



# QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

## General information

## Technical Information

**Name of Party:**

Uruguay

**Date of ratification:**

18/1/2007

**Officially designed Point of Contact:**

**Title:**

Ms

**First Name:**

Anna

**Family Name:**

Danieli

**Organization:**

National Commission of Uruguay for UNESCO

**Mailing Address:**

Reconquista 535, piso 5 Montevideo Uruguay

**Telephone:**

+598-29161016

**E-mail:**

orguet@gmail.com

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

Ministry of Education and Culture /National Commission of Uruguay for UNESCO

Ministry of Education and Culture /National Directorate of Culture / Cultural Information System.

**Describe the multi-stakeholder consultation process established for the preparation of this report:**

The National Commission for UNESCO (COMINAL) as the body in charge of preparing the reports for the Convention invited the National Directorate of Culture (DNC) to join the preparation process. A working group was set up, including Ms Victoria Contartese, Ms Natalia Ríos and Ms Cecilia Vide on behalf of the DNC's Culture Information System and Ms Anna Danieli, the Convention focus point at the COMINAL. Information was collected on the basis of personal interviews.

## Executive Summary

**Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:**

Our first report (2012) provided a broad vision of the cultural policies inspired and motivated by the Convention, whose implementation was under way at the time. These policies have remained unchanged and grant continuity to the measures taken. Acting in the area of decentralisation, Uruguay's National Directorate of Culture coordinated a number of actions with the departments' directorates of culture, which were set out in a joint declaration signed by the nineteen directors of culture in April 2014, thus paving the way towards a coordinated institutional framework for the establishment of nationwide criteria on public cultural policies. In addition, the network of MEC Centres all over Uruguay and the presence of Usinas culturales (Culture power plants) and Fábricas de cultura (Culture factories) was reinforced. In 2012 the government tabled a bill proposing the creation of a Servicio de Comunicación Audiovisual Nacional - SCAN (National Audiovisual Communications Service). The National Audiovisual Communications Law (Law No. 19307), known as Ley de medios (Media Law) was passed by Parliament in December 2014. Subsequently, constitutional complaints against some articles of the law were filed before the Supreme Court of Justice, which declared some of them unconstitutional. According to Uruguayan legislation, such declarations apply exclusively to the cases submitted. However, the government has so far refrained from regulating the law, nor has it named the president of the Audiovisual Communications Board, provoking a number of complaints by parts of civil society. Given the Media Law's close orientation towards the Convention's objectives and principles, its regulation and implementation will be a challenge worth highlighting. Since the end of 2014 some nationwide programmes and projects have been slowed down following economic austerity instructions by the government. Therefore one of the main targets will be to enhance the institutional framework on the basis of the National Culture Plan, which has already been launched.

## .collapse">Overview of cultural policy context

**Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:**

The 2005 Convention was ratified by Uruguay in 2007 and has the force of Law. However, in order to move ahead the national debate depends on concrete steps reflecting the Convention's precepts. Since ratification the country has gone through different stages of sector-related evaluations and assessments, which were promoted by state authorities, science and civil society alike, and which have been taking up the recitals of the Convention, while valuing the role of culture as a strategic element of development policies. As a result of this process the National Directorate of Culture has been working towards the implementation of a Convention-oriented Plan Nacional de Cultura (National Culture Plan) during the current government period (2015/2019). The purpose of this plan is to contribute to the wellbeing of people with the help of strong incentives for, and the development of culture in Uruguay, which will eventually be formulated as a State policy to be enshrined in a General Law for Culture. The plan will be submitted to a broad debate on the basis of three principles, all of them inspired by the Convention and its guiding principles: **-Cultural rights.** Recognition of cultural diversity as support for the full realisation of human rights. **-Culture and development.** Understanding of culture as an essential component of human development as established in the Hangzhou Declaration, placing it as one of the fundamental contributions to the implementation of the sustainable development goals and the post-2015 development agenda. **-The respect for diversity** will be the key element to securing democratic access to culture. As part of this process sector and area-specific discussions are promoted together with the culture departments of the municipalities and the network of directors of culture, including actions in the country's 19 departments. From April to September 31 public hearings were organised, while 15 sectoral roundtables will be in place until the presentation of the conclusions in November 2016. Another main objective of the current period includes the creation of a Sistema de Circulación Cultural (cultural flow system) in reply to existing inequalities concerning access to cultural goods and services in the country. The system proposes the development of regional culture corridors to enhance local features, strengthen the interaction between territories and improve technical and management capacities in less-favoured areas. Concerning the digital environment we should like to mention the implementation of a new geo-referenced interactive platform including an interactive map, which will enable cultural actors and promoters to access and upload information about ongoing initiatives, infrastructures and activities in the country. Adding to this technological development, a new area called Sistema de Información Cultural (Culture Information System) will be set up within the DNC, which will be in charge of following up cultural policies. As a result of the policies and actions implemented in the field of culture it has been possible to objectively improve the levels of recognition and implementation of the Convention's principles, even though this process has not always been structured and sustained. Improving collaboration will therefore be essential to reinforcing the sector as a trustworthy and qualified counterpart, in order to enable concrete actions, which will further the objectives of the Conv.

**a) It is (or has been) the basis for changing one or more policies?:**

Yes

**How:**

**b) It is (or has been) a tool to**

Uruguay's ratification of the Convention, and its signing of the Ibero-American Cultural Charter following the Convention's initiative 10 years ago constitute the theoretical and practical framework for the implementation of cultural policies in Uruguay. Therefore the strong and sustained development of such policies ever since was no coincidence, although there is a need to be more specific. Both the introduction of the notions of cultural diversity and culture as a human right, and the actions taken to reinforce these concepts made it possible to shed light on a number of cultural practices, which did not receive due social recognition and therefore lacked policies meant to contain, develop and enhance them. As far as legislation is concerned, the Convention's guiding principles for the drafting of public policies were echoed by the political system, thereby making it possible to pass important legislation, which contribute to strengthen the sector, including Law No. 18384, *Estatuto del artista y oficios conexos* (Status of artists and related professions) and Law No. 19307, *Ley de medios* (Media Law) regulating the provision of radio, television and other audiovisual communication services. Even though the recent passing of these laws by Parliament is seen as a success, their implementation and regulation is still subject to debate among stakeholders, thereby offering considerable space for improvement as part of the emerging agreements and disagreements. One example is the lack of compliance of the Uruguayan state with the provisions of Law No. 18834 requiring the conclusion of formal employment relationships with artists, a problem the current government has now begun to solve. Within the specific policies established by the DNC, the Convention's conceptual framework has also served as a starting point for a number of programmes, which turned into public cultural policies, such as the Culture factories programme.

#### How:

The promotion of the above-mentioned National Culture Plan aims to placing culture at the centre of a national political debate. For this reason the plan was launched at the Uruguayan Parliament in the presence of political representatives, including the president of the Chamber of Deputies and members of the Chamber of Deputies' and the Senate's Committees on Culture. The fora for sector-specific, territorial debates about the plan include a strong component of political debate with the participation of actors from politics, associations and civil society. The initiative, which is inspired by the Convention's guiding principles, will become part of the parliamentary discussions, as soon as the draft bill of the General Law for Culture will be introduced. This will make it possible to refer to the commitments made by our country as a signatory of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In addition, a debate will be promoted to add cultural indicators to the definition of the sustainable development goals.

#### How:

The Convention's guiding principles serve as a clear reference for the design of cultural policies. In this respect we should like to highlight the *Programa Urban* (Urban Agenda), which works with homeless people and refers directly to the principles of articles 2.1 (respect for human rights and fundamental freedoms), 2.3 (equality and dignity of all cultures), and 2.7 (equitable access to cultural expressions). The Culture Factories programme and the Department of Creative Industries area, which refer to principle #5 (complementarity of economic and cultural development aspects)

**promote policy discussion?:**

Yes

**c) It is (or has been) a reference for ongoing policy development?:**

Yes

contributes to the social and economic development of a variety of sectors ranging from industry and commerce to disadvantaged groups such as LGBT, persons deprived of liberty and persons with disabilities. On the other hand, the programme supporting traditional festivals and celebrations refers directly to the principles of articles 2.3, 5 and 8. It also enables an inter-organisation approach to work with local actors and State institutions such as the Ministry of Tourism and the Planning and Budget Office. The above guiding principles also inspired other successful programmes of the DNC such as *Un Pueblo al Solís*, which enables citizens from small villages far from the capital city to visit the main opera and theatre venue of our country; the *Fondos concursables* (Competitive Culture Fund) programme, granting access to public funding for the improvement of cultural infrastructure, the development of cultural endeavours as well as art education and artistic creation; and Uruguay's international cooperation and participation as part of regional schemes such as Mercosur Cultural and UNASUR.

## MEASURES TO IMPLEMENT THE CONVENTION

| Name of the measure  | Scope of the measure                     | Nature                                |
|--|--|---------------------------------------|
| <b>CULTURAL POLICIES AND MEASURES</b>  |  |                                       |
| <b>Name of the measure</b>   | <b>Scope of the measure</b>              | <b>Nature</b>                         |
| National Audiovisual Communications Law - Legislation  | National                                 | legislative, regulatory               |
| MEC Centres  | National                                 | institutional                         |
| National Institute of Performing Arts (INAE)   | National, International                  | financial, institutional              |
| Culture power plants (Usinas Culturales)   | Local, National                          | institutional                         |
| Urbano Cultural Centre / Urbano Centro Cultural  | Local                                    | institutional                         |
| Department of Creative Industries (DICREA) / Departamento de Industrias Creativas (DICREA)         | National, International                  | financial, institutional              |
| National System of Museums (SNM) / Sistema Nacional de Museos (SNM)                                | Local, National                          | regulatory, institutional             |
| Competitive Culture Fund / Fondos concursables vinculados a la cultura                             | Local, Regional, National, International | legislative, financial, institutional |
| Directorate of Film and Audiovisual Arts (ICAU)/Instituto de Cine y Audiovisual del Uruguay (ICAU) | Regional, National, International        | financial, institutional              |
| Culture Information System /Sistema de Información Cultural  | Regional, National, International        | institutional                         |

### INTERNATIONAL CULTURAL COOPERATION

| Name of the measure              | Scope of the measure | Nature        |
|----------------------------------|----------------------|---------------|
| IBER Programmes / Programas IBER | Regional, National   | institutional |

### INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

| Name of the measure                                  | Scope of the measure | Nature                    |
|--|----------------------|---------------------------|
| Guide to Uruguayan Celebrations                      | National             | institutional             |
| Culture Factories / Fábricas de Cultura              | Local, National      | financial, institutional  |
| Planting is Part of Culture. Urban Community Gardens | Local                | regulatory, institutional |
| Department for Sociocultural Promotion, MIDES        | Regional, National   | financial, institutional  |

## CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

| <b>Name of the measure</b>                           | <b>Scope of the measure</b> | <b>Nature</b>             |
|--|-----------------------------|---------------------------|
| INMUJERES (National Womens Institute)                | National                    | regulatory, institutional |
| Actions taken by the National Directorate of Culture | National                    | financial, institutional  |

## YOUTH

| <b>Name of the measure</b>       | <b>Scope of the measure</b> | <b>Nature</b>             |
|----------------------------------|-----------------------------|---------------------------|
| CASA INJU (INJU Centre)          | National                    | institutional             |
| MOVIDA JOVEN (YOUTH ON THE MOVE) | Local                       | institutional             |
| TOCÓ VENIR (JUST ARRIVED)        | National                    | institutional             |
| National Youth Plan / INJU       | National                    | regulatory, institutional |

## list of measures

---

# Directorate of Film and Audiovisual Arts (ICAU)/Instituto de Cine y Audiovisual del Uruguay (ICAU)

### b. Key objectives of the measures:

The Directorate of Film and Audiovisual Arts (ICAU), operating in coordination with other State institutions, has been entrusted with designing the policies for the Uruguayan audiovisual sector. The Directorate of Film and Audiovisual Arts (ICAU) was created by law in 2008 as the public body in charge of supporting, stimulating and encouraging the country's activities in the area of film and audiovisual production. Among its core mandates is the administration of the Fondo de Fomento Cinematográfico y Audiovisual (Film and Audiovisual Support Fund) with a fixed legal allocation per year (\$25 million Uruguayan pesos) for the implementation of competitive and directly assigned lines of financing. The directorate's constituent objectives include:

- Encouraging, motivating and stimulating the production, co-production, distribution and exhibition of film and audiovisual works and projects;
- Stimulating actions and initiatives, which may contribute to the development of film culture;
- Monitoring the audiovisual sector;
- Implementing and executing agreements;
- Supporting audiovisual education and the generation of conditions for adequate nationwide distribution.

### c.1. the scope of the measure:

Regional  
National  
International

### c.2. the nature of the measure:

financial  
institutional

### c.3. the main feature of the measure:

ICAU and other organisations of civil society like ASOPROD. The process named Compromiso Audiovisual (Audiovisual Commitment) 2015-2020 arises at a time, when two different audiovisual realities coexist in Uruguay. Although the sector's general condition may be described as healthy, some concerns will have to be dealt with. Its aim is the generation of participatory working dynamics including all public and private actors related to the audiovisual sector, so as to reach a consensus-based strategic agreement for the next five years.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

Artistas/Creadores

### e. What are the results expected through the implementation of the measure?:

Priority assistance is given to the support of all national audiovisual activities, including the development and production of film and audiovisual projects. Starting from a broad perspective on audiovisual contents, all levels of the sector's value chain will be taken into account. Assistance granted



will be proportional to the percentage of participation and shall be complemented by fiscal incentives. Working jointly with the private sector, the institute defined a sector-specific strategy and promoted the setup of a strategic coordination unit for the cluster, which will follow up the established plan it is actively involved with. At international and regional fora the ICAU acts as the national institution representing the sector with a view to strengthening Uruguay's terms of exchange with other countries. In the region Uruguay acts together with Latin America as a co-producer within the framework of the Latin-American Co-Production Agreement. Co-production agreements have also been signed with Argentina, Brazil, Canada and Italy.

**f.1 Name of agency responsible for the implementation of the measure:**

Ministry of Education and Culture

**f.2 Financial resources allocated to implement the measure:**

Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Culture Information System /Sistema de Información Cultural

## b. Key objectives of the measures:

The core objectives of the Culture Information System include:

- Collecting and standardising information regarding programmes, projects and actions carried out by the MEC's National Directorate of Culture;
- Centralising and disseminating culture-related information across the country;
- Generating new information, studies and research regarding the reality of culture in Uruguay;
- Designing, evaluating and monitoring of cultural policies.

## c.1. the scope of the measure:

Regional

National

International

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

As part of the Viví Cultura (Try Culture) project, the DNC announced in 2009 the introduction of a culture information system with the objective to "generate information and data regarding all areas of cultural activity in the country and make them available to cultural agents, decision-makers, researchers in the field of culture and the general public." Within the framework of strengthening the cultural industries, the Culture Information System (SIC) is supposed "to map cultural industries", using a number of "stops" to offer information about the following areas of cultural activity: the cultural actors of each area, value-chains, quantitative data regarding each sector (number of companies, number of jobs, wages, evolution of production, money earned and spent, sales, exports, etc.), relevant institutions and documents, and links to sites with further information." In addition, the area of Territory-based Project Management carried out research work and standardised information, part of which was a survey of cultural institutions and infrastructure that would serve as the starting point of the Cultural Map of Uruguay, a tool, which provides access to key, geo-referenced information about the culture sector to artists, managers and citizens in general. Users can find out about the location of cultural institutions, creative industries, traditional festivals and celebrations and book fairs all over the country. They may also access specific information for each department, browse through the offer or make a selection following their categories and sub-categories of interest (Please refer to Appendices).

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

artistas/creadores/gestores

## e. What are the results expected through the implementation of the measure?:

The SIC will be strengthened as a tool for the centralisation and standardisation of existing and upcoming information about agents, activities, infrastructure and cultural industries, in short, about the cultural reality of the country, which will be at the citizens' disposal. The SIC will be directed by the

DNC, acting in coordination with all stakeholders within the Ministry of Education and Culture and other public entities in the area of culture. It will also rely on the input provided by other producers of related content.

**f.1 Name of agency responsible for the implementation of the measure:**

Ministry of Education and Culture

**f.2 Financial resources allocated to implement the measure:**

The SIC has a budget allocation of \$9,000 dollars for the first year.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# National Audiovisual Communications Law - Legislation

## b. Key objectives of the measures:

Known as: *Ley de medios* (Media Law) The implementation of this law aimed to the regulation of radio, television and other audiovisual communications services.

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

legislative

regulatory

## c.3. the main feature of the measure:

On 28 December 2014, Law No. 19307 regarding audiovisual communication services was enacted with the objective of establishing the regulation of radio, television and other audiovisual communications services. On 21 July 2010, i.e. four months after the new Frente Amplio government had taken office, the vice minister of Industry, Energy and Mining, Edgardo Ortuño, and the national director of Telecommunications of the ministry announced their decision to set up a Consultative Technical Committee (CTC) of fifteen representatives from social organisations and the business sector. Its mission was the preparation of a report, which would serve as an input for the drafting of a bill regarding audiovisual communications services on the basis of a document prepared by the National Directorate of Telecommunications and Audiovisual Communications Services (DINATEL), a body belonging to the Ministry of Industry, Energy and Mining (MIEM). The CTC concluded its report within four months. Its objectives included the registration of agreements and disagreements among its members on each item, which had been previously included in the agenda and agreed upon in the committee on the basis of a list suggested by dinatel in its background paper. Members of the CTC were invited on a personal basis to ensure their organisational independence; however, an effort was made to consider all sectors related to the Uruguayan audiovisual sphere, such as the Cámara Audiovisual del Uruguay, LICOMM, Asociación de Broadcasters Uruguayos, Grupo Medios y Sociedad, Coalición Comunicación Democrática, DINATEL, APU, Cámara Uruguaya de televisión para abonados, URSEC, Asociación de Radios del Interior, UCU, SUTEL, Instituto de estudios legales y sociales del Uruguay.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

The interpretation and application of the new legislation followed as its guiding principles the provisions established in the Universal Declaration of Human Rights, the American Convention on Human Rights and the International Covenant on Civil and Political Rights. The criteria collected in the sentences and consultative opinions of the Inter-American Court of Human Rights, as well as the resolutions of, and reports submitted by the Inter-American Commission on Human Rights will be especially taken into account, as long as they do not imply a reduction in the standards of protection established in the Constitution of the Republic, national legislation and national jurisprudence. Title II (Regulatory Principles), article 5 mentions: "...the Constitution of the Republic, the international instruments for the protection and promotion of the freedom of expression and the diversity of cultural expressions such

as the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as well as the instruments defined by the bodies of the Inter-American Human Rights System, among others...”. The enactment of the new legislation led to discussions among stakeholders, due to which the possibly unconstitutional character of some of its articles is currently (2016) still under review. Private Uruguayan and multinational companies had filed constitutional complaints against some articles before the Supreme Court of Justice.

**f.1 Name of agency responsible for the implementation of the measure:**

Ministry of Industry, Energy and Mining (MIEM)

**f.2 Financial resources allocated to implement the measure:**

Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# MEC Centres

## b. Key objectives of the measures:

Following the creation of the MEC Centres in 2007 and their subsequent reinforcement, in 2010 the centres began to play a key role as territory-based coordinators due to their permanent collaboration with entities of the national government, departments and local authorities. The MEC Centres provide room for education and cultural activities designed to facilitate access to education, scientific and technological innovation, and cultural services and products. They hereby contribute to the implementation of nationwide democratisation and decentralisation policies. The Ministry of Education and Culture (**MEC**) provides the learning and cultural contents for the promotion of science and technology, human rights and digital literacy, whereas the necessary resources regarding infrastructure and technology are provided by the *intendencias* (municipalities) and the State telecommunications company **ANTEL**.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The overall objective is to contribute to social integration and citizen education by operating each MEC Centre as a space for meetings, animation, exchange and access to cultural and learning contents, which are offered in a variety of forms, platforms and technologies. As pointed out in our previous report, achieving adult digital literacy through the implementation of a National Literacy Plan is one of the specific objectives of the MEC Centres. Since 2015 another project, *Uruguay escribe* (Uruguay writes) has also been based at the Centres. Its workshops convey basic and advanced concepts, which may be applied to writing, for the drafting of literary contents, scripts (film, theatre, carnival, TV) etc., with a view to enhancing talent and developing vocation in the field of writing.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

artistas amateurs, jovenes, mujeres

## e. What are the results expected through the implementation of the measure?:

No information provided

### f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture (MEC), Intendencias Municipales (municipalities) and the State telecommunications company ANTEL

### f.2 Financial resources allocated to implement the measure:

Total investment during the period 2010/2014 amounted to \$247,370,179 pesos (86% of the entire budget for the MEC Centres is allocated on a decentralised basis).

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

**h.1. Implement the provisions of the Convention?:**

No

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

No

**i. Has the implementation of the measure been evaluated?:**

Yes

**i.1 At what level the evaluation was conducted?:**

National

**i.2 What were the main conclusions?:**

“We have to resist the temptation of measuring for the sake of measuring. Measurements have to serve clearly described targets, so as to facilitate cost-effectiveness analysis and excellent accountability to citizens, and to move on to a co-production model of construction and shared evaluations. As a result, the definition of the objectives and their follow-up may concentrate on collective identities, the construction of shared values, the regeneration of social ties and the development of community-led governance. As the MEC Centres are strongly engaged in the building and practise of cultural citizenship, they appear to be ideal points of departure for the new government in order to find out, how much it can achieve in the five years ahead (2015/2019). Politics should not be seen as good management; instead, good management should serve politics.”

*Centros MEC en el territorio* (The territory-based presence of the MEC Centres), May 2015.

**i.3 Which indicators were used to determine impact?:**

Más de 1.313.264 personas participaron en actividades realizadas por centros Mec en el periodo 2010/2014. Se realizaron 3.401 cursos, talleres y charlas, 557 exposiciones, 1.928 espectáculos musicales, 1.229 espectáculos de artes escénicas, 1.589 proyecciones audiovisuales, 867 actividades recreativas y otras. Se contrataron 4.550 y 3.824 artistas, talleristas y espectáculos emergentes y profesionales respectivamente estuvieron involucrados de los cuales 5.290 fueron de procedencia local, 991 de otros departamentos y 2.968 de Montevideo.

## Culture power plants (Usinas Culturales)

### b. Key objectives of the measures:

Culture power plants are fully equipped regional centres with music recording studios and the necessary equipment for audiovisual production, whose main purpose is the promotion of citizens' creative potential with the help of new technologies. The programme is based on the idea that access to cultural production stimulates the empowerment and integration of persons, thereby furthering their socialisation and access to full cultural citizenship. The culture power plants decentralise access to cultural production, while installing and developing the necessary infrastructure in places with obvious deficits with a view to broadening the opportunities to gain access and make creative use of communication and culture-related new technologies. In particular, they contribute to the social inclusion of vulnerable teenagers and young people, encouraging them to join into artistic and cultural activities. Today there are 16 culture power plants in different regions of the country, seven new plants were opened between 2012 and 2015:

1. Durazno (31/1/2012)
2. Comcar [penitentiary institution] Montevideo (30/3/2012)
3. Bella Italia (31/8/2013)
4. San Carlos (20/12/2013)
5. Palermo (2/9/2014)
6. Parque Batlle (17/10/2014)
7. Vilardebó (25/11/2014)

### c.1. the scope of the measure:

Local  
National

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The following experiences may serve as examples to highlight the work carried out as part of the programme: The Paysandú culture power plant is located at the local prison. It developed two particular products, which generated repercussions thanks to their participation in a number of audiovisual exhibitions across the country: "9 deseos" (short film) and "Sueño" (videoclip). The Atlantidoc 2014 festival showed "9 deseos" and a brief documentary about the realisation of another short film, "Cosas que soñar". In June 2014, "9 deseos" was also shown at the Third International Film and Human Rights Festival, "Tenemos que ver", whereas "9 deseos" and "Sueño" were part of a film series jointly organised by the Spanish Cultural Centre and the Uruguayan Institute of Film and Audiovisual Arts (ICAU). In this case, the showing of both films was followed by a debate about artistic expression in the context of social vulnerability. Following an agreement with the Association of Friends of the *Casa de la Cultura Afrouruguaya* (Afro-Uruguayan Culture Centre), a culture power plant opened in the Palermo neighbourhood of Montevideo in September 2014. This is the first such centre inaugurated by the DNC following an agreement with the Uruguayan African community. Funding of the plant included, among others, funds provided by the AECID Programme for Inclusive Cultural Policies and Scientific Communication. In November 2014 a culture power plant was inaugurated at the Vilardebó psychiatric hospital as part of an agreement between the DNC and the Department of



Mental Health and Vulnerable Groups of Uruguay's public health service ASSE. Although work is still in its initial stages, the hospital's group on music appreciation contributed an example of the plant's production during the International Music Day celebrations.

**d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:**

Yes

**List targeted individual/social groups:**

Artistas/Creadores

**e. What are the results expected through the implementation of the measure?:**

Granting ongoing access to cultural production, so as to encourage people's personal empowerment and integration. Continuous promotion of socialisation and full cultural citizenship. Strengthening of the process of decentralised access to cultural production through the installation of the appropriate infrastructure. Further broadening of access opportunities for the creative use of new communication and culture-related technologies. Continuous promotion of social inclusion based on the participation of vulnerable teenagers and young people in arts and culture.

**f.1 Name of agency responsible for the implementation of the measure:**

National Directorate of Culture. Ministry of Education and Culture

**f.2 Financial resources allocated to implement the measure:**

Annual budget: \$63,500 dollars

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# National Institute of Performing Arts (INAE)

## b. Key objectives of the measures:

General objectives: Drive the development of creative talent by encouraging all artistic and cultural agents of the world of art to become sustainable, and promoting the recognition, enjoyment, dissemination and ownership of cultural goods and services related to Uruguay's performing arts. Promote intelligent alliances with public and private institutions, so as to preserve the memory and recover the history and genesis of performing arts in the country, as well as the creation of platforms providing visibility and support for emerging artists. Generate critical thinking and new audiences, so as to encourage citizens and grant them access to the cultural goods and services offered by the performing arts. The specific actions derived from the above-mentioned general objectives can be reviewed in detail in: <http://www.inae.gub.uy/innovaportal/v/32060/41/mecweb/objetivos?3colid=3...>

## c.1. the scope of the measure:

National  
International

## c.2. the nature of the measure:

financial  
institutional

## c.3. the main feature of the measure:

Setting up the National Institute of Performing Arts was the result of over three years of intense work (starting in 2009 and concluded in 2012) and the continuation of programmes and activities supported by the DNC's and MEC's Performing Arts area (set up in 2008). Ever since taking up work, the institute has been engaging in the promotion, protection, strengthening, production, research and dissemination of the performing arts, as well as in the formulation of public policies to support theatre, ballet, puppets and circus, both in Uruguay and internationally. During the 23rd meeting of MERCOSUR ministers of culture the INAE project in its current form was endorsed as a regional performing arts centre of MERCOSUR. This endorsement will make it possible to set up a residence programme, an education corridor and a regional experimentation centre.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

Artistas y Creadores

## e. What are the results expected through the implementation of the measure?:

The results expected from implementing the measure are as follows: Ongoing support for, and strengthening of the Uruguayan performing arts sector through public policies designed for its protection; Continuous encouragement of research and experimentation of all related disciplines; Further support for the development and creative work of Uruguayan authors, actors, directors, designers, dancers, interpreters and choreographers and the groups and companies they work with. Support for the creation of a solidarity network of public and private venues in the country, so as to enable the existence of such venues and funding in all cities and villages, which will encourage the production and nationwide circulation of shows and thereby allow all citizens to gain access to them.

## f.1 Name of agency responsible for the implementation of the measure:

National Directorate of Culture. Ministry of Education and Culture

**f.2 Financial resources allocated to implement the measure:**

Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Urbano Cultural Centre / Urbano Centro Cultural

## **b. Key objectives of the measures:**

Urbano is a cultural centre, which is part of the DNC's Citizenship and Territory area. It focuses on homeless people and is open to the community in general. Ever since the initial steps of the centre in 2010 its internationally unprecedented concept has continuously developed, and nowadays there are plans to extend it to other Uruguayan towns. Its aim is the comprehensive development of the above-mentioned sector of the population through participation in activities related to education and production in culture and the arts. The creation of this space acts as a complement to policies, which focus on the homeless, and generates the capacities needed to exercise cultural rights and work towards social inclusion. To this end it concentrates on networking and cooperation with institutions and social and arts organisations to promote the creation of spaces for cultural education, consumption and production.

## **c.1. the scope of the measure:**

Local

## **c.2. the nature of the measure:**

institutional

## **c.3. the main feature of the measure:**

Urbano carries out its permanent network-based activities in cooperation with cultural organisations and institutions both State and community-based, and with the system of night shelters of the Ministry of Social Development's (MIDES) programme for the homeless. Since 2012 the centre has been moving beyond the confinement of its premises to take its proposal to almost all shelters of the system (thirty in total), where it organised artistic workshops and interventions, ranging from theatre, dancing and singing to percussion, theatre of the oppressed, literature and body language. Following the same line of action, it has been working to improve access to cultural goods and shows by facilitating cinema, theatre and concert tickets for a number of venues in Montevideo to the inhabitants of the shelters. To that end, it has been cooperating with the Esquinas de la Cultura (Culture at the corner) programme and with Borough B of the Municipality of Montevideo. In 2015 it organised a series of activities called "Urbano en los museos" ("Urbano at the museum"), which began as part of a workshop and subsequently led to the creation of the "Colectivo Poética Urbana" ("Urban Poetry Group"), in charge of various performances featuring a variety of artistic languages in six important museums, where it shared the stage with outstanding Uruguayan musicians: Fernando Cabrera, Ana Prada, Alberto Wolf, Buceo invisible, Milongas extremas, Ernesto Díaz and Fabián Severo.

## **d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:**

No

## **e. What are the results expected through the implementation of the measure?:**

Urbano strives to strengthen its links with the community by reinforcing its participation in community culture networks and acting as a complement to public policies on the problem of "homelessness", while drawing on its practical experience to generate knowledge. The Urbano Cultural Centre plans to continue promoting the comprehensive empowerment of homeless people on the basis of their participation in activities related to education and production in culture and the arts. The aim is to promote the recognition of the cultural rights of persons and their exercise in order to improve social integration.

**f.1 Name of agency responsible for the implementation of the measure:**

National Directorate of Culture. Ministry of Education and Culture.

**f.2 Financial resources allocated to implement the measure:**

The annual budget of the Urbano Cultural Centre amounts to \$38,700 dollars, about \$29,000 of which are dedicated to human resources.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Department of Creative Industries (DICREA) / Departamento de Industrias Creativas (DICREA)

## **b. Key objectives of the measures:**

In recent years, the commitments regarding cultural and creative clusters included in our previous report have been developed even further through measures, which strengthened the sectors' competitiveness. Work related to the music, publishing, design and audiovisual clusters was intensified. We should like to highlight as one of the main actions, the incentives given to encourage and strengthen the presence of Uruguayan culture abroad, mainly through participation in international music, design and book fairs. DICREA co-funded the Uruguayan presence at various international events. As far as the publishing industry is concerned, participations included the Frankfurt International Book Fair, Guadalajara International Book Fair, Buenos Aires Book Fair, the Semana Arte de Cataluña and Semana Arte Rio Grande do Sul, Shanghai Expo, Bologna Childrens' Book Fair, and the Book Fair of Cuba. The music sector also increased its presence in international festivals, including South by Southwest (SXSW), Buenos Aires Music Festival (BAFIM), Womex, MICA + preMICA, and FIFBA. In 2011, a Catalogue of Uruguayan Music was published, followed in 2015 by a Music Report. The design cluster participated in the exhibition Uruguay Diseña (Uruguay designs), which included a visit to Europe, the Mercosur Furniture Fair in Brazil, and the Meeting on Public Design Policies (Buenos Aires/Colombia/Uruguay). In our previous report we mentioned the implementation of the Culture Satellite Account for the analysis and evaluation of the economic impact of cultural activities. After its first edition in 2009, a second report was prepared in 2012 as part of the Programme for the Support of Inclusive Cultural and Scientific Communication Policies, implemented with the financial support of the Spanish Agency for International Development Cooperation (AECID) by DICREA on behalf of the Ministry of Education and Culture. Please refer to Appendices

## **c.1. the scope of the measure:**

National  
International

## **c.2. the nature of the measure:**

financial  
institutional

## **c.3. the main feature of the measure:**

It is worth mentioning that in 2014 a group of Uruguayan artists, producers, publishers, managers and programmers coordinated by DICREA participated in the first edition of the Southern Cultural Industries Market (MICSUR) in Mar del Plata, Argentina, with more than eighty businessmen, producers and artists from different sectors (design, music, audiovisuals, publishing and performing arts). Adding to this, the publishing cluster implemented the Books from Uruguay programme (BFU) to support the sale of copyrights for a selection of recently published books. The programme calls for submissions by Uruguayan authors, which will then be subject to a selection by the DNC of the books to be included in the annual catalogues. Two catalogues are published in Spanish and English: "Books from Uruguay" and "Children's books from Uruguay". Annual catalogues have been published since 2012 until 2015.

## **d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:**

Yes

**List targeted individual/social groups:**

Artistas/Creadores

**e. What are the results expected through the implementation of the measure?:**

Promoting the development of creative industries at the national level and their international marketing.

**f.1 Name of agency responsible for the implementation of the measure:**

National Directorate of Culture. Ministry of Education and Culture.

**f.2 Financial resources allocated to implement the measure:**

Approximate annual budgets: Music: \$50,000 dollars Publishing: \$60,000 dollars Business training: \$15,000 dollars Development of cultural information: on average \$50,000 dollars.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

No

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# National System of Museums (SNM) / Sistema Nacional de Museos (SNM)

## b. Key objectives of the measures:

The National System of Museums (SNM) is currently working on a national register of museums including more than 230 museums so far, which will be offered training and travelling exhibitions. In addition, the SNM is also putting into place Mestiza, a digital platform for the register of museum collections with different inventory and cataloguing levels, in which the particular features of each collection are taken into account (art, history, archaeology, anthropology, natural history, science and technology). It includes digital images of the registered objects together with related documents and publications. It also allows to print the registers, so museums may opt for a print version. Mestiza is currently used by 53 museums and museum collections throughout the country (both public and private, under different administrations) out of a total of 230 museums and museum collections in Uruguay. The platform is available free of charge to all museums and collections of the country. Collections are uploaded step by step following staff training at the receiving institutions with the help of tutorials prepared for that purpose. The platform is supported by local backup in each institution, as well as a remote main server run by the SNM-DNC-MEC. Within the foreseeable future, this tool will serve as a platform, which will enable the public to access the rich heritage of our country's museums.

## c.1. the scope of the measure:

Local  
National

## c.2. the nature of the measure:

regulatory  
institutional

## c.3. the main feature of the measure:

The SNM is regulated by Law No. 19037 regarding the establishment of a National System and Register of Museums and Museum Collections and its Regulatory Decree No. 295/014 of October 2014. The SNM is in charge of implementing Mestiza (the above-mentioned digital platform) and organising national museum meetings. It aims to act as the regulating body for the activity of museums in Uruguay. The Law and its regulatory decree are included in the Appendices section. Other actions worth mentioning include the annual national museum meetings addressing museum staff under the MEC's responsibility and representatives of museums run by the municipalities. The National Forum of Museums, another SNM-organised event, is an open activity that works on four main issues and offers training to its participants. In 2016 it is going to take place in the department of Rocha.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

Promote coordination regarding museum management in Uruguay. Contribute to the development of a national policy comprising a majority of museums, which will introduce tools for systematic strategic planning (strategic plan). Encourage inter-institutional cooperation among the country's museums and related institutions both Uruguayan and foreign. Foster professionalism in the field of museology in Uruguay. Optimise infrastructures as well as human and economic resources. Regularise technical management standards. Contribute to decentralisation policies. Source: <http://www.museos.gub.uy/>



**f.1 Name of agency responsible for the implementation of the measure:**

National Directorate of Culture. Ministry of Education and Culture.

**f.2 Financial resources allocated to implement the measure:**

The annual budget of the National System of Museums amounts to approximately \$50,000 dollars.

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Competitive Culture Fund / Fondos concursables vinculados a la cultura

## b. Key objectives of the measures:

The Ministry of Education and Culture continues developing its funds policy, including the Competitive Culture Fund, the Infrastructure Fund, the Cultural Incentives Fund and the Fund for the Promotion of Artistic Education and Creation (FEFCA). Since their introduction these funds have been conceived as tools for the utmost cultural empowerment of citizens.

## c.1. the scope of the measure:

Local  
Regional  
National  
International

## c.2. the nature of the measure:

legislative  
financial  
institutional

## c.3. the main feature of the measure:

In recent years all the funds were subject to changes related above all to the terms of the calls, so as to ensure a more equitable distribution of funding with special emphasis on improving regional distribution. Changes to the Fund for the Stimulation of Artistic Education and Creation should be especially highlighted, as its grants have always operated as a source of innovation enabling the artistic empowerment of various sectors of the performing arts, music, production, etc. As a result of the latest changes, the fund's institutional framework was strengthened and it has been possible to identify a group of artists, who benefit from the fund's grants for their professional development.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

Artistas y creadores

## e. What are the results expected through the implementation of the measure?:

Implementation of the funds is part of a policy known as "cultural empowerment for everyone", which pays special attention to regional distribution and the cultural empowerment of artists and creators alike, as well as to the development of the infrastructures needed to carry out the activities. The main objective has been to democratise access and offer equal opportunities to all citizens.

## f.1 Name of agency responsible for the implementation of the measure:

National Directorate of Culture. Ministry of Education and Culture

## f.2 Financial resources allocated to implement the measure:

Competitive Culture Fund: approximately \$645,141 dollars. FEFCA: approximately \$457,548 dollars. Cultural Incentives Fund: approximately \$1,488,450 dollars. Fund for the Development of Regional Infrastructure: \$338,709 dollars.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

No

**i. Has the implementation of the measure been evaluated?:**

No

# IBER Programmes / Programas IBER

## b. Key objectives of the measures:

At the Ibero-American Conference of Ministers and Senior Officials of Culture it was decided to combine actions in order to strengthen the Ibero-American Cultural Space (EIC) of programmes and initiatives for cultural cooperation, which favour the production, co-production, circulation and direct encouragement to creators in the sphere of culture, as well as programmes for cultural mobility, management and support.

## c.1. the scope of the measure:

Regional  
National

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

Within this context, Uruguay strengthened its participation in the IBER programmes through the Ministry of Education and Culture: Programa ADAI/Iberarchivos, Programa Ibercultura Viva, Programa Iberescena, Programa Ibermedia, Programa Ibermuseos, Programa Ibermúsicas, Programa Iberorquestas Juveniles, Programa Iber- Rutas.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

musicos/cineastas/trabajadores de las artes escénicas (artistas, creadores, gestores)

## e. What are the results expected through the implementation of the measure?:

Strengthen and increase professionalism of different disciplines. Ibero-American Cultural Space Projects 2010-2014

|                   |    |            |   |             |    |               |    |                |   |             |    |             |    |       |     |
|-------------------|----|------------|---|-------------|----|---------------|----|----------------|---|-------------|----|-------------|----|-------|-----|
| Number Iber Media | 36 | Iber Rutas | 7 | Iber Museos | 10 | Iber Archivos | 27 | Iber Orquestas | 3 | Iber Música | 15 | Iber Escena | 36 | total | 134 |
|-------------------|----|------------|---|-------------|----|---------------|----|----------------|---|-------------|----|-------------|----|-------|-----|

## f.1 Name of agency responsible for the implementation of the measure:

SEGIB

## f.2 Financial resources allocated to implement the measure:

|  |            |                 |            |             |             |                |               |             |                |                |             |                |             |                |                    |                |
|--|------------|-----------------|------------|-------------|-------------|----------------|---------------|-------------|----------------|----------------|-------------|----------------|-------------|----------------|--------------------|----------------|
| Ibero-American Cultural Space Programme Contributions 2014 | Iber Media | 150,000 dollars | Iber Rutas | 5,000 euros | Iber Museos | 30,000 dollars | Iber Archivos | 8,500 euros | Iber Orquestas | 50,000 dollars | Iber Música | 50,000 dollars | Iber Escena | 75,000 dollars | Iberculturas vivas | 20,000 dollars |
|--|------------|-----------------|------------|-------------|-------------|----------------|---------------|-------------|----------------|----------------|-------------|----------------|-------------|----------------|--------------------|----------------|

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

No

**i. Has the implementation of the measure been evaluated?:**

No

# Culture Factories / Fábricas de Cultura

## b. Key objectives of the measures:

Culture Factories is a nationwide measure of the DNC's Citizenship and Territory area of the Ministry of Education and Culture, whose mission is the strengthening of the human and productive capital of our country through the creation of spaces for the start and the development of cultural undertakings. This project creates spaces for the socio-cultural interaction of local people for the production of services and the start of innovative small and medium-size cultural endeavours, which create jobs and contribute to human empowerment.

## c.1. the scope of the measure:

Local  
National

## c.2. the nature of the measure:

financial  
institutional

## c.3. the main feature of the measure:

Participants include mainly young people and women, who find themselves quite often out of the formal working and education systems, and people belonging to minorities (e.g. transgender persons, deaf or hearing impaired persons, persons with mental and/or physical pathologies or persons deprived of liberty). They are provided with tools, which might improve their chances on the labour market. However, work focuses also on other aspects, such as self-esteem, the creation of groups with a sense of belonging and social integration. The Culture Factories programme designed the playing and recreation areas in the centre of the Peñarol neighbourhood, for which access and integration of all ages acted as a guiding principle. The DNC's Culture Factories programme developed the project in cooperation with designers Ana Inés Olivet and Lucía Guidalí - both are teachers with the programme -, who were in charge of planning the recreation areas of the centre featuring a games equipment that would allow access to everyone and enable integration without discrimination because of age, race, sex, social background, or physical or mental capacity, on the basis of a design that took a diversity of activities into account in order to boost people's sensory and motor development by stimulating the imagination and integration of children and young people according to their ages.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

creadores

## e. What are the results expected through the implementation of the measure?:

Creation of spaces for the socio-cultural interaction of local people for the production of services and the start of innovative small and medium-size cultural endeavours, which create jobs and contribute to human development. Encourages young people to become leaders, creators and young entrepreneurs.

## f.1 Name of agency responsible for the implementation of the measure:

National Directorate of Culture. Ministry of Education and Culture.

## f.2 Financial resources allocated to implement the measure:

Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Planting is Part of Culture. Urban Community Gardens

## b. Key objectives of the measures:

The Ministry of Education and Culture has been implementing the “Plantar es Cultura” (“Planting is part of Culture”) programme for the strengthening of urban and peri-urban community gardening since 2014. It aims to generate a network for the exchange of experiences, in which each garden preserves its particular features while sharing its actions and practice with the others.

### c.1. the scope of the measure:

Local

### c.2. the nature of the measure:

regulatory  
institutional

### c.3. the main feature of the measure:

The Ministry of Education and Culture has been implementing the “Plantar es Cultura” (“Planting is part of Culture”) programme for the strengthening of urban and peri-urban community gardening since 2014. To reinforce the programme the MEC invites the existing community gardening projects to share their experiences, generate activities that focus on the subject, and create an increased public impact. The programme focuses on neighbourhood groups, schools, housing estates, NGOs, and health centres, which work a community garden, and/or show an interest in starting a new initiative of that kind. The programme is also open to groups or individuals with land, which they would be willing to put at the disposal of groups that might be interested in developing a community garden.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

Generate a network for the exchange of experiences, in which each garden preserves its particular features while sharing its actions and practice with the others. Integrate the existing urban gardening experiences. Share experiences, generate subject-related activities and create an increased impact on the public. Strengthen existing community gardening experiences and generate new ones. Promote social integration, working habits and enjoyment, and enhance people’s quality of life. Generate a more responsible attitude towards a healthy diet.

### f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture.

### f.2 Financial resources allocated to implement the measure:

Data not found

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes



**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Department for Sociocultural Promotion, MIDES

## b. Key objectives of the measures:

The main objectives of the Department of Sociocultural Promotion of the Ministry for Social Development (MIDES) are as follows:

- Managing the fund for the support of socio-cultural projects
- Generation of a community anchor
- Promotion of socio-cultural rights.

## c.1. the scope of the measure:

Regional  
National

## c.2. the nature of the measure:

financial  
institutional

## c.3. the main feature of the measure:

The Department for Sociocultural Promotion of the National Directorate of Sociocultural Promotion was created in 2013 with the task of calling for sociocultural projects, among other actions. Such projects are supported by money transfers (up to \$80,000 Uruguayan pesos) and receive the department's expert sociocultural follow-up. Open calls ask for the submission of sociocultural projects, i.e. activities conceived as creative and productive measures aiming to capacity-building, knowledge ownership and the creation of self-management networks with an impact on community space and the potential of providing answers to problems of common sociocultural interest. Such community collectives may include groups of young people and adults, neighbourhood groups and committees, people taking part in MIDES-organised programmes, cooperatives, etc.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

jovenes

## e. What are the results expected through the implementation of the measure?:

The fund is committed to sustainable sociocultural projects increasing opportunities of full citizenship development by focusing particularly on minority groups.

## f.1 Name of agency responsible for the implementation of the measure:

Promoción Sociocultural. Ministerio de Desarrollo Social

## f.2 Financial resources allocated to implement the measure:

Approximately 130 to 300 projects will receive funding. Annual budget: \$157,419 dollars.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

Yes

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Guide to Uruguayan Celebrations

## **b. Key objectives of the measures:**

Get to know the cultural diversity of our country and celebrate it. The traditional celebrations included in the guide highlight only a few festivals. Due to their importance for the towns and villages, the benefits derived and their identity-defining role for the territories they belong to, the celebrations and festivals generate a special interest. Some of the festivals, which are celebrated throughout the year in the country's 19 departments, attract tens of thousands of people, whereas others call the attention of just a few hundred.

## **c.1. the scope of the measure:**

National

## **c.2. the nature of the measure:**

institutional

## **c.3. the main feature of the measure:**

There have been two editions of the Guía de Fiestas Uruguayas so far in 2013 and 2015. Drafting and editing of the guide is jointly undertaken by the Ministry of Tourism, the Planning and Budget Office and the Ministry of Education and Culture. Festivals and celebrations rely on local organisations in the towns and villages. All the details are looked after with great care so as to present the places in a most favourable way and display the pride of the organisers, as it translates into voluntary engagement. All the celebrations act as drivers of development at a local level and as meeting points; they shape identities, which strengthen a sense of belonging and underline the pride of each community. The guide aims to give its readers an idea of a diverse and interesting country and acts as a valuable tool for the dissemination of Uruguay's cultural wealth.

## **d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:**

No

## **e. What are the results expected through the implementation of the measure?:**

The guide of festivals and celebrations aims to celebrate and reveal Uruguay's cultural diversity out of the conviction that festivals and celebrations are meeting spaces, where identities are shaped and diversity is protected.

## **f.1 Name of agency responsible for the implementation of the measure:**

Ministry of Education and Culture

## **f.2 Financial resources allocated to implement the measure:**

Data not found

## **g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

## **h.1. Implement the provisions of the Convention?:**

Yes

## **h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

## **h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

## INMUJERES (National Womens Institute)

### b. Key objectives of the measures:

The institute works towards the following core objectives: achieving cross-section policies for gender equality within the Uruguayan State; generating a quality-management model that includes gender equality; achieving a Comprehensive National Care System; combating gender and age-based violence; achieving regional decentralisation of gender policies and the participation of women and social organisations; combating the infringement of particularly discriminated groups; and promoting rights.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

regulatory  
institutional

### c.3. the main feature of the measure:

The institute's mission is to act as a governing entity steering, promoting, regulating and controlling Uruguayan public gender policies, in order to assure equal rights and opportunities for men and women and guarantee equal participation in cultural, political, social and economic life.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

Grupos Minoritarios

### e. What are the results expected through the implementation of the measure?:

Strengthen and further work towards a cross-section approach to the problem of gender equality in public policies by implementing the measures mentioned before in the objectives section. The work of INMUJERES is still in its initial stages; however, it is planned to focus increasingly on the development of identities and the inclusion of persons, e.g. through the Fondo más fund, which supports cultural, social, sports, artistic, academic and other projects, events and actions promoting changes towards a more egalitarian society for women and men, and thereby contributes to the strengthening of women's groups and their capacity to make an impact on the public agenda and provide incentives to building critical mass from a gender, racial-ethnic or generational perspective.

<http://www.inmujeres.gub.uy/innovaportal/v/61235/6/innova.front/fondo-mas>

### f.1 Name of agency responsible for the implementation of the measure:

Ministry for Social Development (MIDES). National Womens Institute

### f.2 Financial resources allocated to implement the measure:

Data not found

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# Actions taken by the National Directorate of Culture

## b. Key objectives of the measures:

The National Directorate of Culture does not have a gender policy of its own. However, it has taken some actions to raise awareness regarding the issue of gender equality.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

financial

institutional

### c.3. the main feature of the measure:

**Women's Month. National Directorate of Culture. Ministry of Education and Culture** Since 2009 the Directorate has taken part in the international celebrations paying tribute to women during their month. Therefore, every year in March it pays tribute to prominent women from a variety of disciplines. In 2009, *Ellas son poetas* (Women as poets); in 2010, *La pintura es mujer* (Women in painting); in 2011, *La ciencia es mujer* (Women in science); in 2012, *La música es mujer* (Women in music); in 2013, *La prensa es mujer* (Women in the press); in 2014, *¿Cuánta cultura nos cuesta la violencia?* (How much culture is lost to violence?); and in 2015, *El teatro es mujer* (Women in theatre). **National Competition of non-sexist toys:** This production dates back to 2011 and has not been reedited. It was organised by the Department of Creative Industries (DICREA) of the MEC's National Directorate of Culture as part of the *Viví Culture* (Try Culture) project, which was funded by the MDG Achievement Fund via the UN "Delivering as One" process. Support was also provided by the Handicrafts Division of the National Directorate of Small and Medium-Size Companies DINAPYME (Ministry of Industry, Energy and Mining). The competition sought to encourage equality-focused processes in playing activities, so as to support the strengthening of a relationship of girls and boys based on mutual respect, as well as dialogue, cooperation and the overcoming of sexist bias, so female and male could cease to be mutually exclusive categories. In addition, an effort was made to reflect on the role of the cultural industry in the construction of the meanings assigned to toys as such through marketing and publicity. **Culture Factories:** Work within the Culture Factories programme concentrates on 3 factories operating in the National Rehabilitation Centre for Women No. 5: the culture factory of textile processing and silkscreen printing; the factory of handmade jewellery, and the ceramics factory. Please refer to Appendices.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

mujeres

## e. What are the results expected through the implementation of the measure?:

Implementing these measures sought to raise citizens' awareness regarding gender equality, as well as to show what women can achieve in any sphere of society.

### f.1 Name of agency responsible for the implementation of the measure:

Ministry of Education and Culture. National Directorate of Culture

### f.2 Financial resources allocated to implement the measure:



Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

## CASA INJU (INJU Centre)

### b. Key objectives of the measures:

The National Youth Institute of the Ministry for Social Development (MIDES) is in charge of preparing and implementing national policies that encourage the empowerment of young people and their participation in social life. To this end, MIDES and INJU concentrate on promoting education, work, rights, equality and, above all, participation, so young people may take the place they deserve to build the present and future of our country. Source:

[http://www.inju.gub.uy/innovaportal/v/18446/5/innova.front/casa\\_inju\\_](http://www.inju.gub.uy/innovaportal/v/18446/5/innova.front/casa_inju_)

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The National Youth Institute's premises are open to all young people, who wish to rehearse, offer workshops or exhibit their art. It also offers rooms for meetings with fellow students, free access to computers with internet connection, as well as books and other tools they need to work on their education and work history. The Casa INJU provide various services for young people: Youth Information Centre: offers advice and orientation regarding information on formal and informal education, work opportunities, grants, recreation and culture. In addition, it provides information about the INJU's vocational orientation workshops and other programmes. Accommodation: a room with 30 places for young people aged 14 to 29, who belong to youth groups or institutions. Tarjeta Joven (Youth Card): a card offering rebates in a number of shops and service points throughout the country. Workshop for vocational orientation: work of this space is coordinated with the Vocational Orientation Service of the public university's (UdelaR) Faculty of Psychology. Its offers include individual interviews and participation in workshops providing orientation on secondary or university education. Workshop on work orientation: a space offering workshops as part of the First-Working-Experience programme. After completing the workshop, participants are registered in a data base, in order to gain access to jobs matching their profiles. The workshops are offered in cooperation with the Faculty of Psychology's area of Labour Psychology, the República pension funds administrator República AFAP and the trade union head organisation Pit-Cnt. Young people in the net: This inter-institutional programme is coordinated by the MIDES and aims to encourage young people, who dropped out of the education system and the formal labour market, to exercise their rights. Starting from a comprehensive, territory and community-focused approach, the first development phase of the programme was launched in 2012. Espacio Net/Ceibal (Net/Ceibal Space): provides free access to computers with internet, spea

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

The Casa INJU (INJU House) hopes to continue implementing policies, which encourage the comprehensive empowerment of young people and their participation in society, while addressing the specific problems of young people by offering opportunities that might be conducive to their solution.

### f.1 Name of agency responsible for the implementation of the measure:

Ministry for Social Development. National Youth Institute.

**f.2 Financial resources allocated to implement the measure:**

Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

Yes

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# MOVIDA JOVEN (YOUTH ON THE MOVE)

## b. Key objectives of the measures:

The core purpose of the activities included in the agenda of Movida Joven is to provide information, orientation and tools that might contribute to the artistic education of participating young people. Such activities also aim to lay the ground for shared meetings and exchange sessions of all groups committed to different expressions. Since the start of Movida Joven in 2000, the diversity of people joining into the activities of its disciplines has led to the emergence of a wide variety of styles, formats, languages and proposals.

## c.1. the scope of the measure:

Local

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

Every year the idea and the diversity of its proposals gather more than two thousand five hundred young people from all neighbourhoods of Montevideo and a number of groups from various departments throughout the country. They are invited to meet in a colourful Montevideo, whose neighbourhoods set the stage for almost 200 events presented by young people aged 12 to 29, which attract more than fifteen thousand spectators. One of the factors that differentiate Movida Joven from other events with a similar impact is its extension and its previous stage with its shows, workshops, talks, courses, etc., run by well-known local teachers and artists. The Movida Joven facilitates meetings focusing on theatre, dance, drum-playing, singing, music, humour, short films, photography, literature, mural painting, and young people on the stage. Activities include meetings of Teatro Joven (Young theatre), Danza Joven (Young dancing), Canto Joven (Young singing), Música Joven (Young music), Humor Joven (Young humour), Cortometraje Joven (Young short films), Fotografía Joven (Young photography), Literatura Joven (Young literature) and Adolescentes en escena (Teenagers on the stage). A new category, Diseña la Movida (Design the move), will open in 2016. Source: <http://www.montevideo.gub.uy/servicios-y-sociedad/jovenes/movida-joven/m...>

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

Artistas/ Ceradores

## e. What are the results expected through the implementation of the measure?:

The Movida Joven plans to build more meeting spaces, where young people can meet, exchange their experiences and receive arts training.

## f.1 Name of agency responsible for the implementation of the measure:

Intendencia de Montevideo. Secretaría de Juventud

## f.2 Financial resources allocated to implement the measure:

Data not found

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

**h.1. Implement the provisions of the Convention?:**

No

**h.2. Support/nurture policy discussion inspired by the Convention?:**

No

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# TOCÓ VENIR (JUST ARRIVED)

## **b. Key objectives of the measures:**

The main objective of Tocó venir is to welcome new generations of university students and to strengthen the links between them and the institutions. Special attention is given to students from Uruguay's countryside, so as to avoid drop-outs at an early stage.

## **c.1. the scope of the measure:**

National

## **c.2. the nature of the measure:**

institutional

## **c.3. the main feature of the measure:**

Tocó venir is an annual meeting of university students, which is organised by the Municipality of Montevideo, the State Universidad de la República y the University School of Music. During an open concert with free admission, the new generation of university students is given a welcome. Special attention is paid to young people from Uruguay's countryside. The events of the day also include games, recreational and sports activities. Transfer is provided for those young people who cannot afford transport themselves, and sign interpreters guarantee broad participation.

## **d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:**

Yes

## **List targeted individual/social groups:**

Jóvenes

## **e. What are the results expected through the implementation of the measure?:**

The idea is to create a space for integration and socialisation, in order to strengthen the links between students and institutions.

## **f.1 Name of agency responsible for the implementation of the measure:**

University of the Republic - Intendencia de Montevideo - Escuela Universitaria de Música

## **f.2 Financial resources allocated to implement the measure:**

Data not found

## **g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

## **h.1. Implement the provisions of the Convention?:**

No

## **h.2. Support/nurture policy discussion inspired by the Convention?:**

No

## **h.3. Other reasons unrelated to the Convention?:**

Yes

## **i. Has the implementation of the measure been evaluated?:**

No

# National Youth Plan / INJU

## b. Key objectives of the measures:

The National Youth Plan (PNJ) has been conceived as a tool to organise, standardise and cover all aspects of public youth policies, thereby enabling a more efficient and allocation of resources, which mean opportunities for young people.

## c.1. the scope of the measure:

National

## c.2. the nature of the measure:

regulatory  
institutional

## c.3. the main feature of the measure:

The PNJ's background can be found in a document called Basis of a National Youth Plan, which was the result of a discussion, preparation and design process carried out under the previous government with the participation of public authorities, youth organisations and young people from all over the country. The plan is implemented jointly by a number of authorities and/or associated bodies, together with civil society organisations such as: Ministry of Education and Culture Ministry of Labour and Social Security Ministry of Housing, Territorial Planning and the Environment Ministry of Public Health Ministry of Economy and Finance Ministry of Tourism and Sports National Public Education Board (ANEP) Uruguayan Institute for Children and Adolescents (INAU) National Directorate for Social Policies / MIDES National Directorate of Infancia / MIDES National Drug Secretariat / JND o: National Drug Board / JND Area in charge of Managing and Evaluating State activities / OPP United Nations Development Programme / UNPD United Nations / UN Women United Nations Population Fund / UNFPA United Nations International Children's Fund / UNICEF Spanish Agency for International Development Cooperation / AECID Civil society organisations The document is part of the Appendix.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

Jóvenes

## e. What are the results expected through the implementation of the measure?:

font-family: Cambria; mso-ascii-theme-font: minor-latin; mso-hansi-theme-font: minor-latin"> Drafting of the National Youth Plan may provide a tool for public youth policy-building. Possible actions for 2015-2025: 1. Strengthen the "Arts and Youth" programme to encourage meetings of teenagers and young people from all over the country to present their projects for corporal, artistic and cultural expression. 2. Introduce cultural citizenship cards. 3. Increase the number of arts workshops. 4. Support awareness-raising activities regarding arts, culture and sports to promote tolerance and respect in an attractive manner and, at the same time, visualise the complexity and variety of expressions.

## f.1 Name of agency responsible for the implementation of the measure:

Ministry for Social Development. National Youth Institute.

## f.2 Financial resources allocated to implement the measure:

Data not found

**g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**

/

**h.1. Implement the provisions of the Convention?:**

No

**h.2. Support/nurture policy discussion inspired by the Convention?:**

Yes

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No



## CIVIL SOCIETY

**Have you taken or supported initiatives involving civil society in activities::**

**Promote the objectives of the convention through awareness raising and other activities: No**

**Please explain how:**

**Collect data and share and exchange information on measures adopted at local and international level:**

No

**Please explain how:**

**Provide spaces where ideas of civil societies can be heard and discussed while developing policies:**

Yes

**Please explain how:**

**Compromiso Audiovisual del Uruguay (Audiovisual Commitment for Uruguay)** Promoted by the Uruguayan Institute of Film and Audiovisual Arts (ICAU), the Montevideo Film Locations Office (OLM) and the Uruguayan Association of Producers and Filmmakers (ASOPROD). More than 300 participants belonging to different public and private entities worked actively along six core topics. The audiovisual commitment for Uruguay has been designed as a means of taking on the challenges and responsibilities of our times. It aims to establish a legal framework that makes it possible to support the space for the development of a national audiovisual industry. The document includes the proposals agreed upon in the working groups on the six main topics - technical and professional education; educating the audience; assets; production; international orientation; distribution, circulation and exhibition of contents - and some specific chapters on issues like the promotion of Uruguayan films and audiovisuals, institutional strengthening of the ICAU and public television, and Setting up the Uruguayan Audiovisuals Observatory and the Sectoral Council for Audiovisuals. Fourteen programmes in total, meaning that a new focus on audiovisuals will be implemented in three steps during the five-year period. First, a contingency plan until the end of 2014 was worked out, the second step has been implemented during 2015 and 2016, whereas the third will cover the final years of the complete period until 2020. The Uruguayan Association of Producers and Filmmakers (ASOPROD) gave us some interviews for the preparation of this report, in which they voiced their opinion that the agreement, which had generated great expectations and had cost a lot of work, was actually not working. In September 2014, ASOPROD, the association of film producers, the Uruguayan Actors Guild (SUA) and the Ministry of Labour and Social Security signed a work agreement, the first collective agreement of the arts sector.

**Implement Operational Guidelines: No**

**Please explain how:**

**Other: Yes**

**Please explain how:**

**Seminar for organisers of festivals and celebrations** So far, the working team of the Ministry of Tourism (MINTUR), the Ministry of Education and Culture (MEC), and the Planning and Budget Office (OPP) has organised two seminars on Uruguayan festivals and celebrations, during which local festival organisers met and exchanged their experiences regarding the management of each celebration. During the meetings, work concentrated on the festivals' importance for culture, tourism and identity. As part of the first festival, Uruguayan and international researchers debated about the significance of festivals as intangible cultural heritage. The first meeting took place in the department of Lavalleja in May 2011; it was followed by a second meeting next to the Palmar water dam in 2014. Both meetings were considered very successful, as they contributed to strengthen the relationship between State authorities and organised civil society, between the State bodies preparing the programmes and actions (MINTUR, MEC, OPP) and the associations and

organisations of civil society in charge of the festivals with the support from a number of sources, including State entities. **National Meeting of Museums** Every year, the National System of Museums organises the so-called museum meetings, which gather representatives of public and private museums, together with other persons and institutions with an interest in the world of museums in Uruguay. These meetings favour the exchange of ideas and offer excellent opportunities for the discussion of problems concerning museums. Future meetings may eventually start working on a draft plan for the museum sector. In July 2016, it will be 25 years since the first national meeting of museums.

### **Is Civil Society contributing to this report?:**

Yes

#### **Name of the Organization(s):**

Nación Zumbalele (Afro), Sr. Gustavo Fernández, Vicepresidente.  
 Ciencia Viva Montevideo, Sra. Nelsa Botinelle, Directora.  
 CONACHA (Charrúas del Uruguay), Sr. Martín Delgado, Presidente.  
 Asociación General de Autores del Uruguay (AGADU), Sr. Alexis Buenseñor, Presidente.  
 Asociación Uruguaya de Agencias de Publicidad (AUDAP), Sra. Silvana Saavedra, Gerenta.  
 Casa Bertolt Brecht, Sr. Javier Taks, Presidente.  
 Centro de Archivos y acceso a la Información Pública (CAINFO), Sr. Martín Prats, Presidente del Consejo Directivo.  
 Cinemateca, Sr. Enrique Buchicio, Coordinador General.  
 Centro Latinoamericano de Economía Humana (CLAEH), Sra. Carla Chiappara, Secretaria General.  
 Coalición Democrática, Sr. José Imaz.  
 DODECÁ, Sres. Santiago Ventura, Director y Federico Castelli, Asistente.  
 Teatro El Galpón, Sra. Martina Rodríguez, Secretaria General.  
 Fundación ITAÚ, Sra. Stella Elizalde, Directora del Programa Cultural.  
 Instituto Goethe, Sra. Irene Muller, Encargada de programación cultural.  
 Instituto de Actuación de Montevideo (IAM), Sras. Maria Mendivel y Gabriela Iribarne, Directoras y docentes.  
 Asociación de Realizadores y Productores de cine del Uruguay  
 Asociación Uruguaya de Músicos (AUDEM), Sr. Sergio Navatta, Presidente.  
 Cámara y Conglomerado de Diseño del Uruguay  
 Federación Uruguaya de Teatro Independiente (FUTI), Sr. Washington Sassi.  
 Asociación de Mánagers y productores del Uruguay, Sr. Gonzalo Rius, Presidente de la Asociación.  
 Sociedad Uruguaya de artistas interpretes (SUDEI), Sra. Gabriela Pintos, Directora General.  
 Sindicato Único de Actores (SUA), Sra. Lila García, Presidenta  
 Asociación de Teatros del Interior (ATI), Sr. Jorge Gallero, Secretario General.  
 Casa de los Escritores - Sra. Lilián Hirigoyen  
 Ártica Centro Cultural Online, Sra. Mariana Fosatti, Co-responsable.  
 ASOCIACIÓN ROCHENSE DE ARTESANOS (ARDA), Sr. Ruben Rodriguez, Secretario.  
 Mujer y salud del Uruguay - MYSU, Sra. Maria Eugenia Casanova, Coordinadora  
 ANGLO, Sra. Natalia Fernández, Secretaria de Dirección General y Sr. Diego Santi, Director.  
 Alianza Francesa, Sras. Clemence Mayoral, Directora y Valeria Veiga, Asistente.

## **Contribution from Civil Society**

**This section is to be completed with information provided by civil society:**

**Has the civil society taken initiatives to::**

**Promote the principle and the objectives of the Convention locally and internationally: No**

| Attachment   | Size |
|--|------|
| <p><b>Please explain how:</b><br/>From 2004 and 2007 the Uruguayan Coalition for Cultural Diversity, actively worked for the 2005 Convention ratification.</p> <p><b>Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:</b><br/>Yes</p> <p><b>Please explain how:</b><br/>Uruguay looks back on a long tradition of civil-society participation in all areas. In the case of the Media Law, for example, 36 organisations launched a joint call asking for its prompt implementation. The participation of youth organisations and groups from different parts of the country add validity to the development of the Plan de Acción de Juventudes (Youth Action Plan) 2015-2025 as a whole.</p> <p><b>Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:</b><br/>No</p> <p><b>Please explain how:</b><br/><b>Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:</b><br/>No</p> <p><b>Please explain how:</b><br/><b>Build capacities in domains linked to the Convention and carrying out data collection:</b> No</p> <p><b>Please explain how:</b><br/><b>Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:</b><br/>No</p> <p><b>Please explain how:</b></p> |      |

**Challenges encountered or foreseen to implement the Convention:**

**Solutions found or envisaged:**

**Activities planned for next 4 years to implement the Convention:**

**Supporting attachment provided by the Civil Society:**

| Attachment   | Size      |
|--|-----------|
|  lista_entrevistados.docx     | 80.68 KB  |
|  Name of stakeholders-Uruguay | 194.85 KB |
|  Measures-answer G            | 71.51 KB  |

## Achievements, challenges, solutions and next steps

### **Describe main results achieved in implementing the Convention:**

For example, as a result of the dissemination of the Convention in all areas and sectors related to its objectives the Convention could be introduced into the drafting of the Audiovisual Communications Law.

### **Challenges encountered or foreseen to implement the Convention :**

The most important challenge will be to make sure that all - public and private - sector agents embrace the Convention's contents and objectives.

### **Solutions found or envisaged to overcome those challenges:**

Strengthen dissemination and persuasion efforts regarding the Convention's overall objectives and guiding principles.

### **Steps planned for the next 4 years:**

Drafting of the National Culture Plan and its translation into a General Law for Culture, which should take the 2005 Convention into account.

# SOURCES AND STATISTICS ANNEXES

## 1. Economy and Finance

When reporting data in this section, it is important to define the “cultural sector” for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

### 1.1. Total Flows of Cultural Goods and Services

#### 1.1.a Cultural Goods

|                               |                      |                                |                      |
|-------------------------------|----------------------|--------------------------------|----------------------|
| (a) Exports in cultural goods | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |
| (b) Imports in cultural goods | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |

#### 1.1.b Cultural Services

|                                  |                      |                                |                      |
|----------------------------------|----------------------|--------------------------------|----------------------|
| (a) Exports in cultural services | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |
| (b) Imports in cultural services | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |

### 1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

|   |                      |                                |                      |
|---|----------------------|--------------------------------|----------------------|
| (a) Total GDP                           | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |
| (b) Share of cultural activities in GDP | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |

Which methodology was used to calculate the share of culture in total GDP?

[? More information about text formats](#)

### 1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

|  |                      |                                |                      |
|--|----------------------|--------------------------------|----------------------|
| (a) Total government expenditure               | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |
| (b) Share of culture in government expenditure | <input type="text"/> | <input type="text" value="▼"/> | <input type="text"/> |

## 2. Books

|   | Num                               | Sales, USD | Year                              | Source                            |
|---|-----------------------------------|------------|-----------------------------------|-----------------------------------|
| <b>(a) Number of published titles</b>     | <input type="text" value="2080"/> |            | <input type="text" value="2015"/> | <input type="text" value="ISBN"/> |
| <b>(b) Number of publishing companies</b> |                                   |            |                                   |                                   |
| Total all companies                       | <input type="text" value="36"/>   |            | <input type="text" value="2015"/> | <input type="text"/>              |
| Small Size Companies                      |                                   |            | <input type="text" value="▼"/>    |                                   |

| Programme type | Audience share | Type of ownership | Type of access             | Remove |
|----------------|----------------|-------------------|----------------------------|--------|
| Large size     | 4              | 2015              | Agencia Nacional de ISBN/C |        |

**(c) Bookshops and sales**

|                             |  |  |  |  |
|-----------------------------|--|--|--|--|
| Bookstore chains            |  |  |  |  |
| Independent Book stores     |  |  |  |  |
| Book stores in other retail |  |  |  |  |
| Online Retailers            |  |  |  |  |

**d) Translation flows**

|                                  |  |  |  |
|----------------------------------|--|--|--|
| Number of published translations |  |  |  |
|----------------------------------|--|--|--|

**3. Music****(a) Production / Number of albums produced:**

|                 | Num | Year | Source                      |
|-----------------|-----|------|-----------------------------|
| Physical Format | 211 | 2015 | www.premiosgraffitti.com.uy |
| Digital format  | 30  | 2015 | www.premiosgraffitti.com.uy |
| Independent     |     |      |                             |
| Majors          |     |      |                             |

**(b) Sales / Total number of recorded music sales:**

|                 |        |      |     |
|-----------------|--------|------|-----|
| Physical format | 279334 | 2015 | CUD |
| Digital format  | 0      |      |     |

**4. Media****(a) Broadcasting audience and share**

| Year | Source |
|------|--------|
|      |        |

| Programme type | Audience share | Type of ownership | Type of access | Remove |
|----------------|----------------|-------------------|----------------|--------|
|                |                | - None -          | - None -       |        |

**(b) Broadcasting media organizations****Year****Source**

**Number of domestic media organizations providing**

| Ownership:    | Radio channels       | Television channels  | Both radio & television channels | Total                |
|---------------|----------------------|----------------------|----------------------------------|----------------------|
| Public        | <input type="text"/> | <input type="text"/> | <input type="text"/>             | <input type="text"/> |
| Private       | <input type="text"/> | <input type="text"/> | <input type="text"/>             | <input type="text"/> |
| Community     | <input type="text"/> | <input type="text"/> | <input type="text"/>             | <input type="text"/> |
| Not specified | <input type="text"/> | <input type="text"/> | <input type="text"/>             | <input type="text"/> |
| Total         | <input type="text"/> | <input type="text"/> | <input type="text"/>             | <input type="text"/> |

**(c) Newspapers (excluding online newspapers only)****Year****Source**


| Publishing format - printed: | Daily newspapers               | Non-daily newspapers           | Total                           |
|------------------------------|--------------------------------|--------------------------------|---------------------------------|
| Free Only                    | <input type="text"/>           | <input type="text"/>           | <input type="text" value="0"/>  |
| Paid Only                    | <input type="text" value="5"/> | <input type="text" value="5"/> | <input type="text" value="10"/> |
| Both Free and Paid           | <input type="text" value="0"/> | <input type="text"/>           | <input type="text" value="0"/>  |

**Publishing format - both printed and online**

|                    |                                |                                |                                 |
|--------------------|--------------------------------|--------------------------------|---------------------------------|
| Free Only          | <input type="text"/>           | <input type="text"/>           | <input type="text" value="0"/>  |
| Paid Only          | <input type="text"/>           | <input type="text"/>           | <input type="text" value="0"/>  |
| Both Free and Paid | <input type="text"/>           | <input type="text"/>           | <input type="text" value="0"/>  |
| Total              | <input type="text" value="5"/> | <input type="text" value="5"/> | <input type="text" value="10"/> |

**5. Connectivity, infrastructure, access**

|   | Num                               | Year                              | Source                                     |
|---|-----------------------------------|-----------------------------------|--|
| (a) Number of mobile phone subscribers per 1000 inhabitants | <input type="text" value="1611"/> | <input type="text" value="2015"/> | <input type="text" value="Grupo RADAR"/>   |
| (b) Number of households with Internet access at home       | <input type="text" value="2500"/> | <input type="text" value="2014"/> | <input type="text" value="BANCO MUNDIAL"/> |

at home

(c) Number of individuals using the Internet

6200

2014



BANCO MUNDIAL

## 6. Cultural Participation

Percentage of people participating in cultural activities at least one time during the last 12 months

| Activity (in %)                  | Female | Male   | Total  |
|----------------------------------|--------|--------|--------|
| Cinema                           | 43.30  | 43.40  | 86.70  |
| Theatre                          | 26.40  | 20.90  | 47.30  |
| Dance (including ballet)         | 30.20  | 19.80  | 50.00  |
| Live concert/musical performance | 33.70  | 33.50  | 67.20  |
| Exhibition                       | 0.00   |        | 32.20  |
| TOTAL                            | 133.60 | 117.60 | 251.20 |

Is there any available data on the reasons for the non participation in cultural events?

No  Yes

| Main reasons for non-participation (in %). | Female | Male | Total |
|--|--------|------|-------|
| Too Expensive                              |        |      |       |
| Lack of Interest                           |        |      |       |
| Lack of time                               |        |      |       |
| Lack of information                        |        |      |       |
| Too far away                               |        |      |       |
| Other                                      |        |      |       |

## 7. Additional clarifications:

**LEY DE MEDIOS** <https://www.impo.com.uy/bases/leyes/19307-2014> **PLATAFORMA MESTIZA**

<http://www.museos.gub.uy/index.php/component/k2/item/915-mestiza-plataforma-digital-de-colecciones-museologicas> **CUENTA SATÉLITE:**

<http://cultura.mec.gub.uy/innovaportal/v/1613/8/mecweb/cuenta-satelite-e...>

<http://cultura.mec.gub.uy/innovaportal/v/66114/8/mecweb/cuenta-satelite-en-cultura-del-uruguay?contid=5504&3colid=690> **URBANO CENTRO CULTURAL**

<https://www.facebook.com/UrbanoEspacioCultural> **Urbano en los Museos (Museo de las**

**Migraciones):** [https://www.youtube.com/watch?v=\\_rfmUh1zXmM](https://www.youtube.com/watch?v=_rfmUh1zXmM) **Urbano en los Museos (Museo de**

**Artes Decorativas):** <https://www.youtube.com/watch?v=-b34Bvro0TM> **Urbano en los Museos (Museo**


















**Figari):** <https://www.youtube.com/watch?v=IGIQUmiwk1Q> **Urbano en los Museos (Espacio de Arte**







**Contemporáneo):** <https://www.youtube.com/watch?v=rVzn7tmAoRw> **Urbano en los Museos (Museo**



| Attachment  | Size |
|---|------|
| deseos": <a href="https://www.youtube.com/watch?v=v44jyXCfZWw">https://www.youtube.com/watch?v=v44jyXCfZWw</a> Videoclip  |      |
| "Sueño": <a href="https://www.youtube.com/watch?v=jDpaz-C67x0">https://www.youtube.com/watch?v=jDpaz-C67x0</a> Documental de la realización de Sueño  |      |
| "Cosas que soñar": <a href="https://www.youtube.com/watch?v=SaTXyX1N678">https://www.youtube.com/watch?v=SaTXyX1N678</a> Inauguración de la Usina Cultural Vilardebó: <a href="https://www.youtube.com/watch?v=ou--uBJH8ts&amp;spfreload=10">https://www.youtube.com/watch?v=ou--uBJH8ts&amp;spfreload=10</a> Cortometraje "El Salto", ganador de concurso de cortometrajes sobre prevención junta nacional de drogas: <a href="https://www.youtube.com/watch?v=ekyWVBhdpJU">https://www.youtube.com/watch?v=ekyWVBhdpJU</a> MAPA CULTURAL DEL URUGUAY: <a href="http://www.mec.gub.uy/mecweb/mapa/cultural/index.jsp">http://www.mec.gub.uy/mecweb/mapa/cultural/index.jsp</a> FABRICAS DE CULTURA Centro de Barrio Peñarol/ OPP: <a href="https://www.presidencia.gub.uy/comunicacion/comunicacionnoticias/centro-...">https://www.presidencia.gub.uy/comunicacion/comunicacionnoticias/centro-...</a> Centro de Barrio Peñarol/ IM: <a href="http://www.montevideo.gub.uy/institucional/noticias/penarol-estrena-su-centro-de-barrio">http://www.montevideo.gub.uy/institucional/noticias/penarol-estrena-su-centro-de-barrio</a> COMPROMISO AUDIOVISUAL: <a href="https://compromisoaudiovisual.wordpress.com/">https://compromisoaudiovisual.wordpress.com/</a> PLAN NACIONAL DE JUVENTUDES: <a href="http://www.inju.gub.uy/innovaportal/v/18076/5/innova.front/plan-nacional-de-juventudes-2011-2015">http://www.inju.gub.uy/innovaportal/v/18076/5/innova.front/plan-nacional-de-juventudes-2011-2015</a> |      |

#### Additional Annexes (if any):

| Attachment  | Size      |
|---|-----------|
|  booksfromuruguay2012.pdf  | 8.61 MB   |
|  booksfromuruguay2013.pdf   | 2.87 MB   |
|  booksfromuruguay2014.pdf  | 3.94 MB   |
|  booksfromuruguay2015.pdf  | 829.72 KB |
|  2013-childrens-book-from-uruguay.pdf  | 17.71 MB  |
|  2014-childrens-book-from-uruguay.pdf  | 1.92 MB   |
|  2015-childrens-book-from-uruguay.pdf  | 1.42 MB   |
|  historietas_preview2013_web.pdf   | 21.33 MB  |
|  catalogo_musica_2011.pdf  | 6.9 MB    |
|  musica_de_uruguay_vol._2.pdf  | 5.67 MB   |
|  informe_musica_2015.pdf   | 1.59 MB   |
|  la_igualdad_no_es_juego.pdf   | 2.12 MB   |
|  cuenta_satelite_2012.pdf  | 1.17 MB   |
|  imaginarios-y-consumo-cultural.pdf  | 6.5 MB    |
|  relevamiento-infraestructuras-instituciones-infraestructuras-culturales-uruguay.pdf | 6.71 MB   |
|  guia_de_fiestas_2013.pdf  | 33.07 MB  |
|  guia_de_fiestas_2015.pdf  | 7.43 MB   |

| Attachment  | Size      |
|---|-----------|
|  ley_sistema_nacional_de_museos.pdf        | 722.41 KB |
|  compromiso_audiovisual_digital.pdf        | 1.96 MB   |
|  relatoria_hacia_una_ley_de_medios.pdf     | 1.49 MB   |
|  plan_nacional_de_juventudes_2011-2015.pdf | 2.64 MB   |
|  memoria_mec_2010-2014.pdf                 | 5.71 MB   |
|  memoria_dnc_2010-2014.pdf                 | 2.03 MB   |

## SUBMISSION

**Title:**

Mr

**First Name:**

Sergio

**Family Name:**

Mautone

**Organization:**

Ministry of Education and Culture, National Directorate of Culture

**Position:**

Director

**DATE OF SUBMISSION:** *13/10/2016*