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## QUADRENNIAL PERIODIC REPORT

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

### General information

### Technical Information

**Name of Party:**

Venezuela (Bolivarian Republic of)

**Date of ratification:**

28/5/2013

**Title:** Mr**First Name:** George**Family Name:** Amaiz**Organization:** Fundación Centro de la Diversidad Cultural**Mailing Address:** Av. Zuloaga, Quinta Micomicona, Los Rosales, Caracas**Telephone:** +58-212-5649822**E-mail:** oteu.cdc@gmail.com**Organization(s) or entity(es) responsible for the preparation of the report:**

Fundación Centro de la Diversidad Cultural

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

The present dossier was prepared by reviewing the annual reports of various government entities, featuring projects that seek to foster, promote, protect and enhance the visibility of cultural diversity, and by drawing upon the experience of communities that have been able to develop their own projects, while taking advantage of the State's legal, institutional and operational framework. The dossier was then submitted for consideration to the representatives of the "Movimiento en Redes para la Salvaguardia

del Patrimonio y Diversidad Cultural de Venezuela”, a social organization made up of 24 statewide networks wherein community councils operate to safeguard Venezuela’s cultural heritage and diversity on a communal, parochial, and municipal level.

## 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.:**

The constitution of the Bolivarian Republic of Venezuela (1999) declares the Venezuelan State as multiethnic and multicultural, and guarantees the population the full exercise of its cultural rights, thanks to articles 98 through 101, thus providing a solid legal and institutional framework that has allowed the drawing up of many public policies aimed at safeguarding, appraising and enhancing the visibility of the nation's cultural diversity. In terms of public agencies, and in accordance with the Convention, 2005 saw the creation of the Ministry of Culture, along with the Vice Ministry for Cultural Identity and Diversity, the main function of which has been to plan and oversee all programs and projects relating to this area. That same year, the Center for Cultural Diversity was also created. The goal of this government entity has been to develop short and medium-term strategies aimed at ensuring that other government agencies and institutions, as well as private entities and social movements, adopt multicultural and multiethnic elements in their concepts, programs and ideology, as is dictated by the country's constitution. In terms of legislation, Chapter II of the Organic Law of Culture (2014) deals with "Venezuela's cultural identity and diversity", and focuses on three aspects: the joint responsibility of the State and every community, the protection of private property, and the publication of creative works. In addition to the abovementioned piece of legislation, other instruments, such as the Law for People with Disabilities (2007), the Law for the Cultural Heritage of Indigenous Peoples (2009), the Law against Racial Discrimination (2011), and the Law for Artisanal Creation and Development (2015), have been vital when it comes to the development of cultural policies aimed at fostering and enhancing the diversity of cultural expressions across the country, and providing social, economic and legal protection to artists, creators and tradition bearers. The projects and goals of local and state entities have been set in accordance with the "Plan de la Patria" for the 2013-2016 period, as was enacted by Venezuela's National Assembly, to bring about a fair, equal society, protect the historical and cultural heritage of Venezuela and the rest of Latin America, and move forward towards the creation of a new social structure.

Said plan also focuses on the efforts to recover our historical and collective memory, raise awareness about our cultural diversity, and strive for the inclusion, visibility and dignity of our artists, creators and tradition bearers. It also seeks to strengthen, decentralize and democratize the cultural efforts of the State, develop and consolidate cultural industries, foster the emergence of new generations of creators, and reinforce ties with Latin America and the Caribbean.

## 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.:**

Since the approval of the Convention in 2005 and with its ratification still pending, the Venezuelan state adopted its principles in a consistent, ongoing manner. As an initial measure that followed the spirit, goals and purposes of the Convention, the National Assembly enacted on January 5, 2007 a law to approve the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions”, confirming the State’s will to ensure that cultural diversity is respected in all its forms. It became therefore necessary, in accordance with the dictates of the Constitution of the Bolivarian Republic of Venezuela (1999) and the 2005 Convention, to address, debate and reflect upon the core issues that favored the commitments made by the country, by linking public policies with cultural diversity. During the last decade, communities have seen the following tangible results:

- The creation of two networks on cultural diversity, the “Red de Casas de la Diversidad Cultural” (2006) and the “Red de Voceros de la Diversidad Cultural (2012);
- A new feature in the census form used during the XIV National Census that took place in 2011, which allowed individuals to identify themselves as people of African descent, just like earlier features had been included in favor of indigenous people;
- The creation of the National Experimental University of Arts (UNEARTE) in 2008, for the teaching and promotion of plastic arts, dance, music, new media arts, and artistic education, and as a space for cultural and artistic exchange; and
- The inauguration of the “Red de Arte” foundation in 2006, to organize and provide technical support and funding for artisans, and which operates from every state capital in the country.

Proof of the fact that other government bodies have decided to engage in cultural diversity is that ministries that operate within various areas of culture have created ad hoc entities to implement guidelines and work methodologies that take into account the cultural features of their target populations. Some examples include:

- The possibility for students to identify their ethnic background in the records kept by the Ministry of Education, allowing school programs to be tailored to the specific environment of every student;
- A widespread increase in digital communication forms by the Ministry of Communications, fostering an ongoing cultural exchange; and
- Traditional medicine programs issued by the Ministry of Health.

Even though some of these efforts have not been fully developed and still face many challenges, one cannot deny that practices aimed at acknowledging the value of cultural diversity as a key feature of human development have started to gain ground and

become the norm.

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

**How:**

The implementation of the Convention has led to the development of a legal and institutional framework aimed at defending, promoting and enhancing cultural diversity in Venezuela. It has also encouraged communities to form operational networks to safeguard the country's cultural heritage and diversity, such as the "Movimiento en Redes para la Salvaguardia del Patrimonio y Diversidad Cultural de Venezuela".

**b) It is (or has been) a tool to promote policy discussion?: Yes**

**How:**

The creation of the Center for Cultural Diversity in 2005 was accomplished to meet the 2005 Convention. From that moment on, the institution has been developing many long-term projects throughout the entire country, as part of an ongoing series of forums on cultural diversity (Foros Permanentes de la Diversidad Cultural), of which 11 editions have been celebrated so far, allowing communities to engage in public debates and conversations on the subject of cultural diversity in all its forms and its significance when it comes to developing plans and projects that have an impact on the population, both on a regional and national level. The first activity showcases the work that is being carried out. With up to one hundred communities involved throughout the whole country, during the months of September and November of 2006, those who attended the First Forum on Cultural Diversity were able to share their opinions and ideas in technical roundtables, and use the 2005 Convention and the 1999 Constitution of the Bolivarian Republic of Venezuela to help draw up a collective document that has served as a reference point during debates on the multiethnic, multicultural nature of the country, as well as the development of public policies. In 2011 the Forum on Cultural Diversity achieved a permanent status and moved out towards both urban and rural cities, territories along the border, farm settlements, communities of African descent, and indigenous populations. It had a role in establishing working relations with other groups and entities across the country, such as universities, mayoralties, governorships, municipal councils, legislative councils, and in activating no less than 115 communities, in both urban and rural areas. Its presence can be found in at least 92 municipalities, and it has links with 472 educational institutions, where encouragement is given to hold discussions on issues such as the use of traditional trades to achieve socio-productive development and community reintegration while taking into account identity differences.

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

**How:**

The existence of many medium and long-term projects carried out by various government agencies and the content of the claims submitted by organized communities to the proper authorities is proof that the main goals of the Convention are being met. Part of the outcome has been an increase in the number of training workshops, the creation of networks, where artists, artisans and creators can help each other and share, and that minorities and vulnerable parts of the population are being acknowledged and protected according to their specific cultural characteristics.

# MEASURES TO IMPLEMENT THE CONVENTION

## SUMMARY

### CULTURAL POLICIES AND MEASURES

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
Movement of Movements for Cultural Diversity: network of community groups	National	institutional
National System of Popular Cultures	National	financial, institutional
Widespread growth in the use of information and communication technology (ICT) in the field of Education.	National	institutional
Sowing the oil	Regional	institutional
The national system on books and reading in Venezuela.	National	financial, institutional
Museums: opening roads into the community	National	financial, institutional
Social, comprehensive assistance for Venezuelan creators	National	financial, institutional
Venezuela dances along	National, International	institutional
Strengthening of alternative community media outlets.	National	regulatory, financial, institutional

### INTERNATIONAL CULTURAL COOPERATION

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
International presence	International	institutional

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

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
Artisans gathered in networks	National	institutional

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
Consolidation of social engagement and empowerment in indigenous communities and peoples	Local, Regional	financial, institutional

## EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
Delimitation of areas subject to being marked as the habitat and territory of indigenous communities.	Local, Regional	regulatory, financial, institutional
Educational Canaima	National	institutional

## CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
To encourage the equal participation of men and women in every aspect of social life.	National	institutional

## YOUTH

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
Venezuela's National System of Children and Youth Orchestras	National	financial, institutional



# Venezuela dances along (<https://en.unesco.org/creativity/node/12425>)

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

To reinforce the production, promotion, teaching and preservation of dance in all its forms as a means to showcase the main values of Venezuelan culture within the country and abroad.

## **c. What is::**

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

National

International

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

institutional

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

To consolidate and promote the dance movement, by granting popular cultural expressions in general access to various social spaces, and to foster the democratization and decentralization of artistic and cultural expressions, in accordance with the dictates of the Constitution of the Bolivarian Republic of Venezuela (1999). The National Institute of Dance has made efforts to strengthen Venezuelan traditions, providing us the opportunity to express our identity and sovereignty, and find ways to accept and promote any new tendency that may arise from cultural exchanges in the field of dance. Public policies compel us to develop strategies aimed at preserving and promoting the cultural characteristics and historical memory of the Venezuelan people in a globalized world, relying on popular and intellectual actors capable of reappraising the past and incorporating it into the present.

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

Yes

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

In 2013, 29 choreographic performances took place across various dance genres. Dance festivals such as the “9th World Festival of Dance, Solos and Duets 2013” and the “15th National Festival of Paraguaná Dance Creators”. Twenty six workshops and thirty nine educational sessions were organized to foster artistic appraisal within the community, and in terms of cultural cooperation, 356 agreements were signed in all 24 states, to carry out training programs and promote dance-related activities, by both individuals and legal entities. In 2014, a festival titled “Venezuela Moves 2014” was celebrated, to strengthen the production, promotion, teaching and preservation of dance in its various expressions: traditional, popular, indigenous, classical, neo-classical, contemporary and urban, both within the country and abroad. Three events took place to

promote dance-related expressions across the country and abroad, such as the “Venezuela Moves 2014” and “Gira a Oriente” festivals. Education-wise, 39 events were carried out to improve artistic appraisal within the community. The 356 cultural cooperation agreements covering dance activities in all 24 states were renewed. In 2015, 48 sessions took place to create spaces for the exchange of knowledge and to improve the appraisal of dance within many communities. One hundred choreography centers were built across the country, increasing and consolidating the number of spaces available for artistic education, and making possible the production of new dance presentations and performances. In terms of cultural cooperation, 135 agreements were signed throughout the country involving dance-related activities.

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

An average of US\$ 45,000 was invested per year, under the regular national budget, and in supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## Strengthening of alternative community media outlets.

(<https://en.unesco.org/creativity/node/12929>)

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

To address the following needs in a comprehensive manner: to furnish, train and ensure the economic viability of alternative community media outlets throughout the country, and help consolidate the National Public System of Alternative and Community Media.

**c. What is::**

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

National

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

regulatory  
financial  
institutional

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

The project is meant to increase the use of telecommunications and provide widespread access to them, until they become a springboard for development through the following couple of measures: To see that organized communities are constantly serviced and community media initiatives in process are followed up. To assist groups interested in the project in their administrative processing, and help ease their incursions in the field of free-to-air community radio and television broadcasting as non-profit organizations. The ultimate goal is to foster the process through which independent media content is generated, and strengthen popular spaces for communications by providing training, technical and financial assistance, as well as technical equipment.

**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?:**

Between 2013 and 2016, close to 500 visits took place to provide comprehensive technical consultancy to more than 120 communities interested in the alternative community media program, including 30 training sessions. Furthermore, assistance was provided to 156 communities and 21 visits took place to develop projects to apply for a broadcasting license.

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

The project receives an average of US\$ 25,000 per year, from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to:**

# Movement of Movements for Cultural Diversity: network of community groups (<https://en.unesco.org/creativity/node/12418>)

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

To promote the strengthening of cultural heritage and diversity networks, while highlighting the significance of interculturality in the actions carried out by the community, so that citizens can achieve a more humanist nature.

## **c. What is::**

### **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 “Movement of Movements” project involves the creation of networks gathering local artists and artisans. At present, more than 800 tradition groups nationwide have been brought together in 358 Community Councils for the Safeguarding of Cultural Heritage and Cultural Diversity. They share the following characteristics: 32% are devotional, 28% are rural and deal with activities typically carried out in such an environment, 12% are related to indigenous populations, with ancestral links to nature and sustainable practices; and another 12% are of African descent. This is done through a monitoring program carried out by state-level delegations belonging to the Center for Cultural Diversity during visits to the various communities, in order to foster their practices, document their knowledge, promote the significance of each entity, and link them to the movement of networks. In addition to this, educational activities are developed and carried out in schools and community spaces to promote dissemination on to newer generations and contribute to any safeguarding measure. The goal included no less than 350 tradition groups from different communities located across the country, but eventually we will be covering more and more settlements and remote rural areas with the plan.

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

Yes

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

During the 2013-2016 period, 4,520 gatherings took place to consolidate intercultural networks; 8,347 memory records were produced regarding various cultural expressions; 2,593 intercultural gatherings to prepare records for the “Venezuela Plural” collection; 8,370 memory records in the 21st century; 235 heritage-related restorations were carried out by the Center for Cultural Diversity; 14 reports were produced on cultural

diversity and cultural heritage in Venezuela; 1,898 cultural gatherings took place with community organizations and government entities for the benefit of cultural diversity and intangible cultural heritage; 23 traditional expressions of cultural diversity were recorded along with its bearers; and 175 gatherings took place to disseminate and preserve the cultural heritage of Venezuela, Latin America and the Caribbean.

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

An average of US\$ 75,000 were allocated per year to this project between 2013 and 2016, both from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## National System of Popular Cultures (<https://en.unesco.org/creativity/node/12419>)

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

To reinforce the strategic space where the joint efforts made by groups of artists, creators and culture promoters, as well as individuals, can be organized, along with that of public and private entities, voluntary committees and the community at large, to enhance the creation of traditional, popular cultures, by contributing to, educating about and disseminating the arts and knowledge.

**c. What is::**

**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:**

The National System of Popular Cultures is the strategic space wherein the joint efforts of government entities dealing with culture is organized along with that of the institutions, groups and individuals that operate professionally in the creation of popular culture and traditions. Among the members of the National System of Popular Cultures are all those groups, associations, confraternities and other forms of collective organization that operate in an ongoing, authentic basis on the creation of traditional, popular cultural expressions, so long as they voluntarily opt in, are duly registered, and are recognized as such by the governing body. "Honorary" members of the National System of Popular Cultures include all those intellectuals, writers, artists, and culture promoters that have enjoyed a long career, and have been publically recognized as individuals of exceptional value, and have been invited by the governing body and expressed their will to be part of the system. Other potential members include non-profit voluntary committees organized within a communal council or any other form of social organization originating from the popular power, to strengthen, promote and give visibility to the traditional cultural expressions of our people, under the current regulatory framework.

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

Yes

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

Between 2013 and 2016, 15,246 workshops were carried out to teach about and disseminate the arts and the knowledge relating to popular, traditional expressions; 109 audiovisual records and pieces of documentary research on popular, traditional expressions were prepared; 5,857 activities with tradition bearers were organized; 14,442 socio-productive supplies were awarded to artists and creators to develop a productive cultural economy; 297 creators were given special assistance; 63 special donations were made; and 7,552 presentations associated with traditional expressions took place.

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

The project received an average of US\$ 600,000 per year under the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

Widespread growth in the use of information and communication technology (ICT) in the field of Education.

(<https://en.unesco.org/creativity/node/12420>)

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

Technical installation, updating and maintenance applied to school computer centers, known as Centros Bolivarianos de Informática y Telemática (CBIT), with the purpose of transforming the learning-teaching process nationwide, and increase the use of information and communication technology by building computer centers across the country.

**c. What is::****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 project is viewed as a critical effort by the State to ensure that Venezuelans have access to information, that information and communication technology becomes widespread, and that infoculture grows across the country. The project should encourage the educational use of ICT among students, teachers and members of the community in general, through the installation of computer centers in schools.

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

Yes

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

At least 53 new computer centers (CBIT) have been installed in schools; 289 have been updated and received maintenance; 12,798 educational resources have been digitalized through open software; 76 Technology Centers have been created; 36 operating systems and pieces of equipment have been updated in various Technology Centers; and "Canaima" laptops have been supplied to many public schools nationwide. Furthermore, 288 educational resources have been developed in open software to be used by teachers and students.

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

An average of US\$ 520,000 was invested per year, using funds from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## Sowing the oil (<https://en.unesco.org/creativity/node/12421>)

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

To strengthen and promote the Venezuelan identity by protecting, promoting and teaching the values and cultural expressions of the peoples and communities that make up our country.

**c. What is::**

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

Regional

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

institutional

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

The work carried out by PDVSA La Estancia follows three major lines, a cultural one, a social one, and one relating to heritage. Its three offices are involved in the design and implementation of measures. The line of cultural engagement involves strengthening, promoting and disseminating Venezuela's cultural output in all its expressions, especially those that exalt our national memory and identity; acknowledging the diverse, multiethnic and multicultural nature of our cultural agents; and strengthening and appraising popular, traditional culture in general. All this takes the form of cultural programs that cover a range of fields, such as music, dance, exhibits, films, education (courses and workshops), as well as fairs and festivals that remain popular within the community. The line of social engagement involves planning, coordinating and



implementing social-oriented plans, programs, and projects aimed at improving the quality of life of Venezuelans, promoting humanist principles, such as solidarity, co-responsibility and social inclusion. The heritage line involves the coordination, planning and implementation of projects aimed at restoring works of art, and public spaces of historic or cultural value to identify, raise awareness about and preserve the cultural heritage of Venezuelans.

**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?:**

Among the activities carried out every year are 1,300 concerts, both nationwide and abroad, covering all music genres; 1,500 activities for children; 1,800 educational workshops; and 1,200 community workshops. In 2015, 280 cultural cooperation agreements were signed; 20 theme fairs were organized; 50 movie cycles were celebrated, featuring films from France, Venezuela, Argentina, Spain, China, Russia, Italy, Brazil, and Cuba; 100 art exhibits were organized; 35 books were published and 25 albums were released, 16 of which were co-productions, whereas 9 were self-produced.

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

There is no information available on the subject.

**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

**h. Was this measure introduced or revised in order to::**

The national system on books and reading in Venezuela.  
(<https://en.unesco.org/creativity/node/12422>)

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

To promote authors, books and Venezuelan literature through national and international fairs and book-related events, provide aid and stimulus to protect authors and their works, organize ongoing workshops on books and literary creation, and carry out research on books and reading practices.

**c. What is::**

**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:**

The program seeks to create conditions to improve access to books and reading material: bibliodiversity, text creation, new infrastructure, more reading halls and spaces for the commercial trading of books, the production of new content and the adoption of new technologies (e-books, audiobooks, videobooks, and online texts), the identification of new literary models in the collective imagination, and a deeper knowledge of Venezuelan and Latin-American authors. To achieve this, four measures are being developed:

- To consolidate and improve reading rates among Venezuelans, regardless of their socio-economic background.
- To implement specific strategies to promote reading and literature, while tackling a diversity of contexts, genres and social conditions, both within conventional and non-conventional spaces, relying on interagency coordination and an ongoing relation with communities.
- To reinforce our network of public libraries and community reading halls by furnishing with the proper materials and equipment.
- To develop editorial and content lines covering various genres and literary subjects, to cater to the taste and preferences of different groups within the population.

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

Yes

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

2013: 37 events to promote authors, books and Venezuelan literature; 86 assistance / stimulus packages to protect authors and their works; 67 ongoing educational workshops on books and reading; and 2 pieces of research on books and reading practices. 2014: 6 events to promote authors, books and Venezuelan literature; 40 assistance / stimulus packages to protect authors and their works; 15 ongoing

educational workshops on books and reading; and 1 piece of research on books and reading practices. 2015: 28 events to promote authors, books and Venezuelan literature; 4 pieces of research on books and reading practices; 17 assistance / stimulus for creators, processes and cultural organizations involved in book-related and reading activities; and 7 ongoing educational workshops on books and literary creation.

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

The project received an average of US\$ 52,000 per year between 2013 and 2016, under the regular national budget and in supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## Museums: opening roads into the community (<https://en.unesco.org/creativity/node/12423>)

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

To foster, research, safeguard, raise awareness on, and acknowledge the artistic, natural and technological heritage of national museums, and promote cultural exchanges with the community.

**c. What is::**

**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:**

In accordance with cultural goals set by the Venezuelan state, involvement of social actors was encouraged within popular sectors and communities to foster a sense of identity and territoriality in them. Following these humanist and social principles, several projects were implemented within educational and community bodies to move forward in the area of communal transformation. Given this context, the development of cultural cooperation agreements and training activities served to promote the transformation of service-oriented social groups committed to achieving social change and activating new processes within the cultural economy, such as cultural services and goods, socio-productive training, and public management of cultural spaces, from a museum perspective, as a tool to shape up an identity and promote available natural, cultural, and material resources. The implementation of this cooperation agreement with the communities was carried out following three thematic lines, which were used by museums and cultural institutions belonging to the National System of Museums to showcase their projects:

- The museum as a place for engagement, inclusion and the appropriation of one's culture and heritage;
- The fostering of creative thinking and spaces for shared discourse; and
- Socio-productive training and development

**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?:**

Between 2013 and 2016, an average of 3,500 educational and museum-related events took place across the country, covering a wide range of subjects, such as art, photography, architecture, science, collective knowledge, and traditions. In addition to this, 15 interagency cooperation agreements were signed among national and local government entities and organized groups within the population to manage community museums.

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

The agency received an average of US\$ 172,000 per year, under the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## Social, comprehensive assistance for Venezuelan creators (<https://en.unesco.org/creativity/node/12424>)

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

To implement measures that will allow creators to exercise their social rights, and have their talent, artistic history and creative potential acknowledged, by creating places where they can organize, participate, showcase their value, and gain access to social security, housing, training and professionalization.

**c. What is::****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:**

Fundación Casa del Artista has provided health care to artists and creators through an action line known as “Integral Health Care Assistance”. Another line of action, “Acknowledgement and Encouragement”, has been used to pay tribute to and recognize artists and creators from all over the country, and to provide financial assistance to all recipients of the National Prize for Culture and Honorary Subsidy, as an acknowledgement of the talent showcased during an artist’s professional career. The agency has been in charge of organizing and producing the National Prize for Culture for the periods 2008-2010, 2010-2012, and 2012-2014. This last one took place in 2015, and it celebrated 30 years in the lives of artists and creators in the fields of architecture, plastic arts, craftsmanship, cinema, dance, photography, humanities, literature, music, traditional knowledge, and theater. In addition to this, activities are being carried to support the economic, social and cultural rights of artists. These include individual legal advisory, lectures, conferences, and seminars under an action line titled “Promotion and Defense of the Rights of Artists”. Applications to be included in the country’s pension system are also handled by the Venezuelan Institute of Social Security. Artists in vulnerable situation are also allowed to apply for housing. The right to an education is supplemented by a “Training” action line, that promotes workshops for the professional improvement of artists and communities with artistic talent. The Foundation carries out

lectures, cultural fairs, exhibits, knowledge certification sessions for community creators, social and medical assistance sessions, events by and for the community and advisory sessions for artists.

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

Yes

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

In 2013, 490 artists and creators received financial aid through national awards, honorary subsidies, and events to pay tribute and acknowledge their talent and professional careers. At least 1,877 artists and creators under social vulnerability conditions received health care assistance during a series of social-medical sessions, as well as the possibility to apply for a retirement pension granted by the Venezuelan Institute of Social Security (IVSS) thanks to a special executive order. Artists requiring special medical assistance were referred to health care providers associated with the Fundación Teatro Teresa Carreño, the Ministry of Health, and the system of social programs known as the "Misiones". Sixty housing applications were submitted for approval, of which 16 were successfully granted. Counseling was provided to 1,525 artists and creators in the areas of administration, business matters, copyright holding, labor law, and civil law. Artists were offered the opportunity to attend lectures, congresses, forums, sessions and roundtables on subjects such as copyright, social security, intellectual property, the Organic Law on Culture, and two bills awaiting approval that would become the Law for the Fostering and Protection of Artisanal Development, and the Law for the Social, Integral Protection of Artists and National Culture Promoters. In 2014, 31,168 artists and creators received social, comprehensive assistance, which represents an increase of 210% compared to the previous year. In 2015, 31,310 artists and creators were serviced, which represents a 7.7% increase compared to 2014, allowing creators within the population to receive social assistance, exercise their rights, achieve inclusion, and have their talent, capacity, and artistic careers recognized; and creating spaces for organization, engagement and acknowledgement of the people's power from the point of view of culture, benefiting a total of 35,410 artists and creators.

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

The agency received an annual average of US\$ 75,000, under the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## International presence (<https://en.unesco.org/creativity/node/12426>)

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

To increase the promotion of Venezuelan culture abroad, along with the output of our artists, intellectuals and creators, and the vast diversity of traditional expressions that identify us as a nation, by coordinating with the entities in charge of developing plans to project our image onto the international stage.

**c. What is::**

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

International

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

institutional

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

To promote Venezuelan culture within the country, as well as abroad, to keep the arts and popular traditions alive in this modern world, by raising awareness about our many cultural manifestations and building our sense of pride.

**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?:**

In 2013, 60 events relating to Venezuelan culture took place abroad; 57 exchanges and international cooperation events were agreed upon and carried out; 9 events were celebrated in relation to the Network of Intellectuals and Artists in Defense of Humanity. Eight international events were held in Venezuela. In 2014, a total of 90 cultural events were carried out, a 59% decrease compared to the previous year. However, the presence of representatives from Germany, Antigua and Barbuda, Argentina, Angola, Algiers, Brazil, Bolivia, Belize, Belarus, and Colombia was secured. In 2015, 90 events were held, including promotional festivals, conventions, and meetings to seek bilateral agreements in the areas of culture, heritage and cultural diversity with members of the Union of South American Nations (USAN), the Bolivarian Alliance for the Peoples of Our America, and the Community of Latin American and Caribbean States.

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

An average of US\$ 32,000 was allocated for the project, using funds from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## Artisans gathered in networks (<https://en.unesco.org/creativity/node/12428>)

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

To promote and foster artistic creations and artisanal goods through a network of shops and art galleries, taking pleasure in the arts and the craftwork, and exalting the significance of cultural output.

**c. What is::****c.1. the scope of the measure:**

National

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

institutional

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

To strengthen the Venezuelan artisanal sector, and furnish it with a sustainable development tool that allows artisans to become involved in the artistic/artisanal creations taking place in different parts of the country, by preparing a National Registry of Artisans. To enhance and improve spaces for conducting training, exchanges, and business, as well as events that may be of interest for local artisans and the public in general.



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

Yes

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

Between 2013 and 2016, 1,480 events were organized per year to promote the diversity of Venezuelan artistic/artisanal output, both within the network of shops and galleries created for this purpose and away from it. Some of the events included the “National Congress to Create the Network of Instrument Builders”, “National Artisan’s Day”, the “Regional Gathering of Popular Innovators”, “Artisanal Fairs”, the “1st National Gathering of Goldsmiths”, and the “1st National Seminary of Venezuelan Craftwork for the 21st Century”. In addition to this, 80 spaces belonging to the Network of Shops and Galleries were either built or reconditioned. Two hundred artisans received training through the National Fund of Reciprocal Guarantees for Small and Medium-Sized Enterprises (FONPYME in Spanish) on how to apply for funds. Furthermore, 360 artisans received loans from state-owned banks to jumpstart their socio-productive projects.

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

The project received an annual average of US\$ 55,000, under the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

**Consolidation of social engagement and empowerment in indigenous communities and peoples**  
(<https://en.unesco.org/creativity/node/12446>)

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

To implement social, economic and tourist projects submitted by communities, communal councils and indigenous communes to strengthen the transfer of power to the indigenous people.

**c. What is::**

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

Local  
Regional

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

financial  
institutional

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

The goal is to strengthen these communities by promoting engagement within the popular power by incorporating organizations, fronts and communal councils to participate in the social development and the inclusion of public policies and programs, consolidating the formation of self-sustainable communities in coordination with local, regional and national public entities.

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

Yes

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

As of today, around 97 socio-productive projects have been developed per year.

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

No information is available on the matter.

**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

**h. Was this measure introduced or revised in order to::**

# Delimitation of areas subject to being marked as the habitat and territory of indigenous communities.

(<https://en.unesco.org/creativity/node/12442>)

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

To design tools establishing guidelines on spatial planning and environmental management at different levels (local, state, and national) to locate parts of the population, socio-economic activities, and the development of physical space, as well as the conservation of environmental quality, under the framework of sustainable development.

## **c. What is::**

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

Local  
Regional

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

regulatory  
financial  
institutional

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

A total of 183 workshops helped to educate 4,125 members of 203 indigenous communities from 11 states on the subject of territorial and habitat demarcation, and to inform them about their rights to the collective ownership of the land they've inhabited from time immemorial, as has been established, both in the Constitution and the Organic Law on Indigenous Communities and Peoples.

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

Yes

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

During these workshops, 28 reports were prepared regarding the natural-physical study employed in the proceedings for the allocation of land titles to the country's indigenous communities, which resulted in other documents delimiting 140 areas belonging to indigenous communities. Among the more concrete results were six land title deeds associated with territories and habitats collectively owned by the Kariña and Cumanagoto peoples in the state of Anzoategui, which are equivalent to 8,384.06 hectares, contributing to the national demarcation process included in the policies formulated by the executive branch of the government to promote the visibility and reclaim the lands that have been traditionally occupied by these indigenous

communities. In addition to this, food and farming supplies were handed out, 3 centers for shamanic healing and education were reconditioned, and 471 agricultural, artisanal and cattle self-managed socio-productive projects were funded. In terms of organizing efforts, the Congress on Indigenous Peoples and Socialism was celebrated, to organize and foster the cultural integration between indigenous peoples and the rest of the population. Four editions of the National Indigenous Games were held, with competitions in 10 sports, both indigenous and conventional.

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

An average of US\$ 105,000 was invested in this project per year, using funds from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

## Educational Canaima (<https://en.unesco.org/creativity/node/12443>)

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

To increase the use of Information and Communication Technology (ICT), through the incorporation of technology centers that provide educational content aimed at transforming the teaching-learning process within the country's educational system.

**c. What is::**

**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 project is aimed at improving education in a comprehensive fashion, by providing laptops with educational content to teachers and elementary students attending public schools all over the country, and private ones that receive subsidies from the State. This is one of the cornerstones of a new, inclusive and democratic education model, and it is seen as critical to achieving technological independence, since the applications and the educational content it carries has been exclusively developed through open software by Venezuelan experts, and has been tailored to the interests and needs of its users.

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

Yes

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

To date, more than four million “Canaimita” laptops have been handed out free of charge to elementary students in public and semi-private schools across the country.

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

From 2013 to 2016, the State invested US\$ 600 million in this project, using funds from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

**To encourage the equal participation of men and women in every aspect of social life.**  
(<https://en.unesco.org/creativity/node/12444>)

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

To seek the consolidation of women’s movements in Venezuela. To support the participation of women and LGBT individuals in politics to build the Popular Power. To promote the creation of women’s organizations based on specific characteristics, such as ethnicity, socio-economic and geographic situation, maternity, occupational and functional diversity, and sexual orientation.

**c. What is::****c.1. the scope of the measure:**

National

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

institutional

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

More than 8,642 women from all over the country participated through state-level assemblies and meetings in the design of tools to identify needs and possibilities around the issues of equality, gender equity and non-discrimination. Among the results were two development programs titled "We Are Diversity" and "Public Policies on Gender Equity", and the update of the study programs included in the "Argelia Laya" National Plan of Feminist Education.

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

Yes

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

275 state level and national organizational meetings with women's organizations and movements, and 28 reports on agreed activities and projects.

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

The project received an average of US\$ 155,000 per year, from the regular national budget and supplemental appropriations.

**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

**h. Was this measure introduced or revised in order to::**

# Venezuela's National System of Children and Youth Orchestras

(<https://en.unesco.org/creativity/node/12445>)

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

The essential goal of El Sistema goes beyond the artistic realm, into the overall context of a policy of participation, integration, education, prevention and rescue aimed at youths.

## **c. What is::**

### **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:**

This project is meant to incorporate children and teenagers in vulnerable situations or extreme poverty into the National System of Children and Youth Orchestras by creating, equipping, developing, supervising and assessing regional orchestras and choirs for children and teenagers, as well as artisanal workshops with musical instruments, giving priority to people with disabilities, children whose rights have been infringed upon, and people living in poverty, to achieve a significant improvement in the quality of life of participants, their families and communities, by using music as a cohesion and social integration strategy, providing the population with activities that allow them to attain development in a socially-minded democracy by establishing and adequate, productive use of spare time. The widespread expansion of social measures and music education that is El Sistema, seen from a functional, educational, artistic and administrative perspective, has been made possible by setting up local centers and modules in all 24 states of the federal territory. There are currently 440 centers and 1,340 modules across the country, where children, teenagers and young adults are looked after by an academic staff made up of 10,191 teachers distributed across 24 states, and based, most of them, in the schools to support the Simón Bolívar Project for the teaching of orchestral and choir music. The entity currently has 1,210 orchestras and 372 choirs for youths and children.

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

Yes

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

To date, El Sistema has looked after almost one million children and teenagers. It has performed an average of 600,000 concerts and recitals per year, free of charge, with an estimated attendance of 12 million people. The scholarship program has benefited 4,407 children and teenagers studying to become musicians, while some are part of the education program for artisans. As for the subsidies program, 211 grants have been allocated to local centers, choirs and orchestras throughout the country. Musical interpretation has been perfected thanks to 8,254 workshops and 283 seminars, including master classes, lectures, and conferences on musical specialization led by renowned national and international maestros, impacting a total of 116,420 members of El Sistema, including students, teachers, and musicians. In addition to this, 1,134 people have received training to become instructors.

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

There is no information available on the subject.

**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

**h. Was this measure introduced or revised in order to::**



## 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:**

Yes

**Please explain how:**

The Center for Cultural Diversity, in accordance with its responsibilities, has developed projects aimed at consolidating community and inter-agency cultural meetings to research, protect and promote Venezuela's cultural diversity and safeguard its intangible cultural heritage. Some of the methods used include cultural gatherings with community organizations and government entities seeking to favor cultural diversity and intangible cultural heritage in Venezuela. These encounters have been helpful in the strengthening of spaces for cultural exchange and co-existence between culture promoters, tradition masters, cultural spokespeople and representatives from communities organized nationwide, along with cultural diversity state delegations in charge of providing a platform for community organization, linking work centers that recognize and promote cultural diversity by implementing the following:

- Discussions on how to acknowledge and respect cultural diversity.
- Sessions with young people in community, academic and school settings to raise awareness and reinforce their sense of sovereignty and identity.
- Forums to promote and attach value to regional identity and cultural diversity.
- Sessions to display traditional trades as a stage to express and disseminate the values of Venezuelan cultural diversity.
- To consolidate the networks for cultural heritage and diversity in Venezuela, by expanding them locally, in a voluntary manner all over the country, under the Community Councils for the Safeguarding of Cultural Heritage and Diversity, thus reaffirming the social commitment this agency has had since 2006, by carrying out more forums on cultural diversity, in a never before seen display of co-responsibility between government agencies and the community.

**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:**

The 11 cultural diversity forums held since 2006 up to the present, have been the space in which communities, with the methodology input of the Center for Cultural Diversity, have developed a process to trigger and organize the voices of the community. This process has been reinforced since 2009, through debates, forums and technical roundtables. During the first work schedule of the organization, a need was established to move towards the discussion of a bill that would eventually become the Organic Law of Culture, the incorporation of tradition teachers in the country's social security system, the design of a nationwide, up-to-date database or registry of tradition bearers, the creation of an inter-state communications network, the legalization of the Movement to consolidate its strength, and the inclusion of culture creators in teacher training programs, highlighting the commitment of the relationship between the teacher and the tradition bearer to work with children and teenagers.

**Implement Operational Guidelines: Yes**

**Please explain how:**

The Center for Cultural Diversity prepared a reasoned list of subjects as a concept document to be used by the communities, covering the most relevant aspects of intercultural dialogue between peoples, as well as the building of citizenship in accordance with the postulates of the Convention. Said reasoned list, used as a tool for work and discussion, addresses the issue of cultural diversity from the following perspectives:

- Geographical space, political divisions and cultural diversity: the territorial challenge.
- Human rights, citizenship and cultural diversity: the democratic challenge.
- Cultural rights, heritage and cultural diversity: the identity and creative challenge.
- Cultural diversity, heritage and traditions: the challenge posed by the conservation and safeguarding of a memory.
- Education and cultural diversity: the citizen challenge.
- Economic duties and rights: productive development as a challenge.
- Indigenous rights and duties: the ancestral challenge.
- The rights and duties of people of African descent: the ethnic pride challenge.
- Public power, the administration and public functions: the institutional challenge.
- Judicial power and the justice system: the ethical challenge.
- Legislation: the parliamentary challenge.
- International relations: solidarity and regional integration.
- National security: the challenge of being sovereign and independent.

**Other:**

**Please explain how:**

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

No

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

Movimiento Nacional en Redes del Patrimonio y Diversidad Cultural

## 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

**Please explain how:**

**Promote ratification of the Convention and its implementation by governments:**

No

**Please explain how:**

**Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:**

No

**Please explain how:**

**Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:**

No

**Please explain how:**

**Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:**

No

**Please explain how:**

**Build capacities in domains linked to the Convention and carrying out data collection:**

No

**Please explain how:**

**Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:**

No

**Please explain how:**

**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:**

# Achievements, challenges, solutions and next steps

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

The main positive outcome of the implementation of the Convention has been the fact that the community has organized around the concept of cultural diversity and has engaged in debates and discussions while building up these civil structures. These debates have raised awareness among tradition bearers, artists, creators and interested members of community about the threats posed by globalization and homogenization, and the importance of safeguarding cultural diversity. Furthermore, there has been an openness towards the recognition of gender diversity in all decision-making entities within the public administration, resulting in a body of legislation and public policies that seek respect for ethnic minorities, the implementation of a non-conventional, inclusive, egalitarian, and participatory education process, social assistance for artists and creators, and digital literacy, thus validating the community processes of ethnic and cultural self-identification.

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

Among the main challenges faced by the State and civil organizations is a narrow-minded view of culture as art and spectacle, which stems from a nineteenth-century, euro-centric, folklorizing point of view, as well as from a lack of research that would help us overcome these notions. There are also issues regarding inter-agency cooperation, in spite of the many projects that have been designed to safeguard and promote cultural diversity following the dictates of the Convention, but that are currently mired in red tape in every decision-making body. Finally, the preparation of this periodic report has shed light on the weakness of agencies when it comes to assessing the impact of the implemented projects, due to a lack of homogenous methodology tools capable of assessing their actual impact within the benefitted sectors of the population.

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

Upon the formulation of this report, the Center for Cultural Diversity held discussions about the paths that can be followed to overcome the challenges that have been identified. Four strategic lines of action have been proposed:

- To improve community organization and implement cultural management in a more inclusive manner, while taking into account other ministries and branches of government.
- To strengthen local leaders, both social and political ones, that would carry out positive administrations and adopt grassroots proposals.
- To encourage public discussions that would lead to the enactment of the Law for the Protection of the Diversity of Cultural Expressions.
- To promote national and international research and exchanges on cultural diversity theory.

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

The State plans to focus its efforts on the objectives of the Agenda for Sustainable Development 2015-2030, particularly those that deal with the use of culture as a factor of sustainable development, the defense of human rights to achieve gender equality and the empowerment of women and girls, and to ensure a high-quality, inclusive, egalitarian, respectful education that takes into account ethnic, cultural and identity differences. As a way to follow up on the abovementioned efforts, the Center for Cultural Diversity will create a Culture Diversity Observatory, which will be in charge of carrying out a detailed monitoring of the initiatives, plans and projects produced by civil society and organized sections of the population to safeguard, foster, enhance the visibility of, and carry out research on cultural diversity.

# SOURCES AND STATISTICS ANNEXES

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

**(a) Broadcasting audience and share:**

Add (<https://en.unesco.org/creativity/field-collection/field-pr-fc-broadcasting-audienc/add/node/10619?destination=print-periodic-report/10619>)

---

**Radio channels:**

0

**Television channels:**

0

**Total:**

0

**Radio channels:**

0

**Total:**

0

**Radio channels:**

0

**Total:**

0

**Radio channels:**

0

**Total:**

0

**Radio channels:**

0

**Television channels:**

0

**Both radio & television channels:**

0

**Total:**

0

## 7. Additional clarifications:

**Additional Annexes (if any):**



# SUBMISSION

**Title:**

Mr

**First Name:**

Benito

**Family Name:**

Irady

**Organization:**

Fundación Centro de la Diversidad Cultural

**Position:**

President of the Fundación Centro de la Diversidad Cultural, and Viceminister of Identity and Cultural Diversity of the Ministry of Culture

**DATE OF SUBMISSION:** 29/4/2017