

Form Submission: Quadrennial Periodic Report

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Ecuador

Date of

Ratification:

2006

Officially Designated Point of Contact of the Convention:

Country: Ecuador

Website: <https://www.culturaypatrimonio.gob.ec/> (<https://www.culturaypatrimonio.gob.ec/>)

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

CONSULTATION PROCESS WITH PUBLIC INSTITUTIONS

In order to carry out the consultation process with Ecuadorian public institutions, the following

actions were carried out:

UNESCO 2005 Convention Regional Workshop

From November 19 to 21, 2019, Ecuador hosted the first regional workshop on the UNESCO 2005 Convention, which aimed at developing capacities in public officials and public institution professionals in the monitoring and implementation of the UNESCO 2005 Convention, thus, facilitating the preparation and delivery of high quality quadrennial reports on behalf of Latin American States, and contributing to a better incorporation of the Convention in public policies for achieving regional sustainable development.

The Workshop was organized by the UNESCO office in Quito and Representation for Bolivia, Colombia, Ecuador and Venezuela, in cooperation with the Ministry of Culture and Heritage of Ecuador, where the workshop was held with the presence of delegates from different countries such as: Honduras, Chile, Venezuela, Panama, Argentina, Peru, Mexico, Uruguay and Costa Rica.

The opportunity for this workshop to be held in Ecuador represented a first approach with national institutions for the purposes of the Convention, so that they could get familiar with it and with the preparation of their Periodic Report.

Work meetings with Public Institutions

1st Inter-agency Meeting

In order to exercise the statutory commitment of the 2005 Convention and to socialize what was discussed in the abovementioned Regional Workshop, the Ministry of Culture and Heritage, through an official letter dated 13 December 2019, summoned the 1st. Inter-agency Meeting of the Quadrennial Periodic Report of the Convention, held on December 19, at the facilities of the Ministry of Culture and Heritage. In this first meeting, the topics already discussed in the regional workshop were socialized and highlighted with those institutions that were not able to attend such workshop and all inquiries of those who did attend were answered. As a result of this meeting, the Roadmap with the activities, time lines and responsibilities to be fulfilled was prepared and approved, in order to carry out the important task of drafting the Quadrennial Periodic Report of the UNESCO 2005 Convention. All inputs for the preparation of the Report were also shared, such as the UNESCO format, the Monitoring Framework, the text of the Convention and the two previous reports of Ecuador, so that the institutions could review the information and become familiar with the documents.

2nd Inter-agency meeting

The 2nd Inter-agency Meeting was held at the facilities of the Ministry of Culture and Heritage on January 15, 2020, in order to sign the “Act of Constitution of the National Drafting Team of the 2020 Quadrennial Periodic Report of the UNESCO 2005 Convention” Moreover, at this meeting each institution was able to set out the actions they deemed relevant to be included in the report. This 2nd Meeting was an important space for the exchange of information and for the effective review of national achievements in the implementation of the 2005 Convention and the challenges for the next four years.

Finally, each of the institutions undertook the task of sending the actions they had to report in the format established by UNESCO, according to their area of competence.

Collection of Information

After receiving the information from each of the member institutions of the “National Drafting

Team”, the Ministry of Culture and Heritage reviewed, validated, processed and translated the information in order to upload the report, in full, to the platform of the UNESCO 2005 Convention on the “ Protection and Promotion of the Diversity of Cultural Expressions”.

According to the Roadmap previously established, a Third Inter-agency Meeting to present the final version of the report, with the integration of all information shared was scheduled, however, due to the international health situation caused by the Covid-19 pandemic, it was not possible to hold this meeting. Thus, the final report will be shared online with the member Institutions of the National Drafting Team.

CONSULTATION PROCESS WITH CIVIL SOCIETY ORGANIZATIONS

In order to carry out the consultation process with the Civil Society Organizations, the following actions were carried out:

Call process:

- During the meetings with Public Institutions, the first step was to socialize and position the importance of the participation of Civil Society Organizations (CSOs) in the construction of the Quadrennial Periodic Report. Thus, we asked each of the member institutions of the National Drafting Team, to list the civil society organizations they considered appropriate to include in the report, according to their areas of competence.
- The list of Civil Society Organizations to be convened was compiled, with the proposals shared by the institutions and those considered relevant by the Ministry of Culture and Heritage.
- In order to make a first approach, calls were made to each of the CSOs to be convened, to let them know they would be invited to a workshop on the UNESCO 2005 Convention and to ask them where the official invitation should be sent to.
- The official invitation on behalf of the highest authority of the Ministry of Culture and Heritage to hold a workshop with Civil Society Organizations is made. The workshop was held at the facilities of the Ministry of Culture and Heritage on February 05, 2020.

Once the Call was made, each of the guests was phoned again to confirm their attendance.

Workshop with CSOs on the UNESCO 2005 Convention and its Periodic Report

- For the workshop, folders with the necessary information that participants should have at hand on the 2005 Convention and the Periodic Report were put together. Additionally, two presentations were made, an introductory presentation on the Convention, the Report and its importance, and another one about Ecuador's two previous experiences with the 2012 and 2016 reports. On the other hand, the 2005 Convention platform and its tools -i.e. the map of good practices examples, the International Fund for Cultural Diversity, the Monitoring Framework and other relevant information- were presented.
- Each participant introduced him/herself to be able to know which organization they represented and what the scope of their management was.
- In order to improve the understanding of the issues covered by the Convention and its Monitoring Framework, an exercise was made. It consisted of dividing the room in 4 work groups, one per objective of the monitoring framework. Each participant had to go from one work group to another, until they had participated in all of them, so that they would be able to identify which of the objective(s) were framed in their operations.
- After identifying the objective of the Monitoring Framework within which their operations were framed, an example was given of how the format of Civil Society Organizations should be

completed.

- A space for questions and comments was given to address any concerns, doubts or suggestions.
- Subsequently, each of the representatives of Civil Society Organizations wrote on paper what they considered to be the challenges of the Convention for the future.
- Finally, the participants were requested to e-mail information on the measures or actions they had carried out in the last four years and that were in line with the objectives of the Convention in the format established by UNESCO.

Collection of information

- For collecting the information of each of the participants, the format established by UNESCO, which was presented at the workshop, was e-mailed to them so that they could fill the information according to the established parameters. This information had to be delivered by February 14, 2020.
- Upon receipt of the information, it was reviewed and taken into consideration for this Report.

Executive summary:

This document aims at accounting for the progress made in the measures implemented by the Ecuadorian State between 2016 and 2020 in favor of the protection and promotion of the diversity of cultural expressions.

For Ecuador it is of utmost importance to fulfil its commitments with the international community. It is also important to show, through a third version of the periodic report, the evolution of institutions and the implementation of public culture policies.

Thus, this document shows the achievements in the artistic and cultural field, thanks to the efforts of both the public sector and Civil Society Organizations, in the course of the last four years, in which an important milestone has been the implementation of the Organic Law of Culture approved at the end of 2016.

Throughout the information reported, it will be possible to see the consolidation of a promotion scheme in Ecuador that seeks to generate the best conditions for the development of artistic and cultural activities through the strengthening of formal and non-formal education in art and culture, the implementation of the Comprehensive Information System, the positioning of the artistic and cultural sector as strategic for the development of the country, and the expansion of promotion mechanisms to include financing programs and tax incentives.

The above constitutes the framework within which the Comprehensive Plan for the Promotion of Culture, known as "Ecuador Creativo" (Creative Ecuador), has been institutionalized. This Plan is a fundamental axis for the revitalization of cultural and creative industries, with a view to complying with the Organic Law of Culture.

Finally, it is also important to highlight the great challenges faced by the cultural and creative sector in Ecuador, such as the implementation of a specific social security system that is in line with the reality in which cultural workers operate, thus guaranteeing the worthy exercise of their activities, among other actions that have yet to be implemented by government bodies and civil society.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Institute for the Promotion of Arts, Innovation and Creativity (IFAIC, in Spanish)	lmosquera@fomentocultural.gob.ec	https://www.fomentocultural.gob.ec
Public Sector	Institute of Cinema and Audiovisual Creation (ICCA, in Spanish)	monica.loyola@cineyaudiovisual.gob.ec	http://www.cineyaudiovisual.gob.ec/
Public Sector	Ministry of foreign relations and human mobility	aroser@canceleria.gob.ec	https://www.canceleria.gob.ec/
Public Sector	Ministry of Tourism	emilene.carbali@turismo.gob.ec	https://www.turismo.gob.ec/
Public Sector	MINISTRY OF PRODUCTION, FOREIGN TRADE, INVESTMENTS AND FISHERIES	scabrera@produccion.gob.ec	https://www.produccion.gob.ec/
Public Sector	SENESCYT	syanchapaxi@senescyt.gob.ec	https://www.senescyt.gob.ec
Public Sector	National Institute of Statistics and Censuses	sandra_morales@inec.gob.ec	https://www.ecuadorencifras.gob.ec/institucional/home/
Public Sector	National customs service of Ecuador	alrobayo@aduana.gob.ec	https://www.aduana.gob.ec/
Public Sector	National Council for Intergenerational Equality	amandasalgado@igualdad.gob.ec	https://www.igualdad.gob.ec/

Public Sector	National Council for the Equality of Human Mobility	m.garcia@derechosmovilidadhumana.gob.ec	http://www.derechosmovilidadhumana.gob.ec/
Public Sector	Ministry of Education	victorm.chicaiza@educacion.gob.ec	https://educacion.gob.ec
Public Sector	Ministry of Economic and Social Inclusion	yadiraallan@inclusion.gob.ec	https://www.inclusion.gob.ec/
Public Sector	National Council for the Equality of Peoples and Nationalities	lmosquera@pueblosynacionalidades.gob.ec	http://www.pueblosynacionalidades.gob.ec
Public Sector	National Council for Equality of Disabilities	williams.borja@consejodiscapacidades.gob.ec	https://www.consejodiscapacidades.gob.ec
Public Sector	National Council for Gender Equality	janinaduque@igualdadgenero.gob.ec	https://www.igualdadgenero.gob.ec/
Civil Society Organization (CSO)	Front for the Defense of Ecuadorian Music and Expressions	gateran2011@hotmail.com;	
Public Sector	Institute of Higher National Studies of Ecuador (IAEN, in Spanish)	karol.crespo@iaen.edu.ec	https://www.iaen.edu.ec/
Public Sector	University of the Arts		http://www.uartes.edu.ec
Civil Society Organization (CSO)	Crisalys and Ñuca Trans		
Civil Society Organization (CSO)	Society of Ecuadorian Authors and Composers (SAYCE, in Spanish)	kunadelecuador@gmail.com	http://sayce.com.ec

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::
YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:
YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management
Design
Digital cultural and creative sectors
Media arts
Music
Performing arts
Publishing
Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors
Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors
evaluating cultural policies

Share of cultural and creative sectors in Gross Domestic Product (GDP):

1.87%

2018

Share of employment in the cultural and creative sectors:

4.43%

2019

Total public budget for culture (in USD):

7,490,471,910USD

2018

Relevant Policies and Measures:

Implementation of a System for the Validation of Professional Trajectories in the Field of Arts (Professionalization of the cultural sector through education and training programs in different fields - Organic Law of Culture: Art. 16, paragraph f)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Design
Media Arts
Music
Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

At the initiative of the Ministry of Culture and Heritage, regulations were drawn up for the validation of trajectories in the field of arts for obtaining a university degree for those people with outstanding experience. In 2016, the plenary of the Council of Higher Education (CES, in Spanish), through RPC-SO-25-No. 433-2016, decided to disclose in the first debate the draft Regulation of Validation of Professional Trajectories in the Field of Arts, presented by the Permanent Committee of Institutes and Higher Conservatories of the CES. The validation of professional trajectory is provided for in Article 99 of Chapter I, Recognition or Homologation of the Academic Regime Regulation of the Council of Higher Education (CES), which determines that there are three homologation mechanisms, one of these is by means of validation of professional trajectories. The validation consists in the recognition of an outstanding professional career or of the work, artistic or cultural experience of the applicant, which may correspond to the approval of certain courses, subjects or their equivalents, or of the entire career. Currently, the University of the Arts (UARTES, in Spanish) has implemented the pilot plan. The first call was held in November 2018 with members of the Guayaquil Symphony Orchestra and the National Dance Company. There were 28 applicants, 20 of whom will receive their Bachelor's degree in Music and Dance by the end of the year, through the validation of their trajectory.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Signing of the Framework Agreement on Inter-agency Cooperation between the University of the Arts and the Ministry of Culture and Heritage. UARTES added to its academic regime, the alternative of validation of trajectories, but this time through a process open to the community and applied to other degrees offered on campus, such as Music and Sound Arts, Visual Arts, Cinema, Theatre Creation, Dance and Literature. UARTES validated 13 dance applications and 3 music applications.

Financial resources allocated to the policy/measure in USD:

The total approved cost for the validation process is US\$1,275 per person. Each student paid such amount

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Council of Higher Education (CES)

Type of entity:

Public Sector

University of Arts (UARTES)

Type of entity:

Public Sector

Accreditation of Conservatories and Higher Institutes of Arts as higher education institutions (Democratization of access to high quality artistic, cultural and heritage education — Organic Law of Culture: Art. 16, paragraph g)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<http://conservatoriojaimemola.edu.ec/bachilleratoenartes/>

<https://www.culturaypatrimonio.gob.ec/>

<https://educacion.gob.ec/bachillerato-artistico/>

Describe the main features of the policy/measure:

Art. 352 of the 2008 Constitution provides that the Higher Education System shall be composed of universities and polytechnic schools; technical, technological and teaching institutes; and duly accredited and evaluated higher music and arts conservatories. Such institutions, whether public or private, shall not be profit-oriented. The Organic Law of Higher Education (LOES, in Spanish), issued in 2010, defines the following as higher education institutions: (a) Public and private universities and polytechnic schools, duly evaluated and accredited in accordance with this Law; (b) Public and private higher technical, technological, teaching and arts institutes, duly assessed and accredited, in accordance with this Law; and (c) Public and private higher conservatories, duly evaluated and accredited, in accordance with this Law. In compliance with the Regulations of the 2019 Organic Law of Higher Education (LOES), Conservatories began the process of ascription or articulation to universities, complying with the provisions of the Regulations of Higher Institutes and Conservatories, Art. 51 and 52, and the Organic Law of Culture, which establishes in Art. 14, the Comprehensive Regime for Education and Training in Arts Culture and Heritage (RIEFACP, in Spanish). The RIEFACP comprises the mainstreaming, articulated and correlated set of standards, policies, instruments, processes, institutions, organizations and individuals involved in formal and non-formal education in the arts, culture and heritage. To achieve the accreditation of Conservatories and Higher Institutes, the endorsement of the RIEFACP is necessary as stated in Art. 53, paragraph 4 of the LOES Regulation: "Being a constituent institution of the Comprehensive Regime of Education and Training in Arts, Culture and Heritage, with the certification of the corresponding body of the Ministry of Culture and Heritage."

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Preparation of the “Methodological Guide for the Creation of Higher Music Institutes and Higher Music Conservatories” in 2019.
- In 2019, the National Music Conservatory (CSNM, in Spanish) began the process of ascription to the Central University of Ecuador (UCE, in Spanish).

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Education

Type of entity:

Public Sector

Superior Conservatory of Music Jaime Mola

Type of entity:

Public Sector

Arts Education: implementation of the Technical High School Diploma and the Supplementary High School Diploma in Arts (Organic Law of Culture: Art. 16, paragraph a)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://educacion.gob.ec/bachillerato-artistico/>

<https://www.culturaypatrimonio.gob.ec/>

<https://educacion.gob.ec/wp-content/uploads/downloads/2017/05/Instructivo-Colegios-de-Arte-2017.pdf>

https://www.siteal.iiep.unesco.org/sites/default/files/sit_accion_files/ec_0234.pdf

Describe the main features of the policy/measure:

The Ministry of Education (MINEDUC, in Spanish) is the governing body of the National Education System at the elementary, middle and high school levels. The cultural policies of this body, which are framed in the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, are: "Promoting and boosting science, technology, arts, ancestral knowledge and, in general, the activities of community, associative, cooperative and private creative initiative". "The national education system shall aim at the development of individual and collective capacities and potentialities of the population, enabling learning, and the generation and use of knowledge, techniques, wisdoms, arts and culture. The system shall focus on the learner, and will operate in a flexible and dynamic, inclusive, effective and efficient way." The Organic Law of Intercultural Education (LOEI, in Spanish) was issued in 2011 and, in 2012, its Regulations were stated as a standard, both to establish the basic regulations that allowed the operation of the National Education System and to deepen the rights and obligations of its actors. Article 44 of the LOEI states that Supplementary High School Diplomas "are those that strengthen the training obtained in the general unified high school diploma...". There are two types of Supplementary High School Diplomas, the Productive Technical High School Diploma and the Artistic High School Diploma. Similarly, with regard to the Artistic High School Diploma, paragraph (b) of the same article states that: "It comprises complementary and specialized training in arts; it is formal, sequenced and

progressive, and leads to the obtaining of a High School Diploma of Arts. This specialty, will exclusively enable the students' incorporation into the labor market, as well as the continuation of their third-level artistic studies. Its regime and structure comply with the standards and curricula defined by the National Educational Authority.” With regard to the provision of high school diplomas, the Ministry of Education has created two study modes in this area: Supplementary High School Diploma in Arts (BCA, in Spanish) and Technical High School Diploma in Arts (BTA, in Spanish.) The BCA mode is in parallel to the regular Basic General Education and the General Unified High School Diploma (BGU, in Spanish). The BCA mode also known as Art Schools, comprises complementary and specialized arts training. It is formal, sequenced and progressive, and leads to the obtaining of a High School Diploma in Arts. This specialty, will exclusively enable the students' incorporation into the labor market, as well as the continuation of their third-level artistic studies. Its regime and structure comply with the standards and curricula defined by the National Educational Authority.” This degree enables students to enter the labor market, as well as allows them to continue their third level artistic studies (LOEI, 2011). These artistic high school diplomas have specialties in dance, music and plastic arts. The BTA mode offers training in technical, artisanal, sports or artistic areas that allow students to enter the labor market and start social or economic entrepreneurship activities (LOEI, 2011). This High School Diploma has specialties in music, painting/ceramics, sculpture/graphic arts, graphic design, joinery, carving and sculpture, art of peoples and nationalities. According to the data provided by the Ministry of Education, during 2017, 915,711 students enrolled in the General Unified High School Diploma (BGU, in Spanish) nationwide. Most of the BGU students study in public institutions (71.4%), while the remaining 19.7% and 8.9%, are enrolled in private and semi-private schools, respectively. Similarly, these figures show that urban areas have the highest concentration of students at this level (82.2%.) While at the three levels, most of the students are located in urban areas, the BGU level holds a comparatively higher percentage of them. There are beneficiaries all over the country: 13,226 BGU education institutions with Cultural and Artistic Education subjects. Additionally, there are 14 Education Units with the Technical High School Diploma in Arts and 14 Art Schools. Nationwide, 3,634,525 students benefit, in total, from the implementation of this project, according to the 2018 MINEDUC data. According to the 2019 administrative records, there are 21 Public Education Institutions offering the Technical Artistic High School Diploma divided by specialization as follows: Graphic Design, 4; Sculpture and Graphic, 2; Music, 9; Painting and Ceramics, 6; giving a total number of 21. A total of 1980 students are enrolled, according to data provided by the National High School Directorate of the Ministry of Education.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the

policy/measure?:

- New Curriculum in force since 2015 with a focus on Cultural and Artistic Education (ECA, in Spanish) in General Elementary Education (EGB, in Spanish) and General Unified High School Diploma (BGU). In addition to the subjects of the common core, it offers additional training in technical, artisanal, sports or artistic areas that allow students to enter the labour market and start social or economic entrepreneurship activities. Educational institutions offering this type of high school diploma may be constituted as production education units, where both teachers and students can receive a bonus for the productive activity of their institution. There is also the Supplementary High School Diploma, to strengthen the training of students who complete the BGU, considering choosing the Productive Technical High School Diploma or the Artistic High School Diploma.
- The Artistic Technical High School Diploma includes complementary and specialized arts training. It is formal, sequenced and progressive, and leads to the obtaining of a degree.
- Preparation of guidelines for the implementation of the Arts and Culture curriculum.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Culture and Heritage

Type of entity:

Public Sector

Cultural and artistic education (ECA, in Spanish) - (Strengthening of artistic skills and expressions and education of critical audiences for the exercise of cultural rights and the strengthening of cultural and creati
Law of Culture: Art. 16, paragraph b)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Education

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://educacion.gob.ec/curriculo-educacion-cultural-y-artistica/>

[https://www.culturaypatrimonio.gob.ec/wp-content/uploads/downloads/2018/07](https://www.culturaypatrimonio.gob.ec/wp-content/uploads/downloads/2018/07/Bol_Educ_ArteyCultura.pdf)

[/Bol_Educ_ArteyCultura.pdf](https://www.culturaypatrimonio.gob.ec/wp-content/uploads/downloads/2018/07/Bol_Educ_ArteyCultura.pdf)

Describe the main features of the policy/measure:

In compliance with the mandate of the 2008 Constitution of the Republic of Ecuador, the provisions of the Organic Law of Intercultural Education and its Regulations, the Ministry of Education undertook a curriculum updating and strengthening process of General Elementary Education (EGB, in Spanish). Through Ministerial Agreement No. 1419 dated 09-01-1997, the Ministry of Education incorporated into the 10-year EGB curriculum reform plans and programs the field of aesthetic culture. Cultural and Artistic Education (ECA, in Spanish) is conceived as a field of knowledge that promotes basic contemporary culture and art experiences and learnings for all citizens, with local and ancestral cultural expressions, encouraging rejoicing and respect for the diversity of customs and forms of expression. Furthermore, it is built on a series of assumptions that have to be taken into account for the interpretation of the different elements of the curriculum, that is, objectives, skills with performance criteria and learning standards that, together, define Cultural and Artistic Education as a field: ● Focusing on contemporary cultural and artistic life. ● Based on the work of projects that integrate different aspects and disciplines of the arts and culture (music, cinema, visual arts, theatre, dance, photography, gastronomy, language, beliefs, crafts, etc.) ● Linked to learnings from other fields, to which it can contribute through the design and development of specific projects. ● Characterized by action and participation. ● Aware of the expressive skills and knowledge that students acquire outside school and contribute with at the time of their schooling. ● Facilitating spaces for expression, creativity and emotional

development. ● Generating inclusion spaces that contribute to the harmonious and comprehensive development of students. ● Able to value the ancestral and artistic cultural knowledge of each region of the country, as a resource through which it recognizes and respects the cultural diversity of the heritage, and contributes to its conservation and renewal. The new Cultural and Artistic Education Curriculum (ECA) entered into force in 2016 substituting the one in force since 1997. The 2016 curriculum consists of seven areas of knowledge for EGB and eight for the General Unified High School Diploma (BGU, in Spanish), with their corresponding subjects. As far as the ECA field is concerned, it is kept as a subject with the same name. It focuses on the comprehensive education of the human being, guarantees learning from an early age, and is built around three dimensions: personal and affective-emotional (the self: identity); social and relational (the encounter with others: otherness); and symbolic and cognitive (the environment: space, time and objects). This dimensions structure processes for learning plastic arts, music and body expression which are the three languages that facilitate the various forms of artistic expression and communication. The name of this subject is the same as the area it belongs to. Aesthetic Education for General Elementary Education, and Artistic Education for the General Unified High School Diploma is taught by Cultural and Artistic Education teachers. They are general teachers assigned to this area. The time load established for the development of the Cultural and Artistic Education curriculum in the different educational institutions of the country contributes decisively to the training of students in the fields of expression, appreciation and artistic experimentation. The implementation of ECA relied on the collaboration of expert teachers (music and plastic arts teachers) to plan interdisciplinary projects to produce a more meaningful learning, encouraging closer contact with art in its different manifestations, to optimize its teaching from a purely contemporary approach.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

There are 13,226 education institutions nationwide that benefit from the General Elementary Education (EGB) offering. In order to comply with the provisions of Chapter 7 of the Organic Law of Intercultural Education (LOEI, in Spanish), institutional education projects must incorporate procedures to promote the integration of families and the community into the school environment and occupy the space for collaboration and co-responsibility with the other sectors involved in their children's education process. The Ministry of Education, through the Under-Secretariat for Education Professional Development, has offered training activities for teachers which were adapted to the needs arising from the introduction of the new curriculum, to the demands made by education institutions, and to the needs arising from the student

assessment results. ECA “(...) understands the field of Cultural and Artistic Education as a space to promote knowledge and participation in culture and contemporary art, in constant dialogue with local and ancestral cultural expressions, fostering the enjoyment of and respect for the diversity of customs and forms of expression” (ECA, 2015). Currently, there are about 79,169 teachers in the elementary and high school education system who teach the Cultural and Artistic Education Curriculum (ECA) throughout the country. Based on these data, some considerations are presented that can be further analyzed.

Financial resources allocated to the policy/measure in USD:

The Ministry of Education presented the scheduled 2019 annual investment plan for an amount of US\$ 651,390,422.35. Source: https://www.finanzas.gob.ec/wp-content/uploads/downloads/2018/11/20CN_Plan-Anual-de-Inversiones-Entidad-Proyecto.pdf

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Culture and Heritage

Type of entity:

Public Sector

Higher Education in Arts: Results of the management of the University of the Arts (UArtes, in Spanish) of Ecuador

Name of agency responsible for the implementation of the policy/measure:

University of the Arts

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.uartes.edu.ec>

Describe the main features of the policy/measure:

The University of Arts (UArtes, in Spanish) is a public higher education institution created in 2013 from the provisions of the Organic Law of Higher Education issued in 2010. Its central purpose is the education of art professionals with full mastery of their field, and the orientation of its teaching and research activities towards creative arts production, which contributes to the expansion of knowledge, the promotion of culture and the development of creative economies in the national context. In the framework of Ecuador's 2016 Quadrennial Periodic Report, the creation of UArtes was reported as a transformative milestone of higher education in the country and included the achievements of its first years of operations, which were basically its consolidation period. Four years later, it has been considered important to demonstrate the growth and development of this important institution. The University of Arts offers students a complete a education program through five schools: Cinema, Literature, Performing Arts, Visual Arts and Sound Arts. It has 4 master's degree programs and 8 bachelor programs, and Leveling, Languages, and Critical Theories and Experimental Practices departments. Its academic offer as well as the various arts education programs and options attract students from different provinces of Ecuador such as Guayas, Pichincha, Esmeraldas, Los Ríos, Manabí, mainly, generating in this way an environment of constant cultural exchange and diversity. Since its creation the main headquarters of UArtes, are in the City of Guayaquil; however, in recent years two additional branches have been designed and will be build in the City of Cuenca and in the City of Loja, respectively. Its student population has tripled over the past four years from 1,875 to 6,572 students. In addition, it has become a center of high quality higher studies internationally recognized, especially in the Latin American region, through the holding of Arts Research International Meetings, and the conclusion of international agreements with around 123 institutions in Latin America and the

Caribbean, North America and Europe.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: YES

What are the results achieved so far through the implementation of the policy/measure?:

From the report of its first achievements in 2016, UArtes has recorded the following results through its management and the strengthening and consolidation of its teaching and research activities: Academic training results: • 5 schools, 8 bachelor programs and 4 master's degree programs. • 6,572 students enrolled between 2015 and 2019. • 138 students graduated by 2019. • 24 artistic projects of the first promotion (2018) were exhibited in the exhibition entitled "Estar siendo". • Various exhibitions of the 2019 degree works were held in visual art galleries, cinemas, university spaces and theaters. • 65 artists successfully completed the process of "Validation of Professional Trajectories" in the field of arts. • The teaching staff comprises 17 tenured professors, 158 occasional and invited lecturers, both national and international, all of them education professionals, and 66% of them with a 4th level degree, thus ensuring high quality education. • 1,300 students and 161 professors were trained in online teaching. Research results: • Nine different research lines covering areas such as artistic practices of interculturality, critical and creative pedagogies from the arts point of view, arts management, public space, digital media, experimental and transdisciplinary practices in arts, among others. • 124 circulations of artistic production in 2017 and 135 in 2018. • Observatory on Cultural and Creative Industries Public Policies. • In coordination with the Latin American Institute for Arts Research, the publication of the F-ILIA Magazine and PRELIMINARY Collection, student workbooks and monthly academic information bulletin were developed. • CLACSO Work Group: Winning Proposal "Arts, Education and Citizenship" (2019); UArtes and National University of Arts of Argentina (UNA); • Headquarters of the IV International Meeting of Arts Research held in 2019, with 3,800 attendees, 16 international guests, 13 national guests, 34 guest UArtes Professors, 16 invited UArtes students, 12 workshops, 14 discussion tables and 11 artistic events. • 53 productions carried out by the publisher of UArtes. Management results: • 123 national and international signed cooperation agreements. • 8 institutional recognitions, 45 student and 44 teacher recognitions. • Promotion of public education, empowerment of public space, bringing children closer to arts and the development of cultural and creative industries through various platforms and meetings managed for these purposes. • Library with 41,100 books, 1,106 Telégrafo volumes, 1,419 audiovisual resources, 10, 486 virtual database queries, 10,361 hard-copy queries and 53,655 internal and external visits. • 122 civil society outreach projects. • An inclusive University Community, with Afro Ecuadorian, indigenous, Montubian, mestizo, people with disabilities and LGBTI teachers, students and administrative staff. Management results for the promotion of Creative and Cultural Industries

- Cluster for the activation of cultural industries with the participation of different national and international institutions.
- Generation of 18 spaces and 8 services to develop creative economies.

Financial resources allocated to the policy/measure in USD:

From 2012 to 2019, a total of \$61,668,871.00 was allocated in personnel, services, consumer goods, works and infrastructure, furniture, equipment and systems.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Government of the Republic of Ecuador Ministry of Culture and Heritage

Type of entity:

Public Sector

SENPLADES (current Technical Secretariat "Planifica Ecuador")

Type of entity:

Public Sector

Council for Higher Education (CES, in Spanish)

Type of entity:

Public Sector

Higher Education Quality Assurance Council

Type of entity:

Public Sector

Comprehensive Plan for the Promotion of Cultural and Creative Industries “Ecuador Creativo”- (Promotion and boosting of entrepreneurship, and cultural and creative industries)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://siic.culturaypatrimonio.gob.ec/index.php/ecuador-creativo-3/>

<https://www.banecuador.fin.ec/a-quien-financiara/credito-impulsocultura/>

Describe the main features of the policy/measure:

Promotion and boosting of entrepreneurship, and cultural and creative industries. The policy for promoting, encouraging and fostering artistic creation, production, distribution and cultural and creative enterprises and industries was strengthened through the Organic Law of Culture. Precisely, the promotion and dynamization of free creation in general, and others with more specific objectives such as the design of “incentives and stimuli for individuals, institutions, enterprises and the media to invest, promote, support, develop and finance cultural activities.” are among the powers agreed upon for the Arts and Innovation Subsystem. The way of conceiving the Subsystem seeks to strengthen its role in generating an ecosystem that allows the underpinning of the country's cultural and creative enterprises and industries. This has been reaffirmed with the recognition of the processes of creation, production and circulation within the framework of the 2017-2021 “Toda una vida” (A Lifetime) National Development Plan. The aim is to establish the material and structural conditions that enable cultural development through intense coordination with other sectors of the economy and objective consolidation of the enterprises and industries associated with it. The 2017-2021 "Toda una Vida" National Development Plan foresees that the contribution of culture to GDP will reach 3.5% by 2021. To achieve this goal, efforts have been made to implement a series of different measures and to implement a comprehensive promotion program for arts and culture. In this sense, in 2019, the “Ecuador Creativo” (Creati Ecuador) Comprehensive Plan for the Promotion of Cultural and Creative Industries was launched, which was assembled using different strategies and actions that allow the repositioning of the country's creative economy. The Plan was based mainly on the implementation of pending mechanisms and the deepening

of certain measures with varying degrees of implementation, especially of an economic nature, within the framework of the Organic Law of Culture. Article 114 of the Law recognizes art and culture as a priority sector of the economy, this for “purposes of the application of the tax incentives provided for in the national legislation, in accordance with the Law of Internal Tax Regime”. Article 118 also lists these incentives, which enable: 1. Deductibility of personal expenses in art and culture for the revenue tax. 2. Introduction of incentives for sponsorship, promotion and advertising of artistic and cultural goods, services, activities and events. 3. Exemption from taxes on foreign trade in imported artistic and cultural goods; 4. Among others. Thus, and on this normative basis, the Comprehensive Plan for the Promotion of Cultural and Creative Industries “Ecuador Creativo” proposed to make possible measures such as: (i) a 0% value added tax for the provision of certain artistic and cultural services, (ii) differentiated credits for artists and cultural managers “Impulso Cultura” (Culture Boost); (iii) compliance with article 119 of the Organic Law of Culture which establishes equality criteria in the hiring of national artists for the institutions of the National Culture System; (iv) exemptions from taxes on foreign trade in cultural goods and inputs; (v) return of 50% of the VAT paid for the development of activities related to the audiovisual industry, among others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Through the application of these public policy approaches, and through the launch of a Comprehensive Plan for the Promotion of Cultural and Creative Industries “Ecuador Creativo”, cultural and creative industries have been considered and recognized as economic activities relevant to the growth and development of the country, and, therefore, vital to the establishment of programs that promote its momentum and consolidation from governance. In particular, important measures of a tax economic nature have been implemented, such as: 1. The implementation of a measure aimed at ensuring that “cultural goods and services” defined in Article 34 of the regulations of the Organic Law of Internal Tax Regime are considered personal expenses deductible for revenue tax purposes. This has contributed to a reinvigoration of cultural consumption nationwide. 2. The repositioning of Article 119 of the Organic Law of Culture, which states that all institutions comprising the National Culture System, and that invest in the hiring of foreign artists, shows or groups, are obliged to channel at least fifty percent (50%) of the said amount for the hiring of national artists, groups and shows. 3. Since 2019, the artistic and cultural services described in Executive Decree N° 829, published in the Appendix of Official Gazette N°13 are taxed with 0% VAT. This became a direct stimulus to the demand associated with such services. These services are: a. Museum pre-production, production and assembly. b. Musical composition or sculpture. c.

Organization, production and presentation of artistic and cultural performances. d. Audiovisual pre-production, production and post-production. e. Composition, editing, pre-production, production and post-production services in the musical, phonographic and sound fields. f. Recording of live artistic and cultural activities. g. Library or librarian services h. Book publishing, publishing, translation, printing and marketing. i. Specialized photography. j. Research services related to culture, arts, heritage and social memory. 4. In 2019, plans for inter-agency cooperation between the Ministry of Culture and Heritage and the public banking sector (BANECUADOR B.P) were established, and through the signing of a Framework Agreement, the design, instrumentalization and promotion of credit products focused on the specificities of the promotion and the development of Art and Culture were enabled. Thus, through this initiative "Impulso Cultura", a specific allocation product was launched, which until the end of 2019 achieved: • 140 Artists and cultural managers trained in Business Planning. • US\$ 19,000.00 allocated for "Impulso Cultura" microcredit. • US\$ 264,000.00 allocated for the artistic and cultural activities microcredit segment. 5. Since August 2019, and through Ministerial Agreement No. DM-2019-147, the import of certain cultural goods and inputs is allowed and exempt from foreign trade taxes. The incentive is aimed at natural or legal persons registered in the Unique Record of Artists and Cultural Managers (RUAC, in Spanish). 6. The Law of Productive Promotion, Investment Attraction, Employment Generation and Stability and Tax Balance, published in Official Gazette Appendix 309 of August 21, 2018 allows for the refund of 50% of the VAT paid on development, pre-production and post-production expenses in audiovisual, television and cinema production activities. 7. Article 22 of the Law of Internal Tax Regime, in Official Gazette Appendix 463, amended on August 21, 2018, and the Law of Tax Simplification and Progressivity allow the deductibility of up to 150% in the Revenue Tax payment of those companies that contribute resources to the organization and sponsorship of artistic and cultural events. 8. Article 10 of the Tax Simplification and Progressivity Law anticipates the revenue tax exemption, for certain periods, for new and productive investments for companies engaged in the provision of artistic and cultural services. All of these initiatives are in the implementation process and evaluation exercises are pending.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Internal Revenue Services (SRI, in Spanish)

Type of entity:

Public Sector

National Customs Service of Ecuador

Type of entity:

Public Sector

Presidency of the Republic

Type of entity:

Public Sector

Banecuator- Banco del Pueblo

Type of entity:

Public Sector

Decentralized Autonomous Governments

Type of entity:

Public Sector

Several private sector companies and institutions

Type of entity:

Private Sector

Implementation of the Comprehensive Culture Information System (Access, systematization, dissemination, and obligation to provide information to citizens and national bodies — Organic Law of Culture: Art. 9)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://siic.culturaypatrimonio.gob.ec/>

Describe the main features of the policy/measure:

The adoption of the Organic Law of Culture in December 2016 led to the creation of the Comprehensive Culture Information System (SIIC, in Spanish). Title III, Article 9, of such Law states that: • SIIC is a tool to enhance the visibility and strengthen the cultural sector to assert the professional nature of those who work in culture and arts, whether creators, producers, managers, technicians or workers who exercise various functions in the sector. • It is also a means to improve the organization, integration and interrelationship of culture and art professionals, facilitation of processes, formalization and professionalization of activities and entrepreneurship, and the planning and construction of public policies. • SIIC will collect, synthesize, disseminate and value cultural and heritage information generated by public, private or community bodies, the artistic community and the general public. • SIIC will be managed, administered and guarded by the Ministry of Culture and Heritage, which will use the tools and information infrastructure available through public sector bodies to generate, strengthen and update the system. Additionally, Articles 8 and 9 of the Regulations of the Organic Law of Culture state that: • The public bodies of the National Culture System, and other public bodies that have relevant data for the verification of information contained in the various tools of the cultural sector, shall provide such information when requested by the Ministry of Culture and Heritage, for such verification process. • SIIC data will be processed and used for the design, formulation, evaluation and reformulation of public policies in the management fields of the National Culture System. One of the most relevant SIIC tools is the Unique Record of Artists and Cultural Managers (RUAC, in Spanish), in which culture and art professionals -creators, producers, managers, technicians or workers of the various fields of

the sector-, within the national territory, migrants or in a situation of human mobility, who wish to be recorded have been registered, as well as groups, organizations, companies and bodies the main activity of which relates to the field of culture and the arts. This record also includes those who have been beneficiaries of support mechanisms for accreditation, sponsorship, grants or promotion on behalf of the State. The RUAC has evolved into a platform that, in addition to the registration of artists and cultural managers, allows the collection of social, economic and education information of those registered, and facilitates their application to specific promotion lines. The RUAC certificate is a prerequisite for obtaining exclusive benefits for the culture sector, such as credit with payment facilities and tariff exemptions. Other SIIC tools include: • The Culture Satellite Account (CSC, in Spanish) consisting of a series of studies that measure the economic dimension of the cultural field and state the different economic parameters, supply and demand, uses and resources of culture in an interrelated way. This account offers a set of macroeconomic variables that show the productive structure of cultural segments and their economic importance. • The Cultural Heritage Information System (SIPCE, in Spanish), a national cultural heritage management and information tool managed by the National Institute of Cultural Heritage, but integrated into the SIIC.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The creation of the Comprehensive Culture Information System (SIIC) made it possible to compile and organize information on culture. To that end, the Information Directorate of the National Culture System was set up, and placed in charge of the SIIC, hence it is the department that deals with the collection and processing of cultural information, besides the production of documents. Among the instruments produced are: • Bulletins: arts education, phonographic sector, museums, RUAC, Culture Satellite Account. • Socioeconomic studies: living and performing arts, cultural promotion funds and, in conjunction with the Pontifical Catholic University of Ecuador, identification and mapping of cultural enterprises. • Culture and heritage infrastructure map. • Culture and Heritage Thematic Map. The following indicators are also reported on the SIIC website: • Economic: cultural GDP (1.92% by 2016), cultural adequate employment, public expenditure on culture • Production of cultural offerings: publishing houses, cinematographic works • Social development: higher education in cultural training • Follow-up to public policy: Declarations of cultural heritage There are also documents of consultancies carried out in previous years. The website contains links to the Unified Record of Artists and Cultural Managers (RUAC, in Spanish) and to the Cultural Heritage Information System (SIPCE, in Spanish).

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The availability of cultural information has made it possible to generate sectoral studies in the culture field, not only within the Ministry but also in other bodies. With the information generated, it has been possible to put forward public policy proposals, for example tax, incentives and tariff exemptions. However, a continuous and adequate flow of information has not yet been achieved between the institutions that comprise the National Culture System.

Partner(s) engaged in the implementation of the measure:

Central Bank of Ecuador

Type of entity:

Public Sector

Pontifical Catholic University of Ecuador

Type of entity:

Private Sector

National Directorate of Public Data Registration

Type of entity:

Public Sector

Institute for the Promotion of Arts, Innovation and Creativity

Type of entity:

Public Sector

Cinema and Audiovisual Creation Institute

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

Telecommunications regulatory and control agency, February 18, 2015

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

-

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): NO

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): NO

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): NO

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): NO

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: NO

Relevant Policies and Measures:

Legalization and Registration of Cultural Organizations (Organic Law of Citizen Participation: Art. 36)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://sociedadcivil.gob.ec/>

<https://ruac.culturaypatrimonio.gob.ec/registro/>

Describe the main features of the policy/measure:

Historically, Ecuador has been a country with a strong social organization, which has allowed citizens to demand and exercise their rights. In 2013, regulations were established to Executive Decree No. 16 to regulate and plan the registration of social organizations to provide, through a digital platform, relevant information about training and opportunities offered by different State bodies. Moreover, it seeks to be a repository of information for students and researchers, and a source of consultation for social studies, to document and

contribute to the development of public policies capable of responding to the multiple needs and challenges nationwide. Registration is carried out in accordance with the principles of free association and self-determination of the Constitution. For this purpose, the State created the Civil Society Organizations Unified Information System (SUIOS, in Spanish) for public consultation on the Internet. This platform collects information regarding the field of action, scope, geographical location, among others. In October 2017, Decree No. 16 and its regulations were repealed by Decree No. 193, which simplifies procedures for civil society organizations. The policy also promotes the acquisition of legal status, as it is in the interest of the State for the civil society to be formalized, so that it can be an organized speaker and to enable it to enter into contracts with public, private and international cooperation institutions, with the possibility of broadening the scope of its action.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

To date, 810 civil society organizations, the scope of which is cultural, and with their legal status registered with the Ministry of Culture and Heritage, are recorded in the SUIOS. It is important to note that although the administrative process is advancing, the replacement of updated digital documentation takes longer.

Financial resources allocated to the policy/measure in USD:

Since it is an administrative procedure, it does not have a specific budget allocated, as it falls under the current expenditure category.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Government Ministry

Type of entity:

Public Sector

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: -

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

National Dialogue for Culture (2017)

Workshop "Towards the construction of the Community Cultural Management Network" (2018)

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

Creation of the Cultural Observatory of Ecuador- (Management of the Comprehensive Cultural Information System for the monitoring and evaluation of production practices, circulation and dynamics of the culture economy.; LOC: Art. 26, paragraph m)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://siic.culturaypatrimonio.gob.ec/>
<https://investigacion.utpl.edu.ec/es/observatorios/obscult>

Describe the main features of the policy/measure:

The Organic Law of Citizen Participation sees observatories as one of the mechanisms for public management participation. Its objective is to “prepare diagnoses, briefs and reports independently and with technical criteria, in order to promote, evaluate, monitor and supervise the compliance with public policies” (Art. 79). Article 26 (On the duties and powers of the governing body of the National Culture System), paragraph (m) of the Organic Law of Culture states that the Ministry of Culture and Heritage primarily has the power to investigate, promote and manage the Comprehensive Cultural Information System through the monitoring and evaluation of production practices, circulation and dynamics of the culture economy. In this sense, the Ministry encourages the establishment of observatories in the academic space, since they are feedback mechanisms on the implementation of public policies. That is why the Ministry signed an agreement with the Private Technical University of Loja to promote a Cultural Observatory, which collects cultural information during the International Festival of Living Arts in Loja. It should be noted that this observatory belongs to this University's network of observatories (13 in total).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A preliminary report was presented on the research carried out during the 2019 International Festival Living Arts in Loja. This report presents results on: artistic training, vocational training, distribution and occupation of cultural infrastructures, works presented and their characteristics, citizen participation, and gender equality.

Financial resources allocated to the policy/measure in USD:

USD \$20,000.00

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Universidad Técnica Particular de Loja (Private Technical University of Loja)

Type of entity:

Private Sector

Fundación para el Desarrollo Empresarial y Social (Business and Social Development Foundation)

Type of entity:

Private Sector

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Foreign Participation of Ecuadorian artists and cultural projects

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.fomentocultural.gob.ec/lf-movilidad/>

Describe the main features of the policy/measure:

The Ministry of Culture and Heritage, as the lead agency for the cultural sector in Ecuador, as well as other institutions in fields relating to the mobility of Ecuadorian citizens, including artists and cultural managers, have created favourable conditions to encourage the participation of these actors in strategic spaces abroad. To this end, specific measures have been implemented, which represent important advances in encouraging and enhancing the international presence of the Ecuadorian culture: Funding Lines for Artistic Mobility Abroad

The Ministry of Culture and Heritage has supported the participation of Ecuadorian artists abroad through non-refundable economic incentive agreements, which have enabled artists to travel internationally. Until 2018, these economic incentives were granted by the Ministry to artists, creators and cultural managers who submitted formal physical requests for financial support for their participation abroad. These requests were analyzed by an ad hoc technical committee that recommended those participations to which support would be granted. However, in order to implement a more structured process following institutional and budgetary planning, since 2019, a specific promotion line was created for the mobilization of artists abroad. This Mobilization Promotion Line is implemented by the Promotion of Arts, Innovation and Creativity Institute (IFAIC, in Spanish), an institution attached to the Ministry of Culture and Heritage. In order to guarantee democratic and legitimate access to this economic

incentive, artists participate through a National Public Call, by means of which the interested parties apply online on the Institute's website, and those who meet the requirements set out in the technical bases of the contest are finally benefited. This process allows participation based on relevance strategic criteria, which makes the representation of Ecuadorian artists abroad more effective and successful. It is also important to mention that for the cinema and audiovisual sector there is a specific support line for international participation and presence, which is implemented through the Cinema and Audiovisual Creation Institute (ICCA, in Spanish). Creation of the "Plan for the International Presence of the Ecuadorian Arts and Culture" Once this funding line has been created for the presence of Ecuadorian art and culture abroad, it is important to generate guidelines to prioritize strategic spaces for the promotion of national artistic expressions and the circulation of cultural goods and services defined by the governing Culture body, in accordance with the policies developed and issued for that purpose. Thus, currently, the Ministry of Culture and Heritage is working on the "Plan for the International Presence of Ecuadorian Arts and Culture", which seeks to identify these spaces considered relevant and priority for the presence of Ecuadorian art and culture abroad.

Issuance of the Organic Law of Human Mobility The 2017 issuance of the Organic Law of Human Mobility made it possible to harmonize and integrate, in a single legal document, the different regulations dispersed for more than 40 years into various instruments: the Migration Law, the Law on Foreigners, the Naturalization Law and the Law on Travel Documents. This has meant a great step forward in the granting of travel documents that make it possible to mobilize artists and cultural managers. Artists can now access official passports to represent Ecuador in official cultural activities abroad. To this end, the Ministry of Culture and Heritage issues a guarantee that recognizes the relevance and legitimacy of the international participation of artists in festivals and other official spaces of cultural representation, based on requests received and managed through the Directorate of Foreign Affairs and International cooperation. With this endorsement, the Travel Documents Department of the Ministry of Foreign Affairs and Human Mobility is requested to issue an official passport for the applicant artist or artistic group, once the accuracy of the participation data has been confirmed. Moreover, the enactment of the Law is an indisputable contribution and example of good practice in the field of law for persons in human mobility. It should be noted that the Organic Law of Human Mobility has not only allowed the regularization of the participation of Ecuadorian artists abroad, but it has also included non-discrimination on the basis of gender and the principle of the best interests of children, thus, making it possible for the granting visas to foreign artists allows them to continue their artistic and cultural activities within the country.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Thanks to the economic incentives granted by the Ministry of Culture and Heritage through its funding policies, in 2016 14 artists were benefited, including participants from the Guadalajara's Book Fair in Mexico and the Cali's Book Fair in Colombia. In 2017, the beneficiaries were 34 artists and, in 2018, 33 artists were granted these economic incentives. Since the creation of the Mobilization Line, implemented by IFAIC, in 2019, the number of artists accessing institutional economic incentives has increased noticeably, with 113 artists benefiting in one year. In addition, in the field of the cinema and audiovisual industry there were 135 beneficiaries in the 2016-2019 period, which gives us a total of 329 artists and cultural managers benefited to make their presence abroad possible. According to the figures mentioned, it is possible to note the continuing and progressive interest of the Ecuadorian State and the Ministry of Culture and Heritage to support, in an organized and democratic way, Ecuadorian artists and cultural expressions to increase their international representativeness and positioning.

Financial resources allocated to the policy/measure in USD:

- In 2016, due to budgetary adjustments, the amount allocated for the mobilization of artists was US\$6,342.94 (Six thousand three hundred forty-two US dollars and ninety-four cents).
- In 2017, the Ministry of Culture and Heritage granted a total of US\$61,566.06 (sixty-one thousand five hundred sixty-six US dollars and six cents).
- In 2018, the Ministry of Culture and Heritage granted a total of US\$49,000.00 (Forty-nine thousand US dollars).
- In 2019, IFAIC allocate a total of US\$109,752.27 (one hundred and nine thousand seven hundred and fifty-two US dollars and twenty-seven cents) for the mobilization of artists.
- From 2016 to 2019, ICCA supported 135 programs of international spaces with a total amount of US\$197,052.00 (one hundred ninety-seven thousand fifty-two US dollars).
- This means that between 2016 and 2019, the Ecuadorian State allocated a total budget of US\$423,713.27 (Four hundred and twenty three thousand seven hundred and thirteen US dollars and twenty-seven cents), for the presence of Ecuadorian art and culture abroad.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Institute for the Promotion of Arts, Innovation and Creativity (IFAIC, in Spanish)

Type of entity:

Public Sector

Cinema and Audiovisual Creation Institute (ICCA, in Spanish)

Type of entity:

Public Sector

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

-

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

Ecuador's participation in Ibero-American Cooperation Programmes (IBER Programmes)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage and affiliated institutions

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Website of the policy/measure, if available:

<http://www.ibermusicas.org/>

<https://www.iberorquestasjuveniles.org/>

<https://www.programaibermedia.com/>

<http://iberculturaviva.org/>

<http://www.iberescena.org/>

Describe the main features of the policy/measure:

The Ibero-American Cooperation Programmes or IBER Programmes work towards

strengthening Ibero-American cooperation and identity through joint actions aimed at developing and consolidating the cultural policies of the countries of the region, as well as their capacities in the cultural, scientific, educational, social and economic fields. They also contribute to the promotion of solidarity among the countries and peoples that are part of the Ibero-American space, in order deal with the regional development challenges of development and achieve the Sustainable Development Goals together. In the Quadrennial Periodic Report presented by Ecuador in 2016, the results and achievements of its participation in three IBER Programmes were reported. This programmes were: IBERMEDIA, IBERESCENA and IBERORQUESTAS JUVENILES. After four years, Ecuador's participation in these programmes has notoriously increased and now it is a member of 9 programmes in total: IBERCULTURA VIVA COMUNITARIA, IBERBIBLIOTECAS, IBERARCHIVOS, IBERCOCINAS, IBERMUSEOS, IBERMUSICAS, plus three programmes mentioned above. The IBER programmes that relate to the objectives and principles of the 2005 UNESCO Convention are: • IBERMEDIA (1989 accession to the Ibero-American Co-production Agreement and 2008 update) • IBERESCENA (2009 accession) • IBERORQUESTAS JUVENILES (2013 accession) • IBERCULTURA VIVA COMUNITARIA (2017 accession) • IBERMUSICA (since 2018) Although the IBER Programmes are an important opportunity to generate both technical and financial cooperation to strengthen Ecuadorian cultural policies, accession to these Programmes largely responds to a citizen demand from artists, creators and cultural managers. This ensures that it is a consensual decision that is reflected in direct benefits for the cultural sectors versus their interest in being part of this international platform, which represents important opportunities for art and culture professionals.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Ecuador's participation in the IBER programmes has generated the following achievements and results: • Support of the mobility of artists by creating opportunities for internationalization for the Ecuadorian music, film and stage industry; • Fulfillment of the interest and demands of the sector so that the national creative industry can be part of this program, which constitutes an important international platform in the region; • Support of the development of the country's cultural industries through financing for the implementation of Ecuadorian projects; • Dissemination of alternative content, promotion, fostering and creation of new audiences and retention of audiences; • Co-production of performing, cinematographic and audiovisual works; • Generation of bi-national and tripartite projects; • Technical assistance and training in the field of competence of the programmes; • Encouragement of the participation of young people in the arts, thanks to IBERORQUESTAS JUVENILES; • Support of the diversity of

cultural expressions arising from communities, peoples and nationalities thanks to IBERCULTURA VIVA COMUNITARIA; It is important to mention that each of the programs has entailed new opportunities for the country's artistic and cultural sector as can be seen below:

IBERMEDIA:

- From 2016 to 2019, Ecuadorian projects have benefited from the program with a contribution of US\$865,959 (eight hundred sixty-five thousand nine hundred fifty-nine US dollars).
- Support in the co-production of Ecuadorian cinematographic and audiovisual works made in any medium and format, of any length.
- Dissemination of alternative content, promotion, fostering and creation of new audiences and retention of audiences who already consume this kind of audiovisual content.
- In 2019, IBERMEDIA contributed US\$229,388.00 through the support to three Co-production projects and one project under Development.

IBERMUSICAS:

- Support of the mobility of artists generating internationalization opportunities for the Ecuadorian music industry, for their presence and positioning abroad.
- Fulfillment of the interest and demands of the sector so that the national music industry can be part of this program, which constitutes an important international platform in the region;
- Promotion and encouragement of the country's music industry.
- In 2018, out of a total of 47 Ecuadorian projects presented, 6 projects benefited with a total amount of US\$26,120. These projects were executed in 2019.
- In 2019, out of 67 Ecuadorian projects proposed, 9 projects benefited, which will be implemented in the course of 2020.

IBERESCENA:

- It answers to a demand from the sector, and seeks strengthening of international networking, which activates the value chain.
- Promotion of international co-productions among artists from Ibero-American countries. This promotes collaborative ties between the different stage sectors, which later triggers the generation of new dynamics of stage creation.
- Since 2009, the year in which Ecuador acceded to the program, IBERESCENA has contributed US\$816,40.00 (eight hundred sixteen thousand four hundred thirty US dollars) through the financing of 76 Ecuadorian stage projects, not counting the benefits generated by projects with partnerships.
- Among the relevant projects supported by IBERESCENA are:
 - o La República Análoga (The Analog Republic), 2009-2010.
 - o Sala Mitómana (Mythomaniac Room), 2016-2017.
 - o “Escenarios del Mundo” International Festival of Performing Arts, 2019-2020, among others.

IBERORQUESTAS JUVENILES:

- It answers to a demand from the sector, and seeks strengthening of international networking, which activates the value chain.
- Thanks to the support of IBERORQUESTA, the meetings of the “Mitad del Mundo” Young Orchestra and Choir are carried out annually. This constitutes an important synergy space for young Ecuadorian musicians.
- Access to music material generated thanks to the competitions convened by IBERORQUESTAS.
- Participation of 125 groups, with a musical population of more than 2,500 people.
- Technical assistance for the 19 beneficiaries of the Promotion Line of permanent support for the creation and maintenance of the Centers of Community Children and Youth Choirs and Orchestras Network of Ecuador (OCIJCE, in Spanish).
- In 2019, US\$37,743.67 were provided through the “Mitad del Mundo” Orchestra project, with the participation of Ecuador, Spain, Panama and Mexico, and

180 children and adolescents from the groups belonging to the newly created OCIJCE Network. ● In 2019, a donation of materials valued at approximately US\$3,000 was made to promote the collective instrumental practice of the Community Children and Youth Choirs and Orchestras Network of Ecuador, which featured 36 workshops held in the cities of: Quito, Ambato, Guayaquil, Cuenca, Otavalo, Loja and Portoviejo attended by 253 young musicians. Each visit to a luthier generates a minimum cost of US\$90, thus this training provided a benefit of US\$22,770. ● In 2019, two original compositions for children and youth choir and orchestra were received. Each of them was valued at approximately US\$2,000. IBERCULTURA VIVA COMUNITARIA: ● In compliance with a citizens' demand: The Cultura Viva Comunitaria Network, an organization that brings together about 300 community-based cultural organizations, requested the Ministry of Culture and Heritage to subscribe to the Program. ● The creation of a technical and financial assistance line in the field of community culture, conceived as artistic and cultural expressions arising from communes, communities, peoples, and nationalities, which allows the real application of the principle of living community culture of Art 4 and Art. 122 of the Organic Law of Culture. ● Training of professionals and technicians at the public level: For example, through training of twenty (20) technicians of the Ministry of Culture and Heritage and IFAIC in the IBERCULTURA Map and “Art and Disability” (under the Ministry of Culture and Heritage - Ministry of Social and Economic Inclusion Agreement). Support for training actions with seminars in Antonio Ante Support for Collaborative Work Networks: Río Cayapas Telembí, Province of Esmeraldas. ● In 2018, approximately US\$34,255 were allocated through: o (2) Technical exchanges; o 2 Meetings with citizens; o 5 Scholarships for postgraduate courses; o 2 training seminars o 7 public calls with a total of 117 beneficiaries of various cultural associations and organizations in the country. ● In 2019 the program allocated US\$16,400 through: o 8 scholarships for the postgraduate course "Community-based Cultural Policies IBERCULTURA VIVA FLACSO Argentina", and 2 beneficiaries for the mobility call. o Piano-Tango Masterclass for the community, with Master Ariel Pirotti of the “IBERCULTURA VIVA- IBERMUSICAS Synergy Knowledge Bank”. o Ecuador in Chile technical exchange, plus attendance to the 2nd Meeting of Cultural Community Organizations in El Molle.

Financial resources allocated to the policy/measure in USD:

In the 2016 - 2019 period, the following resources were allocated: ● IBERMEDIA: US\$640,000 ● IBERMUSICAS: US\$65,000 ● IBERESCENA: US\$260,000 ● IBERORQUESTAS JUVENILES: US\$200,000 ● IBERCULTURA VIVA COMUNITARIA: US\$65,000 This gives a total of US\$345,000 (three hundred forty-five thousand US dollars) allocated in IBER Programs in 2019.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Institute for the Promotion of Arts, Innovation and Creativity (IFAIC, in Spanish)

Type of entity:

Public Sector

Cinema and Audiovisual Creation Institute (ICCA, in Spanish)

Type of entity:

Public Sector

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: -

Relevant Policies and Measures:

-

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:
Culture (in general)

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 1

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 3

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

Promotion of Arts, Culture and Innovation (LOC — Arts. 24-103-105-110)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.culturaypatrimonio.gob.ec/>

Describe the main features of the policy/measure:

As one of the challenges included in the last report on compliance with the 2005 UNESCO Convention, the need for an Organic Law of Culture (LOC, in Spanish) that guarantees “cultural diversity, interculturality and cultural rights”, on which sectoral public policy is legitimized and the institutional framework related to its implementation is streamlined, was highlighted. On December 30, 2016 the new Organic Law of Culture was published in Official Gazette Nro. 913. Its regulation was issued through Executive Decree 1428, published in Official Gazette, Volume 8, of June 06, 2017. This Law organizes the National System of Culture through two subsystems: the Social Memory and Cultural Heritage Subsystem, and the Arts and Cultural Innovation Subsystem. This second subsystem aims, on the one hand, at renewing the institutional structure of the State through the creation of two institutes -The Cinema and Audiovisual Creation Institute ICCA (in Spanish), Ministerial Agreement No. DM-2017-052 dated August 09, 2017, and The Institute for the Promotion of Art, Innovation and Creativity IFAIC (in Spanish), Ministerial Agreement Nro. DM-2017-053 dated August 09, 2017-; and, on the other hand, at strengthening the use of the Fund for the Promotion of Arts, Culture and Innovation, established in Article 110 of the Organic Law of Culture. These institutes are called upon to establish promotion lines coming from the Fund for the Promotion of Arts, Culture and Innovation. From this fund, resources of a non-refundable nature are allocated to cultural creators, producers and managers, in accordance with the regulations issued for this purpose, seeking the artistic, cultural and creative strengthening of our society, with high quality, diversity, territorial equity and interculturality criteria. The Fund for the Promotion of Arts, Culture and Innovation will have the following funding lines: (a) The Arts and Creativity Funding Line, managed by the Institute for the Promotion of Arts, Innovation and Creativity; (b) The Cinematographic and Audiovisual Creation Funding Line, managed by

the Cinema and Audiovisual Creation Institute; c) Other funding lines that may be established by the culture governing body, intended for the fields of Social Memory and Heritage or others, in accordance with its competences. Public calls are opened every year for the free application of citizens.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since 2017, by means of the LOC, the entire National Cultural Promotion Fund System is being instrumentalized through the creation of the ascript culture public policy implementation institutes: the Institute for the Promotion of the Arts, Innovation and Creativity and the Cinema and Audiovisual Creation Institute. The Regulation for the Use of the Promotion Fund was also created through an annual operational planning. The reporting period shows the following number of projects promoted nationwide: Year # Beneficiary projects 2016 170 2017 198 2018 284 2019 303 Total 1955 Source: 2020 Information Directorate of the National Culture System The resulting cultural promotion policy, to a greater extent, focuses on the circulation and access of the following sectors: Cinema and Audiovisual, performing arts and performance, literary arts and oral narration, music and sound arts, applied arts and design, plastic and visual arts.

Financial resources allocated to the policy/measure in USD:

Year Investment in Dollars 2016 US\$1,782,177.02 2017 US\$ 2,499,237.64 2018 US\$3,621,212,00 2019 US\$ 2,348,155.95 Total US\$10,250,782.61 Source: 2020 Information Directorate of the National Culture System

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The measure was evaluated until before the LOC entered into force, i.e. until 2017. At the time of drafting this Quadrennial Periodic Report, the management of the Promotion Institutes has not been evaluated. However, it is considered appropriate to highlight relevant aspects of the conclusion and recommendation of the previous evaluation: "(...) From the historical analysis of the allocations for Contest and Festival Funds it can be inferred that there are two types of concentrations, the first one linked to the territory and the second one linked to the sector. Our hypothesis regarding concentration in relation to territory is based on the following factors: (i) access by users and applicants to the means of participation (offices of the Ministry of Culture and Heritage, reception and dispatch mechanisms to the headquarters, review logistics, etc.); (ii) capacity building in relation to application mechanisms (there has historically been a closeness of bureaucratic tools to citizens in large cities); (iii) dissemination of the application process in territory - since the on-site teams of the Ministry of Culture and Heritage are small,

the diffusion of these processes is minimal.- (...) It is necessary to explore the action territories and the strategic partnership between the public and private sectors, the self-financing and co-financing options and practices, and other possibilities that guarantee the sustainability of cultural projects, initiatives or practices. (2017 Information Directorate of the National Culture System)

Partner(s) engaged in the implementation of the measure:

Institute for the Promotion of Arts, Innovation and Creativity (IFAIC)

Type of entity:

Public Sector

Cinema and Audiovisual Creation Institute (ICCA)

Type of entity:

Public Sector

Various cultural artistic sectors of Ecuador

Type of entity:

Civil Society Organization (CSO)

Inclusion of goals, policies, programs and projects for the development of the cultural sector in the National Development Plan

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://siic.culturaypatrimonio.gob.ec/>

<https://sni.gob.ec/inicio>

<https://bicloud.planificacion.gob.ec/pentaho/api/repos/:public:SNIOjetivos:Objetivos.wcdf/generatedContent?userid=pentahopublic&password=pentaho>

Describe the main features of the policy/measure:

Article 280 of the Constitution of the Republic of Ecuador states that “The National Development Plan is the instrument to which public policies, programs and projects are subject to, as well as the programming and execution of the State budget; and the investment and allocation of resources. It will also coordinate the exclusive competences between the central state and decentralized autonomous governments. Its observance shall be mandatory for the public sector and indicative for the other sectors.” It was for this reason that from the 2009-2013 National Plan for Good Living, aspects related to cultural diversity were included. Objective 7 of such Plan (Building and strengthening public, intercultural and common meeting spaces), established in policy 7.4 (Democratizing the offer and diverse cultural expressions, ensuring free circulation, recognition and respect for the multiple social identities), as Goal 7.4.1, “Increasing by 40% the weekly time devoted to culture until 2013.” In the 2013-2017 National Plan for Good Living, objective 5 (Building spaces for common encounter and strengthening national identity, diverse identities, plurinationality and interculturality) established two policies: 5.3. Promoting the processes of cultural creation in all its forms, languages and expressions, both of individuals and of diverse communities; and 5.4. Promoting industries and cultural and creative enterprises, as well as their contribution to the transformation of the productive matrix. The goals were focused on increasing audiovisual production (5.4), its circulation in national theatres (5.5), and reversing citizen participation numbers in cultural activities that, according to the diagnosis, had decreased (5.2). Objective 2 of the 2017-2021 National Development Plan (Asserting interculturality and plurinationality, by

revaluing diverse identities), establishes the following two goals for the cultural field: • Goal 2.3.: Increasing the percentage of people aged 15 and older who engage in cultural activities from 3.9 per cent to 5 per cent by 2021 • Goal 2.4.: Increasing the contribution of cultural activities to gross domestic product from 2.4% to 3.5 by 2021. Seen from this perspective, the Development Plans have outlined cultural policies that went from guaranteeing cultural rights and their symbolic-productive components to emphasizing economic and productive aspects of the cultural field.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In terms of employment, the indicator has evolved as follows: YEAR 2016 2017 2018 2019
Appropriate cultural employment 3.88% 4.22% 4,17% 4.43%
Preparation: Information Directorate of the National Culture System
Source: National Institute of Statistics and Censuses
This indicates that Goal 2.3 would, in deed, be achieved. The second goal is currently under evaluation. The Central Bank of Ecuador is changing the base year for the calculation of National Accounts. The results will be published in 2021.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

With regard to cultural GDP, it should be noted that the methodology for calculating the Culture Satellite Account by the Central Bank of Ecuador has only been validated since 2016. For that year, cultural activities contributed with 1.93% of Ecuador's GDP. However, there is a 2-year delay in the publication of final information by the Central Bank, so estimates have been made with provisional data. In mid-2019, the Central Bank of Ecuador announced several methodological changes in national accounts and base year calculations. In this regard, the Information Directorate of the National Culture System will also change its methodology for calculating the Culture Satellite Account.

Partner(s) engaged in the implementation of the measure:

Central Bank of Ecuador

Type of entity:

Public Sector

Technical Secretariat Plans Ecuador

Type of entity:

Public Sector

Implementation of the National Book and Reading Plan (Promotion of democratic access to artistic and cultural goods and services — Organic Law of Culture: Art. 103, paragraph b)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Design

Publishing

Website of the policy/measure, if available:

<https://es-la.facebook.com/LecturaEC/>

Describe the main features of the policy/measure:

The implementation of a National Plan for the Promotion of Books and Reading is mandated by the Organic Law of Culture through article 120. With inputs from the private sector and national and international associations, national reading plans, the academy and the Regional Centre for the Promotion of Books in Latin America and the Caribbean CERLALC (in Spanish) sponsored by UNESCO, the “José de la Cuadra National Plan for the Promotion of Books and Reading”, was launched in late 2017. It was considered a priority project for the Ministry of Culture and Heritage and therefore its actions were planned for 4 years (2018-2021). It seeks to facilitate access to books and reading, through the promotion of free creation, the dissemination of literary heritage and ancestral knowledge, in order to increase access to cultural and scientific knowledge. It is aimed at improving the reading habits of Ecuadorians. Its purpose is to foster the habit of reading and the ability to enjoy it, as a mechanism for the full exercise of the right to education and culture, and as a liberating element for individuals enabling them to generate and develop their capacities for their benefit and that of society. General Objective: Promoting the habit of reading as an indispensable tool for the insertion into the world of knowledge and culture, as well as for the use of spare time, by using mechanisms such as incentivizing and promoting the publishing sector. Specific Objectives: • Stimulating the reading habits of citizens of all age groups with diverse training activities. • Promoting the publishing sector by means of good practices in the production, distribution and circulation of products and services. • Accompanying the progress of the incorporation of reading habits in the target population. The National Plan for the Promotion of Books and Reading is currently under redesign, in coordination with CERLALC and the Organization of Ibero-American States (OEI), to establish a policy that connects the library system with the education system, and, thus, make reading one of the foundations of the connection between the education sector and culture and heritage.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of

the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since its launch in 2018 to date, the following activities have been carried out: • Book Day Celebration • Culture Day Celebration • Children's Fair • Ecuador — Colombia Binational Fair • Participation of Ecuador in Lima's International Fair • Participation of Ecuador in Bogotá's International Fair • Participation of Ecuador in Guadalajara's International Fair • Participation of Ecuador in Montevideo's International Fair • "Quito, ciudad que lee" (Quito, a city that reads) Tale Marathon • Quito International Book Fair • Regional fairs in the cities of Cuenca, Manta, Riobamba • Printing of books for nationwide distribution • Coordination with the Ministry of Economic Social Inclusion for the printing of books in Braille for people with visual disabilities • Reading promotion through "Tambos de Lectura" (Reading Shelters). To date, 360,842 beneficiaries nationwide have received books by national authors and a citizen oriented reading promotion through activities to get books and reading closer to children, adolescents, young people, adults, seniors, migrants and priority care groups (pregnant and nursing women, persons with disabilities, persons deprived of their liberty and those suffering from catastrophic or highly complex diseases), with special attention to teachers and potential reading and writing mediators. The Presidency of the CERLALC Council was undertaken by Ecuador in November 2019 for the 2020 - 2021 period.

Financial resources allocated to the policy/measure in USD:

Investment in dollars to date. Year Investment in Dollars 2018 US\$ 3,591,551.24 2019 US\$ 800,983.78 TOTAL US\$ 4,392,535.02

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ecuadorian Book Chamber

Type of entity:

Civil Society Organization (CSO)

Association of Independent Publishers

Type of entity:

Civil Society Organization (CSO)

Ministry of Education

Type of entity:

Public Sector

Ministry of Economic and Social Inclusion

Type of entity:

Public Sector

Organization of Ibero-American States

Type of entity:

Public Sector

Creation of the Cultural and Creative Industries Subcommittee within the framework of the Ecuadorian National Commission for Cooperation with UNESCO.

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

In the framework of the Ecuadorian National Commission for Cooperation with UNESCO, which aims at promoting interdisciplinary dialogue and cooperation among institutions related to education, science, culture and information nationwide, the Cultural and Creative Industries Subcommittee was created and is comprised by the following institutions: • Ministry of Culture and Heritage (President of the Subcommittee); • Arts, Innovation and Creativity Institute (Technical Secretariat of the Subcommittee); • Cinema and Audiovisual Creation Institute • Ministry of Production, Foreign Trade, Investment and Fisheries • Secretariat of Higher Education, Science, Technology and Innovation • Ministry of Tourism • Ministry of Foreign Affairs and Human Mobility. The purpose of the Subcommittee is to coordinate inter-agency activities for the development and promotion of cultural industries, economies and creative ventures, and for designing and implementing public policies to expand the production, distribution, dissemination and consumption of products and services of such creative economy. Thus, following the signing of the “Act of Constitution of the Cultural and Creative Industries Subcommittee”, the member institutions have undertaken the task of establishing joint actions for this purpose. Since the creation of the Subcommittee, work has been done to draw up rules of procedure to ensure its proper operations. At the time of submission of this report, the rules of procedure were in the process of approval. This document proposes the following actions and management on behalf of the Subcommittee:

- a) Identifying the potential of cultural industries as drivers of sustainable development and being a tourist stimulator;
- b) Analyzing opportunities for cultural entrepreneurs to gain access to national and international markets and to become more visible and competitive;
- c) Promoting innovation and creativity by all those involved in the creation and exchange of cultural goods and services;
- d) Ensuring the training of artists, entrepreneurs and cultural professionals in order to enhance and protect their creativity;
- e) Promoting entrepreneurship,

employment and improvement in the living conditions of artists and cultural managers; f)
Actions delegated by the General Secretariat or commissioned by the Ecuadorian National Commission for Cooperation with UNESCO

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Despite the fact that the Cultural and Creative Industries Subcommittee was recently created and concrete results of its management have not yet been seen, its constitution represents an important step forward in inter-agency coordination to meet the requirements and generate specific opportunities and contributions from the cultural field aimed at strengthening economic and social development. The establishment of a National Subcommittee creates a key space for working at the national level on actions that support the development of the creative economy in Ecuador.

Financial resources allocated to the policy/measure in USD:

Self-funded.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs and Human Mobility

Type of entity:

Public Sector

Ministry of Production

Type of entity:

Public Sector

Secretariat of Higher Education, Science, Technology and Innovation Institute for the Promotion of Arts, Innovation and Creativity. (Senescyt, in Spanish)

Type of entity:

Public Sector

Ministry of Tourism

Type of entity:

Public Sector

Cinema and Audiovisual Creation Institute (ICCA, in Spanish)

Type of entity:

Public Sector

Arts, Innovation and Creativity Institute (IFAIC, in Spanish)

Type of entity:

Public Sector

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

Non-reimbursable international cooperation policies and strategies

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

-

Relevant Policies and Measures:

-

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): -

Data is regularly collected and disseminated to monitor:

Participation of women in cultural life

Percentage of total public funds given to female artists and cultural producers:

44.00%

Relevant Policies and Measures:

-

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): YES

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES

Relevant Policies and Measures:

International Festival of Living Arts in Loja (FIAVL, in Spanish)- (Promoting and boosting free creation, production, valuation and circulation of cultural products and services, and ancestral knowledge. Organic Law of Culture: Art.3, paragraph b)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture and Heritage

Cultural domains covered by the policy/measure:

Music

Performing Arts

Website of the policy/measure, if available:

<https://www.festivaldeloja.com/>

Describe the main features of the policy/measure:

The International Festival of Living Arts in Loja (FIAVL) is the main living arts activity in the country, as part of the cultural policy of the Ministry of Culture and Heritage, in compliance with the guarantee of the exercise of cultural rights. The FIAVL activities guarantee participants the right to disseminate their own cultural expressions, as well as citizen access to various artistic manifestations. In this regard, creative capacity and the dignified and sustained exercise of cultural and artistic activities within the public space are promoted, boosting cultural exchange, access to inclusive audiences, social cohesion and the promotion of equality in diversity, all subject to the constitutional principles and the Organic Law of Culture. Loja's citizens have recognized the FIAVL as the largest platform for living and performing arts in Ecuador and as a national precedent for positioning a territory from the cultural point of view. In this way, the circulation, commercialization and access of living arts in the country is

encouraged and promoted, and its realization allows the increase of GDP from the cultural sector. Its scope articulates cultural managers and creators, the State and the private sector, energizing collective construction processes to meet the FIAVL objectives and align them with the Sustainable Development Goals (SDGs): achieving safe and sustainable cities, promoting economic growth and decent work, reducing inequality, halting environmental degradation, achieving gender equality and promoting peaceful and inclusive societies.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The FIAVL has been established as an instrument for the implementation of cultural public policy. It takes place in multiple conventional and non-conventional scenarios, and in public spaces in the city of Loja. Moreover, it includes a previous and itinerant component called "Camino a Loja National Program", which travels through different cities throughout the country with artistic and training activities. Since the FIAVL's first edition, the citizens of Loja have been engaged with all the activities carried out, several streets of Loja are pedestrianized during those days motivating the appropriation of public spaces and turning them into a living stage. Families, children, young people, adults, seniors, schools, high schools and more get involved and become part of the FIAVL. Moreover, trade and cultural tourism greatly increase on those days. Loja lives a cultural festival that has been institutionalized as part of its festivities. In December 2018, the "Organic Law for the Institutionalization of the International Festival of Living Arts in Loja as a Space for Encounter and Promotion of Cultural Expressions and Identity of Ecuador" was approved. With this regulation, the FIAVL and the "Camino a Loja" National Program are institutionalized as "priority and relevant artistic and cultural events of Ecuador and its peoples and nationalities, as meeting spaces for the exercise of cultural rights and the promotion of the identity of Ecuadorians, and a platform for national and international intercultural relations. It will support and promote culture as a hub of economic development." The FIAVL will be carried out annually, continuously, permanently and compulsorily in the city of Loja every November.

Consolidated results: YEAR 2016 2017 2018 2019 BENEFICIARIES 186,000 549,000 548,990 300,000 PROGRAMMING ATTENDEES 31,261 32,000 35,573 No published data Total number of events (works and workshops) 53 116 89 100 SCHEDULED LIVING ARTS GROUPS 44 46 36 19 "CAMINO A LOJA" ACTIVITIES 9 12 12 No published data Source: Ministry of Culture and Heritage (2019)

Financial resources allocated to the policy/measure in USD:

Year Investment in Dollars 2016 US\$ 1,933,090 2017 US\$ 3,000,000 2018 USD \$2,600,000 2019 US\$ 1,554,893 Total US\$ 9,087,983 Source: Ministry of Culture and Heritage (2019)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The first two editions of FIAVL were evaluated in October 2018, which resulted in a project that showed the need to have a strategic vision, mission and objectives, to guide the activities of FIAVL and the need to have a management unit within the Ministry of Culture and Heritage, responsible for its artistic direction, coordination, development and execution. The SWOT analysis carried out contributed to the construction of public policy guidelines for FIAVL, with the aim of generating actions to promote and strengthen the components of the Festival: Pre-production and production, artistic programming, presentation spaces, circulation and value, business roundtable, and Road to Loja; and, in this way, guarantee its efficient and optimal annual development. In 2019, the Ministry of Culture and Heritage signed an agreement with the Foundation for Business and Social Development and the Private Technical University of Loja for the creation of a cultural observatory to enable the yearly evaluation of the Festival's impact.

Partner(s) engaged in the implementation of the measure:

Decentralized Autonomous Government of Loja

Type of entity:

Public Sector

Universidad Técnica Particular de Loja (Private Technical University of Loja)

Type of entity:

Private Sector

Ministry of Tourism

Type of entity:

Public Sector

Various Artists and Cultural Managers of the Living Arts of Ecuador

Type of entity:

Civil Society Organization (CSO)

Foundation for Business and Social Development.

Type of entity:

Civil Society Organization (CSO)

Casa de la Cultura Ecuatoriana (Ecuadorian House of Culture)

Type of entity:

Public Sector

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

In order to carry out the consultation process with the Civil Society Organizations, the following actions were carried out: Call process: • During the meetings with Public Institutions, the first step was to socialize and position the importance of the participation of Civil Society Organizations (CSOs) in the construction of the Quadrennial Periodic Report. Thus, we asked each of the member institutions of the National Drafting Team, to list the civil society organizations they considered appropriate to include in the report, according to their areas of competence. • The list of Civil Society Organizations to be convened was compiled, with the proposals shared by the institutions and those considered relevant by the Ministry of Culture and Heritage. • In order to make a first approach, calls were made to each of the CSOs to be convened, to let them know they would be invited to a workshop on the UNESCO 2005 Convention and to ask them where the official invitation should be sent to. • The official invitation on behalf of the highest authority of the Ministry of Culture and Heritage to hold a workshop with Civil Society Organizations is made. The workshop was held at the facilities of the Ministry of Culture and Heritage on February 05, 2020. • Once the Call was made, each of the guests was phoned again to confirm their attendance. Workshop with CSOs on the UNESCO 2005 Convention and its Periodic Report • For the workshop, folders with the necessary information that participants should have at hand on the 2005 Convention and the Periodic Report were put together. Additionally, two presentations were made, an introductory presentation on the Convention, the Report and its importance, and another one about Ecuador's two previous experiences with the 2012 and 2016 reports. On the other hand, the 2005 Convention platform and its tools -i.e. the map of good practices examples, the International Fund for Cultural Diversity, the Monitoring Framework and other relevant information- were presented. • Each participant introduced him/herself to be able to know which organization they represented and what the scope of their management was. • In order to improve the understanding of the issues covered by the Convention and its Monitoring Framework, an exercise was made. It consisted of dividing the room in 4 work groups, one per objective of the monitoring framework. Each participant had to go from one work group to another, until they had participated in all of them, so that they would be able to identify which of the objective(s) were framed in their operations. •

After identifying the objective of the Monitoring Framework within which their operations were framed, an example was given of how the format of Civil Society Organizations should be completed. • A space for questions and comments was given to address any concerns, doubts or suggestions. • Subsequently, each of the representatives of Civil Society Organizations wrote on paper what they considered to be the challenges of the Convention for the future. • Finally, the participants were requested to e-mail information on the measures or actions they had carried out in the last four years and that were in line with the objectives of the Convention in the format established by UNESCO. Collection of information • For collecting the information of each of the participants, the format established by UNESCO, which was presented at the workshop, was e-mailed to them so that they could fill the information according to the established parameters. This information had to be delivered by February 14, 2020. • Upon receipt of the information, it was reviewed and taken into consideration for this Report.

GOAL 1 - Support sustainable systems of governance for culture:

Cultural Programming of the Institute of Higher National Studies of Ecuador

Name of CSO(s) responsible for the implementation of the measure/initiative:

Institute of Higher National Studies of Ecuador (IAEN, in Spanish)

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<https://www.iaen.edu.ec/>

Describe the main features of the measure/initiative:

IAEN's cultural projects are presented in compliance with the Organic Law of Higher Education (LOES, in Spanish) which defines higher education as a humanistic, cultural and scientific. In the direct geographical influence environment of IAEN, there is no cultural offer from other institutions that meets the demand for cultural services of the university community, as well as of the public in the sector. The IAEN Auditorium and the squares of the Financial Management Government Platform are public spaces that must provide cultural services aimed at strengthening the intercultural nature of the Ecuadorian State, in order to offer the university community, public servants of the neighboring institutions, and public of the sector with high quality artistic events aimed at disseminating the history and cultural wealth of Ecuador. Cultural activities are part of the commitment undertaken by the Institute of Higher National Studies to contribute to the knowledge, preservation and enrichment of national culture, positioning IAEN as a distinct actor, both in the academic and cultural aspects, before

the university community and the citizens in general.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

During 2018 and 2019, IAEN's cultural networking activities benefited more than 31,000 citizens, who had access to the cultural services of: mobile library, art presentations, workshops, intercultural fairs, cinema cycles, film activities, plastic art exhibitions, photography and more. The Biblioteca Móvil (Mobile Library) project aims at promoting reading habits in the citizens. In one year of activity, more than 10,000 books have been borrowed. IAEN's "Arts Tuesday" project aims at providing cultural services, both to the university community and to the public by means of music and performing arts performances. Regarding film-making activities, the short documentary "Amor en Igualdad", about the approval of egalitarian marriage in Ecuador, was produced. It reached more than 10,000 people. IAEN organizes plastic art and photography exhibitions, which have reached more than 5,000 people. Regarding intercultural projects, fairs and artistic events related to the celebration of the Andean calendar are organized. There has been an audience of more than 4,000 people. During the Human Rights Days, forums, cinema cycles, radio programs and cultural workshops have been held, benefiting more than 2,000 people. The events have been attended by students and senior citizens, as well as public in general.

Follow-up to the implementation of the Law on Communication for Socio-Cultural Spaces

Name of CSO(s) responsible for the implementation of the measure/initiative:

Front for the Defense of Ecuadorian Music and Expressions

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Music

Describe the main features of the measure/initiative:

The Front for the Defense of Ecuadorian Music and Expressions has awarded the media and journalists who make an effort to open up cultural spaces. This has generated a commitment that we hope to maintain over the years. Moreover, the Office of the Ombudsman, which replaces the Superintendency of Communication, has also been approached with a view to jointly seeking the means and mechanisms to enable compliance with the Law and to develop the diversity of cultural expressions to which the Ecuadorian people and nation are entitled. In the framework of these actions, the goal has been to build a process that encourages high quality national production and incentivates the media to disseminate such production,

through sponsorship granted by the public and private media.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Some media and radio producers, mainly, have established spaces for the dissemination of the cultural activity, which has made other cultural managers, guilds and associations of musicians and cultural promoters join this initiative. An example of this is the Conocoto Branch of Casa de la Cultura (House of Culture), Conocoto Branch. Similarly, the National Assembly has ensured that the percentages devoted to the dissemination of cultural topics in the Law of Communication are maintained, pending the improvement of the quality of national production, which will have a direct impact on improving the dissemination process of such contents. The approach with the Ombudsman, who has shown wide openness, has allowed for the development of close mechanisms to be presented for the increase of national production and cultural management dissemination.

Music Incentive Program

Name of CSO(s) responsible for the implementation of the measure/initiative:

Society of Ecuadorian Authors and Composers (SAYCE, in Spanish)

Cultural domains covered by the measure/initiative:

Music

Website of the measure/initiative, if available:

<http://sayce.com.ec/programa-de-incentivos-a-la-musica/>

Describe the main features of the measure/initiative:

The Society of Ecuadorian Authors and Composers (SAYCE) has allocated US\$150,000 (one hundred and fifty thousand US dollars) for the production, promotion and dissemination of musical works. In 2020, NON-REFUNDABLE funds were available for six different categories. Applicants could apply to two types of sponsorship: US\$2,500 or US\$5,000, depending on the needs of the project. These are the amounts allocated for each category: URBAN: US\$30,000 POP: US\$20,000 ALTERNATIVE ROCK: US\$30,000 POPULAR TROPICAL MUSIC: US\$20,000 TRADITIONAL FOLKLORE: US\$30,000 EXPERIMENTAL ACADEMIC JAZZ: US\$20,000 Each category is attended by three international juries, who are responsible for selecting the winners. The projects are of various kinds, from the production of a CD to the music video of a specific song. The beneficiaries have until the end of 2020 to finish their projects. The call began on December 16, 2019 and ended on January 31, 2020. The announcement of winners was made on February 28, 2020. In the 2020 call, more than 350 projects were received. The beneficiaries are distributed as

follows: Alternative Rock Category: 11 beneficiaries Popular Tropical Music Category: 6 beneficiaries Pop category: 6 beneficiaries Urban category: 6 beneficiaries National Folklore Category: 11 beneficiaries Experimental Academic Jazz Category: 5 beneficiaries
This gives a total of 45 projects benefiting from an amount ranging from US\$2,500 to US\$5,000

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

In the first edition of the Music Incentive Program, held at the end of 2018, 220 people participated, 169 members of SAYCE, 22 of whom became winners. In this sense, during 2019, several authors and composers developed their projects thanks to the award granted and managed to make music videos, tours, albums, among others. Guanaco, winner of the Pop/Urban category got \$6,000 to develop a community proposal seeking to provide music production, video clips, management structure and promotion to emerging Ecuadorian musicians of scarce resources and help them develop their career and talent. Caroché, winner of the Pop/Urban category, received US\$6,000 with which she released her video “Más buena” that seeks to use art, specifically urban music, as a tool to vindicate women in face of the existing inequality and social pressure in the current social contexts. Furthermore, the winner of the Rock/Alternative category, Alejandro Quenedit together with his rock band Cementerio de Elefantes, used the \$5,000 awarded for mixing, mastering, and producing 12 tracks and a fanzine.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

-

GOAL 3 - Integrate culture in sustainable development frameworks:

-

GOAL 4 - Promote human rights and fundamental freedoms:

Crisalys and Ñuca Trans

Name of CSO(s) responsible for the implementation of the measure/initiative:

Expression and participation of the transgender community, with emphasis on transgender women, through artistic and cultural expressions.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Media Arts

Performing Arts

Website of the measure/initiative, if available:

<http://www.radiocce.com>

Describe the main features of the measure/initiative:

Crisalys and Ñuca Trans were created in 2002 and 2007, respectively, by a group of trans femmes, due to the lack of spaces for closet trans femmes to express their gender identity and to have a national participation in the cultural field. Over the years, both groups have gained visibility and prestige before different organizations defending community rights and before governmental decision-making spaces, which has allowed them to achieve a political impact in the struggle for rights and equal opportunities for trans femme citizens, thus, participating in various governmental forums for the formulation of public policies. In their field of action, they have carried out various cultural activities, such as: 31 Trans (World Transgender Visibility Day) Artistic presentations in different public and private settings that have served as a platform to spread positive messages about how transgender women can also express themselves through art and culture. In their presentations they have used costumes typical of indigenous communities from the northern region of Ecuador, specifically the cities of Cayambe and Otavalo which have rich folklore and culture. "Especiales a lo Trans" (Special Programming the Trans Way) radio program, in Radio Casa de la Cultura Ecuatoriana.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The opening, integration, and participation of transgender women and the LGBTI community in more than 20 artistic and cultural spaces related to film, dance, radio, performing arts and human rights. The generation of new opportunities for the transgender population, especially for young people who can find an identity and a sense of belonging in spaces like these, thus, allowing them to develop their artistic and cultural capacities. Creating an environment of equal rights and opportunities for trans femme citizens. Establishing a space for the exchange of experiences and the dissemination of artistic and cultural activities through participation in Radio Casa de la Cultura. Positioning of the Ecuadorian identity through cultural presentations with typical garments of the nation.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

1. Focusing on the education of new audiences.
2. Including empowerment and awareness topics regarding climate change and citizen actions in relation to the cultural field.
3. Strengthening interculturality and diversity topics in all areas.
4. As part of the activism to defend

human rights in favor of the transgender female and male population, it is important to make this population visible in different national and international spaces. 5. Considering the inclusion and recognition of the transgender population within the “Monitoring Framework” of the UNESCO 2005 Convention on the “Protection and Promotion of the Diversity of Cultural Expressions”, since in the monitoring areas of “Gender Equality” and “Artistic Freedom” the LGBTI sex-diverse artistic population, and especially transgender women who generate culture, are not being included. 6. Furthermore, considering as essential the support of the transgender population, especially the younger ones, in order to make their cultural initiatives visible. 7. Promoting the development of cultural and creative industries through economic and training incentives. 8. Highlighting and promoting the importance of authors' property rights on their works. 9. Promoting and generating high quality productions to achieve national communication products with good contents that can compete with mass consumption products. 10. Encouraging national media to support the national industry by equitably disseminating national and international content.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Inclusion of the artistic and cultural fields in the National Equality Agendas

Name of agency responsible for the implementation of the policy/measure:

National Equality Councils

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

https://www.igualdadgenero.gob.ec/wp-content/uploads/2018/11/Agenda_ANI.pdf

<https://www.igualdad.gob.ec/agenda-nacional-para-la-igualdad-intergeneracional-2017-2021/>

<http://www.pueblosynacionalidades.gob.ec/agenda-nacional-para-la-igualdad/>

<https://www.consejodiscapacidades.gob.ec/agenda-nacional-para-la-igualdad-de-discapacidades-2017-2021/>

<https://www.planificacion.gob.ec/wp-content/uploads/downloads/2020/03/AGENDA-MOVILIDAD-HUMANA-FINAL-FEB-2020-1.pdf>....-comprimido-1 .pdf

Describe the main features of the policy/measure:

In the context of the process of building instruments to ensure the inclusion and approach of mainstreaming issues to be considered in the generation of national public policy and in the attention to the needs of its population, Ecuador, has implemented five (5) national agendas that seek to contribute to the construction of equality in the country. These agendas are articulated with public policies and are based on the guiding principles of equality and participation stated in the Constitution and in the National Development Plan. The construction of these agendas was led by the National Equality Councils with the technical accompaniment of the Technical Planning Secretariat. They cover the following approaches: Gender: developed by the National Council for Gender Equality (CNIG, in English). Intergenerational: prepared by the National Council for Intergenerational Equality (CNII, in English), with the support of the Ministry of Economic and Social Inclusion (MIES, in English). Interculturality: developed by the National Council for the Equality of Peoples and Nationalities. Disability: prepared by the National Council for the Equality of Persons with Disabilities (CONADIS, in English); and Human Mobility : developed by the Ministry of Foreign Affairs and Human Mobility. These agendas are responsible for mainstreaming equality approaches into different public policies nationwide. Each of them covers citizen participation in the cultural field, such as the participation of people with disabilities, women, LGBTI people and people of different ages in the artistic and cultural sphere. Each agenda has an axis that refers to the cultural and artistic aspects to be implemented, and in coordination with the Ministry of Culture and Heritage, compliance goals are set and baselines are established to monitor and evaluate the public policies developed for this purpose. Below is the description of the axes and policies set out in each of the agendas: Agenda Axis Policy Action National Agenda for the Equality of Persons with Disabilities (2017-2021) Accessible tourism, art, culture, and sports Promoting the training and professionalization of persons with disabilities in the artistic-cultural field. Implementing the Institute for the Promotion of Arts, Creation and Creativity IFAYC [sic] (in Spanish). Including equity criteria for evaluation in RUAC and IFAYC [sic]. Incentives for artists with disabilities. Socializing training opportunities and the benefits of obtaining professional accreditation among persons with disabilities. Promoting the participation of artists and cultural managers with disabilities in artistic and cultural projects. Disseminating existing entrepreneurship and competitive fund offerings among managers and artists with disabilities. Including within the parameters of allocation of competitive funds, incentives for the participation of managers and artists with disabilities.“ National Agenda for the Equality of Women and LGBTI People (2018-2021) Culture Leadership and transformation of sociocultural patterns By stating policies that take into account the needs and demands of specific groups; and, above all, to take on the challenge of generating information on the

situation, role and contribution to the culture of women and LGBTI people. This will provide elements for the formulation of programmes and policies to ensure the exercise of this right to this population. Undoubtedly, the most important role of culture and education is the transformation of socio-cultural patterns, through the promotion and dissemination of various forms of expression and understanding of the world of the various social groups, organizations, associations, peoples, and nationalities. Through culture, group imaginaries can be created to identify with each other, in multiple unconventional non-imposed ways, breaking binary, sexist, chauvinistic, homophobic, lesbophobic or transphobic schemes and patterns. Agenda for the equality of rights of indigenous nationalities and peoples, Afro-Ecuadorians and Montubios 2019 — 2021 Culture Public Policies with an intercultural approach The strengthening of the identity and sense of relevance of peoples and nationalities in the constitutional guarantee on the respect for diversity and protection of rights regardless of sexual orientation, gender identity, age, national or ethnic origin, disability, health status or other distinction that gives rise to discrimination is promoted. This is stated in article 57 of Title 1 of the Constitution: “Freely maintaining, developing and strengthening one's identity, sense of belonging, ancestral traditions and forms of social organization. National Human Mobility Agenda 2017-2021 Ecuadorian migrants Strengthening the bonds of identity and link with Ecuador of Ecuadorian communities abroad and provide them with the corresponding information and services. Generating spaces for meeting and promoting the interculturality of the Ecuadorian community abroad. Foreign immigrants Providing guidance on access to health, education, freedom of association and participation Promoting the associativity of immigrants for access to culture, sports, and social projects National Agenda for Intergenerational Equality Teenagers Preventing teen pregnancy, risk factors and sexually transmitted infections (particularly HIV) by promoting sexual and reproductive rights Implementing comprehensive sexual education programs from early childhood, with a focus on human rights, gender, and intersectionality, in which the affectivity and respect for the progressive autonomy of adolescents over their sexuality are recognized. Preventing teen suicide Fostering interventions to promote cultural, sports and recreational activities, particularly in public spaces, aimed at adolescents for the use of free time and the prevention of suicide Preventing the use and consumption of alcohol and drugs in adolescents and strengthening care services for teens with problematic consumption Implementing programs for the proper use of adolescent free time, linked to educational and community spaces, as a mechanism for drug use prevention Preventing crime in adolescents Fostering interventions to promote cultural, sports and recreational activities, particularly in public spaces, aimed at adolescents for the use of free time and crime prevention Reducing malnutrition, undernourishment and promoting healthy lifestyle habits in teens Promoting sports and family recreational activities with an emphasis on teens Youth Preventing suicide in young people Fostering interventions to promote cultural, sports and recreational activities, particularly in public spaces, aimed at young people for the use of free time and the prevention of suicide.

The National Equality Agendas are technical and political instruments that guide the State's action on gender equality, intergenerational equality, equality of persons with disabilities, equality of rights for people in human mobility situations, and equality of rights for persons belonging to different peoples and nationalities of Ecuador. The Agendas consist of axes, policies and actions addressing each of the problems identified through a diagnosis and the construction of indicators. These actions must be included in the plans and programmes of state bodies for their implementation. They are also fundamental instruments for the dialogue between public authorities of the different functions and levels of the State with the civil society and their respective demands, rights, and obligations. Due to their recent updates, the implementation and execution of the equal approaches contained in these Agendas are still a challenge for institutions, civil society organizations and, particularly, for the stakeholders of the National Culture System of Ecuador, as they represent an effort to articulate each of their axes and objectives in their planning instruments (plans and programs) as well as in the generation of public policies for the artistic and cultural field, and in the actions aimed at monitoring and evaluating the results of such implementation. Nevertheless, the efforts made, nationwide, for the construction of agendas that take into account the different mainstreaming aspects that characterize and define the situation of the Ecuadorian society, such as gender issues, age, nationality, among others, represent a milestone and an achievement that highlights the growing interest in building a national development plan based on equality and the evaluation of public policies, in its different fields of application, including culture, with an inclusion and equity approach.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Although the Equality Councils of Ecuador have not carried out an evaluation of the implementation of each of these agendas so far, it has been possible to identify results of their implementation in the cultural field, as described below:

- Access for people with disabilities to the promotion of arts and culture

The Competitive Funds of the Institute for the Promotion of Arts, Innovation and Creativity (IFAIC), has considered persons with disabilities among its beneficiaries, which means that these artists and cultural managers have access to active participation in the national artistic and cultural sphere. According to the database of Persons with Disabilities registered in the National Record of Artists with Disabilities (RNAD, in Spanish) and in the Unique Record of Artists and Cultural Managers (RUAC, in Spanish), since the creation of IFAIC, between 2017 and 2019, 229 people from different provinces of the country with hearing, visual, physical, intellectual and psychological disabilities have been registered, and some of them have benefited, through their proposals, of the new granting of

non-refundable competitive funds, which have allowed them to carry out various projects focused on the artistic and cultural field. Thanks to IFAC's competitive funds, fifteen (15) persons with disabilities have been able to carry out their artistic and cultural projects as can be seen below: - Year Number of beneficiaries 2017 3 female beneficiaries 2018 1 male beneficiary 2019 8 male beneficiaries and 3 female beneficiaries It is, undoubtedly, a challenge for the next four years to be able to evaluate the results of the implementation of these agendas and their impact on policies addressing the various cultural expressions.

Financial resources allocated to the policy/measure in USD:

N/A

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Technical Planning Secretariat

Type of entity:

Public Sector

Ministry of Economic and Social Inclusion

Type of entity:

Public Sector

Ministry of Foreign Affairs and Human Mobility

Type of entity:

Public Sector

Civil Society Organizations

Type of entity:

Civil Society Organization (CSO)

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

In accordance with the Monitoring Framework of the 2005 Convention, the Ecuadorian State has generated a basis of public policies that reinforce sustainable systems of culture governance, especially in the field of cultural and creative sectors. The Ministry of Culture and Heritage as the governing body of the cultural sector, the promulgation of the Organic Law of Culture and its regulations, the reorganization of the National Culture System, the implementation of the Comprehensive Regime for Education and Training in the Arts, Culture and Heritage, the Comprehensive Culture Information System, the inclusion of goals related to arts and culture in the National Development Plan, the generation of the “Ecuador Creativo” (Creative Ecuador) Plan, the implementation of cultural promotion institutes, among others, are measures that keep shaping the cultural sector with dynamics of its own, and with growth prospects in the economic field.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The 2008 Constitution of the Republic of Ecuador, as well as the laws in force, recognize cultural rights and interculturality in the field of arts, culture and heritage. Since the creation of the Ministry of Culture and Heritage in 2007, the main challenge has been to strengthen the body's institutionality and implement public policies through plans, programs and projects. In the national context, other laws have been enacted to strengthen acknowledgement and to guarantee cultural rights, such as the Organic Law of Intercultural Education (2015) and the Organic Law of Higher Education (2010, 2018 reform). On the other hand, the 2017-2021 "Toda una Vida" (A Lifetime) National Development Plan, is the instrument for linking and implementing public policies within which Objective 2 seeks to assert interculturality and plurinationality, revaluing diverse identities. The specific goals to be met require “Increasing the percentage of people aged 15 and older who engage in cultural activities from 3.9 per cent to 5 per cent by 2021” and “Increasing the contribution of cultural activities to gross domestic product from 2.4% to 3.5% by 2021”. The issuance of the Organic Law of Culture in 2016 and its General Regulations in 2017 establishes the Ministry of Culture and Heritage as the governing body of cultural public policies. The Ministry carries out the management and promotion of culture through the National Culture System, which consists of all cultural institutions receiving public funds in accordance with articles 377 and 378 of the Constitution. Article 8 of the Organic Law of Culture defines cultural policies as the actions of organizations, bodies, and institutions of the National Culture System that promote creation, artistic and cultural activity, popular culture

expressions, training, research, promotion and strengthening of cultural expressions, recognition, maintenance, conservation and dissemination of cultural heritage and social memory, and the production and development of cultural and creative industries. One of the most pressing challenges is to carry out the Survey on Reading Habits, Practices and Cultural Consumption, nationwide, in urban and rural areas of Ecuador, to obtain up-to-date quantitative information to generate public policies. The Survey has been validated by the National Council for Statistics and Census and is part of the country's statistical operations calendar. At present, there are no studies or research to determine the country's culture and heritage situation of the Ecuadorian households. In this sense, this survey is a fundamental tool in the generation and consolidation of statistical information. Meanwhile, the Ministry of Culture and Heritage is obliged to implement the Comprehensive Regime for Education and Training in Arts Culture and Heritage (RIEFACP, in Spanish) for formal and non-formal education. To this end, the Vigesimal Plan, which will state the actions of institutions, organizations and individuals involved in formal and non-formal education in arts, culture and heritage from early childhood and throughout life will be published. In the context of the reform of the Organic Law of Intercultural Education (LOEI, in Spanish), the Ministry of Education will have to monitor and evaluate the Cultural and Artistic Education Curriculum (ECA, in Spanish). It is noted that only 4.69% of the total number of teachers in the National Education System have degrees directly related to the arts. Therefore, there is a need to increase teacher training. To that end, the strategic cooperation of UNESCO and other international funds for that purpose will continue. Among the main challenges for the professionalization of the cultural sector is the consolidation of the following processes: ascription and definitive articulation of Conservatories to Universities; validation of trajectories for the provision of third and fourth level education degrees, and certification of artistic skills. As part of the activities in arts education and training, there is a need to introduce and strengthen an Audience Training National Programme for the exercise of cultural rights and the strengthening of cultural and creative industries. The approval of the Methodological Planning Guide for pedagogical visits to cultural facilities and activities, the agenda of educational and pedagogical activities of national actors in education institutions of the national education system, and the issuance of the agreement for permits and recognitions of student artists is foreseen. Partnerships with civil society face the great challenge of consolidating the Comprehensive Culture Information System (SIIC, in Spanish), and, specifically, the Cultural Observatories. The creation of Cultural Space Networks such as: the Stage Space Network, Audiovisual Space Network and Community Cultural Management Network, and the use of cultural infrastructure for cultural activities that activate the social fabric, creativity and the local economy represents also a strong demand. The digital environment, as a policy that facilitates access to cultural expressions, has the challenge of updating the Record of Cultural Organizations through the Unique Organizations Information System (SUIOS, in Spanish). The Ibero-American Cultural Space Programmes and Initiatives presents actions as challenges in each of the programs subscribed by the country. In this regard, the implementation of the Ibero-

American Dance Platform project, a technical cooperation initiative, attached to Iberescena, is planned. Another outstanding challenge is the full implementation of a unified policy that strengthens the mobility of artists and cultural actors to festivals, international markets and international cultural representations, and technical support to cultural actors for full performance through an Ecuadorian Arts and Culture International Presence Plan. The acknowledgement of the processes of artistic creation and cultural and heritage production and management as professional activities generating added value is also a challenge for the next few years. Other policies that create favorable conditions for the development of artistic creation, production and circulation of cultural and creative goods and services are linked to the promotion of rights for democratic access to cultural artistic goods and services such as the Book Fair, or the implementation of Promotion Lines addressing Arts and Disability issues, as well as Peoples and Nationalities. Among the policies and measures that promote and protect the social and economic rights of artists and culture professionals, the Ecuadorian State implemented Article 21 of the Organic Law of Culture, which states the inclusion of the culture sector in the labor and social security regime, particularly, the retirement of artists and cultural managers. Flexible contribution and collection mechanisms have been put in place, enabling access to and enjoyment of social security benefits. Based on this, an affiliation scheme has been drawn up, which is detailed in Resolution No. C.D. 554 of August 4, 2017 of the Ecuadorian Social Security Institute. This resolution states the requirements, coverage, contribution base and deadlines for the payment of contributions. For first timers, in addition to the general requirements, it is mandatory to be validated in the Unique Record of Artists and Cultural Managers (RUAC, in Spanish). The contribution can either be monthly or four-monthly, on the income declared by the subject, having as a minimum reference the Unified Basic Salary. However, this measure has not been able to fully respond to the needs of the sector, the informality of which is still high. Therefore, legal reforms are required at various levels: Laws and their respective regulations, and internal institutional regulations and inter-agency coordination. As a result of these efforts, the implementation of social security for artists and cultural workers must be seen as a first step in the process of improving their working conditions in the medium and long term. As part of the promotion and boosting of cultural and creative enterprises and industries, several economic incentives have been generated that, although in force, still present challenges regarding their adequate implementation and continuous evaluation. Thus, mechanisms to enable permanent monitoring in order to promote their optimal, sustainable and effective application, in the medium and long term should be incorporated and institutionalized. Finally, within this scope, the digital transformation of cultural and creative industries in the country poses one of the greatest challenges. In the current context of the pandemic and confinement, the cultural contents produced and/or transmitted in the digital environment have shown the ability of the artistic-cultural field to live up to these transformations and have generated networks that go beyond national borders. Therefore, designing specific cultural policies for the digital sphere has become a necessity to be able to achieve broader productive chains.










Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

In the future, working with Civil Society Organizations, strengthening digital environments for cultural and artistic production, increasing the exchange of cultural goods and services involving international cooperation, will set milestones in the progress of the measures already implemented. These aspects, although not easy to achieve given the current framework of confinement, lead to thinking about sustainable development strategies that not only ensure purely economic but also cultural aspects that protect and promote local and international diversity. In this regard, it is necessary to continue generating and implementing public policies that adapt to the 2005 Convention parameters.


ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:


Attachment


-
-  National Development Plan
-
-  Organic Law of Culture
-
-  Regiment of the Organic Law of Culture
-
-  Organic Law of Human Mobility
-
-  Resolution 554
-
-  University of the Arts Convention
-
-  Trayectory Validation Regulation
-
-  University of the Arts Validations
-
-  Creation Methodology Higher Institutes


Attachment


 ECA implementation guide


 Emblematic Festivals Agreement


 Development Fund Regulations

 Arts and Culture Education

 Agreement 147

 Executive Order 829

 Executive Order 193

 Ministerial agreement RUAC

 Organic Law FIAVL

SUBMISSION

Designated official signing the report:

Title: Mr.

First name: Juan Fernando

Family name: Velasco

Organization: Ministry of Culture and Heritage of Ecuador

Position: Minister of Culture and Heritage

Date of submission:

2020

Electronic Signature:

