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

## General guidelines ❓

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

### Languages:

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

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

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

### Structure of reports:

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

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

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

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

# 1. General Information   (Estimate: 250 words)

**a) Name of Party**

Ecuador

**b) Date of ratification**

2006/11/08 ?

**c) Ratification process**

Accession ?

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

$0.00 ?

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

Ministry of Culture of Ecuador

**f) Officially designated point of contact** ?

| Title | First name | Family name | Organization | Position |
|---|---|---|---|---|
| Dr. | Florence | Baillon | Ministry of Culture | Ministerial Advisor for International Relations |

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| | |
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**g) Description of the consultation process established for the preparation of the report** ?

The Direction of International Relations of the Ministry of Culture of Ecuador went through a long process of recopilation of information from all the different areas of the institution, all of which have collected information from state and non-state actors in all the processes that lead to the protection and promotion of the diversity of cultural expressions.

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

| Title | First name | Family name | Organization | Position |
|---|---|---|---|---|
| | | | | |

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)

Ecuador is a diverse country with a variety of challenges in the implementation of measures to protect, promote and diffuse cultural rights, which includes the diversity of cultural expressions. The difficulties include a colonial past that promoted the dominance of a European culture and the isolation of the cultural expressions of other populations, including indigenous people, those of African descent and the flourishing cultures of the coastal regions. Other challenges include the lack of public policies in culture, the limitations of the cultural budget, and the lack of institutionalization of culture in society.

However, the Constitution that was ratified in 2008 clearly establishes the population´s right to construct their own cultural identity, to decide the cultural community they belong to, to express those decisions and their own aesthetic choices, to know the historical memory of their cultures and have access to their cultural patrimony, to disseminate their own cultural expressions, and to have access to diverse cultural expressions. Within this framework, the National Plan of Good Living (Sumak Kawsay), a long-term and sustainable development plan, establishes a number of strategies when it comes to culture. They include naming the Ministry of Culture, an institution that was previously part of the Ministry of Education, the governing authority in all cultural matters, with the proper competence and faculty to accomplish its goals. Additionally, the creation of the Ministry Coordinator of Patrimony has contributed to the institutionalization of patrimonial matters, and the execution of emblematic projects at the national and international level.

Since the creation of the Ministry of Culture in 2007, the country has started a long process of cultural transformation that starts with the creation of public policies. The publication of the Ministry´s Cultural Policies in 2010 established the guidelines for the work of the institution. This framework includes four programmatic axis: De-colonization, Cultural Rights, Cultural Entrepreneurship, and shaping the New Contemporary Ecuadorian Identity, all of which protect, promote and diffuse the diversity of cultural expressions. There are also four transversal axis that complement the goals of the programmatic axis: Interculturalism, Integral Equality, Strengthening of Institutionalism, and the Cultural Positioning of Ecuador Abroad.

The Ministry of Culture is also in the process of creating public policies in all areas of the institution. The creation of policies in many of these areas promotes the participation of civil society in public workshops, debates, conferences and online communication.

- The area of Patrimony, in addition to an intense work to create public policies, has executed a number of projects and programs for the protection of cultural patrimony. This includes ethnocgraphic exhibitions, measures to protect the all native human groups, events surrounding the Pumapungo patrimonial site, among others.

- The Social Memory area has worked on the creation of public policies and Public Memorials for the protection, promotion and diffusion of historical memorials. Also, the Division is working on the National Systems of Museums, Libraries and Archives, all of which are creating webs of participants and policies in the topic of their competence.

- The Arts and Creativity area is carrying out a number of processes in order to measure and increase artistic production, including public contests for funding and activities that promote exchanges between cultural expressions.

- The Cultural Entrepreneurship and Industry area is working on the creation of public policies, the strengthening of the Editorial fund and an information system of culture with the capacity to reflect the national reality and point to areas of priority.

- The National Council of Cinematography works to promote cinematic production and the protection of filmic patrimony.

*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  ⑦

*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.*

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

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Cultural Organization

## Policy / measure    1

### Name of policy / measure

The creation of the Ministry of Culture

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☐ regulatory | ☒ artists/creators |
| ☐ production | ☒ legislative | ☒ producers/entrepreneurs |
| ☐ distribution | ☒ institutional | ☒ cultural enterprises |
| ☐ dissemination | ☐ financial | ☒ young people |
| ☐ participation/enjoyment | ☐ other (please specify below) | ☒ women |
| ☐ other (please specify below) | | ☒ persons belonging to minorities |
| | | ☒ indigenous peoples |
| | | ☐ other (please specify below) |

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

The Ministry of Culture was created, 2007. Before this decision, The Ministry of Education and Culture was the governing body of culture through a specialized area within the institution. The main objective of this measure was to recognize the importance of culture through the creation of a governing institution in culture that has the capacity to guarantee the cultural rights of the citizens, including the diversity of cultural expressions.

### b) How has it been implemented?

The Ministry of Culture was created on January 15, 2007, through Presidential Decree N° 5. The National System of Culture was reorganized, and the Ministry of Culture was named the governing body in culture, through Presidential Decree N° 985 on December 29, 2001.
Since the creation of the Ministry of Culture, there has been an infinite number of of legislative, administrative, financial, and practical measures in order to create an institution that can respond to the cultural needs, rights and demands of the population.

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

**Agency name**

Presidency, The Ministry of Finances, the Ministry of Labour Relations, the National Secretaryship of Planning and Development,  the former Ministry of Education and Culture

Add agency

### What resources have been allocated to ensure implementation?

$130,763,247.00

*(an approximate total expressed in US dollars)*

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

There have been many challenges in the implementation of this measure, including flaws in the initial design of the Ministry of Culture. In order to correct these flaws, the institution is going through a restructuring process that began in February 2012.
Additionally, there has been an absence of a legal framework for the Ministry because the National Law of Culture is still being discussed in the National Assembly, and existent policies are outdated and not sustainable. This has forced the institution to undertake the long process of policy elaboration.

**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?**

## Policy / measure    2

**Name of policy / measure**

Reestructuration of the Ministry of Culture

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☐ creation | ☒ regulatory | ☒ artists/creators |
| ☐ production | ☐ legislative | ☒ producers/entrepreneurs |
| ☐ distribution | ☒ institutional | ☒ cultural enterprises |
| ☐ dissemination | ☐ financial | ☒ young people |
| ☐ participation/enjoyment | ☐ other (please specify below) | ☒ women |
| ☒ other (please specify below) | | ☒ persons belonging to minorities |
| Reestructuration | | ☒ indigenous peoples |
| | | ☒ other (please specify below) |
| | | Public workers in the cultural area |

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

The purpose of this measure is to correct some of the flaws found in the original design of the Ministry of Culture in order to better implement the new National System of Culture and the new cultural policies, and to strengthen the institution and its daily activities. The flaws in the old model include the existence of one single entity in charge of all cultural technical activities, a single entity in charge of all historic and patrimonial matters, and the absence of a formal area to oversee the international relations of the institution.

**b) How has it been implemented?**

The new action model of the Ministry restructuring the institution into five thematic Undersecretaryships, and 25 Directions. This has been done in order to establish the competence of each area in the matters of patrimony, social memory, arts and creativity, cultural identity, cultural action, and local affairs. There are now four regional Undersercretaryships that oversee the 24 provincial Directions. Additionally, the Direction of International Relations and Cultural Cooperation was created in order to coordinate the promotion of Ecuadorian culture abroad through the formal establishment of bilateral and multilateral relations.

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

**Agency name**

The Ministry Coordinator of Politics, The National Secretaryship of Planning and Development, The Ministry of Labour Relations, The Ministry of Finances, The Ministry of Culture

Add agency

**What resources have been allocated to ensure implementation?**

$14,000,000.00

*(an approximate total expressed in US dollars)*

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

The implementation of this measure has caused a time lag and other administrative complications in the activities of the institution due to the changes in the physical, administrative and human structure in the Ministry.

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

Local ☒        Regional ☒        National ☒        International ☒

**Has the impact of this policy / measure been investigated?**

No ☒    Yes ☐

**If yes, what was the impact :**

The restructuring of the Ministry of Culture began in February 2012, so there has not been a systematic study of its impact. However, there have been positive signs that the changes are working, including a reported high level of financial execution.

**What indicators were used to lead to this conclusion?**

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**Convention on the Protection
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Diversity of Cultural
Expressions**

## 2.1 Cultural policies and measures
Page 10

### Policy / measure    **3**

**Name of policy / measure**

Creation of the Ministry Coordinator of Patrimony

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☒ regulatory | ☐ artists/creators |
| ☐ production | ☒ legislative | ☐ producers/entrepreneurs |
| ☐ distribution | ☒ institutional | ☐ cultural enterprises |
| ☐ dissemination | ☒ financial | ☐ young people |
| ☐ participation/enjoyment | ☐ other (please specify below) | ☐ women |
| ☐ other (please specify below) | | ☒ persons belonging to minorities |
| | | ☒ indigenous peoples |
| | | ☒ other (please specify below) |
| | | Public sector |

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

This institution was created in order to overlook and contribute to the actions and policies that are carried out in the intangible capital sector of the following institutions:

- The Ministry of Culture
- The Ministry of Sports
- The Ministry of Environment
- The National Institute of Cultural Patrimony
- The Public Company of Ecuadorian Railroads
- The Government Council of the Special Regime of Galapagos

Its mission is to propose, coordinate and monitor patrimonial policies, plans and programs that are executed in the institutions that make up the Sectorial Council through the processing of information, technical support and  evaluation as well as to boost to Emblematic Projects that contribute to the National Plan of Development Sumak Kawsay.

**b) How has it been implemented?**

This institution has an annual budget and the authority to oversee the functioning of the institutions in the area of competence.

Additionally, this Institution has four main emblematic projects in the area of Patrimony:

- Patrimonial Cities: to protect, safeguard and energize existent patrimony in historic cities and areas through the coordination of integral actions in favor of local development and the policies of Sumak Kawsay. These goals are obtained through technical assistance, the allocation of funds, the exchange of positive experiences, and the development of legal and methodological strategies for the conservation of patrimony.

- SOS Patrimony: coordination of activities for the recovery of archeological pieces, training the National Police for the protection of patrimonial goods, implementation of a national system of security for places that are considered containers of patrimonial goods, and he collection of information for the inventory of more than two million patrimonial pieces.

- Live Patrimony: this program funds the initiatives of local governments in matters of cultural and natural patrimony.

- Interculturalism Program: the goal of this program is to promote social inclusion, shortening the gaps created by discrimination, and strengthening the rights of the people of the different ethnic groups. The main actions in the program take place in three provinces: Esmeraldas, Chimborazo and Sucumbíos.

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

**Agency name**

Presidency, The Ministry of Finances, the Ministry of Labour Relations, the National Secretaryship of Planning and Development,

**What resources have been allocated to ensure implementation?**

$27,031,767.48

*(an approximate total expressed in US dollars)*

Add agency

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

The biggest challenges include the lack of a legal framework to guide the work of the Ministry and the lack of an institutional foundation.

**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?**

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United Nations
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Cultural Organization

## 2.1 Cultural policies and measures

Page 12

## Policy / measure 4

**Name of policy / measure**

Implementation of the new Cultural Policies

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

| Goal | Type of intervention | Target |
|------|---------------------|--------|
| ☐ creation | ☐ regulatory | ☒ artists/creators |
| ☐ production | ☐ legislative | ☒ producers/entrepreneurs |
| ☐ distribution | ☒ institutional | ☒ cultural enterprises |
| ☐ dissemination | ☐ financial | ☒ young people |
| ☐ participation/enjoyment | ☐ other (please specify below) | ☒ women |
| ☒ other (please specify below) | | ☒ persons belonging to minorities |
| Implementation | | ☒ indigenous peoples |
| | | ☐ other (please specify below) |
| | | |

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

The main goal of the development of cultural policies is to guide the work of the Ministry of Culture, and therefore to detail the conceptual and philosophical framework under which this institution will act as the governing body in culture in the country. This framework seeks to articulate consistent and coherent programs, projects, and actions carried out in the Ministry, with the purpose of minimizing isolated and punctual responses to problems that contribute minimally to the construction of a sustainable cultural sector.

**b) How has it been implemented?**

The cultural policies of The Ministry of Culture are meant to contribute to the social and cultural demands of the country. They are organized into four programmatic axis:

- De colonization:

These policies propose a cultural project with processes that provoke a shift in consciousness, with a strong sense of what is Ecuadorian, one that is oriented toward the redefinition of the processes of cultural production, development and diffusion. This implies decoding implicit language that is consistently reproduced by racism, elitism, euro-centrism, sexism, regionalism and ideological traditionalism. It also means changing explicit language that tends to devalue cultural services and products as well as cultural and artistic education. Additionally, this new point of view critiques the didactic of culture that limits art, minimizes the role of artistic learning; and lacks the sufficient level of diversification to respond to local needs, the strengthening of local and national identity and achieving the goals of the National Plan of Development Sumak Kawsay.

There are three policies in de colonization:

1. To contribute to the construction of a democratic, intercultural society that is respectful of all differences, promotes equity, is knowledgeable and proud of owr own history and our characteristics.
2. To contribute to the shaping of a democratically conscious society that is critical of all kinds of discrimination, and driven towards the construction of self-esteem, pride and internal unity of the nation country.
3. To contribute to the strengthening of all cultural creation processes in Ecuador, valorizing our forms of knowledge and practices in cultural production, diffusion and consumption.

- Cultural Rights:

In the framework of international declarations of cultural rights, there are four policies in cultural rights:
1. To guarantee the cultural rights of all individuals and collectives, in conditions of equity, equality and in the framework of a plurinational and multicultural society.
2. To promote the development of human talent and creativity of the population without any kind of discrimination.
3. To strengthen national identity, the construction of citizenship, access to information and the knowledge of all Ecuadorian society through the development of national systems of memory containers, with a new focus and modern technology.
4. To promote the access to public spaces to all citizens, without any kind of discrimination.

- Cultural Entrepreneurship:

In order to increase the access of all people at the national and international level to Ecuadorian cultural industries, it is necessary to broaden access to live cultural creation, but also to stimulate the development of technology in order to ease the access of the population to cultural products and services.
There are four policies in this matter:

1. To drive the generation of information and the construction of cultural knowledge as the base for the creation of public policy.
2. To promote the production, commercialization and consumption of the products from the diverse Ecuadorian cultural industries.
3. To watch over the respect for the laws and regulations that are oriented toward the protection of cultural industries as strategic resources for the construction of the national cultural sovereignty and identity.
4. To promote the consumption of cultural industries at the national and international level.

- New Contemporary Ecuadorian Identity:

In culture, the concept of identity is intimately linked to subjectivity because it is a matter of preference. This means that individuals have the right to choose what groups they belong to, and the amalgamation of their choices make up an intercultural society. The recognition and valorization of cultural expressions and the construction of symbolic referents that fill Ecuadorians with pride are part of the construction of a new contemporary Ecuadorian identity, formed on the basis of the diversity of identities that the Ministry of Culture must boost, strengthen and consolidate.
There is a policy in this area:

1. To promote the knowledge and valorization of our cultural and identity-oriented diversity, fostering self-esteem and the pride to be Ecuadorians.

These four programmatic axis are complemented by four transversal axis that will add to the public activity in favor of the cultural development of Ecuador:

- Interculturalism:

Defined as a new social contract among the diverse Ecuadorian population, it is a concept based on acceptance and respect of what is different in others. Interculturalism points to and encourages a political and social process aimed towards the construction of societies, relationships and new conditions of life. This not only includes an economic point of view, but a cosmology of life that includes ancestral knowledge, spiritualism and the human relationship with nature. This concept is based on two principles: the premise that there are no superior or inferior cultures, and that contact between them enriches each other; and the premise of democracy, which guarantees gobernability in diverse societies.

- Integral Equality:

Refers to the policies that aims towards equal opportunities for the whole population through institutional tools that can help breach the gap in people's access to goods and services. Integral Equality must facilitate traditionally disregarded cities and regions with access to the benefits of cultural expressions from all over the world, and also the promotion of their own cultural richness.

- Strengthening of Institutionalism:

Strengthening human talent and the National System of Culture from a decentralized perspective that potentiates, articulates, promotes, articulates, stimulates and amplifies all cultural undertakings linked to public and private institutions that contribute to culture.

- The cultural positioning of Ecuador abroad:

Systematic diffusion of cultural and artistic expressions and the strengthening of cultural cooperation with other countries and international organizations.

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

**Agency name**

All public institutions involved in the National System of Culture, overseen by the Ministry of Culture

Add agency

**What resources have been allocated to ensure implementation?**

$14,000,000.00

*(an approximate total expressed in US dollars)*

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

The elaboration of the cultural policies reflect a shift in the political landscape of Ecuador, and therefore they are concepts that attempt to provide long-term solutions to deep-rooted problems that include racism, discrimination, intolerance, low levels of institutionalization, etc. These challenges are enormous, and the solutions to them require a national-level break with old social models, and the construction of new ones.

**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?**

## Policy / measure 5

**Name of policy / measure**

Implementation of  measures in the area of Patrimony

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☒ regulatory | ☐ artists/creators |
| ☐ production | ☐ legislative | ☐ producers/entrepreneurs |
| ☐ distribution | ☒ institutional | ☐ cultural enterprises |
| ☐ dissemination | ☐ financial | ☐ young people |
| ☐ participation/enjoyment | ☐ other (please specify below) | ☐ women |
| ☒ other (please specify below) | | ☐ persons belonging to minorities |
| preservation, protection | | ☐ indigenous peoples |
| | | ☒ other (please specify below) |
| | | Cultural patrimony, cultural express |

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

The Undersecretaryship of Patrimony in the Ministry of Culture has, as a main goal, the creation of national policies in its area of competence. Since the restructuring of the institution, this Division has worked to gather information from national and international agents in order to create policies that can respond to the needs and demands of the country in terms of patrimony.

Additionally, they participate in a number of activities to ensure the protection and preservation of cultural patrimony in coordination with the other institutions that work in this field: The Ministry Coordinator of Patrimony, the National Institute of Cultural Patrimony, and a number of national and international organizations. This is done through investigation, control, and conservation with the creation of a registry, catalogue and inventory of patrimonial pieces.

**b) How has it been implemented?**

This area has participated  in projects that aim to protect existing patrimony that include:

- Ethnographic Exhibitions:

1. "The art of Tigua and its people"
This exhibition and other events surrounding it, including workshops and conferences, recognized the cultural expressions of the people of Tigua,  their cultural entrepreneurship, and their use of creativity for art. The exhibition promoted a discussion about aesthetic standards in modern art.

2. Exhibition of "Cañari" Girdles

The purpose of this exhibition was to recognize the techniques involved in the weaving of the traditional girdles worn by men and women in the Cañar province as a cultural expression of importance. The weaving is symbolic of their traditional views of life, giving life to something through its shape.

3. Intercultural exchange with members of the "Zápara" community.

This projects is of importance because it is an initial effort to salvage a part of the Zápara cultural legacy, considered to be a cultural expression under threat by the state, and recognized as such by UNESCO. The Ministry of Culture organized a series of events to

encourage intercultural exchanges between people in the Zápara indigenous community and the mestizo community in order to strengthen and promote the diversity in their cultural expressions. The topics that were discussed in theses events were organized by the Zápara people, and they included language, history and territory of the Zápara people, gastronomy, spiritual beliefs, symbology in the artifacts they craft, their social structure, the meanings of body painting, among others.

The Ministry of Culture is committed to this specific projects, and is in the process of elaborating a broader project that will be submitted to UNESCO for funding.

4. Publication of "Yachac" Magazine

The publication of this magazine means the recognition and valorization of an investigative work carried out by the Cañari people about their history and cultural practices. The publication was distributed, along with a cd with Cañari music, throughout the province of Cañar. this event was realized with the support of indigenous civil society groups and the local governments.

5. Walks through the sacred geography of Pumapungo

These walks start in Pumapungo, an important patrimonial site, and they follow routes that are considered to be sacred by indigenous groups. The purpose of these walks is to strengthen the links between people and nature through their exposure patrimonial sites and other cultural expressions.

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

### Agency name

The Ministry of Culture, local governments, The Ministry Coordinator of Patrimony, the National Institute of Cultural Patrimony, and a number of national and international organizations

**What resources have been allocated to ensure implementation?**

$10,613,554.89

*(an approximate total expressed in US dollars)*

Add agency

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

The main challenge in the implementation of measures in Patrimony is the lack of public policy in the matter. The national governments has only recently started to structure the area of Patrimony, creating a governing body in Patrimony in the Ministry of Culture. In the past, the lack of policies and the lack of funds has meant a disastrous lack of cooperation between institutions that had a say in the matter. Now that there is an institution in charge of policies, the challenge is to create participative, inclusive, and sustainable policies.

**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?**

## Policy / measure   6

**Name of policy / measure**

Implementation of policies in Social Memory

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☒ regulatory | ☒ artists/creators |
| ☒ production | ☐ legislative | ☒ producers/entrepreneurs |
| ☒ distribution | ☒ institutional | ☒ cultural enterprises |
| ☒ dissemination | ☒ financial | ☒ young people |
| ☒ participation/enjoyment | ☐ other (please specify below) | ☒ women |
| ☐ other (please specify below) | | ☒ persons belonging to minorities |
| | | ☒ indigenous peoples |
| | | ☐ other (please specify below) |
| | | |

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

On September 2, 2010, the National Web of Consciousness Public Memorials was created in accordance to the National Plan of Development Sumak Kawsay and with the purpose of offering the country a web of public places that contribute to the democratization of historic memory, to the disclosure of truth, establishing a connection between the past and present in order to contribute to social justice within the nation.  Social memory is important for the development of a nation because it is a central element for national identity, and it increases the possibilities of social debate in favor of justice and redress.
Additionally, this area is in charge of the new National Systems of Museums, Libraries, and Archives. The goal is to create systems in each one of these areas in order to

**b) How has it been implemented?**

The web of Public Memorials are physical representations or commemorative activities that are related to the past, and they are carried out in public spaces. They serve the community as a central space for justice, reconciliation, the disclosure of truth and redress. They allow people to interpret History, establish explicit connections between the past and the present in order to estimulate social debate.
Some of the topics that are addressed by memorials are: state terrorism, children who have been victims of war or violence, human migration, genocide, human trafficking and slavery, poverty and social wellness, racism, natural dissasters, etc.
Before 2010, there were no public memorials of this kind in Ecuador even though it is a country that has been furrowed by a colonial and republican past with clear evidence of social exclusion and violence.
The Undersecretaryship of Social Memory' s policies in Public Memorials is suported by historic, documental, ethnic, anthropologic and ethno-music investigation, in favor of the construction of a new national identity, the decolonization of social memory, cultural diversity and the recognition to traditionally excluded groups.

National Web of Memorials:

- Pelileo: The voices of the 1949 Earthquake
Considered one of the most destructive earthquakes in the history of the continent, the 1949 dissaster reduced a town to ashes, leaving workers, farmers, artisans and artists homeless, and their emblematic buildings destroyed.
- Guayaquil: memory of a massacre 1922
A strike by workers in the main industries of the time that resulted in the death of up to 500 people in the hands of state authorities during times of particularly opressive right-wing governments.
- Chota Valley: Memory of Afro-Chotean resistance "From Hope to Liberty"

The Chota Valley has a population of about 2000 Afro-Ecuadorians who descend from a group of people brought to the country by jesuits and mercedaries to work as slaves in sugar cane plantations and mines. This valley, along with the Salinas valley, were commonly reffered to as "Coangue or Death Valley" due to the hot climate of the region. This memorial id dedicated to the population of the valley who have fought to create their own History.

- Santa Rosa: Peace Memorial

This site was created to commemorate the people of Santa Rosa who were forced to leave the province because of the 1941-1942 war. This brough about problems in sanitation and public assistance, in addition to the many psicological wounds left by the separation of families.

-1984-1988 Memory and Testimony of our People

This is the result of a workshop in which three generations were brough together in order to reconstruct historical events. This motivated young people to reinterpret social music from the years of repression by the state. These years are characterized for the forced dissapearance of civilians in the hands of police forces, and by the execution of citizens by righ-wing opressive governments.

- Centenary of the Barbarian Stake

In commemoration of a century after the murder of Eloy Alfaro and his closest supporters, the ministry of culture participated in an event that involved massive participation of the public. This event was dessigned as a route similar to the one suffered by Alfaro, and it was closed with the presence of the President and an important international delegation.

Parallel Projects:

- Leonidas Proaño

In 2010, the Ministry of Culture organized a commemorative event for the thoughts and actions of Monseñor Leonidas Proaño, a member of the Catholic Clergy that contributed to the development of the Theology of Liberation in Ecuador. This project was presented to UNESCO, and it received a financial award of USD. 26.000 (twenty six thousand American dollars). The purpose of this event was to debate Proaño´s thoughts in Theology of Liberation in order to use them as a tool for the continuing processes of social transformation and the contruction of intercultural stages that can confront the challenges faced by society today. This event had the important participation of national and international academics who greatly contributed to the social debate surrounding the Theology of Liberation.

- Policies of Memory

This museographic showcase brings to light a series of social problems and the complex construction of citizenship in our society. It is the result of the collection of historical artifacts that reflect the social transformation and policies since the declaration of independence. This exhibition has been set up in a number of provinces, with about 30.000 visits of the public so far.

National Systems for Memory Containers

MUSEUMS

There have been two international events that have gathered a number of national and international actors in the area of museums with the purpose of debating the needs, problems and projections in the field of museums in the country. Additionally, participants discussed the role of museums in contemporary society and the mechanisms that have been used in Latin America for the implementation of national systems and policies.

- Ecuadorian Museum Cadastre

In the first semester of 2011, the Ministry of Culture led an initiative to create a registry of museums and their inventory with a group of interdisciplinary researchers. The purpose of this project was to gather the necessary information in order to create useful indicators for the National System of Museums. The result was a detailed diagnosis about the existing museums in the country in the areas of cultural supply, typology, infrastructure, access, number of collections (inventory), type of administration, budgets and human resources.

- Results: the conceptualization of the National System of Museums (SIEM) and museum public policies

SIEM proposes a system that integrates all memory and cultural patrimony containers, including museums, libraries and archives. The basis for this system, its policies and programmatic axis were developed with the information gathered from the international events and the museum cadastre carried out by the Ministry of Culture.

One of the main goals in the creation of the system is to continuously have input from the institutions involved in the system and from the public, so a number of socialization platforms have been instituted. They include a data base that allows weekly exchanges with state and non-state actors that contribute to the elaboration of policies. Additionally, there is a web blog that allows the public to participate in the debates that lead to the creation of public policies in the area of museums.

LIBRARIES

In 2010, the Ministry of Culture started a series of projects to obtain a diagnosis of the libraries throughout the nation, with special attention to public and education-oriented libraries. This diagnosis contributed to the creation of a document that establishes the basis for the creation of the National System of Libraries. It also establishes a methodology for the use of technology and education throughout the web of libraries at the national level. Finally, it proposes public policies for the preventive conservation and safeguard of libraries, with an emphasis on patrimonial and historical institutions and antique collections.

The main goals in the creation of the National System of Libraries (SINABE) include the initial steps toward the creation of an intelligent society of knowledge, develop critical thinking in the population through the promotion of reading practices, achieve a massive public access to libraries, take advantage of the available resources and capabilities in libraries for the benefit of the population at large, to develop methodologies for the use of libraries for academic development, to widen access to library resources in urban and rural areas, to preserve and create national and international bibliographic patrimony, to professionalize and dignify the work of the librarian, among others.

ARCHIVES

In December 2011, the President of the Republic emits a Decree that, in addition to establishing the new organization of the National System of Culture, officially separates the Intermediate Administrative Archives from the Historical Archives. In 2012 the Direction of Archives is created as an entity in the Ministry of Culture with the mission to establish the public policies for the management and preservation of the National Archives. Since 2010, the Ministry of Culture has organized a number of activities and projects to create sustainable public policies for archives.

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

Agency name

All state agencies including the Ministry of Culture, and all local governments

Add agency

**What resources have been allocated to ensure implementation?**

$3,210,724.29

*(an approximate total expressed in US dollars)*

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

In the implementation of Public Memorials, there has been difficulty in identifying the most urgent matters to attend to. Additionally, the purpose of this process is to bring to light historical truths that can contribute to the creation of a new national identity, which means breaking historical social contracts. The efforts to build a more historically knowledgeable society that can overcome legacies of social inequality are tremendous.

There have also been a number of challenges in the creation of the National Systems of Museums, Libraries and Archives. In the past, these institutions and cultural patrimony had been captured by state and non-state institutions that were not part of a consented agenda. One of the biggest challenges has been to incorporate and encompass those institutions that function in the provinces because they have suffered from a long history of negligence and lack of funding.
The challenge, therefore, is to create decentralized webs of institutions with the proper funding and technical assistance that can truly contribute to the cultural development of the country.

The Direction of Libraries of the Ministry of Culture has expressed particular difficulties that include:
- High levels of analphabetism at the national level (21% functional analphabetism and 7.76% pure analphabetism).
- low levels of reading at the national level ( 3:34 hours of weekly reading in the urban areas, 2:59 hours of weekly reading in the urban areas, compared to 10:15 hours and 8:48 weekly hours of television, respectively).

**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?**

## Policy / measure    7

**Name of policy / measure**

Implementation  of Measures in Arts and Creativity

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☐ regulatory | ☒ artists/creators |
| ☒ production | ☐ legislative | ☒ producers/entrepreneurs |
| ☒ distribution | ☒ institutional | ☒ cultural enterprises |
| ☒ dissemination | ☒ financial | ☒ young people |
| ☒ participation/enjoyment | ☐ other (please specify below) | ☒ women |
| ☐ other (please specify below) | | ☒ persons belonging to minorities |
| | | ☒ indigenous peoples |
| | | ☐ other (please specify below) |
| | | |

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

Based on the cultural policies of the Ministry of Culture, the former area of Arts and Creativity (introduced in 2008), and the new Undersecretaryship of Arts and Creativity (created in 2012) aims to support broad strategies of promotion and diffusion in the arts that allow a wide, active, and democratic participation of the population in all geographic areas and in all areas of art.

**b) How has it been implemented?**

Some of the strategies in the implementation of these goals are:

- The Constitution supports the use of open contests for public funding in order to guarantee the distribution, public exhibition and massive dissemination of the arts and the lack of interference of the state with the independence or creativity of cultural actors. Therefore, the funding of projects through contests is one of the main strategies of support for artists used by the Ministry of Culture. In order to ensure the diversity in cultural expressions, public contests have included financial support for projects in cultural investigation, artistic production, literary translations, cultural goods and services programming, residencies and cultural exchange.
Of the total investment, 22% has been allocated to cultural investigation, 21% in scenic arts, 12% in musical arts, 9% in applied and visual arts, and 8% in literary arts.

- The division of Arts and Creativity is in the process of collecting cultural information in their area of competence in order to generate useful and sustainable indicators that can ultimately contribute to the creation of a broader project in cultural information systems, all of which is expected to add to the political debate about cultural public policy.

- Since 2008, the Ministry of Culture has invested USD. 4.324.300,96 (four million, three hundred and twenty four thousand three hundred 96/100 American dollars) supporting the realization of 248 events through the National System of Festivals. Of these festivals, 37% were concentrated around the scenic arts, 23% had a multidisciplinary character, 19% focused on the musical arts, 16% in audiovisual arts and multimedia, and 5% in visual arts. Since 2010, it has been the goal of the Division to increase the level of diversity in the public contests, increasing the funding for the multidisciplinary arts, and encouraging the realization of events in the provinces and rural areas. The direct beneficiaries of these activities include about 500.000 people that attended the festivals, 1000 people who worked in these events.

- Of the total investment in provinces, 19% was sent in cultural investigation in several themes like ethnicity, cultural rights, , identity,

language, tradition and ancestral knowledge and the recovery social and historical memory.

- Additionally, 6% of the total budget was spent on intercultural exchanges, generating unprecedented exchanges between the amazonian communities with the coastal communities.

- Finally, 53% of the total funding was spent on cultural and artistic production, which encompasses projects in a numer of activities, including the upstaging of new plays, experimentative work and traditional musical acts.

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

Agency name

The Ministry of Culture, local governments.

Add agency

**What resources have been allocated to ensure implementation?**

$26,549,259.01

*(an approximate total expressed in US dollars)*

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

The biggest difficulty since 2008 is the need for additional funding for the production and circulation of cultural products and services. Despite difficulties, from 2010 to 2012, the Undersecretaryship has included technical, legal and financial strategies in order to optimize resources, with an emphasis in the systematization of public contests, the decentralization in the execution of processes, and the strengthening of territorial democratization of support programs. Additionally, they are working on the design of control processes, monitoring and evaluation of projects in order to gain efficiency and measure results.
Another significant challenge is to change the populations's perception that art does not contribute to the economic development of the nation.

**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 :**

An increase in the artistic and creative activity in the country, especially in traditionally ignored geographic areas, indigenous and minority populations and in non-traditional areas of art like cultural investigation and experimentalist work.

**What indicators were used to lead to this conclusion?**

Internal qualitative analysis

## Policy / measure   8

**Name of policy / measure**

Film and Cinema

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☒ regulatory | ☒ artists/creators |
| ☒ production | ☒ legislative | ☒ producers/entrepreneurs |
| ☒ distribution | ☒ institutional | ☒ cultural enterprises |
| ☒ dissemination | ☒ financial | ☒ young people |
| ☒ participation/enjoyment | ☒ other (please specify below) | ☒ women |
| ☐ other (please specify below) | | ☒ persons belonging to minorities |
| | | ☒ indigenous peoples |
| | | ☐ other (please specify below) |
| | | |

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

The National Council of Cinematography, created in 2007, has carried out a series of measures that are meant to promote the audiovisual and cinematographic development and the positioning of Ecuadorian cinema at the national and international level. Its goals include the promotion of national filmic production, the rescue and valorization of filmic patrimony, the formation of a cinema public, and reaching an audiovisual sovereignty.

**b) How has it been implemented?**

The National Council of Cinematography has worked in a number of legislative, action-oriented, financial and participative measures that include:

- The promotion and support of community-oriented and independent audiovisual production.
- Review and update of national film laws and policies.
- Establishment of financial recognition of intellectual property rights to film makers through payments for film exhibitions.
- Programs for the education and access to the public.
- Creation and implementation of the Augusto San Miguel media library.
- Interinstitutional and international coordination and cooperation in the area of cinema and audiovisuals.
- The participation of Ecuadorian cinema in international film festivals like Cannes, Ventana Sur and Guadalajara.
- Creation and administration of specialized certificates for national production and for those that comply with national and international standards and norms.
- Participation in the ratification of the Cinema Law, which sets modern paremeters for the growing industry.

These actions have been carried out with a budget that is truly unprecedented for the film industry in Ecuador. The National Council of Cinematography has caught $6,168,913.97 (six million one hundred and sixty eight thousand, nine hundred and thirteen 97/100 American dollars) since 2007 from state allocation, cooperation with the Ministry of Culture, and International Cooperation. These funds have been used in public contests geared towards the promotion of cinema production, for the safeguard of film patrimony, and the other activities discussed above.

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

**Agency name**

The Ministry of Culture, The National Council of Cinematography, Ibermedia

Add agency

**What resources have been allocated to ensure implementation?**

$6,168,913.97

*(an approximate total expressed in US dollars)*

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

Some of the most significative challenges include:
- Outdated film policies and practices.
- The lack of funding for a growing industry.
- Social norms that disregard intellectual property rights that lead to a piracy industry in the area of film.
- A successful film industry in Ecuador is unprecedented, which means that there is little experience in the production, edition, distribution and promotion of national audiovisual output.

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

Local ☒　　　Regional ☒　　　National ☒　　International ☒

**Has the impact of this policy / measure been investigated?**

No ☐　　Yes ☒

**If yes, what was the impact :**

The results show a clear increase in the production of national movies, and the exhibition of independent films in national commercial movie theatres, with about 663,505 viewers from 2007 to 2011. Additionally, some of these movies have participated in international film festivals, and most national films have been projected abroad in Cultural events.

**What indicators were used to lead to this conclusion?**

Analysis by the National Council of Cinematography

## Policy / measure 9

**Name of policy / measure**

Cultural Entrepeneurship and Industries

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

| Goal | Type of intervention | Target |
|---|---|---|
| ☒ creation | ☒ regulatory | ☒ artists/creators |
| ☒ production | ☒ legislative | ☒ producers/entrepreneurs |
| ☒ distribution | ☒ institutional | ☒ cultural enterprises |
| ☒ dissemination | ☒ financial | ☒ young people |
| ☒ participation/enjoyment | ☐ other (please specify below) | ☒ women |
| ☒ other (please specify below) | | ☒ persons belonging to minorities |
| Information System | | ☒ indigenous peoples |
| | | ☐ other (please specify below) |
| | | |

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

The purpose of the Undersecretaryship of Cultural Entrepreneurship is to promote the development of cultural industries in the editorial, phonographic applied arts, multimedia, audiovisual and cinematic fields. Much like in all of the other areas of the Ministry of Culture, this division has the task to create public policies in each one of the fields through a process of investigation, debate and citizen participation. The goal is to create sustainable public policy that responds to the needs and demands of the population in culture.

**b) How has it been implemented?**

Each one of the directions in this Undersecretaryship is going through a process of investigation and debate for the creation of public policies.

Additionally, there are a number of programs and activities that are carried out, including:

- The Editorial Fund of the Ministry works to promote reading through the publication of books that reflect on the many cultural expressions in Ecuador, and to support talented writers and artists in their efforts to promote knowledge, study and the valorization of the national cultural legacy. Their efforts are concentrated toward the publication of books that promote cultural rights and to help artists overcome some of the challenges they face in a non-inclusive editorial world. Since 2007, the Editorial Fund has published over 200 books in many fields, including painting, historical characters, academic works, poetry, cultural history, photography, mythological characters, etc.

- Public Contests for funds- The Ministry of Culture has allocated funds for the use of public contests as a tool for the support of artists and initiatives in all areas.

- Cultural Information System- The Ministry of Culture has recognized the need to create a an information system that can, in its stating phase, measure the weight that culture has in the national economy. This measure is imperative, not only to measure the resources that are invested in this area, but also so that national and international actors can truly understand the importance of culture in the sustainable development of every nation. In other words, measuring the impact of culture in the national economy will position it in the central political debate.

Some of the results of the work that has been achieved are reflected in the annex section of this report.

In addition to the work that the Ministry of Culture has led, this institution participated in an interinstitutional effort to create indicators and cultural information. This was a UNESCO initiative, and it achieved important results for the collection of information in the area of Culture. It is expected for this information to be published by UNESCO, and the results used in a comparative manner with other countries.

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

Agency name

The Ministry of Culture

Add agency

**What resources have been allocated to ensure implementation?**

$4,178,810.42

*(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?**

*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.*

## Policy / measure    1

**Name of policy / measure**

The promotion of Ecuadorian culture abroad

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

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

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

The Office of International Relations in the Ministry of Culture was created in 2010 with the goal of promoting ecuadorian culture abroad through the participation of artists, writers and other cultural professionals in international events and through the participation of the Ministry of Culture in all international organizations and agencies that work in the cultural area. In february 2012, the Direction of International Relations and Cultural Cooperation was created in order to better serve these goals.

**b) How has it been implemented?**

As the authority in the area of Culture in the country, the Ministry of Culture has worked jointly with the Ministry of Foreign Affairs in order to establish strategies for the promotion of Ecuadorian culture abroad and for international cooperation. Under this framework, the Direction of International Relations has supported the mobility of artists, writers and other cultural professionals in the world through their participation in all types of cultural events, including shows and concerts, art exhibitions, book fairs and academic events. Additionally, the Office has established a working relationship with a variety of international organizations, including United Nations (UNESCO, UNICEF), the Organization of American States, the Organization of Iberoamerican States, the Andean Community of Nations, the Union of South American Nations, Southern Common Market, among others. Cooperation with these agencies focuses on  the development of policies that value culture as an asset to every national economy and on the exchange, protection and promotion of cultural expressions throughout the world.
Each one of the areas within the Ministry and all other public institutions that work in the cultural field, like the Ministry Coordinator of Patrimony, the National Institute of Cultural Patrimony, the National Council of Cinematography, among others, maintain important relationships with other countries and international organizations.

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

**Agency name**

Ministry of Culture, Office of International Relations

Add agency

**What resources have been allocated to ensure implementation?**

$2,358,111.03

*(an approximate total expressed in US dollars)*

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

There have been a number of challenges in this process, including the lack of institutional processes and mechanisms, and the absence of previous and sistematized information about this area.

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

Local ☒    Regional ☒    National ☒    International ☒

**Has the impact of this policy / measure been investigated?**

No ☐    Yes ☒

**If yes, what was the impact :**

Since the creation of the Office of International Relations in 2010, there have been about 700 cultural actors that have traveled abroad in representantion of the Ministry of Culture. Additionally, the Ministry of Culture has signed eight international instruments with other countries including Bolivia, Indonesia, Brazil, Cuba, Venezuela and China that establish cultural exchanges among the parties. Finally, there have been a number of advances in the multilateral area, including an ambitious plan to contruct an Andean information system that can measure the importance of culture in the economy, among other aspects of culture, with useful indicators.

**What indicators were used to lead to this conclusion?**

The Office of International Relations, in its efforts to develop sustainable policies in matters of its competence, has undergone a process of qualitative and quantitative analysis of irs work with information from the Direction of Planification in the Ministry, the department that oversees the viability and sustainability of all the projects and activities in the institution.

*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.*

## Policy / measure  1

**Name of policy / measure**

The National Plan of Good Living Sumak Kawsay and the Plurinational Plan as the bases for Cultural Policies

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

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

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

The National Plan Sumak Kawsay was first introduced during Rafael Correa's first term in 2007. After the constitutional changes in 2008, many of which incorporate some of the basis of this plan, it was updated in order to become the foundation for policies in the future. The 2009-2013 Plan is a vision of what Ecuadorian society must become, with a number of strategies that are being put into practice. It is meant to be a long-term and sustainable plan that drives the country toward the following revolutionary changes:

• A Constitutional and Democratic Revolution  to lay the foundations of an inclusive and reflective political community, by trusting in the country's capacity to define another historic course to achieve a fair, diverse, plurinational, intercultural, and sovereign society.
• An Ethical Revolution  to guarantee transparency, accountability and checks and balances as the pillars on which to build social relations that enable mutual acknowledgement between individuals and collective trust; essential for long-term change.
• An Economic, Productive, and Agrarian Revolution  to overcome an inherited model of exclusion, and direct State resources towards education, health, the road network, housing, scientific and technological research, to promote employment and production, in a way which includes both rural and urban areas.
• A Social revolution, hand in hand with inclusive economic policies, for the State to guarantee the essential rights of all individuals, communities, peoples, and nationalities.
• A Revolution in Defense of Latin American Dignity, Sovereignty and Integration,  to uphold a clear, dignified and sovereign position in Ecuador's relations with international actors and multilateral organizations, in order to advance towards genuine integration within Latin America and the Caribbean; and to insert Ecuador strategically the country in the world community.

Sumak Kawsay is the result of the search for a new social contract among all social actors that challenges the definition of development only in terms of economic growth and the accumulation of goods. Instead, this new paradigm promotes an inclusive, sustainable and

democratic strategy that incorporates the demand of the population and the participation of populations who were traditionally excluded from social, economic and political gains. As such, Sumak Kawsay relies in social equality, justice and the valorization of diverse peoples, ecultures, forms of knowledge and ways of life. Additionally, this model supports the sustainable relationship between human beings and nature.

Change of Paradigm: From Development to Sumak Kawsay

The prevalent concept of "development" is undergoing a profound crisis. In part this is only due to the colonial perspective from which the concept is derived. But it is also a result of its failure throughout the world. The present global crisis has demonstrated that it is impossible to maintain the current patterns of accumulation. For the South, it has meant an extractivist and devastating path to development, with unequal relations of power and trade with the North. It is essential, therefore, to promote new modes of production, consumption, and organization of life and coexistence.

Development as modernization and economic growth tends to be measured through the variations of the Gross Domestic Product (GDP.) Industrial development is what society should expect development and the culmination of the modernization process. Underdevelopment is attributed to the backwardness of society; which ignores the importance of external fac-tors and the nature of the capitalist accumulation process.

In contrast, the concept of "human development" defends the idea of development based on human beings, and not merely on markets or production. What must be measured, therefore, is not GDP but the living standards of people through indicators related to the satisfaction of their human needs, emphasizing quality of life, human opportunities and capabilities that must be encouraged in order to cover different types of needs, such as livelihood, affect, participation, freedom, identity, creativity, etc.

In addition to covering needs and expanding current human capabilities, it is clear that human development must be sustainable. This is not viable without respecting historic and cultural diversity, the very basis on which the necessary unity of the people is constructed. For this purpose, it is vital to grant equal rights and opportunities to women and men, to peoples and nationalities, to boys, girls, youngsters, and adults. This also implies unrestricted citizen participation in the exercise of democracy.

By following the new social contract set forth in the 2008 Constitution, this Plan proposes a moratorium of the word "development" and the incorporation of the concept of Sumak Kawsay in the debate.

The twelve objectives of the the 2009-2013 National Plan are:

Objective 1. To foster social and territorial equality, cohesion, and integration within diversity.

Objective 2. To maximize the citizens' capabilities and potentialities.

Objective 3. To improve the population's quality of life.

Objective 4. To guarantee the rights of nature and promote a healthy and sustainable environment.

Objective 5. To guarantee sovereignty and peace; and to promote Ecuador's strategic insertion in the world, and Latin American integration.

Objective 6. To guarantee stable, fair, and dignified work and employment in its diverse forms.

Objective 7. To build and strengthen public spaces for intercultural social interactions.

Objective 8. To affirm and strengthen national identity, diverse identities, plurinationalism, and interculturalism.

Objective 9. To guarantee rights and justice.

Objective 10. To guarantee access to public and political participation.

Objective 11. To establish a social, fraternal and sustainable economic system.

Objective 12. To build a democratic State for Good Living.

Sumak Kawsay, its guidding principles, and its goals are the basis for the Cultural Policies that have been described in this report. They represent the foundation for the defense, promotion and diffusion of all rights at the state level, including the diversity of cultural expressions.

### b) How has it been implemented?

The implementation of the guidding principles of the Pan started in its elaboration process, through the many efforts to include the population in national-wide debates about a sustainable government plan for development. The Plan's participative nature was achieved through a sustained consultation process that began with the preparation of the 2007-2010 National Development Plan. It was characterized by the diversity of the actors who took part in the process, and was elaborated with the help of citizens' policy implementation inspectorships, national and regional citizen consultation, and dialogue and consensus-building with social and institutional actors.

The plan in itself proposes a number of strategies for its own implentation, including giving priority and funding for social protagonism, mechanisms for the reduction of poverty and the protection of diversity.

The 2008 Constitution incorporates a crucial break with the past: the shift from a multi-cultural and multi-ethnic State, encompassed in the 1998 Constitution, to a plurinational and intercultural State. In societies like the Ecuadorian society, marked by inequalities, we cannot think of interculturalism without considering domination processes. Intercultural dialogue is based on the premise of a dialogue among equals; and this is not possible when some cultures are subordinated to others.

Similarly, economic inequality is linked to deep ongoing processes of social exclusion, discri-mination and segregation. As a result and in order to build a plural, democratic society, there must be a focus on three levels: the social-economic level to assure equality; the political level to enable changes to the structure of power so that difference no longer favors oppression; and the social-cultural level, in which differences may be acknowledged, and which opens the possibility of intercultural learning.

A plurinational State means building a radically democratic post-colonial State. Plurinationalism acknowledges the authority of peoples and nationalities elected according to their uses and customs within the context of a unitary State. Plurinationalism, therefore, values the different forms of democracy that exist in the country: community, deliberative, and participative forms of democracy that nurture and complement representative democracy in a descentralized manner.

The process of implementation of these policies in the cultural area, and in the protection of cultural rights, is clearly reflected in all the actions that have been reported in this document. All policies and actions in the state must be closely tied with the goals and strategies of the Sumak Kawsay National Plan.

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

**Agency name**

All state institutions and agencies. Its implementation and monitoring is in charge of the National Secretaryship of Plannification and Development.

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?

The creation of the Plan required confronting four main challenges: articulating the planning to the new constitutional framework; generating processes of intra-State articulation and feedback processes, incorporating a result-oriented form of management; inserting territorial and local planning; and promoting a process of social participation.

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

**?**   **Local** ☒      **Regional** ☒      **National** ☒      **International** ☒

**Has the impact of this policy / measure been investigated?**

**No** ☐     **Yes** ☒

**If yes, what was the impact :**

The Sumak Kawsay Plan, and teh results of recent studies have led to the development of Affirmative Action measures that are expected to benefit historically excluded groups.

**What indicators were used to lead to this conclusion?**

Informational Systems like SIGOB and GPR, which capture all the activity carried aout by every state institution. Additionally, the 2011 National Census revealed relevant results for the cultural sector.

*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.*

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**

The Zápara culture and people

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

In 2001, the Zápara Language was named "Masterpiece of the Oral and Intangible Heritage of Humanity" by UNESCO. This proclamation brought attention to the dying language of the Zápara people. At the time, it was established that only five people out of 300 hundred Záparas that live in the amazonian regions of Ecuador and Peru were fluent in the language and even fewer knew the cultural traditions of this indigenous group. Today, only three of those people survive at an advanced age. Precisely the two people that passed away were considered to be the most knowledgeable of the five. Despite efforts to have a systematized record of the language, the decay of the three Zápara speakers would not only mean the disappearance of the language. It would mean the extinction of the cultural expressions of the Zápara people. This culture has been threatened by centuries of permanent pressure by missioners, oil companies, colonizers, rubber companies and the cultural dominance of other indigenous cultures, especially the Kichwuas.

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

As stated above, the advanced age and the health of the three Zápara speakers puts the cultural heritage of this indigenous group in imminent risk. Only one of the three survivors is reported to have knowledge about traditional medicine, one of the most important traditions because of its oral transmission from person to person. Additionally, the influence of other indigenous cultures, especially the Kichwa culture, has led to the dominance of other languages and traditions within the Zápara population of 300. As a result of this, this language is considered to be a 7 in a 0-8 scale for the health of languages, 8 meaning the abslolute disappearance.

**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 disappearance of the Zápara language and their way of life would mean a great loss for the cultural heritage of the world. As stated above, this language has been named "Masterpiece of the Oral and Intangible Heritage of Humanity".

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

**Short-term and emergency measures**

Due to the declaration of UNESCO for the Zápara Language in 2001, there have been a number of measures for the safeguard of this patrimony by a number of parties:

- Recognition to the language, culture, and the indigenous population that carried out the process in UNESCO by a number of non-state organizations and state institutions.

- The Zápara nation created a strategic plan for the safeguard of the patrimony from 2003-2007, a project that was funded by Japan, that included,
   1. Plan of the basic axis of education and culture to allow  a sustainable process.
   2. Binational meeting between Ecuador and Peru
   3. Socio-cultural and education diagnostic, linguistic census and the application of the language in primary education.

Within the framework of this plan,  there were two important linguistic studies that focused on:

1. The phonological system of the language.
2. Phonetic and morphological aspects.
3. The main grammatical structure.
4. A vocabulary/dictionary of the Zápara language and a list of botanic language, and a list of cultural vocabulary.
5. A description of myths, ways of life, social and economic organization.
6. Additional information to complete the patrimonial registries of the Zápara nation.

The realization of a documentary called "Palabra Zápara" in 2007 that demonstrates some of the main traditions and daily life of the Zápara people. In this film, the elder leaders of the community express the importance of maintaining the Zápara language and culture. They are the ones in charge of teaching young children the language through songs and stories. They also teach young people how to make a traditional drink from cassava.
One especially significant part of the documentary details some of the spiritual beliefs of this culture, and how they are incorporated into daily life. For instance, only one of the elders has knowledge about shamanism in the Peruvian side of the border. Additionally, only shamans have access to animals, and they are offered by them to the community as food when needed.

Some activities with the Zápara people have been executed by the Undersecretaryship of Patrimony in the Ministry of Culture, as described in in the Patrimony section of this report.

**Long-term strategies**

The combination of these efforts have contributed to the protection of the dying culture. However, the Ministry of Culture is in the process of creating a more aggressive plan for the safeguard of the Zápara cultural legacy, a project that will be presented to UNESCO in the future. This plan includes the initiative to create appropriate conditions for the revitalization of the Zápara culture through a variety field studies and experimental learning. The adhesion of Ecuador to UNESCO's Illicit Traffic convention is expected to contribute to the preservation of the Zapara culture.

**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:**

Even though no assistance has been shared directly, it is the goal of the Ministry of Culture to work with Peru in the case of the the Zápara language and people.

*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.*

## 3.1. 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

Most of the work with civil society groups is carried out by the four regional Undersecretaryships in the Ministry of Culture, through the work they carry out in each one of the Provincial Directions.
In addition to Provincial Directions, the Ministry of Culture has established an increasing number of local community centers. Their purpose is to respond to the cultural demands of the populations they serve. This includes the realization of hundreds of awareness-raising conferences, workshops, cultural events and the support to community-based events. About USD. 6.204.106,06 have been invested in local and regional initiatives.

- 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

Local, regional, and national institutions participate in the efforts to create a cultural information system by sharing information with the Ministry of Culture. This information is then fed back to the community in awareness-raising programs at the local level.
Additionally, the Ministry of Culture and other cultural state institutions participate in the national transparency program that aims to keep society informed about public policies and public funds. The diffusion of this information is carried out through the web, television and all public means of communication.

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

As it has been shown in this report, the creation of public policies is a priority for the Ministry of Culture. This process has been a collective effort that involves civil society at the local, regional and national level.
Additonally, citizens participate in a number of spaces like the Consultive Council of Culture, the "100 days of Culture" dialogue, and the new Sectorial Citizen Council.

- implementing operational guidelines

The Ministry of Culture publishes all operational guidelines in its institutional web page, and it consistently carries out events to inform the population about its processes.

- other

One of the most direct links between the Ministry of Culture and Civil Society is the creation of a sponsorship system, through which the institution allocates funds for all kinds of cultural activities that are carried out by citizens. The funds are allocated through the System of Fairs and Festivals, public contests for funds in various artistic and cultural areas and the Sponsorship Program.
The Sponsorship Program is a process through which any citizen can apply for funds for specific projects, up to USD. 20.000 (twenty thousand American dollars). This program has allowed hundreds of beneficiaries to undertake particular projects that include their participation in international events,

the publication of books, the production and reproduction of musical content, etc.

## 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

Civil society groups have expressed the need to protect all the cultural expressions they represent in addition to the need to increase the exchanges between civil society groups with different cultural backgrounds.
Additionally, civil society groups sponsor, coordinate, and participate in hundreds of local, regional, national and international events that promote the objectives of the Convention by exposing the public to their own cultural expressions.

- promoting ratification of the Convention and its implementation by governments

Although a number of civil society groups have expressed satisfaction in the work that is being done by the government, there is still a lack of trust toward the state in cultural matters, especially in the provinces. Additionally, there needs to be more diffusion about the Conference, the ratification of the Conference by the state, and the measures that are being taken to uphold this compromise.

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

Civil society groups have consistently expressed their concerns through the Consultive Council of Culture, the "100 days of Culture" dialogue, and the new Sectorial Citizen Council.

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

The Citizen Participation Council is, by constitutional right, the fifth power of the state. This power overlooks the Tranparency Secretaryship, agency that monitors the accountability of the state. Additionally, citizens participate in regular rendering of accounts sessions.

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

Citizens are active participants in processes like the Yasuni ITT initiative and the Cultural Citizenship program.

- other

The new Sectorial Citizen Council is expected to provide every province with a voice in cultural matters. The representatives from the provinces are elected by local civil society groups.

**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

Challenges will only be overcome through the joint work of the state and the public.

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

Local and regional civil society organizations.

(Estimate: 1750 words)

**Parties and other participating stakeholders are to share information on:**

### a) main results achieved in implementing the Convention

Since 2007, Ecuador has been going through many changes, one of them in the area of Culture. The creation of the Ministry of Culture, its status as the governing body over all cultural public policy, and the reorganization of the state into cooperative sectors has had positive results in the implementation of the Convention. Even though the country is only taking the first steps in cultural development through the creation of sustainable cultural public policy, there has been a definite shift in the importance that the government gives this important sector. This new point of view is clearly reflected in the creation, publication and application of the Cultural Policies, as described in this report. These policies include an the explicit duty of the Ministry of Culture, and the state, to protect, promote and diffuse the diversity of cultural expressions in a proud plurinational and multicultural country.

In this effort, the country has reached various goals, including:
- The recognition of culture as a right that must be protected by the state in the supreme law of the land, the Constitution.
- The creation of a single institution with the authority to create cultural public policy.
- An increasing budget for the execution of cultural projects detailed in the report.
- A foundation for an information system in culture.
- A foundation for the creation of public policies in Patrimony, Social Memory, Cultural Industries, Arts and Creativity, International Relations, etc.
- The establishment of cultural exchanges with other countries and international organizations through international instruments and cooperation.
- Increasing cooperation with civil society for the development of culture

### b) main challenges encountered or foreseen

- Changing the traditional views that in a developing country there are more urgent matters than culture, especially when it comes to public spending.
- The lack of public policies in Culture.
- A colonial past that resulted in the promotion of racism, euro-centrism, and paternalism. Breaking traditional views about what is culturally acceptable and preferable is one of the biggest challenges that the country faces.

### c) solutions found or envisaged to overcome those challenges

- Steps taken for the creation of a cultural public policy that protects and promotes cultural rights.
- The increasing visibility of all kinds of cultural expressions through programs and processes.
- The increase in state budgets for cultural matters.
- The strengthening of institutionalism.

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

The Ministry of Culture expects to continue with the long process of cultural transformation that it has started through the continuous debate about public policy, public spending in cultural matters, the institutionalization of these policies, the strengthening of the cultural institutions, the continuous work with civil society, international organizations and other countries.

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

UNESCO
United Nations
Educational, Scientific and
Cultural Organization

## Date when report was prepared

2012/04/26

## Name of the designated official(s) signing the report

| Title | First name | Family name | Organization | Position |
|-------|-----------|-------------|--------------|----------|
| Dr. | Florence | Baillon | Ministry of Culture of Ecuador | Ministerial Advisor |

## (!) To be completed on the printed copy

| Date of signature | Signature |
|-------------------|-----------|
| 2012/04/29 | |