

culture

COMMON DENOMINATOR

for development

18
successful
practices



Organization of
American States



2011

INTER-AMERICAN YEAR OF CULTURE
Our Cultures. Our Future

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INTER-AMERICAN YEAR OF CULTURE
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Culture, common denominator for development.
18 Successful practices

ISBN 978-0-8270-5665-7

Coordination

Office of Education and Culture/DHDEC
Executive Secretariat for Integral Development
Organization of American States

Financing

Canadian International Development Agency (CIDA)

Content development

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Graphic design

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Political and technical support

Inter-American Committee on Culture



Culture, common denominator for development illustrates, with concrete examples from different contexts, the potential that culture offers for economic growth and social inclusion. The eighteen practices in this volume, while varied, share a common element: the incorporation of the cultural dimension as an essential component for the development and well-being of communities in the region.

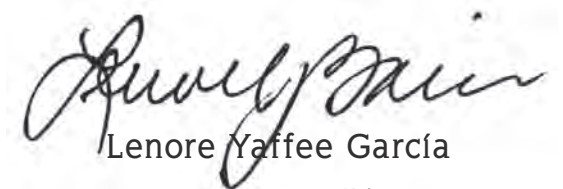
Presenting this compendium as part of the celebration of the Inter-American Year of Culture in 2011 is an ideal way to highlight the enormous contribution of culture to overall national development and to promote regional integration in the Americas.

This publication forms part of “Culture in Development: an Inter-American Information Network”, a project whose purpose is to strengthen human and institutional capacity and to facilitate the design and implementation of new public policies in culture through cooperation and the exchange of successful policies, programs and projects.

We are grateful to the Canadian International Development Agency (CIDA) for its generous support of this publication. We also extend our thanks to all participating member states and institutions for their cooperation, and for making it possible to compile 18 successful experiences that demonstrate the importance of culture for the hemisphere’s development.

I also want to thank all those who contributed to the preparation of this publication: Alfonso Castellanos Ribot, for his collaboration in selecting good practices and drafting the contents of the report; Carolina Leyva Mariño, for the attractive graphics and design of the portfolio; and the Office of Education and Culture team for its coordination of the project, in particular, project manager Maria Paula Farfán Guáqueta.

We hope that this portfolio of successful practices provides new evidence of the rich diversity of our region and the role of culture in promoting development, and that it becomes a useful tool for cooperation.



Lenore Yaffee García

Director
Office of Education and Culture
Department of Human Development, Education and Culture
Executive Secretariat for Integral Development
The Organization of American States

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Argentina, Chile, Colombia, Costa Rica, Mexico, Uruguay and other
States of MERCOSUR

introduction

Background

The role of culture in development has been recognized by member states of the OAS in various forums. For this reason the OAS launched a project to create awareness among the different social sectors and governmental institutions about the fundamental role of culture in promoting economic growth, social inclusion, and sustainable development. The project seeks to encourage concrete initiatives to provide greater access to information on recent trends in public policies, better mechanisms for exchanging information, and new ways of mobilizing the transforming power of culture for generating development.

Part of the project involved preparing “**Culture, common denominator for development**”, a publication on best practices, using concrete experiments to illustrate, in the various national contexts of the Americas, how culture can be an element for economic and social development. These practices constitute a basis for feedback, exchange and creative adaptation among policymakers, and a powerful tool for communication on the transforming role of culture, for use by those who must take decisions affecting cultural development.



Information gathering mechanisms

The OAS sent out an invitation to member states and other active institutions in the region, asking them to submit successful experiments in the field of culture for development. Member states, through their ministries or senior authorities for culture, and multilateral institutions as well, helped to publicize and relay this invitation and, in some cases, they proposed successful practices, either those in which they had participated directly or indirectly or those of which they had knowledge even though they had not been involved in carrying them out.

Information was compiled by means of a questionnaire that contained the following items:

- Country
- Responsible institution
- Project duration
- Geographic coverage
- Problems and/or needs addressed by the practice
- General objective
- Specific objectives
- Beneficiaries
- Description
- Working methodology
- Monitoring and evaluation
- Results

In addition, the OAS conducted some research of its own to identify practices that, although not covered in the questionnaire, seemed relevant as examples of cultural projects in support of economic and social development.



Selection criteria

The following criteria were used for selecting the successful practices that appear in this publication:

- Practices or projects that have been in operation for at least one year and have results that can be documented.
- Practices or projects developed or supported by national or local public institutions, by civil society organizations and foundations, by the private sector and/or by international agencies.
- Practices or projects that illustrate the relationship between culture and development, taking as reference one or several of the following categories:
 - Generation of economic growth
 - Improved living standards
 - Conflict resolution and peaceful relationships among groups with high rates of violence
 - Attention to women, youth, people with disabilities, indigenous communities and other vulnerable groups
 - Contribution to urban renewal
 - Generation of sustainable development



- Promotion of social inclusion
- Protection of cultural diversity
- Strengthening of identity and intercultural dialogue
- Promotion of social participation and democratic coexistence

- Promotion of public policies for cultural development in one or more of the following categories:
 - Recognition of culture as a productive sector.
 - Design and implementation of crosscutting policies.
 - Logistical support for cultural goods and services.
 - Investment in training.
 - Interagency coordination.
 - Greater access to ICTs.
 - Generation of reliable, relevant and appropriate information.

In addition, an attempt was made to ensure that the practices selected reflect the diversity of the Americas: geographic, linguistic, economic, political, social, gender, ethnic and age.



Practices selected

The selection process yielded the following exemplary practices:

1. Productive Identities
2. The “mARTadero” Project: an Incubator for the Arts
3. Cultura Viva: Art, Education and Citizenship
4. Wapikoni Mobile
5. CARIFESTA (Caribbean Festival of Arts)
6. Papel amate (Bark paper), a cultural legacy
7. Medellin: the Transformation of a City
8. Artistic-cultural workshops with tradition-bearers
9. Training to improve the competitiveness of artistic handicrafts
10. Documenting Endangered Languages
11. Studio C
12. Regional Development in the Copán Valley
13. Flora Workshop
14. Building the Caribbean: the Caribbean Atlas Online
15. Arts and Culture for Youth Development Program
16. Culture Factories
17. National System of Youth and Children’s Orchestras
18. Cultural Information Systems

Geographic coverage

Of the practices selected, 13 pertained to a single country (Argentina, Bolivia, Brazil, Canada, Chile, Colombia, Costa Rica, Ecuador, Guatemala, Honduras, Mexico, St. Lucia, Uruguay and Venezuela). The others had a regional focus:

- Caribbean Festival of Arts (CARIFESTA): a roving cultural festival that has been staged in seven countries (Guyana, Jamaica, Cuba, Barbados, Trinidad and Tobago, Saint Kitts and Nevis, and Suriname) and in which the 20 member states and Associates of CARICOM have participated.
- Documenting Endangered Languages: this is a program sponsored by the United States. It takes a global approach and is being applied in 14 member states of the OAS.
- Building the Caribbean: the Caribbean Atlas Online: although this program is coordinated by institutions in the Dominican Republic, it is classified as a regional Caribbean project because of its presence on the Internet and the international participation that its events attract.
- Cultural Information Systems have emerged at different times in various countries, and are currently operating in Argentina, Chile, Colombia, Costa Rica, Mexico and Uruguay, in addition to the MERCOSUR Cultural Information System.

The practices selected are being pursued both in small rural localities and in medium-sized and big cities. Their scope of action may be confined to a specific group, such as artisan cooperatives participating in the “Productive Identities” Program in Argentina, a school such as the Art and Culture Program for Youth Development in St. Lucia, a neighborhood such as the “mARTadero” project in La Coronilla in Cochabamba, Bolivia, or an entire city (Medellin) or a region (Copán Valley, Honduras).

A large proportion of the practices selected are designed to operate on a local scale, serving clearly defined geographic areas or settings. Many of them are applying this locally focused model in different states or provinces of the country in question, and some represent nationwide efforts, such as the Youth and Children’s Orchestras in Venezuela or the “Cultura Viva” Program in Brazil.

Diversity

Beyond their geographic variety, the selected practices stand out for the cultural diversity they reflect:

- Targeted beneficiaries: there is a clear emphasis on serving vulnerable and marginalized groups such as women, youth, low-income artisans, indigenous people, or persons living in poverty. Nevertheless, some practices are directed at the general public or are designed to enhance the capacity of institutions to fulfill their responsibilities.
- Sponsoring institutions: these include national and local public institutions, schools and, very importantly, civil society groups.
- Expressions of cultural heritage, such as language, handicrafts and traditional costume, occupy a central place, perhaps reflecting the community orientation of the programs, with their focus on cultural needs and assets.
- Programs are also concerned with the preservation, transmission and appropriation of traditional knowledge, such as the workshops with bearers of traditional culture in Costa Rica, and the development of “bark paper” (*papel amate*) in Chile.

- Other practices focus on the accessibility and use of new technologies, such as the Building the Caribbean: the Caribbean Atlas Online in the Dominican Republic, Internet-based Cultural Information Systems, Studio C in Guatemala for the production and screening of films, and the Wapikoni Mobile program in Canada for music and video production.
- In some cases the approach adopted involves a combination of traditional knowledge and new technologies, such as use of the Internet for Documenting Endangered Languages or the Flora Workshop, which focuses on innovative products in the field of fashion and haute couture based on traditional handicrafts and costumes.
- In terms of the disciplines and fields addressed, the practices cover a great variety: music and video, cinema and animation, handicrafts and fashion design, and conservation and exploitation of cultural and natural heritage.
- In some cases, the central theme of the practice is to retrieve a space, as in the case of “mARTadero” in Bolivia or the Cultural Factories in Uruguay. Yet the installation of infrastructure and equipment does not mark the end of the project – it is, rather, the beginning of a participatory process.



Results

Among the results that have favored economic or social development, the following may be highlighted:

- Products that generate employment and higher incomes in communities with few opportunities for economic development.
- Development of skills that allow young people, women and other vulnerable groups to express their creative talent and that represent factors for greater self-esteem, inclusion, and potential employment.
- Reduced levels of violence and the chance to generate family and community conditions conducive to a better quality of life.
- Protection of the tangible and intangible cultural heritage, and its use for the benefit of local groups.

Elements of success

Among those elements most commonly identified as having contributed to the success of these practices are schemes that facilitate and promote such aspects as:

- Participation
- Communication
- Training
- Institutional coordination
- Professional and multidisciplinary human resources
- Networking

It is important to note that the education and training component appears to be a strategic element for the economic and social development of individuals and communities, and is present in many of these practices. This is especially the case in the Art and Culture Program for Youth Development in St. Lucia, the Training Program for Enhancing the Competitiveness of Artistic Artisans in Ecuador, the manufacture of papel amate (bark paper) in Chile, the Workshops for Tradition Bearers in Costa Rica, the National System of Youth and Children’s Orchestras in Venezuela, and Wapikoni Mobile in Canada.



Practices as elements for reflection, learning and sharing experiences

Several of these practices are themselves examples of learning and experience-sharing among various countries of the Americas:

- The National System of Youth and Children’s Orchestras of Venezuela has inspired similar moves in at least 25 countries, including 21 in the Americas.
- The Cultural Information Systems, although they cannot be considered a single project and do not follow any one strategy, have many traits in common, and in several cases it has been possible to take experiments in one country and reproduce them elsewhere.
- The preparation of *papel amate* (bark paper) in Chile is inspired by a pre-Columbian technique from Mesoamerica.
- The Medellin example has been the subject of several international meetings and publications designed to help other cities learn from Colombian experience.

In fact, it may be said that all the practices included in this book have great potential for the design of cultural policies that will promote economic and social development in the countries of the Americas. Because of their variety they represent a broad base of successful experiments that institutions and social players in the cultural sector can take as a source of learning and inspiration for pursuing their own ideas and developing their own projects.

Culture, common denominator for development is addressed to policymakers, creators, cultural promoters and, in general, all those who are involved in taking decisions that affect cultural development for promoting reflection, exchange and creative adaptation and for taking advantage of the tremendous transforming role of culture in support of economic and social development.

Successful

practices



The program is conceived as an opportunity for developing collective capacities to encourage a transformation toward collective engineering standards



JUJUY COLECCION / Carnaval



CHUBUT COLECCION / Mapuche



SANTA CRUZ COLECCION / Minera

Photography: MARCELO SETTON

Who?

State Secretariat of Culture, through the National Directorate of Cultural Industries

Since when?

Since 2005

Where?

Until 2009 the program was being applied in 10 provinces: Santa Cruz, Chubut, San Juan, Formosa, La Pampa, Jujuy, Santiago del Estero, Chaco, Mendoza and Río Negro. In 2010 it was launched in the provinces of Tierra del Fuego, Corrientes and Buenos Aires. An agreement is now being negotiated to implement it in the Province of Catamarca. The intent is that, in due course, all the provinces of Argentina will have local collections and organizations participating in the program.

Why?

To foster the creativity of the social groups comprising artisans, designers, visual artists and small producers eager to boost their individual potential in interrelation with others, based on a training plan in design for the production of technologies, materials and local symbolologies offered by the University of Mar del Plata.

IDENTIDADES productivas

[Productive Identities]

For whom?

Organizations of artisans and artists (small producers)

1,100 individuals (300 men, 800 women)

Characteristics of the beneficiary population.

The program is targeted at artisans, artists, designers and small producers who want to interact with other individuals in a collective project linked to the production of artisanal goods such as clothing, ceramics or furniture.

This is a very diverse population group that includes socially vulnerable individuals as well as persons with higher education and decent incomes, city dwellers as well as members of indigenous communities.

What is the problem?

- The importance accorded to handicrafts development in Argentina was scanty, compared to other areas of cultural production (e.g. painting and sculpture or performing arts). There was no clear notion of what it meant to be an artisan. It seemed impossible to identify members of this sector in order to target public funding at them more effectively and efficiently.
- Handicraft production was of routine quality and had no market impact. Products could not compete with other market offerings, and were relegated to the status of souvenirs. Artisans were unable to compete or to sell their wares either in handicraft markets or in ordinary markets.



(What is the problem?)

20

- The economic circumstances of individual artisans made it impossible for them to mobilize and pool their efforts in centers for the distribution and sale of their products.
- The great distances and high costs of transport for people and materials.
- The social, economic and cultural isolation of indigenous and rural communities, caused not only by geographic distance but by the lack of dialogue and initiatives for integration and for winning recognition and appreciation of these worldviews. The entire handicrafts sector had to be rethought.
- The need to break with the concept of individual work and to adopt collective approaches that would make for more effective production methods, more creative designs, and better methods of distribution and sales.
- The plethora of intermediaries between artisans and their markets meant that the artisans received only a paltry income from their work, and they had no possibility of knowing their customers.
- Artisans had no access to lines of credit, as the benefits offered by institutions were virtually unavailable on an individual basis. It was recognized that if producers could organize themselves as cooperatives they could apply for subsidies and credit lines that would allow them to boost their potential for growth.
- There was almost no understanding of the notion of identity. Reproductions tended to be wholly homogeneous. There was in fact a paradox: the various regions had many individual features, but they were nowhere reflected. The products offered were standardized and undifferentiated, resulting from common patterns applied throughout the territory. In other words, handicraft production took no account of the diversity of territories, local settings and worldviews that make up the Argentine cultural landscape.
- There was no forum for sharing knowledge, no place where, on the basis of mutual trust, artisans could exchange knowledge about graphic, manual and communication skills, in short a place for pooling roles and know-how and achieving collective production. The transfer of knowledge was confined to the family setting or the immediate community or locale.
- It was recognized that, in the absence of a targeted program for the sector, many artisanal activities were unsustainable over time.

Specific objectives

- To provide material and symbolic resources to artisans seeking to position themselves in the market, by training them in design for the collective generation and production of local cultural goods.
- To reconfigure the social productive fabric.
- To boost regional economies.

How?



This initiative emerged against a backdrop in which there were many people with technical and artistic skills who were pursuing individual projects but had limited bargaining power in the marketplace.

Thanks to the project, artisans in every province can now access, on a group basis, opportunities that were virtually unavailable to them individually. They have become legitimate arbiters of local design, both for public agencies and for businesses interested in purchasing locally designed goods. Examples include the rooms and decor designed by the Santa Cruz group for the Isla Pavón Hotel in Piedra Buena, the costumes designed by the Santiago del Estero group for musical troupes of Cosquín, the Formosa group's parades during Women's Day festivities, wardrobes for queens and princesses at popular festivals, and the Chubut group's show in Paris.

The program is conceived as an opportunity for developing collective capacities to encourage a transformation toward collective engineering standards. The focus is on articulating and transferring individual know-how as a way of reconciling the traditional principles of cooperation and collective work.

The program is helping to reconstitute the social-productive fabric in many of the country's scenarios as they relate to national handicrafts, where the majority of participants are in turn representatives of cooperatives and of working groups. Once it is trained, each group has the autonomy needed to grow and to improve the quality of its relationships, the synergy of its actions, and the diversity of its output.

The program thus serves to socialize access to knowledge in the area of culturally-based production. At the same time it fosters development of the local culture, delving into its identity, promoting a new configuration of the social-productive fabric, boosting regional economies, fostering social and occupational inclusion, and giving new meaning to cultural diversity.

During 2010, the program spent approximately US\$260,000, 75% of which came from the National Secretariat of Culture, 15% from provincial governments, and 10% from private firms and banks.

Photos from <http://www.cultura.gov.ar>





Methodology

- Classroom training seminars.
- Online technical assistance.
- Continuous photographic and audiovisual recording of the process and its results.
- Application of the *Identidades productivas* (“Productive Identities”) seal for products.
- Discussion and analysis sessions (face-to-face and online) about the evolution of the systems of objects and the organizational processes generated.
- Publication of graphic and audiovisual materials synthesizing aspects of the program.

Classroom training sessions

The academic instruction offered is based on the “training plan in design for the production of technologies, materials and local symbolologies” offered by the University of Mar del Plata. It involves two phases.

First phase

This stage generates the provincial collection. Participants come to the first seminar with samples of their products, as well as objects, handicrafts and images of landscapes, flora, fauna, fiestas and traditions. Taking these materials as inputs, the group traces out a map representative of the local cultural identity. Training in design, which is provided monthly in 10 sessions, is intended to motivate and guide participants in generating this collective project, valuing on what is different about each person’s work. The result of this learning process is a set of prototypes. Each group establishes an organization to select them and produce them for market.

Second phase

In this stage, two simultaneous projects are pursued. To translate and adapt the prototypes from the collection apace with the actual productive project, the training group adopts its own organizational form that will facilitate preparation of its products. At the same time, *Identidades productivas* invites the training groups to keep the design experience alive. To this end, in 2009 the authors of the La Pampa, Santa Cruz, Chubut, San Juan, Formosa, Santiago del Estero and Jujuy collections worked on a first interprovincial project: the “Argentina Bicentenary Collection”. The expected outputs are a set of objects and costumes in which local and national variables intersect, and the emergence of a network comprising organizations across the country.



Monitoring and evaluation

There is ongoing diagnosis, and it is not mechanical but dynamic. The information is compiled as people express themselves in the different phases. There is no calculation methodology or any systematized statistics. Activities are adapted on the basis of the interpretation that is made in the process itself in terms of continuous learning.



Photographs: MARCELO SETTON



Results

Results that have contributed to economic or social development.

Primarily, the creation of distinct collections of objects and costumes from the various groups trained in the provinces where the program was implemented.

Elements that have contributed to success.

- A training tool developed by the University of Mar del Plata, adapted to the characteristics of the participating groups.
- Communication that legitimizes the argument underlying the Productive Identities Network.
- Agreements negotiated by the Secretariat of Culture with the provincial governments, with State institutions such as Channel 7 and the “Encounters” channel, with international agencies such as UNESCO, the project for interchange between artisan groups of Latin America, and presentation of the program as part of “Argentina year” at the Smithsonian Institution in Washington, D.C., as well as with private-sector firms that support initiatives of this kind.
- Allowing the groups to assume their own risks and take their own decisions in order to achieve autonomy.

Lessons learned from the project

The possibility that a State-run program can become a useful tool for artisans throughout the country, and that the groups can become aware of their capacity to generate new demands vis-à-vis public institutions by looking at reality from new angles. All the activities planned are nourished by those demands, representing the voices of the provincial and interprovincial (national) groups.

Quantitative and qualitative impacts

- The groups have been strengthened, they have upgraded their products, and they have increased their incomes.
- The groups have developed linkages with firms and institutions in their provinces.
- Networks have been established in the different regions.
- Ideas have been developed that have had an impact on institutions outside Argentina, e.g. the Latino community in the United States through the presentation at the Smithsonian Institution.

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The project was set up in the premises retrieved from the former municipal slaughterhouse. A space where death once reigned has been converted to generate life

Why?

To promote art and culture for social change.

THE mARTadero

PROJECT An incubator for the Arts

[proyecto mARTadero: vivero de las artes]

For whom?

Creators, artists, managers, residents of La Coronilla, children, youth and the general population (160,000 persons: 80,000 men and 80,000 women).

Characteristics of the beneficiary population

The project serves a diversity of groups:

- It is targeted in particular at children and adolescents, through workshops and environmental education.
- There are also specific projects for involving residents of the zone: they constitute a marginalized group that was formerly excluded from artistic and cultural offerings and activities.

What is the problem?

- The lack of physical spaces or forums in the city and the country for promoting cultural development.
- The absence of decentralized spaces consistent with the current state of the arts and their development, such as would encourage new forms of understanding and practicing culture and art.
- Potential use of the municipal slaughterhouse as a suitable place, given its physical characteristics (2,900 m²) and its meaningful connotations for the launch of an “arts incubator”.

The need to respond to the demands for suitable spaces for creation, for cultural encounters, for diversity, and for management and preservation of the heritage represented by the building itself.

Who?

Nodo Asociativo para el Desarrollo de las Artes (NADA)

Since when?

Since 2004

Where?

The project is being conducted in the city of Cochabamba, in La Coronilla, a neighborhood located on the southern outskirts of the city. This area of the city was classified as a violent and dangerous zone, and had been thoroughly neglected in terms both of public health and of arts and culture.



Specific objectives

The project is based on four fundamental pillars:

- Equipping the neighborhood with a physical space in keeping with the logic and needs of the emerging arts.
- Permitting positive social interaction through cultural activities, with a view to inclusion and decentralization.
- Promoting interculturalism at the local, national and international levels.
- Fostering innovation, research, experimentation, integration and interchange, as well as conceptually rigorous criteria for any proposal generated, promoted, supported or organized by the project.



How?

The project was set up in the premises retrieved from the former municipal slaughterhouse. A space where death once reigned has been converted to generate life. In 2004 the NADA Association, an active multidisciplinary group of professional and highly skilled contemporary artists with previous experience in intercultural promotion, decided to hold the Second Biennial Contemporary Art Competition in this facility, because of its geographic location (on the outskirts of the city) and because it provided a different ideological perspective, one that offered a conceptual renewal that could unleash processes of artistic transformation.

When it was chosen as the headquarters for the competition, the building was abandoned and utterly derelict. Thus was born the "mARTadero" Project: an Incubator for the Arts, which was presented to city hall and unanimously approved by the municipal council.

The premises of the former slaughterhouse were leased free of charge to NADA for a period of 30 years, and NADA accepted the responsibility for conducting the project in accordance with criteria of self-management and sustainability.

Upon taking over the building, NADA began work on recuperation and rehabilitation. It soon became clear that the building had a significant architectural value, and externally financed restoration work is still under way.

The project is currently constituted as a Center for Integral Development of Arts and Culture, offering facilities for exhibitions, performances, concerts, workshops, artistic laboratories, filming, and other creative activities of all kinds. The building is suited to the expression of today's new artistic languages, as a space that fosters contemporary art, pluralism and respect.

The project involves seven areas that operate independently: performing arts, visual arts and photography, audiovisual, literature, music, graphic design and architecture, and social interaction and development.

In-house programs include *Formarte*, which offers workshop training for artists and pays particular attention to fostering youthful creativity.

The project relies on a financing model that combines funds contributed by the artists who use the facilities, specific projects supported by embassies and cultural organizations, and private-sector funding under corporate social responsibility programs.



Methodology

The methodologies vary from program to program, but generally involve three levels or subsystems of organization:

Strategic cultural management

Creation of information and interchange networks; projecting the program into the future; preparing strategies for management and sustainability over time.

Coordination:

Each area is represented by a coordinator, the contact point with the artists, responsible for management and evaluation of proposals from their submission via the web administrator until their execution. The coordinators are also responsible for establishing an independent team to revitalize the area. For example, the graphic design and architecture area has the *Fundación Imagen* ("Image Foundation").

Operations:

These are looked after primarily by Bolivian and foreign volunteers, part-time or full-time, who are responsible for preparing and implementing projects. These creative and proactive people constitute the project staff, and they are its driving force.



Monitoring and evaluation

Qualitative and quantitative evaluations are performed each year. The area coordinators and operating personnel present reports evaluating their programs or projects, and the coordinators evaluate the activities pertaining to their area.

Objectives have been prioritized for each stage of the project, and this influences the evaluations. Detailed records are kept on activities in the Center.

In 2010 a program of organizational development and quality management is being implemented.



Results

Achievement of objectives

In the project's five years of operation each stage has had concrete objectives, and they have been fulfilled. In the first stage work focused primarily on the physical environment: restoring the premises and outfitting a digital laboratory and artistic residences.

The project is setting an example both nationally and internationally, and represents an excellent arts management model that has achieved concrete results, using a decentralized approach that has changed the social mindset in the zone and given local people a sense of citizenship. The priority for 2010 is to hire operational personnel and to restore the south wing, something that will require financing.

Results that have contributed to economic or social development

- The retrieval, restoration and use of a significant building which, although derelict, is of great heritage value, with the consequent upgrading of the barrio.
- Increased cultural life in Cochabamba, with a record of more than 500 activities, 160,000 beneficiaries, and 30 participating countries.
- Promotion of local networks for joint cultural work.
- Provision of tools, through the *Formarte* program, for occupational inclusion and the development of cultural businesses that will improve living conditions.
- The positioning of some clear principles of creativity and innovation.
- The relevance of the physical and conceptual space for responding to the needs of the new artistic languages.
- A successful model of cultural management that positions culture as a cornerstone of development policies.

Elements that have contributed to success

- A professional, multidisciplinary and highly skilled team with experience in intercultural promotion and management in different environments.
- Active support and participation by artists and the public.
- Recognition and appreciation of the project in public and social circles.
- Clear principles of innovation, research, experimentation, conceptual and aesthetic rigor, interculturalism, interchange and integration.
- A clear and structured vision involving concrete actions.
- Volunteer activity.
- Accurate identification of the needs for cultural spaces and the arts.
- Training in early childhood to encourage cultural consumption habits.
- The importance attached to the needs, outlooks and mindsets of young people as an essential factor in taking strategic decisions on the project.
- Respect for diversity and the breadth of vision for welcoming children, young people, women, men and the elderly and enlisting them in activities.

Lessons learned from the project

- The strength inherent in a shared vision and a clear roadmap.
- The need for shared responsibility among institutions of the public and private sectors and civil society with respect to cultural and social development, producing synergy to achieve higher objectives.



- The importance of having an integrated and interdisciplinary team with common vision, mission and strategic objectives.
- The need for a sustainability focus as the basis for independent management and decision-making.
- The importance of establishing and belonging to joint working networks in the cultural sector.

Quantitative and qualitative impacts

- The change in local people's mindsets with respect to the neighborhood and the urban renewal now underway.
- Expanded prospects for the city's creative young people and the not so young, with the progressive empowerment that this entails.
- A successful model for cultural management that can be replicated around the country.
- The expanded offer of complementary, alternative and artistic training for young creators, opening new possibilities for personal and occupational development and income generation.
- The inclusion of children in cultural activities.
- The positioning of Cochabamba in the global cultural landscape: project representatives are frequently invited to participate in forums, meetings, seminars and courses.
- The restoration and re-branding of the site, which has fostered a new appreciation of the need to conserve the country's built heritage and, in particular, its often-ignored industrial architecture.



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A network for cultural creation and management that will give free rein to creative initiatives and convert them into a lever for a new social and cultural process

Why?

To strengthen the cultural role of Brazilian society, to recognize the cultural initiatives of excluded groups and communities, and to enhance access to cultural goods.



For whom?

Groups with little access to the tools of cultural production, enjoyment and dissemination, in need of recognition of their cultural identity, and children, adolescents and young people in a situation of social vulnerability.

The following specific target populations were selected on the basis of public proposals:

- Public school students.
- At-risk teenagers and young adults.
- Low-income groups in areas with few public services and cultural facilities, in major and smaller cities alike.
- Residents of regions and municipalities of great importance for the preservation of Brazil's historic, cultural and environmental heritage.
- Members of Afro-Brazilian, indigenous and rural communities.
- Labor unions.
- Persons with disabilities.
- Homosexuals, lesbians, bisexuals and transsexuals.

What is the problem?

The failure to recognize the cultural output of groups and communities excluded from access to cultural goods, the means of production, cultural enjoyment and dissemination.

Specific objectives

To expand and improve excluded communities' access to cultural goods and the means of enjoying, producing and disseminating the arts and cultural heritage.

How?

The objectives of the program are to promote, expand and guarantee access for excluded communities to the enjoyment, production and dissemination of cultural goods, sponsoring cultural activities in different media and artistic and recreational forms. The program involves support for projects to create cultural spaces known as *Pontos de Cultura* ("Culture hotspots"), selected through public competition.

The *Pontos de Cultura* are civil society entities that receive support from the Ministry of Culture in the form of technical and financial backing for projects that will expand access to culture. This support translates, directly or indirectly, into the establishment of a network of *Pontos* organized by a state or municipality. The *Pontos* are the nodes of the network, and they serve both to stimulate contacts between the *Pontos*, with a regional or thematic focus, and as partners in executing program activities. The *Pontos de Cultura*, then, have been designed as a cultural creation and management network that will give free rein to creative initiatives and convert them into a lever for a new social and cultural process.



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Photo: Italo Rios. SCC / MinC



Photo: Italo Rios.

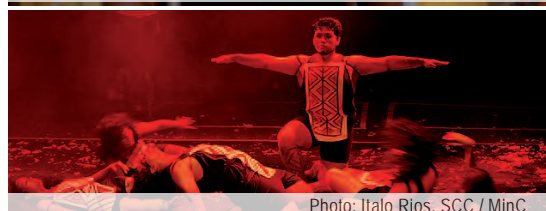


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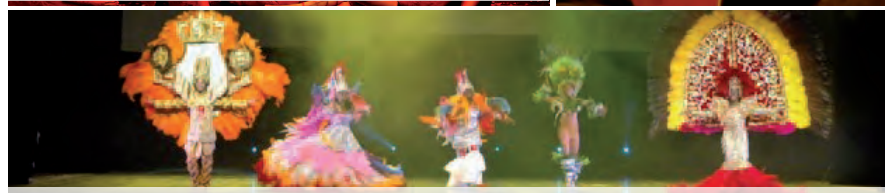


Photo: Kleber Fragoso - MinC / SCC



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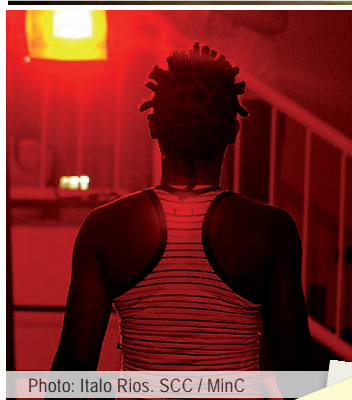


Photo: Italo Rios. SCC / MinC



Photo: Italo Rios.



Who?

Ministry of Culture, through the Secretariat of Cultural Citizenship

Since when?

Since 2004

Where?

All of Brazil



Photo: Kleber Fragoso - MinC / SCC



Photo: Kleber Fragoso



Photo: Kleber Fragoso



Photo: Fábrica de Eventos



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The *Cultura Viva* (“Living Culture”) Program is intended to promote existing initiatives, primarily through the transfer of funding. The *Pontos de Cultura* and the financial support for their activities constitute the principal thrust of *Cultura Viva*. The program is deployed horizontally through a broad range of activities. More than a supplement to the work of the centers, these activities serve to consolidate and reinforce the network of *Pontos de Cultura* and of civil society organizations that promote cultural activities and that at times are part of the *Pontos* themselves, with the objective of adopting cultural measures. Most of these activities have focused on training, through the granting of fellowships and awards.

Activities include:

- **Digital culture.** Training in the use of free software as a tool for audiovisual production and the creation of structured networks, allowing for the sharing and virtual distribution of audiovisual contents.
- **“Cultura Viva Agents”** (now being restructured). Promotes qualification for young people in various cultural fields.
- **Griô initiative:** promotes the oral traditions of communities held by storytellers called *Griôs*.
- **Escola viva** (“Living School”) initiative: promotes innovative teaching projects focusing on culture in the public schools.
- **Esthetic Interactions:** In collaboration with the National Foundation for the Arts (Funarte), this initiative sponsors cultural products developed by “artists in residence” in the *Pontos de Cultura*.
- **Culture and Health Initiative:** a cooperative program with the Ministry of Health for identifying and supporting cultural activities focused on health.
- **Central de Intercâmbio:** allows agents and artists from the *Pontos de Cultura* to share experiences with other *Pontos*.
- **Ação Lúdica:** intended to democratize access to play and games, culture and free time as instruments of non-formal education for social inclusion and to provide time and space for play.

The *Cultura Viva* program is funded from the federal budget, as well as contributions from the states of the federation, in proportion to their *Pontos de Cultura*.

relationship between State and society, and within the network, the *Ponto de Cultura* adds cultural agents who articulate and promote a set of activities in and between their communities.

The *Ponto de Cultura* has no single model, no predetermined physical installations or programmed activity. An aspect common to all is the transversality of culture, with management shared between government and community. By community, we mean not only those agents strictly related to artistic production, but also users and social agents in the broad sense.

Membership in the *Ponto de Cultura* network is voluntary, and is awarded through public competition. The “hotspot” can be installed in a small house, in a big cultural center, or in a museum. All that is required is that the *Cultura Viva* agents should be present and available. From that center is unleashed an organic process through the addition of new agents and partners and the identification of new points of support: the nearest school, the church hall, or the office of “friends of business” in the neighborhood.

There are many ways to combine activities: everything depends on the dynamics of each community. Based on those dynamics, the needs in terms of physical plant and equipment for each *Ponto de Cultura* will be defined. In one *Ponto*, the focus may be on *capoeira*, while another may have a hip-hop recording studio, or a restaurant workshop, a theater or music group, a workshop for producing texts and books, circus activities, choirs, reading circles, movie clubs, production of radio programs, classical or modern ballet, a digital video production studio, break dance, sculpture or drawing workshops, guitar and percussion classes – whatever the community chooses. Following the selection, the Ministry of Culture adds new activities and cultural circuits.

At first, in order to be recognized as a *Ponto de Cultura* the entity had to participate in a competition sponsored by the Ministry of Culture, submitting a proposal for review by the National Evaluation Committee comprising government officials and cultural figures. The selected entities then signed an agreement with the Ministry of Culture. Following those steps, the *Ponto de Cultura* would receive up to R\$185,000^{1/} in semiannual installments, to be invested within 2 1/2 years, in accordance with the project defined for each *Ponto*.

Subsequently, *Cultura Viva* adopted a new system to decentralize the *Pontos de Cultura* in keeping with the objectives and goals of the “*Más Cultura*” Program, which involves a series of activities under the various programs of the Culture Ministry’s multiyear plan.

This system will gradually replace the contracts with civil society organizations and certain municipal governments (individual *Pontos* and networks of *Pontos* selected through previously notified competitions) by contracts negotiated directly with the states and certain municípios that are parties to the pact, with the objective of establishing “State culture networks” and the city’s *Pontos*.

These new contracts are aimed at creating state networks and local *Pontos de Cultura*. They are negotiated directly through the “*Más Cultura*” Program and are part of the agreement for a total number of *Pontos* that will be established by the states and *municípios* by decree.

In addition, establishment of *Pontos* of the culture networks and collaboration with the states and municípios will help institutionalize and consolidate the “*Más Cultura*” Program and the *Cultura Viva* Program as public policy, as they will implement support for the *Pontos de Cultura* through links already established with other federal entities. These links



Methodology

The *Cultura Viva* Program focuses on development projects and on technical and financial support for upgrading facilities, purchasing equipment and other inputs, and carrying out supplementary activities associated with integrated cultural projects, including the training of cultural agents and the participating public, as well as digital inclusion and promotion of the “culture hotspots” network.

The *Ponto de Cultura* is the primary focus of the *Cultura Viva* Program, and coordinates all other activities. It constitutes the core of a horizontal network for the articulation, reception and dissemination of creative initiatives and ideas. A small brand, a sign, a nonhierarchical point of reference, a point of support, a lever for a new social and cultural process. As mediator in the

1. Equivalent to US\$110,217.45, using an exchange rate of US\$0.5975 per real (see Universal Currency Converter, <http://www.xe.com/ucc/>, consulted October 6, 2010).

are an element of stability, strength and continuity for actions and activities under Culture Ministry programs.

Another important methodological aspect is the contribution of social participation in program execution and in achieving program goals. Representatives of various *Pontos de Cultura* participate at key moments in implementing program activities, such as planning meetings, discussing specific actions, and selecting new *Pontos de Cultura*. At those moments, the representatives must draw upon their knowledge of the daily reality of the entities as input to the discussion of problems and to dialogue and raise the quality of the decisions taken in those forums.

In this activity the National Commission on *Pontos de Cultura* has been contributing wide-ranging and critical thinking about development of the program, helping the team coordinator to recognize the problems signaled and to seek solutions together with representatives of other *Pontos*.

This participation reflects the general concept of the program, which is that of shared management. This is practiced in the *Cultura Viva* Program and offers an important methodology for formulating and executing social projects that require the involvement of civil society organizations. Working with the notions of autonomy, participation and empowerment for participating communities makes it possible to articulate different interests and viewpoints, and this is vital to project execution.



Monitoring and evaluation

To oversee and evaluate the impact of *Cultura Viva* in society an index has been adopted to measure “access to culture through the *Pontos de Cultura*”, and this is also used to evaluate the overall program as part of the multiyear plan.

The index is determined as follows:

$$\text{IndCultura} = \frac{(P \text{ Workshops Courses} + N^{\circ} \text{ of Spectators})}{\text{Population served per Ponto}} \times 2$$

Whereas:

IndCultura (Culture Index): is the measure of access to culture among communities served by the *Pontos de Cultura*.

P workshops and courses: is the number of people participating in workshops, courses and other forms of training sponsored by the *Pontos de Cultura*.

No. of spectators: is the number of people who participated, as spectators or audience, in events or performances that made use of the *Ponto's* equipment and facilities, such as library, video studio and telecenter.

The index, then, is the weighted average of the ratio between the number of participants in activities sponsored by the *Pontos de Cultura* and the number of spectators at events sponsored by those *Pontos*, compared to the total population of the community served by the *Ponto*. The index ranges from 0 to 1, with the higher values representing better service.

Calculating the index is the responsibility of the Department of Civic Culture of the Ministry of Culture. For this purpose a questionnaire is prepared covering the components of the index and matters relating to the Centers of Culture, including all contracts financed during the year and those that, for various reasons, were not funded. The questionnaire is sent out by mail and by e-mail in late January, with the end of March as the deadline for submitting information.

The program is also being assessed through broader studies conducted by institutions with expertise in studying and evaluating public policies. An initial survey was conducted in 2006-2007 by the Latin American Association for Cultural Research and Action (Alpacas) and the Public Policies Laboratory (LPP/UERJ).

A new survey was conducted in 2009-2010 by the Institute of Applied Economic Research (IPEA) and the Joaquim Nabuco Foundation, covering all *Pontos de Cultura* and all contracts up to December 2007. That survey compiled data from questionnaires completed by the directors of the *Pontos de Cultura*. The *Pontos* in the north and northeast were visited by researchers from the Foundation, based in Recife. The other *Pontos* are located in the South, Southeast and Center West, and were visited by researchers associated directly with IPEA. The survey resulted in an evaluation report on the program, which has been widely distributed.



Results

Achievement of objectives

The research mentioned above shows that the objectives were fulfilled and are in a continuous process of development. Since the program began the federal government has contributed to the maintenance and operation of 2,517 *Pontos de Cultura* located throughout the country. These *Pontos de Cultura* were established not only through direct partnership between the Ministry of Culture and civil society organizations but also through the networks of *Pontos de Cultura* established under provisional contracts with the states and municipalities.

The 2,517 cultural spaces are distributed as follows:

- 1,836 *Pontos de Cultura* scheduled for implementation in 47 networks of *Pontos de Cultura* were covered by an agreement between the Ministry of Culture, the states and municipalities.
- The partnerships established directly between the Ministry of Culture and the *Pontos de Cultura* (592 *Pontos de Cultura*).
- In addition, 89 *Pontos de Cultura* were established with a view to coordinating activities that embrace several *Pontos*, covering 22 states.

How, then, did the *Pontos de Cultura* achieve broad geographic coverage? How have they been able to address various issues and to reach different audiences, and to develop a broad range of artistic and play activities, whether traditional or experimental? In this respect, the decentralization of resources and activities is a basic element in the design of *Cultura Viva*. This diversity can be seen in the results of the evaluation research performed by IPEA and FUNDAJ, where the objective was to visit and interview all the *Pontos*, and not merely a selected sample. In the first



Photo: Italo Rios. SCC / MinC



Photo: Italo Rios. SCC / MinC



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Photo: Italo Rios. SCC / MinC

place, it was found that the majority of *Pontos* had space for developing various activities, such as classrooms (90% of *Pontos*), audiovisual rooms (71%), computer laboratories (70%), libraries (68%), exhibition halls (66%), as well as space for other activities (photographic lab, games room, discotheque etc.). The *Pontos de Cultura* also conduct activities in various fields of the arts and culture. It should be noted that the traditional arts are represented, although they are updated to reflect mixed or hybrid and contemporary styles, such as hip-hop music, with the use of technologies to protect and improve traditions (e.g. use of audiovisual media by indigenous groups), or the presence of popular, typically urban activities (graffiti) or those considered traditional, such as folk dancing, *capoeira* and *cordel* (“string” or “chapbook”) literature, to cite only a few examples.

The surveys reveal the most common activities sponsored by the *Pontos de Cultura*: musical activities (92% of *Pontos*), popular performances (71%), audiovisual (65%), theater (59%), and literature (58%). Art comes in sixth place, with 54%.

When it comes to audiences, the survey found a consistency between what is defined formally in the program design and the public that effectively relates to the *Pontos*, i.e. the key audiences are adolescents and young adults, and public school students.

In quantitative terms, data collected by IPEA for 2007 showed that there were more than 806,000 people directly involved in activities of the *Pontos*, while more than 7,500,000 attended activities on a sporadic basis. The total number of users, then, can be placed at close to 8,400,000.

It is important to note that the main outcomes that can be verified directly in situ, from the viewpoint of the technical staff working with the *Pontos*, have to do with the process of developing human resources as specialized manpower in the communities that have direct contact with the *Ponto de Cultura*.

The installation of *Pontos de Cultura* and the promotion of their activities are serving to strengthen existing alliances, create new relationships, and lend visibility to the selected entity within a broader network. The contracts concluded with the Ministry of Culture are essential here: not only because they allow new projects to be undertaken, but because they also give credibility to

the entities involved, thereby enabling them to raise funds from local organizations, businesses and sponsors.

In many states the program has generated a process of creating and carrying out educational and artistic activities, as well as the organization of public cultural spaces that provide greater capacity for development and growth in the activities of the *Pontos de Cultura*.

Similarly, the program offers proof that local policies are maturing, and that flexible strategies are in place for making the world of culture more democratic.

The research concluded that the existence of the *Cultura Viva* program implies processes of participation in putting together suitable and effective instruments in state governments and in building civil society. It will require greater capacity to coordinate and encourage greater cooperation among the different players in civil society, the community and associations for developing cultural circuits.

Results that have contributed to economic or social development

Human resource development, creating a more specialized workforce in the communities that participate in the operating zone of the *Ponto de Cultura*.

This sense of empowerment is an important contribution to social development, and serves to boost the self-esteem of communities where the *Pontos* are located.

According to IPEA research, 10 persons on average are working full-time in each *Ponto de Cultura*.

A survey of 386 *Pontos* conducted in 2007 found that, of the 4,123 individuals participating in their activities, 2,768 (or 67%) came from the community itself. Comparing this to the number of *Pontos de Cultura* now in operation, the number rises to 27,687 persons employed.

It is also important to note that 98% of participants were classified by the informant as socially vulnerable.

It was frequently noted in the interviews that the young people participating in training activities were beginning to contribute significantly to family incomes.

It can be concluded, then, that the *Ponto de Cultura* is contributing both to the economic development of the communities directly involved in their activities and to the social development of the people participating.

Elements that have contributed to success

First, we may say that, because of its innovative nature and its contribution to social development, the *Cultura Viva* program has been accorded high priority in government policies. The Government Plan declares that, with respect to social inclusion through culture, special attention is to be given to the *Pontos de Cultura*, in the context of the “Art, Education and Citizenship” program, which is working with institutions already in place in the various communities, especially the poor ones.

This highlights the fact that *Cultura Viva* has received support as a priority among federal government policies.

Another factor contributing to the program's success is the emphasis it has received through policies implemented by the Ministry of Culture.

The “*Más Cultura*” Program, for example, was created to expand access to cultural goods and services for symbolic expression, to foster self-esteem and a sense of belonging, citizenship, social participation and cultural diversity. This program facilitates *Cultura Viva* activities through the development of associations with 25 states.

Moreover, the establishment of *Pontos de Cultura* networks in collaboration with the states and municipalities has served to institutionalize and consolidate the “*Más Cultura*” and *Cultura Viva* programs as public policies, providing support for the culture centers through linkages with other federal entities. These linkages are an element for stabilization, strengthening and continuity in the programs of the Ministry of Culture.

The most important element for the culture program's success, however, was the enthusiastic response of civil society organizations to the proposals presented, and the program's main characteristic in the eyes of the target public was its innovative nature.

Innovating means implementing a new idea or proposal or a method for interaction, as a resource for promoting improvements in an existing process. Through decentralization, the *Cultura Viva* program seeks to ensure that existing cultural initiatives in the communities are strengthened and structured so that they can be recognized as a *Cultura Viva*, in this way valuing the culture and improving the lifestyles of children, adolescents, adults and seniors.

The *Cultura Viva* program has been a pioneer in fostering the desire to produce and enjoy culture. It was presented as a simple policy for reducing bureaucracy in the interface between society and the Ministry of Culture. It has been effective in reinforcing existing practices: it has achieved the desired results in terms of empowerment, autonomy and civic engagement, it has served the cultural demands of Brazilian society, and it has raised self-esteem among communities and “culture makers” in the country. Within the framework of the program, this new cultural policy vision has done much to elevate the quality and broaden the accessibility of the cultural services offered by the Ministry of Culture.

Lessons learned from the project

- **Coordination within the Ministry of Culture:** establishing the program required a broad program of meetings with the various departments of the Ministry to identify opportunities for convergent action.
- **Coordination between ministries:** to promote the program and integrate it with other government programs such as *Pronasci* (Ministry of Justice) and *Territórios de Cidadania* (Ministry of Agricultural Development).
- **Dialogue:** consistent with the concept of “shared management”, a National Forum of *Pontos de Cultura* was created. This facilitates networking and allows participants to discuss and develop integrated solutions for culture issues. At the same time it allows representatives to participate in an organized way in adapting and developing public policies.
- **Participating entities had trouble understanding the legal procedures for transferring public funds:** this obstacle was addressed by boosting the role of the associated agencies in coping with the legal requirements for formalizing and executing public fund transfers.
- **Human resources:** the program is based on partnerships and shared management experiences, through agreements and contracts signed with its partners to assist in

carrying out the actions that are part of *Cultura Viva*. An example is the partnership with the regional offices of the Ministry of Culture for on-site monitoring of the *Pontos de Cultura*.

The analysis demonstrated the role of the program in strengthening local cultural dynamics, in enlisting young people in the mechanism, and in encouraging them to learn about autonomy, cultural action and solidarity. The program has also shown great capacity to foster cooperation among cultural agents at various territorial levels.

In many states, moreover, the program has sparked the creation and implementation of educational and artistic activities and has organized public cultural spaces that offer greater capacity for developing and expanding the scope of activities of the *Pontos de Cultura*.

Similarly, the program provided evidence that local public policies have matured and that flexible strategies are in place for making the world of culture more democratic and providing greater opportunities to experience cultural life.





To provide access to young aboriginals to technology and training that would allow them to express themselves creatively through music and video

Why?

Wapikoni Mobile is a traveling music and video studio meeting young aboriginals in their own environment and offering them escape from isolation and distress by opening up and tapping into their creative potential. The general objectives of the project include individual and collective empowerment, as well as the development of technical, artistic and social competences and skills. "Hands-on learning" is the philosophy of Wapikoni Mobile.



For whom?

Young aboriginals between the ages of 15 and 30, living in remote native communities in northern Quebec.

What is the problem?

Many young Canadian aboriginals living in remote native communities in northern Quebec do not have access to technologies and training that would allow them to express themselves creatively through music and video. In addition to feeling isolated, many of these young people are growing up in an environment that confronts them with cruel realities such as violence, abuse, suicide, drug and alcohol addiction, unemployment and school drop-outs.

Specific objectives

In addition to cultivating new talents, the project encourage discussion among young people, giving them a chance to get to know each other, to see different sides of life, and to have an influence within and beyond their community.

Wapikoni Mobile also gives young artists practical training in the production of documentary shorts and original music, including script writing and directing, as well as in the more technical aspects of filming, sound recording and editing; the training is supervised by young professional filmmakers.

How?

Wapikoni Mobile owns two mobile studios equipped with light professional video equipment, sound recording and editing stations, and a projector to allow screenings in the communities at the end of a stopover.

Wapikoni Mobile also has two permanent studios in the communities of Wemotaci (since 2006) and Kitcisakik (since 2007). These studios are being coordinated and financed by the band councils of the communities, an important step towards sustainable development and local empowerment.

Wapikoni Mobile promotes its films actively within Quebec and around the world. Screenings are organized at various public events in different cities of Canada, and in many cases the filmmakers are invited.

Some of its films have been selected by festivals in Quebec, the United States and elsewhere in the world; many have won

Who?

Wapikoni Mobile

Since when?

Since 2004

Where?

Native communities of Canada





prestigious awards. Wapikoni films now constitute the largest collection of contemporary films made by natives in Canada, and are becoming ambassadors of a rich contemporary culture that is often misunderstood.

The program has been made possible by the support of the Atikamekw Nation Council, the First Nations Youth Council, the Assembly of First Nations of Quebec and Labrador, the National Film Board of Canada, and other government sponsors.



Methodology

Every year, from early April to the end of November, the two mobile studios visit 12 communities with a staff of two trainers-filmmakers and a social facilitator, assisted by a local native coordinator and now, for the first time, a participant from the previous year's training promoted to assistant trainer. At each stopover, Wapikoni trainers welcome dozens of young creators for training in film shooting, editing or screening. At the end of the one-month training program, the participants will present their films at a special screening for members of their community.

Furthermore, 3 new winter stopovers were added in 2010 in order to ensure a better follow-up of the participants and to do suicide prevention. These stopovers were financed by Health Canada in partnership with the 3 communities visited.



Monitoring and evaluation

In 2007 an independent study was conducted by GRIPMA (Aboriginal Psychosocial Interventions Research Group) on the impact of the project in reducing criminality in aboriginal communities. It concluded: "Positive programs emphasizing pleasing activities and celebrating success spread good news and recognition of achievements. These positive programs unite the people, enhance self-respect and create collectivities in which crime does not flourish (Sécurité Publique du Quebec and Canadian Civil Protection, 2004). In light of that statement, the objectives and activities of the Wapikoni Mobile Project are in line with the need to reduce criminality among the youth of the First Nations communities."



Results

Achievement of objectives

Each year the principal financial partner of Wapikoni Mobile, Service Canada, defines and reevaluates the project objectives and quotas that are to be achieved at the end of the 12 stopovers. Since the beginning of the project, those objectives and quotas have always been attained and often surpassed, with respect to the number of participants and the social effects in the community, especially among the young.

Results that have contributed to economic or social development

All communities visited by Wapikoni Mobile appreciate the positive impact of the project and the band councils renew their invitation for the next year. The teams of trainers and support staff are always expected and warmly welcomed. The screenings are always the occasion of bonding between generations and also within members of the same families. This allows the youth to express their

concerns about important social issues such as suicide, drug and alcohol consumption, identity and traditions, love and sexual attitudes.

In the communities where Wapikoni has been active for many years, young local leaders are emerging as a result of training and community volunteer work. They become positive figures and examples of success among their peers.

Video clips and films are shared on Facebook, YouTube and other social networks, and music and songs are played on the community radio station. The videos and music help to renew traditions and revitalize native languages, they generate confidence in the future and they open new perspectives. Tangible results of Wapikoni intervention include reduced drug consumption and abuse, greater hope and more self-confidence.

Lessons learned from the project

- Work toward long-term goals in order to have a sustainable impact on individuals and the community.
- Stick to the fundamental objectives while capitalizing on the lessons acquired in the field in order to make continuous improvements in various aspects of the intervention.

The Wapikoni collection now comprises almost 400 short films. A selection of the best ones has been translated into English, Spanish and Portuguese. These films travel the world: in Canada, the USA, South America, Europe, Australia and China. Since 2004, the works of these young First Nations filmmakers have been shown in more than a hundred festivals throughout the world and have received 44 prestigious prizes.

The success of the project has attracted worldwide attention. Representatives of the Wapikoni were invited by the Brazilian Association for Canadian Studies (Federal University of Goiás), the Kino Colectivo Cinematográfico (Paraguay) and the Cineteca Nacional (Chile), and many native film festivals in South America, and also in Europe where they had the opportunity to present several screenings, give presentations on the project and build bridges with other aboriginal cultures and nations. An exchange agreement was signed with the Paraguayan Secretary of Culture and with Tele Mapuche in Chile, an NGO in community television. The Wapikoni training method is now about to be implemented in Bolivia and Peru in partnership with SUCO-Nomadas (Peru) and OXFAM-CEFREC (Bolivia).

Since 2004, Wapikoni has reached :

- 19 communities
- 7 First Nations
- 2000 participants.
- 400 films produced.
- 350 musical compositions recorded.
- 44 prizes and special mentions

Manon Barbeau
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Caricom
Member
States

A regional, roving and multidisciplinary mega-festival that aims to celebrate diversity and excellence in the arts in the Caribbean



Photo: Clyde de Haas / Caribis Productions



Photo: Clyde de Haas / Caribis Productions



Up and down photo: Clyde de Haas, Shannon de Haas en Riane de Haas-Bledoeg / Caribis Productions



Photo: Clyde de Haas, Shannon de Haas en Riane de Haas-Bledoeg / Caribis Productions



Who?

CARICOM (Caribbean Community)

Countries

All member states of the Caribbean Community (Antigua and Barbuda, Barbados, The Bahamas, Belize, Dominica, Grenada, Guyana, Haiti, Jamaica, Montserrat, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, Suriname, Trinidad and Tobago) and Associate Members (Anguilla, British Virgin Islands, Cayman Islands, Bermuda, Turks and Caicos Islands).

Since when?

Since 1972

Where?

All 20 member and associate states of CARICOM participate. Participation from other countries outside CARICOM is also encouraged.

Why?

To position CARIFESTA as a world renowned hallmark festival of Caribbean culture and artistic excellence that generates economic benefits, unites the region and excites all peoples.

To stage a mega multidisciplinary roving festival that develops Caribbean arts and culture.

For whom?

Artists, public and private administrators in arts and culture, private sector companies that support the arts, and the general public.

To date 10 CARIFESTAs have been staged in seven countries. In the history of the Festival, the number of participating countries has ranged from 21 (St. Kitts and Nevis, 2000) to 35 (Trinidad and Tobago, 1992) and the number of participating artists has ranged from 700 (Trinidad and Tobago, 1992) to 3,500 (Cuba, 1979).

Specific target groups in the project include: Artists (especially youth, women and indigenous people) from 20 member states and Associate Members; Ministers and Directors of Culture of CARICOM; regional media, arts administrators within and beyond the region, and selected artists from other ACP (Africa, Caribbean and Pacific) countries.

How?

CARIFESTA is a regional, roving, multidisciplinary megafestival that aims to celebrate diversity and excellence in the arts in the Caribbean, to foster a vision of Caribbean unity, and to advance Caribbean culture regionally and throughout the diaspora and the world.

This festival attracts artists from the Caribbean and its diaspora in the United States, Canada, the United Kingdom and Europe, Latin American countries as well as from countries in Asia. This regional event has been held in Guyana (1972), Jamaica (1976), Cuba (1979), Barbados (1981), Trinidad and Tobago (1992 and 1995), St. Kitts and Nevis (2000), Suriname (2003), Trinidad and Tobago (2006) and Guyana (2008).

Carifesta
Caribbean Festival
of Creative Arts

What is the problem?

The need for a regional forum to celebrate, promote and develop Caribbean arts and culture; to recognize excellence in the arts, and promote cultural development.

Specific objectives

- To celebrate the arts in the Caribbean
- To maximize people’s participation in the arts
- To deepen the awareness and knowledge of the diverse aspirations within the Caribbean Community
- To positively advance Caribbean culture at home and throughout the diaspora and the world
- To foster a vision of Caribbean unity
- To expose Caribbean children and youth to the arts
- To encourage excellence
- To promote the development of cultural industries and merchandising



Photo 1 and 3 : CLYDE DE HAAS, SHANNON DE HAAS EN RIANE DE HAAS-BLEDOEG/CARIBIS PRODUCTIONS
Photo 2: CLYDE DE HAAS / CARIBIS PRODUCTIONS

The various components of the CARIFESTA Program include a grand market with country booths, cuisine from participating countries, crafts and nightly country performances; a youth and children’s program; a focus on indigenous people; visual and performing arts; fashion; a film festival; a book fair; symposia and panel discussions; workshops and master classes; community festivals; and super concerts featuring popular acts from the region. Excellence in the arts is recognized through the presentation of “signal events” within the Festival.

The responsibility for staging CARIFESTA has traditionally been shared between the Caribbean Community, the Secretariat and the host country. CARICOM governments are very committed to the ideals of CARIFESTA and host countries have contributed generously to staging the Festival since its inception in 1972. However, although in its over 30 year history the Festival has been an important manifestation of regional cooperation, the Council of Culture Ministers, the Regional Cultural Committee and many stakeholders have recognized the need to restructure the Festival. The revamping of the Festival would serve to strengthen the management structure; expand the promotion of the event; provide more opportunities for professional and artistic development; and increase the returns from the intellectual property value of the Festival.

A new Strategic Plan was developed for CARIFESTA in 2004. The Plan describes the long-term mission and vision for the Festival and outlines key objectives, critical success factors, and broad strategies for reinventing CARIFESTA. Technical Assistance was received in 2008 and a Rights Plan to guide the management of the intellectual property value of the Festival was prepared.

The Festival has the cooperation of important sectors such as the communications media, the governments of host and participating countries, artists and artistic organizations, corporate sponsors in the private sector, and the tourism industry in particular.

Next steps

- A permanent management structure introduced for the long-term development of the Festival.
- A stronger and better-managed event.
- A business plan developed.
- Introduction of a cultural market in the Festival and stimulation of cultural industry development.
- Improved marketing and promotion of the Festival and of Caribbean arts and culture.
- Development of new revenue streams such as merchandising and media sponsorship.
- Increased incentives for artists’ involvement and development.
- Data generated on the impact of the Festival to influence policy making.
- Increased contribution of the Festival to tourism, trade and economic development.
- African, Caribbean and Pacific (ACP) cultural exchange and cooperation enhanced.

Main activities

1. Establishment of the Festival Directorate (salaries, operating costs, promotion, board meetings) and meetings of the Interim Festival Directorate, until it is fully established.

2. Program support for components of the Festival (marketing and promotion, merchandising, Signal Events and Super Concerts, Festival evaluation, CARIFESTA awards and documentation).
3. Introduction of a “cultural market” in the Festival where artists network with and perform for the managers of international festivals and venues, agricultural goods and services are showcased.
4. Development of a business plan for the Festival.

Monitoring and evaluation

Monitoring and evaluation of the various versions of the Festival has to date been limited. During the 2006 and 2008 festivals, held in Trinidad and Tobago and in Guyana respectively, an evaluation was conducted with visitors and participants. Evaluation reports for both festivals are available.

Results

Achievement of objectives

The objectives are being revised in the process of transition to a new model for CARIFESTA.

Elements that have contributed to success

- CARIFESTA is still the largest regional cultural and arts forum, and attracts large numbers of artists and cultural workers from within and beyond the region.
- It is the only roving and multidisciplinary arts festival.

Lessons learned from the project

The buy-in from governments, the private sector and the general public is critical for strengthening the Festival. The artistic community is still very committed to development of the Festival, but to guarantee its sustainability will require full commitment and support from all levels in the region.

Qualitative and quantitative impacts

CARIFESTA has made a significant contribution to Caribbean development by raising public awareness of the value and importance of artists and the arts; and serving as a catalyst for the development of new cultural institutions, as well as the upgrading of venues and other infrastructure for the arts, particularly in the host countries.

The National Cultural Centre in Guyana, for example, was built for the first CARIFESTA in 1972; the Edna Manley College for the Visual and Performing Arts in Jamaica and the National Cultural Foundation in Barbados were both established as a result of the higher level of consciousness and appreciation for arts that prevailed in these member states after hosting CARIFESTA in 1976 and 1981 respectively. CARIFESTA has also had great success in terms of its entertainment value and in creating a forum for sharing and exchange among the region’s artists, and has contributed to the process of cultural and regional integration by strengthening perceptions of Caribbean unity and identity.



To forge relationships between young people in different parts of the hemisphere in order to innovate and develop sustainable strategies through the arts



Who?

Guillermo Zañartu School and Guillermo Gronemeyer Lyceum

Since when?

Since 2007

Where?

Central Zone V Region: Valparaíso (Quilpué and El Belloto)

Why?

To create a space for multicultural and multi-disciplinary interchange, where students can access experiences with different ancestral teachings and knowledge from the Western Hemisphere. To forge relationships between young people in different parts of the hemisphere in order to innovate and develop sustainable strategies through the arts.

BARK PAPER

a cultural legacy

[El papel amate, un legado ancestral]

For whom?

Guillermo Zañartu School and Guillermo Gronemeyer Lyceum, public schools of Belloto and Quilpué (928 persons: 452 males, 476 females).

Characteristics of the beneficiary population.

- Students in basic and intermediate education, boys, girls, adolescence, indigenous people and adults (men and women).
- 133 students from the eight grades of elementary school. Ages vary between 13 and 14 years.
- 70 girls and 63 boys took part, including three boys and two girls of Mapuche descent, who were involved directly throughout the process.
- 400 students from other courses (elementary school). Ages vary between six and 12 years. 210 girls and 190 boys witnessed the process of preparing the paper in the schoolyard.
- 30 students from the first year of intermediate school. This project began operation in intermediate school in 2010. 340 youngsters from other courses (intermediate school).
- 150 young females and 190 young males witnessed the process of making the paper in the schoolyard.

What is the problem?

- The need to innovate, understand and experiment with other techniques in the visual arts and to generate meaningful learning among participants.
- To open broader spaces of knowledge, to integrate the arts into people's daily lives, to recognize in others our own selves, our history and the importance of our origins. To become familiar with other creative experiences, find reflection in others through shared experiences of sustainable development.
- As well, there is a need to teach the value of traditional techniques and to give them visibility, and in particular to recognize the pre-Columbian manufacture of bark paper in the American hemisphere as a heritage of mankind, part of the history of art and a fundamental pillar in human development, along with other centers of paper manufacture such as Egypt and China.
- To adapt primary and intermediate school curricula to strengthen the study of pre-Columbian art.

- To recognize the existence of ancestral knowledge.
- To highlight the importance of multicultural expressions and development of the arts.
- To facilitate collaborative work among participants.
- To develop meaningful learning among participants.
- To reinforce the crosscutting nature of work in different subsectors of learning.
- To recognize informal education as an important part of the formal education curriculum.
- To foster social inclusion in the schools and in the overall community.
- To develop and innovate skills for manufacturing different types of paper (made from reeds, corn, bananas etc.) and for using them in art, design and handicrafts.
- To boost economic development by creating and innovating with new products such as notebooks, booklets and cards and their applications in a serigraphy, engraving and painting.

How?

Bark paper is a vegetable medium that originated in Mesoamerica during the pre-Hispanic era. It is made in the traditional way from the inner bark of trees, using a process that is quite different from the manufacture of ordinary paper. The bark comes from two species of *jonote* tree, *Ficus cotinifolia* and *Ficus padifolia*. This technique has been kept alive among the Omotí people of the Sierra Norte of Puebla in Mexico. A similar technique can be used to prepare paper from the *tatora*, a giant bulrush that grows wild in Chile.

The project for making *tatora* paper with the pre-Columbian *amate* (bark) paper technique and using it in the visual arts proposes strategies that facilitate students' cognitive development, as well as a methodology that shares experiences, conveys knowledge, and allows the development of individual skills and abilities.

Instruction starts by asking students the following questions: What is a plastic medium? What kind of paper is *amate* paper? To what language does the word *amate* belong? What other languages of the Western Hemisphere do you know, apart from Spanish, English and Portuguese? How does this paper relate to the art of the 20th century? Can we relate *amate* paper to 20th-century art? In this way we introduce topics related to Mexican and Central American manuscripts, contemporary graphics, and the visual arts movements of the 20th century.

When the art teacher recounted his personal experience of having lived for two years in the community of San Pablo in the Sierra Norte of Puebla, and showed pictures of the murals of Diego Rivera, which provide a visual description of the development of Mexico Tenochtitlan, the youngsters participating in the class were eager to learn more about the process.

Videos are shown about how *amate* paper is made and how it is used in contemporary art. A search for materials is organized, a place is prepared for boiling the fiber, and plans are made for field trips to collect the *tatora* and subsequently to clean and select the material.

Once the *tatora* has been treated and is ready to be worked, the teacher discusses the technique of pounding the fiber with volcanic stone. Once the leaves have been pounded on a wooden plank previously prepared, they are

left, still wet, in a special room in the school to dry. The following week they are removed from the board and are ready to be used for painting, drawing or silk-screening.

The project is funded by contributions from parents, the students themselves, the art teacher through his own devices, and contributions in kind from the school where the work takes place.



Methodology

The methodology used is of the "project type" and focuses primarily on "learning by doing", together with instruction in the techniques to be used. This involves linking different issues or topics, establishing relationships between the different subsectors and disciplines, recognizing students' prior knowledge, interaction between person and medium, systematic interaction between students and the community, as well as skills acquired.

The session begins by conversing with the students, encouraging the entire class to take an interest in the subject and to start with something of everyday familiarity. This experience is conducted using objects brought from San Pablito, Puebla, Mexico, such as paintings and *amate* paper material, as well as videos and photographs related to the topic.

In the learning process it is very important for students to pose questions, and then to research and answer them.

The ideas that arise when participants recount their experiences in the classroom or the field are written down and highlighted in color. This stage can also be called "brainstorming". The questions and the ideas put forward encourage the students to think from the basis of their own knowledge and what they have recently learned, establishing connections with other subsectors and disciplines, and interacting and sharing their own ideas.



Monitoring and evaluation

This is based on observation guidelines for gathering evidence on the attitude of students in the activity, with a view to optimizing actions to promote learning by participants.

The evaluations were adequate for analyzing the process; this made it possible to gather opinions and suggestions for improving it, to observe achievements, and to provide feedback to the students.

Every evaluation shows the different levels that students can achieve, identifying aspects needed to achieve high levels of training and allowing students to evaluate their own progress by knowing the criteria against which they will be evaluated. The teachers are helped in conducting an objective, fair and impartial evaluation of the students' work by a scale that measures skills and performance. This takes into account the expected output, i.e. the actual work that the student has completed and that can be evaluated, in this case the creation of a sheet of *tatora* paper using the pre-Columbian *amate* paper technique, so that once it is generated it can be used for painting, silk-screening or engraving.

Photographic and video records of the process assist in considering students' achievements and their problems, which are then put to discussion and comment in the group.





Elements that have contributed to success

- The knowledge and experience acquired by the teacher in San Pablito, Mexico, which serve to motivate the young participants and teachers in the school.
- The motivation of all participants and the desire to learn more and expand their knowledge and educational experiences.
- The willingness of the students, their participation, organization and innate aptitudes which they shared in the process.
- Support from the institution, authorities and teachers of the school.

Lessons learned from the project

The project is expanding opportunities for working with a pre-Columbian technique that is unique in the world. Participants can make paper from totora, corn, bananas and other materials and use this for painting, engraving, silk-screening and design of different products, such as lampshades and paper goods in general.

The pedagogical benefits of this multicultural project allow teachers and artists in their work to transform educational environments, respecting and valuing ideas and beliefs different from their own, recognizing dialogue as a permanent source of humanization and personal growth, developing reflective and methodical thinking and a critical and self-critical sense, while promoting the interest and capacity to understand reality.

The importance of protecting the natural environment and promoting its resources as elements of human development, recognizing and valuing the bases of national identity in an increasingly globalized and interdependent world.

The understanding of the natural environment can be strengthened through the classification of plants for the preparation of other types of paper using this method.

Quantitative and qualitative impacts

National and international recognition of the project and of the work done with the children and adolescents.

Intense involvement of the education community and collaboration of education assistants and teachers in the project, taking care to ensure that other youngsters in the school can observe the process.

The project flowed smoothly enough, although there was only one *murinto*, the stone used to pound the bark or plant fiber.

The project managed to increase the number of students wanting to participate in it. Recognition from the National Council of Culture and the Arts, the Ministry of Education and the Organization of Ibero-American States as one of the 15 best national experiences, during the First Meeting on Artistic Education, culture and citizenship (2009).

International recognition from UNESCO, the “Innovemos” network, the Educational Innovations Network for Latin America and the Caribbean at its portal on Curriculum Development in Latin America and the Caribbean 2009.

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Results

Achievement of objectives

Starting from their innate aptitude, students were able to acquire skills and develop an interest and motivation for artistic creation and research. The planned objectives were achieved and students developed skills for expressing ideas and feelings, technical skills and the ability to work cooperatively and to observe. The students are now able to follow instructions and apply the knowledge they have learned, and to discover and use new techniques as well as to verify existing ones.

In this process of acquiring skills and abilities, five variables were identified: responsibility, self-discipline, understanding, exploration and expression. Responsibility refers to the way the student approaches his work, presenting it complete and on schedule. Self-discipline governs his own conduct in order to generate an agreeable and positive space for pursuing his work. Understanding means that the student can express in his own words what he has heard or read and can give meaning to the information received and discuss it. Exploration refers to the techniques whereby the student experiments with the materials at hand, and personal expression will reflect in his work the skill and ability to experiment with the pre-Columbian technique of papermaking, and the ability to make connections between his internal world and the contents delivered in class.

The student also learns to respect and value ideas and beliefs different from its own and to appreciate other cultures, seeing itself as part of a hemisphere with a history that goes back thousands of years; to reflect itself in other people through their achievements and strengths; to delve more deeply into the artistic, social and cultural aspects of peoples and to feel part of them; to strengthen its self-esteem and value itself as a human being and as a member of a broader community, in this way opening broader mental spaces for its cognitive development.

Results that have contributed to economic or social development

- A knowledge of the pre-Columbian technique of making *amate* paper and an appreciation of its importance in world history. Recognizing in traditions a form of resilience that remains valid over the years, and showing that the traditional customs of indigenous peoples of the hemisphere are still very much alive.
- The process of reflection and innovation that participants experience through making *tatora* paper in the traditional way, just as it is done in the Otomí community of San Pablito.
- Meaningful learning of the history, worldview and creative arts of Mesoamerica and how this can be developed in Chile through the practice of making *tatora* paper, and then innovating with other types of paper.



Education and culture are tools for transforming a city and rebuilding society

Why?

More than a single project, this is in fact a series of initiatives involving the various levels of government and civil society, with the common objective of reducing levels of violence and improving the quality of life for all the city's inhabitants.

medellín

the transformation of a city



Medellín DIGITAL
Photo / RED DE BIBLIOTECAS

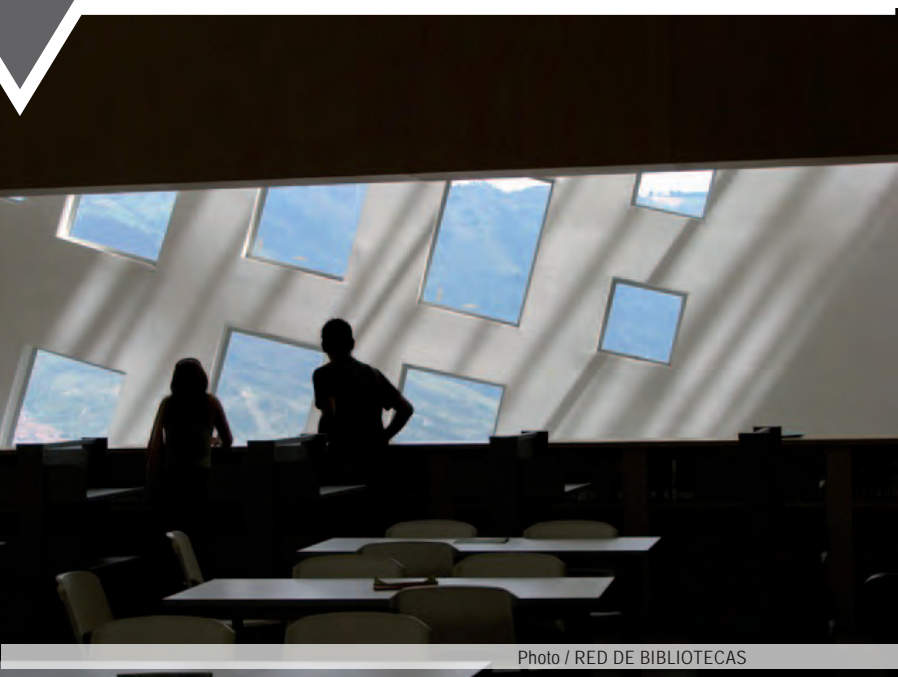


Photo / RED DE BIBLIOTECAS



Photo / EXPLORA PARK

Who?

The process was sponsored by the city government of Medellín and its various administrative bodies under the municipal administrations of 2004-2007 and 2008-2011. There was strong participation by civil society and social organizations such as the Federation of Cultural Organizations, the Cultural Corporation *Nuestra Gente*, and numerous neighborhood associations; cultural institutions such as the Museum of Antioquia and the Colombo-American Center, as well as universities, schools and private foundations.

Since when?

Since the 1990s

Where?

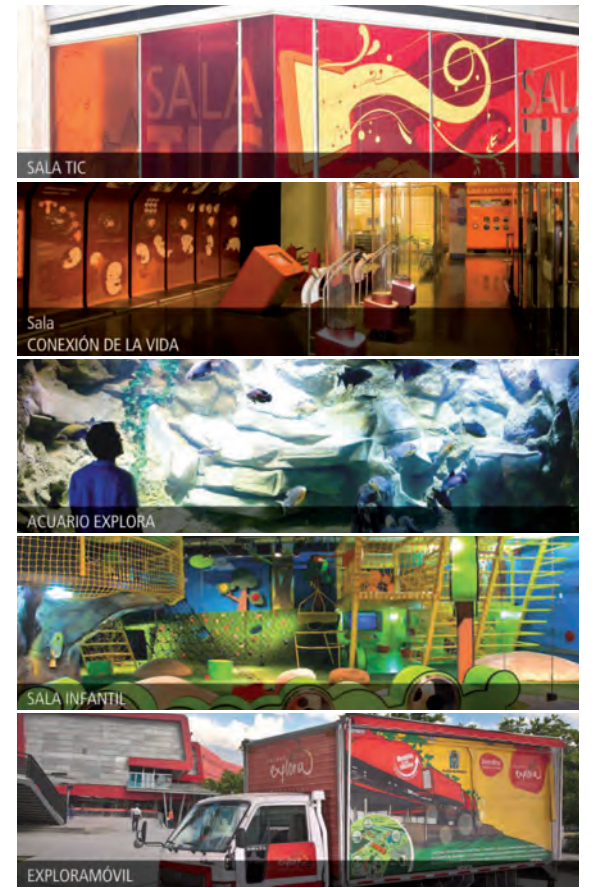
City of Medellín

For whom?

- All sectors of society, with particular emphasis on the most vulnerable groups.
- Multiple organizations and community projects that through culture coped with years of violence.
- “Formal” cultural entities and groups.

What is the problem?

With 2.3 million inhabitants, Medellín is undergoing an extraordinary transformation. During the 1980s and a good part of the 1990s it was the most violent city in the hemisphere, with a murder rate of 381 for every 100,000 inhabitants.



Images / EXPLORA PARK

Specific objectives

- To implement initiatives and projects by means of an integral and crosscutting strategy, one thrust of which is to use culture as a fundamental element for combating violence in its various manifestations through inclusive programs that foster the expression of diversity.
- To facilitate universal access to spaces of enjoyment and to spaces for creating and producing artistic manifestations, as elements of social cohesion and understanding, recognizing culture as a right for all and as a factor for well-being, equity and inclusion.



How?

The cultural sector was one of the first to try to define and carry out strategies, programs and projects for the whole city that would give another meaning to the panorama of violence and conflict that prevailed at the time. This can be seen, in particular, in the participatory formulation of the Cultural Plan for Medellín (1989) and, more generally, in neighborhood and community cultural initiatives led by theatrical and artistic groups and companies such as *Nuestra Gente* and *Barrio Comparsa*, television programs such as *Arriba mi barrio* and *Muchachos a lo bien*, film and documentary projects headed by nationally recognized film directors such as Victor Gaviria with his films *Ricardo D. no futuro* and *La Vendedora de Rosas*; with independent artistic publications such as *La Hoja*, *Revista Pluma*, *Publicaciones Pensamiento y Cultura* and *Revista de Literatura Imago*, and artistic programs sponsored by public universities and the Popular Art School (EPA).

The city undertook a project to transform society through culture. The primary goal of the city government since 2004 has been to make art and culture transformative and integral elements of daily life in every neighborhood and in the city as a whole. This can be summarized under four themes:

- Recognition of the many organizations and community projects that, through culture, coped with years of violence, through peaceful resistance that became persistence and that today finds real support and encouragement from the municipal government.
- Strengthening “formal” cultural entities and groups by supporting their projects with public policies and funding, which has allowed them to consolidate and become part of the added value that Medellín enjoys today.
- Modernization of the city’s cultural facilities, with 30 new spaces, as one of the foundations of urban social life.
- The political decision to allocate 5% of the municipal budget to culture, versus 0.6% in 2003, as evidence that culture is a priority in Medellín.

The process relied essentially on funding from municipal departments. Some specific activities received funds from the national government and international agencies.



Methodology

The Medellín model identifies six areas and four mechanisms for action, grounded in a series of ethical principles and contextualized by historical, political, socioeconomic, national and global inter-linkages.

Action areas

- Medellín, the best-educated city.
- Social urbanism, public space and housing.

- Inclusion and equity.
- Civic art and culture.
- Citizen security and coexistence.
- Competitiveness and an entrepreneurial culture.

Action mechanisms

- Planning, monitoring and evaluation.
- Financing and transparency.
- Political and social participation.
- Public communication and internationalization.

Each of these six areas and four mechanisms embraces a great number of plans, programs, projects, targets, teams, outcomes and impacts, and work with a variety of coordination units to guarantee the comprehensiveness of the intervention.



Monitoring and evaluation

Laboratorio Medellín

The city continues in its transformation, adapting to realities, events and local, national and international developments. Old challenges remain, and new ones have appeared. The Medellín model does not offer any fixed recipe for dealing with them: rather, it is a set of experiments, processes and lessons that the city is using in a professional and creative way, and one that it wishes to share with other cities that are facing their own challenges of transformation.

Medellín today is a real laboratory for public management, where everyone can learn about transformations and public administration processes for creating a sustainable and inclusive city that offers opportunities. From this perspective, and in order to systematize the lessons learned, document experiences, generate spaces for training and interchange, disseminate and share knowledge with other local leaders, managers and national and international experts, the city government, the Inter-American Development Bank and the universities of the city have instituted the *Laboratorio Medellín*.



Results

Achievement of objectives

The security situation in Medellín has improved substantially in recent years. A target has been set to reduce the murder rate from 47 per 100,000 inhabitants in 2008 to 24 in 2011. The citizens of Medellín now enjoy the best conditions of any large Colombian city in terms of quality of life, security, mobility, public services and municipal management.

As well, Medellín is now recognized at home and abroad as an exemplary laboratory for urban innovation and public management. Not long ago no one visited Medellín to learn about its public administration processes. Today the city is attracting great numbers of officials and experts in urbanism and sustainable development who come in search of innovative practices, lessons learned and successful models in such diverse areas as education, art and culture, urban renewal, multimodal



Photo / RED DE BIBLIOTECAS

Photo / RED DE BIBLIOTECAS

Lessons learned from the project

Education and culture are tools for transforming a city and rebuilding society: this is one of the key aspects of what has been happening in Medellín in recent years.

Civic culture is not only a fundamental element of development plans (2004-2007 and 2008-2011) but also a right of all citizens and a factor for equity and inclusion.

Quantitative and qualitative impacts

LIBRARIES

Medellín's library system is part of the Social Urbanism Program, which includes the construction of marvelous buildings associated with knowledge and culture, allowing the neediest people to enjoy them and demonstrating that education is a fundamental tool for social inclusion. In 2009 some 3,700,000 people used the libraries, which are outfitted as cultural centers that serve as public meeting places and that encourage the building of community ties, recreation and, of course, access to education, knowledge and information.

The new libraries will be located in the neighborhoods of Guayabal and Doce de Octubre, and in the districts of San Antonio de Prado and San Cristobal. In this way the municipal government is seeking to build "the city of our dreams". The new facilities will serve more than 520,000 local residents, and will be ready in 2011.

THE MEDELLÍN NETWORK OF MUSIC SCHOOLS

This is a program of the municipal government designed to generate and strengthen the city's civic culture and harmony by providing comprehensive musical training to children and youth.

There are 4,400 students in 26 music schools (13 for winds and 13 for strings). There they enter into the world of music through instruction and the formation of choirs, instrumental ensembles, junior and senior bands and orchestras, thus enriching the city's cultural and artistic life.

The school education project involves many areas of musical instruction. Children can progress through ensembles such as the children's orchestra, the intermediate orchestra, the junior symphony, the junior symphonic band, the tango orchestra, the jazz workshop, and chamber groups.

THE MORELIA CULTURAL DEVELOPMENT CENTER

This cultural center is a catalyst of cultural diversity. Located in the most densely populated neighborhood in the country, it is the only institution of its kind. It offers facilities for holding public cultural manifestations such as music, dance, painting and sculpture, literature, and cinema.

EXPLORA PARK

This is an interactive center for the promotion and dissemination of science and technology, with more than 300 interactive experiences, a 3-D projection auditorium, a television studio, a children's room, spaces for experimentation, a temporary exhibits hall, and an aquarium with 4,000 fish representing 400 species.

Explora is the city's largest project for scientific and technological outreach activities. Medellín is proud to offer it to local residents and visitors as a way of highlighting creativity and providing the opportunity to experiment, to learn through play, and to acquire knowledge that fosters development, well-being and dignity. It is a space where research, education and popularization of science and technology contribute to building an inclusive society.

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transport, personal safety, citizen participation, managing by results, and transparency in the handling of public funds.

This transformation towards a more equitable, safe and competitive city is yielding improvements in the quality of life and in human development indicators.

Results that have contributed to economic or social development

In recent years Medellín has undertaken a series of social, urban and economic programs and projects that have marked the beginning of a social transformation, one that constitutes a model for the country and the hemisphere. In this respect, the city has sought to make education and culture the principal tools for bringing about positive change.

In Medellín, culture means inclusion and opportunity. The best aspects of culture must be accessible to the majority. Thus there is great emphasis in the city's cultural planning on new cultural facilities and on redimensioning the current stock of libraries, cultural centers, *casas de la cultura*, music schools, museums and public spaces, where culture plays a key role in helping people come together, understand each other and discover themselves as a community.

With the investment of more than 49 million Dollar annually in culture, the participation of more than 7 million people in major city-sponsored events, more than 4000 cultural activities a year, and a free admissions policy that benefited 1,487,104 persons in 2009, Medellín is demonstrating once again that it is a city that the world believes in.

Elements that have contributed to success

All these achievements are the result of an energetic and powerful political and social will that has progressively taken hold in civil society and its social organizations since the 1990s and that, under the administration of mayors Sergio Fajardo (2004-2007) and Alonso Salazar (2008-2011), has translated into a coherent combination of high-quality plans, programs, projects and strategies, together with an ethical commitment to the essential principles of transparent public management and application of a series of strategic planning tools that make up the Medellín model.

This model is characterized by the exemplary leadership of the local government as an integrating force for society and one that, drawing upon the wealth of social experience over the last 15 years, is directing its energy and its resources to meeting the needs of its citizens, in particular the poorest, through transparent public administration and equitable access to institutional services for all its inhabitants.



To sponsor encounters between youngsters and people who are the bearers of tradition in order to promote the oral cultural heritage of the communities in which they live



Photos / "Artistic-Cultural Workshops With Tradition-Bearers", Culture and Education Program, Directorate of Culture, Ministry of Culture and Youth



Who?

Culture and Education Program, Directorate of Culture, Ministry of Culture and Youth

Since when?

Since 2007

Where?

Communities representing nine regions: seven provinces and two border zones

Why?

To develop facilities in the schools for the promotion and transmission of the oral cultural tradition that resides in the social memory, through the participation of community cultural promoters and persons who are the bearers of tradition.

For whom?

750 individuals

The project is targeted at young people of both sexes, between the ages of 11 and 17 years, primarily in the second and third education cycles.

The project works with various population groups:

- Indigenous peoples: Escuela de Shiroles in Talamanca, Escuela Doris Stone in Boruca.
- Migrants: Leónidas Sequeira Duarte School in Caño Negro, Pavón Lyceum in the North Zone, Eduardo Garnier Ugalde School in Palmar North, South Zone.
- Marginalized groups: Cacique el Guarco Cartago. In 2008 the project worked in the La Milpa School in Guararí with the topic "Culinary mosaic: pupusas salvadoreñas (Salvadoran-style tortillas) and atol de maíz guanacasteco (a corn-based drink from Guanacaste)".
- Rural: Telesecundaria Cahuita, Santa Elena School in San Isidro de Heredia.
- Urban: Napoleón Quesada School in Goicoechea and Félix Arcadio School in Santo Domingo de Heredia, among others.

Talleres Artístico-Culturales con personas

PORTADORAS DE TRADICIÓN

[Artistic-Cultural Workshops with Tradition-Bearers]

What is the problem?

The project addresses the need to sponsor encounters between youngsters and people who are the bearers of tradition in order to promote the oral cultural heritage of the communities in which they live.

The project emphasizes the relationship between education and culture, using the school as a cultural center that encourages intergenerational encounters with the support of teachers and community promoters who can facilitate the relationship between the school, the tradition-bearers, the community and the Ministry of Culture and Youth. It also invites participation by parents and other interested persons.

Care is taken to ensure a suitable environment for holding workshops. Thus, activities are adapted to the context and include visits to the homes of key informants as well as the creation of creative spaces for cultural interpreters, or natural spaces, depending on the need.

Specific objectives

- To identify the main cultural manifestations and expressions present in each selected community.
- To encourage tradition-bearers to bring their knowledge to the schools so as to raise awareness of the need to revive the local, regional and national cultural heritage.
- To strengthen the role of community cultural promoters in artistic and cultural education through special educational activities.



Photo: Miramar / Puntarenas

How?

The workshops promote, stimulate and strengthen traditions by recognizing the presence of people within the community who practice the arts or are engaged in activities closely related to nature and who thereby demonstrate the knowledge acquired from their ancestors, as reflected in handicraft techniques and varied expressions that sprout from the creative spirit.

The project is part of the Culture and Education Program of the Directorate of Culture of the Ministry of Culture and Youth. It takes a social-constructionist approach in which participants are the primary actors in constructing knowledge, in relation with others. It relates to the sociocultural theory of

learning, which applies the assumptions of the constructionist focus but adds that “learning occurs as a result of interaction with others, and it is here that we acquire awareness of ourselves and learn the use of symbols which, in turn, allow us to think in increasingly complex forms”.¹

The project is funded primarily by the Ministry of Culture and Youth, with contributions from local and international players interested in oral heritage

1. Pulgar, J.L. 2005. Evaluación del Aprendizaje en Educación no Formal. NARCEA, S.A. Madrid, Spain.



Methodology

According to Rodrigues and Camacho “the workshop is a learning situation that is constructed in an established time, generally short. It is a process of sharing experience and generating knowledge through the contributions of each participant.”² The workshops are facilitated by persons who are the bearers of tradition and who, regardless of where they come from, agree on the importance of promoting the value of work and respect for nature. The participants learn by doing, and during the teaching-learning process they are encouraged to perform various tasks that involve application of artisanal techniques intimately associated with the cycles of nature. Working with the interpreters in natural spaces fosters the development of emotional ties, strengthens elements of identity, and promotes the acquisition of knowledge through meaningful experiences. Thus, the artistic-cultural workshops reinforce skills that support the development of social abilities, values and attitudes that allow people to acquire greater knowledge of themselves, their environment, and living in a community. The project fosters the integral development of intellectual and psychomotor capacities and attitudes and aptitudes.



Monitoring and evaluation

Induction, monitoring and evaluation meetings are held with the community promoters. The aspects evaluated are:

- The work plan for the workshop with a tradition-bearer in the school and alternative spaces as needed (the selection, timing and location of activities, schedule and persons responsible, depending on the project format).
- Research work on the oral cultural tradition and the selected interpreter (tasks for strengthening the teaching and learning process).
- Implementation of the workshop in the community.
- Socialization of the workshop in the community and in the city of San Jose.

The team from the Ministry of Culture and Youth conducts visits to the communities to check on such aspects as the number of hours, achievement of objectives, and execution of the budget, and adjustments are made as required.

2. Rodríguez, Camacho M. 1996. “Haciendo vida la Convención de la Diversidad Biológica y la Agenda 21” UNA-UICN. Programa Árboles, Bosques y Comunidades Rurales, Fundación Ambio. Costa Rica.



Results

Achievement of objectives

- The workshops have covered various heritage areas with interpreters and youngsters, and the target in terms of the number of workshops has been exceeded. For 2010 the target was to have 12 participating communities: in fact, there were 15.
- Socialization activities have been conducted in the communities and in the capital city, and these have mobilized many people to share and discuss their traditions and their experiences in the workshops.
- The budget was successfully executed.
- Audiovisual recordings have been prepared for each community.

Results that have contributed to economic or social development

- Community promoters have been strengthened in the production of artistic and cultural education activities.
- Interpreters reflect the various fields of oral cultural heritage and the cultural diversity of Costa Rica.
- Youngsters and their schools participate in promoting traditions.

Elements that contributed to success

- An interdisciplinary working team that covers anthropology, financial administration and project logistics (production) and artistic-cultural education.
- Promoters with the tools needed for field work (ID badge, agendas of the community promoter and the teacher, telephone cards, invoice book) as well as training, monitoring and evaluation workshops.
- Teachers who are sensitive to and interested in the artistic-cultural development of the educational community. With respect to the work performed in coordination with the promoter, certificates of achievement are issued via the civil service, and these provide an additional incentive.
- Agreement to complete activities no later than the first half of November, as preparation of the community reports is a time-consuming task. In part this is due to the fact that the public funds are administered by community agents, and this requires special control mechanisms, which represents a great responsibility both for the contracted team and for the Ministry of Culture and Youth.

Lessons learned from the project

- The need to generate mechanisms for more stable coordination with the Ministry of Public Education.
- The importance of enlisting older persons, parents and other adults with whom the youngsters have contact.
- The need to strengthen the project and make it a permanent program of the Culture Directorate.

Quantitative and qualitative impacts

- Cultural interpreters who participated in the project are being considered for recognition as “Living Human Treasures” by ICOMOS (International Council on Monuments and Sites).
- In the Caribbean community of Cahuita a calypso music group has been put together with the participation of “calypsonians” and local youngsters.
- At its own initiative, the parents’ council of the Nandayure high school built a mud oven that is used in the workshops and other activities to demonstrate the knowledge that adolescents have acquired from persons in the community.
- Participants from previous years have asked to remain involved with the project.

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To have a management plan and strategies for achieving better results in marketing artisanal goods

Why?

To promote the recovery, transfer and appropriation of knowledge, techniques and tools to enhance the productive efficiency and quality of artisanal goods, to encourage marketing initiatives, and to boost the role of handicrafts in socialization and strengthening the identity of local communities.

Capacitación para el MEJORAMIENTO DE LA COMPETITIVIDAD de las artesanías artísticas

[Training to improve the competitiveness of artistic handicrafts]

What is the problem?

Artisanal products are not what were in the past, when they were valued as objects reflecting the way of life of ethnic groups and rural communities. Today, handicrafts, manufacturing and small industry are considered activities that supply goods and services, and that also generate employment and income, preserve their creative status, and transmit important social values. Nevertheless, because they are seen as “lesser” productive forms they face multiple problems and conflicts in the course of their incorporation into the market economy.

The scientific and technological changes of our time have produced important developments in all areas of human endeavor. In the case of artisans, the training-productivity pairing is a reality that indicates the path to be followed for coping successfully in the 21st century, in terms of having productive efficiency and quality in the output of artisanal objects in order to make them competitive in the market, and to offer more and better craft products. To have a management plan and strategies for achieving better results in marketing artisanal goods. To have better craft organizations and leaders who can manage policies and actions in favor of artisans. To ensure that artisanship can strengthen the identity of communities, and the retrieval and appreciation of the cultural heritage. To ensure that artisans and other population groups continue to exist and to serve them in their condition as protagonists of local development with rights and opportunities for improving their living conditions.

For whom?

DIRECT

35 artisans belonging to the craft chambers of Chimborazo, Guano, Pastaza, Napo and Pichincha. The embroiderers’ associations of Zuleta, Women-knitters of Cuenca, Jewelers of Azuay, Handmade Artistic Production of the Andean Indigenous Culture of Tigua, Cotopaxi, Indigenous Craft Workers of Salasacas – Tais-; and *Luz del Obrero* of Tungurahua. The artisanal embroidery centers of Cuenca, Municipal Craft CEMUART, the independent craft shops *Cerámica Angara* and *Novedades Clotis* of Cuenca and Allauca Carpets of Guano.

INDIRECT

Institutions and associations interested in the promotion and development of crafts, participating communities and groups.

Characteristics of the beneficiaries

Male and female artisans, on an equal basis, with equitable representation by geography, by craft and by artisanal branch, producers of exportable or potentially exportable craft products, and artisanal promoters and association leaders.



Who?

Instituto Iberoamericano del Patrimonio Natural y Cultural del Convenio Andrés Bello (IPANC)

Since when?

Since 2009

Where?

Eight provinces of Ecuador: Napo, Pastaza, Tungurahua, Cotopaxi, Pichincha, Imbabura, Azuay and Chimborazo

- 1 To organize and implement a program of encounters, combining training and handicrafts promotion with participation of artisans selected on the basis of geographic representation, craft and artisanal branch.
 - To hold a step-by-step artisanal training course to: (a) improve the producer's qualifications; (b) improve and evaluate the production process; and (c) improve the quality of the final product, by providing the theoretical, technical, methodological and didactic elements necessary for its replication.
 - To conduct an annual schedule of exhibitions and marketing events to support a national culture of handicraft consumption, in the context of the IPANC Cultural Center and in line with national fairs schedule.
- 2 To introduce the *Arte-Sano* (a Spanish pun on *artesanal*, meaning roughly "wholesome" or "healthy" handicrafts) seal of quality as a basis for the adoption of collective trademarks, and produce a catalogue of artisanal excellence in Ecuador.
 - Prepare the *Arte-Sano* Ecuadorian Artisanal Excellencies Catalog (*Catálogo de Excelencias Artesanales Ecuatorianas Arte-Sano*), representative of crafts, branches, motifs, local communities, traditions and innovations, utility and final quality.
- 3 Generate institutional synergies to consolidate an innovative line of artisanal development.
 - Negotiate a national agreement to promote the positioning and competitiveness of Ecuadorian handicrafts, with the support of the country's sectoral crafts development institutions.
 - To strengthen the *Arte-Sano* artisans network by offering information, participation in national and international craft fairs, Internet promotion and a business plan, administered by the *Arte-Sano* Cultural Center.

The training is targeted at artisans, artisanal leaders from different crafts with exportable and potentially exportable product lines such as wood carving, straw hats, textiles; leather goods (clothing, handbags etc.); embroidery; ceramics and pottery; sheepskin painting; wall-hangings and tapestries; silver work and filigree; balsa wood; rugs.

The training areas or modules cover:

- Qualification of the artisanal producer.
- Improvement and evaluation of the artisanal production process.
- Quality of the final product.
- Craft administration and marketing.
- Strengthening of craft organizations.
- Legal frameworks for protection and development of artisans and handicrafts.

The training course is conducted by a multidisciplinary team comprising:

- A general coordinator: an official of IPANC, a professional with experience in managing social projects, artisanal training and interagency coordination.
- A logistics group with recognized expertise in networking and sociocultural organization, applied to the handicrafts sector.
- Teachers: specialized facilitators for each training module.

The cost of the program is covered for the most part by the Ministry of Industry and Competitiveness through the Subsecretariat for Medium and Small Businesses and Crafts, and by the artisans themselves.

How?

The project offers a six-week training course for a group of artisans from eight provinces. As a prerequisite for obtaining the diploma, these artisans must undertake to repeat the same course in their community for a group of at least 10 artisans, in order to reach a greater number of beneficiaries.

The project involves the following tasks:

- Training to improve producers' qualifications, the production process, and the quality of the final product.
- Preparation of a catalogue of artisanal excellence in Ecuador, under the trade name *Arte-Sano*.
- Handicraft exhibitions and marketing events in accordance with the national schedule of fairs.
- Negotiation of a national agreement to promote the positioning and competitiveness of Ecuadorian handicrafts.
- The offer of information, participation in fairs, Internet promotion and a business plan.

Methodology

The course is offered in a semi-classroom environment. The academic component covers six three-day sessions, for a total of 120 hours of classroom training at the IPANC Cultural Center.

The intervals between each session are occupied with replication work, practice and research into the issues covered, and this work is monitored and evaluated by IPANC.

Monitoring and evaluation

The training includes tabulated evaluation surveys that describe, from a participant's viewpoint, the methodology used, the importance of the event, coordination of the course, and the profile of the teachers. Instruments are used to monitor and evaluate the training in order to identify the achievement of objectives in each module (contents, documents, materials, methodology, coordination, teachers, participant profile, etc.).



- Diversity facilitates the growth of solidarity. The experience of the training workshops was such that artisans from different organizations, distinct geographical areas, and various crafts were able to form a harmonious and mutually supportive group.
- The popular education methodology produced excellent results.
- The importance of establishing linkages between national policies and the local institutional and productive environment in order to build competitiveness.

Quantitative and qualitative impacts

- Five courses are produced using the modules from the initial training.
- A network of artisans is functioning.
- 38 artisans were trained.



Results

Results that have contributed to economic or social development

- Arte-Sano, Ecuadorian Artisanal Excellencies Catalog
- Wrap-up fair event
- National agreement to promote Ecuadorian handicrafts

Elements that have contributed to success

- Thanks to the welcoming environment and the constant monitoring during the training course, participants developed a real group spirit, which did much to help constitute the *Arte-Sano* network.
- The methodological approach of the Project awakened a great interest in the artisans, who saw in it the possibility of improving their capacities and skills through practical activities and concrete collective actions.
- The selection of facilitators.

Lessons learned

- The importance of the handicraft aspect of heritage. The world of handicrafts, viewed as a whole, allows immediate action, it embraces various sectors and social players, and has an impact in different areas of development.

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To document, integrate, systematize and make knowledge concerning endangered languages widely available by exploiting advances in information technology



LINGUIST COLETTE GRINEVALD WITH RAMA SPEAKERS, RAMA CAY, BLUEFIELDS BAY, NICARAGUA.

Credit: Rama Language and Culture Project (Contributor). (2005). "Project photographs". Rama Language and Culture Project Collection. The Archive of the Indigenous Languages of Latin America: www.ailla.utexas.org



**NATIONAL
ENDOWMENT
FOR THE
HUMANITIES**

Who?

National Endowment for the Humanities -NEH- and National Science Foundation -NSF-.

Since when?

Since 2005

Where?

Projects supported thus far have focused on 132 languages in 39 countries around the world, including 14 OAS member states.

Why?

This is a joint, multiyear funding program to develop and advance scientific and scholarly knowledge concerning endangered human languages. This coordinated, sustained and technologically sophisticated interagency initiative by the US partner agencies is intended to complement efforts already under way elsewhere in the world to document and revitalize endangered languages.

documenting endangered languages

For whom?

Speakers of endangered languages, scientists and scholars in a variety of fields, and the general public.

Funding for documentation of endangered languages benefits various audiences. The small population of fluent speakers derives recognition within the community for having a valuable cultural asset. However, the ethnic population that is not fluent in the heritage language is the greatest beneficiary, as documentation provides the necessary resources to conduct language maintenance and revitalization efforts.

What is the problem?

In light of the imminent death of approximately half of the 6000-7000 currently used human languages, this program addresses the urgent need not only to document these endangered languages but to integrate, systematize and make knowledge concerning them widely available by exploiting advances in information technology.

These endangered languages constitute an irreplaceable treasure, not only for the communities who speak them, but also for scientists and scholars. Each endangered language embodies unique local knowledge of the cultures and natural systems in the region in which it is spoken. These languages are among the few sources of evidence for filling in the record of the human past. The great variety of these languages represents a vast, largely unmapped terrain on which linguists, cognitive scientists, and philosophers can chart the full capabilities and limits of the human mind.



NEH and NSF grants funded through the program support efforts to:

- Conduct fieldwork to record in digital audio and video format one or more endangered languages.
- Carry out later stages of documentation including the preparation of lexicons, grammars, text samples and databases
- Digitize and otherwise preserve and provide wider access to such documentary materials, including previously collected materials and those concerned with languages which have recently died and are related currently endangered languages.
- Further develop standards and databases to make this documentation of a certain language or languages widely available in consistent, archivable, interoperable, and web-based formats.
- Conduct initial analysis of findings in the light of current linguistic theory.
- Train native speakers in descriptive linguistics.
- Create other infrastructure, including workshops, to make the problem of endangered languages more widely understood and more effectively addressed.

How?

Under the program, the two agencies (NEH and NSF) accept and review applications for support of documentation, analysis and training for programs to protect and revive endangered languages.

For example, the University of Texas, Austin, has received several NEH grants for digital archiving of endangered linguistic materials to be made accessible through the Archive of the Indigenous Languages of Latin America (AILLA). During the current grant period, which began in 2009, AILLA has archived eight collections of materials documenting 24 languages spoken in Colombia, Guatemala, Mexico, and Venezuela. The archived resources amounted to 272 hours of audio recordings and over 6,200 pages. During this period, the project has also processed other collections for additional languages bringing the total to 1279 hours of audio recordings and over 34,000 pages.

Qualitatively, the value of this project is in creating a central repository of resources that would have likely disappeared had they remained on the hands of the donors who collected the materials for their personal research. Some of these recordings are the only remaining records for nearly extinct languages. For example, the project archived materials for Yagán, a Chilean language that has only one remaining speaker.

AILLA is now receiving unsolicited contributions from Latin American scholars. In addition, AILLA has trained Latin American indigenous students in the management of a multimedia digital repository and in best practices for archiving endangered language resources. In turn, some of these students have been applying this knowledge in their home communities in Panama and Guatemala. AILLA also provides documents that outline best practices for digital archiving as well as some tools to facilitate depositing resources in the archive.

Another example is a project at the University of Oregon, which will result in the creation of an online Nahuatl Lexical Database. This will include a monolingual dictionary of Nahuatl compiled with the assistance of native speakers for their use. The database also includes classical Nahuatl examples, from colonial manuscripts and studies with their Spanish and English translations and commentaries. With its multiple interfaces drawing from the same large body of data, this lexical database will be accessible to all audiences with an interest in the Nahuatl language and culture of the past, present,

and future. It will be useful to native speakers wishing to check a term to improve their spoken language or as an aid in writing. It will document disappearing vocabulary and encourage its revitalization and will be useful to native speakers as they increasingly come to study the written records of their forebears and also to ethnohistorians seeking to balance the historical record by resurrecting lost indigenous perspectives.

The research activities involved in the compilation of the lexical database already include native speakers, male and female, who are treated as colleagues and collaborators, not research subjects. They will help collect both written and audio samples during the three-year grant period and well beyond.

The project will solidify already strong international collaborative relationships and open doors to expanded networks as more native-speaker university students and professors join in, desirous of bringing additional data to bear as the project grows over time.

But above all, the database will break down the divide between the deceased language and its modern descendants and in doing so open minds to a vast legacy of cultural heritage and potential future directions, with pride and purpose to revive and maintain a rich language and its traditions.

Wichí is the subject of another project supported through the program at Eastern Michigan University and the University of Utah. The main goal of this project is the documentation of Wichí, an indigenous language of South America. The project focuses on the undescribed Central Pilcomayo Wichí spoken by about 3,000 speakers, but also is establishing the range of variation across the very divergent Wichí dialects spoken by an estimated 20,000-30,000 speakers in communities in Salta, Chaco, and Formosa provinces of Argentina and southeastern Bolivia.

The resulting materials include: a dictionary, a basic reference grammar, and a collection of morphologically analyzed and translated texts in two different versions, one for linguists and one for non-specialists. In addition, the project is producing a classification of the major dialects of Wichí; a website with linguistic and cultural information about the language and its speakers; an online database with a lexicon and grammatical notes and analysis; and a corpus of archived recordings. The project's staff is training native speakers in language documentation and description to be used in the development of educational materials and literacy programs.

The Project has videotaped and audio-recorded oral traditions and reminiscences of past events and ways of life, for example, the extraction of honey using a process now forgotten by all but a few elders, communal fishing with individual butterfly nets, the production of thread from agave plants and the whole process of weaving. Work continues on the development of the dictionary and teachers in

PHOTO 1: CHART SHOWING NAMES FOR PARTS OF THE HEAD AND HAND IN RAMA LANGUAGE, RAMA CAY, BLUEFIELDS BAY, NICARAGUA.

PHOTO 2, 3 AND 4: RAMA SPEAKER POINTS TO NAMES FOR PARTS OF A BOAT IN RAMA LANGUAGE, RAMA CAY, BLUEFIELDS BAY, NICARAGUA.

Credit: Rama Language and Culture Project (Contributor). (1986). "Photos from the Rama Language Project". Rama Language and Culture Project Collection. The Archive of the Indigenous Languages of Latin America: www.ailla.utexas.org

local schools have been trained to produce bilingual educational materials, which include drawings and illustrations from local speakers.

The program is funded by the National Endowment for the Humanities and the National Science Foundation. Each agency receives its financing through the annual budget approved by Congress. Some projects also receive private support from sponsoring institutions and other private sources.



Methodology

This is a grant program administered jointly by the NEH and NSF; academic institutions and nonacademic, nonprofit organizations located in the United States are eligible to apply. However, personnel from for-profit organizations may participate as co-researchers. Citizens of the United States are eligible to apply for fellowships, as are citizens of other countries who have resided in the United States for at least three years before the closing date for applications.

All Proposals are submitted electronically to the NSF FastLane system. All proposals receive their specialist (ad hoc) and then panel review within the NSF review process. Reviewers who are experts in the subject matter or methodologies of the proposals are chosen jointly by NSF and NEH staff. Proposers are asked to address, and reviewers asked to apply, the two general NSF criteria (intellectual merit and broader impact) in ways specific to the joint DEL program. Decisions about awards are made through NEH's and NSF's customary practices (information about the review process is available on the agencies' web sites.)

The Smithsonian Institution's National Museum of Natural History invites some researchers on projects that are particularly concerned with language materials held by the Smithsonian to use the museum as a research base.

Many of the projects involve Latin American academics and also train indigenous students to participate so that the documentation can be produced with participation by native speakers themselves, and so that collaborative networks can be progressively expanded.



Monitoring and evaluation

All grant recipients are required to submit performance and financial reports to the institution that made the award. These are reviewed by program personnel for monitoring progress and results.



AUDIOTAPING OF CH'ORTI BASKETMAKERS
(CH'ORTI IS A DESCENDENT OF THE CLASSIC MAYA LANGUAGE), GUATEMALA.
Credit: Fought, John (Researcher). (1965). "Ch'orti" Photographs 4". Mayan Languages Collection.
The Archive of the Indigenous Languages of Latin America: www.ailla.utexas.org



Results

Results that have contributed to economic or social development

Many of the projects support the creation of dictionaries, grammars and online resources that can be used for language maintenance and revitalization efforts, and many also include training that assists speakers of endangered languages in documentation efforts.

Elements that have contributed to success

The careful review system based on the merit and impact of the project and utilizing experts in the field helps to assure the selection for funding of projects with excellent chances of success in achieving their goals.

Lessons learned

Cooperation between the two funding agencies can be very effective, not only because of increased resources made available for the program's objectives, but also because of the cooperation of staff with complementary expertise and experience.

Qualitative and quantitative impact

Together, the NEH and the NSF have granted more than \$23 million for projects to document 132 languages in 39 countries. Projects have produced a variety of dictionaries, grammars, databases and widely accessible online resources.

Documenting these languages means safeguarding a unique and irreplaceable heritage, not only for the communities that speak them but for mankind as a whole.

In considering threatened languages as an important cultural asset, the program provides recognition to persons who speak those languages fluently, at the same time offering resources to those who are not fluent, to improve their knowledge and speaking capacity.

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To foster the development of a new industry in Central America based on young talent engaged in television and cinema production and direction

Why?

To develop world-class products for the audiovisual industry, in particular through use of new technologies created in Guatemala by creative young Guatemalans who will be able to see their creations exhibited around the world.



studio ©

For whom?

Young people from the various regions of Guatemala who are interested in developing their creative talent.

What is the problem?

The countries of Latin America and the Caribbean have not taken proper advantage of the economic development potential inherent in applying new technologies to cultural industries such as cinema and television. Training and stimulating creative talent in these areas of knowledge could generate new opportunities for productive and well-paid employment for the region's youth.

Studio C is the brainchild of Carlos Argüello. After completing his university studies and spending more than 20 years in the movie and musical industry in the United States as an artistic director and creative director in digital design and animation, Carlos decided to return to Guatemala and launch an enterprise that could foster the development of a new industry in Central America engaged in television and cinema production and direction, based on young talent.

How?

Studio C involves four broad areas of work and business: cinema, television, education, and social change. In all these areas, Studio C is an open and innovative company; most of its personnel are young people from different regions of Guatemala who share the desire to do good work and to grow professionally together with the company.

The company offers competitive salaries and benefits such as free meals, transportation for those who must work overtime, and an open and communicative environment in which everyone knows what he is working on, what projects are underway, and what the challenges are for the future.

The cinema area, in particular, includes the design of concepts for films, digital animation and film production. In this field the company has participated in the production and digital animation of films such as *The Ring 2*, *The Chronicles of Riddick* from Dreamworks, and *Fever Pitch*, from 20th Century Fox Studios.

In television production, Studio C has focused on developing high-quality programs based on high technology. In recent years the company has developed several television programs not only for the local market but also for the United States. The programs include the following:

Specific objectives

The objectives of Studio C, all of them linked to the economic and social development of Guatemala, can be summarized as follows:

- To make a substantial contribution to job creation and economic development in Guatemala.
- To promote the country's cultural diversity in a world that is increasingly globalized.
- To foster self-esteem among the people and steer them towards positive goals.
- To serve as a forum for creativity and energy for young people.
- To enhance the effectiveness of education programs and resource use.
- To promote local development of the audiovisual industry through new technologies.

Who?

Studio C

Since when?

Since 2002

Where?

Studio C is located in the city of Antigua, Guatemala, and employs young creative talent from all regions of the country to develop cultural products for marketing worldwide.





- *Mi Guatemala (My Guatemala)*: a TV program that was broadcast in the United States, in states with the largest Latin population, and was targeted at Guatemalans living outside their country who wanted to know more about Guatemalan culture and its great variety of ethnic groups, its colorful landscapes and textiles, the diversity of its flora and fauna, and its incomparable architectural and cultural jewels. There were 26 programs produced, of 30 minutes each, which included stories about Guatemalan families who appeared ordinary but who were really extraordinary, interviews with artists and personalities who had brought about important changes in the country, and visits to natural, historic and adventure tourism in all regions of Guatemala.

- *Viaje a Latinoamérica (Journey to Latin America)*: a program that put 12 real children together with 12 child figures designed in 3-D animation to experience in a dynamic way the cultures, traditions and lifestyles of

different Latin American cities. The program was designed for children between the ages of 3 and 10, and was targeted at Latin Americans living outside their home country.

- *Vida y Espacios (Life and Spaces)*: a program focused on design, architecture, art, decoration and lifestyles. The idea was to show how Guatemalans, even those living in very ordinary circumstances, can excel and develop special and interesting lifestyles. The program was geared to intermediate and university-level students, housewives, professionals in the areas of design and construction, and the general public interested in a better life. Studio C produced 36 half-hour programs, which were carried on Guatevision.

There is a worldwide tendency to seize upon the efficiency and effectiveness of the media and new technology for education and social change. The vision of Studio C is to support the development of a new cluster in Guatemala that includes technology-based education, movie and TV production, production and animation studios, and the development of professionals in performance, animation and production.

In the education area, Studio C has two broad areas of work: the first relates to the concept of Education on Demand, and the second is the Center for the Arts, Media and Technology.

“Education on Demand” refers to a new thrust in education and entertainment to create educational materials that can be transmitted by various media, including television and the Internet. In recent years, Studio C has produced various materials for distance education, for both the Latin American and US markets.

These products include the following:

- *El Ratón Aviador (The Aviator Mouse)*: an interactive book based on a series of poems by the Guatemalan writer Flavio Herrera.
- *El libro interactivo de español, inglés, k'iche' y kaqchikel (Spanish, English and K'iche' and Kaqchikel Interactive Book)*: a children's book that presents different environments and interactive experiences for learning four languages (English, Spanish, K'iche' and Kaqchikel).
- *My Sexy City*, an education program for youngsters in the United States focused on preventing drug abuse, sexually transmitted diseases and other hazards.

In addition to its production work, Studio C has a project known as Artec for creating a world-class university in Central America dedicated to education in the areas of digital imaging, graphic design, digital effects, animation, cinema and TV production, performance and dance.

This reflects a conviction that, in order to promote the entertainment industry in Guatemala, opportunities for education and work are essential.

Studio C has been active in curriculum development and recruiting teachers and investors, and now has the possibility of working in strategic alliance with the University of California, Los Angeles (UCLA) Center of Media and Entertainment for Social Change. This alliance means access for Artec to a certified, world-class program that offers broad experience in the issue of media and social change; but it also entails many challenges in terms of interagency coordination and risks in implementing the partnership.

Studio C recently released a multimedia work created by a group of young Guatemalans, which was presented at the United Nations Pavilion at Expo 2010 in Shanghai. It was produced as part of the Creative Corridor Project sponsored by the United Nations Development Program, the Special Unit for South-South Cooperation, the United Nations Volunteer Program in Guatemala, and the CA Foundation.

Studio C has also contributed to the success of projects in other countries in Latin America, as in the development of an ecological videogame for the *Servicio Nacional de Aprendizaje (SENA)* of Colombia, which was awarded a prize in the TIC Americas 2010 competition sponsored by the Young America's Business Trust. The Studio C project has been reproduced in Mexico and Colombia.

This digital project poses the challenge of communicating the importance of the creative economy as a tool for economic and social development, which will be a guiding force leading towards better and more visible cities, with better lifestyles for all. In these works, digital artists not only visualize the creative economy but are able to present the fruits of their talent internationally.

Studio C operates as a company that derives its revenue from customers and partners, who may be individuals or international audiences and agencies.



Results

Achievement of objectives

We have developed a company that can compete successfully in international markets and that offers young people opportunities to develop and express their creative talent.

Results that have contributed to economic or social development

- Highly trained human resources.
- Local sources of employment that represent income for young people.
- A company that competes successfully in international markets.

All of the foregoing not only represents new opportunities for economic development but also helps to give young people greater self-esteem and confidence in their own capacities, as well as boosting the potential of their own culture as a lever of social change.

Elements that have contributed to success

Studio C offers Guatemalans the chance to develop capacities and talents in the field of digital effects and animation, specialties that are in great demand in cinema and television, as well as everything that has to do with the use of creative digital technology.

Lessons learned

Regional strategies sparked by greater economic integration have identified a set of cultural industries relating to the management of image, information and statistics, in addition to the cultural phenomena in itself. The capacity to respond to these needs can be an important competitive advantage among developing countries.

Quantitative and qualitative impacts

In mid-2005 Studio C was a company with 50 employees, operations in Guatemala City and Los Angeles, and world-class projects such as *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe*, screened in Hollywood in December 2005.

At the present time, between 40 and 70 young people are receiving continuous training in Studio C in the use of digital technology, and in related disciplines as varied as art, design, animation, production, direction, illustration, editing, photography and music, in all cases using computerized technology.

Carlos Argüello
Founder and Director

www.studioc-online.com
www.twitter.com/studiocgt



Based on a holistic vision of tourism and regional cultural development to benefit local residents and strengthen local institutions



[Regional development of the Copán Valley]



Photos and images: © Stefania Abakerli / World Bank

Who?

Honduran institutions at the national level, such as the Honduran Institute of Tourism and the Honduran Institute of Anthropology and History; municipal institutions, such as the Municipal Government of Copán Ruinas; and nongovernmental organizations such as Asociación Copán, with support from the World Bank.

Since when?

Since 2003

Where?

Copán Valley and surrounding areas



Why?

To achieve sustainable development of tourism based on the cultural and natural heritage of the Copán Valley and nearby areas.

For whom?

Direct beneficiaries. The public sector, private sector and civil society involved in the tourism sector, mainly persons living in the project’s zone of influence, especially indigenous population groups located in the Copán Valley, and the archaeological sites of the Sula Valley and Guanaja.

What is the problem?

The Mayan ruins of Copán, located in Honduras and declared a UNESCO World Heritage Site in 1980, constitute one of the most impressive archaeological sites of the Mayan culture. The hieroglyphic stairway at Copán contains the longest text yet discovered from the Mayan civilization. The ruins, with their many stone sculptures and mysterious inscriptions, are the most popular tourist attraction in Honduras.

While the growing flow of tourists has brought a degree of prosperity to Honduras, the Department of Copán, where the ruins are located, remains one of the poorest in the country.

In fact, the number of annual visitors rose from 12,500 in 1975 to 120,000 in 2001, and fiscal revenues from visitor entry fees at Copán increased to the equivalent of US\$6.8 million between 1997 and 2001. Yet the illiteracy rate in Copán is 49%, malnutrition is 55%, and 75% of households had unmet basic needs.

Moreover, the exclusivity arrangements between tour operators, hotels and airlines meant that they retained nearly 70% of regionally generated tourism revenues, and access for smaller, local enterprises in this sector was extremely limited.

Since 2003, the World Bank has been helping to develop sustainable cultural tourism in the Copán Archaeological Park and its surrounding municipalities through the Copán Valley Regional Development Project, financed by a US\$12 million credit from the International Development Association (IDA). The project is based on a holistic vision of pro-poor, community-based tourism and regional cultural development. The central aim is to benefit local residents and strengthen local institutions.

The Copán Valley project builds upon lessons and ideas from previous cultural development activities financed by the PROFUTURO and GENFUND programs in Copán. These programs clearly identified the socioeconomic needs of the Copán Valley, its natural and cultural assets, and target areas for the project.

In February 2003, to help prepare the Copán Valley project, the World Bank invited all the relevant partner organizations to participate in a two-day meeting to review and discuss project objectives, components, activities and risks. Over 30 representatives attended from the Ministries of Tourism; Finance; Natural Resources and Environment; Culture, Arts and Sports; the National Institute of Archaeology and History (IAH); the Department of Protected Areas, and Asociación Copán, a local NGO dedicated to preservation of the Mayan cultural heritage.

- To create a cultural tourism circuit that embraces five archaeological parks and sites.
- Ecologically sustainable administration of parks and sites.
- Strengthening employment generation associated with development of the parks and sites.
- Strategic planning for local development.
- Access to technical assistance and training to improve products and services offered by local businesses.
- Institutional strengthening and training for local management of cultural heritage.

How?

The specific activities financed by the project include:

- Preparation of a management plan for the five parks and sites targeted by the project.
- Key conservation work in the Copán archaeological park, including works to preserve the access tunnels to the Rosalila Temple, sculptures and glyphs.
- Signage in the Copán archaeological park and in the city of Copán Ruinas.
- Rehabilitation of the Archaeological Museum and the Copán Research Center.
- Expansion of the Casa K'inich, an interactive museum for children, in Fuerte Cabañas.

Financing for the project was structured from funding provided by the World Bank through the International Development Agency (IDA) credit, the Government of Honduras, local communities and a contribution for the Japanese government.

Photo: © Stefania Abakerli / World Bank



Methodology

The project was developed in accordance with the following strategic lines:

Creation of a tourism circuit for regional development.

One strategic choice was to decentralize the tourism flow away from Copán by developing other sites and parks through a new Archaeological-Ecological Tourism Circuit. The circuit will comprise four other parks and sites that have not previously benefited from tourism, but are easily accessible through the region's international airport. This innovative choice will make it possible to: (a) protect the fragile ruins of Copán, which cannot absorb additional increases in the number of visitors without further archaeological and logistical works that will take time and substantial resources to complete; (b) protect the environment in the park and the municipality of Copán Ruinas, already at the limit of their capacity; (c) define and implement the Copán Management Plan, and (d) protect and develop other cultural heritage sites.

Enhance quality of destinations.

The challenge was not only to attract tourists to other sites, but also to encourage longer stays by enhancing existing destinations and creating new, high-quality attractions. In addition to archaeological conservation, basic infrastructure, and interpretation improvements in the parks and sites, the project financed expansion of signage; appreciation of biodiversity in the lake near Los Naranjos; and a move away from commercialization of foreign crafts (from Guatemala) to local tourism production.

Pro-poor model for tourism development.

Another strategic choice was the adoption of a pro-poor tourism approach. This approach recognized that cultural heritage and the environment belong to the poor, and that the poor are the most vulnerable and have lost the most from environmental degradation and misuse of cultural heritage. The project pursued this strategy by linking the preservation of archaeological parks and sites and their natural environments with employment and income generation opportunities. It also promoted (a) local business development and market access; (b) commercial sustainability (quality of products, marketing, and positive cost-benefit); and (c) capacity development for NGOs and civil society organizations. Finally, it stimulated the local investment climate to prevent economic leakages to wealthier locations and groups.

Framework for private sector investment.

By developing the new tourism circuit, the project provided the private sector with important investment incentives and market opportunities. The framework for private sector development included: (a) the promotion of investments for regional and local development through intensive capacity development and planning exercises among local governments, women producers, indigenous organizations, artisans, and tour operators; and (b) the development of high-quality local crafts, quality control, and marketing channels. The discovery, development and successful commercialization of the Lerica ceramics was a model experience. Market niches were identified through a fund, Fondo Prosperidad (*Prosperity Fund*), which financed 69 pro-poor small-scale tourism initiatives.

Capacity building and skills development.

To help integrate local populations and stimulate entrepreneurship in the tourism business, the project provided specialized training and support to job creation related to alternative tourism development, including tour guides, and management of archaeological parks and sites. Specifically, indigenous women were targeted to improve income generation skills among vulnerable populations.

Conservation of natural and cultural resources.

Tourism can produce unintended negative effects such as overuse of resources, an increase in nearby populations, and generation of garbage. Lax security can provide opportunities for artifact smuggling. The project gave priority to the management and security of the sites by balancing conservation and archaeological research needs with improved access, signage, and interpretation of sites and parks.

Environmental education.

The project also designed and implemented interactive education for children and families, to help them learn about the region's biodiversity and history. This project component built on the work of the PROFUTURO project, which supported the construction of the Casa K'inich (House of the Sun), an interactive learning center for children in Copán Ruinas. Casa K'inich uses interactive exhibits, text and sound to present the complexities of Mayan life, the Mayans' scientific knowledge, and their close relationship to the environment. Casa K'inich is being expanded, with new exhibits and learning materials based on new findings.

Communication and institutional development.

To enhance institutional capacity for tourism and cultural heritage management among public, private and civil society actors at the national and local levels, a participatory planning process accompanied the development of the new Archaeological and Ecological Circuit, based on a strong social communications strategy. The project implemented a national and international marketing campaign to promote the new tourist destinations, and help to strengthen the municipalities through the creation of a Local Planning Bureau.



Photo: © Stefania Abakerli / World Bank



Results

Achievement of objectives

The project has given the Copán Archaeological Park and the municipality of Copán Ruinas a brand-new image, while expanding income generation opportunities for poor local residents and increasing their sense of local heritage and distinctiveness.

Results that have contributed to economic or social development

The project has generated employment opportunities and increased local incomes, in particular for indigenous people and women, the most vulnerable groups. By August 2006, three years after the project was launched, job creation in the Copán Valley had increased by 18%, benefiting particularly women and local artisans (the project team had predicted a 5% increase).

Additionally, the family incomes of project beneficiaries almost doubled. The Fondo Prosperidad (Prosperity Fund), created under the project, financed 69 new tourism enterprises (out of 500 applications), benefiting more than 1,650 people directly and an estimated 25,000 people indirectly.

The performance of municipal and national institutions has been improved through training, interagency coordination and stronger local planning and management tools. The institutional infrastructure created and the training provided have helped upgrade and enforce critical standards of management and urban development, as well as regulations governing construction permits, heritage protection, transit, street vendors, environmental conservation (including solid waste management and protection of small watercourses), land surveys, property registries, designation of street names, and color and signage standards. The management capacity of the municipality of Copán Ruinas has been strengthened with the creation of an Urban Planning Bureau and a Municipal Tourism Department.

The cultural heritage of the zone has been protected and used as a factor for development of the communities located in the region, not only in economic terms but also from the perspective of education, social participation, environmental protection, self-esteem and identity. In addition to the conservation and preservation work on the monuments of Copán, the project financed the protection and development of the archaeological-ecological site of Los Naranjos, one of the most important in Central America.

Quantitative and qualitative impacts of the project

INSTITUTIONAL STRENGTHENING FOR CULTURAL MANAGEMENT. The management plans implemented in the archaeological parks of Copán and Los Naranjos have improved the conservation of the monuments, encouraged a better spatial distribution of visitors, and yielded important historic information for visitors of all ages about Mayan culture and social organization.

IMPROVED PROTECTION FOR THE MAYAN HERITAGE. According to the administrator of the Copán Archaeological Park, the use of leading-edge conservation techniques to improve the tunnels of the Mayan pyramids was key to surviving the heavy rains of September 2008: other tunnels that had not been given this type of protection suffered severe damage at that time.

INCREASED TOURISM FLOWS. The improvements in facilities, particularly in the Copán Archaeological Park, helped to increase the flow of tourists in the region by 457% between 2001 and 2007.

A STRONGER LOCAL ECONOMY. The positive effects of the project on the local economy increased local business revenues by around US\$1.9 million per year.

MUNICIPAL REVENUES FOR THE REGION rose from 22,225,000 Lempiras in 2004 to 207,125,442 in 2008. Although this increase cannot be attributed exclusively to the project, it is very likely that the bulk can be laid to the activities flowing from it.

HIGHER PER CAPITA INCOMES. The 8% annual increase in per capita incomes in Copán (compared to a national rate of 4%) can be attributed in part to the project. In addition, 70% of the enterprises supported by the Fondo Prosperidad (*Prosperity Fund*) reported an individual monthly wage of US\$291, while the national average is \$131; 75% of family enterprises generated an average increase of 20% in revenues.

EMPLOYMENT CREATION. The rate of job creation between 2003 and 2008 was 8% for people living around the Copán Park, while the national average was 4.7%. The number of local small businesses rose by 60%, from 338 in 2004 to 407 in 2008. 48% of direct beneficiaries of the Fondo Prosperidad (*Prosperity Fund*) were women. At the end of the first year of operations, 91% of the enterprises supported were still in business.

IMPROVED ENVIRONMENTAL MANAGEMENT. The *Vecindario limpio* ("clean neighborhood") environmental education program benefited the residents of Copán Ruinas, raising awareness about environmental health and laying the basis for a better urban environment, particularly in low-income neighborhoods. The Casa *K'inich* attracted more than 20,000 visitors before the project closed.

LONG-TERM TOURISM STRATEGY. The government saw the project as one of the principal instruments for implementing its long-term tourism strategy. The technical assistance provided to the Honduran Tourism Institute for developing and marketing a new tourism brand for Honduras was considered by IHT as one of its most important policies, helping to reposition the country in a highly competitive tourism market and resulting in an increase in the number of visitors to the country during implementation of the project.

GREATER VISITOR SATISFACTION. 96.5% of visitors expressed satisfaction with the services received in the Copán and Los Naranjos parks.

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To learn from artisanal traditions and processes in order to offer authentic products internationally



Who?

Taller Flora, directed by Carla Fernández

Since When?

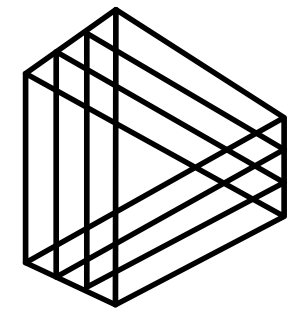
Since 1998

Where?

Indigenous communities of the following ethnic groups in Mexico: Tzeltzales, Tzotziles, Purépechas, Amuzgos, Mixtecos, Triquis, Nahuas, Tarahumaras, Mazahuas and Otomíes, in addition to urban artisans.

Why?

To enhance the quality of life in artisanal communities through development of a creative industry that incorporates artisanal creations and processes into the productive process, benefiting the entire chain of creators and producers.



Taller Flora A.C.

[Flora Workshop]

For whom?

- Women of Mexican indigenous groups such as Otomíes, Tzeltzales, Tzotziles, Purépechas, Amuzgas, Mixtecos, Triquis, Nahuas, Huaves, Tarahumaras, Mazahuas and Huicholas.
- Urban artisans such as *charro* tailors, silversmiths, shawl makers, cross-stitch embroiderers.
- Single mothers

What is the problem?

Fresh from her work as a dressmaking teacher for the traveling craft-design schools run by the General Directorate of Popular and Indigenous Cultures of CONACULTA, Carla Fernández set out to investigate the centuries-old methods by which indigenous women make their clothing. Her interest in the geometric basis of clothes connected her studies in fashion design to her studies in art history. What most interested her where the first avant-garde movements, and especially those artists who had ventured into the field of clothing: the uniforms designed by Tatlin and other constructivists; the Antineutral Suit manifesto of the futurists Marinetti and Depero; the theater costumes of Malevich, and Sonia Delaunay's prints and designs. It was through this lens that Carla started looking at indigenous dressmaking not as a primitive object but in terms of its artistry and the way it was made.

Specific objectives

- To incorporate the traditional design language into fashion design: fashion based on the indigenous traditions of Mexico.
- To address the need to integrate traditional and indigenous designs and concepts into the world of fashion in order to reconcile production times and processes.
- To appreciate and value the ideas and designs of artisans, as well as the respect and care with which they pursue their traditions.
- To recognize the intellectual property of artisans.



How?

Taller Flora is a fashion-focused project that seeks to learn from artisanal traditions and processes in order to offer authentic products internationally. It has instituted a new cooperative working model, an essential part of which are workshops for sharing knowledge and ideas for sustainable growth.

In these workshops, artisans and designers exchange ideas, generate new products, and seek solutions to the needs of each cooperative. The workshops are an important meeting place where women can share experiences, as well as offering an opportunity to earn their living by making clothing appropriate to their own culture.

The geometric basis of indigenous dressmaking derives from the use of squares and rectangles as natural sources of inspiration. Flora proposes and promotes a design method based on indigenous dressmaking formulas using back-strap looms, but also applied to daily garments. The work process freely incorporates multiple variables and creative initiatives: webs joined together, folds, darts, tucks, pleats, gathers, etc.

Every aspect of the work that Flora does (community research, prêt-à-porter, haute couture) responds to the study of indigenous dressmaking and its geometrical basis.

The purpose of the Taller Flora is to train communities of textile artisans so that they can become independent business units and, through training, do business with clients who demand quality, punctuality and formality.

The model consists of building long-term ties with different cooperatives nationwide that operate on the basis of fair trade, low ecological impact, and capacity development.

The idea is to make this model replicable and scalable, in the short term, for at least 11 cooperatives around the country with which the project is currently working. Subsequently, it is hoped that the model can be used by any co-op that wishes to do so.

Technical, legal and administrative training for the cooperatives allows them to become reliable suppliers and profitable business units that are sustainable and competitive in the face of an open, demanding market such as that for high-quality crafts and design.

Taller Flora is a civil association that obtains its revenues from customers and partners, including private agents and public and international agencies.



Methodology

Flora provides technical and administrative training to artisanal communities and beneficiaries in general. It operates like a traveling laboratory. One part of the workshop takes place in indigenous communities and the other in Mexico City. The project attempts to create a sustainable option that, while incorporating craft processes, can involve itself in the contemporary scene. Flora describes the methodology in the following terms:

Research: indigenous dressmaking geometry.

Every two months, they travel to different indigenous communities to study the way they make clothes. On each trip, they have discovered new things about the square geometry of indigenous dressmaking patterns. Back in the city, these patterns are copied and catalogued with the aim of creating a compendium of formal solutions that are valuable additions to their own design language.

Workshops: pedagogy.

One of Flora's missions is to enhance artisans' creativity based on methods of their own. By using processes that are familiar to them, it is easier for them to create new designs and thus avoid becoming manufacturers of other people's products. This pedagogical aspect also helps establish ties with different co-ops and strengthen networks that function on the basis of fair trade and environmentally friendly materials.

Design: haute couture and prêt-à-porter.

There are collectors and academics who are very well-versed in Mexican textiles, but the general public is not usually aware of the slow, painstaking process involved in making an indigenous garment. It can take an artisan up to six months to make a 1 m long weave: the spinning and dyeing of the yarn, the weaving and tailoring are all done by hand. Garments combining craft processes with Taller Flora's in-house designs form part of our haute couture collection, while our prêt-à-porter line features industrial processes and materials with only certain specific handcrafted details. This allows us to produce enough garments to supply stores, while offering a more extensive line of clothing and ensuring that the co-ops we collaborate with have constant work.



Monitoring and evaluation

A logical framework is used to establish goals with each community. The system determines what are the principal objectives of each project and which activities are to be conducted to achieve those goals. As well, it determines how results will be measured and sets out the assumptions or premises on which each object is based.



Results

Achievement of objectives

Carla Fernández, the founding partner of Taller Flora, has established a close working and creative relationship with textile cooperatives in Mexico. These are mainly run by indigenous female artisans, engaged in designing and making products that are unique and "one-off" works of art. The program provides credit and distributes profits to the artisans to pay for their designs, and not merely for their manufacture, resulting in some cases in earnings increases of more than 400%.



Taller Flora has succeeded in bringing together the Mexican textile industry and the country's artisans, combining these two separate and distinct worlds in a joint project of benefit to all. Thanks to improved production processes and quality control, artisans are able to earn margins higher than those now prevailing in the design industry. At the same time, care is taken to ensure that no artisanal craft is lost in this combination of industry and artanship.

Artisans are offered a marketing channel through the Carla Fernández trademark. This trademark has received a very positive response to its designs and concept. This revolutionary idea for the fashion industry has been published in various books: e.g. *Fashioning Fabrics* by Sandy Black, and in design and fashion magazines including *Elle*, *Vogue*, *Wallpaper* and *In Fashion*. Creating fashion trends based on Mexican textiles not only benefits the cooperatives with which the program works directly but also opens an opportunity to benefit all artisans in this branch, as well as to keep alive Mexican traditions that are gradually disappearing.

Results that have contributed to economic or social development

The project highlights the work of the artisan, which is no longer considered as the rote reproduction of others' ideas. Artisans are treated as creators and they earn a profit from their design, thus rewarding their ideas and not merely the many hours of work that go into creating artisanal garments and textiles. This helps to ensure that this craft, which garners great recognition both within and beyond the community, will not be abandoned for other pursuits.

By concentrating on design, artisans can continue to work at home and will not have to abandon their house, their community or their land.

Elements that have contributed to success

To achieve sustainability, Taller Flora has taken care to ensure that each part of the chain has trained and competent human resources. For the sake of efficiency and sustainability, it has been decided that each artisan must be able to do what he or she knows best. For example, it is best for a skilled craftsman to be dedicated to the creative and manual part of the chain, while others will have skills that are better used in business management or design supervision.

Lessons learned from the project

The first lesson in working with rural communities is to understand that production processes develop in different ways than those in the cities. The project prepared a pedagogical approach contained in the Taller Flora book, addressing these differences: for example, instead of the metric system, a person in Zinacantán will be more comfortable using body-based measurements – “fingers”, “elbows”, and “palms”.

Another important lesson is to understand the context in which communities live: 90% of Mexican crafts are made by women, who in addition to their work must look after large families and tend to crops and livestock, all of which requires adjustments to time use and ways of life.

It is becoming increasingly clear that Mexico's popular arts are a great cultural and productive resource for competing internationally. It is time to recognize that creative industries are good business.

Quantitative and qualitative impacts

The clothing production chain has been organized to give artisans greater economic benefits from their work. This project sparked specialization of production, significantly increasing the quality of the garments. It also introduced mechanical processes (which do not interfere with handicraft work) that have made production more efficient and have increased artisans' profit margins by up to 400%.

The project has integrated into the creative and productive chain artisans from all groups, including older women and those with disabilities.

A Taller Flora manual has been published, explaining the pedagogical approach and how to apply it in indigenous communities. This has opened the possibility of replicating the model in other cooperatives around the country. Based on that manual, workshops have been held in indigenous communities where no Spanish is spoken, and even internationally in universities – Harvard, MIT and the Ibero-American University.

Thanks to the manual and the methodology, the British Council named Carla Fernández “Young Fashion Entrepreneur of the Year” in 2008, in recognition of her success in bringing Mexican artisans into the fair trade network for fashion design.

Carla Fernández Tena and
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Dominican Republic

To recognize Caribbean culture and to promote awareness of the unity in diversity that characterizes the region

Why?

To help position culture as an integral theme for creating a platform that will sponsor thinking, dialogue and mass dissemination of issues of priority to the region, using various media including the digital Caribbean Atlas.

BUILDING THE CARIBBEAN: the caribbean atlas online

[Caribe en construcción: el Atlas Caribe en la Web]



Photo: José Enrique Tavárez, León Center



Photo: José Enrique Tavárez, León Center



For whom?

- Specialists in the design of crosscutting development policies in countries of the Greater Caribbean
- Decision-makers, public and private sector representatives, at both regional and international levels
- Opinion makers and the media within and beyond the region
- Entrepreneurs and businesses within and beyond the region
- Specialists in the design and implementation of information and communication technologies (ICT)
- Researchers, scientists, specialists and activists dealing with cultural, environmental and development issues relating to the Greater Caribbean
- Artists, cultural managers, bearers of traditional popular culture and other culture stakeholders
- Teachers and trainers involved in both formal and informal education
- Students at all levels
- The general public

What is the problem?

- The need to recognize Caribbean culture and to promote awareness of the unity in diversity that characterizes the region, and as a basic element for building a common identity and self-image that can be better projected abroad.
- The scarce contacts within the region that occur at the different levels of social life.
- The lack of methodological tools and materials designed to investigate and report on the region as a whole.
- The lack of a comprehensive (and not merely economic) agenda that would include issues of importance to the residents of the region and that could be used by specialized multilateral agencies in the Caribbean.
- Mutual unawareness among the inhabitants of the different countries of the Greater Caribbean.
- Lack of solid joint positions among regional countries on priority issues affecting the Caribbean.
- Lack of concrete policies for maintaining effective ties with the Caribbean diaspora around the world.



Who?

Centro Cultural Eduardo León Jimenes

Since when?

Since 2008



Where?

The Greater Caribbean, i.e. the region comprising all countries in the Caribbean Sea and other zones with cultural and geopolitical affinity, such as Guyana, Guayane, Suriname and parts of Northeast Brazil

- To rethink the region's sustainable development in light of the inter-relationship between culture and the environment, to construct a homegrown agenda.
- To use the Caribbean Atlas and ICTs as learning tools to foster regional dialogue with new generations of players and to envision new roads to development and understanding of the region.
- To offer information and methodological principles that will help politicians, economists, sociologists, cultural managers and environmentalists, among others, to design cost-cutting policies suited to their respective areas.
- To determine and promote the region's potential as a whole, highlighting the elements that characterize the Caribbean: its current situation and prospects for the future.
- To help strengthen the regional integration process, including the Caribbean diasporas located in various regions of the world, on the basis of cultural, environmental and socioeconomic criteria.

How?

Building the Caribbean: the Caribbean Atlas Online (*Caribe en construcción: el Atlas Caribe en la web*) is a permanent research-action program that is being developed in different phases:

1. Creation of the digital Caribbean Atlas.

In 1999, following publication of the book *Emergences Caraïbes*, a scientific and geopolitical project of the Association for Caribbean Research and Studies (AREC) of Martinique and the University of Caen in France, work began on development of a state-of-the-art technology website called Atlas Caraïbes (Caribbean Atlas).

In early 2008, the University of Caen and the León Center in the Dominican Republic, working through AREC, developed an exchange program whereby the Atlas Caraïbes could be translated as an electronic mirror to the technology platform of the León Center and made available region-wide as a medium of research, interchange, cooperation and dissemination. That collaboration continues, in order to ensure the proper functioning of the site, its electronic maintenance, and the training of personnel of the León Center in the use and dissemination of the web document.

At the end of 2008 the León Center presented the electronic document to the community under the name <http://atlas-caribe.centroleon.org.do>, making it publicly available through its *mediateca* and electronically.

2. Creation of the network of contributors to the Caribbean Atlas

In 2008, AREC and the León Center, together with the Regional Council of Martinique, presented a funding proposal to consolidate the technological platform, launched the network of contributors to the Atlas, and develop a strategy for regional dissemination and educational use of the electronic document. The contributors' network functions as a specific "wiki" site for the Greater Caribbean region, with the difference that content input must come from specialists in the region who are researching priority topics of regional interest. Consequently, this space is more than a tool for disseminating comprehensive knowledge about the region, and is in fact a platform for discussion, exchange and reflection on the Greater Caribbean.

In 2009, with funding from the Interreg IV Caraïbes Cooperation Program and support from the French Embassy in the Dominican Republic, the León Center hosted a meeting of collaborators to present the methodology. That first meeting was attended by scholars of the Greater Caribbean representing the different subregions (Dominican Republic, Cuba, Colombia, Curacao, Trinidad and Tobago, Puerto Rico and Martinique). Participants considered and discussed the pressing problems and needs of the Greater Caribbean as presented in the background document, "Constructing Identity: an Agenda for the Greater Caribbean", prepared specifically for the program by the Haitian sociologist Sabine Manigat. At the same time, the expert group offered its views on the electronic Caribbean Atlas project and provided recommendations for improving it and winning its acceptance in the region. That first meeting set up the Coordinating Committee for the third phase of the program, which is called "Building the Caribbean: exploring our own agenda" (*Caribe en construcción: explorando una agenda propia*).

3. Strengthening the contributors' network and constituting a permanent cultural dialogue on the greater Caribbean.

The coordinating committee for the project was to discuss the background document in greater depth at a second, broader meeting of stakeholders in July 2010. The document sees the Caribbean Sea (object and symbol) as an element of contact among Caribbean peoples, which can be visualized in five dimensions: development, environment, cooperation policy, culture, and interchange. These dimensions form the framework for studying the internal and external interactions of Caribbean peoples within a zone of mediation where cultural diversity and multilingualism serve as mediating agents.

The collaborators have begun at this stage to become multipliers for dialogue and reflection on the Greater Caribbean through ongoing country-to-country exchange, using communication technologies, in the context of an annual international and multicultural meeting coordinated by the León Center. To date, 53 internationally recognized specialists have signed up for the second meeting, on the theme "dimensions of the Caribbean space", to discuss the dimensions defined in the background document. These invited specialists represent a large part of the region: Barbados, Belize, Colombia, Cuba, Curacao, Dominican Republic, Guyana, Haiti, Jamaica, Martinique, Mexico, Panama, Puerto Rico, Saint Lucia, Saint Maarten, Suriname, Trinidad and Tobago, and Venezuela.

4. Program continuity

The agenda for the second meeting covers three essential points: (a) dialogue and interchange to seek the basis for a common cultural identity during debate on the five dimensions; (b) the impact of multilingualism in the zone of mediation; (c) awareness and enlistment of participants to strengthen the contents of the Caribbean Atlas, and to become permanent contributors.

The program's sustainability is based on holding an annual seminar, obtaining sponsorship from institutions and organizations identified as having an interest in the program, strengthening the contributors' network, monitoring and supporting construction of the Caribbean Atlas electronic tool by the León Center and AREC.



The foregoing activities respond to the need for debate and collective thinking from a progressive and inclusive cultural viewpoint. In this context, the Caribbean Atlas plays a dual role as a platform for debate and a disseminator of information to all users around the world who are interested in the Greater Caribbean.

The program is made possible by support from the Eduardo León Jimenes Foundation and the Interreg IV Caraïbes Program, and the Development Funds of the Regional Council of Martinique. The sponsors have been joined by the French Embassy in the Dominican Republic, which has provided grants for specific activities under the program.

Methodology

The program methodology involves research-action to foster the progressive integration of Caribbean specialists from different areas, institutions, regional organizations and others, into a network for systematic and continuous reflection and exchange, always respecting the multiple criteria: these are summarized in an annual meeting, the results of which are to be included in the Caribbean Atlas electronic document. This is a methodology of dialogue, which seeks a holistic approach to the region, integrates the perspective of culture as a key agent for the development of peoples, employs the advantages of current information technologies, and follows the rule of unity constructed from diversity.

These actions, coordinated by the León Center, are conducted internationally through an open and participatory cultural approach that can be summarized as follows:

- Constituting and strengthening the regional network of contributors for the Caribbean Atlas, and maintaining smooth and continuing dialogue among them.
- Holding an annual meeting of Caribbean specialists, which may also invite experts in the design of crosscutting development policies, decision-makers, public and private sector representatives, opinion makers and the media, businesses and entrepreneurs, at the regional and international levels.
- Documentation and dissemination of results from the meetings via the Caribbean Atlas and other means, so as to suggest topics of relevance to the region for consideration by international cooperation organizations and multilateral agencies.
- Ongoing attention to the online Caribbean Atlas, to guarantee its efficient functioning.

The program does not replace or duplicate existing initiatives of other organizations, specialized groups or individuals. On the contrary, it is working to bring together all those who have the interest and possibility to contribute to systematizing knowledge about the Caribbean basin.

Monitoring and evaluation

As the institution coordinating the program, the León Center delegated monitoring responsibilities to the Cultural Services Branch, which reports and assesses its results through:

- Periodic reports on project implementation.
- AREC - León Center monitoring meetings.
- Databases on constitution of the contributors' network.
- Tally of daily visits to the Caribbean Atlas website.
- Information conveyed through press releases, brochures and bulletins.
- Self-evaluation of the program at each meeting.
- Ongoing interaction between the IT technicians of the University of Caen and the León Center.

Results

Achievement of objectives

From the outset the program has achieved its short-term goals:

- Using ICTs and with the help of specialists, the Caribbean Atlas has been implemented and is functioning as an electronic mirror at the León Center. The fact that the Atlas has been able to fulfill its role as a tool for regional integration and a means of expression for conveying the results of the program is confirmed by the acceptance the Atlas has won to date, both from the specialists who must keep its contents updated, and from the users who consult it.
- The ongoing dialogue with specialists throughout the program has confirmed the need to rethink the region's sustainable development, taking into account its interrelationship with culture and the environment for constructing a regional agenda. The enthusiasm with which area specialists have responded to the call for contributions demonstrates the project's relevance and augurs well for cooperation over the short, medium and long terms.
- The network of expert contributors has grown swiftly, guaranteeing the continuous input of reliable information to the Caribbean Atlas and ensuring the value of its contents.

Results that have contributed to economic or social development

It must be recognized that this is a long-term program. To date the most important results have been:

- Cultural interchange among players from different countries of the Greater Caribbean who share common objectives and interests despite their differences.

The transfer of a state-of-the-art electronic learning tool from a French university to a Caribbean cultural institution in the Dominican Republic, available at <http://atlas-caribe.centroleon.org.do>

The progressive establishment of a network of contributors, who are key players for expanding debate and building the contents of the electronic tool.

The cooperation of institutions from the Dominican Republic and Martinique concerning the program, which will make it possible to continue adding other institutions from within and beyond the Caribbean.

The responsiveness of the experts invited to the 2010 meeting, who included representatives of the most prestigious institutions devoted to Caribbean studies. This strengthens the program by avoiding duplication of efforts and promoting integration.

Elements that have contributed to success

- Understanding the role of culture as a promoter of development, recognizing its intimate articulation with the environment, and proposing such principles as key themes of the program.
- The search for multicultural and multilingual interaction open to debating shared objectives with full respect for diversity.
- The electronic Caribbean Atlas and appreciation of the possibilities that ICTs open for development in all spheres of contemporary social life.
- The coordination role of the León Center, given its track record and its region-wide recognition as a nonprofit NGO involved in participatory cultural management.
- A concept of development cooperation policies that includes all social players.

Lessons learned from the project

The program has shown that culture, as a necessary means for achieving joint action and finding solutions to the region’s problems, has only a relative presence on political or sectoral agendas. The Greater Caribbean, because of its characteristics, needs a comprehensive cultural vision to strengthen it as a region and a geopolitical space. A cultural definition of its overall image, which identifies it as a region in its own eyes and those of the rest of the world, would allow it to enhance its internal relations and those with the rest of the world. The region needs to promote dialogue among stakeholders, and particularly the young, with a contemporary and inclusive vision that overcomes the obstacles of a dialogue rooted in heritage and history, and one that offers a vision of the present for visualizing the future. Culture is the only medium that can foster the harmonious encounter of Caribbean diversity, without overlooking the many opportunities for pursuing sustainable development. Through culture, residents of the Caribbean can recognize and differentiate themselves, and its role in intra-regional development is therefore fundamental. Culture is also the bond that allows dialogue between diasporas and home countries. The effort put into the program is justified to the extent that the cordial and useful dialogue it promotes can also be disseminated. In this respect, the online Caribbean Atlas is needed to share with the world the visions, concepts, scientific studies, research and other products of Caribbean players from all sectors who are collaborating with the program.

If one were to identify two key lessons that have emerged from this program to date, they would be: (i) confirmation that it was essential to issue invitations to think about the Greater Caribbean from the cultural and contemporary perspective; and (ii) confirmation that ways can be found to promote cooperation, reflection and dialogue among key Caribbean thinkers, while respecting diversity.



Quantitative and qualitative impacts of the project

- Creation and growth of the network of contributors for constructing the Caribbean Atlas.
- Preparation of a consensus-based catalogue (still preliminary and in the process of revision) of important regional issues that could be considered by international cooperation organizations and multilateral agencies.
- Visits to the Caribbean Atlas webpage.
- The involvement of stakeholders from different subregions in the program.
- The expanding contents of the Caribbean Atlas.
- The meetings of experts, which are attracting growing numbers of contributors from a great variety of areas.

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To enable students to explore their culture through involvement in the performing arts

Why?

To encourage young people to explore and express themselves in the performing arts, train and develop their skills base, and create avenues for showcasing and for employment in the entertainment and cultural industries.

ARTs and CULTURE for youth development program

For whom?

Students at the secondary and tertiary level and other young people who are unable to attend school and cannot be employed.

What is the problem?

- Lack of opportunities for young people to be engaged in meaningful activities after school.
- Limited exposure to arts and culture activities in school.
- Students' frustration with a school program in which they are overwhelmed with academic subjects.



Who?

Curriculum And Materials Development Unit (CAMDU)

Since when?

Since 2008

Where?

Rural, urban, and suburban areas in the north and south of the island



Photos from: <http://education.gov.lc>

Specific objectives

- To nurture the talents of youth to ensure the survival of performing arts in St. Lucia.
- To enable students to explore their culture through involvement in the performing arts.
- To expose members interested in pursuing performing arts as a career to the professional approach in the performing arts through the following mediums:
 - o Annual SMART Summer program
 - o St. Lucia's national annual choir and instrumental music festival
 - o Independent activities i.e. Youth Rally
 - o Secondary schools drama festival, senior students to manage and teach
- To provide career guidance for performing arts members through dialogue and apprenticeships with professional artists.
- To provide training opportunities for members committed to the arts who cannot afford the cost.
- To secure funds and scholarships for members committed to the arts by creating resources and workshops.
- To enhance the performance experiences of schools in the education system, community groups, attached youth and others.
- To provide cultural exchanges, ensuring exposure to alternative and new approaches to the arts.
- To form relationships with local, regional and international organizations.



How?

- Training in instrumental and choral music, drama, dancing, stage management, lighting, sound, costume design, production management.
- Attendance at cultural events produced by cultural and educational organizations for on-the-job training.
- An annual musical theater production.

Photo 1 from: <http://education.gov.lc>

Photo 2 from: http://www.htsstlucia.com/2010_News/August/HTS_News_August_11th_2010.html



Photo from: <http://education.gov.lc>



Methodology

- Facilitators meet students for weekly training in the various performing arts areas for which they have demonstrated interests and special skills.
- A three-day training camp is held during the Easter break for initiating new students.
- Five weeks of summer training in preparation for a musical theater production.



Monitoring and evaluation

Facilitators note changes in students' behavior, the contributions they make to school activities and the ability with which they manage cultural activity assignments. Monitoring is done by observing students' improvement in discipline and character and through contact with their school and parents.



Results

Achievement of objectives

- Students are leaders in their school and community performing arts groups.
- Senior students have been able to benefit from part-time employment in the arts.
- Students have expressed the desire to pursue career studies in the performing arts.
- Students with aggressive behavior have calmed down.

Results that have contributed to economic or social development

- Students' involvement in their communities to enhance youth activities.
- Approximately 60 students have distanced themselves from unproductive afterschool activities and groups.
- Students have developed skills with which they can find employment in the cultural and entertainment industries.

Elements that have contributed to success

- Collaboration with other cultural and entertainment partners.
- Parental support.
- Spirit of volunteerism: arts practitioners who are willing to give free service in after-school sessions and for the annual musical theater production.

Lessons learned from the project

- Arts education can transform the lives of the young.
- Collaboration with other stakeholders outside the field of education is important for projects of this nature.
- The business sector contributes very little funding for culture and arts education programs.

Qualitative and quantitative impacts

- The program has provided more than 100 students over the past five years with knowledge, values and skills that can help them be productive, creative and responsible citizens.
- Five students who have completed secondary education want to pursue career studies in the performing arts.
- 40% of students with low self-esteem have developed into more confident students.
- Six senior students are assisting with custom design for Carnival, and stage management for various shows.





Uruguay

To encourage increased cultural output and boost the creative potential of the beneficiary population

Why?

To promote people's integral development by involving them in cultural production training and activities.

USINAS CULTURALES

[Culture Factories]

For whom?

The target population for the project is persons suffering social exclusion because of various factors (economic, educational, cultural) who are living in irregular settlements or areas of Montevideo and the interior with high poverty levels, as well as places outside the capital that have little access to cultural goods and services. The project works in particular with socially excluded adolescents and young people.

What is the problem?

The Ministry of Education and Culture, through the *Usinas Culturales* (literally "Culture Factories") Project, seeks to address needs relating to cultural infrastructure, production and consumption. The project starts from the assumption that access to cultural production stimulates development and integration among individuals, as well as promoting socialization and full cultural citizenship. The project also promotes decentralization, through development of cultural infrastructure in places that now lack such facilities, and is designed to democratize access to new technologies of cultural production (audio rooms and audiovisual studios, photography).



mec
MINISTERIO DE EDUCACIÓN Y CULTURA



Who?

National Culture Directorate, through the Cultural Citizenship Area

Since when?

Since 2009

Where?

Departments of Montevideo, Rocha, Canelones, Treinta y Tres, Durazno, Salto and Cerro Largo

Specific objectives

- To establish regional centers of cultural training in production, known as *Usinas culturales*.
- To foster social inclusion through participation in artistic and cultural activities, particularly by adolescents and young people living in poverty.
- To encourage increased cultural output and boost the creative potential of the beneficiary population.
- To expand the accessibility and creative use of new technologies relating to communication and culture



How?

The National Culture Directorate plans to establish a cultural production center (*Usina cultural*) in any area where the population meets program criteria and there is important local demand, expressed in a participatory way. The center will include:

- An audio room
- A small video studio with editing and production facilities
- A music room (with musical instruments)
- Multiuse space for workshops

The centers are typically established in rehabilitated state-owned community buildings or premises made available by civil society organizations.

Interested persons or groups submit a cultural production project (audiovisual or sound) for evaluation by the center's technical team, which will provide advice and training and make the production infrastructure available.

Each center offers courses and workshops that allow users to achieve higher technical levels in their productions.

The project involves the following complementary actions:

- It coordinates cultural activities for the program with local and municipal institutions, education centers and NGOs active in social and cultural fields
- It encourages support from the community and other players in holding local cultural events
- It publicizes their activities and results of interventions in the zone
- It monitors the beneficiaries
- It promotes community participation
- It conducts activities with a gender equity focus

The main funding source for the project is the central government, through budgetary allocations and personnel assignments. The municipios, for their part, are responsible for supplying the infrastructure. The equipment and some of the activities are financed through international cooperation from the European Union, the Government of the Canaries, and the joint "*Vivi Cultura*" Program for strengthening cultural industries and improving access to cultural goods and services in Uruguay (Millennium Goals Fund, Culture and Development Window).



Methodology

Users are trained to a broad array of workshops in the various artistic activities developed and in the use of cultural production technologies. Priority is given to activities and workshops that incorporate new technologies and provide participants with communication tools, as well as opportunities to improve their self-esteem and sense of citizenship. Courses and workshops deal with such areas as photography, script writing, music, sound, lighting, musical production, and ICTs.

These interventions foster development among the target population, with the emphasis on low-income groups and, in particular, youth most likely to be excluded from cultural activities in their community. They also encourage the exploration of new strategies for social participation, based on stimulating people's artistic capacities.



Monitoring and evaluation

The project is continuously monitored, both as to its processes and as to its results, by technical staff of the Cultural Citizenship Area of the National Culture Directorate, using the methodology stipulated in its logical framework.

Qualitative evaluation is done through meetings with those responsible for each project, both on an individual project basis and collectively, in order to compare experiences and facilitating factors and to identify obstacles and difficulties.

Quantitative evaluation is conducted in parallel, through a survey by which the program coordinator can determine the profile of participants and obtain comparable information on the initiatives pursued.



Results

Achievement of objectives

To date, four *Usinas culturales* are in operation, and are achieving the following objectives:

- Create new cultural infrastructure
- Promote social inclusion, particularly for low-income youth
- Expand access to ICT, especially for vulnerable sectors





Results that have contributed to economic or social development

Local social development has been supported through networking and the inclusion of vulnerable population groups such as at-risk youth, garbage recyclers, and others, and by establishing contacts and social linkages that facilitate their educational reintegration, as a collateral but very important effect, and in some cases helps them find a job.

In economic terms, working to a routine, respecting the rules, teamwork and other factors help participants make use of the training and guidance they have received to develop their own projects, in some cases generating incomes directly and in other cases facilitating their employment in other fields.

Community-based cultural production has increased, particularly in the audiovisual and discography fields, addressing social issues such as poverty and domestic violence, with a language and methodology appropriate to specific population segments, who are able to internalize them and change their conduct and attitudes.

Elements that have contributed to success

- The project's degree of decentralization allows it to target areas with glaring shortages of cultural and ICT infrastructure: poor neighborhoods of Montevideo and locations in the interior of the country.
- People are offered the means to produce and distribute their own culture, and appreciate its value.
- Opportunities are provided to people living in situations of vulnerability, risk and social exclusion.
- The program takes as its starting point the culture of the persons presenting the initiatives, it respects that culture, and it works in a participatory way with local players, based on their knowledge and interests.
- The State does not attempt to impose any cultural model on different social groups. Indeed the process is the reverse: it seeks to empower cultural expression at the grassroots level.

Lessons learned from the project

- The initiative and enormous creativity that project users put into the cultural proposals submitted and implemented.
- The wealth of the intangible heritage of the different communities participating in the project.
- The need for local players to be involved in the process of defining their own development model, and the respect that the State must show for different forms of cultural expression.

Quantitative and qualitative impacts

Four cultural production centers have been established, in:

- Casavalle neighborhood
- Cerro neighborhood
- City of Treinta y Tres
- City of Salto

To date some 200 cultural production projects have been submitted, and they are now at different stages of implementation: about 15% are finished products. The youngsters participating in the experience are improving their capacity for social integration and for building linkages and networks, and in some cases they have returned to the formal and non-formal education system.

In the coming months, centers will be established in:

- COMPEN Prison
- Durazno Air Base
- Castillos - Rocha
- San Ramón - Canelones
- Carrasco Norte - Montevideo
- Vilardebo Hospital - Montevideo
- Cerro Largo (mobile center)

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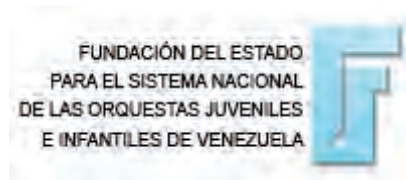


Venezuela

Thousands of venezuelan youngsters who come up through The System are living their dreams of personal and professional fulfillment through music



Photos from: www.fesnojiv.gob.ve



Who?

National System of Youth and Children's Orchestras

Since when?

The program began in 1975 as the National Youth Symphony Orchestra of Venezuela, and in 1996 was constituted *Fundación del Estado para el Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela* (The State Foundation for the National System of Youth and Children's Orchestras of Venezuela).

Where?

The System is comprised by core groups that operate on all Venezuelan states.

Why?

The pedagogical, vocational and ethical uplifting of children and youth through instruction and the collective practice of music, dedicated to training, prevention and the rescue of groups that are the most vulnerable in the country, because of their age or their socioeconomic situation.

For whom?

Children and youth in all regions of Venezuela

What is the problem?

The System responds to the need to offer children and youth alternatives for constructive use of their free time and for developing their self-esteem, ethical values, intellect, sensitivity and capacity to communicate. It also provides an opportunity to keep young people away from drugs, alcoholism, prostitution, violence and crime.

In 1976, the conductor José Antonio Abreu began work to realize his dream of forming an orchestra in which music students could practice and perform together. Supported by an official decree of 1964 (which made group practice mandatory for all students in State music schools), Abreu and eight young students of the former José Angel Lamas Music School met and agreed on the need to create their own, original program for adapting the teaching method used in other countries to Venezuelan reality.

Enlisting more young people from Caracas and the interior, especially from Maracay and Barquisimeto (hotbeds of Venezuelan music), Abreu formed the first National Youth Symphony Orchestra of Venezuela, which made its debut on April 30, 1975. On that day the orchestra launched an astounding career which has brought it to the most famous stages of Venezuela and the world, and earned the UNESCO International Music Prize in recognition of the example of perseverance and success that it was setting for the youth of the world.

SISTEMA NACIONAL DE ORQUESTAS Juveniles e Infantiles DE VENEZUELA

[National System of Youth and Children's Orchestras]



Within a year of its formation, the orchestra was recipient of many accolades at the Aberdeen International Festivals of Youth Orchestras, and over the course of the years it has recorded albums for American and European labels and has performed with the most famous soloists as well as under the baton of the most prestigious conductors.

The State Foundation for the National System of Youth and Children's Orchestras was established on February 20, 1979 with the purpose of preparing highly qualified musicians and obtaining the finance required to execute its plans, activities and programs.

- To ensure access to the art of music for children and youth.
- To develop their self-esteem, ethical values, intellect, sensitivity and capacity to communicate.
- To foster the development of principles and skills that encourage teamwork and constructive leadership.
- To enrich the lives of the most vulnerable and unprotected population sectors.

How?

The State Foundation for the National System of Youth and Children's Orchestras (FESNOJIV) is a social undertaking of the Venezuelan State, founded by the conductor José Antonio Abreu, to systematize instruction and the collective practice of music through the symphony orchestra and the choir, as instruments of social organization and community development.

FESNOJIV was founded in 1996 in order to promote and develop all the youth and children's orchestras formed or that may be formed by the Foundation in Caracas and across the country; as well as to implement activities and programs aimed at the education and training of the orchestra's members. FESNOJIV is attached to the Vice Presidency of the Bolivarian Republic of Venezuela, in recognition of the individual benefits it brings to youngsters and the positive impact it has on the family, the community and therefore, on society.

FESNOJIV supports the Simon Bolivar Youth Orchestra of Venezuela, the National Youth and Children's Orchestra of Venezuela, the youth and children's symphony orchestras of Caracas and across the country, the choral and chamber groups formed by The System, as well as the academic and operational support centers

The Foundation is an institution open to all society, with a strict concept of musical excellence that contributes to the integral development of the human being.

From a functional, educational, artistic and administrative point of view, The System is made up of core groups operating in cities and towns in all Venezuelan states, constituting a complex and systematic network that encompasses more than 150 youth orchestras and 70 children's orchestras.

In the last two decades, the local professional symphony orchestras emerging from The System have become independent State-funded organizations which have joined together in the Federation of Regional Symphony Orchestras of Venezuela.

The System is financed by the Vice Presidency of the Republic through The State Foundation for the National System of Children's and Youth Orchestras of Venezuela.

Methodology

The System is a tested model of how a music program can both create great musicians and dramatically change the life trajectory of hundreds of thousands of a nation's neediest youngsters. Its approach to music education emphasizes intensive ensemble participation from the earliest ages, and a commitment to keeping the joy and fun of musical learning and music making ever present. Sometimes referred to as "passion first/refinement second," the methodology stands in marked contrast to much of music education training provided elsewhere. The backbone of The System's student training is preparation for playing in orchestral ensembles, which are at the soul of the core groups' community and culture. Of equal importance are choral singing and various other ensembles, which adapt well to a diversity of musical genres and origins.

The System's methodology relies on a flexible, open and democratic management style that is adapted to local needs of each region and makes it possible to integrate the greatest number of children and young people.

Learning sequence

Children of preschool age begin with work on body expressiveness and rhythm. Encouraging the children to keep their bodies active while playing (without losing technique) is a key feature of the program in later years. At age 5, children pick up their first instruments, starting with the recorder and percussion. They also join a choir in order to build community spirit through ensemble work. By age 7, all students can choose their first string or wind instrument. They can change instruments but are not encouraged to do so frivolously.

Instruction

Initial instruction includes singing and playing with the selected instrument, often focusing on a single note within a group song; this helps to develop a sense of quality sound. Learning how to use full standard notation often takes many years and is incorporated gradually into students' learning. There are three levels of practice every week: full ensemble work, section work and private lessons. Students often encounter the same teacher in both their group and personal lessons. This allows them to progress quickly, as bad habits are quickly corrected and good habits are regularly reinforced.

Learning through performing

Students play in front of audiences as much as possible. This reduces the pressure of formal performance, and allows performing to become a natural part of their life as musicians. Students frequently watch their fellow students perform, allowing them to both see and be inspired by the accomplishments of their peers. From a young age, the students are exposed to the different orchestras within The System, from the smallest ensembles to the internationally famous Simón Bolívar Youth Orchestra.

The environment

The System's primary goal is to create a daily haven of safety, joy and fun that builds every child's self-esteem and sense of value. Discipline is relaxed but enforced. Attendance is not an issue: the children are motivated by themselves, their teachers and their fellow students. Hard work and true achievement are crucial to the success of The System, but the sense of fun is never lost.

Teachers

The majority of The System teachers and core groups' leaders are former students of the program. They understand both the social and the musical mission of the program — they nurture both the individual and the musician at the same time. Teachers are able to provide individual attention to each student. If they see that a child has missed a second day at the core groups without prior notice, they often go to the child's home to enquire about the absence.

Curriculum

The System has a national curriculum, including an established musical sequence. However, the program can be customized to suit each community. The entire musical curriculum starts with simple arrangements of big pieces with big sound. These masterworks are often reintroduced as the children progress through The System. As Gustavo Dudamel says, “We have lived our whole lives inside these pieces. When we play Beethoven’s Fifth, it is the most important thing happening in the world.”

Music

The System introduces its students both to classical composers and to exponents of Venezuelan folk and academic music.

Work with parents

The System takes considerable time working with the parents of students. For a child of age 2 or 3, teachers make home visits to ensure that the family understands the level of commitment required of them. As the students begin to learn their instruments, teachers instruct parents on how best to support their child’s practice schedule at home, giving feedback and encouragement. A student who gets into a youth or city orchestra will receive a stipend; this honors his or her accomplishments and gives music-making a real value for the family, so they will not feel the need to pull the child out of The System to go to work.

Results

Achievement of objectives

The Foundation is today bearing the fruit of hope: those thousands of Venezuelan youngsters who come up through The System are living their dreams of personal and professional fulfillment through music. These young musicians provide a daily example of self-improvement and vitality to their fellow Venezuelans. They symbolize the effort to make the so-called Venezuelan musical miracle endure and extend it to other spheres of culture.

Results that have contributed to economic or social development

There are currently 180 core groups serving 350,000 children and young people, forming a complex and systematic network of youth and children’s orchestras and choirs.

Elements that have contributed to success

- Bonding with the community through sharing, cooperation and the cultivation of transcendental values that transform the child, the youth and the family setting.
- The System is staffed by people devoted to achieving a common goal, with enthusiasm and enjoyment, forming highly motivated multidisciplinary teams that identify with the institution.
- The orchestra movement is recognized as an opportunity for personal development of children and youth in the intellectual, spiritual, social and vocational spheres.
- The backbone of The System’s student training is preparing them to participate in orchestral groups, which constitute the soul of the community and its culture.

Lessons learned from the project

Recognize the fundamental value of musical instruction and collective performance through the symphony orchestra and choir, as instruments of social organization and community development.



Photos from: www.fesnojiv.gob.ve

In the past, art was a matter of minorities for minorities; then it became a matter of minorities for majorities. Nowadays it is a matter of majorities for majorities and a key element for educating and allowing people to integrate successfully into society.

More than the product of its creators’ talent and virtuosity, music is a reflection of a people’s soul and, in this case, is the outgrowth of an education program that over the past 34 years has spread beyond borders and has surpassed all expectations.

Quantitative and qualitative impacts

Many international agencies and organizations have recognized The System as a unique musical education program, worthy of being reproduced in all nations of the world, and especially in those countries that are seeking to reduce levels of poverty, illiteracy, marginalization and exclusion among their juvenile population.

Musical education programs following the Venezuelan model have been created in more than 25 countries, including Argentina, Australia, Austria, Bolivia, Brazil, Canada (Calgary, Moncton, Ottawa), Colombia, Costa Rica, Cuba, Chile, Dominican Republic, Ecuador, El Salvador, England (Lambeth, Liverpool, Norwich, Islington) Guatemala, Honduras, India, Jamaica, Korea, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Puerto Rico, Scotland , Trinidad and Tobago, the United States (Atlanta, Avon, Baltimore, Birmingham, Charleston, Chicago, Cleveland, Durham, Ft. Wayne, Hampton, Hilton Head Island, Jackson, Los Angeles, New York, North Oakland, Pasadena, San Antonio, San Diego, Syracuse) and Uruguay.

José Antonio Abreu Anselmi
(Founder)

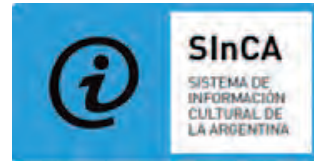
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Argentina,
Chile, Colombia,
Costa Rica,
Mexico,
Uruguay and
Mercosur

To address the need to have information that is publicly accessible, systematic and regularly updated in order to prepare diagnoses, to guide decision-making, and to evaluate cultural policies



ARGENTINA
Cultural Information
System of Argentina. The
State Secretary of Culture



COLOMBIA
Cultural Information
System of Colombia.
Ministry of Culture



COSTA RICA
Cultural Information System of
Costa Rica. Ministry of Culture
and Youth



CHILE
Cultural Information System
of Chile. National Council
for Culture and Arts



MEXICO
Cultural Information System
of Mexico. National Council
of Culture and the Arts



URUGUAY
Cultural Information System
of Uruguay. Ministry of
Education and Culture



MERCOSUR
Cultural Information
System of Mercosur

Who?

Cultural Information System of each country.

Since when?

The first efforts to create Cultural Information Systems in the region date back to the early 1990s. Most of the national systems now operating, however, were established in the last 10 years: Mexico was a pioneer in this regard, having set up its system in the mid-1990s. More recently, the Cultural Information System of Mercosur was created as a multinational joint effort.

Where?

Argentina, Chile, Colombia, Costa Rica, Mexico, Uruguay and other member states of Mercosur.

Why?

To compile, generate, systematize, analyze and disseminate reliable, timely and relevant information on different topics related to culture, in order to guide decision-making not only by public institutions but also by the various agents involved in cultural development.

In general, these systems are intended to assemble information generated by various institutions, within a decentralized structure that is publicly accessible.

For whom?

Cultural Information Systems are targeted at a very broad and diverse audience. They offer information to public institutions at the different levels of government, as well as to artists and creators, to researchers and social scientists, to the communications media, and to the general public.

What is the problem?

The importance of Cultural Information Systems can be appreciated in various dimensions:

- As tools for cultural institutions in formulating, adjusting and evaluating policies against established objectives and available resources.
- As elements for a better understanding of cultural phenomena on the part of promoters, cultural managers and researchers.
- As tools for transparency and accountability to the citizenry: i.e. as instruments of communication about how much is being spent, on what, and with which results. Because public programs compete for resources, it is important to show what is being done with those resources and the impact they have on society. This information is essential for citizens to evaluate institutions and to influence decision-making about the use of public funds.
- As elements for handling greater resources, both public and private, for culture.

The development of Cultural Information Systems in the region dates back to the beginning of the 1990s with the Cultural Information System of Latin America and the Caribbean (SICLAC). That process, however, encountered problems and setbacks. Nevertheless, systems of that kind are currently operating, to varying degrees, in Argentina, Chile, Colombia, Costa Rica, Mexico and Uruguay. All the Systems operate online and manage various reservoirs of information that include databases and directories covering institutions, infrastructure, festivals, prizes and awards; in-house statistics and those from other sources; in-house studies and reports; virtual documentation centers that contain information of interest generated from other sources; newsletters and notices, to mention just a few that are common to the various systems mentioned.

Prior to these efforts, in most cases the information was fragmented and scattered among various administrative units operating according to different criteria; it was not regularly updated or systematized.

cultural INFORMACIÓN SYSTEMS

Thus, every request for information involved searching through many sources, often in a hit-and-miss manual procedure. As a result, there was no open and transparent access to information for the various administrative units coordinated by ministries of culture or equivalent agencies and related institutions, such as the cultural agencies of provinces, states, districts or cities. Nor was this information available to researchers, artists, independent cultural promoters, or the general public.

At the outset the project faced a number of constraints: lack of experience and tradition in handling systematized information and sharing it within and between institutions in a common database; shortage of human resources and computer equipment specifically dedicated to this task; and technical problems in designing and operating a database of this kind that would interconnect all the regions of each country.

In short, it may be said that Cultural Information Systems address the need to have information that is publicly accessible, systematic and regularly updated in order to prepare diagnoses, to guide decision-making, and to evaluate cultural policies.

The Cultural Information System of Argentina (SINCA) is intended to generate and compile accurate, comprehensive and standardized information and to facilitate the planning and implementation of public policies, academic research, and consultation by private institutions and the tertiary sector.

The National Cultural Information System of Colombia (SINIC) is an instrument for compiling information on the cultural sector generated by different sources, and for processing, consolidating, interpreting, analyzing and disseminating that information in support of decision-making at the different levels of government, as well as strengthening public understanding of cultural issues.

The Costa Rican Cultural Information System (SICultura) is an online database designed to become the biggest and most complete repository of cultural information for the whole country.

The Cultural Information System of Mexico (SIC) seeks to make information a fundamental element for the design and periodic evaluation of cultural policies, programs and projects. To this end, it makes information available not only to public institutions and agencies but also to creators, researchers, promoters, communicators and the general public.

For Uruguay, the Cultural Information System (SIC) is intended to generate data on the various fields of cultural activity in the country and make this information available to cultural players, decision makers, researchers and the general public.

The Mercosur Cultural Information System (SICSUR) is intended to improve the tracking of cultural policy, to handle consultations from citizens and cultural managers, to provide sources of information to researchers and students, and to support dialogue among State agencies, businesses and social and cultural organizations. At the same time, the construction of public registers and indicators of culture is supposed to provide better tools for the study and protection of cultural products of interest and value to each cultural sector.

How?

Argentina's Cultural Information System is an integrated system of national and federal scope, available via the Internet, freely accessible and constantly updated. Because of its characteristics, it can be used to trace public policies as needed for each region, to perform situation diagnoses, to prepare indicators for evaluating and monitoring cultural programs, to answer consultations from citizens and cultural managers, to provide sources of information to researchers and students, to establish relationships between cultural offerings and sociodemographic variables, and to promote dialogue between State agencies and social, cultural and business organizations. The System covers four areas of work: Cultural Map of Argentina, Public Management of Culture, Cultural Statistics, and Documentation Center. It allows versatility of access to a variety of information – statistical, cadastral, geographic and legislative – which, organized and interrelated, contributes to understanding the situation of culture in Argentina.

The National System of Cultural Information of Colombia is designed to:

- Serve as a strategic internal tool in support of operations and decision-making in matters of cultural policy.
- Provide for leadership at the highest level of the Ministry of Culture in keeping the system running and updated as a strategic operational and service tool.
- Ensure that the Colombian cultural sector (including the Ministry of Culture, the specialized administrative units and related entities) understand and use the System.
- Achieve recognition of the System among interested segments of the international community.
- Provide accurate, timely, complete, pertinent and integrated information from suitable sources that is readily usable and understandable, in order to optimize its usefulness.
- Establish partnerships with various entities at the national, departmental and municipal level in order to consolidate and improve the information contained in the System.
- Ensure that the information gathered addresses issues that will facilitate management and decision-making at the three levels of government, and offer the public an understanding of the cultural sector, including identification and characteristics of entities, events, projects and cultural goods.
- Ensure that, as part of the function of facilitating management and decision-making, the System can generate basic statistics and indices on management of the cultural sector, identify, prioritize and monitor initiatives and cultural needs at the territorial and thematic level, and allow the use of the System's information for analytical purposes.

The Costa Rican Cultural Information System (SICultura) is one component of the Cultural Technology Platform Project sponsored by the Culture Directorate of the Ministry of Culture and Youth. The information is organized according to the three broad sections of the System. The first section





Photo: Directorate of Culture, URU



Photo: Directorate of Culture, URU



Photo: sinca.cultura.gov.ar, ARG

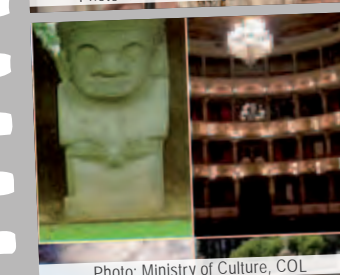


Photo: Ministry of Culture, COL



Photo: Directorate of Culture, CR



Photo: Directorate of Culture, CR



Photo: sinca.cultura.gov.ar, ARG



Photo: Directorate of Culture, CR

addresses the question, “who?”, and contains a directory of persons and organizations engaged in different areas of artistic and cultural production in Costa Rica. The second section answers the question, “where?”, with information on facilities and spaces devoted to artistic and cultural production, promotion, education, distribution and consumption. Finally, the section entitled “what?” compiles information on heritage collections, inventories and repositories.

In Mexico, the first stage of the SIC was designed against the following criteria:

- To select fields widely accepted as belonging to the cultural domain.
- To include information that would meet the needs of contributing institutions and the questions most frequently asked by their principal interlocutors: cultural promoters, researchers, artists and the general public.
- Develop a database, publicly accessible via Internet, that would operate in a decentralized manner as a network linking federal and state institutions.

This information is systematized in a database that can be used for various purposes of consultation and analysis. For example, it can indicate which theaters in the country have a given capacity, stage arrangement or sound system; it can identify the cultural infrastructure of a state or municipality (in absolute terms, per capita, or as a function of specific demographic characteristics, e.g. sex, age group, education level etc.); the artistic education options available by level or discipline; festivals relating to a specific theme, in any city or at any time of year; the financial support available by specialty and the projects that have been undertaken with those resources. A characteristic feature of the SIC is that it is a geographic information system. All information relating to a specific location is displayed in maps, and this reinforces the system’s utility as an analytical tool.

In Uruguay, the SIC is intended to be a “map of the cultural industries” and it offers, through its different “stations”, information on the following areas of cultural production: cultural players in each field, value chains, quantitative data on each sector (number of firms, number of employees, salaries, production trends, financial flows, sales, exports etc.), institutions and relevant documentation, as well as links to sites where further information can be found. In the initial stage, the emphasis has been on 10 areas of activity: cinema/television, music, publishing, design, cultural consumption habits, museums, libraries, archives of audiovisual recordings of the performing arts, and software. The second stage will include information on other sectors: radio, advertising, architecture and urban design, fashion, gifts, games and toys, heritage, festivals and cultural affairs, cultural tourism, education, and information from the Culture Satellite Account now being developed.

In addition, in December 2008 the Cultural Information System of Mercosur (SICSUR) was created as a specific tool for generating valid data on the region’s cultural economy and that of each member country (Argentina, Bolivia, Brazil, Colombia, Chile, Ecuador, Paraguay, Peru, Uruguay and Venezuela). SICSUR comprises various sections for information gathering,

measuring and processing: cultural statistics, cultural map, foreign trade, legislation, documents and publications. The first version of SICSUR contains more than 4,200 entries on the cultural map, more than 50 tables and graphs on cultural statistics, 248 cultural laws, nine documents and two original publications.

The Cultural Information Systems fall under the ministries of culture or equivalent agencies of each country, and are therefore funded essentially from national government resources.



Methodology

When with some variations, the Information Systems use working modalities that include:

- Compilation and tracking of information.
- Validation and processing of data.
- Design and presentation of the information at a website.
- Analysis and preparation of documents.

At the same time, activities relating to their institutionalization are being pursued, through:

- Dissemination of the Internet set.
- Training workshops, seminars and conferences on Information Systems, statistics, indicators and networking, among other topics.
- Work with national statistics institutes on issues relating to cultural statistics and the Culture Satellite Account.
- Ongoing contact with culture institutions at the national and provincial levels, with international agencies, and with the rest of the region’s cultural systems.
- Attendance at international meetings.



Monitoring and evaluation

What characterizes Cultural Information Systems, in contrast to other efforts to obtain information, is their continuity as a permanent, specialized area dedicated to these functions. This allows for constant monitoring, evaluation and improvement of the information, both in terms of its reliability (accurate figures) and its relevance (useful information in terms of policy objectives and the needs of other social stakeholders).



Photo: Directorate of Culture, URU



Photo: Directorate of Culture, CR

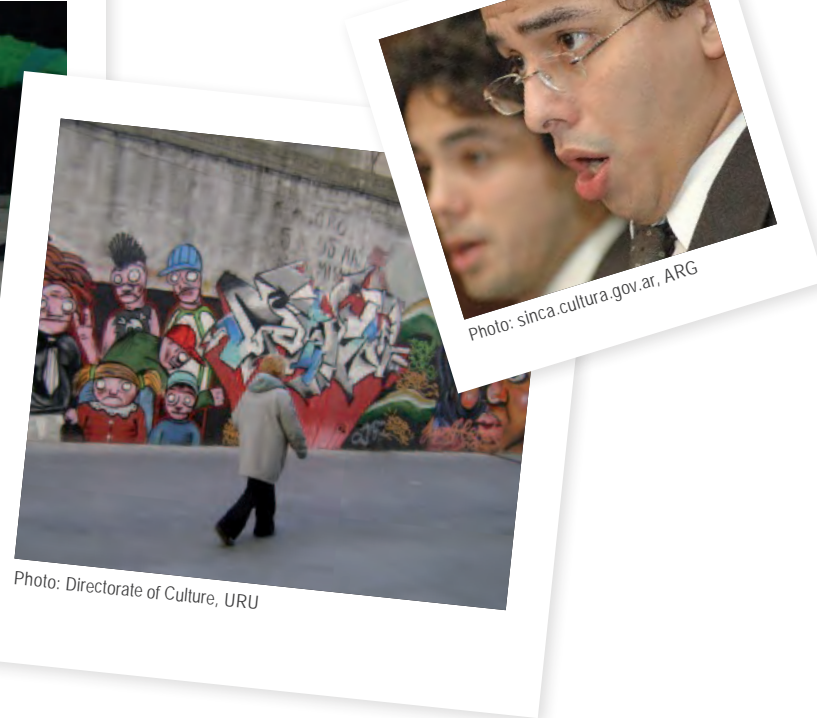


Photo: sinca.cultura.gov.ar, ARG

Photo: Directorate of Culture, URU



Results

Achievement of objectives

The Cultural Information Systems developed in various countries represent a broad pool of resources of great utility for decision-making by various social agents, and for informing and guiding public debate. This is the result of a deliberate and sustained effort to provide timely, relevant and reliable information.

Results that have contributed to economic or social development

A policy for taking advantage of the potential of culture as a factor for economic and social development must be founded on a thorough knowledge of the sector.

Cultural Information Systems constitute an essential basis for achieving a better understanding of the current situation of the culture sector, and its trends, for evaluating the results of policies, for instituting processes of analysis and reflection on culture and its challenges; for promoting informed debate and enabling agreement and consensus in support of medium and long-term policies. Planning without a good base of information is risky, and evaluating without solid benchmarks and clearly defined criteria is inappropriate.

They are also the starting point for developing tools for better self-evaluation, feedback from work, and the design of policies and programs in light of proposed objectives. They are the raw material for reporting clearly and transparently on activities undertaken, for rendering accounts to society on the results of management, and for disseminating and promoting successful experiments and practices.

Today there is a need for information systems that start from a recognition that public policies must be based on an ever more precise and detailed knowledge of reality, and that knowledge must be made available to society for its review and analysis.

Elements that have contributed to success

The structure and contents of Cultural Information Systems, their conceptual and technological platforms, have in many cases benefited from seminars, forums and workshops that have debated and analyzed different international experiences.

Intercommunication and the construction of common frames of reference have been shown to be essential aspects for moving forward on these issues. Some of those forums have opened significant channels of communication and reflection from a Latin American perspective. It is precisely these Information Systems that now, increasingly, allow comparison with other sectors of the economy and with similar realities internationally.

Lessons learned from the project

The ability to design suitable policies depends in large measure on the quality of the available information. A reliable system of information relevant to cultural policy objectives and goals will not develop spontaneously. On the contrary, it must be designed, constructed and operated as a fundamental element for formulating and evaluating cultural policies.

The development of Cultural Information Systems cannot be reduced to a technical-administrative process, for its sustainability and, above all, its usefulness will require participation by numerous stakeholders. Such Systems are the result of many years of institutional efforts to develop publicly accessible databases that can be constantly updated in a decentralized manner.

Quantitative and qualitative impacts

Cultural Information Systems are repositories of a vast quantity of information that has been generated, systematized and made publicly available over recent years. At the same time, those Systems have developed a very important network of users and contacts, and have sparked a process of informed consideration and debate. The records that make up these databases among to the tens or hundreds of thousands, and there are similar numbers of online consultations of these Systems. In this sense, the Systems have laid the basis for cultural policy agencies to perform their work more effectively, and to make their activity more transparent vis-à-vis the citizenry, institutions and other social agents.

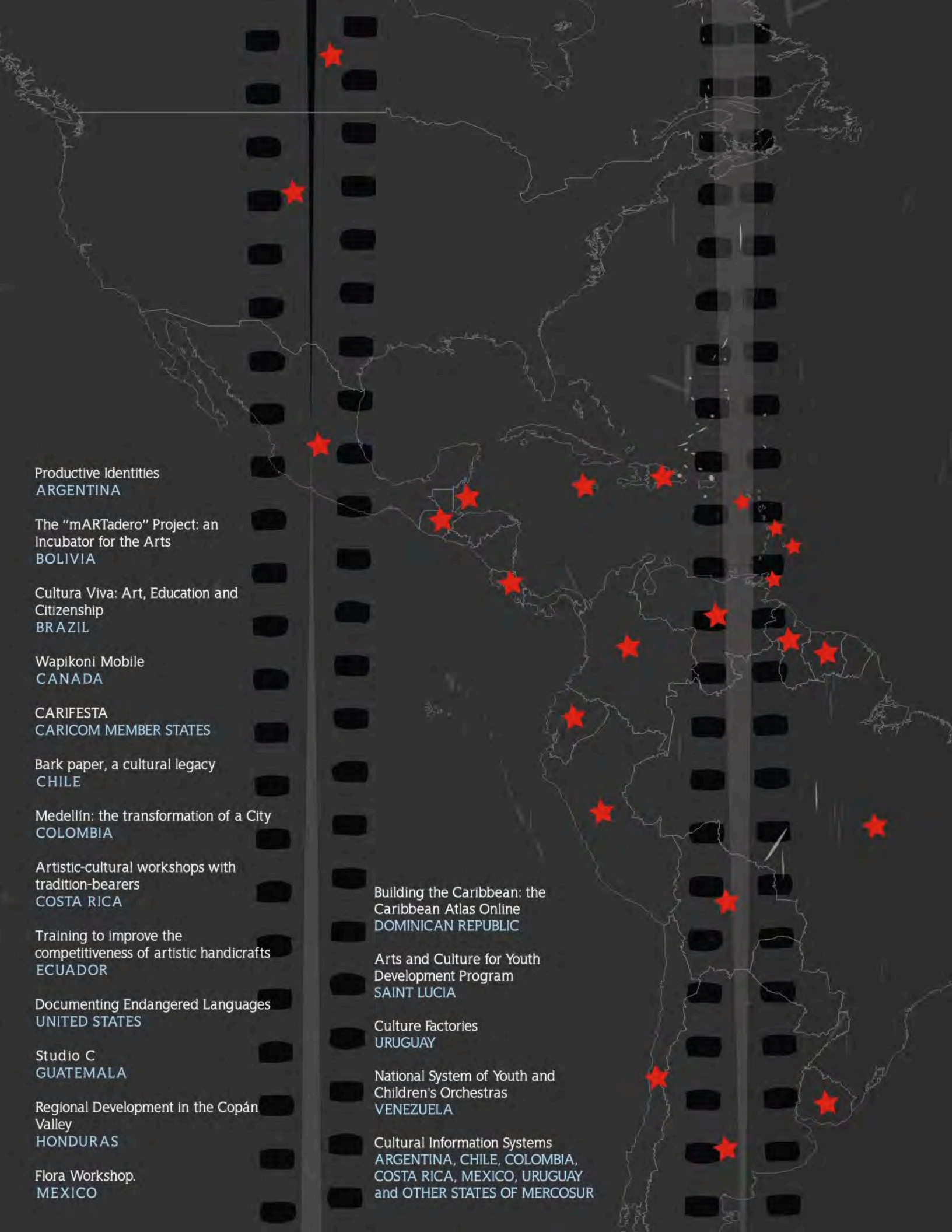


culture

COMMON DENOMINATOR

for development

18
successful
practices

A map of Latin America with red stars indicating project locations. The stars are distributed across the continent, with a higher concentration in the Caribbean and Central America. The map is overlaid with a film strip graphic.

Productive Identities
ARGENTINA

The "mARTadero" Project: an
Incubator for the Arts
BOLIVIA

Cultura Viva: Art, Education and
Citizenship
BRAZIL

Wapikoni Mobile
CANADA

CARIFESTA
CARICOM MEMBER STATES

Bark paper, a cultural legacy
CHILE

Medellín: the transformation of a City
COLOMBIA

Artistic-cultural workshops with
tradition-bearers
COSTA RICA

Training to improve the
competitiveness of artistic handicrafts
ECUADOR

Documenting Endangered Languages
UNITED STATES

Studio C
GUATEMALA

Regional Development in the Copán
Valley
HONDURAS

Flora Workshop.
MEXICO

Building the Caribbean: the
Caribbean Atlas Online
DOMINICAN REPUBLIC

Arts and Culture for Youth
Development Program
SAINT LUCIA

Culture Factories
URUGUAY

National System of Youth and
Children's Orchestras
VENEZUELA

Cultural Information Systems
ARGENTINA, CHILE, COLOMBIA,
COSTA RICA, MEXICO, URUGUAY
and OTHER STATES OF MERCOSUR