involve and engage the participation of civil society representatives, such as the Regional Association of Workers under Development (Asociación Regional de Trabajadores en Desarrollo; ARETEDE) of the City of Tartagal, Province of Salta, and the organization KONA Producciones, from the "Lof Newen Mapu" community, part of the Mapuche Confederation of the Province of Neuquen, which has an active participation in the proposal to promote and disseminate the objectives of the Convention.

- collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level

In April 2012, within the framework of Cultural Mercosur and jointly with UNESCO, a conference was organized on REFLEXIONS ON THE CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS (2005). The meeting was attended by representatives of Cultural MERCOSUR countries: Brazil, Uruguay, Bolivia, Peru, Colombia, Ecuador, Paraguay and UNESCO representatives, Danielle Cliché (Secretary of the Convention) and Frederich Vacheron (Culture Programme Specialist, representative of UNESCO's MERCOSUR office), who shared their experiences and commented on their projects regarding the diversity of cultural expressions and measures implemented with civil society organizations. There was also a presentation on the International Fund for Cultural Diversity, and the School of Arts and Trades of the Teatro Argentino de La Plata presented their experience regarding the implementation of the Fund. During her mission to Argentina, the Secretary of the Convention had the opportunity to visit the Teatro Argentino de La Plata and speak to project beneficiaries.

- developing policies while providing spaces where the ideas of civil society can be heard and discussed

One of the spaces for the promotion and dissemination of the principles of the Convention was provided through the National Directorate of Cultural Policy and International Cooperation of the Secretariat of Culture of Argentina within the framework of the project "Cultural Diversity as Development Agent in Argentina," where participative workshops were organized in three Argentine provinces, with representatives of civil society, artists, local public officers, teachers, artisans from local indigenous communities, social communicators (who were engaged in disseminating the Convention in different media) and women members of indigenous communities who had the opportunity of providing ideas related to Cultural Diversity.

- implementing operational guidelines

- other



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3. Awareness-raising and participation of civil society

3.2. Civil society

Civil Society may provide information on activities they are pursuing such as:

- promoting the objectives and principles of the Convention within their territories and in the international fora

Below are some of the civil society organizations we have referred to. It should be noted that all these organizations have submitted their projects to the International Fund for Cultural Diversity for the purpose of promoting and disseminating the principles of the Convention.

Ábaco -Cultura Contemporánea as Member of UNESCO's Global Alliance for Cultural Diversity, defines its projects based on the objectives and principles of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, highlighting the importance of the link between culture and development and recalling the particularity of cultural activities, goods and services as carrier and transmitter of identity, values and significance. In this sense, the actions carried out within its work areas are aimed at learning more about the cultural sector and reflecting on the issues it faces, fostering the promotion and protection of cultural expressions, and providing spaces that favour exchange of experiences and dialogue among cultures.

During 2005, Fundación El Puente worked on the investigation and collection of the vidala in La Herradura, Catamarca. It contemplates the sound recording of a very particular type of rhythm known as vidala. The entire material was produced in a CD called "La Voz de la Piedra". As a result of this work, two "couplers" who participated in the recording traveled to Turmi, a town in Ethiopia, Africa, invited by the University of Sussex during the First Global Pastors Conference.

Fundación Kine, Cultural y Educativa conducts, among other activities, the Ibero-American Short Film Festival "Young Images in Cultural Diversity / Imágenes Jóvenes en la Diversidad Cultural". This Festival, which receives the support of the International Fund for Cultural Diversity (UNESCO), is designed to disseminate scripts and audiovisual productions of boys, girls, teenagers and young people from different backgrounds and cultures, who speak Spanish and Portuguese. The project seeks to encourage young people to think and create their own stories, to stop being a passive audience of the media and of the story told by adults and start talking about their present, dreams and problems in the first person, developing their own critical look on reality.

The Civil Association Grupo Ecologista Cuña Piru is an association from the Province of Misiones committed to protecting and defending the rights of indigenous peoples. In this sense, it focuses its activities on training workshops, translation of regulations into Guaraní language and geo-referenced surveys of Mbya Guaraní communities existing in the province.

TangoVia Buenos Aires is a non-profit civil association that since 2002 has gathered artists, researchers, producers and cultural institutions to contribute to the preservation, development and dissemination of Tango art in Buenos Aires and in the world, considered a Cultural Heritage of Humanity. TangoVia Buenos Aires carries out activities in different territories, both at the national and international levels. Concerts and debates are held throughout the city of Buenos Aires. The special festivals, presentations and seminars produced by the association transcend boundaries and are developed in diverse countries such as United States, Italy, France, Hong Kong or Brazil.

The Teatro Argentino de La Plata Foundation with the support of the International Fund for Cultural Diversity (UNESCO), created the first School of Art and Trades committed to train contemporary artists



3. Awareness-raising and participation of civil society

and stage producers with public, open and free access, as a way of enabling, mainly, the inclusion of unemployed young people, field-related students and workers who want to learn and enhance their artistic and professional skills to strengthen the chain of culture-related workers, especially, in this case, performing arts culture.

- promoting ratification of the Convention and its implementation by governments

- bringing the concerns of citizens, associations and enterprises to public authorities

- contributing to the achievement of greater transparency and accountability in the governance of culture

- monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

- other

Civil society may also wish to share information on:

- activities they have planned for the next four years to implement the Convention

- main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges



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Please specify which civil society organizations contributed to this section of the Report:

Fundación Teatro Argentino de La Plata
TangoVia Buenos Aires
Asociación Civil Grupo Ecologista Cuña
Fundación Kine, Cultural y Educativa
Fundación El Puente
Ábaco -Cultura Contemporánea

4. Main achievements and challenges to the implementation of the Convention

(Estimate: 1750 words)

Parties and other participating stakeholders are to share information on:

a) main results achieved in implementing the Convention

The results reported herein are merely indicative due to the large number of measures and programmes actually implemented in our country.

We would like to highlight the conduction of the colloquium Reflections on the Convention on Protection and Promotion of the Diversity of Cultural Expressions held on April 18 and 19, 2012 and which included the participation of 10 representatives of MERCOSUR countries and the Secretary of the Convention, Danielle Cliché.

Another important result was the participation in the International Fund for Cultural Diversity. Since the beginning of the Fund, 13 projects were preselected nationwide, six of them selected by UNESCO and two received funding from Fundación Teatro Argentino and Fundación Kine, Cultural y Educativa.

Within the framework of the project "Cultural Diversity as Development Agent in Argentina" the results were a hundred representatives from local communities, artists and public officers in participative workshops, significant participation of women, 25 communities from indigenous people attended the seminars, publication and dissemination of graphic and audiovisual materials that were useful to disseminate the principles of UNESCO's Convention, and repercussion of some of the activities in local and national media: radio, television and print media

b) main challenges encountered or foreseen

The main challenge encountered in implementing the Convention was to introduce its principles and objectives among public officers from different government areas, that had no direct competence with the diversity of cultural expressions, and at different levels (national, provincial and municipal)

As regards civil society, despite having evidenced a wide and strong participation of civil society during the stage prior to the ratification of the Convention, once our country adhered to the Convention, participation reduced sharply.

c) solutions found or envisaged to overcome those challenges

One of the measures carried out was to conduct participative workshops with government representatives. These workshops were held in three cities in different provinces of Argentina, within the framework of a project implemented by the Secretariat of Culture: "Cultural Diversity as Development Agent in Argentina / La Diversidad Cultural como agente de desarrollo en Argentina."

The participation of civil society in the issue of cultural diversity is being promoted through the calls for funding from the International Fund for Cultural Diversity. This Fund is a key tool for dissemination and promotion, and some of the results are already evidenced: since its implementation more than 20 organizations from different regions of our country have submitted their projects and are working to apply for funding in 2012.

d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

The National Directorate of Cultural Policy and International Cooperation of the Secretariat of Culture of Argentina plans to conduct, jointly with UNESCO's Office in Montevideo - multicountry for Argentina, Paraguay and Uruguay, Representative of UNESCO for the Mercosur, training workshops for representatives of the different governments.



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4. Main achievements and challenges to the implementation of the Convention

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Date and Signature Information

Date when report was prepared

2012/04/30

Name of the designated official(s) signing the report

| Title | First name | Family name | Organization | Position |
|-------|------------|-------------|-------------------------------------|--|
| Mrs. | Mónica | Guariglio | Secretariat of Culture of Argentina | National Director of Cultural Policy and International Cooperation of the Secretariat of Culture of the Office of the President of Argentina |

(!) To be completed on the printed copy

Date of signature

Signature