



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
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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

Uruguay

b) Date of ratification

2007/01/18

c) Ratification process

Uruguay: legislative
UNESCO: ratification

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

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

Responsible: Commission of Uruguay for UNESCO, Ministry of Education and Culture
Data collection, interviews etc.: University Observatory on Cultural Policies of the Center of Interdisciplinary Latin American Studies (CEIL), Faculty of Humanities and Education, University of the Republic (UDELAR)

f) Officially designated point of contact

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

Personal interviews, questionnaire via email

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

Title	First name	Family name	Organization	Position



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 2007 Uruguay ratified this Convention, which cleared the way for a number of legal and institutional initiatives for the promotion of cultural expressions. It guaranteed innovative plans in the field of cultural policies at the national level, meant to promote social inclusion and the improvement and professionalization of work in the field of culture and the arts in the country. The same year the National Directorate of Culture became an executive unit with the task to "promote and preserve the cultural heritage", thus facilitating the coordination and execution of cultural development projects under government responsibility.

This report shows to which extent the understanding of cultural diversity has not been limited to the promotion of cultural expressions, but has also contemplated social inclusion and the recognition of cultural citizenship. The policies implemented were targeted at children, young people, women, people in prison and homeless persons. The measures were not only designed to facilitate access to cultural goods, but also to encourage production in the cultural sphere. Decentralization has been a distinct feature, which makes it easier to gain access to urban, suburban and rural areas.

On the basis of what has been carried out in the country so far it is deemed necessary to assign more importance to communication and add more weight to disseminate the contents and objectives of the Convention and current cultural policies in the country as well as to promote the evaluation of what has been done in order to verify good decisions, introduce improvements, where errors were made, and gain knowledge as to which degree citizens know and make use of the actions undertaken.

As far as the territorial aspect is concerned, efforts towards more decentralisation could be observed; however, the distance between Montevideo and the interior of the country continues to exist. Special attention is paid to management questions regarding the formulation of art projects and the strengthening of the coordination between the areas, which work in the field of implementation of cultural policies. First steps have been taken towards a solution of these challenges by setting up a cabinet for cultural affairs (in which all parties involved within the Ministry of Education and Culture join together) as well as monthly meetings of the directorates of culture of all provinces ("departamentos") with the National Directorate of Culture. It will be necessary to grant continuity to these policies in order to strengthen and consolidate the activities implemented so far.

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

Culture Factories

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 checked="" type="checkbox"/> cultural enterprises
<input 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 checked="" type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> other (please specify below)
		Prisoners/psychiatric patients

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

The Culture Factories were set up in 2009 as fully equipped regional centres. Each factory has a small auditorium, a video studio, editing and production facilities, a music room with instruments and a multipurpose space for workshops. Their purpose is the promotion of creative potential with the help of new communications and culture-related technologies to stimulate training and production in the area of culture by promoting social inclusion, particularly of young people in poverty.
(<http://www.mec.gub.uy/mecweb/container.jsp?contentid=3584&site=8&channel=mecweb&3colid=3584>).

b) How has it been implemented?

People at grassroots level send a request to the Directorate of Culture. Following the request state-owned community spaces or rooms let by civil society organisations in suburban neighbourhoods of the capital, towns and villages in the interior of the country or prisons are renovated.

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

Agency name

National Directorate of Culture, Ministry of Education and Culture

[Add agency](#)

What resources have been allocated to ensure implementation?

\$556,504.00

(an approximate total expressed in US dollars)

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

The central coordinating team of the factories stresses the need to extend the training workshops, mainly in the audiovisual area. Coordination between the factories should be strengthened.

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



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.1 Cultural policies and measures

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If yes, what was the impact :

The users' cultural production (discs, audiovisuals) contributes to the social development in the area, because it supports networking and the inclusion of vulnerable sections of the population. The training clears the way for local cultural projects, which create direct income and help gain access to other fields of work.

What indicators were used to lead to this conclusion?

Infrastructure: 12 factories installed.

Participation: about 4000 users, 70%-75% of whom are adolescents and young adults (up to 35 years).

2.1 Cultural policies and measures

Policy / measure 2

Name of policy / measure

MEC Centres

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 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 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 checked="" type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
Cultural decentralisation		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> other (please specify below)
		Amateur artists

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

The MEC (Ministry of Education and Culture) Centres were set up in 2007 as educational and cultural spaces with the purpose to make access to education, scientific and technological innovation and cultural services and products easier, thus putting democratization and decentralization oriented policies in place, which aim at promoting equal opportunities among citizens and thereby favour social integration and citizen participation. (<http://centrosmec.org.uy/>).

- Improvement of citizens' access to cultural goods and education opportunities, particularly for those sectors of the population, which have been most disadvantaged due to economic, educational and territorial reasons or as a result of some kind of impairment, etc.

- Promotion of education and awareness with respect to (social, political, environment, gender, cultural and other) human rights.

- Implementation of outreach, dissemination and development-related activities in the field of arts and culture, starting from these new centres, which include visits by artists, scientists and technical experts, exhibitions, rooms for debate and other activities.

- Implementation of nonformal education projects and actions within the reach of the centres, which follow the principle of "lifelong education for all".

- Promotion of digital literacy to reduce the gap between Uruguay and other countries as well as among Uruguayan citizens, its purpose being an improved access to education and culture.

b) How has it been implemented?

With regard to the contents of their educational and cultural work, their promotion of science and technology, human rights and digital literacy the MEC Centres are supported by the Ministry of Education and Culture. Their strategic partners at the local level are the provincial authorities, while the National Telecommunications Authority serves as their technological ally.

The team consists of 37 coordinators at the provincial level, 220 digital literacy teachers, 110 animators, 4 regional digital literacy assistants and 15 members of the central coordination team.

2.1 Cultural policies and measures

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

Agency name

Ministry of Education and Culture

National Telecommunications Authority

Provincial governments ("Intendencias municipales")

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$1,232,985.00

(an approximate total expressed in US dollars)

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

It has been pointed out that there is a need to strengthen communication and exchange between the MEC Centres in the interior of the country in order to improve the mobility of artists and events.

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 :

Citizen participation in digital literacy workshops.
Participation of artists and workshop organizers in existing and new events.
The population goes to the cultural activities and events.
Thanks to the MEC Centres it has been possible to include sectors from rural areas and small villages and to support and facilitate their access to cultural and educational goods and services.

What indicators were used to lead to this conclusion?

A number of indicators, which summarize the work of the MEC Centres during 2007-2011:
5676 activities, in which cultural and educational goods circulated between 114 towns and villages of up to 5000 inhabitants, for which 3787 artists, workshop organizers and performances were contracted at an average cost of \$4,300.00 per activity, which means on average 4 activities per month and centre. About 729007 persons went to these activities; according to the 2004 population census the total population of the villages and towns with MEC Centres is 964080 persons, which means that 75% of the population (3 out of 4 inhabitants) took part at least in one activity.
The digital literacy workshops in the centres meant an investment of 19968 teaching staff hours for 36370 literacy students. 80% of all participants of these workshops were women aged 40 and more.
As part of the National Digital Literacy Plan in 2011 45 local social inclusion projects were planned and carried out as horizontal projects thanks to ICT.
Among the activities, which were centrally organized together with other institutions, the following should be highlighted: Vení a ver Uruguay (Get to know Uruguay) (provincial governments and National Directorate of Culture - DNC), which involved 500 artists of the interior of the country and attracted 4000 persons; Un Pueblo al Solís (Everybody to the Solís) (DNC, Solís Theatre, Foundation Friends of the Solís Theatre), which attracted 1448 people from different villages in 2010 and 1600 in 2011; 20 pueblos 20 memorias (20 villages, 20 memories) (Human Rights Directorate), with the participation of an estimated 1000 persons.

2.1 Cultural policies and measures

Policy / measure 3

Name of policy / measure

Culture Satellite Account

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 type="checkbox"/> artists/creators
<input 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 type="checkbox"/> young people
<input type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> women
<input checked="" type="checkbox"/> other (please specify below)		<input type="checkbox"/> persons belonging to minorities
Analysis and evaluation of the economic impact of cultural activities		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> other (please specify below)
		State, civil society organizations

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

In 2010 the possibility of setting up a Culture Satellite Account was studied. Its aim was the analysis and evaluation of the economic impact of cultural activities. For this purpose a system capable of providing continuous, reliable information was created, so as to facilitate comparisons with other systems of the same kind.

(http://www.mec.gub.uy/innovaportal/v/1613/8/mecweb/cuenta_satelite_en_cultura?3colid=690)

b) How has it been implemented?

This policy operates within the framework of the "Viví Cultura" ("Experience Culture") (www.vivicultura.org.uy) project, which is part of the international cooperation of the Uruguayan government with the United Nations network, with the financial support of the Millennium Development Goals Achievement Fund. Its implementation followed the signing of an agreement between the Ministry of Education and Culture and the University of the Republic, whose Faculty of Economics and Administration was asked to prepare a methodological handbook for its implementation. Its background and information sources were reviewed and a seminar was carried out to prepare a draft project for the design and implementation of the Culture Satellite Account. As a result the account was subdivided into the following sectors: books and publications, music, plastic and visual arts, performing arts.

These sector definitions provided the basis for the following accounts and tables:

-Production accounts per sector and activity: include the calculation of the following variables: Gross Production Value (GPV), a variable representing the production value of the subsectors in monetary terms; intermediate consumption, i.e. spending on goods and services required for production; and the difference to Gross Added Value.

-Sector specific generation of income: includes estimates of the following variables: wages, taxes and production subsidies, Gross Mixed Income and Gross Exploitation Surplus.

-Sector specific employment table: includes the quantification by categories of the number of persons employed by each subsector.

-Exports and imports per sector: this table contains the exports and imports of goods and services of selected subsectors.



2.1 Cultural policies and measures

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

Agency name

National Directorate of Culture, Ministry of Education and Culture

Faculty of Economics and Administration, University of the
Republic

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$77,900.00

(an approximate total expressed in US dollars)

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

The scarcity and dispersion of statistical data has become as evident as the lack of a statistical culture among the protagonists involved and even a lack of knowledge regarding the value chain in some areas. A lack of academic literature on the subject was also identified. There is a need to position culture as an economic development factor, when dealing with the competent state institutions.

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 4

Name of policy / measure

Cultural Action Grants

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 checked="" type="checkbox"/> distribution	<input type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" 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 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?

Five national competitive project grants were introduced between 2005 and 2012, a provincial grant was created in 2008:

1- In December 2005 Law 17930 created the Competitive Culture Grants (FC) as a programme, which provides public funding for cultural and art projects through competitive mechanisms.

Its basic objectives are the democratization of culture as well as equal opportunities to access cultural goods, so as to reduce the concentration and centralization of cultural activities.

Funding worth \$4,004,906.00 has been awarded so far.

(www.fondoconcurable.mec.gub.uy).

2- The Competitive Culture Grants (FI) were introduced by Law 17930 (articles 235 to 250) in 2005 to benefit projects related to the arts, heritage and cultural traditions throughout the country.

Their funding depends on the contributions of companies liable for industry and wealth tax, which receive fiscal benefits depending on the kind of support they choose: the global grant programme or specific projects.

As from 1 January 2012 natural persons may obtain the same benefit (Law 18834 article 190). The grants treat companies as proactive cultural agents. This system creates the option for social intervention, which makes it possible to get involved with the community and to establish a business communication based on cultural action. For artists, cultural institutions and project managers the grants offer both an opportunity and the tools for the funding of their projects. The FI are a tool to attract funds by granting tax benefits to the companies and natural persons, who support them.

Company contributions so far amount to \$598,783.00 (www.fondosdeincentivocultural.gub.uy)

3- The Cultural Infrastructure Development Grants (FDIC) for the interior of the country, (Law 17930 article 252) were created on 19 December 2005. Their objective is the improvement of the conditions of public and/or private cultural centres and spaces (halls, museums, libraries, theatres etc.) in the interior of the country.

\$1,183,260.00 have been awarded so far.

(<http://cultura.mec.gub.uy/innovaportal/v/13394/8/mecweb/>

fondos_para_el_desarrollo_de_infraestructuras_culturales_en_el_interior_del_pais?leftmenuid=13394)

4- The Arts Education and Creation Development Grant (FEFCA). This grant programme was set up recently and works through two kinds of funding: the Eduardo Víctor Haedo and the Justino Zavala Muniz grants. Their names recognize the outstanding work of both figures.

2.1 Cultural policies and measures

The grants are divided into six categories (literature, performing arts, visual arts, audiovisual, dance and music).
(http://cultura.mec.gub.uy/innovaportal/v/16886/8/mecweb/60_becas_para_artistas_uruguayos?parentid=13740)

5- The Cultural Institutions Grant (FAFIC) is targeted at well established, emerging and recently founded cultural institutions as well as institutions about to be set up.
(http://www.mec.gub.uy/innovaportal/v/14659/2/mecweb/desarrollo_cultural_para_todos)

6- The ProCultura Grants (FPROC) were set up on the basis of Resolutions 3618/2006 and 02388/2012 with the objective to support the presentation of cultural projects, which are prepared in the province of Maldonado and have an impact in the province, in other provinces or abroad. Participation is open to natural persons, both Uruguayan and foreigners with legal residence in Maldonado province. Legal entities with registered offices in the province are equally invited, with the exception of public authorities and institutions. So far \$50,716.00 have been awarded.

b) How has it been implemented?

1- FC. Annual public calls for artists and cultural activists to submit proposals to the Culture and Arts Projects, which are decided upon by external evaluators. There is a national and a regional funding programme. The country is divided into 7 regions (each region has its own funding programme), implying the diversification and strengthening of the creation of cultural projects in the whole country.

2- FI. Subsidies of quality projects related to the arts and cultural traditions of the country. These grants draw on the contributions of companies, which receive tax benefits according to the kind of support they choose. Projects have to be submitted to the National Council for the Evaluation and Promotion of Culture and Arts Projects (CONAEF), which decides on the integration of the projects in the Project Registry for the Promotion of Culture and the Arts with the help of a team of specialists.

3- FDIC. Implementation through public calls for projects to finance the renovation, modernization and improvement of buildings as well as the equipment of the centres and the purchase of properties.

4- FECCA. Offers 12 grants as part of the E. V. Haedo Grant programme for artists of up to 35 years and 48 grants as part of the J. Z. Muniz Grant programme for active artists.

6- FPROC. Implementation through public calls for the presentation of cultural projects.

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

Agency name

Ministry of Education and Culture

Provincial Government of Maldonado

[Add agency](#)

What resources have been allocated to ensure implementation?

\$5,837,666.00

(an approximate total expressed in US dollars)

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

1-FC: make sure the grants are known everywhere in the country, so as to encourage applications from representatives of provinces in each region.

2- FI: As it does not imply the direct funding of cultural projects there were difficulties as to the understanding of the grants programme operation mode.

3- FDIC: Given the need for decentralization and the appropriate assignment of budget resources it was decided to fund up to a maximum of two projects per region and one per province.

4- FPROC: The documents submitted do not elaborate on this aspect.

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



2.1 Cultural policies and measures

If yes, what was the impact :

It has been specially mentioned that the reception of applications for all public calls was an expression of the impact of these policy measures, as they contribute familiarize applicants even further with the mechanisms of presentation, which will lead to an increasing number of applications and their increasingly professional presentation.

What indicators were used to lead to this conclusion?

Number of projects financed by each grant:

1- FC. Call 2006-2007: 97 projects funded in all 19 provinces of the country, reaching 126 villages and towns in the interior. 2008: 57 projects funded in all 19 provinces. 2009: 112 projects in the whole country. 2010 (first funding by regional grants): 110 projects, out of which 75 belong to the national grants programme and 35 to the regional grants programme. 2011: 97 projects funded, out of which 79 belonged to the national and 18 to the regional programme.

2- FI. From 2009 to 2011 three calls were published. In 2010 the programme began to receive contributions from private companies. 35 projects received a total of 91 deposits, 61 companies made use of the benefit scheme.

3- FDIC. From 2005 to 2009 three calls for projects were published. (National Directorate of Culture, Activity Reports 2005-2009)

6- FPROC. Since its introduction 53 cultural and arts projects have been subsidized until today (the number does not include 2011).

2.1 Cultural policies and measures

Policy / measure 5

Name of policy / measure

Cultural and Creative Industry Clusters

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 checked="" 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 type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> other (please specify below)
		Civil society organizations related 

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

The Cultural and Creative Industry Clusters were set up as a measure aimed at strengthening the competitiveness of the sectors under review within the framework of the Planning and Budget Office of the Uruguayan Presidency's Competitiveness Enhancement Plan. Relevant factors to be taken into account are the companies' degree of innovation, the institutional environment and the clusters' capacity to become part of a value chain.

The objectives of each cluster are as follows:

1- Music cluster (2011-): Boost initiatives for association, develop the institutional structure, improve the sector's position on the national market and transform it into an export sector. The enhancement of human resources, technological modernization, the development of entrepreneurial skills and the support of development initiatives for new products and markets are also part of the objectives. With the participation of leading private institutions of the music sector and public institutions.

\$338,650.00 worth of funding have been provided.

(<http://www.clusterdemusica.com.uy>)

2- Publishing Cluster (2009-): Create a strategic differential, which might help to improve its presence on both the domestic and international markets. Furthermore the cluster will provide a more adequate environment for the use of the opportunities new technologies generate. It will be an important asset for the enhancement of competitiveness that a framework for trust building is established, that spaces for interaction are strengthened and that a common identity of the sectors' actors is developed. Therefore priority should be given to supporting contacts between companies, institutions, experts, creators and researchers in the editing sphere. The cluster works as a tool to facilitate these processes.

\$274,650.00 worth of funding have been provided.

(<http://www.mec.gub.com.uy/innovaportal/v/4363/8/mecweb/conglomerados-creativos?3colid=690>)

3- Design Cluster(2009 -): Integrate design into the Uruguayan productive sector by promoting established and emerging companies and design studios at the local and international level and by providing technical support to prestigious design studios on the market. The cluster also tries to further the design culture in Uruguay and to raise company awareness for design, the support of entrepreneurs to access financing and the development of sector-oriented public policies.

4- Audiovisual cluster (2008-): Its objectives vary according to its subsectors (film, publicity and production services, animation, video

2.1 Cultural policies and measures

games and an independent television). Among the general objectives the creation of an institutional framework capable of uniting and representing all subsectors involved is paramount, although progress towards a public-private relationship for the optimization and specialization of resources, the promotion of cross-references between the audiovisual sector and the banking system for the modernization and access to financing instruments, the support for specialized training (marketing, distribution and sales), the creation of a structure which would promote Uruguayan audiovisual projects, and the generation of a structure designed to promote audiovisual works, which may act as an element to attract investments to this sector, are important.

\$900,000.00 worth of funding have been provided.

(Uruguay Film Commission & Promotion Office, UFC&PO) (Audiovisual Cluster. Competitiveness Enhancement Plan, February 2008).

b) How has it been implemented?

The clusters are the result of the coordination of leading private companies of each area and the government so as to define specific policies, which target the cultural sectors. They are based on the state's capability to further economic development by promoting the coordination between companies, research institutes and other private and government institutions.

1- Music and Publishing Clusters: They are set up by the Creative Industries Department of the Ministry of Education and Culture's National Directorate of Culture as part of the "Viví Cultura" project, while their ongoing work is funded by the national budget. It relies on the technical support of the Clusters and Production Chains Programme (PACC- DIPRODE- OPP). "Viví Cultura" contributed technical and financial resources to the preparation of a strategic plan, which was to represent the area and was drawn up on the basis of the protagonists' participation in workshops and meetings during the formation of the clusters. It supports the participation of the publishing cluster in national and international fairs.

2- Design and Audiovisual Clusters: In both cases the public initiative for dynamization is part of the Clusters and Productive Chains Competitiveness Enhancement Programme (IDB. Loan 1763 / OC – UR), for which they are selected. The programme's activities start with the election of a managing group of private sector delegates and a support group of public sector delegates, all of whom have to be committed to a participatory strategic planning process. Together they choose a facilitator (coordinator) as well as national and international consultants to support them during the preparation of their strategic plan.

As soon as the cluster has a strategic plan agreed by consensus the programme cofinances the projects presented by companies and/or institutions which share in the plan through non-refundable contributions.

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

Agency name

National Directorate of Culture,
Ministry of Education and Culture

Ministry of Industry, Energy and Mining

Planning and Budget Office

[Add agency](#)

What resources have been allocated to ensure implementation?

\$1,513,300.00

(an approximate total expressed in US dollars)

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

The clusters consider the harmonization of the specific conditions and interests of their subsectors to be the main challenge for their implementation.

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 :

As to the Publishing and Music clusters the positive effects of the visualization of these sectors as providers of employment and exports are highlighted.

Regarding the Audiovisual cluster the work of the Uruguayan Film Commission & Promotion Office (<http://www.>



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.1 Cultural policies and measures

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uruguayfilmcommission.com.uy) was emphasized.

With regard to the Design cluster no in-depth information concerning this aspect has been made available.

What indicators were used to lead to this conclusion?

Regarding the Publishing and Music clusters the qualitative evaluation report of the "Viví Cultura" project served as a reference.

Regarding the Audiovisual cluster: interview with the manager of the Uruguayan Chamber of Audiovisuals (CADU), who acts as the head of the cluster in Uruguay.

2.1 Cultural policies and measures

Policy / measure 6

Name of policy / measure

National Institute of Performing Arts

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 checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input 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 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 National Institute of Performing Arts was created in 2008. Its objectives are the promotion, protection, strengthening and dissemination of all forms of performing arts as well as the preparation of policies aimed at the promotion of theatre, dance, puppet theatre and circus in the country as well as their presence abroad. It pays special attention to the support of national writers and creators.

b) How has it been implemented?

Its foundation follows an initiative of the National Directorate of Culture as part of its new institutional structure. Work within its area of competence follows various lines of action:

Support for the arts through cooperation with relevant local, national and international events.

National Theatre Network: formed by public and independent theatres and cultural spaces with the purpose of ensuring the mobility of cultural goods and services throughout the country, promoting the education and training of theatre managers, helping to reach out to new audiences and to stimulate the maintenance and development of the cultural infrastructure.
(www.rednacionaldeteatros.wordpress.com)

Drama and Virtual Classrooms Network. (www.dramaturgiauruguay.gub.uy)

MEC Programme: oriented towards making access to theatres easier for groups of artists in search of venues for their shows.

On Stage with the Masters: its objective is the rescue of the living memories of protagonists of our performing arts world through the preparation and dissemination of audiovisual material based on filmed interviews. TB broadcasts by City TV (TV Ciudad) began in November 2011, further transmissions by Uruguayan National Television (Televisión Nacional del Uruguay) are planned in 2012.

Publishing project: focuses on the publishing of drama texts and drama criticism.

Nationwide project: tries to accompany and generate activities related to the performing arts throughout the country, with an emphasis on building new audiences.



2.1 Cultural policies and measures

Support for the Realization of the International Performing Arts Festival. (www.fidae.gub.uy)

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

Agency name

What resources have been allocated
to ensure implementation?

National Directorate of Culture, Ministry of Education and Culture

\$1,190,361.00

[Add agency](#)

(an approximate total expressed in US dollars)

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

Drawing up a concept capable of positioning it at the regional and international level.

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 :

This cultural policy approach makes it possible to disseminate the works of Uruguayan drama writers and to make them more accessible; it creates opportunities for the promotion of the national scenic arts.

What indicators were used to lead to this conclusion?

Drama web: 98000 and 133000 visits have been registered since its start in 2008 until 2011.
MEC Programme: 20 shows were selected in 2008, 16 in 2009, 10 in 2010 and 14 in 2011.

2.1 Cultural policies and measures

Policy / measure 7

Name of policy / measure

Uruguayan Film and Audiovisual Institute

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 checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" 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 type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> other (please specify below)
		Children and adolescents

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

The institute was created by Law 18284 in 2008. It is the public institution in charge of the design of Uruguay's national policies towards its audiovisual sector. Its objectives include the promotion and encouragement of and incentives for the production, coproduction, distribution and screening of film and audiovisual works and projects; encouragement of actions and initiatives, which might contribute to the development of a film culture; monitoring of the audiovisual sector; implementation and execution of agreements; promotion of audiovisual education and the generation of the necessary conditions for the appropriate nationwide distribution. (www.icaucmec.gub.uy)

b) How has it been implemented?

The objectives of these cultural policies are implemented through different programmes:

- Promotion Grant (competitive funding lines: production, development, festivals and screenings, education; non-competitive lines: international positioning, release and promotion of projects and films).
- National Audiovisual Education Programme for children and adolescents.
- Heritage (research and actions to secure the audiovisual heritage).

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

Agency name

Film and Audiovisual Institute, Ministry of Education and Culture

[Add agency](#)

What resources have been allocated to ensure implementation?

\$1,000,000.00

(an approximate total expressed in US dollars)

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

Citizen oriented follow-up of the growth of this sector. Upgrading of the Promotion Grant regarding its reach and funds available. Evaluation, integration and promotion of new support tools. Adjustment of the legal framework to the new realities and subsectors of the audiovisual field. Promotion and support for digital audiovisual contents, so as to put in practice the right of all social sectors of the country to communicate, share and recreate their histories, values and ways of perceiving the world. If this is to be achieved it will be necessary to make twice the effort to produce quality contents while respecting cultural diversity and identities and adding value to general and civic education.

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 :

Special emphasis should be placed on the creation of a legal framework for the Uruguayan film industry. Since 2010 almost 100% of all Uruguayan film releases have received financial support from the Institute.

What indicators were used to lead to this conclusion?

Number of funded projects (2008-2011): 284 in all different lines of action.
Audiovisual Education Programme: 226 children and adolescents in the 19 provinces of Uruguay, as well as in Argentina, Chile and Paraguay through the plan's virtual platform.

2.1 Cultural policies and measures

Policy / measure 8

Name of policy / measure

National Museum System

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 checked="" type="checkbox"/> production	<input checked="" 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 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 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 system was created in 2010 with the aim of building a national system, which will strengthen the institutional structure and foster the cooperation and optimization of the human and economic resources of museums in Uruguay. (http://cultura.mec.gub.uy/innovaportal/v/1298/2/mecweb/espacio_de_arte_contemporaneo_y_sistema_nacional_de_museos?contid=1254&3colid=312)

b) How has it been implemented?

Following an initiative of the Ministry of Education and Culture in 2011 the project was consolidated with the financial support of the Spanish Agency for International Development Cooperation as part of the National Directorate of Culture and started work along the following lines:

- Census and assessment of museums in Uruguay
- Training of museum staff, practical training in institutions abroad
- Security of museums under MEC responsibility
- Publications and development of the Uruguayan Museums Homepage (www.museos.gub.uy)
- Museums Act and creation of the National Museum System (bill under debate)
- Promotion of the creation and development of museum networks

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

Agency name

National Directorate of Culture, Ministry of Education and Culture

[Add agency](#)

What resources have been allocated to ensure implementation?

\$977,150.00

(an approximate total expressed in US dollars)

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

Special emphasis should be put on the forthcoming approval of the Act establishing a National Museum System - which has already been passed by the Senate - and its implementation later on.



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 :

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure 9

Name of policy / measure

Cultural Legislation

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 checked="" type="checkbox"/> distribution	<input checked="" 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 type="checkbox"/>	<input checked="" type="checkbox"/> persons belonging to minorities
		<input type="checkbox"/> indigenous peoples
		<input type="checkbox"/> other (please specify below)
		<input type="checkbox"/>

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

Cultural legislation aims at the introduction of a legal framework regarding cultural rights, i.e. people's rights to participate in the cultural life of a community and the right of creators to benefit from the protection of the moral and material interests to which they are entitled. (<http://www.portaluruguaycultural.gub.uy/legislacion-cultural/>)

b) How has it been implemented?

- Approval of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Annex, adopted by UNESCO on 20 October 2005: Law 18068 of 11 December 2006.
- Creation of the National Directorate of Culture: Law 18172 of 27 July 2007 (Annual accounts). Objectives: promotion, coordination, administration and execution of cultural development projects by the government.
- Creation of the National Archive System: Law 18220 of 20 December 2007. Objectives: conservation and organization of the nation's documentary heritage and current administrative documentation.
- Community Radio Broadcasting in Uruguay: Law 18232 of 22 December 2007. (Regulation, which recognizes and promotes community radio and TV stations as an exercise of freedom of expression).
- Creation of the Film and Audiovisual Institute (ICAU): Law 18284 of 16 May 2008.
- Tax system / exemption from value-added tax (VAT) on discs and film distribution: Law 18341 of 30 August 2008.
- Social protection of artists and related occupations: Law 18384 of 17 October 2008.
- Creation of the SODRE Audiovisual Archive: Law 18501 of 18 June 2009.
- Creation of the Contemporary Arts Space: by ministerial decree.



2.1 Cultural policies and measures

- Creation of the Pedro Figari Museum: Law 18719 of 27 December 2010.

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

Agency name

Executive Power

Legislative Power

[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?

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 10

Name of policy / measure

Cultural Democratization and Building of New Audiences

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 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 type="checkbox"/> institutional	<input 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 type="checkbox"/> indigenous peoples
		<input checked="" type="checkbox"/> other (please specify below)
		People without access to the work

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

The objectives of these policies include the support for and the development and promotion of cultural activities throughout the country with the help of the implementation of different inclusion strategies towards an easier access to cultural goods and services.

b) How has it been implemented?

1- "Everybody to the Solis" (2010): Excursions of audiences from the interior of the country (towns and villages of up to 5000 inhabitants) to events at the Solis Theatre. Provides busses for transport, food, accomodation, guided tours of the theatre and the city of Montevideo. The excursions include preparatory work with the population on the characteristics of the excursion, the event on the programme and the infrastructure, which will be visited. Resources worth \$87,700.00 have been provided.

2- "Museums at Night"(2005), an annual event with the aim to promote and encourage the accessibility, visits and enjoyment of the holdings of public and private museums and culture centres as well as the renewal of existing and the building of future audiences.

3- Tours of the SODRE National Ballet: Since 2009 the ballet company directed by Julio Boca has visited a number of towns in the interior of the country. (www.balletnacionaluruguay.blogspot.com)

4- Partly open opera rehearsals (since 2005) and "The Met live in HD Series" seasons: Two final rehearsals during the opera season, which are partly open to spectators from different social backgrounds, mainly students and persons with low income. Thanks to "The Met live in HD Series" seasons Uruguayans have direct access to mayor productions of the Metropolitan Opera House at the time of their performance in New York. Attendance is through season tickets or tickets for single performances.

5- "Opera in the Neighbourhood" (2011): An initiative of the Department of Culture of the Provincial Government of Montevideo. International and/or national artists, who take part in the opera season, visit different neighbourhoods and display their art in a more limited and direct environment, where they become part of the audience and listen to artistic expressions of neighbourhood groups and thereby get to know popular expressions of art such as Carnival, Candombe and Cumbia.

6. Film showings on inflatable screens in villages with few inhabitants and/or without suitable venues.



2.1 Cultural policies and measures

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

Agency name

Ministry of Education and Culture

Provincial Government of Montevideo

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$87,700.00

(an approximate total expressed in US dollars)

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

Generate critical and demanding audiences.

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 :

It was possible to cover a number of villages in the interior of the country, thereby achieving an increasingly equitable access to the events. As to institutional involvement the participation of museums and cultural centres of all provinces of the country was achieved.

What indicators were used to lead to this conclusion?

1. Two editions so far. Work involved 33 towns and villages (14 in 2010 and 19 in 2012) with a total of 3128 spectators.
2. Aprox. 70 museums and cultural centres throughout the country and 70000 spectators.
3. In 2010 the ballet performed in 10 towns of the interior of the country.
4. In 2010 and 2011 1500 people participated in the partly open opera rehearsals and 30000 spectators went to the MET seasons.
5. Opera in the Neighbourhood. No evaluation of this measure is available due to its recent introduction.

2.2. International cooperation and preferential treatment Page 28

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

Ibero-American Support Fund - Ibermedia

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

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input type="checkbox"/> cultural cooperation agreements	<input type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" 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 checked="" type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input 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 type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input type="checkbox"/> indigenous peoples
<input checked="" 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 fund was created in 1997 during the Ibero-American Summit of Heads of State and Government. It is currently part of the audiovisual policies of the Conference of Ibero-American Audiovisual and Film Authorities (CAACI) and has been ratified by 18 member states, which finance its work through differential payments. Its objectives include the encouragement of coproduction, distribution and screening of Ibero-American films and the promotion of training for professionals of this sector. (www.programaibermedia.com)

b) How has it been implemented?

Three annual calls for its three main lines of action: development, training, distribution and screening

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

Agency name

Latin American member states and Spain

Uruguayan Film and Audiovisual Institute, MEC

[Add agency](#)

What resources have been allocated to ensure implementation?

\$1,000,000.00

(an approximate total expressed in US dollars)

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

The main difficulties were related to the dynamization of film distribution, circulation and screening on the markets.



2.2. International cooperation and preferential treatment

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 :

Participation in local productions (coproduction and development).

What indicators were used to lead to this conclusion?

Productions during the time of Ibermedia support: 15 domestic productions in 2010.

2.2. International cooperation and preferential treatment

Policy / measure 2

Name of policy / measure

Doc T.V.

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 checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input 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 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 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 checked="" 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 objectives of DocTV include the encouragement of cultural and economic exchange between the Ibero-American peoples, the introduction of comprehensive public policies to support the production and TV screening of documentaries in the countries of the region and the dissemination of the cultural production of the Ibero-American peoples on the world market. Uruguay has been participating since 2006. (www.doctvlatinoamerica.org)

b) How has it been implemented?

This initiative of the Conference of Ibero-American Film Authorities and the Foundation of the New Latin American Cinema introduces a pioneering model for the coproduction, TV screening and distribution of documentaries, which has been systemized following the concept of network operations and put into practice through the network La RED Doctv (a strategic alliance of public audiovisual and television authorities. Currently it has fifteen Latin American member states). Programme-related actions are financed by the Doctv Fund (FONDO Doctv), carried out by the executive secretariat of the Ibero-American Film and backed by the sponsors of the Doctv Programme.

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

Agency name

Uruguayan Film and Audiovisual Institute, MEC

[Add agency](#)

What resources have been allocated to ensure implementation?

\$110,000.00

(an approximate total expressed in US dollars)

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



2.2. International cooperation and preferential treatment

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 3

Name of policy / measure

Ibero-American Performing Arts Support Fund - Iberescena

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 type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" 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 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 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 checked="" 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 fund works towards the support, exchange and integration of the performing arts in Latin America and Spain. Uruguay joined in 2009. Its objectives are: strengthening education and training of theatre and dance professionals, mainly of the production and management areas; support for the distribution, circulation and promotion of Ibero-American productions; and encouragement of coproductions by public and private promoters of the Ibero-American scene. (www.iberescena.org/es)

b) How has it been implemented?

Iberescena was created in 2006 following a decision by the Ibero-American Summit of Heads of State and Government. The fund has been ratified by eleven states, which finance the programme. It is presided by the IBERESCENA intergovernmental council, to which each member state appoints a renowned representative of the performing arts as its delegate. The council defines the fund's policy, the possibilities to obtain support and the decision-making process. The fund's economic resources are provided by contributions of its member states and other possible resources agreed upon by the Iberescena technical unit. Lines of action: presentations in networks, festivals and performing arts venues; coproduction of shows by companies and public and private groups; support of the Ibero-American theatre copyright; and education and training, with special emphasis on the production and management in the field of performing arts.

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

Agency name

National Directorate of Culture, MEC

[Add agency](#)

What resources have been allocated to ensure implementation?

\$150,000.00

(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?

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?

Between 2009 and 2011 27 projects were funded along the four lines of the programme.

2.2. International cooperation and preferential treatment

Policy / measure 4

Name of policy / measure

Ibermuseos

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 checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input type="checkbox"/> cultural enterprises
<input checked="" 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 checked="" type="checkbox"/> networking/partnership development	<input checked="" 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 checked="" type="checkbox"/> indigenous peoples
<input checked="" 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?

This is an initiative for the cooperation and integration of the Ibero-American countries for the support and coordination of public policies in the areas of museums and museology. Its objectives include the strengthening of the relation between public and private institutions and professionals of the Ibero-American museology sector and the promotion of both the protection and management of holdings and the exchange of acquired experience and knowledge. (www.iber museos.org/es)

b) How has it been implemented?

The Ibermuseos programme was started during the 1st Ibero-American Meeting of Museums in Salvador de Bahía, Brazil, from 26 to 28 June 2007. The 22 states of the Ibero-American community signed the Declaration of the city of Salvador, a basic document regarding the cooperation for the definition and implementation of public policies with respect to museums within the framework of the Ibero-American Cultural Charter and the building of a common cultural space. (<http://www.iber museos.org/es/programa-iber museos-2/>)

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

Agency name

National Directorate of Culture, MEC

[Add agency](#)

What resources have been allocated to ensure implementation?

\$100,000.00

(an approximate total expressed in US dollars)

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



2.2. International cooperation and preferential treatment

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 5

Name of policy / measure

Protocol ICAU Uruguay- Brazil

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 checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input checked="" type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" 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 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?

This bilateral cooperation agreement tries to stimulate the number of film coproductions by both countries and to increase their presence on both markets. (www.icaucmec.gub.uy)

b) How has it been implemented?

Following two calls (2010 and 2012) four Uruguayan-Brazilian audiovisual coproductions were funded.

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

Agency name

Uruguayan Film and Audiovisual Institute , MEC

[Add agency](#)

What resources have been allocated to ensure implementation?

\$200,000.00

(an approximate total expressed in US dollars)

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



2.2. International cooperation and preferential treatment

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 6

Name of policy / measure

Strategic Association Agreement with the United States of Mexico

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 checked="" 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 type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input 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?

The agreement was signed in 2009. The United States of Mexico and the Eastern Republic of Uruguay agreed to establish a close coordinated cooperation in order to strengthen, among other aspects, cooperation initiatives such as culture. For this purpose a binational fund for annual calls was created. (http://dof.gob.mx/nota_detalle.php?codigo=5209748&fecha=20/09/2011)

b) How has it been implemented?

The parties will develop joint initiatives with regard to the following areas of common interest: study and research; participation in congresses, seminars, conferences and other academic activities; lectures; participation in cultural activities, festivals, book fairs and literary meetings; exchange of writers, creators, artists, soloists and art groups.

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

Agency name

United States of Mexico

Eastern Republic of Uruguay

[Add agency](#)

What resources have been allocated to ensure implementation?

\$250,000.00

(an approximate total expressed in US dollars)

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



2.2. International cooperation and preferential treatment

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 7

Name of policy / measure

Action Plan for Cultural Dialogue and Cooperation between Brazil and Uruguay

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 type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input type="checkbox"/> producers / distributors
<input checked="" 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 type="checkbox"/> capacity building	<input type="checkbox"/> young people
<input 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?

The parties agree to set up a binational cultural entity, whose foremost task will be the preparation and coordination of programmes, projects and actions, which focus on cultural diversity and citizenship starting from the Brazilian Culture Points and the Uruguayan Culture Factories and MEC Centres experiences.

The parties are committed to support the Cultural Borders Movement ("Movimiento Cultural Fronteras"), which was created in 2010 and involves about 20 Uruguayan and Brazilian municipalities, in order to develop joint activities and to carry out public cultural policies for the border region of Brazil and Uruguay.

The parties are committed to encourage binational arts and youth meetings and to draw up an internship programme for youth groups and colleges of art and culture, which work on citizenship programmes. (http://www.mec.gub.uy/innovaportal/file/10459/1/plan_final_cultura.pdf)

b) How has it been implemented?

The plan has set out to prepare a working agenda, which will define its objectives, strategies, targets and results, giving priority to joint actions of border municipalities of both countries and draw up and develop the organizational and legal structures of the new binational body by establishing its mission, statutes, budget, operating regulations and scope.



2.2. International cooperation and preferential treatment

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

Agency name

Department of Citizenship and Cultural Diversity, Ministry of
Culture of Brazil

National Directorate of Culture, Ministry of Education and Culture

[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?

Given the recent signature of the agreement no information is available so far.

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?



United Nations
Educational, Scientific and
Cultural Organization

Convention on the Protection
and Promotion of the
Diversity of Cultural
Expressions

2.3. Integration of culture in sustainable development policies

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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

Cultural Assembly Plants

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 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 type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input checked="" type="checkbox"/> capacity-building for development actors	<input 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 checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input checked="" type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input checked="" type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input checked="" 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	persons with some kind of impairment and imprisoned women
	<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 cultural assembly plants are centres for the preparation and development of entrepreneurial initiatives, which aim at strengthening the country's human and productive capital through the creation of small and medium-sized culture based projects, which are innovative, create jobs and contribute to human development. The idea is to establish a space for social and cultural interaction for local people, where actions including basic training, design of and support for the development of entrepreneurial initiatives take place. The target population includes specifically young people, who neither receive training or study nor work, unemployed women heads of family and persons with some kind of impairment. (http://mec.gub.uy/innovaportal/v/2956/8/mecweb/fabricas_de_cultura).

b) How has it been implemented?

In 2007 training started in 9 cultural assembly plants, and currently a total of 23 are working throughout the country. They offer a space for training and the development of entrepreneurial initiatives, courses and seminars, follow-ups and expert advice concerning legal, accounting and sales aspects.
Work areas: fashion design, bags and briefcases, woollen accessories, textiles, handmade jewelry, furniture design and restoration, thistle accessories, leather goods, pottery, dolls and puppets, wooden toys, cowhide handicrafts, products derived from the butia palm tree, glass bricks.

2.3. Integration of culture in sustainable development policies

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

Agency name

National Directorate of Culture, Ministry of Education and Culture

Uruguayan Institute for Children and Adolescents, Ministry for Social Development

Provincial Governments

Ministry of Home Affairs

Ministry of Industry, Energy and Mining

[Add agency](#)

What resources have been allocated to ensure implementation?

\$181,800.00

(an approximate total expressed in US dollars)

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

Due to external factors not related to product quality or pricing some participants met with obstacles to their marketing possibilities as a result of the competition of imported products.

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 :

A high percentage of participants, who finished their training and have since been working on setting up their own initiatives. Sustainable market access.

What indicators were used to lead to this conclusion?

2.3. Integration of culture in sustainable development policies

Policy / measure 2

Name of policy / measure

National Directorate of Handicrafts and Small and Medium-Sized Enterprises

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 type="checkbox"/> inter-ministerial cooperation	<input 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 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 checked="" 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 checked="" 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 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 type="checkbox"/> other (please specify below)
	<input checked="" 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 directorate is part of the Ministry of Industry, Energy and Mining and its objectives include the coordination of state policies and support of the sector. It focuses on the organization, promotion and development of handicraft production under professional conditions and the creation and consolidation of work opportunities in the sector. It set out the following immediate objectives for its work in cooperation with the "Viví Cultura" programme:

- Stepping up the policies carried out by DINAPYME since its creation concerning the quality of handmade products and their marketing;
- Presentation of these policies for discussion by the sector, including among others the proposal to draw up a participatory strategic plan (<http://www.miem.gub.uy/gxpsites/hgxpp001?5,4,6,O,S,0,MNU;E;30;2;MNU>).

b) How has it been implemented?

In 2002 Law 17554 establishing a legal framework for the development of handicraft activities was adopted. Since 2009 they have been working with the financial and technical support of the international "Viví Cultura" cooperation project. During the past 3 years two priority actions have been stepped up to improve handmade products and their marketing:

1. Product design and improvement courses by craftsmen and women with the assistance of an advisory panel of two industrial designers and an expert craftswoman;
2. Support for the exhibition of Uruguayan handicrafts at the most important sector fairs worldwide.



2.3. Integration of culture in sustainable development policies

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

Agency name

Ministry of Industry, Energy and Mining

[Add agency](#)

What resources have been allocated to ensure implementation?

\$408,200.00

(an approximate total expressed in US dollars)

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

Guarantee sufficient training and work out appropriate product marketing 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 :

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

Support Programme for Vulnerable Groups

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 type="checkbox"/> artists/creators
<input type="checkbox"/> economic empowerment through the cultural industries	<input checked="" 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 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 checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input checked="" type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input checked="" 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 checked="" type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> exchange of information and expertise	Prisoners, homeless persons, psychiatric patients
	<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 programme includes a number of actions regarding cultural development (artistic workshops, singing, theatre, photography and tiling), which target vulnerable social groups.

1- Prisoners and homeless persons: Implementation of the programme started in 2010 with the aim to create inclusive cultural spaces, which will strengthen the participation, knowledge and recognition of a collective identity and encourage free expression beyond the concrete limitations to their status as citizens due to imprisonment.

2- Urban Cultural Space: Targets homeless people. It aims at capacity building for the exercise of cultural rights. For this purpose it encourages the creation of spaces for cultural education, consumption and production. It also offers activities, which aim at the socialization and integration of its users.

3- Art education for children and adolescents: Promotes culture as a tool for social inclusion by granting democratic access to goods and services and encouraging cultural production and consumption. Funding so far has amounted to \$317,000.00.

4- Organization of art, music and literature workshops in psychiatric hospitals (Vilardebó Hospital) and homes for elderly people (Piñeyro del Campo Home).

5- "Musician and Instrument" workshops (since 2010): The workshops target amateur and professional musicians from the interior of the country and provide continuing instrument classes as well as instrument care and maintenance training. (http://cultura.mec.gub.uy/innovaportal/v/11500/8/mecweb/talleres_musico_-_instrumento_2011_?parentid=4632)

2.3. Integration of culture in sustainable development policies

b) How has it been implemented?

1- The lines of action are the result of interministerial agreements with the support of the "Viví Cultura" project. As part of the project several art workshops were carried out in Punta de Rieles prison.
As to the art education of children and adolescents 3 new cultural centres for young people were inaugurated in spaces, where health and sports activities were already in place.
Urban Cultural Space is a pilot project, which was drawn by the Ministry of Education and Culture in cooperation with the Ministry of Social Development. It is run by a civil society organization, which was selected following a tender process.

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

Agency name

National Directorate of Culture, Ministry of Education and Culture

National Youth Institute, Ministry of Social Development

[Add agency](#)

What resources have been allocated to ensure implementation?

\$0.00

(an approximate total expressed in US dollars)

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

Achieve the continuity of the process under way, acceptance of the activities and making access to the centres easier, above all in the interior of the country. In addition, the disproportionate amount of time required for administration as compared to the implementation of the workshops was highlighted.

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 :

Thanks to the programme it was possible to integrate people into artistic and cultural activities, who had been without access to this kind of activities before.

What indicators were used to lead to this conclusion?

Until 2011 about 6000 persons participated in different art workshops and cultural activities.
The "Musician and Instrument" workshops trained 150 musicians in more than 10 provinces per year.

2.3. Integration of culture in sustainable development policies

Policy / measure 4

Name of policy / measure

Youth and Culture

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 type="checkbox"/> artists/creators
<input type="checkbox"/> economic empowerment through the cultural industries	<input checked="" 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 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 checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input checked="" 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 type="checkbox"/> other (please specify below)
	<input checked="" 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?

On the basis of a coordinated approach of various state authorities a number of different programmes, which pay special attention to the cultural development of young people (from 14 to 19 years of age) has been carried out since 2009. The continuity of these initiatives is contemplated in the National Youth Plan for the years 2011-2015, which defines "Participation, Citizenship and Culture" as one of its strategic lines.

1- iMPULSA Programme: contributes to the development of the full exercise of citizens' rights by young people by creating spaces, which focus on their participation and protagonism in a joint approach with other groups, which work with this target group at the local level. The iMPULSA are conceived as territorial enclaves for the promotion of young people's rights.

2- Programme for Cultural and Social Inclusion: Target young people with a variety of social and economic backgrounds. Its aim is the support of different ways of cultural and artistic expression through the development of projects, which receive expert assistance and serve the local community and its search for new strategies of social inclusion.

3- Art and Culture Workshops: Promote culture as a tool for social integration, which facilitates a more democratic access to culture and encourages the creation and circulation of art. The workshops set out to develop spaces, in which young people can be users and protagonists alike, thereby contributing to citizenship building processes.

4- Art and Youth Meetings: integration workshops, during which young people from the interior of the country have the chance to show and share their art production and concerns for three days.

2.3. Integration of culture in sustainable development policies

5- Culture ticket: aims at facilitating the access of adolescents and young adults from formal and informal education institutes to cultural goods and services.

b) How has it been implemented?

1- In 12 provinces the IMPULSA activities started in a number of specially prepared spaces. In some cases their start was made possible thanks to their cooperation with the MEC centres and the culture factories.

2- Groups are invited through NGOs and other education institutions capable of bringing together the target population of the programme. Workshops include film, theatre, dance, photography, visual arts and fashion design.

3- Workshops (190 throughout the country) covering a wide range of disciplines have been implemented following a call for bids of art cooperatives.

4- Stages are installed, which make it possible to perform a variety of artistic projects following their previous selection by a jury.

5- Tickets are given to young people from education institutes and/or socio-educational programmes related to low income and other specific backgrounds (high school diploma in arts, students residences). The tickets include free admission to theatres, cinemas, events at the SODRE concert halls, football and basketball matches and carnival activities.

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

Agency name

Ministry of Education and Culture

Ministry of Social Development

Ministry of Tourism and Sports

[Add agency](#)

What resources have been allocated to ensure implementation?

\$317,000.00

(an approximate total expressed in US dollars)

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

Increase of accessibility and adaptation to different work scenarios.

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 their start the art and youth meetings have managed to attract the participation of young people from a number of towns and villages in the interior of the country, thereby contributing to increased equity.

What indicators were used to lead to this conclusion?

Between 2008 and 2011 3700 young people took part on street stages, in theatres, exhibition venues and other spaces and presented almost 400 activities covering a wide range of artistic expressions.



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Convention on the Protection
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Expressions

2.3. Integration of culture in sustainable development policies

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and Promotion of the
Diversity of Cultural
Expressions

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

Candombe and Its Sociocultural Space: a Community Practice

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

Afro-descendants count for less of 10% of the Uruguayan population. Their culture brings together multiple traditions and life-styles, which are currently undergoing a process of transformation and change.

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

The need to recognize the heritage of afro-descendants as a fundamental element of our culture.

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

The Candombe is a source of pride and a symbol of the identity of communities of African descent in Montevideo, embraced by younger generations and favouring group cohesion, while expressing the communities' needs and feelings with regard to their ancestors.

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

Short-term and
emergency
measures

In 2009 the Candombe and its sociocultural space was inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The nomination was prepared by an interinstitutional working group set up in 2008, which included the National Commission of Uruguay for UNESCO, the Cultural Heritage Commission, the regional office of UNESCO in Montevideo and community members from Montevideo.

Long-term
strategies

An advisory group of leading representatives of the Candombe has been created, together with whom the lines of work regarding Candombe will be defined.

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:

Special situation 2



2.4 Protecting cultural expressions under threat

Name of the cultural expression

Tango

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

The Argentinian and Uruguayan tradition of the Tango, now familiar around the world, was developed by the urban lower classes in Buenos Aires and Montevideo in the Rio de la Plata basin. Among the mix of European immigrants to the region, descendants of African slaves and the natives of the region known as criollos, a wide range of customs, beliefs and rituals were merged and transformed into a distinctive cultural identity.

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

Recognition of the Rio de la Plata Tango, which is spreading the spirit of its community across the globe even as it adapts to new environments and changing times.

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

In 2009 the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the Tango in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

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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(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 sensibilization campaign was short and insufficient. Uruguay´s ratification in 2007 was specifically stated. In 2011 workshops were organized to train secondary school teachers with regard to the Diversity Game.

- 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

The record regarding research work on the diversity of artistic expression at the national level is quite short. The following publications should be mentioned among others: "Culture creates jobs" ("La cultura da trabajo") 1997 (Stolovich) and the reports on cultural consumption by the University Observatory of Cultural Policies (Achugar et al: 2003, Dominzain et al, 2006, 2009, 2011, 2012).

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

The policies described in the files above include participation mechanisms, whose potential is not always fully used.

- implementing operational guidelines

- other

Benefit from IFDC calls to raise awareness regarding the Convention.

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

The Uruguayan Coalition for Cultural Diversity formed by representatives of professional associations and institutions related to the cultural sphere promoted, supported and disseminated the Convention.

- promoting ratification of the Convention and its implementation by governments

In 2007 this coalition carried out a follow-up of the legislative action for the ratification of the Convention.

- 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

The opinions of various cultural institutions reveal different views.

For some "the creation of the audiovisual cluster, the ICAU and other production funds" have been important cultural policy changes over the past years (CADU); "In my opinion the competitive project funds are a way of creating a space for participation, which is related to the idea of cultural diversity; the same applies to some lines of the MEC and the Provincial Government of Montevideo" (Casa de los escritores); "There have been changes with regard to the support granted by the Uruguayan state, which, although still insufficient, is better than the omission we had to put up with before" (CINEMATECA).

For others the Convention has had a minor impact: "Much has been done, but I don't know to which degree this has been a result of the Convention" (ADU). "No, the work we are currently doing could also have been done without the Convention, because it is still very theoretical" (AUDEM).

With respect to criticism some put the emphasis on dissemination: "Over the past years Uruguay has developed policies supporting culture, (...)the dissemination of these policies is missing". (AYUI/TACUBÉ),

"The creation of the incentive funds for culture have enabled a number of organizations to gain access to means, which the companies pay into different funds.(...) I think the Administration is providing space for participation and information in the public, but also in the private sphere (...), but these spaces and efforts will never be sufficient to make sure that for successive generations every person gains access to knowledge, so as to dignify them, as stated by the Convention, and to enable them to interact with other peoples on the international level thereafter". José Gurvich Foundation.



3. Awareness-raising and participation of civil society

Some conclude: "When a Convention is approved the state assumes an obligation. However in Uruguay I have the impression that it has never been fully assumed, because there is no concrete action plan to include this standard in all aspects of culture, which continue to operate on the basis of unconnected initiatives by civil society or public authorities. (...) It is very difficult to establish clearly defined channels for the participation of civil society" (Grupo Medios y Sociedad).

"There is a tendency towards the diversification of the distribution of and access to artistic expressions. However, there is more to the understanding of cultural diversity, it also includes the aspect of specific community practices. We are still at the level of extreme institutionalization of culture" (COTIDIANO MUJER).

- 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

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

Uruguayan Society of Interpreting Artists (Sociedad Uruguaya de Artistas Intérpretes), Uruguayan Association of Musicians (Asociación Uruguaya de Músicos), Uruguayan Actors Society (Sociedad Uruguaya de Actores), Uruguayan Association of Film and Video Producers (Asociación de Productores y Realizadores de Cine y Video del Uruguay), Uruguayan Dance Association (Asociación de Danza de Uruguay), Theatre Association of the Interior (Asociación de Teatros del Interior), Casa de los Escritores del Uruguay, Grupo Medios y Sociedad, DODECA, AYUI/TACUABÉ, Uruguayan Authors Association (Asociación General de Autores del Uruguay), Uruguayan Librarian Association (Asociación de Bibliotecólogos del Uruguay), Audiovisual Chamber of Uruguay (Cámara Audiovisual)



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del Uruguay), Uruguayan Audiovisual Cluster (Clúster Audiovisual del Uruguay), COTIDIANO MUJER, CINEMATECA, Africana.



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 convention cleared the way for legal and institutional initiatives regarding the promotion of cultural expressions. It guaranteed innovative cultural policy plans on the national level, which promoted social inclusion, and cleared the way for the improvement and professionalization of the domestic cultural and artistic spheres.

b) main challenges encountered or foreseen

Medium-term challenges to be solved:

- More dissemination of the contents and objectives of the Convention and the cultural policies currently in place in the country.
- Unification of criteria for the evaluation and systematization of information.
- Increased attention on applied management regarding the preparation of artistic projects, above all in the interior of the country.
- More decentralization. Although policies have been in place, which clearly work towards this goal, the obvious distance between Montevideo and the interior of the country continues to exist.
- Preparation of long-term policies and initiatives with a perspective of political and institutional continuity.

c) solutions found or envisaged to overcome those challenges

The information collected for the preparation of this report points to the need for evaluation of the progress made so far. For this purpose it is recommended to unify criteria, so as to add consistency to the system.

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

Dissemination of the objectives of the Convention and cultural policies.
Evaluation of the further development of these policies.
Coordination between the areas involved in the implementation of these policies.
Continuity regarding the application of cultural policies.
Promotion of long-term policies.



Date and Signature Information

Date when report was prepared

2012/06/15

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Mrs.	Andrea	Vignolo	Commission of Uruguay for UNESCO	Secretary-General

(!) To be completed on the printed copy

Date of signature

2012/06/15

Signature