



DELEGACION PERMANENTE DEL ECUADOR  
ANTE LA UNESCO

N° 4-2-88/2016

Paris, 14 de diciembre de 2016

**Señora  
Danielle Cliche  
Secretaria de la Convención para la promoción y protección de la diversidad  
de las expresiones culturales  
Casa de la UNESCO.-**

Señora Secretaria:

Por medio del presente tengo el agrado de transmitirle, en físico, en versión inglesa, el **informe cuatrienal del Ecuador** sobre las medidas para la promoción y protección de la diversidad de las expresiones culturales de la **Convención 2005 de la UNESCO**.

Mucho le agradeceré, se sirva transmitir dicho documento al Comité Intergubernamental de la indicada Convención.

Hago propicia esta oportunidad, Señora Chiche, para reiterar a usted, las seguridades de mi consideración distinguida.

Embajador Galo Mora

Delegado Permanente del Ecuador ante la UNESCO

## Table of Contents

<b>Executive Summary .....</b>	<b>2</b>
<b>1. Policies and Measures .....</b>	<b>4</b>
1.1. Policies .....	4
1.2. To ensure the promotion, circulation and consumption of cultural industries.....	4
1.2.1. Policies for the publishing sector.....	4
1.2.2. Policies for the music sector .....	5
1.2.4. Policies for the design and applied arts sector.....	7
1.3. To promote free creation in culture through “Ecuador, Territory of Arts and Creativity” project.....	8
1.4. To encourage national film production.....	9
1.5. Access to credit lines for cultural sectors .....	11
1.6 To implement and ensure access to education in arts and cultural education.....	11
<b>2. International Cultural Cooperation .....</b>	<b>15</b>
2.1. Ecuador guidelines for international cooperation .....	15
2.2. International cooperation in education for arts and culture programs .....	16
2.3. Dissemination of art and culture abroad .....	16
2.4. Participation of Ecuador in IBER Programs .....	18
2.4.1. IBERMEDIA .....	18
2.4.2. IBERESCENA–Antena Ecuador .....	18
2.4.3. Youth IBERORQUESTAS.....	18
2.5. UNESCO Ecuadorian National Commission.....	19
<b>3. Preferential treatment.....</b>	<b>20</b>
<b>4. Culture and Sustainable Development .....</b>	<b>21</b>
4.1. Projects that promote interculturality and sustainable development .....	21
4.2. Intercultural Community Centers (CIC) .....	21
4.3. “Vive Patrimonio” Plan .....	22
<b>5. Civil society.....</b>	<b>23</b>
5.1. Ecuadorian Chamber of Books .....	23
5.2. Ecuadorian Chamber of Design .....	23
5.3. Societies for Collective Management in Music.....	24
5.4. Sectorial dialogue panels.....	25
5.5. First mapping and diagnosis of cultural industries nationwide .....	25
5.6. Performing arts management societies.....	25
5.7. Third Ibero-American Meeting on Art, Labor and Economy .....	26
<b>6. Crosscutting themes and UNESCO priorities .....</b>	<b>28</b>
6.1. Gender equality.....	28
6.1.1. Government Program 2013-2017 .....	28
6.2. Youth .....	29
6.2.1. Cultural programs and projects involving young people.....	29
6.2.2. Participation of civil society in the design of public policies: “Youth Forum”.....	30
<b>7. Achievements, challenges, solutions and next steps .....</b>	<b>32</b>
7.1. Main achievements .....	32
7.2. Challenges .....	32
7.3. Solutions and next steps.....	33
<b>Annexes.....</b>	<b>34</b>



Oficina en Quito  
 Representación para Bolivia,  
 Colombia, Ecuador y Venezuela



Ministerio  
 de Cultura  
 y Patrimonio

Another notable aspect is that the law provides for social security through affiliation for art and culture workers who will access dignified pensions for their career and work; Guarantees freedom of creation; Encourages the promotion of reading and writing activities, as well as oral and narrative activities; Recognizes the labor rights of culture workers; Promotes national cinema and expressions of culture and art, as a right of identity, among others.

In addition, it promotes the creation of links between cultural and productive sectors to promote the creative industries that are key in the productive system of the country. With the Culture Law, these sectors are valued and credited to benefits and incentives. This historic milestone will not only mark the public policy in cultural matters, but also the umbrella to work on new actions established to promote and protect the diversity of cultural expressions, entrepreneurs, among others, which will have greater prominence according to the parameters dictated by The 2005 UNESCO Convention.



Oficina en Quito  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



1. To establish production, edition and publishing promotion criteria for national writers.
2. To form a Committee of the Publishing Industry to be in charge of revision, edition, promotion and distribution of proposals submitted by national writers.
3. To articulate with other public and private institutions the application of a National Reading Plan.
4. To organize and participate in international book fairs as a means of promoting writers, cultural managers and participants in the value chain of the Ecuadorian publishing industry, including the literary works produced and edited by the Publishing Fund of the Ministry of Culture and Heritage.

In the last five years, the Ministry of Culture and Heritage has carried out the International Book Fair of Quito. Moreover, Ecuador has participated in the International Book Fairs of Buenos Aires, Bogotá, Guadalajara, Havana, Venezuela, Dominican Republic, Lima and Santiago de Chile.

Regarding the Quito Book Fair, it stands out:

The Publishing Fund project launched its call for Funds in 2012, achieving the publication of 28 literary works.

In 2014, the project "*Jorge Icaza Award for the Book of the Year*" was developed, rewarding the writer Oscar Vela for his work "*I am the Fire*."

### **1.2.2. Policies for the music sector**

The Ministry of Culture and Heritage fosters the promotion and dissemination of Ecuadorian musical and phonographic production, throughout strategies and programs that encourage the professional practice and the production, distribution and circulation of goods and services coming from this sector. Thus, several actions have been initiated, among which the generation of direct financing plans for national music production is highlighted.

A very good example of this policy has been the creation of the "Phonographic Fund". This project links to a policy of supporting emerging talents and providing Ecuadorian artists the access to markets, free circulation of content and local consumption of domestic products.

As a result, from 2012 to 2014 editions, a total of 523 participants were registered. Among these, a total of 42 winners in 13 music genres obtained funding for cultural projects.

#### **Local consumption and diffusion of national music production**

In order to strengthen the local consumption of national talents productions, a project was launched to record 12 albums of Ecuadorian music, brought together in "Anthologies" constituted

The process of conferring community radio and media is carried out by public contest, which develops open and transparent, involving all natural and legal persons who do not have legal disqualifications or prohibitions. According to data from the Telecommunication Regulation and Control Agency, until the year 2016, the number of FM Radio Broadcasting reached 51 (see Annex 1).

#### 1.2.4. Policies for the design and applied arts sector

The Ministry of Culture and Heritage has developed actions for the effective development, promotion and dissemination of this sector, through inter-institutional and sectorial articulation of its main lines of work. A clear example is the "*Design Festival CROMIA*", carried out by the Directorate of Design and Applied Arts.

CROMIA is a convention created in 2013 as a design festival, with the aim of strengthening capacities and making visible the actors participating in the production chain of the sector, considering its four specialties: 1) graphic design, 2) industrial or product design, 3) textile and clothing design and 4) interior design.

Its main purpose is to situate design as a discipline that contributes to socio-economic development of the region, through cultural goods production and job creation. This objective is developed continuously following three lines of action: (i) strengthening capacities through specialized conferences and workshops which promotes the exchange of knowledge and experiences with national and international experts;(ii) making the design sector visible in order to promote its acknowledgment through a space of exhibition and staging of talent, which encourages the creation, production, diffusion and exhibition as a whole productive and creative process; and, (iii) creating a commercial space which allows the promotion and strengthening of the industry stimulating the creation, production, diffusion and commercialization.

The average investment cost, per year, from 2013 to 2016 for the implementation of CROMIA has been \$ 195,000.00. One of the project's most remarkable achievements was its joint launch with members of civil society from the Ecuadorian Chamber of Design, as a space for public policy articulation among professionals from the sector and the State.

The Ministry of Culture and Heritage has also succeeded in having an active participation in the International Meeting on Public Policy and Design, which is a space that in its fifth edition of 2014

---

Kichwa de Orellana; Chachi and Epera of Esmeraldas and Sucumbios Cofan and Siona. It has managed to allocate more than 50 frequencies Community public service.

Also, the 2016 call privileged the nomination "of interculturalism festivals", proposed by representatives of different nationalities, indigenous peoples, Afro - descendants, montubios, urban / rural cultures and LGBTI groups, and opened the possibility to applications coming for people with disabilities. In these categories, a total of 75 projects were presented (For more information on funds and festivals refer to Annex 2) (Ministry of Culture and Heritage, 2016).

#### 1.4. To encourage national film production

##### National Film Council (CNCine)

The National Film Council of Ecuador (CNCine), created by the National Film Promotion Law (2006), is the institution in charge of strengthening the Ecuadorian film industry (CNCine, 2016).

The Council works in five areas:

1. Promotion of film production through the Film Promotion Fund;
2. National diffusion of Ecuadorian production;
3. Dissemination and international promotion of the Ecuadorian films;
4. Training in both the professional and amateur fields;
5. To research, rescue and put to the service of the citizenship, the Ecuadorian film heritage.

CNCine, carries out public contests that allow allocate state funding to improve the production of film projects. As far as international diffusion and promotion is concerned, Ecuadorian filmmaking is positioned in the country, encouraging and facilitating the production of international projects in Ecuador.

The projects in which this institution has been working are:

- Inventory, diagnosis and valuation of film and audiovisual memory of Ecuador.
- Promotion of national production in audiovisual and film projects in Ecuador.
- Promotion of national audiovisual and film productions through the inter-provincial transport network.

As part of the actions taken for the improvement of Ecuadorian film production are:

- International agreements (*Ibermedia, DocTV*, among others).
- Inter-institutional agreements with public and private initiatives at national and international level (*Br Lab, Bolivia Lab, Cine al Cubo*).
- Participation in promotion and exhibition windows (*Marché Du Film, Toulouse, Ventana Sur*).
- Support to the film sector in order to guarantee its participation in national and international training, promotion and exhibition spaces.
- Creation and application of the National Cinematographic Dissemination System (*Territorios de Cine, Flacso Cine and Retina Latina*).



Oficina en Quito  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



## 1.5. Access to credit lines for cultural sectors

The Ecuadorian National Council for Culture is in charge of the project called National Fund for Culture, which is a mechanism to promote culture through the financing of projects aiming local, regional and national interest. From 2012 to 2016, a total of \$ 231,383.73 has been provided in reimbursable funds, while for non-reimbursable funds a total of \$ 1,727,156.62 has been registered (See Annex 4).

The available credit lines are: a) research, b) free creation, c) production, d) distribution and circulation, e) acquisition and/or conservation of heritage properties and/or destined for cultural purposes, f) acquisition, rehabilitation, restoration and/or adaptation of real estate heritage assets, g) acquisition, construction and/or adaptation of real estate destined for cultural purposes. Interest generated by reimbursable credits is 6%, with a term of 1 to 10 years. The applicant has periods of grace from 6 months to 3 years.

At the end of 2015, the National Fund for Culture had a total of USD \$ 25,859,300.50 in assets, from which 58.41% was placed in available funds, 38.67% in investments, 2.82% in loans and 0.11% in accounts receivable.

## 1.6 To implement and ensure access to education in arts and cultural education

### **Program for the inclusion of intercultural aspects in the National System of Secondary Education**

With the aim of strengthening the integral development of children and adolescents through interdisciplinary spaces to enhance their emotional, social and cognitive skills, the Ministry of Education of Ecuador implemented the action "school projects", which seeks to stimulate cooperative work and research as well as social skills. Thus, students should build a project applying their knowledge and skills in a creative, innovative and enterprising way, resulting in a concrete and entirely developed by them product.

School projects are aimed to students from first to tenth grade of Basic General Education. Students perform them for three hours a week (within the school day) in all public and private educational institutions at national level. This program considers, among its cultural disciplines, animation for reading, plastic arts, crafts, film, choir, dance, artistic drawing, graffiti, ancestral instruments, music, theater and production technologies.



Oficina en Quito  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



## **Bachelor's Degree in Arts**

The Ministry of Education has currently an offer of training in plastic arts ,dance and music in thirteen schools at national level. The cities applying this system are: Cuenca, Piñas, Machala, Guayaquil, Quito, Ambato, Zamora, Loja and Babahoyo.

The main enhancements of the project have been hiring art specialized teachers, applying a curriculum corresponding to a Complementary Artistic Baccalaureate in the specialty of Music, and purchasing musical instruments for institutions for USD 129,175.30.<sup>5</sup>

Currently, the Ministry of Education is developing a proposal in order to implement Specialized Schools in Integral Artistic Training, gathering at least 600 students. From this figure, 300 students shall study music, 100 visual arts and 200 performing arts.

## **A higher education program in arts: The University of Arts creation and the National Scholarship System**

The University of Arts (UARtes) is a national emblematic project that seeks to generate a national and international environment that values and supports the role of art professionals, academics and researchers, highlighting their contribution to the economy and the transformation of society, in the aim of generating a real change in the productive matrix. In 2016, this educational entity has so far 226 students in musical and sound arts, 607 students in visual arts, 597 students in the film career, 82 students in theatrical creation, 144 students in literature and 219 in musical and sound production, yielding a total accumulated of 1,875 students.

On the other hand, the National Scholarship System, which constitutes a national policy to strengthen human talent, has included among its priorities the education in arts. In the period between 2012 and June 2016, this program has conferred 18,958 scholarships for undergraduate and postgraduate studies abroad (11,814 granted by Senescyt).The main level of studies of beneficiaries is master's degree with 63%, followed by 19% undergraduate and doctoral degrees with 13%.

For the period 2012-2016, the Ecuadorian Government has awarded a total 486 scholarships for studies in art and culture abroad, of which 169 beneficiaries have already returned to the country. According to the classification by gender, 51% of beneficiaries are men, and 49% are women.

---

<sup>5</sup> In 2017 during the execution of merit and opposition to the Attorney Magisterium teachers will be called teachers with specialized profiles for art colleges.



## 2. International Cultural Cooperation

### 2.1. Ecuador guidelines for international cooperation

International cooperation in the Ecuador is defined and regulated by the Organic Code of Planning and Public Finance, Article 65, which establishes the definitions and guidelines of refundable and non – refundable cooperation for all areas.<sup>6</sup> In the National Agenda for International Cooperation, objective 5 of PNBV has not been prioritized; however, issues related to culture, are included in the objectives 4 and 10: strengthening the citizens capacities and potential and promoting the transformation of the productive matrix, respectively.

The crosscutting approaches, promoted in this instrument regarding to culture, are human rights, capacity building,<sup>7</sup> interculturalism and participation. In the field of human rights, the importance of cultural rights is underlined to achieve the objective of *good living*, as one of the inalienable rights of all people.

The inclusion of interculturalism and participation as crosscutting approaches to international cooperation refers to them both as key elements in any collaboration initiative, promoting the inclusion of those traditionally excluded from the decision-making process.

Cooperation in the cultural sector has been reflected in particular by the actions carried out by Spain, Japan, the Andean Development Corporation (CAF), France, the Organization of Ibero-American States (OEI), through scholarships, experts, refundable and technical assistance, registering 23 initiatives for USD 4,259,153.87. It should be noted that a high percentage of experts came mainly from Korea and Japan, who have supported public institutions and Decentralized Autonomous Governments (GADs).

Policies of international cooperation in the field of culture, likewise, are part of the objective five of the PNBV, specifically in its policy 5.6 on intercultural promotion and integration in the counter-hegemonic processes of regional integration. To enforce this policy, work has been done on the creation of cultural and educational exchange programs at regional level, the creation of networks to promote de circulation of cultural industries diverse expressions and critical cultural content, to encourage Ecuador's participation in cultural cooperation processes conducive to the promotion

---

<sup>6</sup> Article 65 of the Code of Planning and Public Finance: International cooperation grant is the "mechanism by which the Republic of Ecuador gives, receives, transfers or exchange resources, goods, services, capital, knowledge and / or technology in to contribute or supplement national efforts to achieve the objectives of planning. Nonrefundable international cooperation comes from private entities and organizations that perform such activities outside sources of public and / or. A nonrefundable international cooperation is the promotes, manages, executes, and evaluates tracking occurs through entities established in this Code".

<sup>7</sup> Using the National Institute of Cultural Heritage (INPC), Ciudad Alfaro Corporation, Casa de la Cultura Ecuatoriana.

festivals, concerts, photography and painting exhibitions, among others, attended by around 211,507 participants.

A total of 19 agreements and declarations have been signed or are being negotiated, among other bilateral and multilateral international instruments between Ecuador and several countries in matters of cultural entrepreneurship with the support of the Embassies of Ecuador abroad. The largest number of agreements signed or pending has been negotiated with South America and the Caribbean in the period covered by this report, reaching a total of 9 international instruments.<sup>8</sup>

In addition, the Ministry of Culture and Heritage executed the "Incentive Program to Support Mobilizations of National Representations Abroad", which aims to promote the diversity of cultural expressions and stimulate the creation, production, dissemination and enjoyment of cultural goods and services. In order to do this, airplane tickets are conferred to Ecuadorian artists in order to support their participation in cultural events abroad.

In 2014, a total of 286 "cultural ambassadors" from different provinces of the country were beneficiaries, of which, 163 were male and 105 female, self - identified as mestizos, Afro - Ecuadorian, indigenous, among others. These representatives participated in several diffusion, promotion and positioning of artistic and cultural expressions of Ecuador events, mainly in international exhibitions of handicrafts, cinema, music, theater and dance, as well as book fairs<sup>9</sup> and cultural markets.

In 2015, a total of 154 cultural representatives received this assistance. In regard to the year 2016, the resources destined to finance this initiative have been reduced; however, it was possible to support 52 cultural representatives.<sup>10</sup>

Among the most relevant events with Ecuadorian participation abroad are: Micsur (Mar del Plata 2014 and Bogota 2016); Book fairs (Guadalajara, Buenos Aires and Bogota); Mercado Musical del Pacifico, Mica; Ventana Sur (CNCINE: 2012, 2013, 2014, 2015); Marche du Film de Cannes (2013, 2014, 2015), among others.

---

<sup>8</sup> Data provided by the Diplomatic Missions Abroad Ecuador through the Ministry of International Relations and Human Mobility. Some events have been developed in coordination with other countries, therefore, it does not have the exact number of participants who attended only the stands of Ecuador; likewise, in certain cases, there is no record of the number of participants who attended some events organized by the Ecuadorian diplomatic missions.

<sup>9</sup> For more information on the Book Fairs in which he has participated Ecuador, see Annex 9.

<sup>10</sup> An example of the importance of this program can show in the last Book Fair of Cali, in which, participants highlighted the support of the Ministry of Culture and Heritage especially the efforts to facilitate the mobilization of their works and their transfer to the fair, noting that the balance in this process has been positive.

meeting between Ecuador and Mexico, for an amount of 41,184.07 Euros; Participation of a delegate of Ecuador in the project of *"Lutheria"* presented by Uruguay, for an amount of 1.000 Euros.

It is also important to mention the project *"Musica sin Fronteras"*, proposed by Ecuador and Colombia to the Iberoamerican General Secretariat - SEGIB, to promote the "Tricolor" children's and youth orchestra in Ipiales and Tulcan. The project was executed with a contribution of 14.806,00 Euros. The orchestra presented two concerts in Ipiales (Col) and Tulcan (Ecu). The purpose of this intervention was to promote social inclusion and intercultural dialogue through the integration of choral and symphonic music training programs in the Colombian-Ecuadorian border area, supporting the process of musical training for 214 children, teenagers and young people, as well as the consolidation of the Tricolor Binational Orchestra.

## 2.5. UNESCO Ecuadorian National Commission

The UNESCO Ecuadorian National Commission has an important task in regard to the 2005 Convention, which is to carry out and lead annually the national selection process of projects aiming to receive funding requests for the International Fund for Cultural Diversity.

The Commission supports projects developed in Ecuador and is required to select projects seeking funding from the International Fund for Cultural Diversity.

In 2016, 12 projects were submitted, 6 of them met all the requirements and passed the pre-selection phase. Finally, three projects were selected: 1) Support to creativity and participation of young people and entrepreneurs in the field of design and applied arts of Ecuador (Submitted by Ministry of Culture and Heritage of Ecuador); 2) Strengthening Cultural Youth to promote entrepreneurship, ancestral knowledge in Ecuador. (Submitted by Chulpiche Foundation) and; 3) Diversity learning, community gaming, transformation of society (Submitted by MedialabUIO).

For this purpose, an open workshop was organized with cultural managers and entrepreneurs to learn more about how to formulate projects to have sources of financing. This workshop was carried out thanks to the support of the Unesco Office in Quito. It should be stressed that this is the first year in which projects for this fund are being submitted.

## **4. Culture and Sustainable Development**

### **4.1. Projects that promote interculturality and sustainable development**

The National Plan for Good Living, in its objective five, aims to strengthen national identity reflected in ancestral practices, in the incorporation of the indigenous peoples to the development process, valuing their practices, celebrations and customs; consolidating a measure that represents an integrating aspect in society and an important part of cultural development policies.

To achieve this goal, processes such "Ruta Cimarron" have been promoted, which seek to promote the recognition of Afro-descendant cultural identity. Other outstanding processes have been the "strengthening of festivities and ancestral celebrities", funding, among other initiatives that integrate society in processes of creation and cultural development.

As mentioned previously, the funding and festivals program included the modality "of interculturalism", as well as the application possibility for initiatives proposed by indigenous peoples and nationalities, Afro-descendants, montubios, urban/rural cultures, LGBTI groups and Ecuadorians abroad.

### **4.2. Intercultural Community Centers (CIC)**

The Ecuadorian government has a project for rural areas of the country, called "Intercultural Community Centers (CIC)".<sup>12</sup> There are currently 22 facilities that seek to stimulate cultural exercise and free artistic practice in the territory, as well as strengthen intercultural dialogue, cultural management policy in the public space, recovery of social memory and knowledge and valuation of local heritage, in order to promote the effective deconcentration of goods, services and cultural products, and to achieve decentralized spaces for cultural management that promote good living.

For this project, the following strategic objectives have been proposed: to achieve the territorialization of the National System of Culture; to structure contents for transfer of capacities and to strengthen the management articulated with GAD; to stimulate the cultural action of the Intercultural Community Center in areas of territorial influence; to promote cultural agendas programmed at local, provincial and regional levels (See Annex 12).

Due to the heterogeneity of territories where the CIC are located, the results have been gradual and presented different responses, depending on the level of development of the capacities of GAD. Despite this complexity, the implementation of the management model shall achieve the following specific objectives:

---

<sup>12</sup> These centers are managed in a decentralized manner in the territories promoting participatory cultural management, strengthening local identity, citizens exercise gender, generation, multiculturalism, special abilities, priority groups, which reaches the full exercise of rights cultural.

## **5. Civil society**

The PNBV states: *"Public participation in decision-making process has to be understood as the result of a process of change in the correlation of forces, as a redefinition of power relations between the state and civil society - organized or not, by fact and law - Therefore, it is the result of a collective social construction."* In that matter, one of the primary exercises is the consolidation of institutions; training levels of government and collect the main studied variables, based on integration and inclusion processes.

In Ecuador, there are several participation mechanisms. However, for the purposes of this report we will focus on: trade associations, collective management societies<sup>13</sup> and social organizations.

### **5.1. Ecuadorian Chamber of Books**

One of the trade associations with more years of experience in the publishing field is the Ecuadorian Chamber of Books (CEL). It brings together the major representatives in the production, distribution and marketing of the book industry in Ecuador, grouped in publishers, booksellers, distributors and magazines (CEL, 2016). Its participation in recent years as a model of associated publisher has been a landmark of its management. Its achievements include, for example, the promotion for the book law creation, ten years after its foundation: in 1987. In addition, *"it represents Ecuador through its participation in international organizations such as Inter - American Publishers Group (GIE). Moreover, it is the ISBN agency for Ecuador and coordinates, together with the Regional Center for Book Development in Latin America and the Caribbean (Cerlalc), the book statistics in Ecuador"* (CEL, 2016).

Currently, its linkage as a trade union with the State has been carried out to several projects. One of these is the International Book Fair of Quito and, in general, the participation of our country in other international fairs. These projects have been funded by the Ministry of Culture and Heritage, mostly; coordinated and implemented by the CEL, carrying out joint efforts to develop the sector.

### **5.2. Ecuadorian Chamber of Design**

This trade association was introduced as an initiative of several actors gathered in one of the editions of Cromia Festival. This space has acquired a significant representation of professional designers in some public and private organizations.

---

<sup>13</sup> The Collective Management Societies (SGC) are legal persons of private law, non-profit, created under the Copyright Act, whose purpose is the collective management of economic copyright or related rights, or both ; so, they act as the agents of the authors and / or owners, whether domestic or foreign, for a third party to manage their rights. Collective Management Societies are not associations for social purposes, they are not unions nor are charities (IEPI, 2016).

#### **5.4. Sectorial dialogue panels**

The sectorial panels constituted spaces for articulation and integration. This methodology emerged from the need to bring together actors from different sectors of cultural and creative industries within spaces of knowledge, diffusion and discussion on productive and innovative practices and processes; as well as the need to create spaces to present their requirements of public policy, institutional coordination and linkage of possible projects.

The immediate action related to this policy has been to ensure a process of construction of decentralized and participatory spaces for debate and socialization around the new regulatory frameworks, which encourages the development of cultural industries. Many of inputs resulting from this exercise of dialogue were taken into account and submitted to the National Assembly for the treatment of Culture Law (See systematization in Annex 14).

The strategies applied in this exercise have been: involvement, identifying participants of cultural industries, dialogue and future action planning. Important representatives of civil society and related to each of the cultural industries attended to the panels (more than twenty people for each of the five sectorial panels).

#### **5.5. First mapping and diagnosis of cultural industries nationwide**

The Technical Secretariat of Cultural Industries initiated a project of joint work with the Pontifical Catholic University of Ecuador to carry out a comprehensive diagnosis of cultural industries.

Among the main achievements of the project are: i) 976 cultural entrepreneurs surveys in 18 cities of 14 provinces of Ecuador ii) 22 in-depth interviews with cultural industries experts; iii) 2 work teams mobilized: 11 interviewers and 3 researchers.

The data and findings obtained from this research are part of the inputs provided by participants of cultural industries themselves. It turns out to be the first exercise of this magnitude and its results will be published in 2017. Also, as a result of this joint work experience, it is expected that later on the University include an educational offer focused on culture, development and cultural industries.

#### **5.6. Performing arts management societies**

On the field of performing arts, the most outstanding societies are: Ecuadorian Festival Network, Performing Artists of Ecuador Association (Asoescena), National Association of Performing Arts (Anae) and Independent Scenic Spaces Network (Red). These groups deserve the Ecuadorian state recognition for their trajectory. Among the main accomplishments are as follows:



Oficina en Quito  
 Representación para Bolivia,  
 Colombia, Ecuador y Venezuela



Ministerio  
 de Cultura  
 y Patrimonio

constituted by agents from the sector. This manual collects a series of useful tools to improve the professional relations among artists, spaces of diffusion and mediating agents of the art according to the local artistic dynamics and practices; it also broadens the reflection and discussion and integrates two new fields: the relations among artists and communities, and the relations established in the field of free culture.

It should be noted that in recent years, the opportunities gender gap has declined. An example of this is the information presented in this report according to the award of scholarships in art and culture, with 51% male scholarship recipients and 49% female scholarship holders.

There is also a relatively small gap in the participation of 163 men and 105 women in the incentive program to support mobilizations of national representatives abroad. It should be emphasized that efforts and actions must still be taken in this framework so that these differences decrease.

## 6.2. Youth

According to the 2010 Population and Housing Census, in Ecuador there are a total of 14,483,499 inhabitants, of which 1 out of 4 is between 18 and 29 years. Watching TV, listening to music, chatting on the Internet, reading, going to the cinema, dancing, playing sports and operating video games are the most frequently cultural consumption activities practiced by young people during their free time. According to the Survey of Living Conditions, from young people between 18 and 24 years old, 72% have an account in a social network, while young people from 25 to 29 have 56%.

As for the technologies most used by young people in Ecuador, 71% use computers, 17.5% tablets and 42% indicate the use of smart phones. (For more information refer to Annex 15)

### 6.2.1. Cultural programs and projects involving young people

During the period 2015-2016, Ecuador promoted four major lines of work. It should be noted that actions identified are exclusively for young people, which leaves out various programs and plans addressed to general public and therefore also young beneficiaries.

#### Lines of work:

- **Training, work and entrepreneurship**

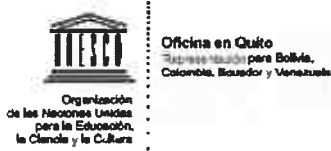
Creative writing laboratories: literacy program that seeks the empowerment of reading skills through the creation of literary and narrative texts in the Senplades zones 1, 2, 3, 4, 5, 6 and 7.

- **Social Acting, participation and volunteering**

Meetings developed in Ecuadorian provinces of young cultural managers to define local needs and proposals for the cultural sector.

- "Chimbacalle: an organization project for art, culture and citizen security", an inter-institutional project to deal with organizational aspects of the Ciudadela El Recreo neighborhood, the fabric of collective memory, community work, as well as training of cultural movements. Development of the national graffiti contest: "Al tren en latas".





Ibarra, Ambato, Tena, Guayaquil, Cuenca and Loja, of which the Ministry of Culture and Heritage hosted Ibarra and Loja.

Based on these experiences, actions are being developed to respond to the identified demands, such as initiatives for the use of public space by urban groups, artistic and cultural training spaces and spaces for awareness of cultural rights, to name a few (See Annex 16).



Oficina en Quito  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



- To resume participation in international fairs to promote the development of the national cultural industry.

### 7.3. Solutions and next steps

With the Organic Law of Culture, an immense field for the artistic and cultural development of the country opens, which must be conjugated with other aspects of national and international politics with the objective of having the best results that can be obtained from this instrument.

## Annex 1

### Radios y frecuencias comunitarias

Fecha de publicación: Noviembre de 2016

Fecha de corte: Octubre de 2016

PROVINCIA	Comercial Privada	Servicio Público	Servicio Público Comunitario	Total por Provincia
Azuay	58	14	1	73
Bolívar	15	4	3	22
Cañar	25	1	1	27
Carchi	24	11	1	36
Chimborazo	47	12	2	61
Cotopaxi	9	5	1	15
El Oro	37	7	1	45
Esmeraldas	25	12	4	41
Galápagos	7	5	1	13
Guayas	50	6	1	57
Imbabura	22	8	3	33
Loja	47	16	0	63
Los Ríos	25	2	2	29
Manabí	53	20	1	74
Morona Santiago	19	5	7	31
Napo	16	3	0	19
Orellana	8	6	1	15
Pastaza	11	4	7	22
Pichincha	41	10	2	53
Santa Elena	34	3	1	38
Santo Domingo de los Tsáchilas	26	6	2	34
Sucumbíos	10	10	6	26
Tungurahua	37	6	1	44
Zamora Chinchipe	11	3	2	16
<b>Total General</b>	<b>657</b>	<b>179</b>	<b>51</b>	<b>887</b>

Nota: La información presentada se encuentran actualizada al mes de Septiembre del 2016.

Elaborado por Arcotel

Fuente Arcotel

MINISTERIO DE CULTURA Y PATRIMONIO SUBSECRETARÍA DE ARTES Y CREATIVIDAD CONCURSO NACIONAL DE FESTIVALES DE LAS ARTES 2016-2017 PROYECTOS PRESENTADOS FESTIVALES INICIALES, por tipo de postulante y campos disciplinarios								
Postulante		Artes escénica s	Artes visuale s	Artes musicale s	Artes literaria s	Artes visuale s y cine	Total	Porcentaj e
Primera y segunda edición	Ecuatorianos en el exterior	2	6	1	0	0	9	3,98
	Personas con discapacidad	4	1	7	0	0	12	5,31
	Pueblos y nacionalidades	19	8	23	3	0	53	23,45
	GLBTI	1	0	0	0	0	1	0,44
						<b>Total</b>	<b>75</b>	<b>33,19</b>

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

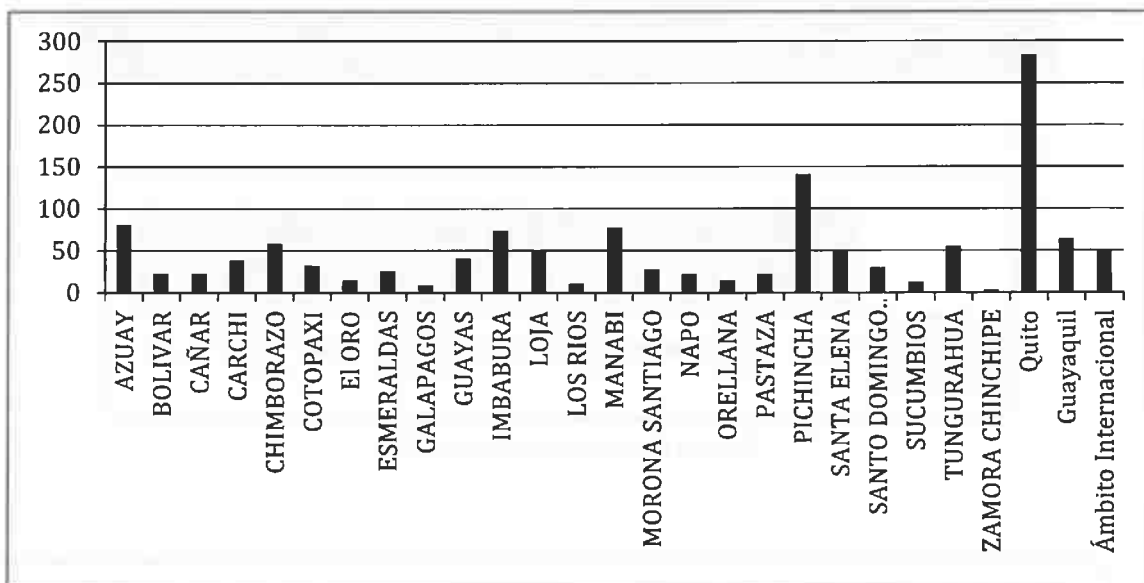
Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

MINISTERIO DE CULTURA Y PATRIMONIO SUBSECRETARÍA DE ARTES Y CREATIVIDAD CONCURSO NACIONAL DE FESTIVALES DE LAS ARTES 2016-2017 PROYECTOS ÁMBITO INTERNACIONAL, por país y campos disciplinarios								
País		Artes escénicas	Artes visuales	Artes musicales	Artes literarias	Artes visuales y cine	Total	Porcentaje
Ámbito Internacional	Estados Unidos	3	1	0	0	0	4	1,77
	Argentina	0	1	0	0	0	1	0,44
	España	0	1	0	0	0	1	0,44
	Francia	0	2	0	0	0	2	0,88
	Italia	0	1	0	0	0	1	0,44
<b>TOTAL</b>		<b>3</b>	<b>6</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>9</b>	<b>3,98</b>

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

MINISTERIO DE CULTURA Y PATRIMONIO SUBSECRETARÍA DE ARTES Y CREATIVIDAD CONCURSO NACIONAL DE FONDOS CONCURSABLES 2016-2017 TOTAL DE PROYECTOS PRESENTADOS, según provincias, territorios y campos disciplinarios								
Nro.	Provincia	Escénicas	Musicales	Literarias	Plásticas	Diseño	Total	Porcentaje
1	AZUAY	18	15	15	23	10	81	6,04
2	BOLIVAR	1	6	5	7	4	23	1,71
3	CAÑAR	6	3	3	9	2	23	1,71
4	CARCHI	7	10	8	14	0	39	2,91

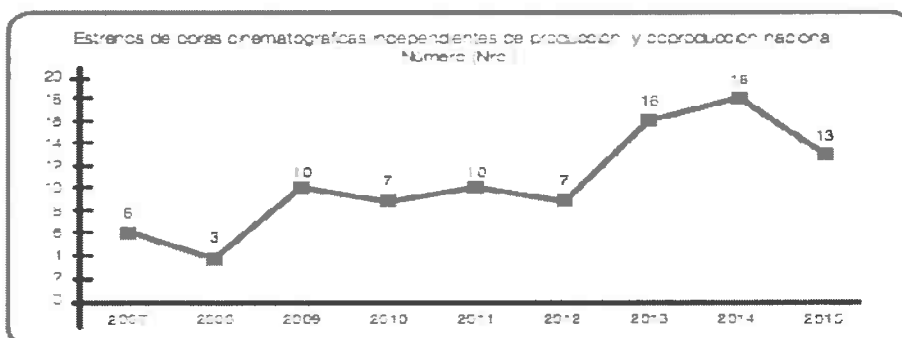


Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.  
 Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

### Annex 3 Número de espectadores de obras cinematográficas.

#### Estrenos de obras cinematográficas independientes de producción y coproducción nacional

Categoría de obras cinematográficas	Año								
	2007	2008	2009	2010	2011	2012	2013	2014	2015
Estrenos de obras cinematográficas independientes de producción y coproducción nacional	6	3	10	7	10	7	16	18	13



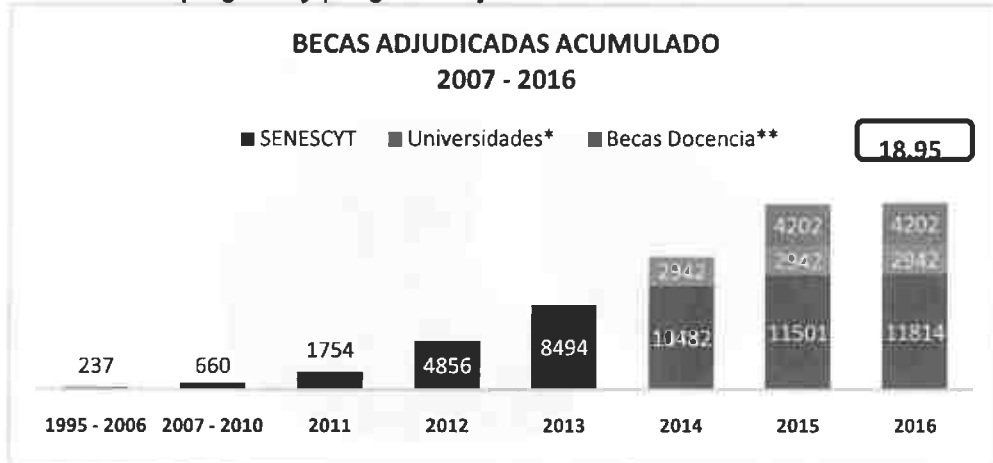
**Annex 4**  
**FONDO NACIONAL DE CULTURA**  
**CREDITOS APROBADOS**  
**AÑOS 2010-2016**

AÑO	CREDITOS REEMBOLSABLES		VALOR	CREDITOS MIXTOS				TOTAL	
	Nro.	VALOR		Nro.	REEMBOLSA BILE	NO REEMBOLSA BLE	Nro.	REEMBOLSA BILE	NO REEMBOLSA BLE
2010	8	1.009.115,29				8	1.009.115,29	-	
2011	3	117.000,00				3	117.000,00	-	
2012	3	56.000,00		3	130.800,00	6	186.800,00	32.700,00	
2013			1 421.000,00	2	22.320,00	3	22.320,00	423.580,00	
2014	0					-	-	-	
2015	0					-	-	-	
2016			1 724.682,87	1	22.253,73	11	22.253,73	1.727.156,62	
<b>SUMAN</b>	<b>14</b>	<b>1.182.115,29</b>	<b>2.145.682,87</b>	<b>6</b>	<b>175.383,73</b>	<b>31</b>	<b>1.357.499,02</b>	<b>2.183.435,62</b>	

Elaborado por: Dirección de Fomento Cultural  
2/1/172016

## Annex 6 Becas Senescyt

### Becas de pregrado y posgrado adjudicadas acumuladas del 2007 al 2016



\* Corresponde a universidades públicas y cofinanciadas.

Fecha de corte junio de 2014.

**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas



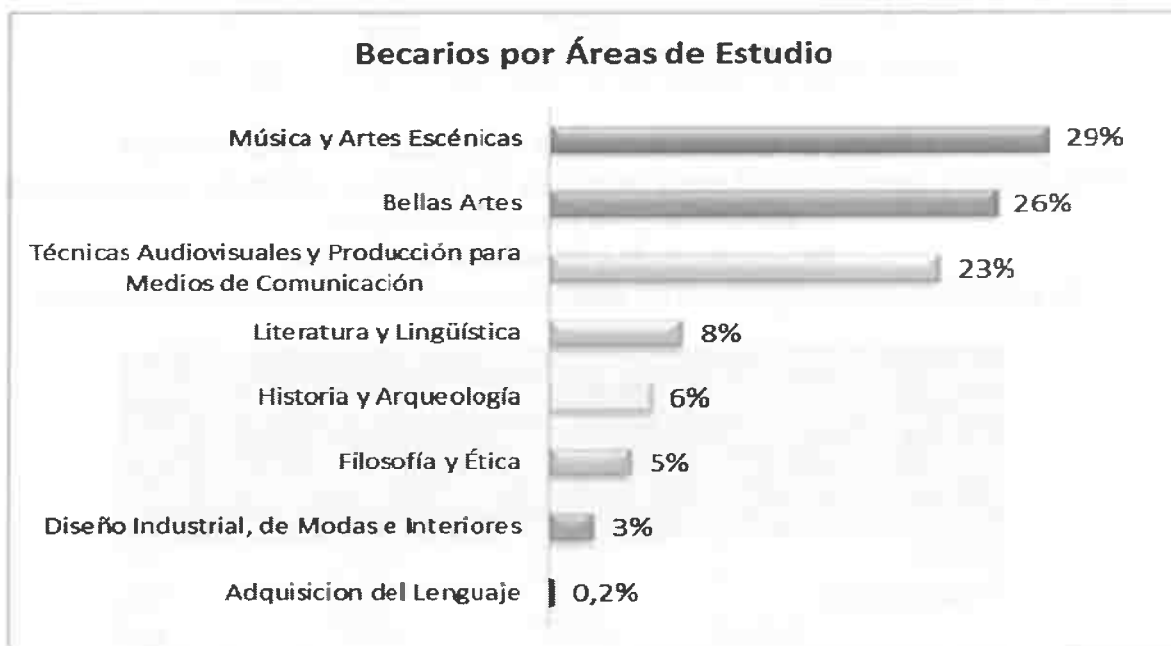
**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas

Fecha de corte: 31 de julio de 2016

**Nota Técnica:** No incluye becas de Cooperación Internacional

**Por áreas de conocimiento**  
**Música y Artes Escénicas es el área con más becarios con el 29%, seguido por Bellas Artes con 26% y Técnicas Audiovisuales y Producción para Medios de Comunicación con 23%.**



**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas  
**Fecha de corte:** 31 de julio de 2016

**Matrículas de cuarto nivel:**

Distribución de la Matrícula por Área de Conocimiento 2012 - 2014 - Sub áreas: «Artes y Humanidades»			
Sub área del Conocimiento	Matriculados al 2012	Matriculados al 2013	Matriculados al 2014
	Total	Total	Total
ARTES	15810	16755	16539
HUMANIDADES	1944	1403	1749
<b>TOTAL</b>	<b>17754</b>	<b>18158</b>	<b>18288</b>

**Fuente:** Senescyt 2012 - 2014

**Nota:** Se toma en cuenta los 489 matriculados en carreras cuya sub área es «Artes Y Humanidades (excepto Idiomas)» al 2013 en la U San Gregorio de Portoviejo.

**Nota:** No se incluyen los matriculados en las U emblemáticas

**Carreras**

**Acumulado 2016**



LIFEBOOK	Es un libro de realidad aumentada, que busca darles las herramientas necesarias a los niños para que adquieran gusto por la lectura, integrando la tecnología en los cuentos a través del uso de una aplicación móvil.	Quito	Arte	Adrián Armijos Kruger	KRUGER	52.524,37
ESFERA FAYAK	Es un rompecabezas tridimensional compuesto por 33 piezas magnéticas que al unirse se forman figuras o poliedros que van encajando unos dentro de otros sin dejar espacios vacíos, hasta completar una perfecta esfera sólida, su objetivo central es fabricar la esfera para entregar a varias empresas jugueteras de renombre mundial, como Hasbro, Gymboree y Ravensburgen de Alemania.	Quito	Educación - Arte	Héctor Fabián Ayala Córdova	AUCONSIS	52.706,20

Fuente Senescyt

### Annex 8 Cine al Cubo

Categoría	Ganador
Iniciativas de Innovación Social	Intiñan Bandina Riksinakuy
	Árbol de la ciencia: Ocachips
Video reportaje científico	Proyecto Washu
	Quito Samay: arqueológicamente urbanizado
Documental	Chagra andino
	Gente invisible de la selva
	Ukuku, cuando cae la niebla
Productos de Divulgación científica – Invitados Especiales	Causas y consecuencias de la Invasiones biológicas.
	Estrategias adaptativas: «Alarma contra ladrones»
	Breaking the rules

Fuente: Coordinación de Saberes Ancestrales, 2016.

Elaboración: Coordinación de Saberes Ancestrales.

Segunda edición 2015  
11 Trabajos audiovisuales en 5 categorías:

**Annex 9**  
**Registro de Ferias Internacionales del Libro en las que ha participado Ecuador**

BARCELONA LIBER	2012
BOGOTÁ	2012
BUENOS AIRES	2012
CHILE	2012
CUBA	2012
GUADALAJARA	2012
GUATEMALA Y CENTROAMERICA	2012
LA PAZ	2012
VENEZUELA	2012
LA PAZ	2013
CHILE	2013
CUBA	2013
LIMA	2013
PIURA Y LIMA	2013
SANTO DOMINGO	2013
VENEZUELA	2013
BOLIVIA	2014
BUENOS AIRES	2014
CUBA	2014
GUADALAJARA	2014
MÉXICO	2014
URUGUAY	2014
GUADALAJARA	2015
CALI	2016
GUADALAJARA	2016

**Annex 10**

**Ibermedia**

**Filmes beneficiados del 2012 al 2014:**

Año	Categorías filme y en desarrollo	Dirigida-producida por	Monto recibido anual	Aporte del país
2012	Alba	Ana Cristina Barragán	292.085	150.000
	Camino a la meta	Diego Ortuño		
	UIO Sácame a pasear	Micaela Rueda		
	Kamaq	David Navarro		

## Annex 12 Centros interculturales-(C-ICs)

- A) San Lorenzo
- B) Borbón
- C) Pedernales
- D) Minglaralto
- E) Ancón
- F) Playas
- G) Malinzaño
- H) La Concepción
- I) Juncal
- J) Otavalo
- K) La Chimba
- L) Andías
- M) Tancuchil
- N) Pichuín
- O) Guamoto
- P) Mafavi Salinas
- Q) El Tambo
- R) San Felipe de Oña
- S) Abañí
- T) Conambo
- U) Buzón
- V) Guardalupán



El Acuerdo Ministerial DM-2012-0296 mantiene vigente el “Reglamento para uso de los Centros Interculturales”. A esto se debe sumar como base legal importante para el análisis del tema, la Resolución 004-CNC-2015 contenida en RO 514 de fecha 03 de junio de 2015 mediante la cual el Consejo nacional de Competencias “Transfiere la competencia para preservar, mantener y difundir el patrimonio arquitectónico y cultural, y construir espacios públicos para estos fines, a favor de los GADs municipales”; otras normas conexas y finalmente los lineamientos estratégicos insertos en el Plan Nacional del Buen Vivir 2013-2017.

## Annex 13 Total de Socios ingresados Sociedad de Autores y Compositores (Sayce) Año 2009 hasta el mes de agosto del 2016 Listado de Socios es de 1214.

Año	Número de Socios
2009	119
2010	112
2011	130

	<p>vitrina de exhibición que promulga variedad literaria.</p>	
Política pública	<p>El costo de producción y la inversión necesaria para producir libros deben tomarse en consideración al momento de elaboración de políticas públicas, para lo cual es importante realizar un acercamiento con el sector privado para así poder conocer los segmentos del mercado (Producción- edición, distribución, comercialización) y como se encuentran desarrollándose.</p> <p>En otros países hay otro tipo de políticas públicas que ayudan a la producción, generan incentivos arancelarios, fomento de exportaciones, asumen gastos de transporte, sistematización de procesos burocráticos y disminución de trabas a la importación.</p> <p>Se debe promover la creación de organizaciones gremiales o asociaciones para impulsar las ferias según el tipo de literatura. Este aspecto se debe incluir en el Plan Nacional de Lectura, para así impulsar el hábito y generar la accesibilidad.</p>	<p>El Estado debe generar planes de compras de libros ecuatorianos para aprendizaje en escuelas, colegios y universidades públicas</p> <p>Generar colaboración interinstitucional, como con el Ministerio de Educación para incentivar al mercado partiendo del esfuerzo que ya ha hecho el privado, fomentar la participación pública – privada.</p> <p>Revisar la aplicación de políticas públicas existentes, pues ha habido planes de compra de textos escolares a privados pero éstos no llegan a concretarse por la legislación actual de gratuidad. La errónea interpretación y aplicación de las políticas perjudica al sector.</p>
Fomento	<p>Se debe propender a que las bibliotecas y escuelas públicas se abastezcan de literatura diversa porque la mayoría de ellas cuentan con libros provenientes de donaciones y no hay una diversidad interesante que pueda atraer a lectores.</p> <p>El propósito es crear procesos de innovación y fomento de nuevos modelos de negocio que permita dinamizar el mercado, eliminar posiciones dominantes y la concentración del mismo.</p> <p>Es necesario vincular políticas entre</p>	<p>Se indica que el fomento debe incluir:</p> <ul style="list-style-type: none"> <li>- Financiamiento público de proyectos y al sector.</li> <li>- Creación de medidas que faciliten la inversión privada, donaciones, financiamiento.</li> <li>- Protección a industria nacional frente a la extranjera.</li> <li>- Análisis de la demanda y generación de oferta enfocada a los intereses del consumidor.</li> </ul>

	de una línea de investigación que se encargue de diagnosticar las condiciones actuales de producción. Por otro lado, debe existir un catálogo de ferias anuales como espacios de distribución y circulación de productos.	actualidad. Las Universidades podrían ser un eje fundamental para el mapeo de actores y seguimiento a estudiantes. Las ferias constituyen espacios de negociación, donde la comercialización en sí es informal.
Internacionalización	Se debe trabajar en la efectiva puesta en marcha de programas de: creación de páginas web para la muestra virtual de productos, reducción en impuestos y aranceles para el traslado de productos, crear una estandarización para una imagen corporativa, manejar los datos a través de un observatorio.	Envío adecuado de programas, en lugar de productos. Paso de principales proyectos por incubadoras y asesoría en ventas de productos.

Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura y Patrimonio

**Mesa de fonográfico:** Análisis del cumplimiento del reglamento del 1x1 de la LOC.

Tema tratado	Hallazgos identificados	Propuesta del sector
Espacios de difusión y promoción artística.	Es uno de los aspectos que no se ha tocado en ninguna administración.	Se propone el fomento a la creación de nuevos escenarios masivos como teatros, salas de conciertos y ensayos.
Gratuidad	El sector menciona el problema de la gratuidad en espectáculos públicos que tengan artistas ecuatorianos.	Puesta en marcha de planes estratégicos que permitan dar a conocer el valor del arte y las producciones ecuatorianas. También se propone la articulación con el sector privado para la obtención de fondos e incentivos. Los espacios gratuitos son necesarios para bandas emergentes y nuevas.
1x1		La equidad debe ir con la calidad que se distribuye en radios. Debe ser una herramienta de difusión de contenidos, y no de discrepancia entre los artistas y radios. El fomento debe ser parte de la difusión de contenidos. Los representantes mencionan que no solo se debe trabajar en el consumo de producciones ecuatorianas, sino también en formación de públicos desde las escuelas y colegios. La difusión de contenidos no debe pasar por criterios 'estéticos' (caso del rock), sino también por difusión de géneros

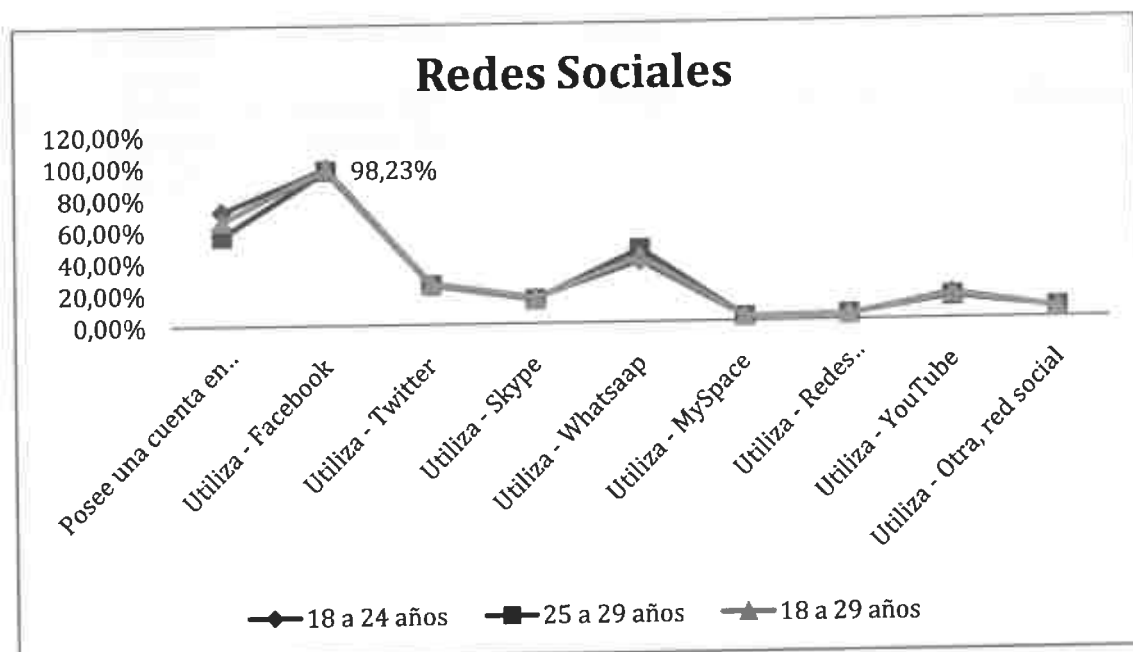
audiovisual	<p>través de las asociaciones de trabajadores en el sector cultural audiovisual.</p> <p>La plataforma tiene una necesidad de formalización, y de relación estrecha entre el Ministerio y CNCine.</p> <p>El objetivo es la formalización del sector</p>	<p>los involucrados del sector cultural audiovisual para llegar a acuerdos de trabajo conjunto.</p> <p>Guardar autonomía en la creación de este tipo de espacios.</p>
Canales de televisión nacionales	<p>'Los números (términos de negociación) entre el productor audiovisual y los canales de televisión están divorciados'.</p> <p>Los auspiciantes atienden a temas de mercado y no de contenidos independientes.</p> <p>'Debajo de la mesa' hay productores nacionales que atienden a las necesidades de los canales.</p>	<p>Negociar con los auspiciantes y canales de televisión para la inclusión de contenidos independientes.</p> <p>El Ministerio debe trabajar con los canales nacionales para la venta de contenidos en el exterior, tal y como lo hacen otros países.</p> <p>Tener una ronda de negocios local que dinamice las propuestas de los canales los productores audiovisuales.</p> <p>Los canales de televisión, al momento solo compran, el Ministerio debe propiciar las condiciones para que también vendan.</p>

Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura y Patrimonio

**Mesa de Regulación y Control:** Hacia la Construcción de una participación en mercados regionales e internacionales.

Tema tratado	Hallazgos identificados	Propuesta del sector
Ruta de servicios en Proecuador	No hay una inclusión para la comercialización de bienes y servicios culturales.	Debe existir un mecanismo de información de mercados regionales. Deben estar en el proceso de selección.
Artes escénicas	<p>En un mercado regional, el tiempo de exposición de obras escénicas es muy corto.</p> <p>Existen especificaciones en el sector de las artes escénicas que se deben trabajar.</p> <p>En temas de exportación, no existen las condiciones para enviar material de montaje de obras de teatro.</p> <p>Para el tema de selección a un mercado regional, se debe conocer qué llevar y en la medida de lo posible hacer curadurías.</p> <p>Aún se requiere un estudio de consumos culturales.</p>	<p>Se recomienda la definición de tiempos haciendo una excepción con obras escénicas.</p> <p>Se incita el trabajo colaborativo con las instituciones públicas en temas de exportación y aduanas para el efectivo envío de materiales.</p>
Videojuegos	No existe un estudio que muestre el	Los productos y propuestas vinculadas a



Fuente: Encuesta de Condiciones de Vida, ECV 2013 – 2014  
 Elaboración: Ministerio Coordinador de Desarrollo Social

### Annex 16

Fecha	Provincia/Cantón	Ministerio anfitrión	Número de participantes en el foro	Número de participantes en la mesa de cultura
12/08/15	Pichincha Quito	Encuentro Nacional Jóvenes	609 participantes de 379 colectivos	Hombres: 21 Mujeres: 22 Total: 43
13/11/2015	Imbabura, Ibarra	MCYP	105 participantes de 20 colectivos	Hombres: 15 Mujeres: 5 Total: 20
18/11/2015	Tungurahua, Ambato	Ministerio Trabajo	230 participantes de 13 colectivos + estudiantes universitarios autoconvocados	Hombres: 10 Mujeres: 30 Total: 40
10/12/2015	Napo, Tena	Ministerio Deporte	84 personas de 14 colectivos	Hombres: 6 Mujeres: 14 Total: 20
20/01/2015	Guayas, Guayaquil	SENESCYT	180 personas de 103 colectivos	Hombres: 24 Mujeres: 3 Total: 27
05/04/2016	Azuay, Cuenca	Ministerio	266 personas de	Hombres: 15

## Table of Contents

<b>Executive Summary .....</b>	<b>2</b>
<b>1. Policies and Measures .....</b>	<b>4</b>
1.1. Policies .....	4
1.2. To ensure the promotion, circulation and consumption of cultural industries.....	4
1.2.1. Policies for the publishing sector.....	4
1.2.2. Policies for the music sector .....	5
1.2.4. Policies for the design and applied arts sector.....	7
1.3. To promote free creation in culture through “Ecuador, Territory of Arts and Creativity” project.....	8
1.4. To encourage national film production.....	9
1.5. Access to credit lines for cultural sectors.....	11
1.6 To implement and ensure access to education in arts and cultural education.....	11
<b>2. International Cultural Cooperation .....</b>	<b>15</b>
2.1. Ecuador guidelines for international cooperation .....	15
2.2. International cooperation in education for arts and culture programs .....	16
2.3. Dissemination of art and culture abroad .....	16
2.4. Participation of Ecuador in IBER Programs .....	18
2.4.1. IBERMEDIA .....	18
2.4.2. IBERESCENA–Antena Ecuador .....	18
2.4.3. Youth IBERORQUESTAS.....	18
2.5. UNESCO Ecuadorian National Commission.....	19
<b>3. Preferential treatment.....</b>	<b>20</b>
<b>4. Culture and Sustainable Development.....</b>	<b>21</b>
4.1. Projects that promote interculturality and sustainable development .....	21
4.2. Intercultural Community Centers (CIC).....	21
4.3. “Vive Patrimonio” Plan .....	22
<b>5. Civil society.....</b>	<b>23</b>
5.1. Ecuadorian Chamber of Books .....	23
5.2. Ecuadorian Chamber of Design.....	23
5.3. Societies for Collective Management in Music.....	24
5.4. Sectorial dialogue panels.....	25
5.5. First mapping and diagnosis of cultural industries nationwide .....	25
5.6. Performing arts management societies.....	25
5.7. Third Ibero-American Meeting on Art, Labor and Economy.....	26
<b>6. Crosscutting themes and UNESCO priorities .....</b>	<b>28</b>
6.1. Gender equality.....	28
6.1.1. Government Program 2013-2017 .....	28
6.2. Youth .....	29
6.2.1. Cultural programs and projects involving young people.....	29
6.2.2. Participation of civil society in the design of public policies: “Youth Forum” .....	30
<b>7. Achievements, challenges, solutions and next steps.....</b>	<b>32</b>
7.1. Main achievements.....	32
7.2. Challenges.....	32
7.3. Solutions and next steps.....	33
<b>Annexes.....</b>	<b>34</b>



# QUADRENNIAL PERIODIC REPORT ON MEASURES TO PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS

## CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

### Executive Summary

This document is a compilation of the actions carried out by Ecuador in the period from 2012 to 2016 in favor of the protection and promotion of cultural expressions.

Ecuador is aware of the importance of this report, not only because it represents a commitment to the international community, but also because of the obligation of the Ecuadorian State to its citizens. This allows us to highlight the actions taken to promote and protect the diversity of cultural expressions, as well as those in which we must still work and strengthen, assuming challenges and commitments for the coming years.

For the preparation of this report, the Ministry of Culture and Heritage worked together with the UNESCO Office in Quito, carrying out two workshops with the participation of public institutions and civil society. For these activities, Hector Schargorodsky, an expert in the 2005 Convention, provided advice and technical support for the preparation of this report.

The methodology applied in the workshops was to form working groups between various representatives of the participating institutions in each of the sections established in the report: policies and measures, international cultural cooperation, preferential treatment, culture and sustainable development, awareness and participation of civil society, cross-cutting themes and priorities of UNESCO, achievements, challenges, solutions and steps to be taken. This methodology allowed analyzing the established fields from different visions and points of view.

The pillar for the construction of this report was the National Plan for Good Living, from which the various policies that have given rise to the strengthening of art and culture emerge. With this basis, the seven (7) sections that create this report are presented below, which is expected to be a new starting point for reforming and strengthening public policies.

Finally, it is imperative to note that the Organic Law of Culture of Ecuador is about to be approved. The project defines the powers, attributions and obligations of the State, the foundations of public policy aimed at guaranteeing the exercise of cultural rights and interculturality, through the integration and operation of the National Culture System.

Another notable aspect is that the law provides for social security through affiliation for art and culture workers who will access dignified pensions for their career and work; Guarantees freedom of creation; Encourages the promotion of reading and writing activities, as well as oral and narrative activities; Recognizes the labor rights of culture workers; Promotes national cinema and expressions of culture and art, as a right of identity, among others.

In addition, it promotes the creation of links between cultural and productive sectors to promote the creative industries that are key in the productive system of the country. With the Culture Law, these sectors are valued and credited to benefits and incentives. This historic milestone will not only mark the public policy in cultural matters, but also the umbrella to work on new actions established to promote and protect the diversity of cultural expressions, entrepreneurs, among others, which will have greater prominence according to the parameters dictated by The 2005 UNESCO Convention.

## 1. Policies and Measures

### 1.1. Policies

Public policy in Ecuador is directed towards the fulfillment of the National Plan for Good Living (PNBV). That instrument "represents a very definite political position and constitutes the guide of government that the country aspires to have and apply over the next four years" (Senplades, 2013). The most recent version of this plan addresses the policies of the Ecuadorian State for the period 2013-2017.<sup>1</sup>

The PNBV organizes the national priorities to be achieved over a period of four years in a set of twelve objectives with their respective policies, strategic lines and goals, which constitute a roadmap and focus on three main axes: 1) construction of the popular power; 2) rights, freedoms and capacities for Good Living; and 3) transformation of the productive matrix.

In this national framework, objective five of the PNBV refers to "constructing common meeting spaces and strengthening national identity, diverse identities, plurinationality and multiculturalism", objective that supports the implementation of the main public policies and programs alluding to the protection and promotion of the diversity of cultural expressions during the last four years, which are presented as following:

### 1.2. To ensure the promotion, circulation and consumption of cultural industries

The Ministry of Culture and Heritage of Ecuador, as the governing body of the national cultural policy, through the Technical Secretariat of Cultural Industries,<sup>2</sup> has prioritized actions in four sectors: (i) Publishing, (ii) Audiovisual, (iii) Phonographic, (iv) Design and Applied Arts. Between 2012 and 2016, a series of direct financing plans, linking with civil society and capacity building programs and inter-institutional relationship strategies has been generated in order to promote and circulate national cultural production. Some of the policies, actions and measures are presented below:

#### 1.2.1. Policies for the publishing sector

The national editorial policy established by the Ministry of Culture and Heritage works in 4 axes, which strengthen the publishing process from the production, edition, promotion and distribution of literary works presented by Ecuadorian writers:

---

<sup>1</sup>The National Secretariat of Planning and Development (Senplades) is the institution responsible for effective monitoring and addressing of the Ecuadorian public policy.

<sup>2</sup> The mission of the Secretariat is: "To formulate and propose public policies to promote and strengthen the production, circulation and consumption of cultural goods and services bearers of local and national identity; and facilitate their access to national and international markets to stimulate and promote cultural creation, from culture, processes of economic revitalization" (Ministry of Culture and Heritage).

1. To establish production, edition and publishing promotion criteria for national writers.
2. To form a Committee of the Publishing Industry to be in charge of revision, edition, promotion and distribution of proposals submitted by national writers.
3. To articulate with other public and private institutions the application of a National Reading Plan.
4. To organize and participate in international book fairs as a means of promoting writers, cultural managers and participants in the value chain of the Ecuadorian publishing industry, including the literary works produced and edited by the Publishing Fund of the Ministry of Culture and Heritage.

In the last five years, the Ministry of Culture and Heritage has carried out the International Book Fair of Quito. Moreover, Ecuador has participated in the International Book Fairs of Buenos Aires, Bogotá, Guadalajara, Havana, Venezuela, Dominican Republic, Lima and Santiago de Chile.

Regarding the Quito Book Fair, it stands out:

The Publishing Fund project launched its call for Funds in 2012, achieving the publication of 28 literary works.

In 2014, the project "*Jorge Icaza Award for the Book of the Year*" was developed, rewarding the writer Oscar Vela for his work "*I am the Fire*."

### 1.2.2. Policies for the music sector

The Ministry of Culture and Heritage fosters the promotion and dissemination of Ecuadorian musical and phonographic production, throughout strategies and programs that encourage the professional practice and the production, distribution and circulation of goods and services coming from this sector. Thus, several actions have been initiated, among which the generation of direct financing plans for national music production is highlighted.

A very good example of this policy has been the creation of the "Phonographic Fund". This project links to a policy of supporting emerging talents and providing Ecuadorian artists the access to markets, free circulation of content and local consumption of domestic products.

As a result, from 2012 to 2014 editions, a total of 523 participants were registered. Among these, a total of 42 winners in 13 music genres obtained funding for cultural projects.

#### **Local consumption and diffusion of national music production**

In order to strengthen the local consumption of national talents productions, a project was launched to record 12 albums of Ecuadorian music, brought together in "Anthologies" constituted

by 133 singles of 104 Ecuadorian artists of 10 different musical genres. These songs were produced following the strategy for compliance with the Ecuadorian standard 1x1,<sup>3</sup> established in the Organic Law of Communication (LOC), which main objective is the promotion and dissemination of Ecuadorian musical production. Currently, these productions circulate in the most important music media of the country.

To complement this distribution strategy, a cooperation agreement was signed with the public newspaper "*El Telegrafo*"; in order to guarantee the circulation of the produced albums. Thus, citizens, with a small investment for the purchase of the newspaper, had access to the original and high-quality musical material.

The execution of effective public policies that respond to the basic needs of culture workers has been a priority. In 2012, a study of the critical points of the phonographic industry and labor conditions of musicians was carried out, which resulted in the book called "Diagnosis and policies for the development of Ecuadorian Phonographic Industry" in 2013.

The capacity building actions addressed to the cultural actors related to the phonographic industry, led to carry out the "Copyright Development Conference". In addition, in order to gather proposals for the LOC, a series of dialogue panels regarding the "1x1 standard" were carried out in Quito and Guayaquil, which resulted in the inclusion of a section related to this topic in the aforementioned legal document.

### **Implementation of programs for the distribution of community radio frequencies**

Article 85 of the Organic Law of Communication defines community media as "those whose ownership, management and direction belong to non-profit groups or social organizations, to communes, communities, peoples and nationalities", in benefit to which "the Ecuadorian State shall apply necessary public policies for the creation and strengthening of community media as a mechanism to promote plurality, diversity, interculturality and plurinationality; such as: preferential credit for community media training and equipment purchase; tax exemptions to import equipment for print media, community radio and television stations; access to training for communicative, administrative and technical community media management."

In this regard, since 2010, the National Secretariat for Policy Management (SNGP) supports the development of community radios. In the last seven years, community radios in Ecuador have become a paradigm for Latin America. The long-term plan is the operation of new radio stations, including 13 of the existing indigenous nationalities.<sup>4</sup>

---

<sup>3</sup> The "1x1" in Ecuador is regulated by Article 103 of the Organic Law of Communication (LOC) concerning the dissemination of music content. According to this, for every foreign song, broadcasters must issue a national and reach 50% of Ecuadorian music programming. Transient sixth of the law, indicates the gradual fulfillment of this obligation so that in 2016, the parameter is 35%.

<sup>4</sup> Four have been delivered to 13 community radio stations nationalities of the country as Awa in Imbabura; Tsáchila in Santo Domingo de los Tsachilas; Waorani, Andwa, Shiwiar, Sapara, Achuar, Shuar and Kichwa of Pastaza;

The process of conferring community radio and media is carried out by public contest, which develops open and transparent, involving all natural and legal persons who do not have legal disqualifications or prohibitions. According to data from the Telecommunication Regulation and Control Agency, until the year 2016, the number of FM Radio Broadcasting reached 51 (see Annex 1).

#### 1.2.4. Policies for the design and applied arts sector

The Ministry of Culture and Heritage has developed actions for the effective development, promotion and dissemination of this sector, through inter-institutional and sectorial articulation of its main lines of work. A clear example is the "*Design Festival CROMIA*", carried out by the Directorate of Design and Applied Arts.

CROMIA is a convention created in 2013 as a design festival, with the aim of strengthening capacities and making visible the actors participating in the production chain of the sector, considering its four specialties: 1) graphic design, 2) industrial or product design, 3) textile and clothing design and 4) interior design.

Its main purpose is to situate design as a discipline that contributes to socio-economic development of the region, through cultural goods production and job creation. This objective is developed continuously following three lines of action: (i) strengthening capacities through specialized conferences and workshops which promotes the exchange of knowledge and experiences with national and international experts;(ii) making the design sector visible in order to promote its acknowledgment through a space of exhibition and staging of talent, which encourages the creation, production, diffusion and exhibition as a whole productive and creative process; and, (iii) creating a commercial space which allows the promotion and strengthening of the industry stimulating the creation, production, diffusion and commercialization.

The average investment cost, per year, from 2013 to 2016 for the implementation of CROMIA has been \$ 195,000.00. One of the project's most remarkable achievements was its joint launch with members of civil society from the Ecuadorian Chamber of Design, as a space for public policy articulation among professionals from the sector and the State.

The Ministry of Culture and Heritage has also succeeded in having an active participation in the International Meeting on Public Policy and Design, which is a space that in its fifth edition of 2014

---

Kichwa de Orellana; Chachi and Epera of Esmeraldas and Sucumbios Cofan and Siona. It has managed to allocate more than 50 frequencies Community public service.

had Guayaquil, Ecuador as its headquarters. The previous editions were: Buenos Aires (2010), Bogotá (2011), Guadalajara (2012), Uruguay (2013), Chile (2015) and Cuba (2016).

For the 2014 edition in Ecuador, it was proposed among many other objectives, the generation of *"insertion routes for design, in order to advance on its inclusion in public policies, specifically in those which purpose is the transformation of the productive matrix"*. In addition, some work was done on the formulation of business, cultural, educational and environmental policies, with the design as a crosscutting sector.

The main objectives of this space have been:

- To establish design as across cutting axis for social and economic development of the region.
- To make recommendations as input and support for the construction of public policies regarding to design.
- To develop and strengthen the presence of the design sector in the political decision-making scenarios throughout the Latin American region, generating a space for analysis and discussion around this purpose with the participation of managers and experts from different countries of the region.

### 1.3. To promote free creation in culture through “Ecuador, Territory of Arts and Creativity” project

This policy represents the most relevant public support platform for the development and financing of artistic and cultural projects since 2008, at national level. We have worked in two fundamental lines: 1) Festivals and 2) financial support. Through this project, artists, managers and cultural promoters have been granted access to public resources in order to support and develop their initiatives (Ministry of Culture and Heritage, 2016).

In different annual calls, the methodology and strategy of project selection aims to an equitable distribution of resources in all provinces of the country, as well as the establishment of a transparent and technical evaluation procedure developed by juries, which are external to the Ministry of Culture and Heritage (Ministry of Culture and Heritage, 2016).

Within the last four years, the amount invested in both modalities was USD 6,649,006.67. The 2016 call, which is currently in awarding winners stage, had an allocated amount of USD 1,000,000.00 for funding and USD 920,000.00 for festivals.

This last edition had the highest amount of investment allocated, due to the incentive given to cultural producers of the provinces affected by the earthquake of April 2016 on the Ecuadorian coast (Ministry of Culture and Heritage, 2016).



Also, the 2016 call privileged the nomination "of *interculturalism* festivals", proposed by representatives of different nationalities, indigenous peoples, Afro - descendants, montubios, urban / rural cultures and LGBTI groups, and opened the possibility to applications coming for people with disabilities. In these categories, a total of 75 projects were presented (For more information on funds and festivals refer to Annex 2) (Ministry of Culture and Heritage, 2016).

#### 1.4. To encourage national film production

##### National Film Council (CNCine)

The National Film Council of Ecuador (CNCine), created by the National Film Promotion Law (2006), is the institution in charge of strengthening the Ecuadorian film industry (CNCine, 2016). The Council works in five areas:

- 1.Promotion of film production through the Film Promotion Fund;
- 2.National diffusion of Ecuadorian production;
- 3.Dissemination and international promotion of the Ecuadorian films;
- 4.Training in both the professional and amateur fields;
- 5.To research, rescue and put to the service of the citizenship, the Ecuadorian film heritage.

CNCine, carries out public contests that allow allocate state funding to improve the production of film projects. As far as international diffusion and promotion is concerned, Ecuadorian filmmaking is positioned in the country, encouraging and facilitating the production of international projects in Ecuador.

The projects in which this institution has been working are:

- Inventory, diagnosis and valuation of film and audiovisual memory of Ecuador.
- Promotion of national production in audiovisual and film projects in Ecuador.
- Promotion of national audiovisual and film productions through the inter-provincial transport network.

As part of the actions taken for the improvement of Ecuadorian film production are:

- International agreements (*Ibermedia, DocTV*, among others).
- Inter-institutional agreements with public and private initiatives at national and international level (*Br Lab, Bolivia Lab, Cine al Cubo*).
- Participation in promotion and exhibition windows (*Marché Du Film, Toulouse, Ventana Sur*).
- Support to the film sector in order to guarantee its participation in national and international training, promotion and exhibition spaces.
- Creation and application of the National Cinematographic Dissemination System (*Territorios de Cine, Flasco Cine and Retina Latina*).



- Acquisition of a film scanner, transferred to the National Cinematheque (*Casa de la Cultura Ecuatoriana*), to safeguard and protect the film heritage that belongs to the audiovisual memory of Ecuador.

Since 2007, a total of \$ 9,252,108.65 in funds for film projects has been awarded to 412 projects. The year when more resources were delivered was 2014, with a total of \$ 2,162,991.60 (See Annex 3).

Likewise, The Directorate of Film Industry and Audiovisual of the Ministry of Culture and Heritage, with the objective of "directing the construction of public policy for the development, promotion and circulation of the cinematographic and audiovisual sector of Ecuador; and fostering the development of entrepreneurship through strategies and programs that encourage professional practice and production "(Ministry of Culture, 2012), has launched the following strategic actions:

#### **Direct financing plans for artistic production**

- Coordination for Cultural Alba scholarship call: EICTV for writing script.
- Cali Artistic Residence for fiction scriptwriting for feature film in coordination with the CNCine.
- Support for the Animation and Film Festival.
- Ecuadorian Film Collection: A 500 original DVD collection for national and international film samples.
- "*Cine sobre Ruedas*" Project: 8 film titles distribution to land transportation cooperatives.
- Production agreement for three chapters of the series "*Expreso Sur*" financed by the Common Initiatives Fund of UNASUR.
- Participation in the XII Latin American and the Caribbean Film Festival of GRULAC in South America.

#### **Research actions for future projects**

- Technical advice consultancy on the socio-cultural profile of DVD informal retailers and opinion studies on consumer habits for public policy creation.
- Social communication campaign directed to the research of the socio-cultural profile of DVD informal retailers.
- Television in Ecuador diagnosis for the development of public policies related to that sector.
- Workshop on interculturality and the Communication Law in the context of a plurinational State.
- Research and diagnosis on the alterative spaces for cinematographic exhibition.
- Processes, practices and ruptures of cinematographic management in Ecuador 2006-2007.
- Research on the informal audiovisual sector situation in 10 Ecuadorian provinces.

## 1.5. Access to credit lines for cultural sectors

The Ecuadorian National Council for Culture is in charge of the project called National Fund for Culture, which is a mechanism to promote culture through the financing of projects aiming local, regional and national interest. From 2012 to 2016, a total of \$ 231,383.73 has been provided in reimbursable funds, while for non-reimbursable funds a total of \$ 1,727,156.62 has been registered (See Annex 4).

The available credit lines are: a) research, b) free creation, c) production, d) distribution and circulation, e) acquisition and/or conservation of heritage properties and/or destined for cultural purposes, f) acquisition, rehabilitation, restoration and/or adaptation of real estate heritage assets, g) acquisition, construction and/or adaptation of real estate destined for cultural purposes. Interest generated by reimbursable credits is 6%, with a term of 1 to 10 years. The applicant has periods of grace from 6 months to 3 years.

At the end of 2015, the National Fund for Culture had a total of USD \$ 25,859,300.50 in assets, from which 58.41% was placed in available funds, 38.67% in investments, 2.82% in loans and 0.11% in accounts receivable.

## 1.6 To implement and ensure access to education in arts and cultural education

### **Program for the inclusion of intercultural aspects in the National System of Secondary Education**

With the aim of strengthening the integral development of children and adolescents through interdisciplinary spaces to enhance their emotional, social and cognitive skills, the Ministry of Education of Ecuador implemented the action "school projects", which seeks to stimulate cooperative work and research as well as social skills. Thus, students should build a project applying their knowledge and skills in a creative, innovative and enterprising way, resulting in a concrete and entirely developed by them product.

School projects are aimed to students from first to tenth grade of Basic General Education. Students perform them for three hours a week (within the school day) in all public and private educational institutions at national level. This program considers, among its cultural disciplines, animation for reading, plastic arts, crafts, film, choir, dance, artistic drawing, graffiti, ancestral instruments, music, theater and production technologies.

Until August 30, 2016, the program has benefited 10,832 students from 108 school circuits nationwide. From this total number of students benefiting from extracurricular activities, at least 50% participates in artistic and cultural activities (See Annex 5).

### **Strengthening intercultural education through a national intercultural bilingual education system**

According to the objective four of the National Plan for Good Living, the Ecuadorian state must *"strengthen the capacities and potentialities of inhabitants"*; achieving this through integral formation processes which *"allow us to make the leap from an economy of finite resources (materials) to the economy of infinite resource: knowledge. This should focus efforts to guarantee everyone the right to education under conditions of quality and equity, centering on human beings and the territory "*.

One of the actions implemented in Ecuador through the Ministry of Education has been the application of the Intercultural Bilingual Education System Model (Moseib). This system takes into account the cultural and linguistic diversity of Ecuadorian peoples. The globalization processes, the expansion of democratic conceptions and the increasing acceptance of social diversity have made the members of Ecuadorian peoples and nationalities take increasingly clear initiatives towards a qualitative leap in their style and quality of life, maintaining at the same time their cultural roots. However, this entails serious difficulties and the challenge is precisely to achieve a vital balance between insertion in modernity and the preservation of the ancestral culture.

This strategic action has had to be complemented by some parameters such as: i) experiential assessment of the model in relation to the current educational reality; ii) participation of educational process actors of all nationalities; iii) taking into account proposals from external experts and specialists; iv) experience systematization of twenty years of Intercultural Bilingual Education (EIB) and; v) prioritization of pedagogical strategies for an adequate cultural and linguistic development of peoples and nationalities.

Among the main results achieved through this experience are:

- Intercultural Bilingual Education System Model interpreted in 14 languages of the indigenous nationalities of Ecuador, supported by curricular adaptations;
- Full implementation of the Community Educational Experiential Calendar that guides the pedagogical action in harmony with the socio-cultural reality and its application in schools.
- Use of the nationality's language as the main language for the pedagogical process and Spanish as intercultural relation language (methodologies for teaching languages);
- Technical pedagogical teams trained in the application of Moseib.

## **Bachelor's Degree in Arts**

The Ministry of Education has currently an offer of training in plastic arts ,dance and music in thirteen schools at national level. The cities applying this system are: Cuenca, Piñas, Machala, Guayaquil, Quito, Ambato, Zamora, Loja and Babahoyo.

The main enhancements of the project have been hiring art specialized teachers, applying a curriculum corresponding to a Complementary Artistic Baccalaureate in the specialty of Music, and purchasing musical instruments for institutions for USD 129,175.30.<sup>5</sup>

Currently, the Ministry of Education is developing a proposal in order to implement Specialized Schools in Integral Artistic Training, gathering at least 600 students. From this figure, 300 students shall study music, 100 visual arts and 200 performing arts.

## **A higher education program in arts: The University of Arts creation and the National Scholarship System**

The University of Arts (UArtes) is a national emblematic project that seeks to generate a national and international environment that values and supports the role of art professionals, academics and researchers, highlighting their contribution to the economy and the transformation of society, in the aim of generating a real change in the productive matrix. In 2016, this educational entity has so far 226 students in musical and sound arts, 607 students in visual arts, 597 students in the film career, 82 students in theatrical creation, 144 students in literature and 219 in musical and sound production, yielding a total accumulated of 1,875 students.

On the other hand, the National Scholarship System, which constitutes a national policy to strengthen human talent, has included among its priorities the education in arts. In the period between 2012 and June 2016, this program has conferred 18,958 scholarships for undergraduate and postgraduate studies abroad (11,814 granted by Senescyt).The main level of studies of beneficiaries is master's degree with 63%, followed by 19% undergraduate and doctoral degrees with 13%.

For the period 2012-2016, the Ecuadorian Government has awarded a total 486 scholarships for studies in art and culture abroad, of which 169 beneficiaries have already returned to the country. According to the classification by gender, 51% of beneficiaries are men, and 49% are women.

---

<sup>5</sup> In 2017 during the execution of merit and opposition to the Attorney Magisterium teachers will be called teachers with specialized profiles for art colleges.

The primary level of education of beneficiaries of art and culture is master's degree with 57%, followed by 32% undergraduate and doctorate 11%. The area with more beneficiaries is Music and Performing Arts with 29%, followed by fine arts with 26% and audiovisual production techniques and media with 23% (See Annex 6).

### **Development of programs with components of culture innovation**

Innovation is one of the most important elements of added value in recent years. There are currently a number of programs, projects and strategies of civil society with potential for inclusion in the cultural industries market. The most prominent is the multimedia industry, highlighted by the development of applications for mobile, tablets and other accessories.

The program "*Banco de Ideas*" (Bank of Ideas), promoted by the National Secretary of Higher Education, Science, Technology and Innovation (Senescyt), seeks to articulate projects with enough potential and aimed at solving needs and demands of society and the productive sector. It works with a seed capital that is assigned to each entrepreneur, who goes through an incubation process, ensuring an effective management model and business in the market (See Annex 7)

Additionally, Senescyt has been conducting the Student University Research Recognition Contest: Third Level National Awards, where the discipline of arts is considered as one out of ten areas of knowledge. In 2014, 9 students participated and in 2015, it was 21 students who participated in the area of arts research.

Another measure launched is the project "*Cine al Cubo*", which aims to promote circulation and development of independent audiovisual works created by Ecuadorian teachers, researchers, students and filmmakers, strengthening their creative capabilities and carrying out knowledge transfer exercise. Of the three editions that have been developed from 2014 to 2016, the second edition promoted the dialogue of knowledge in films and the promotion of scientific culture, bringing the sciences and arts closer to the citizens. In 2014, the year of the first launch of the *Cine al Cubo* Festival, 23 audiovisual works participated, of which 10 products were selected for the projection cycle. About 1,920 people attended to different activities: screening, forums and keynote speeches (See Annex 8).

## 2. International Cultural Cooperation

### 2.1. Ecuador guidelines for international cooperation

International cooperation in the Ecuador is defined and regulated by the Organic Code of Planning and Public Finance, Article 65, which establishes the definitions and guidelines of refundable and non – refundable cooperation for all areas.<sup>6</sup> In the National Agenda for International Cooperation, objective 5 of PNBV has not been prioritized; however, issues related to culture, are included in the objectives 4 and 10: strengthening the citizens capacities and potential and promoting the transformation of the productive matrix, respectively.

The crosscutting approaches, promoted in this instrument regarding to culture, are human rights, capacity building,<sup>7</sup> interculturalism and participation. In the field of human rights, the importance of cultural rights is underlined to achieve the objective of *good living*, as one of the inalienable rights of all people.

The inclusion of interculturalism and participation as crosscutting approaches to international cooperation refers to them both as key elements in any collaboration initiative, promoting the inclusion of those traditionally excluded from the decision-making process.

Cooperation in the cultural sector has been reflected in particular by the actions carried out by Spain, Japan, the Andean Development Corporation (CAF), France, the Organization of Ibero-American States (OEI), through scholarships, experts, refundable and technical assistance, registering 23 initiatives for USD 4,259,153.87. It should be noted that a high percentage of experts came mainly from Korea and Japan, who have supported public institutions and Decentralized Autonomous Governments (GADs).

Policies of international cooperation in the field of culture, likewise, are part of the objective five of the PNBV, specifically in its policy 5.6on intercultural promotion and integration in the counter-hegemonic processes of regional integration. To enforce this policy, work has been done on the creation of cultural and educational exchange programs at regional level, the creation of networks to promote de circulation of cultural industries diverse expressions and critical cultural content, to encourage Ecuador's participation in cultural cooperation processes conducive to the promotion

---

<sup>6</sup> Article 65 of the Code of Planning and Public Finance: International cooperation grant is the "mechanism by which the Republic of Ecuador gives, receives, transfers or exchange resources, goods, services, capital, knowledge and / or technology in to contribute or supplement national efforts to achieve the objectives of planning. Nonrefundable international cooperation comes from private entities and organizations that perform such activities outside sources of public and / or. A nonrefundable international cooperation is the promotes, manages, executes, and evaluates tracking occurs through entities established in this Code".

<sup>7</sup> Using the National Institute of Cultural Heritage (INPC), Ciudad Alfaro Corporation, Casa de la Cultura Ecuatoriana.

and protection of cultural and creative industries; all this, with emphasis in multilateral spaces such as ALBA and UNASUR.

Within the framework of policies participation in the Cultural ALBA, Ecuadorian artists and cultural managers, during the period of this report, have received: One “ALBA Narrativa Award for young writers” (2014); one mention for the “Discography ALBA Award” (2012); one ALBA scholarship for documentary filmmaking at the International School of Film and Television of San Antonio de los Baños, Cuba; one nomination as finalist for the “ALBA Latin American First Copy Film Award” (2014); a nomination for “ALBA Prize in Literature for the work of a lifetime” and two nominations “ALBA Prize in Arts for the work of a lifetime”.

## 2.2. International cooperation in education for arts and culture programs

In accordance with the previously mentioned aspects about the National Scholarship System process, the National Secretary of Higher Education, Science, Technology and Innovation, has contemplated mechanisms that allow access to international cooperation scholarships in order to guarantee Ecuadorians access to education with greater facilities. In order to achieve that, different programs have been created, among which “*Globo Comun*” is highlighted by means of open offer, complementary scholarships, among others.

On the other hand, as mentioned before 486 scholarships conferred for art and culture are highlighted. Europe, Asia and Africa are the regions with the highest number of scholarship holders with 42%, followed by the United States, Canada and Oceania with 41%, according to data from the Secretariat for Strengthening Knowledge and Scholarships and the Institute for the Promotion of Human Talent.

## 2.3. Dissemination of art and culture abroad

The Organic Law on Foreign Service of the Ministry of Foreign Affairs and Human Mobility includes articles, which promotes dissemination of Ecuadorian culture abroad, providing measures to create plans “for the orientation, coordination and development of the activities designed to disseminate the knowledge of Ecuador’s cultural values abroad”. The aim of these policies is to manage and promote Ecuadorian culture abroad through the country’s diplomatic missions. These activities have been developed in different cultural disciplines such as performing arts, plastic arts, music festivals, contests, concerts, gastronomic fairs/festivals, handicrafts, literary activities, films, audiovisual and photography.

In the period concerning this report, a large number of annual events have been held in many countries around the world. Approximately 372 events were held, including fairs, international



festivals, concerts, photography and painting exhibitions, among others, attended by around 211,507 participants.

A total of 19 agreements and declarations have been signed or are being negotiated, among other bilateral and multilateral international instruments between Ecuador and several countries in matters of cultural entrepreneurship with the support of the Embassies of Ecuador abroad. The largest number of agreements signed or pending has been negotiated with South America and the Caribbean in the period covered by this report, reaching a total of 9 international instruments.<sup>8</sup>

In addition, the Ministry of Culture and Heritage executed the "Incentive Program to Support Mobilizations of National Representations Abroad", which aims to promote the diversity of cultural expressions and stimulate the creation, production, dissemination and enjoyment of cultural goods and services. In order to do this, airplane tickets are conferred to Ecuadorian artists in order to support their participation in cultural events abroad.

In 2014, a total of 286 "cultural ambassadors" from different provinces of the country were beneficiaries, of which, 163 were male and 105 female, self - identified as mestizos, Afro - Ecuadorian, indigenous, among others. These representatives participated in several diffusion, promotion and positioning of artistic and cultural expressions of Ecuador events, mainly in international exhibitions of handicrafts, cinema, music, theater and dance, as well as book fairs<sup>9</sup> and cultural markets.

In 2015, a total of 154 cultural representatives received this assistance. In regard to the year 2016, the resources destined to finance this initiative have been reduced; however, it was possible to support 52 cultural representatives.<sup>10</sup>

Among the most relevant events with Ecuadorian participation abroad are: Micsur (Mar del Plata 2014 and Bogota 2016); Book fairs (Guadalajara, Buenos Aires and Bogota); Mercado Musical del Pacifico, Mica; Ventana Sur (CNCINE: 2012, 2013, 2014, 2015); Marche du Film de Cannes (2013, 2014, 2015), among others.

---

<sup>8</sup> Data provided by the Diplomatic Missions Abroad Ecuador through the Ministry of International Relations and Human Mobility. Some events have been developed in coordination with other countries, therefore, it does not have the exact number of participants who attended only the stands of Ecuador; likewise, in certain cases, there is no record of the number of participants who attended some events organized by the Ecuadorian diplomatic missions.

<sup>9</sup> For more information on the Book Fairs in which he has participated Ecuador, see Annex 9.

<sup>10</sup> An example of the importance of this program can show in the last Book Fair of Cali, in which, participants highlighted the support of the Ministry of Culture and Heritage especially the efforts to facilitate the mobilization of their works and their transfer to the fair, noting that the balance in this process has been positive.



In addition, according to data from the Ministry of Tourism, Ecuador has participated in 50 international fairs linked to cultural activities, which had 2,423,500 visitors. However, the evolution of Ecuadorian participation in these fairs has decreased, from 21 fairs in 2012 to 1 fair in 2016.

## 2.4. Participation of Ecuador in IBER Programs

### 2.4.1. IBERMEDIA

Ecuador has participated in IBERMEDIA with film projects since 2008, with the aim of promoting its film industry in Latin American countries. It is noteworthy that from 2008 to 2014, Ecuadorian projects benefiting from IBERMEDIA Program have received a total contribution of USD 2,022,384.<sup>11</sup>

The Program constitutes a fundamental support for Ecuadorian film industry in a context of limited resources and an undeniable demand for quantitative and qualitative growth of national productions. The IBERMEDIA Program allows the State to support the Ecuadorian filmmakers by identifying financing options and contributes to the diffusion and regional projection of the national film industry.

### 2.4.2. IBERESCENA–Antena Ecuador

Since 2009, Ecuador has made contributions to the IBERESCENA fund, according to what is established in Article 3 of the Program's Regulations, which enables the participation of Ecuadorian stage artists in the aid modalities: co-production of Ibero-American performing arts, Ibero-American stage creation in residences and networks, festivals and scenic spaces for show programming.

During the period 2009-2016, 60 projects selected by the Program have been implemented (for more information see annex 11). In the calls for 2011-2012: 13 projects selected for a total amount of USD 113,974.81 (directly implemented by the Ministry of Culture and Heritage); 2012-2013 call: 7 projects selected for a total amount of USD 88,294.00 and 2014-2015 call: 6 projects selected for a total of USD 70,216.00.

### 2.4.3. Youth IBERORQUESTAS

Ecuador, due to the economic benefit received through this program, has been able to develop the following actions: creation of Latin American musical works for children and youth groups in Ecuador and Uruguay, for an amount of 17,500 Euros; *"Mitad del Mundo"* young musicians

---

<sup>11</sup>For more information refer to annex 10.

meeting between Ecuador and Mexico, for an amount of 41,184.07 Euros; Participation of a delegate of Ecuador in the project of “Lutheria” presented by Uruguay, for an amount of 1.000 Euros.

It is also important to mention the project “*Musica sin Fronteras*”, proposed by Ecuador and Colombia to the Iberoamerican General Secretariat - SEGIB, to promote the "Tricolor" children's and youth orchestra in Ipiales and Tulcan. The project was executed with a contribution of 14.806,00 Euros. The orchestra presented two concerts in Ipiales (Col) and Tulcan (Ecu). The purpose of this intervention was to promote social inclusion and intercultural dialogue through the integration of choral and symphonic music training programs in the Colombian-Ecuadorian border area, supporting the process of musical training for 214 children, teenagers and young people, as well as the consolidation of the Tricolor Binational Orchestra.

## 2.5. UNESCO Ecuadorian National Commission

The UNESCO Ecuadorian National Commission has an important task in regard to the 2005 Convention, which is to carry out and lead annually the national selection process of projects aiming to receive funding requests for the International Fund for Cultural Diversity.

The Commission supports projects developed in Ecuador and is required to select projects seeking funding from the International Fund for Cultural Diversity.

In 2016, 12 projects were submitted, 6 of them met all the requirements and passed the pre-selection phase. Finally, three projects were selected: 1) Support to creativity and participation of young people and entrepreneurs in the field of design and applied arts of Ecuador (Submitted by Ministry of Culture and Heritage of Ecuador); 2) Strengthening Cultural Youth to promote entrepreneurship, ancestral knowledge in Ecuador. (Submitted by Chulpiche Foundation) and; 3) Diversity learning, community gaming, transformation of society (Submitted by MedialabUIO).

For this purpose, an open workshop was organized with cultural managers and entrepreneurs to learn more about how to formulate projects to have sources of financing. This workshop was carried out thanks to the support of the Unesco Office in Quito. It should be stressed that this is the first year in which projects for this fund are being submitted.

### 3. Preferential treatment

The constitutional and legal provisions governing the service sector in Ecuador preserve the ability to regulate the areas of public policy to promote cultural industries. At the same time, it should be noted that Ecuador has made commitments to the WTO in the sector of "*recreational, cultural and sports*", which include the following services: Entertainment, libraries, archives, museums, sports and other recreational services, for modes: 1 (cross border trade), 2 (consumption abroad) and 3 (commercial presence). Regarding to mode 4 (temporary entry of natural persons), Ecuador did not acquire any commitments and is free to apply restrictions to market access and national treatment to protect this sector locally.

In the case of the Multi-Party Trade Agreement with the European Union, Ecuador maintained the commitments made in the WTO for modes 1, 2 and 3. Regarding to cross border trade (modes 1 and 2), in order to safeguard the regulation capacity of the publishing industry, Ecuador has included a horizontal restriction under which it reserves the right to give the EU the same treatment granted by the EU in the publishing sector to Ecuadorian nationals. Concerning mode 3, although commitments are made in entertainment services, it is conditioned that, in the case of contracting foreign artists, musical ensembles or orchestras, they must jointly present in the same spectacle, national artists, in a proportion of 60% of the total artistic program.

In terms of audiovisual services, Ecuador did not acquire any commitments in this sector and is therefore free to adopt public policies for the promotion and protection of audiovisuals. These are included in the List of exemptions of Article II, referring to "Most Favored Nation", which would allow the country, for example, to grant more favorable treatment to certain countries which Ecuador have agreements with. Audiovisual services were not part of the MCA's negotiation with the European Union.

Some of the restrictions that Ecuador reserved the right to apply establish, for example, that any employer with a staff of more than 10 employees should employ Ecuadorians of no less than 90 percent of the ordinary workers and not less than 80 percent of qualified or specialized employees, administrative staff or people holding positions of responsibility.

On the other hand, it is pointed out that Ecuador has not developed a system of preferential treatment so that the population can access cultural events through bonuses or other benefits.

## **4. Culture and Sustainable Development**

### **4.1. Projects that promote interculturality and sustainable development**

The National Plan for Good Living, in its objective five, aims to strengthen national identity reflected in ancestral practices, in the incorporation of the indigenous peoples to the development process, valuing their practices, celebrations and customs; consolidating a measure that represents an integrating aspect in society and an important part of cultural development policies.

To achieve this goal, processes such "Ruta Cimarron" have been promoted, which seek to promote the recognition of Afro-descendant cultural identity. Other outstanding processes have been the "strengthening of festivities and ancestral celebrities", funding, among other initiatives that integrate society in processes of creation and cultural development.

As mentioned previously, the funding and festivals program included the modality "of interculturalism", as well as the application possibility for initiatives proposed by indigenous peoples and nationalities, Afro-descendants, montubios, urban/rural cultures, LGBTI groups and Ecuadorians abroad.

### **4.2. Intercultural Community Centers (CIC)**

The Ecuadorian government has a project for rural areas of the country, called "Intercultural Community Centers (CIC)".<sup>12</sup> There are currently 22 facilities that seek to stimulate cultural exercise and free artistic practice in the territory, as well as strengthen intercultural dialogue, cultural management policy in the public space, recovery of social memory and knowledge and valuation of local heritage, in order to promote the effective deconcentration of goods, services and cultural products, and to achieve decentralized spaces for cultural management that promote good living.

For this project, the following strategic objectives have been proposed: to achieve the territorialization of the National System of Culture; to structure contents for transfer of capacities and to strengthen the management articulated with GAD; to stimulate the cultural action of the Intercultural Community Center in areas of territorial influence; to promote cultural agendas programmed at local, provincial and regional levels (See Annex 12).

Due to the heterogeneity of territories where the CIC are located, the results have been gradual and presented different responses, depending on the level of development of the capacities of GAD. Despite this complexity, the implementation of the management model shall achieve the following specific objectives:

---

<sup>12</sup> These centers are managed in a decentralized manner in the territories promoting participatory cultural management, strengthening local identity, citizens exercise gender, generation, multiculturalism, special abilities, priority groups, which reaches the full exercise of rights cultural.

- CIC articulated to a policy of use and access to public space.
- CIC specialized in local cultural expressions, resignification of memory.
- CIC managed by GADs, in coordination with local cultural organizations and groups.
- CIC network operating in articulation with local strategies, stimulating the effective action of attached or decentralized and coordinated entities of the National Culture System.

The process of deconcentration that involves this territorial intervention is based on three conducting elements: the intersectorality (which concrete services should be deconcentrated and which mechanisms of public articulation); micro-planning (operational management planning); social sustainability (structure that gives meaning to the new capabilities installed in territory from central level).

### 4.3. “Vive Patrimonio” Plan

"Vive Patrimonio Plan" is an initiative to generate cultural industries. This plan marks its origins in the Coordinating Ministry of Heritage, prior to its merger with the Ministry of Culture. The overall project objective was to promote the development and promotion of cultural industries, in this case, based on heritage content and productive matters. The strategy carried out began with a mapping and identification of enterprises, which subsequently crystallized through training, funding, marketing, promotion, monitoring and follow - up.

Among the sectors involved were: arts and crafts, audiovisual, music, design, multimedia, plastic arts, gastronomy, architecture and graphic industry, among others. Of the 88 applicants, 81 were from Quito.

This initiative supported entrepreneurs with business ideas that give value to the cultural heritage of Ecuador. Non-refundable funds up to \$ 10,000 had a contribution from the applicant of UDS 1,500.00 + VAT. The phases for winners were: Development of a business plan, market study and specialized business consultancy.

## 5. Civil society

The PNBV states: "*Public participation in decision-making process has to be understood as the result of a process of change in the correlation of forces, as a redefinition of power relations between the state and civil society - organized or not, by fact and law - Therefore, it is the result of a collective social construction.*" In that matter, one of the primary exercises is the consolidation of institutions; training levels of government and collect the main studied variables, based on integration and inclusion processes.

In Ecuador, there are several participation mechanisms. However, for the purposes of this report we will focus on: trade associations, collective management societies<sup>13</sup> and social organizations.

### 5.1. Ecuadorian Chamber of Books

One of the trade associations with more years of experience in the publishing field is the Ecuadorian Chamber of Books (CEL). It brings together the major representatives in the production, distribution and marketing of the book industry in Ecuador, grouped in publishers, booksellers, distributors and magazines (CEL, 2016). Its participation in recent years as a model of associated publisher has been a landmark of its management. Its achievements include, for example, the promotion for the book law creation, ten years after its foundation: in 1987. In addition, "*it represents Ecuador through its participation in international organizations such as Inter - American Publishers Group (GIE). Moreover, it is the ISBN agency for Ecuador and coordinates, together with the Regional Center for Book Development in Latin America and the Caribbean (Cerlalc), the book statistics in Ecuador*" (CEL, 2016).

Currently, its linkage as a trade union with the State has been carried out to several projects. One of these is the International Book Fair of Quito and, in general, the participation of our country in other international fairs. These projects have been funded by the Ministry of Culture and Heritage, mostly; coordinated and implemented by the CEL, carrying out joint efforts to develop the sector.

### 5.2. Ecuadorian Chamber of Design

This trade association was introduced as an initiative of several actors gathered in one of the editions of Cromia Festival. This space has acquired a significant representation of professional designers in some public and private organizations.

---

<sup>13</sup> The Collective Management Societies (SGC) are legal persons of private law, non-profit, created under the Copyright Act, whose purpose is the collective management of economic copyright or related rights, or both ; so, they act as the agents of the authors and / or owners, whether domestic or foreign, for a third party to manage their rights. Collective Management Societies are not associations for social purposes, they are not unions nor are charities (IEPI, 2016).

The Ecuadorian Chamber of Design represents the focal areas of graphic design, product design, clothing design or fashion and interior design, under a single agency with state autonomy. "This union representation of design is generated by the interest to demand and profit from the spaces that new policies provide for the Ecuadoran design sector" CD-EC, 2016).

### 5.3. Societies for Collective Management in Music

For the music and phonographic case, there are several societies of collective management that represent the artists. These spaces, supported by the Intellectual Property Law, converge between the interests of associated artists, civil society and the state.

The Society of Authors and Composers of Ecuador (Sayce) aims to *"protect and manage the economic right resulting from the use of musical works of national and foreign authors. We are a non-profit private law entity capable of exercising rights, contracting civil obligations and being judicially and extrajudicially represented at the national and international levels"*(Sayce, 2016). As a copyright company, it is part of the International Confederation of Societies of Authors and Composers, a worldwide body for the protection of Copyright and other related regional organizations (see Annex 13).

The Society of Performers and Performing Musicians of Ecuador (Sarime), on the other hand, is a *"collective management of related rights, legally empowered to represent artists, performers, musicians and/or performers both national and no nationals in Ecuador, in the management of their interpretations and/or executions fixed in material or digital supports. It is part of the Ibero-Latin American Federation of Performers (Filaie), whose scope of action is worldwide for the protection of the rights of our associates"* (Sarime, 2016).

The Society of Phonograms Producers (Soprofon) is a collective management of related rights, *"created for the sole purpose of licensing the use of phonograms to different music users"*. Since 2009, due to an agreement signed with Sarime, it also represents the rights in favor of artists, performers and performing musicians.

Although the articulation of these societies with different governmental instances has been intermittent, we must highlight the important agreements and representation spaces created. For instance, there have been many spaces of dialogue, advice and integration workshops developed in the last years.



#### 5.4. Sectorial dialogue panels

The sectorial panels constituted spaces for articulation and integration. This methodology emerged from the need to bring together actors from different sectors of cultural and creative industries within spaces of knowledge, diffusion and discussion on productive and innovative practices and processes; as well as the need to create spaces to present their requirements of public policy, institutional coordination and linkage of possible projects.

The immediate action related to this policy has been to ensure a process of construction of decentralized and participatory spaces for debate and socialization around the new regulatory frameworks, which encourages the development of cultural industries. Many of inputs resulting from this exercise of dialogue were taken into account and submitted to the National Assembly for the treatment of Culture Law (See systematization in Annex 14).

The strategies applied in this exercise have been: involvement, identifying participants of cultural industries, dialogue and future action planning. Important representatives of civil society and related to each of the cultural industries attended to the panels (more than twenty people for each of the five sectorial panels).

#### 5.5. First mapping and diagnosis of cultural industries nationwide

The Technical Secretariat of Cultural Industries initiated a project of joint work with the Pontifical Catholic University of Ecuador to carry out a comprehensive diagnosis of cultural industries.

Among the main achievements of the project are: i) 976 cultural entrepreneurs surveys in 18 cities of 14 provinces of Ecuador ii) 22 in-depth interviews with cultural industries experts; iii) 2 work teams mobilized: 11 interviewers and 3 researchers.

The data and findings obtained from this research are part of the inputs provided by participants of cultural industries themselves. It turns out to be the first exercise of this magnitude and its results will be published in 2017. Also, as a result of this joint work experience, it is expected that later on the University include an educational offer focused on culture, development and cultural industries.

#### 5.6. Performing arts management societies

On the field of performing arts, the most outstanding societies are: Ecuadorian Festival Network, Performing Artists of Ecuador Association (Asoescena), National Association of Performing Arts (Anae) and Independent Scenic Spaces Network (Red). These groups deserve the Ecuadorian state recognition for their trajectory. Among the main accomplishments are as follows:



The Ecuadorian Festival Network "is an organization constituted by several groups that support diverse artistic and cultural processes in many parts of the country including festivals, meetings or samples, whether theater, dance performances, music, literature or visual arts, which could be multidisciplinary or proposed by peoples and nationalities". In addition, "it gathers about 30 festival directors, who operate annually in the Provinces of Pichincha, Imbabura, Chimborazo, Napo, Bolivar, Guayas, Azuay and Manabí."

The Performing Artists of Ecuador Association is a trade union formed in 2007 that "has managed to perform several events and created spaces for reflection around theater and performing arts in Ecuador such as: *Escena Libre* (2010), *Libre Escena Libre* (2011) Congress of Theatre (2011), ASSITEJ representation (International Association of Theatre for Children and Youth) since 2010, sponsor of the Festival of Theatre for Children and Youth since 2010. Co-founder of the National Federation of Theater (2014).

Likewise, the Association of Ecuadorian Documentalists was created to defend the right to make and disseminate documentary films free of political, artistic or market conditions. Its members are representatives of the different sectors of Ecuadorian documentary filmmakers, ie filmmakers, producers and technicians, as well as researchers, historians, people linked to documentary films.

### 5.7. Third Ibero-American Meeting on Art, Labor and Economy

The Third Ibero-American Meeting on Art, Labor and Economics was held at the Latin American Faculty of Social Sciences (Flacso) from October 14 to 16, 2014.<sup>14</sup>

The Ministry of Culture and Heritage contributed with USD 20,000 to the realization of this event. The meeting established two fields of work. The application field, which corresponds to the joint development of the Manual of Good Practices for the Visual Arts in Ecuador; and the discussion field in which the Colloquium and the Dialogue Panels were accomplished, with the participation of national and international guests who propose reflection on an economy based on creative industries, an economy based on free culture and "other" possible models of economies based on culture.

The Manual of Good Practices for the Visual Arts in Ecuador was elaborated in working groups

---

<sup>14</sup> Agreement between the Ministry of Culture and Heritage and the Latin American Faculty and Social Sciences (FLACSO), for conducting a symposium and round tables and publishing manuals of good artistic practices. This was one of the measures taken to reduce economic gaps and access to cultural goods and services in 2014 and benefited 1,000 people.



**Oficina en Quito**  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



constituted by agents from the sector. This manual collects a series of useful tools to improve the professional relations among artists, spaces of diffusion and mediating agents of the art according to the local artistic dynamics and practices; it also broadens the reflection and discussion and integrates two new fields: the relations among artists and communities, and the relations established in the field of free culture.

## 6. Crosscutting themes and UNESCO priorities

### 6.1. Gender equality

With a rights, territorial and gender approach established in the Constitution and the National Plan for Good Living (PNBV 2013-2017), the National Government bets on the integral development of the human being from birth to old age (Coordinating Ministry of Social Development). The policies outlined in this Plan consider aspects of gender equality that manifest in objectives two, five and six. Objective two states: "*Promote equality, cohesion, inclusion and social and territorial equity in diversity*".

Based on the above, policies and projects such as "zero tolerance" have been implemented in favor of people in vulnerable conditions. For this aim, two strategic policies were incorporated into Objective 6 of the PNBV 2013-2017. In this regard, a new Technical Standard for Integral Care for Victims of Gender Violence was created with the participation of several national entities, which contains provisions and instruments for detection, care and reference (Coordinating Ministry of Social Development). Within these national policies, there has also been considered the cultural field, included in gender equality programs, as a crosscutting strategy of implemented projects.

During the period of this report, the following policies, programs and actions are noted:

- Support for the organization of the GLBTI film festival "The Place Without Limit GLBTI" (2013, 2014, 2015; CNCINE);
- Audiovisual production "Las Tres Marías" (gender component and cultural identities, independent producers);
- Radio programs and information packs on gender (media, CORDICOM);
- Women's access to formal education (MINEDUC, SENESCYT, MCCTH);
- Citizen participation in cultural activities (INEC);
- Inclusion of the role of women in documentary projects (independent producers).

#### 6.1.1. Government Program 2013-2017

The Government Program 2013-2017 gives account of the political guidelines implemented at national level for the creation of public policy. In this instrument, some proposals aligned with the report approach have been identified, especially regarding to equal access of citizens to resources that allow the development and full enjoyment of culture.

In regard to proposal 23 of the Government Program, that proposes the assurance of equal access to resources essential for the creation and circulation of cultural goods and to promote the development of national cultural industries, and in line with the provisions of PNBV objective five, concrete actions have been carried out through projects that have been developed between 2013 and 2016 and have benefited approximately 82,500 people.

It should be noted that in recent years, the opportunities gender gap has declined. An example of this is the information presented in this report according to the award of scholarships in art and culture, with 51% male scholarship recipients and 49% female scholarship holders.

There is also a relatively small gap in the participation of 163 men and 105 women in the incentive program to support mobilizations of national representatives abroad. It should be emphasized that efforts and actions must still be taken in this framework so that these differences decrease.

## 6.2. Youth

According to the 2010 Population and Housing Census, in Ecuador there are a total of 14,483,499 inhabitants, of which 1 out of 4 is between 18 and 29 years. Watching TV, listening to music, chatting on the Internet, reading, going to the cinema, dancing, playing sports and operating video games are the most frequently cultural consumption activities practiced by young people during their free time. According to the Survey of Living Conditions, from young people between 18 and 24 years old, 72% have an account in a social network, while young people from 25 to 29 have 56%.

As for the technologies most used by young people in Ecuador, 71% use computers, 17.5% tablets and 42% indicate the use of smart phones. (For more information refer to Annex 15)

### 6.2.1. Cultural programs and projects involving young people

During the period 2015-2016, Ecuador promoted four major lines of work. It should be noted that actions identified are exclusively for young people, which leaves out various programs and plans addressed to general public and therefore also young beneficiaries.

#### Lines of work:

- **Training, work and entrepreneurship**

Creative writing laboratories: literacy program that seeks the empowerment of reading skills through the creation of literary and narrative texts in the Senplades zones 1, 2, 3, 4, 5, 6 and 7.

- **Social Acting, participation and volunteering**

Meetings developed in Ecuadorian provinces of young cultural managers to define local needs and proposals for the cultural sector.

- "Chimbacalle: an organization project for art, culture and citizen security", an inter-institutional project to deal with organizational aspects of the Ciudadela El Recreo neighborhood, the fabric of collective memory, community work, as well as training of cultural movements. Development of the national graffiti contest: "Al tren en latas".

- Memory and identity: process of reflection on memory and identity stories with young fishermen (Santa Elena).
  - Identity and social action: through "Cineforo" format and the use of image and narratives methodologies to promote the dissemination of documentary film, debate and youth organization in Quito.
  - Strengthening the Rock Movement: spaces for dialogue, participation and reflection on the impact of the movement in the definition of public policy and design of the Culture Law.
  - Strengthening of Hip-Hop Movement: spaces for dialogue, participation and reflection on the impact of the movement in the definition of public policy and the design of the Culture Law.
  - Agreement between the Ministry of Culture and Ministry of Social and Economic Inclusion for the implementation of "Leonidas Proaño Mission".
  - Participation in the inter-institutional table and implementation of the National Youth Forum.
  - Strengthening of urban cultures in public space.
  - ALTERARTE Project: process of participation and artistic creation with young people, which included reflection on cultural rights and cultural diversities, through workshops of artistic experimentation in 5 neighborhoods of Quito, which focus was the strengthening of neighborhood identity and community organization.
- **Use of free time**
    - Process of cultural strengthening aimed to young people and adolescents in strategic sectors of Guayaquil, through Community Intercultural Centers, within the framework of the Afro-descendants Decade and Ruta Cimarron.
    - Process of using free time through the exploration of artistic abilities of young people in a human mobility situation with FOTOVOZ methodology: photography and life stories.

### 6.2.2. Participation of civil society in the design of public policies: "Youth Forum"

As part of the public policy of youth and as part of the process of recognizing diversity and strengthening identities, the Youth Forum process is being promoted to strengthen the management of youth policy through the involvement and participation of Young people in their design and implementation. This process is strengthened in the participation of an inter-institutional panel that has the commitment of different institutions to give a comprehensive response to this sector of the population.

The forum is set up at provincial level, as a permanent work process that allows a sustained dialogue between civil society and institutions. From the work on thematic panels, one of them culture, youth, leaders and leaders of organizations and youth groups of province define a roadmap to solve concrete demands in the cultural sector with responsibilities for institutions and participants. From each meeting, a road map is drawn up that reflects the main debates, as well as the commitments and dates of compliance. At the moment, six Forums have been installed in



**Oficina en Quito**  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



Ibarra, Ambato, Tena, Guayaquil, Cuenca and Loja, of which the Ministry of Culture and Heritage hosted Ibarra and Loja.

Based on these experiences, actions are being developed to respond to the identified demands, such as initiatives for the use of public space by urban groups, artistic and cultural training spaces and spaces for awareness of cultural rights, to name a few (See Annex 16).

## 7. Achievements, challenges, solutions and next steps

### 7.1. Main achievements

- The most notable achievement of the 2012-2016 period is the Organic Law of Culture, which represents an unprecedented framework for Ecuador and the region in cultural affairs, by promoting the protection, promotion of diverse cultural expressions, and the creation, and circulation of cultural and artistic goods and services; To the promotion of cultural industries, among other constitutional guarantees that strengthen the cultural rights of Ecuadorian citizens.
- Recognition of cultural industries as a strategic sector in the transformation of the productive matrix in Ecuador, as well as the promotion of productive and economic activities for cultural enterprises.
- Investment policies in projects to promote free creation for artists, managers and researchers of culture, which have had a gradual increase of economic resources.
- Inclusion of cultural aspects in formal education programs, as well as the granting of scholarships in art and culture abroad.
- Normative framework implemented for equal opportunities of Ecuadorian artists in community radio and frequency and screen quotas.
- Involvement of young people in processes of creation of public cultural policy and spaces of artistic creation.
- Carrying out the first mapping and diagnosis of cultural industries at the national level.
- Participation of Ecuador in multiple international spaces for the effective development of a market of cultural goods and services.
- Dissemination of Ecuadorian musical talent thanks to cooperation agreements for the circulation and distribution of phonographic material. This type of programs and agreements, have allowed to know on detail the production and the national talent, as well as the fulfillment of the Organic Law of Communication and the quota of national production in the mass media.

### 7.2. Challenges

- One of the main challenges is the correct implementation of the Organic Law of Culture just approved.
- To develop mechanisms and tools for ongoing financing that prioritize cultural industries.
- To promote gender equality, non-discrimination and the diversity of identities in a comprehensive way in public cultural policy.
- To create programs to strengthen and access critical audiences, linked to young populations with the aim of strengthening artistic and cultural environments in which they can develop their skills.
- To encourage greater participation in international platforms in the various artistic and cultural fields.

- To resume participation in international fairs to promote the development of the national cultural industry.

### 7.3. Solutions and next steps

With the Organic Law of Culture, an immense field for the artistic and cultural development of the country opens, which must be conjugated with other aspects of national and international politics with the objective of having the best results that can be obtained from this instrument.





**Oficina en Quito**  
Representación para Bolivia,  
Colombia, Ecuador y Venezuela



Ministerio  
de **Cultura**  
y **Patrimonio**

# Annexes

## Annex 1

### Radios y frecuencias comunitarias

#### Número de estaciones concesionadas de Radiodifusión Sonora FM

Fecha de publicación: Noviembre de 2016

Fecha de corte: Octubre de 2016

PROVINCIA	Comercial Privada	Servicio Público	Servicio Público Comunitario	Total por Provincia
Azuay	58	14	1	73
Bolívar	15	4	3	22
Cañar	25	1	1	27
Carchi	24	11	1	36
Chimborazo	47	12	2	61
Cotopaxi	9	5	1	15
El Oro	37	7	1	45
Esmeraldas	25	12	4	41
Galápagos	7	5	1	13
Guayas	50	6	1	57
Imbabura	22	8	3	33
Loja	47	16	0	63
Los Ríos	25	2	2	29
Manabí	53	20	1	74
Morona Santiago	19	5	7	31
Napo	16	3	0	19
Orellana	8	6	1	15
Pastaza	11	4	7	22
Pichincha	41	10	2	53
Santa Elena	34	3	1	38
Santo Domingo de los Tsáchilas	26	6	2	34
Sucumbíos	10	10	6	26
Tungurahua	37	6	1	44
Zamora Chinchipe	11	3	2	16
<b>Total General</b>	<b>657</b>	<b>179</b>	<b>51</b>	<b>887</b>

Nota: La información presentada se encuentran actualizada al mes de Septiembre del 2016.

Elaborado por Arcotel

Fuente Arcotel

## Annex 2 Fondos Concursables y Festivales

CONCURSOS DE PROYECTOS PARA LAS ARTES	MONTO INVERTIDO	Nº PROYECTOS	Beneficiarios directos (estimación)	Publico (estimación)
CONCURSOS DE PROYECTOS 2008-2009	915.000,00	103	1030	103.000
CONCURSOS DE PROYECTOS 2009-2010	2,527.200,00	375	3750	375.000
CONCURSO LA HOGUERA BARBARA 2011	240.000,00	1	N/A	N/A
CONCURSOS DE PROYECTOS 2012	367.999,95	47	470	470.000
CONCURSOS DE PROYECTOS 2013	735.588,00	41	410	410.000
CONCURSOS DE PROYECTO 2015	1.000.000	124	1240	124.000
<b>TOTAL</b>	<b>5'785.787,95</b>	<b>691</b>	<b>6900</b>	<b>1.482.000</b>

Elaboración: Unidad de Investigación Subsecretaría de Artes y Creatividad  
Fuente: Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio

<b>MINISTERIO DE CULTURA Y PATRIMONIO SUBSECRETARÍA DE ARTES Y CREATIVIDAD CONCURSO NACIONAL DE FESTIVALES DE LAS ARTES 2016-2017 PROYECTOS PRESENTADOS, según campos disciplinarios y porcentajes</b>				
CAMPO DISCIPLINARIO			PROYECTOS	PORCENTAJE
ARTES ESCÉNICAS	Y	PERFORMANCE	78	34,51
ARTES MUSICALES	Y	SONORAS	93	41,15
ARTES LITERARIAS	Y	NARRATIVAS	13	5,75
ARTES PLÁSTICAS	Y	VISUALES	40	17,70
ARTES VISUALES Y CINE			2	0,88
Total			226	100,00

Elaboración: Unidad de Investigación Subsecretaría de Artes y Creatividad  
Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio

<b>MINISTERIO DE CULTURA Y PATRIMONIO</b> <b>SUBSECRETARÍA DE ARTES Y CREATIVIDAD</b> <b>CONCURSO NACIONAL DE FESTIVALES DE LAS ARTES 2016-2017</b> <b>PROYECTOS PRESENTADOS FESTIVALES INICIALES, por tipo de postulante y campos disciplinarios</b>								
Postulante		Artes escénicas	Artes visuales	Artes musicales	Artes literarias	Artes visuales y cine	Total	Porcentaje
Primera y segunda edición	Ecuatorianos en el exterior	2	6	1	0	0	9	3,98
	Personas con discapacidad	4	1	7	0	0	12	5,31
	Pueblos y nacionalidades	19	8	23	3	0	53	23,45
	GLBTI	1	0	0	0	0	1	0,44
<b>Total</b>							75	33,19

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

<b>MINISTERIO DE CULTURA Y PATRIMONIO</b> <b>SUBSECRETARÍA DE ARTES Y CREATIVIDAD</b> <b>CONCURSO NACIONAL DE FESTIVALES DE LAS ARTES 2016-2017</b> <b>PROYECTOS ÁMBITO INTERNACIONAL, por país y campos disciplinarios</b>								
País		Artes escénicas	Artes visuales	Artes musicales	Artes literarias	Artes visuales y cine	Total	Porcentaje
Ámbito Internacional	Estados Unidos	3	1	0	0	0	4	1,77
	Argentina	0	1	0	0	0	1	0,44
	España	0	1	0	0	0	1	0,44
	Francia	0	2	0	0	0	2	0,88
	Italia	0	1	0	0	0	1	0,44
<b>TOTAL</b>		3	6	0	0	0	9	3,98

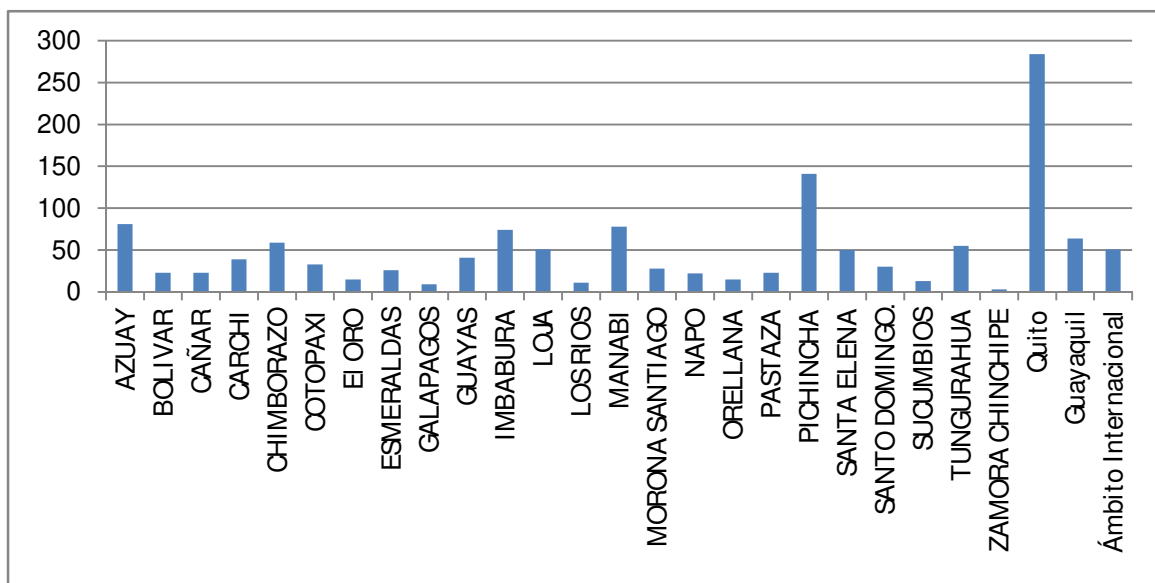
Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

<b>MINISTERIO DE CULTURA Y PATRIMONIO</b> <b>SUBSECRETARÍA DE ARTES Y CREATIVIDAD</b> <b>CONCURSO NACIONAL DE FONDOS CONCURSABLES 2016-2017</b> <b>TOTAL DE PROYECTOS PRESENTADOS, según provincias, territorios y campos disciplinarios</b>								
Nro.	Provincia	Escénicas	Musicales	Literarias	Plásticas	Diseño	Total	Porcentaje
1	AZUAY	18	15	15	23	10	81	6,04
2	BOLIVAR	1	6	5	7	4	23	1,71
3	CAÑAR	6	3	3	9	2	23	1,71
4	CARCHI	7	10	8	14	0	39	2,91

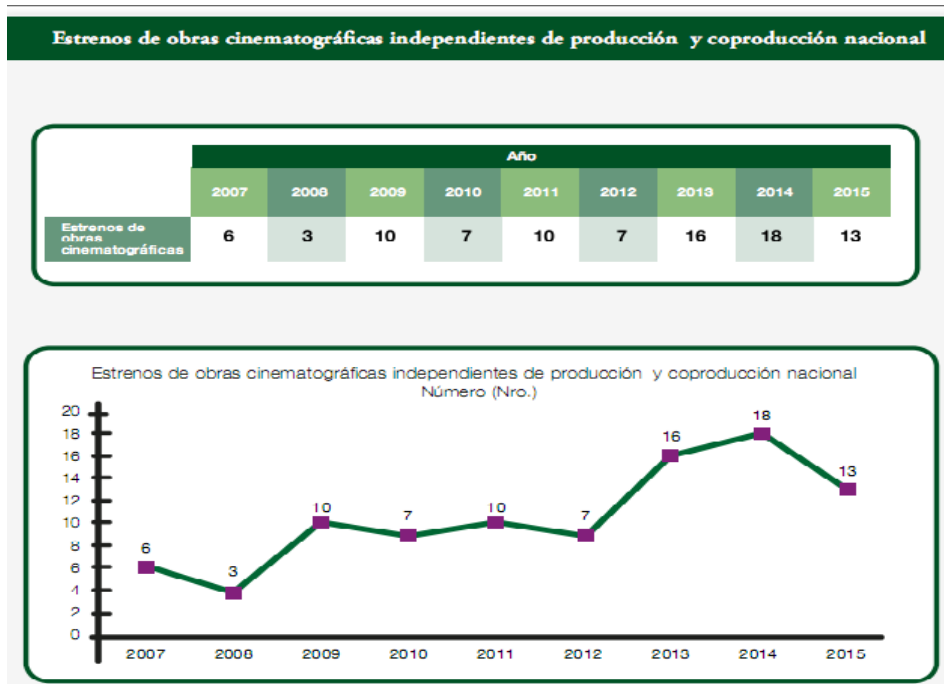
5	CHIMBORAZO	11	16	12	14	6	<b>59</b>	4,40
6	COTOPAXI	8	3	5	8	9	<b>33</b>	2,46
7	EI ORO	5	2	3	5	0	<b>15</b>	1,12
8	ESMERALDAS	5	5	8	7	1	<b>26</b>	1,94
9	GALAPAGOS	2	2	2	2	1	<b>9</b>	0,67
10	GUAYAS	10	9	8	12	2	<b>41</b>	3,06
11	IMBABURA	18	13	19	13	11	<b>74</b>	5,51
12	LOJA	9	3	5	27	7	<b>51</b>	3,80
13	LOS RIOS	1	2	5	3	0	<b>11</b>	0,82
14	MANABI	16	8	25	17	12	<b>78</b>	5,81
15	MORONA SANTIAGO	6	4	5	7	6	<b>28</b>	2,09
16	NAPO	4	5	3	4	6	<b>22</b>	1,64
17	ORELLANA	4	3	2	4	2	<b>15</b>	1,12
18	PASTAZA	4	3	4	6	6	<b>23</b>	1,71
19	PICHINCHA	34	29	28	38	12	<b>141</b>	10,51
20	SANTA ELENA	6	5	11	13	15	<b>50</b>	3,73
21	SANTO DOMINGO DE LOS TSACHILAS	7	8	4	6	5	<b>30</b>	2,24
22	SUCUMBIOS	4	1	1	5	2	<b>13</b>	0,97
23	TUNGURAHUA	17	10	8	12	8	<b>55</b>	4,10
24	ZAMORA CHINCHIPE	0	0	0	1	2	<b>3</b>	0,22
25	Quito	54	74	67	62	27	<b>284</b>	21,16
26	Guayaquil	14	14	15	16	5	<b>64</b>	4,77
27	Ámbito Internacional	9	16	4	21	1	<b>51</b>	3,80
	<b>TOTAL</b>	<b>280</b>	<b>269</b>	<b>275</b>	<b>356</b>	<b>162</b>	<b>1342</b>	<b>100,00</b>

Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio  
Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.



Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio  
Fuente Subsecretaría de Artes y Creatividad. Ministerio de Cultura y Patrimonio.

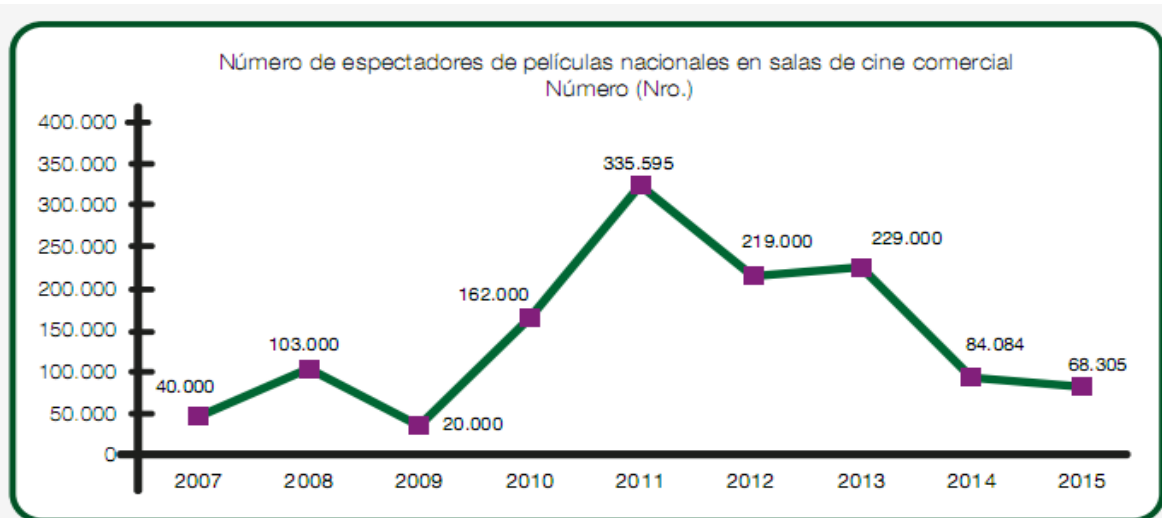
### Annex 3 Número de espectadores de obras cinematográficas.



### Número de espectadores de películas nacionales en salas de cine comercial

Número de espectadores	Año								
	2007	2008	2009	2010	2011	2012	2013	2014	2015
	40.000	103.000	20.000	162.000	335.595	219.000	229.976	84.084	68.305

Fuente Consejo Nacional de Cine



Fuente Consejo Nacional de Cine

**Annex 4**  
**FONDO NACIONAL DE CULTURA**  
**CREDITOS APROBADOS**  
**AÑOS 2010-2016**

AÑO	CREDITOS REEMBOLSABLES		CREDITOS NO REEMBOLSABLES		CREDITOS MIXTOS			TOTAL		
	Nro.	VALOR	Nro.	VALOR	Nro.	REEMBOLSA BLE	NO REEMBOLSABL E	Nro.	REEMBOLSA BLE	NO REEMBOLSAB LE
2010	8	1.009.115,29						8	1.009.115,29	-
2011	3	117.000,00						3	117.000,00	-
2012	3	56.000,00			3	130.800,00	32.700,00	6	186.800,00	32.700,00
2013			1	421.000,00	2	22.320,00	2.580,00	3	22.320,00	423.580,00
2014	0							-	-	-
2015	0							-	-	-
2016			10	1.724.682,87	1	22.263,73	2.473,75	11	22.263,73	1.727.156,62
<b>SUMAN</b>	<b>14</b>	<b>1.182.115,29</b>	<b>11</b>	<b>2.145.682,87</b>	<b>6</b>	<b>175.383,73</b>	<b>37.753,75</b>	<b>31</b>	<b>1.357.499,02</b>	<b>2.183.436,62</b>

Elaborado por: Dirección de Fomento Cultural  
21/1172016



## Annex 5

### Proyectos Escolares Ministerio de Educación

Proyectos Escolares*		
Zona	Nº de Instituciones educativas	% de IE con proyectos escolares del campo de acción artístico-cultural.
1	1524	46%
2	981	32%
3	1529	31%
4	2424	20%
5	2356	16%
6	1627	60%
7	1664	26%
8	750	74%
9	1060	17%

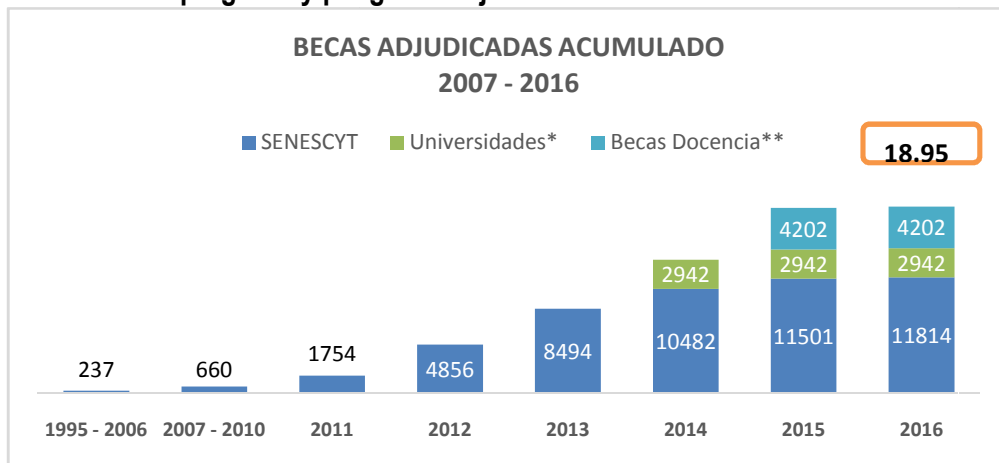
\*\*Información proporcionada por la Dirección Nacional de Mejoramiento Pedagógico  
Fuente Ministerio de Educación de Ecuador

Actividades Extraescolares**		
Zona	Nº de Beneficiarios del campo de acción Artístico-Cultural 2015	Nº de Beneficiarios del campo de acción Artístico-Cultural 2016
Zona 1	3.928	179
Zona 2	1.261	474
Zona 3	1.433	0
Zona 4	487	0
Zona 5	3.938	284
Zona 6	2.687	3.253
Zona 7	47	80
Zona 8	2.985	1.020
Zona 9	541	96
<b>Totales</b>	<b>17.307</b>	<b>5.386</b>

\*\*Información proporcionada por la Dirección Nacional de Mejoramiento Pedagógico  
Fuente Ministerio de educación de Ecuador

## Annex 6 Becas Senescyt

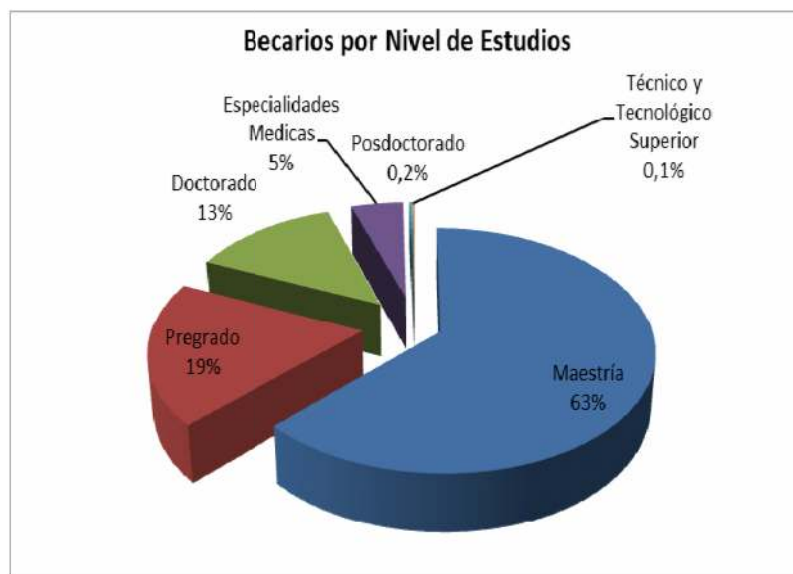
### Becas de pregrado y posgrado adjudicadas acumuladas del 2007 al 2016



\* Corresponde a universidades públicas y cofinanciadas.  
Fecha de corte junio de 2014.

**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas



**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

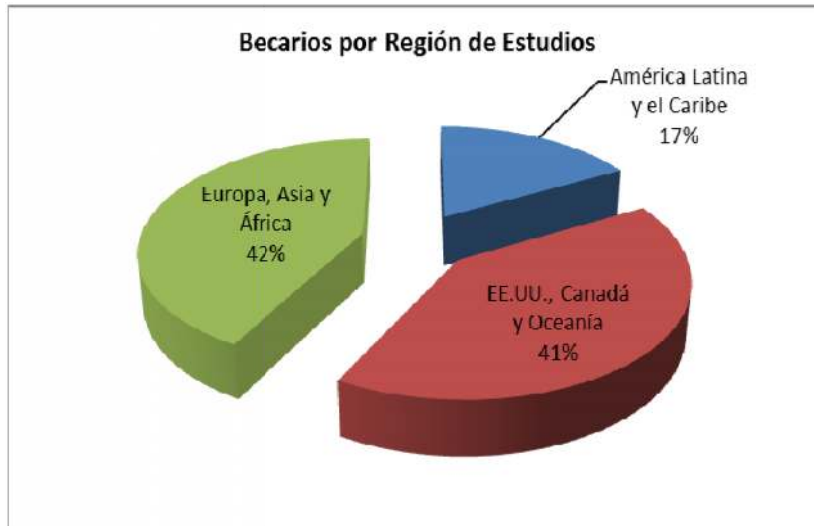
**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas

**Fecha de corte:** 31 de julio de 2016

**Nota Técnica:** No incluye becas de Cooperación Internacional

## Becarios en Arte y Cultura Período 2012 – 2016

Total 486 becas adjudicadas para estudios en Arte y Cultura por región

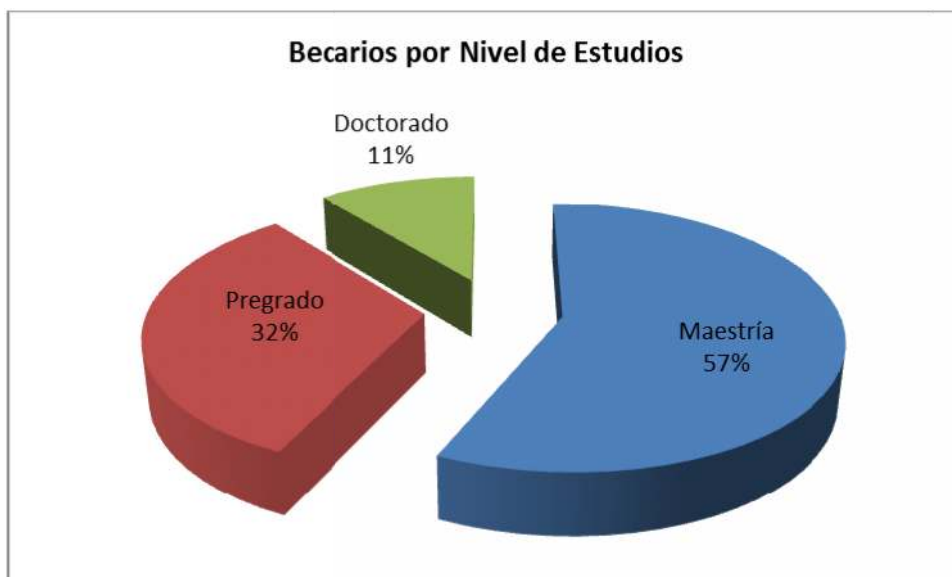


**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas

**Fecha de corte:** 31 de julio de 2016

## Por nivel de estudio Arte y Cultura

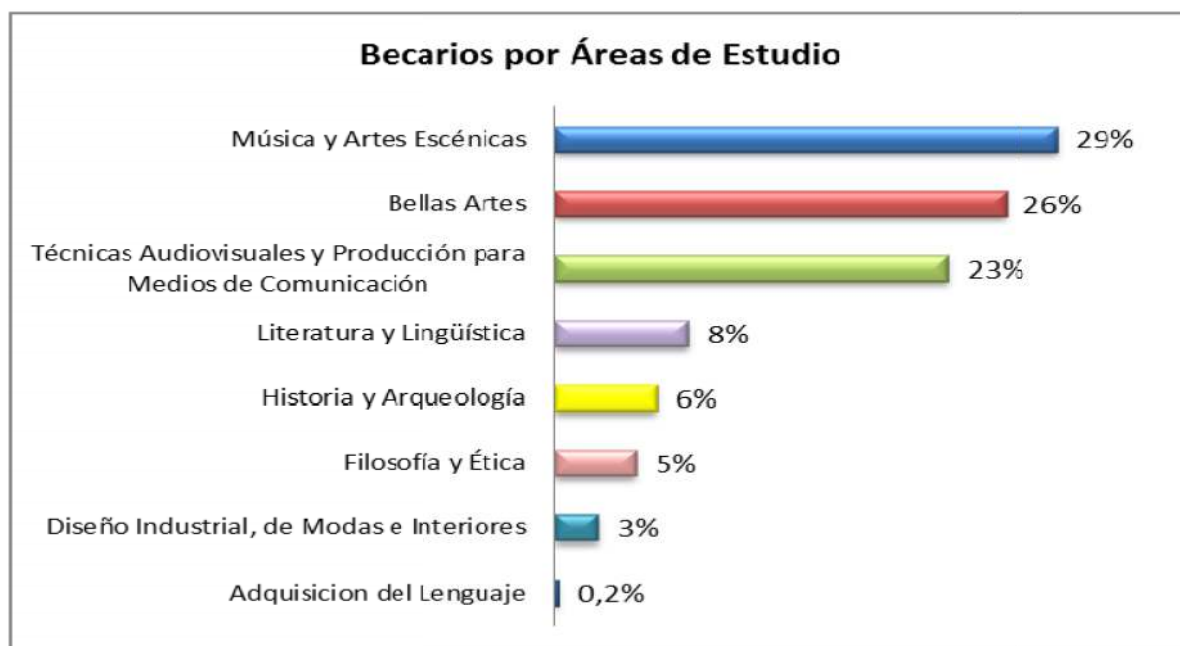


**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas

**Fecha de corte:** 31 de julio de 2016

**Por áreas de conocimiento**  
**Música y Artes Escénicas es el área con más becarios con el 29%, seguido por Bellas Artes con 26% y Técnicas Audiovisuales y Producción para Medios de Comunicación con 23%.**



**Fuente:** Subsecretaría de Fortalecimiento del Conocimiento y Becas e Instituto de Fomento al Talento Humano

**Elaboración:** Subsecretaría de Fortalecimiento del Conocimiento y Becas

**Fecha de corte:** 31 de julio de 2016

**Matrículas de cuarto nivel:**

<b>Distribución de la Matrícula por Área de Conocimiento</b>			
<b>2012 - 2014 - Sub áreas: «Artes y Humanidades»</b>			
<b>Sub área del Conocimiento</b>	<b>Matriculados al 2012</b>	<b>Matriculados al 2013</b>	<b>Matriculados al 2014</b>
	<b>Total</b>	<b>Total</b>	<b>Total</b>
<b>ARTES</b>	15810	16755	16539
<b>HUMANIDADES</b>	1944	1403	1749
<b>TOTAL</b>	17754	18158	18288

**Fuente:** Senescyt 2012 - 2014

**Nota:** Se toma en cuenta los 489 matriculados en carreras cuya sub área es «Artes Y Humanidades (excepto Idiomas)» al 2013 en la U San Gregorio de Portoviejo.

**Nota:** No se incluyen los matriculados en las U emblemáticas

<b>Carreras</b>	<b>Acumulado 2016</b>
-----------------	-----------------------

Artes musicales y sonoras	226
Artes visuales	607
Cine	597
Creación teatral	82
Literatura	144
Producción musical y sonora	219
<b>Total</b>	<b>1875</b>

Fuente: Reporte realizado por la Universidad de las Artes Sept. /2016

**Títulos de tercer y cuarto nivel registrados en carreras artísticas**  
Entre el 2012 y agosto del 2016 existe un total de 19.417 títulos registrados en el campo de conocimiento de artes y humanidades  
96% corresponde a titulaciones de pregrado  
4% a titulaciones de posgrado en las áreas de conocimiento de artes y humanidades.

Títulos registrados en las Sub áreas: «Artes y Humanidades»			
Sub área del Conocimiento	Año de registro 2012 - agosto 2016		
	Total	Pregrado	Postgrado
<b>ARTES</b>	17490	17225	265
<b>HUMANIDADES</b>	1927	1347	580
<b>TOTAL</b>	19417	18572	845

Fuente: Senescyt/SNIESE Agosto 2016

Nota: Solo se toma en cuenta títulos en las sub áreas de Humanidades y Artes de IES nacionales registradas en el SNIESE hasta Agosto del 2016

## Annex 7

### Banco de ideas

Proyectos beneficiados con componentes de arte o cultura.

Proyecto	Descripción	Ciudad	Industria Principal	Representante	Incubadora	Capital Semilla
SECHA JEWELRY	Es un emprendimiento que fusiona el arte amazónico de nuestro país con técnicas de joyería moderna. Todo esto brindado una nueva oferta de empleo a mujeres indígenas de la amazonia mediante un proceso de trato justo y sostenibilidad con el medio ambiente.	Macas	Arte	Nanki Lauro Saant Juank	CONQUITO	7.400,00

LIFEBOOK	Es un libro de realidad aumentada, que busca darles las herramientas necesarias a los niños para que adquieran gusto por la lectura, integrando la tecnología en los cuentos a través del uso de una aplicación móvil.	Quito	Arte	Adrián Armijos Kruger	KRUGER	52.524,37
ESFERA FAYAK	Es un rompecabezas tridimensional compuesto por 33 piezas magnéticas que al unirse se forman figuras o poliedros que van encajando unos dentro de otros sin dejar espacios vacíos, hasta completar una perfecta esfera sólida, su objetivo central es fabricar la esfera para entregar a varias empresas jugueteras de renombre mundial, como Hasbro, Gymboree y Ravensburgen de Alemania.	Quito	Educación - Arte	Héctor Fabián Ayala Córdova	AUCONSIS	52.706,20

Fuente Senescyt

### Annex 8 Cine al Cubo

Categoría	Ganador
Iniciativas de Innovación Social	Intiñan Bandina Riksinakuy
	Árbol de la ciencia: Ocachips
Video reportaje científico	Proyecto Washu
	Quito Samay: arqueológicamente urbanizado
Documental	Chagra andino
	Gente invisible de la selva
	Ukuku, cuando cae la niebla
Productos de Divulgación científica – Invitados Especiales	Causas y consecuencias de la Invasiones biológicas.
	Estrategias adaptativas: «Alarma contra ladrones»
	Breaking the rules

**Fuente:** Coordinación de Saberes Ancestrales, 2016.

**Elaboración:** Coordinación de Saberes Ancestrales.

Segunda edición 2015  
11 Trabajos audiovisuales en 5 categorías:

Categoría	Título del trabajo a inscribir	Cantidad
Educación para la ciencia	La Caja Mágica	4
	Ciencia	
	Sociedad de la Información	
	Enfermedades catastróficas	
Video reportaje científico	Natem, la bebida sagrada de los shuar	1
Registro de investigaciones científicas y/o tecnológicas	Crónicas de una exploración Llanganates El Santuario de los Frailejones.	2
	Vinculación con la Sociedad	
Documental Científico	Insectos del Ecuador (Tábanos) - 2015	2
	Vida y entorno de pescador artesanal	
Iniciativas de Innovación Social	Ecuador y Cubadiscos	2
	El transporte en Quito y el reto de ir en bici	

**Fuente:** Coordinación de Saberes Ancestrales, 2016.

**Elaboración:** Coordinación de Saberes Ancestrales.

Tercera edición Festival 2016  
16 productos audiovisuales.

Categoría	Nombre del Proyecto Audiovisual
Conocimientos Tradicionales (9)	El Diván 1: pueblos y nacionalidades
	El Diván 2: El Shungo
	Un Bosque para Vivir
	Yachak Conocimientos Ancestrales y Medicina Natural
	Vengo Volviendo
	Santa Elena en Bus
	Sharup «El Guerrero»
	Los Instrumentos del Calendario Luni - Solar en la Mitad del Mundo
	La memoria fragmentada de la Loma Grande
Iniciativas de Innovación Social (2)	Memoria Efímera
	Estudio estratégico para el rescate, protección, posicionamiento y producción del destilado ancestral «Pájaro Azul» para la obtención de la denominación de origen y su internacionalización, IC-ULVR-14-35
Proyectos de Investigación Científica(3)	Expedición al Mura Nunka
	¡A un dólar! ¡A un Dólar! La ciudad sin corazón
	Digital
Ciencia y Tecnología para la Educación (2)	Grandir
	Derivadas

**Fuente:** Coordinación de Saberes Ancestrales, 2016.

**Elaboración:** Coordinación de Saberes Ancestrales.

## Annex 9

### Registro de Ferias Internacionales del Libro en las que ha participado Ecuador

BARCELONA LIBER	2012
BOGOTÁ	2012
BUENOS AIRES	2012
CHILE	2012
CUBA	2012
GUADALAJARA	2012
GUATEMALA Y CENTROAMERICA	2012
LA PAZ	2012
VENEZUELA	2012
LA PAZ	2013
CHILE	2013
CUBA	2013
LIMA	2013
PIURA Y LIMA	2013
SANTO DOMINGO	2013
VENEZUELA	2013
BOLIVIA	2014
BUENOS AIRES	2014
CUBA	2014
GUADALAJARA	2014
MÉXICO	2014
URUGUAY	2014
GUADALAJARA	2015
CALI	2016
GUADALAJARA	2016

## Annex 10

### Ibermedia

#### Filmes beneficiados del 2012 al 2014:

Año	Categorías filme y en desarrollo	Dirigida-producida por	Monto recibido anual	Aporte del país
2012	Alba	Ana Cristina Barragán	292.085	150.000
	Camino a la meta	Diego Ortuño		
	UIO Sácame a pasear	Micaela Rueda		
	Kamaq	David Navarro		



<b>2013</b>	Tayos, el Misterio del Mundo Intraterrestre			
	Anima, contigo en mis sueños	Álvaro Durán	105.299	150.000
	La puta realidad	Gabriela Calvache		
<b>2014</b> <b>(monto total: 160.000)</b>	Sin muertos no hay carnaval		100.000	
	Un Secreto en una Caja	Javier Izquierdo	36.000	150.000
	Epicentro	ND	12.000	
	Por un puñado de DVDs	Miguel Alvear	12.000	

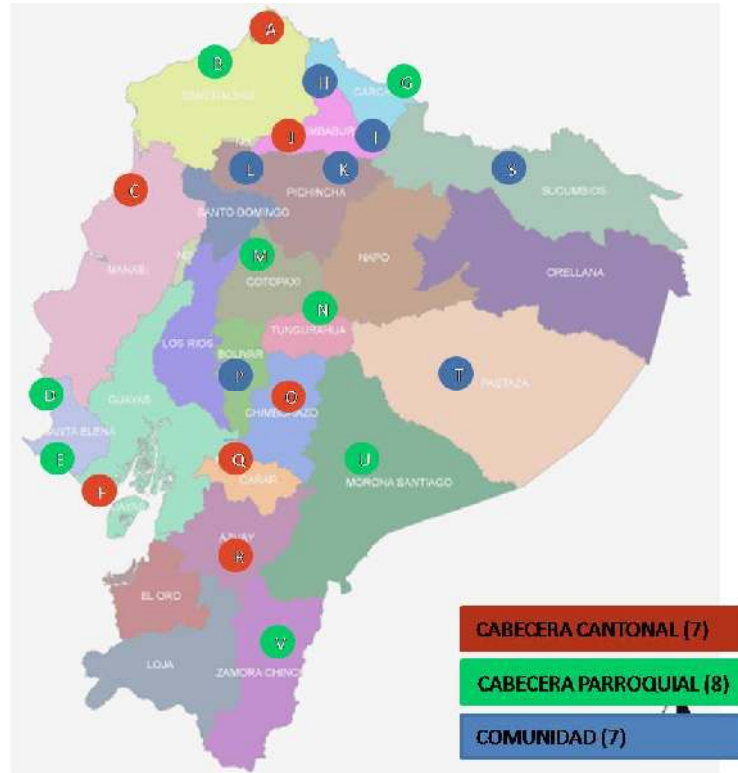
### Annex 11 Resultados alcanzados- IBERESCENA.

Período	Creación		Coproducción		Festivales-Redes		Talleres		Talleres	
	# Proy	Monto	# Proy	Monto	# Proy	Monto	# Proy	Monto	# Proy	Monto
2009-2010	6	25.200,00	3	48.000,00	3	51.000,00	0	0,00	12	124.200,00
2010-2011	4	14.000,00	2	20.000,00	4	46.000,00	1	5.000,00	11	85.000,00
2011-2012	0	0,00	4	31.680,61	7	69.432,00	2	12.862,20	13	113.974,81
2012-2013	1	3.400,00	2	16.000,00	4	48.000,00	0	0,00	7	67.400,00
2013-2014	1	3.283,00	1	10.000,00	3	48.000,00	0	0,00	5	61.283,00
2014-2015	1	2.600,00	2	16.000,00	3	35.000,00	0	0,00	6	53.600,00
2015-2016	3	11.890,00	1	17.000,00	2	36.600,00	0	0,00	6	65.490,00
<b>Subtotales</b>	<b>16</b>	<b>60.373,00</b>	<b>15</b>	<b>158.680,61</b>	<b>26</b>	<b>334.032,00</b>	<b>3</b>	<b>17.862,20</b>	<b>60</b>	<b>570.947,81</b>

Provincia	Aportes por provincia	Total de proyectos
Azuay	97.370,50	8
Chimborazo	4.200,00	1
Guayas	142.279,00	13
Imbabura	16.200,00	2
Pichincha	237.858,19	27
Loja	8.400,00	2
Esmeraldas	12.475,00	2
Tungurahua	8.000,00	1
Manabí	27.165,12	3
Cotopaxi	17.000,00	1
<b>Totales:</b>	<b>570.947,81</b>	<b>60</b>

## Annex 12 Centros interculturales-(C-ICs)

- A) San Lorenzo
- B) Borbón
- C) Pedernales
- D) Manglaralto
- E) Ancón
- F) Playas
- G) Maldonado
- H) La Concepción
- I) Juncal
- J) Otavalo
- K) La Chimba
- L) Andóas
- M) Tanicuchi
- N) Pílahuín
- O) Guamote
- P) Mativi Salinas
- Q) El Tambo
- R) San Felipe de Oña
- S) Atari
- T) Conambo
- U) Morona
- V) Guadalupe



El Acuerdo Ministerial DM-2012-0296 mantiene vigente el “Reglamento para uso de los Centros Interculturales”. A esto se debe sumar como base legal importante para el análisis del tema, la Resolución 004-CNC-2015 contenida en RO 514 de fecha 03 de junio de 2015 mediante la cual el Consejo nacional de Competencias “Transfiere la competencia para preservar, mantener y difundir el patrimonio arquitectónico y cultural, y construir espacios públicos para estos fines, a favor de los GADs municipales”; otras normas conexas y finalmente los lineamientos estratégicos insertos en el Plan Nacional del Buen Vivir 2013-2017.

## Annex 13 Total de Socios ingresados Sociedad de Autores y Compositores (Sayce) Año 2009 hasta el mes de agosto del 2016 Listado de Socios es de 1214.

Año	Número de Socios
2009	119
2010	112
2011	130

2012	189
2013	199
2014	166
2015	194
2016	105
TOTAL	1214

Elaboración: Sayce

Fuente: Sayce

#### Annex 14

### Sistematización Mesas sectoriales de diálogo 2015

**Mesa editorial:** ¿Qué pasa en el mundo de los libros en Ecuador? Hacia la internacionalización de productos editoriales.

Tema tratado	Hallazgos identificados	Propuesta del sector
Lectura	<p>Editoriales manifiestan la necesidad imperante de trabajar en el fomento de lectura para adultos. Ese segmento poblacional se encuentra disperso.</p> <p>El Plan Nacional de Lectura debe propender la creación de hábitos, ya que las estadísticas indican que únicamente el 0,5 % de la población lee. Se necesitan facilitadores y mediadores de la lectura.</p>	<p>Es necesario generar una política de fomento y determinación del rol de bibliotecas, librerías pequeños y demás herramientas que permitan evidenciar su efecto en la sociedad. El Plan Nacional de Lectura debe ser un sistema de funcionamiento de la sociedad en cuanto a la recepción de elementos de lectura vs. demanda.</p> <p>Es importante realizar un estudio de mercado que permita conocer la situación actual y corregir fallas que permitan generar un mercado dinámico. El Plan Nacional de Lectura debe ser trabajado con los principales actores del sector.</p>
Feria del Libro	<p>La Feria del Libro debe ser la plataforma para el fomento, a través de políticas de acceso a la lectura en escuelas y colegios.</p> <p>En ferias del libro, acuden lectores tradicionales, pero no hay un incremento de nuevos públicos. No hay promoción y publicidad suficiente.</p> <p>Hay pocas librerías. La feria ayuda a que los lectores acudan, porque asocian el término Feria a descuento. No se considera a la feria como una</p>	<p>Analizar la posibilidad de incrementar ferias a nivel nacional, pero tomando en consideración los mercados y la demanda de cada provincia. Esto además servirá para fomentar el hábito de lectura en localidades específicas, al igual que la distribución de contenidos.</p>

	<p>vitrina de exhibición que promulga variedad literaria.</p>	
Política pública	<p>El costo de producción y la inversión necesaria para producir libros deben tomarse en consideración al momento de elaboración de políticas públicas, para lo cual es importante realizar un acercamiento con el sector privado para así poder conocer los segmentos del mercado (Producción- edición, distribución, comercialización) y como se encuentran desarrollándose.</p> <p>En otros países hay otro tipo de políticas públicas que ayudan a la producción, generan incentivos arancelarios, fomento de exportaciones, asumen gastos de transporte, sistematización de procesos burocráticos y disminución de trabas a la importación.</p> <p>Se debe promover la creación de organizaciones gremiales o asociaciones para impulsar las ferias según el tipo de literatura. Este aspecto se debe incluir en el Plan Nacional de Lectura, para así impulsar el hábito y generar la accesibilidad.</p>	<p>El Estado debe generar planes de compras de libros ecuatorianos para aprendizaje en escuelas, colegios y universidades públicas</p> <p>Generar colaboración interinstitucional, como con el Ministerio de Educación para incentivar al mercado partiendo del esfuerzo que ya ha hecho el privado, fomentar la participación pública – privada.</p> <p>Revisar la aplicación de políticas públicas existentes, pues ha habido planes de compra de textos escolares a privados pero éstos no llegan a concretarse por la legislación actual de gratuidad. La errónea interpretación y aplicación de las políticas perjudica al sector.</p>
Fomento	<p>Se debe propender a que las bibliotecas y escuelas públicas se abastezcan de literatura diversa porque la mayoría de ellas cuentan con libros provenientes de donaciones y no hay una diversidad interesante que pueda atraer a lectores.</p> <p>El propósito es crear procesos de innovación y fomento de nuevos modelos de negocio que permita dinamizar el mercado, eliminar posiciones dominantes y la concentración del mismo.</p> <p>Es necesario vincular políticas entre</p>	<p>Se indica que el fomento debe incluir:</p> <ul style="list-style-type: none"> <li>- Financiamiento público de proyectos y al sector.</li> <li>- Creación de medidas que faciliten la inversión privada, donaciones, financiamiento.</li> <li>- Protección a industria nacional frente a la extranjera.</li> <li>- Análisis de la demanda y generación de oferta enfocada a los intereses del consumidor.</li> </ul>

	<p>ministerios y otras entidades para generar incentivos a la producción con beneficio directo.</p> <p>Con el Estado se ha trabajado ya en proyectos de vitrina y exhibición de literatura en donde se ha establecido metodología, selección de editoriales, textos y demás. Este proyecto ha funcionado con gran éxito que demuestra la capacidad de generar propuestas por parte de las autoridades y la parte operativa con los aportes de los privados que son quienes conocen como se desenvuelve el mercado.</p>	
--	--	--

Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura y Patrimonio

#### Mesa diseño y artes aplicadas: Mesa industrial del diseño del Ecuador.

Tema tratado	Hallazgos identificados	Propuesta del sector
Cámara de Diseño Ecuador	Los objetivos de trabajo son: crear sinergias para el trabajo colaborativo, regulación (tarifarios) de su actividad económica, compartir información del sector, posicionar al diseño en el marco de cambio de la matriz productiva.	
Estrategias de vinculación	El trabajo con personas naturales o con proyectos ha sido una falla en el sector. El Ministerio debe dar paso al trabajo de programas sustentables y productivos. Los emprendedores han recibido poca o nula asesoría de cómo vincular sus proyectos a cadenas de valor y productivas.	La propuesta del sector del diseño es la articulación con la academia, la sociedad y los emprendedores. Se propone la creación de un trato ético y sustentable.
Capacitación	Los portafolios y las propuestas de los emprendedores requieren una continua asesoría y la generación de un catálogo de productos.	Se propone la capacitación y la asesoría concentrada en incubadoras, que permitan hacer seguimiento y dar a conocer nuevos conocimientos técnicos para el desarrollo del programa.
Diagnóstico del sector	Se fundamenta dentro de la mesa, que antes de llegar a un plan integral de diseño, es necesario la implementación	Realizar un estudio de mercados que permita visualizar los diferentes patrones de consumo que tenemos en la

	de una línea de investigación que se encargue de diagnosticar las condiciones actuales de producción. Por otro lado, debe existir un catálogo de ferias anuales como espacios de distribución y circulación de productos.	actualidad. Las Universidades podrían ser un eje fundamental para el mapeo de actores y seguimiento a estudiantes. Las ferias constituyen espacios de negociación, donde la comercialización en sí es informal.
Internacionalización	Se debe trabajar en la efectiva puesta en marcha de programas de: creación de páginas web para la muestra virtual de productos, reducción en impuestos y aranceles para el traslado de productos, crear una estandarización para una imagen corporativa, manejar los datos a través de un observatorio.	Envío adecuado de programas, en lugar de productos. Paso de principales proyectos por incubadoras y asesoría en ventas de productos.

Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura y Patrimonio

**Mesa de fonográfico:** Análisis del cumplimiento del reglamento del 1x1 de la LOC.

Tema tratado	Hallazgos identificados	Propuesta del sector
Espacios de difusión y promoción artística.	Es uno de los aspectos que no se ha tocado en ninguna administración.	Se propone el fomento a la creación de nuevos escenarios masivos como teatros, salas de conciertos y ensayos.
Gratuidad	El sector menciona el problema de la gratuidad en espectáculos públicos que tengan artistas ecuatorianos.	Puesta en marcha de planes estratégicos que permitan dar a conocer el valor del arte y las producciones ecuatorianas. También se propone la articulación con el sector privado para la obtención de fondos e incentivos. Los espacios gratuitos son necesarios para bandas emergentes y nuevas.
1x1		La equidad debe ir con la calidad que se distribuye en radios. Debe ser una herramienta de difusión de contenidos, y no de discrepancia entre los artistas y radios. El fomento debe ser parte de la difusión de contenidos. Los representantes mencionan que no solo se debe trabajar en el consumo de producciones ecuatorianas, sino también en formación de públicos desde las escuelas y colegios. La difusión de contenidos no debe pasar por criterios 'estéticos' (caso del rock), sino también por difusión de géneros

		musicales.
Política participativa	Existe un documento llamado 'Resoluciones para la ley de Cultura', el mismo que fue discutido hace varios años entre todo el sector fonográfico y puesto a disposición del Ministerio. La propuesta del 1x1 salió del documento en mención y se logró añadir a la LOC. Una de las críticas enunciadas es la falta de actores para la creación de política pública: radios, Ministerios, empresa privada, entre otros. 'No se habla entre interlocutores interinstitucionales'.	El sector propone la articulación interinstitucional para reconocer a la música como un sector industrial y de generación de empleo, que necesita de condiciones adecuadas para su desarrollo.
Trabajo en redes y colaborativo	La asociatividad que se puede generar y el trabajo en redes puede ser una alternativa de progreso del sector. La competencia con límites claros y asignación de responsabilidades es un método de progreso.	Se debe fomentar la creación de gremios y sindicatos. Generar talleres de trabajo y diálogo para el trabajo conjunto. Se propone la creación de un sistema de información para medios, que cumpla la función de intercambio de bienes y servicios culturales.

Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura y Patrimonio

**Mesa de cine y audiovisual:** Conceptualización de actores para la creación del reglamento para acreditación de productores y productos audiovisuales independientes.

Tema tratado	Hallazgos identificados	Propuesta del sector
Contenidos audiovisuales en TV	El sector denuncia la poca cantidad de contenidos que se exportan y el interés mayoritario en publicidad. Falta docencia en contenidos de animación que reflejen mejores contenidos para la compra en canales nacionales.	Trabajar en contenidos conjuntos y colaborativos para la puesta en marcha de proyectos exportables.
Mercados regionales	Existen mercados regionales que no van acorde a la situación actual de la producción audiovisual ecuatoriana. Cambiar la óptica de participación para beneficio del sector y no de personas. Trabajar en la generación de contenidos innovadores.	Trabajar en un plan de internacionalización de contenidos consensuados por las asociaciones audiovisuales y la plataforma de contenidos. Potenciar a actores audiovisuales a nivel país y analizar con estudios internos los productos con potencial de internacionalización.
Plataforma	Es una iniciativa auto convocada, a	Generar una relación estrecha entre todos



audiovisual	través de las asociaciones de trabajadores en el sector cultural audiovisual. La plataforma tiene una necesidad de formalización, y de relación estrecha entre el Ministerio y CNCine. El objetivo es la formalización del sector	los involucrados del sector cultural audiovisual para llegar a acuerdos de trabajo conjunto. Guardar autonomía en la creación de este tipo de espacios.
Canales de televisión nacionales	'Los números (términos de negociación) entre el productor audiovisual y los canales de televisión están divorciados'. Los auspiciantes atienden a temas de mercado y no de contenidos independientes. 'Debajo de la mesa' hay productores nacionales que atienden a las necesidades de los canales.	Negociar con los auspiciantes y canales de televisión para la inclusión de contenidos independientes. El Ministerio debe trabajar con los canales nacionales para la venta de contenidos en el exterior, tal y como lo hacen otros países. Tener una ronda de negocios local que dinamice las propuestas de los canales los productores audiovisuales. Los canales de televisión, al momento solo compran, el Ministerio debe propiciar las condiciones para que también vendan.

Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura y Patrimonio

**Mesa de Regulación y Control:** Hacia la Construcción de una participación en mercados regionales e internacionales.

Tema tratado	Hallazgos identificados	Propuesta del sector
Ruta de servicios en Proecuador	No hay una inclusión para la comercialización de bienes y servicios culturales.	Debe existir un mecanismo de información de mercados regionales. Deben estar en el proceso de selección.
Artes escénicas	En un mercado regional, el tiempo de exposición de obras escénicas es muy corto. Existen especificaciones en el sector de las artes escénicas que se deben trabajar. En temas de exportación, no existen las condiciones para enviar material de montaje de obras de teatro. Para el tema de selección a un mercado regional, se debe conocer qué llevar y en la medida de lo posible hacer curadurías. Aún se requiere un estudio de consumos culturales.	Se recomienda la definición de tiempos haciendo una excepción con obras escénicas. Se incita el trabajo colaborativo con las instituciones públicas en temas de exportación y aduanas para el efectivo envío de materiales.
Videojuegos	No existe un estudio que muestre el	Los productos y propuestas vinculadas a



	<p>tipo de juegos que deberían ser comercializados en la región.</p>	<p>este sector deben ser llevados al exterior a través de publicistas. Se recomienda el contacto con la asociación de productores de videojuegos de América Latina.</p>
<p>Capacitación</p>	<p>La capacitación, al momento, no está enfocada por sectores y ese aspecto es una falla. Cada sector cultural demanda cosas distintas.</p>	<p>Se recomienda introducir a activistas culturales con mirada de marketing y venta de bienes y servicios. Los planes de capacitación deben estar enfocados en cómo vender. El sector recomienda que para temas de ventas en mercados regionales, se debe capacitar para que sean interlocutores de otros trabajos. Los talleres deben ser espacios para compartir y crear carpetas de productos.</p>

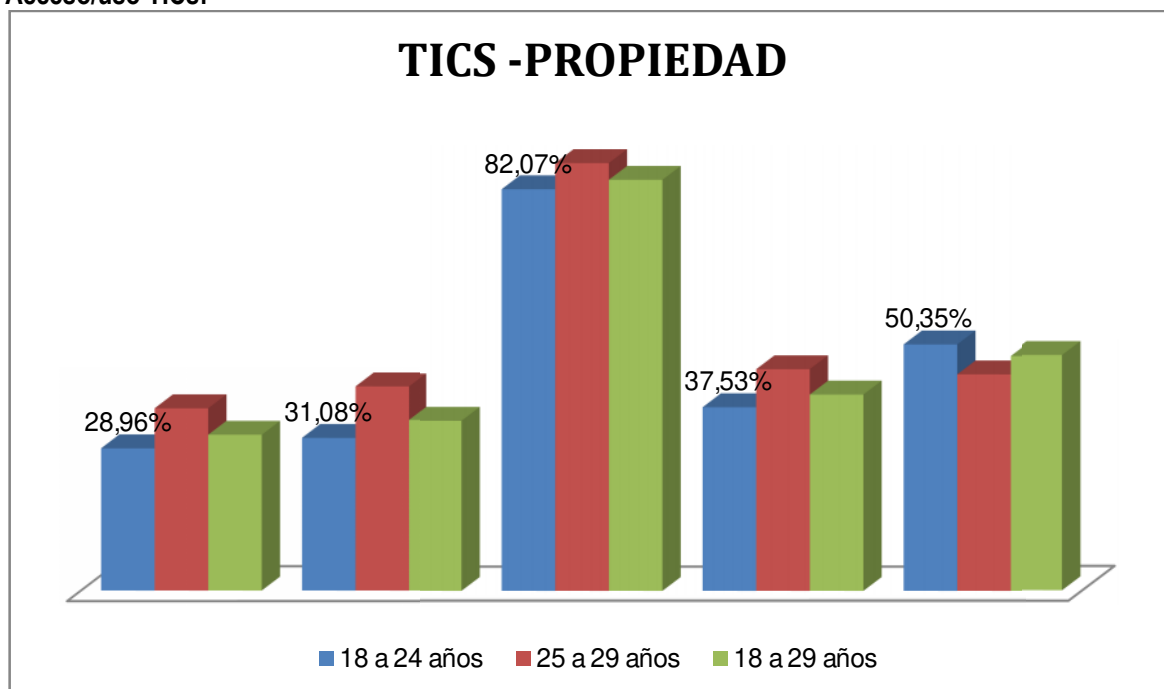
Elaboración: Subsecretaría de Emprendimientos Culturales

Fuente: Ministerio de Cultura

### Annex 15

### Uso de tecnologías por parte de la población joven del Ecuador

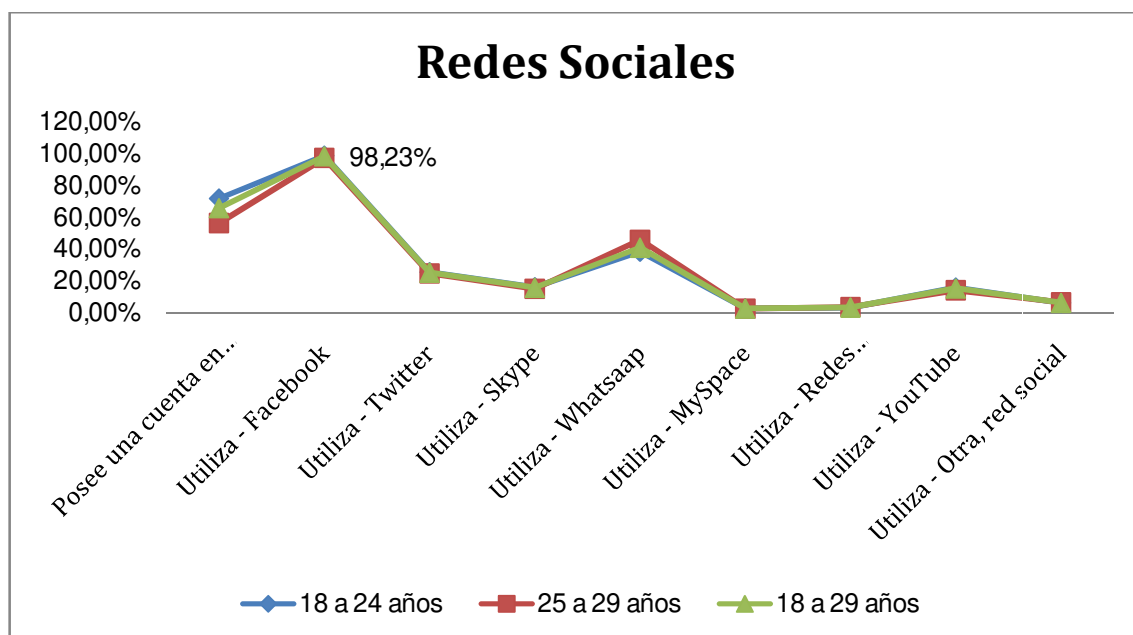
Acceso/uso TICs:



Fuente: Encuesta de Condiciones de Vida, ECV 2013 – 2014

Elaboración: Ministerio Coordinador de Desarrollo Social

Redes sociales



Fuente: Encuesta de Condiciones de Vida, ECV 2013 – 2014  
 Elaboración: Ministerio Coordinador de Desarrollo Social

### Annex 16

Fecha	Provincia/Cantón	Ministerio anfitrión	Número de participantes en el foro	Número de participantes en la mesa de cultura
12/08/15	Pichincha Quito	Encuentro Nacional Jóvenes	609 participantes de 379 colectivos	Hombres: 21 Mujeres: 22 Total: 43
13/11/2015	Imbabura, Ibarra	MCYP	105 participantes de 20 colectivos	Hombres: 15 Mujeres: 5 Total: 20
18/11/2015	Tungurahua, Ambato	Ministerio Trabajo	230 participantes de 13 colectivos + estudiantes universitarios autoconvocados	Hombres: 10 Mujeres: 30 Total: 40
10/12/2015	Napo, Tena	Ministerio Deporte	84 personas de 14 colectivos	Hombres: 6 Mujeres 14 Total: 20
20/01/2015	Guayas, Guayaquil	SENESCYT	180 personas de 103 colectivos	Hombres: 24 Mujeres: 3 Total: 27
05/04/2016	Azuay, Cuenca	Ministerio de	266 personas de	Hombres: 15

		Deporte	44 colectivos	Mujeres: 14 Total: 29	
15/04/2016	Loja, Loja	MCYP	190 personas de 56 colectivos	Hombres: Mujeres: 7 Total: 25	18



DELEGACION PERMANENTE DEL ECUADOR  
ANTE LA UNESCO

N° 4-2-88/2016

Paris, 14 de diciembre de 2016

Señora  
Danielle Cliche  
Secretaria de la Convención para la promoción y protección de la diversidad  
de las expresiones culturales  
Casa de la UNESCO.-

Señora Secretaria:

Por medio del presente tengo el agrado de transmitirle, en físico, en versión inglesa, el **informe cuatrienal del Ecuador** sobre las medidas para la promoción y protección de la diversidad de las expresiones culturales de la **Convención 2005 de la UNESCO**.

Mucho le agradeceré, se sirva transmitir dicho documento al Comité Intergubernamental de la indicada Convención.

Hago propicia esta oportunidad, Señora Chiche, para reiterar a usted, las seguridades de mi consideración distinguida.

Embajador Galo Mora  
Delegado Permanente del Ecuador ante la UNESCO