

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

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

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

1. General Information

(Estimate: 250 words)

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a) Name of Party

Chile

b) Date of ratification

2007/03/13

c) Ratification process

Date of Promulgation: April 4, 2007
Release Date: June 27, 2007

No. 82. - Santiago, April 4, 2007. - Having Seen: Articles 32, No. 15, and 54, No. 1), paragraph one, of the Constitution of the Republic. Considering:

That on October 20, 2005, the General Conference of the Organization of the United Nations Educational, Scientific and Cultural Organization, UNESCO, adopted at the 33 th Meeting held in Paris, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its Annex. That this Convention and its Annex were approved by Congress, as stated in the letter No. 6639 of March 6, 2007, the Chamber of Deputies.

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

\$4,994.00

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

National Council of Culture and Arts

f) Officially designated point of contact

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

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

Title	First name	Family name	Organization	Position



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Diversity of Cultural
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1. General Information

(Estimate: 250 words)

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Executive Summary of the Report

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

(Maximum 500 words)

This report describes an analysis of correspondence between the 2005 UNESCO Convention on Protection and Promotion of Cultural Expression Diversity and Cultural Policy and the local endeavour regarding this subject-matter “Chile wants more culture (2005-2010)”. Concerning the measures implemented by this cultural policy, it should be noted that while having an affinity of 88.5% with aspects of UNESCO Convention only 15.6% were performed completely.

It may be noted that one of the most pertinent set of answers from the 2005-2010 Local Program bear upon measures towards indigenous people. This is the case of measures 40, 41 and 42 aimed to build a register of speakers, set up Academies of native languages and also collecting resources for both conservation of indigenous people heritage and support their customs.

Despite the impact and relevance of these measures on cultural policies, their flaws should be noticed as well: there is no explicit recognition of terms such as dialogue, culture of peace and intercultural respect – which can be neither viewed as cores or focal points of some of the clauses from the UNESCO Convention– nor tangible specific operations from local cultural policy being explicitly oriented in that direction.

Broadly speaking, it is possible to synthesize the correspondence between the two documents about the following areas of action: (1) Protection and Promotion of Cultural Expressions and Heritage, (2) Culture and Development, (3) Recognition of Identity and Cultural Activities, (4) Problem of Access to Cultural Works and Expressions, (5) Education, Public Awareness and Funding, (6) Support for Artists and other Actors, (7) Mass Media.

2. Measures

(Estimate: 6000 words)

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

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

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

Key questions:

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

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



2.1 Cultural policies and measures

2.1 Cultural policies and measures

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

Measures may be understood as those that:

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

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

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

2.1 Cultural policies and measures

Policy / measure 1

Name of policy / measure

Academies and ancestral language workshops

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

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

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

The main objective of the measure is To promote the study, protection, cultivation and dissemination of ancient languages and the creation of a register of native language speakers. It was introduced in 2007.

b) How has it been implemented?

In 2005 the Academy of Rapa-Nui Language was founded; 2009 marks the beginning of Aymara and Mapuche Language Academy. In the case of Aymara Language Academy, in 2009 was held the first evaluation and projection meeting in the city of Arica. A second meeting was held in Iquique shortly afterwards. Both activities had the sponsorship and patronage of CNCA through its regional offices.

In the case of endangered languages such as Kawesqar and Yagan, in 2010 were created teaching workshops in the cities of Puerto Natales, Punta Arenas and Puerto Williams after conversations with local communities. In strong collaboration with CRCA Magallanes the steps were:

- Sign of Commitment Letter with K'iskial Kawésqar Community of Puerto Natales, on June 7th 2010. The workshop begins on July 11th 2010.
- Sign of Commitment Letter with Kawésqar Community of Punta Arenas, on June 8th 2010. The workshop begins on July 16th 2010.
- Sign of Commitment Letter with Yagan Community Ukika Villa, Puerto Williams, on June 9th 2010. The workshop begins on July 16th 2010.
- Developing Objectives, Goals and Requirements and Work Schedules with the communities before the workshops began, June-July 2010.



2.1 Cultural policies and measures

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

Agency name

National Council of Culture and Arts

National Corporation of Indigenous development

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$20,000.00

(an approximate total expressed in US dollars)

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

The main challenge is to articulate the guidelines of the academies of native languages with other institutions, especially those related to education, so as to insert the teaching of indigenous languages in the educational curriculum

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

Local

Regional

National

International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure **2**

Name of policy / measure

Tri-National Aymara Cultural Universe Project (CRESPIAL)

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

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

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

This project aims to take safeguard measures regarding expressions of Aymara intangible cultural legacy like music, traditional stories and agricultural and textile techniques

b) How has it been implemented?

CRESPIAL (Regional Centre for Safeguarding Latin-American Intangible Heritage in Spanish) is an organization dedicated to promoting intangible cultural heritage and the compliance of guidelines from 2003 UNESCO Convention for safeguarding intangible cultural heritage by states. Within this context, Chile leads the tri-national project "Aymara Cultural Universe" along with Peru and Bolivia through CNCA Cultural Heritage Section and technical support from Indigenous Unit.

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

Agency name

National Council of Culture and Arts

Regional Centre for Safeguarding Latin-American Intangible Heritage

[Add agency](#)

What resources have been allocated to ensure implementation?

\$80,000.00

(an approximate total expressed in US dollars)

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

Coordination among the participating countries and focalize the distribution of the program products

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

Local Regional National International



2.1 Cultural policies and measures

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.1 Cultural policies and measures

Policy / measure 3

Name of policy / measure

Living Human Treasures Program

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

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

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

Recognize and praise people and communities as strategic bearers of intangible national cultural heritage, promoting their work and legacy both local and globally.

b) How has it been implemented?

Within the spirit of achieving foundational objectives and also fulfil international commitments made by the Chilean State, the National Council for Culture and Arts began in 2009 its Living Human Treasures Program.

The program consists in a national appointment process before the selection by a committee of experts, which allows individuals and local communities recognized as bearers of cultural heritage to obtain financial support from the Government in order to ensure recording, transmission and safeguarding of their precious intangible knowledge.

On behalf of CNCA two events were supported:

a) Money Prize (\$ 3.000.000 Chilean pesos for each individual and \$7.000.000 Chilean pesos for each community or group awarded) to be delivered only when recognized as bearer of intangible cultural legacy.

b) In case of being a cultural expression considered in risk of disappearing, funding will be used to develop initiatives aimed at ensure transmission and safeguarding of intangible cultural legacy, with people recognized as living human treasures. This strategy will consist in one of more transmission projects and/or back up, which will be implemented according to CNCA budget planning and definition a year after recognition as living ancient tradition bearers.

Additionally, the program will provide resources to ensure audiovisual and photographic records of both individual and communities cultural expressions.



2.1 Cultural policies and measures

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

Agency name

National Council of Culture and Arts

[Add agency](#)

What resources have been allocated
to ensure implementation?

\$400,000.00

(an approximate total expressed in US dollars)

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

Linking the program with the country's educational curriculum

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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2.2. International cooperation and preferential treatment Page 13

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

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

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

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

2.2. International cooperation and preferential treatment

Policy / measure 1

Name of policy / measure

Tri-National Aymara Cultural Universe Project (CRESPIAL)

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

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

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

This project aims to take safeguard measures regarding expressions of Aymara intangible cultural legacy like music, traditional stories and agricultural and textile techniques

b) How has it been implemented?

CRESPIAL (Regional Centre for Safeguarding Latin-American Intangible Heritage in Spanish) is an organization dedicated to promoting intangible cultural heritage and the compliance of guidelines from 2003 UNESCO Convention for safeguarding intangible cultural heritage by states. Within this context, Chile leads the tri-national project "Aymara Cultural Universe" along with Peru and Bolivia through CNCA Cultural Heritage Section and technical support from Indigenous Unit.

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

Agency name

National Council of Culture and Arts

Regional Centre for Safeguarding Latin-American Intangible Heritage

[Add agency](#)

What resources have been allocated to ensure implementation?

\$80,000.00

(an approximate total expressed in US dollars)

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

Coordination among the participating countries



2.2. International cooperation and preferential treatment

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

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

2.2. International cooperation and preferential treatment

Policy / measure 2

Name of policy / measure

Iberescena

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

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

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

Aims to promote in the member States and through financial support, the creation of an integration of the Performing Arts. It was created in 2006, and Chile collaborates in it since 2007.

b) How has it been implemented?

Since 2007, Chile (as well as every participating country) contributes with a fee that finances collaborative projects between artists, managers, and others coming from iberoamerican countries. Chile began its collaboration with a share of US\$75,000.00 per year, that now has been raised to US\$100,000.00 annually.

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

Agency name

National Council of Culture and Arts

[Add agency](#)

What resources have been allocated to ensure implementation?

\$500,000.00

(an approximate total expressed in US dollars)

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

One of the main challenges is the ability of small Latin American countries to allocate resources for the program. Also, another important challenge is the incorporation of new disciplines that are not within the traditional definitions of the performing arts.



2.2. International cooperation and preferential treatment

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

Local Regional National International

Has the impact of this policy / measure been investigated?

No Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?



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2.3. Integration of culture in sustainable development policies

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

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

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

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



2.3. Integration of culture in sustainable development policies

Policy / measure 1

Name of policy / measure

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

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

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

b) How has it been implemented?

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

Agency name

[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?



2.3. Integration of culture in sustainable development 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?




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2.4 Protecting cultural expressions under threat

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

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



2.4 Protecting cultural expressions under threat

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

No Yes

If no, please proceed to Section 3.

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

No Yes

If yes, please proceed to Section 3.

If no, please answer the questions below.

Special situation **1**

Name of the cultural expression

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

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

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

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

Short-term and
emergency
measures

Long-term
strategies

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

No Yes

If yes, please describe:




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3. Awareness-raising and participation of civil society

(Estimate: 1500 words)

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

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

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



3. Awareness-raising and participation of civil society

3.1. Parties

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

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

Permanent meetings with the Coalition for Cultural Diversity, a Chilean organization comprised of academics, artists, managers, and other civil society agents.

- 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

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

The cultural institutionality of Chile, specially the National Council of Culture and Arts, incorporates in its directive board different representatives of civil society, including academics, artists, cultural managers, and other agents.

- x • implementing operational guidelines

The making of the national cultural policy for the 2011-2016 period considers different consultative processes that collect citizen interests and pour them into operative definitions for the public cultural institutions

- other



3. Awareness-raising and participation of civil society

3.2. Civil society

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

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

- promoting ratification of the Convention and its implementation by governments

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

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

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

- other

Civil society may also wish to share information on:

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



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3. Awareness-raising and participation of civil society

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

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



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

(Estimate: 1750 words)

Parties and other participating stakeholders are to share information on:

a) main results achieved in implementing the Convention

b) main challenges encountered or foreseen

c) solutions found or envisaged to overcome those challenges

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



Date and Signature Information

Date when report was prepared

2012/07/12

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Mrs.	Katya	Padilla	National Council of Culture an the Arts	Stuff Department of Research

(!) To be completed on the printed copy

Date of signature

Signature