

CULTURE & DEVELOPMENT



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Herman van Hooff

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In September 2010, in a meeting held at the United Nations Headquarters in New York, the Heads of State and Government acknowledged that all cultures and civilizations contribute to the enrichment of Mankind, thus highlighting the importance of culture for development and its contribution to the achievement of the Millennium Development Goals. However, in a convulsed time of crisis, culture, which is the basis for a sustainable and socially balanced development, is barely reflected in policies aimed at mitigating the crisis effects.

Last March 21, on the occasion of the World Day of Cultural Diversity for Dialogue and Development, the Director General of UNESCO, Irina Bokova, in her message addressed to decision-makers and civil society agents urged them to acknowledge the role played by cultural diversity and to incorporate it into their policies, since experience shows that, in order to be efficient, development models must integrate local cultural specificities to promote the involvement of populations concerned. It is imperative that culture be an essential element in every sustainable development strategy, for it can promote the dialogue among peoples and help them to master their future.

Thus, in the coming Summit of the United Nations on Sustainable Development, Río+20, to be held in Rio de Janeiro in June 20 to 22, culture, though not included as an explicit priority issue, will be introduced as the required element to achieve human and economic development, being

a source of identity and driving force for innovation and creativity of individuals, thus becoming an important factor for social inclusion and poverty eradication promoting economic growth and involving communities in development processes.

This Cultura y Desarrollo issue you have in your hands summarizes some experiences that are being implemented by UNESCO in Latin America and the Caribbean based on the contribution of culture to the comprehensive development of peoples and communities, as a job and income generating sector of economic activity on the one hand, and on the other, as a cross-cutting factor providing a cultural approach when dealing with issues associated with health, environmental sustainability, food, education, equality or social cohesion, among others. Besides, we include herein the UNESCO Culture for Development Indicators Suite, a tool used to incorporate culture into development strategies which has been under implementation since 2009.

This publication from the UNESCO Regional Office for Culture in Latin America and the Caribbean testifies to the successful results attained when providing a comprehensive development approach including the intrinsic values of culture and its intersectorial impact. We hope it will contribute to review and ponder on existing models, by including and adopting a cultural dimension that will effectively contribute, through a revised humanist approach, to a balanced and fair development.



Culture *and Development*

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Culture and crisis

Since its inception, UNESCO promotes and channels the debate on the importance of culture, as well as cultural diversity, in the human and economic development of its Member States. This is so because it considers that both knowledge transmission and the creation, production and consumption process of goods and services are indispensable elements to achieve changes leading to healthier societies and to a better understanding among them. UNESCO's premise is that culture, together with formal education, is a fundamental means to transmit knowledge and that together with the goods and services derived from such knowledge, it is a key element for the social and economic wellbeing of mankind.

Through UNESCO, the single agency within the United Nations system having a specific cultural mandate, Member States have designed a large number of programs and international agreements to promote actions aimed at supporting sustainable development through culture. These actions are being implemented in the sphere of tangible and intangible cultural heritage, museums, cultural industries, natural heritage protection and management, arts, recognition of cultural diversity, and promotion of the intercultural dialogue needed to solve conflicts.

To a great extent, as a result of the current global crisis resulting from the bad mismanagement of available natural and human resources, many UNESCO Member States have cut the budget allotted to the cultural sector so as to cover expenses in other sectors, despite benefits gained from the implementation of cultural policies. Taking this trend in mind, this article is an appeal to reinforce cultural policies and insert them in the general development policies since, while the reduction of public and private investment in culture can help to readjust budgets in the short term, such reduction might result in greater social and economic costs than the ones expected to be reduced in the middle term. Therefore, these cuts might delay even more the economic development projected by budget adjustment policies.

Development policies

If "development" is understood as those processes of change resulting in societal improvements, development policies are those actions devised and implemented to allow transition from the current situation to a better one in the future. These actions can be either active or passive since some of them promote activities to directly assist the desired change, and others prevent other activities from hampering those results. This will be a "sustainable" development if improvements are achieved through the efficient use of available resources without jeopardizing future improvements by misusing such resources.



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Resources are those provided by nature, and those derived from knowledge such as physical and social infrastructures, technologies or fiscal and monetary measures. The latter derive from human actions, resorting to the most appropriate knowledge to select the objectives and means required to organize society and attempt to ensure its welfare.

Knowledge Transmission

In their work, ‘Cultura y Economía’¹, Lasuén, García, and Zofío examine the theoretical basis proving the importance of culture in economic development. When explaining concepts and notions, they establish a relationship between “natural” human development, through genes, and “cultural” human development, through units of knowledge transmission, the memes. Likewise, they point out that genetic changes result in changes in human conduct when using resources, though they also suggest that those same changes, and others, take place more rapidly through memes alteration.

From Dawkins’ and Delios’ work, authors explain that memes is a set of rememberable complex ideas that can only survive if materialized in symbols, in a verbalized way or in images, and that can be transmitted by imitation from one brain to another. Symbols are the most complex relationship and association of ideas with different meanings, since they establish a physical or intellectual causality among several entities. The simplest way of communication is through icons, which express a simple similarity among concepts, followed by indexes, which establish a temporal or spatial correlation among ideas.

Likewise, authors state that knowledge transmission through symbols is made by imitation and that, unlike contagion and learning, also used by ani-

mals, imitation requires a brain capable of creating, handling and disseminating symbols. They explain that, according to Blackmore, imitation implies doing an act by observing it being practiced by another individual, without any previous inborn consciousness of what he/she is going to do and, therefore, the one who is going to do it must break it down in a complex sequence of components that must be internalized. The imitation of another’s act entails the emotional acceptance of correlations of all indexes within a symbol, so a specialized and capable brain is needed in order to establish a relationship between reasons and emotions.

In the process of symbolic communication by imitation, there are imperfect or altered copies of the memes, the units of cultural transmission. The change, the innovation, takes place in that alteration. Thus, Lasuén, García, and Zofío provide a definition of culture based on the accumulation of knowledge and directly associated with development:

“Culture is the stock of symbolic knowledge created by the, more or less creative, gradual imitation, mimetically transmitted, which is both intellectually and emotionally contrasted to and assumed by society in order to understand and act upon nature”².

Cultural heritage, activities, goods and services

UNESCO, in its general definition of culture, makes reference to this accumulated knowledge and groups them as a distinction among societies: “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, encompassing, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”³.



Concierto en La Habana Vieja por el Día Mundial de la Diversidad Cultural para el diálogo y el desarrollo.
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This definition, contained in the 2001 Universal Declaration on Cultural Diversity, as well as the definition of culture based on knowledge accumulation, is also included in the definition of that heritage contained in the Convention for the Safeguarding of the Intangible Cultural Heritage: “practices, representations, expressions, knowledge and skills that communities and groups recognize as part of their cultural heritage. This heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity”.

The definition of intangible heritage reflects the importance of mimetic knowledge transmission and the social function of culture when stressing the emotional acceptance by the community of symbols transmitted and recreated in response to their environment as part of their individual and collective identity. This heritage is manifested in domains such as oral traditions, rituals, social practices, festivities and practices concerning nature or craftsmanship. These manifestations can include activities, goods and services resulting from the heritage of the community or social group; that is, the result of knowledge accumulation and they can have a cultural, commercial and economic value.

The Preamble to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted in 2005, stresses that cultural activities, goods and services are both economic and cultural in nature for they bear identities, values and meanings and, therefore, should not be treated as just having a profitable commercial value. In fact, if only their market value were to be considered, then the most de-

manded activities, goods and services at a given time would be the only ones selected thus reducing the diversity of others and endangering the knowledge transmission within that good or service. Likewise, this could also endanger the development sustainability promoted by this knowledge.

Cultural diversity, as defined in the 2005 Convention, recognizes equal dignity for all cultures and their respect. According to this 2005 Convention, cultural diversity manifests not only through different forms of expressing, enriching and transmitting the cultural heritage of mankind in different cultural expressions, but also through diverse artistic creation, production, dissemination, distribution and enjoyment of cultural expressions aside from the means and technologies used.

This true development must be comprehensive and harmonic; otherwise it will not favor human welfare. With this in mind, the States have promoted actions in the field of education, science and culture, including artistic and literary creation and, within this context, permanent importance is paid to the increasing development of cultural processes that enhance the identity of every territory where human beings experience multiple and complex interactions.

The Culture and Development Magazine mirrors all these processes with the purpose of providing and disseminating information on them as enriching experiences of the world cultural heritage.

Notes

¹Cultura y Economía, José Ramón Lasuén Sancho, María Isabel García Gracia, and José Luis Zofío Prieto. Fundación Autor, Madrid 2005

²Universal Declaration on Cultural Diversity, UNESCO 2001



The new foundation of Haití¹

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«We call for the new foundation of Haiti. This new foundation will be based on our culture, our collective will to live together, our capacity to adapt ourselves to all kinds of adversities so as to keep on consolidating our national identity»

Passage taken from the speech delivered by Jean-Max Bellerive, former Prime Minister of the Republic of Haiti, on February 18, 2010 during the launching of the Post-Disaster Needs Assessment (PDNA).

January 12, 2010: A 7.3 magnitude earthquake hit Haiti and destroyed part of the Haitian cultural heritage.

February 18, 2010: National authorities launch the Post-Disaster Needs Assessment (PDNA)¹ supported by the United Nations, the World Bank and the European Commission.

Challenge: The PDNA is the classic needs assessment exercise jointly conducted by the United Nations, the World Bank and the European Commission immediately following a natural disaster. It sets humanitarian priorities in areas such as infrastructure, water supply, livelihood, education, etc. all of which will serve as a basis for the reconstruction project of the affected country or area. Traditionally, culture has not formed part of this assessment, since it was not identified for a priority action in a post-disaster situation. In fact, the needs assessment ex-

ercise does not foresee the inclusion of damages caused in the cultural sector.

Objective: To acknowledge the role played by culture in the reconstruction of Haiti by integrating culture as a substantial issue to the PDNA. In accordance with its mandate and experience in this field, UNESCO assisted the Ministry of Culture and Communication in this task and played an international reference role for Haitian authorities when dealing with cultural issues in the PDNA.

Outcome: The objective was achieved. Thanks to the joint action of the Ministry of Culture and Communication and UNESCO, the PDNA devoted a whole chapter to culture. Likewise, the on-going National Plan of Action for the Reconstruction and Development of Haiti recognizes culture as a sector requiring intervention in the country's reconstruction.

Unexpected outcome: The experience of including culture in the PDNA and in the Haitian Recovery Plan set a precedent to champion the acknowledgment and systematic inclusion of the cultural sector in the PDNA. Such acknowledgement was achieved in September 2010. From now on, culture will form part of sectors included in the needs assessment since its inception, thus recognizing the importance of culture in reconstruction, recovery and peace-building activities.



Haiti ©UNESCO / F. Brugman, 2010

Any person walking on Haitian soil will be impressed by the permanent feeling of the encompassing culture present in Haitian daily life. Obviously, culture was affected by the terrible earthquake that hit Haiti on January 12, 2010. The built heritage, cultural facilities such as museums and cultural property were damaged, as well as creative industries like crafts, and even the living heritage, as is the case of carnivals. However, as Dany Laferrière, the outstanding Haitian intellectual, writer and scriptwriter, expressed “when everything falls apart, culture still remains”. In a speech delivered on February 18, 2010, the then Haitian Prime Minister, M. Jean-Max Bellerive, echoed this statement when he referred to culture as a factor for new foundation, resistance, and adaptation.

In fact, culture in itself is empowered to ensure a quantitative development capable of increasing production and consumption capacities, as well as a qualitative development since it consolidates the social fabric which is indispensable to develop human capital at individual and collective levels. Haiti, strengthened by its cultural wealth

and its cultural contribution to the world –and, especially, to the Caribbean region- can rely on its tangible and intangible cultural resources to reconstruct and revamp the country.

From the day after the catastrophe, and with the purpose of conducting the first needs assessment in the cultural sphere, the Minister of Culture and Communication held several coordinating meetings at national level with autonomous bodies under that Ministry’s umbrella, namely, the Institute for the Protection of National Heritage, the National Library, the National Archives, the National Book Division, the Ethnology Office, the National Pantheon Museum, the National School of Arts and the national radio and television stations in Haiti.

Besides, the Haitian cultural sector was significantly supported by an international network following a meeting of experts on Haitian culture held on February 16, 2010 which was organized and coordinated by UNESCO upon the request submitted by national authorities. The meeting was attended by approximately 150 participants,



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including UNESCO Member States, international technical organizations –International Center for the Study of the Preservation and the Restoration of cultural Property (ICCROM), Regional Workshop on Illicit Traffic of Cultural Properties (ICOM), International Council of Monuments and Sites (ICOMOS), International Criminal Police Organization (INTERPO), International Council on Archives (ICA), International Federation of Library Associations and Institutions (IFL), Blue Shield, etc.), national cultural organizations and an important number of experts from the academic world, among others. This meeting promoted a preliminary exchange of information on the situation faced by the cultural sector while identifying a number of medium and long-term emergency measures, including the establishment of the International Coordinating Committee gathering all actors who will intervene in the Haitian cultural sector.

Based on the aforementioned, representatives from autonomous organizations joined together under the coordination of the Ministry of Culture and Communication to define a detailed course of action on culture, including a strategic document to develop the PDNA with the assistance of UNESCO.

Four actions were defined concerning the role of culture in the reconstruction and development of

the country: (i) institutional strengthening, (ii) economic development, (iii) identity, citizenship and social cohesion, and (iv) regional integration and international cooperation

1. Institutional strengthening

Above all, the implementation of a feasible post-earthquake governmental system requires the strengthening of an institutional framework capable of developing national strategies consistent with the aspiration of encouraging a significant decentralization policy.

Such strengthening undergoes different closely-related stages. In the first place, it is necessary to develop a legal framework bearing in mind the situation before the earthquake so as to device concrete and efficient measures for institutional cooperation with other state bodies. As an example, partnership agreements should be established with the Ministry of Education to implement artistic education programs in schools; with the Ministry of Trade and Industry to establish and promote creative industries, with the Ministry of Youth, Sports and Civic Action to conduct outreach activities; and with the National Police to combat piracy and illicit trade of cultural property.

Likewise, a conventional framework agreed by consensus would be appropriate to harmonize in-

terventions by non-state actors. These initiatives should be accompanied by the ratification and implementation of the UNESCO international policy instruments in the field of culture to train the staff in public institutions.

Within this framework, special attention should be paid to the creation of infrastructures for cultural goods and services throughout the country, as well as for the territorial management always giving due respect to the specific heritage in the different sites. Besides, as part of the decentralization policy, institutional strengthening should be specifically targeted at territorial communities so as to formulate the cultural policy and mechanisms to be implemented in the regions.

2. Economic development

During the 1980s and 1990s, the cultural and creative sector experienced a substantial growth and it currently represents the largest and most successful sector in the world economy. According to Global Media and Entertainment Outlook, in 2006, the contribution of cultural and creative industries accounted for 7% of the global GDP. Thus, culture has an economic weight higher than or equal to many other sectors in the economy.

As an example, in 2003, the contribution of the cultural and creative sector accounted for 2.6% of the GDP in the European Union, above the food and chemical sectors which represented 1.9% and 2.3% respectively. In some Canadian regions, the contribution of culture to economy is higher than contributions from the construction or transportation sectors.

In Latin America, creative industries account for 6% of the GDP and provide jobs for an important part of the active population at national level (6.7% in Brazil in 1998 and 4.9% in Uruguay in 1997). An analysis made from satellite accounts of contributions to the GDP by cultural industries reveals that contributions in Argentina were around 3% and contributions in Uruguay amounted to 3.43%. Contributions in Colombia and Chile were somehow lower, 1.83% and 1.8% respectively.

In the specific case of Haiti, data is not available, but nobody will deny the economic role played by the overwhelming diversity of its cultural and artistic expressions, the emerging film, music, show and book industries, as well as crafts, in providing



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*Now, conditions
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the creative sector*

jobs and as an income-generating sector. According to estimates, around 10% of the Haitian labor force was employed in the craftsmanship sector before the earthquake.

Now, conditions must be created to establish a production, management and dissemination system within the creative sector –especially through the promotion and training of cultural entrepreneurs- as well as a creativity fund for craftspeople, artists and cultural enterprises.

Haitian crafts are being sold across the whole Caribbean region through middlemen. However, the organization of this sector deserves to be re-examined so as to provide it with a better access to international markets and to increase the return of investment for Haitian craftspeople, while protecting and promoting crafts quality and acknowledging its real value.

The wealth of cultural and historical heritage and its impact on the collective memory of other peoples bears a high economic potential on both income –for example, as part of cultural tourism- and sustainable management of natural areas and other sites.

This system must be implemented together with a professional training program aimed at creating new jobs associated with artistic professions and the show business (scene director, wardrobe worker, scenographer, producer, sound engineer, designer, makeup artist, cultural promoter, etc.) and with an adequate regulatory framework.

3. Identity, citizenship and social cohesion

Undoubtedly, the individual destiny and social fabric of Haitians collapsed after the earthquake. The new foundation of an equitable, just and supportive society demands an embraced identity, a established citizenship and a strengthened social cohesion.

Therefore, attention should be paid to the creation of conditions enabling Haitians to recover their own roots and, at the same time, to keep on renewing and enriching their traditions. The citizenship awareness and identity, so badly needed for social cohesion, can be forged by attaching value to enlightenment, transmission –both formal and non formal- of knowledge, respect and promotion of memory sites, and knowledge about

Haitian history and its contribution to the history of mankind.

This Haitian cultural dynamic soundly relies upon the creativity found in its cultural expressions (visual arts, theater, dance, music, etc.). Therefore, the implementation of measures could be advisable to train, sensitize and promote a creativity thrust specially targeted at the young population in order to reassert self-esteem, personal growth and capacity to master individual and collective fate as a whole.

4. Regional integration and international cooperation

Haitian creativity has resulted in a noteworthy cultural diversity at national level which has been acknowledged throughout the world, particularly in the Caribbean. A significant number of Haitian cultural expressions has a great influence upon other countries in the region, thus promoting a constant flow of exchanges, communication and collective acknowledgement. Haiti's comparative advantage in the cultural sphere will allow both the country and all its regions to be inserted into an open network with international partners and to establish economic links abroad.

The country must capitalize on this comparative advantage through the formulation of a deliberate policy of regional integration and international cooperation in culture like, for example, the promotion of regional festivals and the development of the arts and show market.

Besides, its increasing cultural presence at regional and international levels can contribute to improve the country's image abroad, including the Diaspora, international partners and potential investors.

In April 2010, as a response to the appeal made by Haitian authorities requesting UNESCO to contribute with its cultural knowledge and experience and to play a coordinating role among all stakeholders in this field, the UNESCO Executive Council established the International Committee for the Protection of Haitian Culture (CIC), under the Ministry of Culture and Communication of that country. Some months later, during its first meeting, the CIC adopted the Recommendations, in line with the National Plan of Action for the Reconstruction and Development of Haiti,

as the route map for actions. This served as a basis for the programs of action, made in consultation with national and international partners, with the purpose of rebuilding a free and dynamic society for the Haitian people, improving material and social conditions for creative artists, institutions and communities, protecting and revitalizing heritage sites, coordinating and promoting valuable cultural resources, establishing sustainable infrastructures and fostering creativity through education.

Likewise, in April 2011, UNESCO organized an important conference to mobilize resources in this sector in order to implement the plans of action developed under CIC recommendations. The community of nations has not only the duty to mobilize technical and financial resources for works in year I, but also to support Haiti's culture. In assisting Haitians to recover their own roots and be happy, we are helping them to live on hopes. The acknowledgement of this dimension is essential after admitting that they are the key actors in their rebirth.



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Notes

¹In this text, except for the International Coordination Committee for the Protection of Haitian Culture (CIC), all other acronyms for institutions are in English.



UNESCO Culture for Development Indicators Suite

A tool to incorporate culture into development strategies

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How can creativity and cultural resources promote economic growth and help individuals and communities to enlarge their life choices and adapt to change? These questions outline the foundation of the Culture for Development Indicators Suite, the objective of which is to include culture in national and international development strategies. Through a participatory and decentralized process, this initiative, launched in 2009 with the support of the Spanish Agency of International Cooperation for Development (AECID), is a practical tool to raise awareness and promote the analysis and management of culture and development at national level. By combining quantitative and qualitative elements and giving priority to national contextualization, this Indicators Suite guides decision-making and allocation of development resources where the influence of culture as an intervention sector is still underestimated.

I. Culture: a resource not wisely used in development strategies

In 1996, a report submitted by the World Commission on Culture and Development, *Our Creative Diversity*, placed culture as a development priority and showed how it interacts with other key areas as, for example, education, governance and gender-based equality. This report represents a milestone in both reflection and action and brings about a great number of future initiatives. Thus, the 1998, 2000 and 2010 UNESCO World Reports on Culture, the 2004 Human Development Report submitted by the United Nations Development Programme (UNDP), and the countless attempts to measure and evaluate how culture can either reinforce or restrain development processes have stemmed from the paradigm proposed in *Our Creative Diversity*.

Nevertheless, efforts made to develop cultural indicators and indexes have not rendered conclusive results and culture is still greatly disregarded in most development indicators and indexes, such as the Global Development Indicators (GDIs) of the World Bank; the Human Development Index (HDI) of the UNDP; or, more recently, the Quality of Life Index of the Organization for Economic Cooperation and Development (OECD).

The lack of measuring tools has a direct bearing on the marginalization of culture in development strategies, as well as on the poor allocation of resources for cultural cooperation, both at national and international level (around 1.7% of total assistance for development at global level). Indeed, the absence of a reckoner to measure the potential and impact of culture is particularly counterproductive in an environment where indicators seem to turn into development “standards” and have an increasing influence when formulating and legitimizing discourses, guiding political decision-making and prioritizing the types of intervention. UNESCO specifically intends to develop this Indicators Suite to explain and specify the nature and scope of the relationship between culture and development (the “how”). Thus, it intends to meet the demands posed by decision-makers from the South and the development community at large in order to define the theoretical discourse and to promote, at an operational level, the inclusion of culture in national and international strategies that could favor a development focused on the human being, inclusive, sustainable, and adapted to local conditions.¹

Today, efforts to measure culture in development processes are feasible thanks to a favorable context resulting from, above all, the recognition



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of the culture and development binomial in the international political agenda. A clear example of this has been the brisk coming into effect of the Convention for the Protection and Promotion of Cultural Diversity, the first international treaty dealing with this issue in its provisions on obligations of the Parties. Likewise, culture has been finally included in debates on the Millennium Development Goals (MDG) as has been evidenced with the adoption, by the United Nations General Assembly, of a document entitled “Keeping the promise: united to achieve the Millennium Development Goals”² and even more evident, a specific resolution on culture and development.³

On the other hand, there is greater capacity for data collection at national level as a result of efforts made to create satellite accounts for culture and cultural surveys and to improve existing codes to better reflect cultural specificities and incidences in spheres such as economy or social cohesion. Likewise, the suite for development, governance and gender-based equality has been significantly improved.

Finally, the importance of the cultural sector on national

economies and international trade is now widely recognized and significant progress has been made in the research and implementation of large-scale projects specifically associated with Culture and Development under the Millennium Development Goals Fund, funded by Spain.⁴

II. A pragmatic bet that takes on the complex issue of culture and development without giving up action

The Culture for Development Indicators Suite, in which UNESCO has been working since 2009, is a timely answer within this context. Its objectives are: i) to disseminate an inclusive approach to human development taking full advantage of cultural potential; ii) to demonstrate the contribution and potential of culture to achieve national development goals as well as the MDGs; and iii) to provide actors in charge of development programs and strategies with a shared and flexible platform adapted to their needs so as to include culture in programming exercises. In short, the aim is to facilitate and guide the implementation, among others, of the United Nations General Assembly Resolution on Culture and Development and the Con-

vention for the Protection and Promotion of Cultural Diversity (Art. 13).

This Indicators Suite, developed under a conceptual framework based on the Report submitted by the World Commission on Culture and Development, adopts a pragmatic approach that can overcome methodological and technical difficulties, especially the conceptual ones, which hindered previous efforts.

On the one hand, mindful of the inevitable –and at the same time enriching– ambiguity and complexity around the two pillars of the culture and development agenda, the Indicators Suite focuses on the outstanding features of both concepts in order to adopt operational definitions that might give way to action.

Thus, in conformity with the UNDP definition of human development⁵, development is understood as the capacity of individuals and communities to adapt to processes of change (“globalization”, “modernization”, “progress”, etc.) with the opportunity to choose full, satisfactory, useful and acknowledged lifestyles, both individually and collectively.⁶



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Regarding culture⁷, it adopts an inclusive approach and acknowledges its multidimensional nature, centering on:

1. Culture as a particularly dynamic sector of activity generating both employment and income, promoting diversification and, therefore, contributing to an equitable economic development.⁸
2. Culture as a sustainable framework for social capital and cohesion, coexistence and peace, which are indispensable for human development.⁹
3. Culture as a number of resources adding value to development interventions and increasing its impact, efficiency and sustainability.¹⁰

It should also be mentioned that the Indicators Suite focuses on the first two dimensions and deals with the third one in a more tangential fashion, based on the fact that any well formulated and articulated development strategy or intervention should have an open and participatory approach and, therefore, be sensitive from a cultural point of view.

On the other hand, this set of Indicators should be adjusted to a number of established premises, namely:

- Be especially aimed at developing and middle-income countries where the collection of development data, and above all cultural data, is frequently poor and/or fragmented and where the coverage, periodicity, updating level and reliability vary.

- Be based on previously existing national sources, the most complete and reliable ones, and avoid the generation of new sources which will significantly reduce on-the-spot implementation costs.
- Be a flexible tool that can be adapted to different national contexts and realities.
- Reject comparisons or rankings among countries. Instead, to demonstrate and show the contribution of culture for development at national level.

Based on this, a model Indicators Suite has been selected that thematically encompasses fifteen to twenty indicators of different dimensions. The purpose is to identify, visualize and deepen the understanding of relationships among the different dimensions of a specific domain (culture) and examine them in the light of a concrete thematic question (culture and development) so as to better understand existing potentialities and gaps and provide new information and indications within a political domain where outcomes are abstract and hard to measure. The Culture for Development Indicators Suite draws on Tufte's pioneer approach on the use of different kinds of information and its further implementation by H. Anheier and R. Isar in *The Cultures and Globalizations Series*. One of the main advantages of this model is precisely its capacity to overcome existing information gaps. Thus, by recognizing that available data might be fragmented, it accepts that important interrelations with political implications can emerge when data is collected by themes.

The selected dimensions include: Cultural Economy, Education, Cultural Heritage, Communication, Governance and Institutional System, Participation and Social Cohesion and Gender-based Equality. Each dimension is broken down in two to four subdimensions which, in turn, include two to four indicators (or proxies) to illustrate them. As an example, the dimension on Culture Economy is broken down in the following subdimensions: added value of cultural activities, employment in culture and expenses in cultural goods and services at home.¹¹ Therefore, it provides a guide to travel across the universe of culture for development contribution, which is broad and complex, in order to suggest potential crossings, potentialities and deficiencies.



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(...) the UNESCO Indicators Suite attempts to articulate a language that could foster a culture-based dialogue with development actors and decision-makers

III. An ongoing Project with promising preliminary outcomes.

After requesting the submission of written contributions and holding broad consultations with a great number of researchers in key development spheres, under the guidance of a meeting of experts held at UNESCO's Headquarters in December 2009, twenty preliminary indicators were selected to illustrate interrelationships between culture and development at macro level. These indicators are relatively simple to build and easy to read and they include general basic indicators and national alternatives (the variable-geometry principle).

Against this background, the Preliminary Methodological Manual describes in detail how to collect data and develop indicators. The first test phase was launched in Bosnia-Herzegovina, Colombia, Costa Rica, Ghana, Uruguay, and Vietnam and will conclude in September 2011. In keeping with outcomes, the manual will be reviewed and improved and then a second test phase will be launched in five to six additional countries in 2011-2012.

The purpose of this process is to implement a participatory and decentralized approach aimed at ensuring the adjustment of this Suite to realities faced in these countries and preventing data collected from being considered in isolation as goals to be achieved. Therefore, attempt to con-

textualize and construe outcomes together with national specialists is one of the key elements of the implementation methodology.

Arguments reinforcing the relevance of this Indicators Suite include its capacity to compile and provide an additional way of using information sources and existing data. Therefore, previous efforts made on cultural information and policies can be appreciated and valued and new statistics and studies on culture with an impact on development can be promoted. Since it is mostly based on the UNESCO Framework for Cultural Statistics,¹² the Suite aligns national cultural information with international statistical standards, thus promoting the latter.

On the other hand, the implementation of this Suite articulates and interrelates existing data for the first time in order to have a global and inclusive view of relationships between culture and development at

national level. In line with this, it allows the generation of new information on decision-making key areas. For example, indexes on institutional systems and cultural employment in Bosnia-Herzegovina, Colombia and Costa Rica account for data collected for the first time thanks to the Suite.

Halfway in implementing the Project, which will conclude in 2013, it should be pointed out that the test phase national appropriation confirms our initial hypothesis, namely, that for this tool to be efficient, it should be based on collaboration processes. Since all stakeholders (public authorities, Ministry of Planning, research centers, statistical offices, cultural agents, development agents, etc.) meet together, one of the main visible outcomes is that the "building" itself of this set of Indicators promotes cooperation among institutions and fosters trust among stakeholders involved. Therefore, the Indicators Suite complies with one of its main objectives: it is not intended to

provide a static or exhaustive image of relationships between culture and development, but to serve as a learning platform including the value and potential of culture for development in the national debate using quantitative data and qualitative interpretations.

All in all, the UNESCO Indicators Suite attempts to articulate a language that could foster a culture-based dialogue with development actors and decision-makers. An operational and practical language clearly reflecting why culture is so important and where to intervene. This is a first step to advance in the creation of such important indexes to measure culture and development and, finally, to give culture the place it deserves in national and international development strategies. Consequently, the main challenge is that, once concluded, it should be effectively used by actors in charge of development programs and strategies and serve as an inspiration to introduce specific indicators in the most relevant series and indexes of indicators associated with development. A more human, equitable and sustainable development is at stake.

For more information on UNESCO Culture for Development Indicators Suite, visit www.unesco.org/culture/CDIS.

Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura
Sector de la Cultura

BATERÍA DE INDICADORES UNESCO EN CULTURA PARA EL DESARROLLO

Manual Preliminar de Metodología
Primera fase de prueba
(febrero-junio 2011)

Con el apoyo de

MINISTERIO DE ASUNTOS EXTERIORES Y DE COOPERACIÓN
aecid



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Introductory Workshop in Colombia

Notes

¹OECD “Progreso de las sociedades” summarizes the global search for national strategies not exclusively based on economic growth.

²United Nations General Assembly Resolution 65/1, September 2010.

³United Nations General Assembly Resolution 65/166, December 2010.

⁴For more information on Culture and Development Fund to achieve the Millennium Development Goals, visit <http://www.mdgfund.org/es/content/cultureanddevelopment>.

⁵“La expansión de las libertades de las personas para llevar una vida prolongada, saludable y creativa; conseguir las metas que consideran valiosas y participar activamente en darle forma al desarrollo de manera equitativa y sostenible en un planeta compartido. Las personas son a la vez beneficiarias y agentes motivadores del desarrollo humano, como individuos y colectivamente”, 2010 Human Development Report, (UNDP, 2010).

⁶Our Creative Diversity, Report submitted by the World Commission on Culture and Development, (UNESCO, 1996)

⁷The definition contained in the 2001 Universal Declaration on Cultural Diversity is used as the starting point: “Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social

group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”, Universal Declaration on Cultural Diversity, (UNESCO, 2001).

⁸As an example, in 2007, cultural sectors approximately accounted for 3.4% of the global GDP, representing almost \$1.6 quintillion US dollars (practically twice the tourism-generated income that same year) and between 2000 and 2005, trade in creative goods and services averaged 8,7% annually (Report on Creative Economy, UNCTAD, 2008; a summary is available in http://www.unctad.org/sp/docs/ditc20082cover-view_sp.pdf). Besides, it is worthwhile mentioning that these sectors are characterized by their willingness to take risks, invest in new talents and aesthetics, promote creativity and cultural diversity while creating, at the same time, multiple positive synergies in areas such as the acceptance and use of new technologies of information and communication (NTIC) and the promotion of research and innovation.

⁹Being a creative manifestation, a source of expression and a driving force for dialogue, culture is essential in the creation, interpretation and reinvention of value systems, collective memory and “ways of living together” in a society. By providing a creative way out to expression, both individually and collectively, culture can promote a sense of individual well-being and a better understanding of and greater respect for social and cultural diversity. Social cohesion and intercultural

dialogue are important human development markers as they generate trust and social capital, favors the inclusion of minorities and help building stable and sound societies where individuals feel empowered and masters of their destiny not only from the individual, but especially from the collective point of view.

¹⁰Having this approach in mind, culture is a “means” for development, since it adds value to interventions in other development spheres such as health, environmental protection, governance or education. The cultural approach to development increases the relevance, sustainability, impact and efficiency of interventions thus adjusting to the values, traditions, practices and beliefs of their partners, beneficiaries and main actors.

¹¹For more information on the full table of dimensions and subdimensions of the Culture for Development Indicators Suite visit <http://www.unesco.org/new/es/culture/themes/cultural-diversity/convention-tools/culture-for-development-indicators/seven-connected-dimensions>.

¹²UNESCO Framework for Cultural Statistics, UNESCO Statistical Institute, UNESCO-UIS, 2009. http://www.uis.unesco.org/Library/Documents/FCS09_SP.pdf.

Book Indicators in six Latin American countries



† Richard Uribe

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Political and business decision-making requires updated information. Accelerated changes taking place in the book and reading sector demand contents aimed at ensuring a broad and democratic access to culture, education and information. State institutions should make greater efforts to understand this new dynamic, ranging from reproduction and access to virtual contents, through book and digital content production and circulation, to the characteristics of the reader's behavior. In the context of demands imposed by the information and knowledge society and obligations embodied in the Convention for the Protection and Promotion of Cultural Diversity, when establishing reading societies, public institutions should reinforce actions enabling a diverse and plural production while providing mechanisms to access this new production.

Course of action

Since 2009, CERLALC/ UNESCO have been constantly implementing a course of action to support state institutions entrusted with the task of guaranteeing bibliodiversity and a broad and democratic access to book and reading, fostering book production and circulation and statistical information to generate diagnostics.

Internationally comparable statistical indicators for book measuring in six Latin American countries

In order to facilitate benchmarking by both public entities and guilds, a set of indicators have been devised for editorial production, access to libraries and bookstores, and reader's behavior. This exercise contributes to identify standard indicators measured by information levels, the



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attainment of which would be as less complex as possible and with an acceptable cost-benefit ratio. The methodology contained in the book entitled Paris Books Statistics Methodology (CLT / CCT / CID / 45 / 2009), agreed by both UNESCO and international bodies, was applied to the fieldwork information survey and to the adoption of two agreements: one with UNESCO / Division of Cultural Industries and a subsequent agreement with Havana Office/CERLALC. The countries studied were: Colombia, Mexico, Honduras, Panama, Ecuador, and Bolivia.

Besides the fieldwork, the study demanded further e-mail collection of information and telephone interviews, especially in Ecuador. In the last four countries mentioned, publishers were visited and, on the occasion of Book Fairs held in Ecuador and Bolivia, some publishers were previously interviewed. In other cases, consultations were made by telephone. In the case of Colombia and Mexico, information available in secondary sources was used and adapted to the methodological standards for these study indicators. The definition of public policies to promote bibliodiversity requires, above all, reliable information on book production and circulation.

UNESCO and CERLALC agreed on entrusting the latter with the task of identifying and collecting data on surveys conducted on (commercial) book production and distribution in Latin America. Likewise, they agreed to process and collect data following the methodology analyzed by UNESCO, the International Bookseller Federation (IBF), the International Federation of Library Associations and Institutions (IFLA) and the International Publishers Association (IPA) and CERLALC, and made by Rüdiger Wischenbart and Holder Ehling, whose indicators were agreed upon at a meeting held on April 24, 2009 and embodied in Paris Books Statistics Methodology (CLT / CEI / CID / 41 / 2009).



As stated in the minutes of this Paris meeting, the (political, not technical) objective of the UNESCO's Book Statistics Project is to set common grounds to support international policies. The *raison d'être* of this Project, adopted and strengthened at the French capital meeting, reinforces the need to reach common definitions and simple, comparable low-cost indicators that could be easily developed.

In Paris, participating experts suggested the inclusion of an indicator to measure digital publications (despite their complexity). They also suggested to retake the ISBN (International Standard Book Number) registered titles as one of the identification sources of production though indicating the limitations posed by this recommendation. Likewise, they stated the need to include, at least, one quantitative reading or information access indicator, a task yet to be carried out. Evidently, one and a half year later, the ISBN is an identifier used as part of the electronic book metadata in all countries, except in some Anglo-Saxon countries.

Given its measuring costs, most Latin American countries do not have a quantitative reading indicator. It has been considered that governments could request their statistics bodies to include, within their regular data-collection on cultural industries, a couple of straightforward questions to be asked to the population concerning the reader's behavior.

CERLALC and UNESCO have considered this study as a significant route map to deal with collection statistics in those Latin American countries that have not yet adopted the methodology for book production and marketing studies carried out by book institutions and agreed upon during the 1990s.

We believe that the collection of available data is equally important, despite the fact that, in some



Periolibros Front Cover.
El Aleph by J.L. Borges.
A UNESCO initiative
with the Mexican Fund
of Economic Culture.

Several Latin American governments have adopted policies aimed at developing a national system of public libraries, including the setting up of libraries and their equipment in intermediate and small cities

countries, this data is incomplete and inconsistent. An analysis of the weaknesses in these processes will contribute to improve future data collection and will facilitate comparison among countries. Detecting problems and finding solutions in all countries will effectively produce an information system that will give shape to a global model for book reference. The UNESCO Statistical Institute is now working on a project with this purpose.

In the case of Ibero-America, only publishing federations or book institutions from Spain, Brazil, Colombia and Mexico have been working in a model aimed at the systematic and constant collection of statistics on book production and trade. Other countries, namely, Venezuela and Peru, have made efforts to collect information.

Between 2006 and 2009, CERLALC put a new software in place (RISBIN5) in seventeen Latin American countries for the online administration of the ISBN system. This resulted in a 38% increase in the registration of editorial novelties by all publishing agents. It is estimated that the register now has almost 90% coverage. Likewise, a statistics module has been incorporated to the new software and it has been successfully used in Chile, Ecuador, and Colombia.

In 2005, bookstore mapping began in Colombia, Costa Rica and Mexico, including a methodology agreed with Spain and an online software to gather information from bookstores. Recently, Brazil, Uruguay and Chile made their own mapping.

Several Latin American governments have adopted policies aimed at developing a national system of public libraries, including the setting up of libraries and their equipment in intermediate and small cities. In turn, this will encourage the need to produce statistics on the number of bookstores, volumes and users.

This set of projects and policies will allow us to deal with greater optimism the future creation of a set of indicators on publishers, booksellers and libraries,¹ in a more systematic way and with higher success in collecting information in a larger number of Latin American countries. Outcomes are included in the table shown herein. This is the first time that book figures can be compared in six countries. Information is also provided for four countries with no statistical tradition in this field. Undoubtedly, its analysis will enable ministries of culture and book institutions to establish a baseline to measure the effects of actions adopted in production and access, as well as in the development of reading societies.



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INDICATOR	HONDURAS	PANAMÁ	COLOMBIA	BOLIVIA	ECUADOR	MÉXICO
1. Number of titles published by industrial publishers - 2007 – Novelties and reprints	204	263	4,527	656	1328	6,786
Printed books with ISBN	204	262	4,399	639	1321	6,470
Digital Books with ISBN	0	1	128	12	7	316
2. Volumes produced by industrial publishing houses per categories - 2007 -						
Novelties and reprints	1,527,050	985,215	31,884,447	986,125	3,933,779	55,458,094
Children and youth	7,000	47,528	4,214,104	131,500	582,470	3,981,536
Education, textbooks, language and learning	1,407,050	606,530	4,125,899	423,200	1,526,863	32,786,183
Literature / fiction	17,500	42,242	4,933,075	64,500	415,419	3,917,970
Nonfiction / General Trade	72,900	188,148	11,329,618	310,625	1,000,168	11,022,718
Reference	20,000	18,488	2,277,651	20,500	343,264	597,614
Science and Technology	2,600	82,279	5,004,100	35,800	65,595	3,152,073
3. Publishers – 2007	17	15	134	36	48	232
4. Industrial publishers' invoices to national market for own editions - 2007	USD 6,133,765	USD 12,313,396	USD 137,670,439	USD 9,147,372	USD 30,368,942	USD 547,602,494
5. Number of bookstores - 2009						
Bookstores of bookstore Chains	32 (7 empresas)	17 (3 empresas)	220 (29 empresas)	47(11 empresas)	110 (21 empresas)	619 (54 empresas)
Independent bookstores	44 (41 empresas)	60 (53 empresas)	419 (388 empresas)	56 (54 empresas)	126 (114 empresas)	733 (659 empresas)
Bookstores in other retail structures (including department stores)	0 (0 empresas)	1 (1 empresas)	0 (0 empresas)	0 (0 empresas)	0 (0 empresas)	159 (1 empresa)
Online retail sellers	0 (0 empresas)	5 (3 empresas solo online, el resto son de cadenas)	20 (7 emp. solo online, el resto son de cadenas o independientes)	5 (5 empresas y 5 webs)	10 (10 empresas y 10 webs con ventas online)	25 (3 em. solo online, el resto son de cadenas o librerías independientes)
Other non-traditional retailers	75 (59 empresas)	36 (3 empresas)	N.A	N.A.	N.A.	N.A
Total number of book outlets	51 (107 empresas)	119 (63 empresas)	659 (424 empresas)	108 (66 empresas)	126 (138 empresas)	1550 (717 empresas)
6. Book exports and imports in 2007						
Exports	USD 203,694 FOB	USD 35,079 FOB	USD 186,866,153 FOB	USD 124,208 FOB	USD 2,274,605	USD 177,461,381 FOB
Imports	USD 22,384,225 CIF	USD 33,690,761 CIF	USD 61,042,416 CIF	USD 8,786,867 CIF	USD 48,110,914	USD 461,055,336 CIF
7. Number of public libraries - 2009						
Public libraries	189	83	1,598	41	628	7,273
Academic libraries	40	43	359	148	104	N.D

8. Number of volumes in libraries - 2009						
Public libraries	809,750	623,201	8,461,081	839,848	1,087,372	36,844,916
Academic libraries	N.A.	590,514	5,803,045	1,088,406	N.A.	N.A.
9. Library users						
Public libraries						
Real users	680,071	470,589	18,446,508	N.A.	1,808,204	35,672,247
Registered users	N.A.	N.A.	154,147	N.A.	N.A.	N.A.
Number of books borrowed in libraries, including consultations and home-lending libraries.						
	N.A.	N.A.	18,393,716	N.A.	N.A.	47,606,146
Academic libraries						
Real users	N.A.	192,326	6,804,833	N.A.	N.A.	N.A.
Registered users	N.A.	N.A.	1,461,587	N.A.	N.A.	N.A.
Total number of book outlets	N.A.	697,847	8,680,393	N.A.	N.A.	N.A.

Information sources from country indicators:

El espacio iberoamericano del libro 2010. Chap. 8. Bogota, 2010.
UNESCO / CERLALC.

Indicadores sobre el sector del libro para Ecuador y Bolivia 2009.
Bogota, 2011. UNESCO / CERLALC.

Indicadores estadísticos internacionalmente comparables para la
medición del libro 2009. UNESCO Document / CERLALC HQ (CLT
/ CEI / CID).

Notes

¹Operational definitions and limitations concerning the typology of publishing enterprises, bookstores and libraries included in the study have been established for every indicator.



The Cameras of Diversity



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Proyecto Cámaras de la Diversidad. Rosario © UNESCO/Nómadas, 2010

Context As a specialized agency of the United Nations system, UNESCO contributes to peace-building, poverty reduction, sustainable development, and intercultural dialogue mainly through the cultural sector. To this end, it gives priority, on the one hand, to the protection, safeguarding and management of tangible and intangible heritage and, on the other, to the promotion of cultural diversity expressions and dialogue among cultures with the purpose of promoting a culture of peace.

In order to materialize these priorities and seek the legal, political, and moral commitment of Member States, UNESCO develops policy instruments, namely 7 Conventions legally-binding for

countries ratifying them. Likewise, and in order to contribute to the implementation of such Conventions and other thematic programs, UNESCO encourages information exchange, contributes to enhancing the capacities of Member States and serves as a catalyst for international cooperation in each of its spheres of activity.

At UNESCO's 33rd Session held in 2005, Member States adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions which became effective on March 18, 2007. This Convention, which has its antecedent in the Universal Declaration on Cultural Diversity of 2001- a non-binding document of political and moral value- hopes to create an enabling envi-

ronment where diversity of cultural expressions can be asserted and renewed for the benefit of all societies. The Convention focuses on the promotion and protection of the diversity of cultural expressions, understood as a chain process where emphasis should be placed on the creation, production, distribution, dissemination, access, and enjoyment of expressions embodied in cultural activities, goods and services of and within each community and/or society.

In this framework, the audiovisual becomes an excellent instrument of intercultural dialogue provided that the diversity and representativeness of its content is ensured. Local content is the expression and communication of the knowledge of a community relevant to its situation and adapted to its context and experience.

The local content creation and dissemination process provides community members with the opportunity of interacting and communicating, expressing their own ideas, wisdom and culture in their own language. In this regard, the creation and promotion of these audiovisual materials is a means for guaranteeing cultural and linguistic diversity as a defining characteristic of humanity. Likewise, its dissemination contributes to protecting and promoting the diversity of cultural expressions and intercultural dialog, as well as fostering interculturality.

The Cameras of Diversity

UNESCO, in its capacity as a United Nations agency in the field of culture, encourages the promotion of cultural diversity through community and indigenous audiovisual creations in Latin America and the Caribbean. Such actions, within the framework of the Cameras of Diversity project, have the medium and long term strategic objective of contributing to capacity-building, production, dissemination, distribution and preservation of the indigenous audiovisual produced by communities of the abovementioned areas.

For some years now, the Cameras of Diversity project has been supporting the training and professionalization of indigenous community members and the production and dissemination of their audiovisual products. This effort allows communities to become creators of their own word and image, thus reflecting their own world view. The creation and dissemination of their own contents helps fight cultural stereotypes and folklorization while contributing to appraise the intangible heritage and linguistic diversity of these communities.

Within the framework of the International Year for the Rapprochement of Cultures declared in 2010, the United Nations system established the promotion of cultural diversity and the strengthening of intercultural dialogue as priorities. To this end, four focal points have been defined:



- Promoting knowledge about cultural, ethnic linguistic and religious diversity;
- Building a framework of shared values;
- Strengthening quality education and encouraging intercultural skills;
- Promoting dialogue for sustainable development

Taking on these guidelines and with the purpose of achieving the objectives set, the Cameras of Diversity, as a rational and systematic driving force for audiovisual creation and dissemination, serves as a catalyst for regional research –thanks to the strengthening of observatories on creation, production and dissemination– and contributes to the proliferation of public debate, thus fostering the involvement of communities in the actions promoted by national policies related to the promotion of intercultural dialogue and social cohesion.

The experience gained by the project shows the difficulties indigenous and community audiovisuales encounter in getting access to conventional dissemination and distribution circuits due to lack of information, resources, and strategy planning know-how. In order to help overcome such difficulties a strategy called Cameras of Diversity Dissemination Network: Indigenous and Community Audiovisual has been put in place at regional and international levels to disseminate audiovisual products. Since 2007, the Network has been dissemi-

nating indigenous and community video and cinema by sending works and materials to compete in main regional and international events and festivals. Likewise, and with the purpose of contributing to the disseminations of these contents within the community itself, showcases have been organized to tour alternative spaces where the community becomes both the protagonist and the audience.

A concrete example is the travelling tour undertaken by the Cameras of Diversity Project together with the Peruvian Association Nómadas during 2010 through 80 communities in Paraguay, Bolivia, Brazil, and Peru. The tour lasted over two months, visiting indigenous communities and screening materials included in the Cameras of Diversity Dissemination Network, among them the several times award winner Brazilian cartoon “Taína Kan, the Big Star” (Photos 1 and 2)

All audiovisual works whose Latin American and Caribbean producers belong to an indigenous or local community culture and formally represent it, can ask for registration in the network. The materials’ content must be related to topics dealing with popular and traditional forms of expression, places of traditional cultural activities and must be associated to regularly performed acts, such as regular rituals and processions.



The Dissemination Network hopes to mitigate the threat of extinction of cultural expressions and diversity posed by homogenization, globalization, rural exodus, migrations or environmental degradation, and links dissemination to the promotion of linguistic diversity by including works dealing with linguistic diversity as a key element of cultural diversity and a way to reaffirm identity and the right to self-representation of the native people. In this regard, a subtitle service has been developed in order to maximize promotion of audiovisual material in the original language. Moreover, to encourage this production and publicize international, regional and national festivals and spaces, the Cameras of Diversity Award has been established to honor audiovisual works that best express, through a narrative language of its own, the diversity of cultural expressions and heritage of indigenous and local community people.

Regarding the promotion and dissemination of local community audiovisual material and on the basis of global priority, Africa: The Cameras of Diversity is implementing a course of action related to the promotion of local community audiovisual with particular emphasis on those which promote the local content of communities linked to African descent in Latin America and the Caribbean. In this regard, and with the purpose of contributing to the

promotion of local community audiovisual materials dealing with African descent, it has been decided to incorporate it to one of the thematic programs.

The Network's Thematic Programs

In keeping with UNESCO's course of action and strategy, the Network has developed thematic programs.

The thematic program "Indigenous Audiovisual Material and Cinema" has accumulated a vast quantity of materials related to the indigenous issue in order to encourage reflection on this issue and promote its contents. The Network plans different showcases, organized by sub-topics. The indigenous audiovisual material produced by women, migration, or programs by countries and regions, are some of the modalities.

The Thematic Program "Local Community Audiovisual and Cinema, and Afro descendants" aimed at enriching the experience accumulated through years of indigenous cinema production and dissemination. The Cameras of Diversity project has widened its plan of action to cover the promotion of local community audiovisuales related to the Afro descendant theme, placing particular emphasis on the Afro- Caribbean legacy.

The Thematic Program "Crossed Looks" links to views of the indigenous audiovisual:





the Latin American indigenous view and the Canadian indigenous view, providing a scenario for reflection on cultural diversity and indigenous communities beyond regional barriers. This thematic program promotes North-South cooperation by linking the first Latin American and North American nations through the screening of and discussion on indigenous materials representative of native cultures and showing the ancestral traditions and current life of indigenous communities in both hemispheres.

The Thematic Program “From South to South” -still being developed- with Africa as UNESCO’s global priority in all culture related actions including, in this case, the promotion of cultural and audiovisual industries. This Thematic Program expects to develop cooperation between UNESCO’s field offices for Africa and Latin America and the Caribbean in order to foster synergies promoting and disseminating the indigenous audiovisual in both continents.

In short, the Cameras of Diversity is a project determined to disseminate the indigenous and local community audiovisual

material given its importance for the interaction of cultures, social cohesion, and reconciliation in order to foster a culture of peace, thus contributing to the development of the indigenous and local community audiovisual and its presence in regional and sub-regional festivals in Latin America and the Caribbean.

Moreover, the Cameras of Diversity contributes to promote regional integration through cultural expressions, namely through thematic programs on the indigenous and local community audio-

visuals, as well as North-South and South-South cooperation initiatives based on actions aimed at the dissemination of such materials.

Besides these achievements, the Cameras of Diversity provides community members with the opportunity to grow, both individually and socially, through the audiovisual, by offering the necessary tools to generate marketable audiovisual products and strengthening their production and distribution capabilities, so as to make this project, already in their hands, sustainable.

Yumey Besú Payo

Desde el año 2008 en la Escuela Internacional de Cine y Televisión de San Antonio de los Baños, se imparte un taller anual de capacitación audiovisual denominado Taller de Capacitación Audiovisual desde la Perspectiva de Género para Líderes Indígenas y Campesinas, enfocado en la perspectiva de género, con el objetivo principal de prepararlas en un mínimo de tiempo, con las técnicas básicas de realización de documentales, así como de estudios de género, que utilizarán en beneficio de los intereses de sus comunidades, y como forma de empoderamiento de la mujer indígena y campesina.

La EICTV en general, con la colaboración de otras instituciones internacionales como el Centro de Formación y Realización Cinematográfica (CEFREC) y la Coordinadora Audiovisual Indí-

gena Originaria de Bolivia (CAIB), ha apoyado en América Latina a los Quechua, Aymara, Kikanantay, Rapa Nui y Mapuche a través de actividad de capacitación y entrenamiento en producción audiovisual y televisión comunitaria.

El énfasis puesto por el proyecto en incentivar la libre creación y fomentar la producción y circulación de la obra audiovisual de los pueblos originarios ha permitido dar voz a los que no son escuchados, a los desconocidos. La transferencia de los medios y la técnica cinematográfica les ha permitido ser artífices de su imagen, crear su propia gramática cinematográfica, reconocerse en la imagen de sus creaciones y hacerse reconocer mediante ellas.

Sin lugar a dudas, Las Cámaras de la Diversidad es ya un programa

de impacto constatable en la comunidad cinematográfica y audiovisual latinoamericana devenido en red integradora de esfuerzos de muchas entidades provenientes o no de esas culturas originarias, y personas afines de nuestros países. Ha contribuido al conocimiento, promoción y defensa del patrimonio audiovisual de los pueblos indígenas, a visualizar sus potenciales creativas, a reforzar su presencia en diversas pantallas, a capacitar recursos humanos fuera y dentro de sus comunidades, a potenciar un universo de conocimientos y relaciones directas, al acompañamiento en las luchas de esas naciones y comunidades, y a lograr una mayor presencia de sus obras en estos y otros ámbitos.

Juan Carlos Sardiñas

New Latin American Film Foundation.

Caribbean Film Travelling Showcase:

Some considerations



Rigoberto López

Cuban Filmmaker and President of the Caribbean Film Travelling Showcase

The Caribbean Film Travelling Showcase is, undoubtedly, an initiative of immense value for the preservation of cultural diversity, defense of the best ethical values and mutual knowledge among the Caribbean countries.

*Françoise Rivière,
UNESCO Under-Secretary-General for Culture*

September, 2009





Muestra Itinerante
de Cine del Caribe en
Haití. © UNESCO, 2007

Inserting the emerging and relentless development of the Caribbean Film Travelling Showcase in its real context, and its current contribution and legitimization as an experience within the regional audiovisual and cinematographic scenario, in all honesty, demands considerations of different nature. Such considerations are hereunder described.

When referring to the Independence process (1962-1983) of countries integrating the Caribbean Commonwealth and bearing in mind the consequences of centuries of colonial exploitation – British in this case- of his country, Eric Williams, the outstanding historian and politician from Trinidad and Tobago, expressed: “On August 31, 1962 a country will be free, a miniature State will be established, but a society and a nation will not have been formed”.¹ Consequently, while the movement of works and authors, currently known as the New Latin American Film, promoted by intellectual and political vanguards, was brewing in

the 1960s, the non-Spanish-speaking Caribbean countries, emerging from a long colonial period, were attaining their constitutional Independence.

Certainly, the economic dependence of English-speaking countries arriving to their constitutional Independence would not change significantly under the new political conditions. On the other hand, in 1946, France implemented a new colonial domination system which turned Martinique, Guadeloupe, and Guyana into Overseas Departments, while Curacao, Aruba and Bonaire were still subjects of the Dutch Crown.

The historical and conditioning relationship is the basis for a comprehensive analysis and understanding of the lack of synchrony found in Latin American and Caribbean cinematography, in other words, the difference between the development of film production and screening in the non-Spanish-speaking Caribbean and the one identified as part of the New Latin American



Film diversity. To support this statement, suffice it to mention that Belize proclaimed its Independence in 1981, one hundred and seventy years after its Central American neighbors, fourteen years after the foundation Meeting of Latin American Filmmakers in Viña del Mar, and two years after the first New Latin American Film Festival in Havana.

It is common knowledge that the Caribbean –the paradigmatic and largest meeting place of ethnics, civilizations and cultures- was fragmented, balkanized by different metropolis and defined by the different languages officially imposed. I always think of the so-called Greater Caribbean –with its bridge and arch of islands, kissing shores and inner lands, with so many similarities, both evident and intangible- as a “neighborhood” where different languages are spoken. “[...] Europe, built its institutions with African and Asian labor [...] met almost for the first time, almost all branches of human family can be found in this archipelago: Africa meets the native population; Europe meets Africa in the Americas. This is an amazing way of introducing the concept of globalization. Therefore, the Caribbean literature, the Caribbean thinking, faces the challenge of articulating and creating a very special vision of this impressive cultural interaction between Europe, Africa, and Asia. And, in my view, this has resulted in a very special sensitivity [...]”.²

Linguistic differences have been used as part of the colonial and post-colonial geopolitical strategies to cause division, remoteness and intentional obstacles to participate in the integration and mutual knowledge gathering for an independent and productive dialogue. An integration convened by the history of our countries, a sort of gravity force coming from the bottom of the sea, as relatives from a large family, the Caribbean peoples and nations, overcoming a wide range of obstacles, have finally understood what Glissant said: “A nation is no longer inherent to its language. The imperialist monolingualism is over [...] Multilingualism is a Caribbean brand. It is one of the axes of cultural mixture. It derives from relations, where the people’s histories have paved the way for different fields of expression. [...] By interacting, languages weave the unpredictable poetry of modern age”.³

It should not be forgotten that, until the last century, educational systems were subordinated to

the West Indian colonial policies, as was the case with models established by those societies. This had a significant impact in the cultural sphere. In the colonizer-colonized relations, the survival of the colonizer as an intellectual, and the legitimization of his/her work, had to receive, and still very frequently has to receive the literary or artistic “approval” or “blessing” from the authentication circles of the metropolis or former metropolis. More than one outstanding writer from the English, French or Dutch speaking Caribbean has told me how their countries place great emphasis in studying French, British or Dutch history, disregarding national history, its popular heroes and its epic.

Films have shown, and still show, their capacity to influence the collective memory of a country, as well as the dominating, unidirectional, and globalizing power of the large broadcasting centers that establish universal values which, in a broad perspective, hegemonically exhibit the film and audiovisual production of the largest art centers: industry-show-business. However, it cannot be said with certainty that the national film project has received the required support in several countries of the region, or that the cinematographic movement has a duly recognized articulation in the Antillean countries –extremely deserved due to the Caribbean cultural wealth- by national audiences and the region itself, though in the world at large, records disseminating our music are appreciated, the works of our writers are distinguished with significant awards by publishing houses, institutions and readers; and regional dance companies are acknowledged for their excellence.

In our countries, the creation will of an authentically national cinematography, far from the diminishing “folklorism” or “populism”, is a decolonizing act and a contribution, from a modern perspective, to the permanent building of the identity, the cultural roots of the national individual, Caribbean individual and, ultimately, the supranational individual, to which that film industry provides key references to encounter the gravitational core of our cultures, that is, who we are, especially when it has an artistic significance and is consistent with the sensitivity and realities of the country and the region producing it. Therefore, under such premises, the national cinematography in the Caribbean is a decolonizing act.

Meeting with filmmakers from Africa, the Caribbean and their Diasporas, Havana (Cuba), 2011.



If truth always results in ethics and our ethics are our aesthetic as Caribbean filmmakers (as has been the case for so many in Latin America and Africa) the contribution of regional film and audiovisual producers, in general, to the configuration, relationship and growth of Caribbean societies, providing Caliban with its own image and voice –as Lamming or Fernández Retamar put it, consists in enhancing the development of national film industry, promoting the dissemination of the work of its filmmakers, fostering dialogue and recognition among regional authors, and encouraging the interest and sensitivity of audiences to what should be considered their natural cinema, beyond the dominating features of the “master of the screen” cinematography that comes in much publicized foreign packages. Undoubtedly, these premises should be included in the inescapable agenda of filmmakers, intellectuals, and artists, cultural and academic institutions, and governments; otherwise, we will be mortgaging fundamental aspects of the spirituality and identity of Caribbean

nations amidst audiovisual globalization or standardization in the world. “The image is essential to the collective memory of a place. Words and images have been made by men, so they are human. They are all cultural images. Thinking that there are ‘images of culture’ opposed to ‘images of nature’ will be like inventing a fiction, a myth”.⁴

Simplistic versions of Caribbean men and women stereotypes or Caribbean scenarios as promised places for “tropical” sensuality and pleasure, is nothing else but screening Prospero’s interpretation or the stories of others, the outsiders. Amending this unbalance is a political and cultural responsibility, a fertile practice promoted, as we will see, by the Caribbean Film Travelling Showcase. The purpose is to encourage Caribbean audiences and societies, in a coherent, rigorous and critical manner, to recognize themselves, their reality, and their feelings, to strengthen their self-esteem, both individual and collectively, to understand issues and characters that will allow them to identify themselves, their challenges, and their utopias, which are also alternative answers to mimicry and distortion –concepts developed by Glissant and alienation resulting, first and foremost, from the impossibility to choose, the arbitrarily imposition of values and, perhaps, the concept of ‘value’ itself”.⁵

Regarding what I have been saying about the need to tell and see our Caribbean film stories with our own sensitivity, I perceive the validity of the well-known statement made by Glauber Rocha who, during the



founding years of the Brazilian novo cinema and the New Latin American Film, summarized the determination and principles of that ideological and aesthetic movement as: “An idea in mind and a camera in hand”, because rather than the feasibility of technical infrastructure, it is an idea what has to prevail in any attempt. We need a sensitivity that challenges technological dictatorship while mastering it to express ourselves with excellence.

It is worth mentioning the way in which Euzhan Palcy, in talking about her experience during the making of her splendid *Rue Cases-Nègres*, illustrates, with a bold stroke, the complex commitment of making a truly



Muestra Itinerante de Cine del Caribe en Belize. 2009

artistic film consistent with our own image, by reflecting on the relationship between what we could call the organic look of the Caribbean filmmaker and the temptations or misunderstanding with which we have been frequently seen by others and not by ourselves. Euzhan expressed that: “In films made by white men, blacks are seen blue, purple, ugly; the black skin, as beautiful as the white skin, absorbs too much light. So I needed a photographer who could reproduce with total precision the beauty of black skin. I worked with René Maran, the only French photographer who knows how to adjust lights conveniently. This is in no way a technical problem, but one of sensitivity”.⁶

While these considerations basically lead us to the importance of diversifying film screening in the countries of the sub-region, and especially to the required sustainability and dissemination demanded by the production of Caribbean authors –not in a lightly or futilely willful manner, but by encouraging film quality together with a more frequent dialogue between the audience and

the domestic film production as well as that of historical and cultural neighbors despite imposed linguistic barriers—, this issue also leads us to emphasize another key aspect. I am referring to the potential that strengthening Caribbean film production and distribution within the region can stir in countries that should coincidentally share a historical time and space with countless similarities, wiping out the circumstantial knots of silence and the protracted and arbitrary ignorance mentioned by Glissant: “[...] the isolation paralyzing us within the Caribbean and American environment, the lack of confidence in ourselves and the resulting unbalance”.⁷

In 2005, in Kingston, Jamaica, following an exchange of information and reflections with Jamaican filmmakers who shared the dramatic paradox that “Caribbean films are not seen or are hardly seen in the Caribbean”, Omar González, president of the Cuban Institute of Art and Film Industry (ICAIC), and I felt duty-bound to do “something” to change the situation. Consequently, when the Caribbean Film Travelling Showcase Project was made public in 2006 in Havana, one of the paragraphs of the text inviting Caribbean institutions and filmmakers to contribute with their works to the first edition of this event, described its basis and objectives: “Caribbean culture has been splendidly portrayed in music and dance, in plastic arts and popular craftsmanship, and in literature, though it has had a much more limited and dispersed expression in the audiovisual production, despite its enormous creative potential and the many internationally renowned filmmakers coming from this melting pot of islands. In general, the Caribbean presence has been left on the fringes of the hegemonic production and distribution centers”.⁸

Conquering the audience is not something you can achieve just because you have the will to do so and most certainly not by making concessions as to the quality of the work. On the contrary, it is a matter of competence and communication with audiences. The decision to support national productions is not enough; it must be backed by the quality of the works. It is not artistically impoverished films what we have to defend at any cost, just because they are motivated by decolonization attempts or dwell on conflicts that can be easily identified by the audience. When developing a Caribbean cinematography and its public, we must bear in mind what the Argen-



Poster of the Second Travelling Showcase of Caribbean Films. Devoted to boys, girls and adolescents. 2008-2009.

tinean philosopher, Adolfo Colombres, expressed in *La condición del otro en el arte*: “The impact of the prevailing culture will always be strong, aggravated by the fact that it does not offer to the subordinated sectors the best production, nor the most valuable works of modern age, but rather a kitsch mass culture. Therefore, its survival will depend on its capacity to absorb such impact, reject impositions and respond to those degrading models with genuine creations”.⁹

Here I want to stress what I consider should be a premise for this film industry which, in today’s Caribbean, seems to be searching for a greater presence: the need to eliminate language barriers in our multilingual region. The Caribbean Film Travelling Showcase, by dubbing films into English, Spanish, French, and a great number of Creole productions, has grasped the attention of audiences, institutions and governmental authorities in many countries of the region. This experience has made possible for the audience in Willmstead, Curacao, to appreciate the story told on the screen by a Haitian filmmaker; or a girl in Cartagena de Indias, Colombia, to be dazzled by the fable told in the images of a film from Trinidad and Tobago. The character, who speaks another language, becomes more familiar; the story told in the screen seems to be my very own. These are acts of recognition where audiences from different countries learn about realities, characters and stories they can now relate to and find them similar or identical to their owns. The Caribbean Film Travelling Showcase has thus become a marvelous place of encounter for the most diverse audiences.

This space for encounter created by the Travelling Showcase, without fanfares nor fireworks, with no overt or masked profitable intentions, has become an undeniable bridge against isolation. It is increasingly reaching almost all Caribbean countries (audiences from thirty-one countries have already attended the last three editions of the Travelling Showcase -which has also gone to other Latin American and European countries). The challenge of the Caribbean Film Travelling Showcase is to promote and encourage the complicity of a shared sensitivity between authors and audiences, in the darkness of the screening halls and with the lights of Caribbean film images. Even if this were to be its single aspiration, it would still be worthwhile, because it is in the screen, large or small, where the deepest complicity takes place:

the rapprochement and growth of nations and peoples living in the greater archipelago and its mainland territories.

At the same time, the Film Travelling Showcase is promoting mutual exchange among filmmakers. The screening of its audiovisual production is accompanied by a debate of ideas, information, and reflections on the most sensitive issues of today’s movies in particular, and audiovisual in general, through fora and meetings with filmmakers, specialists and authorities convened in order to develop a set of ideas, a shared cultural ideology that could guide and strengthen a broad and comprehensive fabric of works and authors that will serve other purposes besides that of establishing a closer relationship between the Caribbean audience and its films every year. A fabric of works and authors which, in fact, will be aimed at consolidating and defending our cultural diversity, our shared identity, and at promoting the indispensable integration and collaboration required by a broader and integrating project like the one proposed and encouraged by Caribbean and Latin American leaders and governmental authorities.

The significance and ever lasting nature of culture is a Perogrullo’s truth and, in the same way it defines and bonds the identity features of countries, it also magnetizes the similarities and analogies among peoples and nations having a rich identity mix, a common heritage of interwoven histories. Beyond integration agreements and the cooperation will of governmental authorities, culture is and will be, especially in our times, the power of the audiovisual image to answer the shared question of who you are.

To answer that question, four international fora have been organized so far, corresponding with the editions of the event. In 2007, when the Travelling Showcase began as a regional event, the theoretical forum entitled Strategies for the Caribbean Film and Audiovisual Collaboration and Integration explored joint strategies for audiences in the region to get acquainted with their own films, reflecting the diversities and similarities of our cultural identities and our historical and social environment.

Since its inception, one of the fundamental objectives of the Caribbean Film Travelling Showcase, aimed at children and youth, was to disseminate cultural and ethical values, recognize shared identities and realities, and promote a sense of belonging to their culture, their nation and the Caribbean, as a diverse and unique space. Thus, the forum Audiovisual Production and Screening for Children and Youth in the Caribbean: Realities and Perspectives, was held in 2009, during the second edition of the event, totally devoted to children and youth.

In 2010, the international forum The Caribbean Film Market and Other Screening Alternatives became a space for debates on market attempts and other screening alternatives for the Caribbean cinematography. Such attempts constituted a fundamental aspect of the project which, since its inception, was aimed at a better promotion and presence of our films and are of great significance for the working strategies and sustainability and development of the Caribbean Film Travelling Showcase itself. Africa, due to its cultural and social influence, as well as its historical relationship with Caribbean countries, is a natural space for such exchanges.

Migration, inherent to the historical development of Caribbean countries, is still a prevailing influence in the life of these countries. The link between Caribbean filmmakers living in other States and the development perspectives of national cinematography is an unavoidable aspect within this fabric and in the attempt to make it more productive, thus the Caribbean Film Travelling Showcase places great emphasis on it. In 2011, the forum The Caribbean Diaspora: Challenges of a Reality and Its Images held in Saint Kitts and Nevis, addressed this issue.



Poster of the International Forum, The Caribbean Diaspora: Challenges of a Reality and Its Images, made in Saint Kitts and Nevis, 2011.

The Caribbean, inconceivable without the African imprint that defines it in its cultural dimension, evidently reveals its fundamental links with that continent. Nothing is more natural and relevant than encouraging relations with Caribbean and African filmmaking and cinematography, as well as with the Afro-American filmmaking community. That is why the Caribbean Film Travelling Showcase office organized the first Meeting of Filmmakers from Africa, the Caribbean and their Diasporas (September 12-16, 2011) in Havana, with the participation of more than thirty African and Caribbean countries. This meeting became an extraordinary opportunity for mutual learning and exchange of experiences in film production among authors from both regions and their Diaspora. Within the framework of the proclamation of the year 2011 as the International Year of Afro-descendants, this event was extremely important and was defined as a “historical” event by the UNICEF Goodwill Ambassador and Honorary President of the Caribbean Film Travelling Showcase, the well-known Afro-American actor and producer, Danny Glover, who was actively involved in the debates.

One of the coincidental realities between the Caribbean and African cinematography is that it is produced and screened in multilingual regions

where the projection of American and European films prevails. That is why today we are sharing the Travelling Showcase experience with African filmmakers and institutions thus promoting a greater presence of our movies, encouraging the interest of screeners and distributors, and fostering dubbing into the different languages of the region. More than one hundred and sixty films from Caribbean authors living in their native countries or as part of the Diaspora have been already shown.

The scope reached by the Caribbean Film Travelling Showcase –which has exceeded all expectations- is the result of the hard work and persevering efforts of a small working group in Havana together with the many coordinating committees in charge of screening films in every country. Throughout these five years since its inception, the Travelling Showcase has registered outstanding results, namely, the presentation of its programs, not only in the Caribbean, but also in Latin American and European prestigious spaces, as well as in UNESCO Headquarters, in Paris, during the holding of the 2008 Executive

Council meeting; the establishment of the Caribbean Mediateque, the Documentation Center of Caribbean Films and Audiovisuals, and the Database of Filmmakers in the Region; the inclusion of the Travelling Showcase in the meetings of Ministers of Culture and People in charge of Cultural Policies in Latin America and the Caribbean (Port Spain, 2007; Buenos Aires, 2009; and Quito, 2010) as one of the five cultural projects of regional interest; and the inclusion of the Travelling Showcase in the Plan of Action agreed upon by attending Ministers for their support and continuity. It is also worthwhile mentioning the inclusion of the Travelling Showcase in the twenty-five most significant projects of the United Nations System in Cuba in compliance with the Millennium Development Goals.

The Travelling Showcase is sponsored by ICAIC, the Cuban Ministry of Culture, the UNESCO Regional Office for Culture, the UNICEF representation in Cuba, and scores of institutions and collaborators from the Greater Caribbean already showing successful outcomes and the perspectives to make new dreams a reality,

Notes

¹Quoted by Luís González Pérez in *Pensar el Caribe*, Group of Authors: Editorial Oriente, Santiago de Cuba, 2004, page 245.

²Interview with George Lamming, Videoteca Contracorriente, ICAIC.

³Edouard Glissant: *Le Discours Antillais*, Le Seuil, Paris, 1981.

⁴Isabel Huizi. Paper presented at the International Symposium on Cultural Diversity in the Caribbean, Casa de las Américas, May 2011.

⁵Edouard Glissant: ob.cit.

⁶Interview with Amelia Hernández: *Hojas de Cine. Testimonios del Nuevo Cine Latinoamericano*, Ed. Secretaría de Educación Pública. Fundación Mexicana de Cineastas, Mexico, vol. III, page 346.

⁷Edouard Glissant: ob.cit.

⁸Notification of the First Caribbean Film Travelling Showcase, 2006.

⁹Adolfo Colombres: *Teoría transcultural de las artes visuales*, Ediciones ICAIC, 2011, page 429.



The UNESCO Cultural Office for Argentina, Paraguay and Uruguay:

thinking and implementing from a culture for development perspective



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Dancing show in
Villa Ocampo gardens.
(Argentina)
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The Cultural Sector of the UNESCO Office in Montevideo proposes the implementation and coordination of projects and programs based on a cultural concept, understood as part of a comprehensive development favoring and strengthening social, economic and political spheres and taking into account past and present expressions and manifestations with the purpose of creating a sound and sustainable context for progress.

In this regard, culture for development represents the spinal cord of the Cultural Sector work, and is understood as a resource that, on the one hand, should be safeguarded and protected to prevent its deterioration or disappearance as a result of its corporatization or folklorization and, on the other hand, as a resource that can be used as a development factor, provided that it is considered from a sustainable perspective.

Following we will see four different examples on how culture can influence on sustainable development through the implementation of projects with different strategies and courses of action.

Valuation of intangible cultural heritage through cultural industries: UNESCO Award for Excellence granted to Argentina, Chile, Paraguay and Uruguay

Within cultural industries, craftsmanship is one of the most booming and sustainable sectors since it promotes a comprehensive development. In this regard, craftsmanship has a dual capacity; on the one hand, it promotes job generation and economic growth and, in the other hand, it enhances the values of culture as an invaluable good, thus providing a new application of traditional knowledge which should be repositioned in the light of the current cultural globalization and homogenization process.

The significance of crafts is enshrined in the Convention for the Safeguarding of Intangible Cultural Heritage (2003), in which Article 2.2 states that traditional handicraft is an expression of this heritage. Likewise, the Convention for the Protection and Promotion of the Diversity of Cultural Expressions (2005) emphasizes the specific protection of crafts as a cultural product, stressing that special attention should be paid to the “specific nature of cultural goods and services” since culture is not just another commodity and, therefore, demands an adequate protection.

Within the framework of the UNESCO International Program of Crafts and Design, the UNESCO Award for Excellence granted to Argentina, Chile, Paraguay and Uruguay¹, intends to set rigorous excellence standards for crafts, promote innovation, provide training services and support both to countries and organizations or to artisans and provide new opportunities to ensure the sustainability of crafts enterprises. For this purpose, the Award for Excellence is granted in accordance with four criteria, namely, excellence, authenticity, innovation and marketing and bearing in mind two indispensable requirements: respect for the environment and socially-responsible manufacturing conditions.

In May 2008, and under these premises, UNESCO granted the first Award for Excellence for Craft Products in the Southern Cone in Córdoba, Argentina. This award was granted in coordination with relevant public agencies from Argentina, Chile, Paraguay and Uruguay, as well as the World Council of Crafts. During this first edition in the subregion, the National Selection Committees submitted eighty seven crafts out of which

eighteen were acknowledged by an International Jury made up by five UNESCO specialists. Of the acknowledged crafts, six were from Argentina, eight from Chile, two from Paraguay and two from Uruguay.

In November 2009, as a result of the success achieved by the subregion at the first edition, an internal workshop was held in Santiago de Chile with the purpose of coordinating the next Award for Excellence edition. This workshop gathered the various National Committees, made a balance of the previous 2008 edition and held the Artisans and Designers (A + D) workshop which resulted in the A + D Workshop – *Meeting in Santiago de Chile*²(2009) publication, as a follow-up of the *Meeting of Designers and Artisans – A Practical Guide*³(2005) publication. Finally, and before the final selection process of crafts in October 2010, Santiago de Chile was also the venue for the workshop that served as an introduction to the new Award for Excellence edition with the aim of generating an interaction between the international jury and the national committees, grasping the local context of each represented country by taking into consideration their social and cultural characteristics and their commercial strategies.

In 2010, during the second edition, National Committees selected a total of seventy four pieces. The international jury granted the Award for Excellence to twenty-four crafts. Six were from Argentina, eight from Chile, four from Paraguay and six from Uruguay.

As in the previous edition, pieces selected by the UNESCO Award for Excellence received a certificate that could be useful for their promotion. Besides, training courses in handicraft design and marketing are foreseen for awarded artisans. Such was the case of the abovementioned A + D workshop whose objective was to elucidate the application field, and processes and modalities for an adequate intervention of design in craftsmanship.

Likewise, artisans were encouraged to participate in different international fairs such as the Bangkok Gift Fair, the Santa Fe International Folk Art Market, the Paris Salon Maison & Objet, the New Delhi Handicrafts Gift Fair, or the Central Asian Crafts Fair, and be part of the promotion platforms that UNESCO and its partners created and

disseminated to promote the program, namely, multilingual booklets, catalogues, calendars, web sites or intellectual property.

Strengthening cultural industries in Uruguay: Viví Cultura

The Project “Strengthening cultural industries and improving accessibility to cultural goods and services in Uruguay”, known as Viví Cultura (2008-2011), is a joint program between the Uruguayan State –represented by the Ministry of Education and Culture; the Ministry of Industries, Energy and Mining; the Planning and Budget Office- and the United Nations system, financed by Spain through the Millennium Development Goals Fund (MDGs-Fund). The United Nations agencies participating in the project are: the United Nations Industrial Development Organization (UNIDO); the United Nations Development Programme (UNDP); UN Women; the United Nations Educational, Scientific and Cultural Organization (UNESCO), also acting as leading agency; the United Nations Fund for Population Activities (UNFPA); and the United Nations Children’s Fund (UNICEF).

The main objective of Viví Cultura is to help achieving three of the MDGs: the first one, to reduce poverty and hunger; the third one, to promote gender equality and women’s autonomy; and the eighth one, to encourage the promotion of a world development association.

From a sustainable development perspective, its main objectives include the promotion of cultural expressions and development of cultural indus-



Viví Cultura Project to strengthen cultural industries in Uruguay
© UNESCO

tries based on local values and identities with the purpose of helping improve the economic insertion of the country, expand its domestic market and generate quality jobs. Likewise, the aim is to improve access of citizens to cultural goods and services and increase creative and management capacities of vulnerable groups, thus placing culture as a factor of both development and social cohesion. In this way, it intends to strengthen cultural institutions and capacity-building.

In 2007, the Uruguayan State ratified the 2007 Convention for the Protection and Promotion of the Diversity of Cultural Expressions, adopted by the UNESCO General Conference in 2005. Within this framework, actions have been implemented in order to strengthen musical, editorial and handicraft sectors. On the other hand, a number of centers equipped with audio-recording halls and a video,

production and edition studio, as well as the so-called cultural factories (training and development centers for cultural projects aimed at youngsters and women), in vulnerable zones of the country so as to involve the population with limited resources and with the purpose of promoting access and production of cultural goods in broad and diverse sectors. Likewise, a Cultural Information System⁴ has been established to systematize diagnostic information and propose cultural initiatives. This System will promote the creation of a network of professionals and academicians from the “SOUTH Center”⁵ sector, as a mechanism for exchange, promotion and research among the different cultural stakeholders in the country and in the region.

After a three-year implementation, and through its monitoring, communication and impact strategies, Viví Cultura

Excellence Acknowledgement. Horsehair Crafts from the Maestra Madre de Rari Association © UNESCO



has been able to verify how and to what extent it has become an innovating program both in its content, establishing a clear relationship between culture and development, and in its working methodology, establishing through coordination between society, local and national authorities, and international cooperation.

Promoting a cultural approach to HIV/AIDS in Uruguay: Inventiva project

The Inventiva Project is an initiative launched by the Cultural Sector of the UNESCO Office in Montevideo, in cooperation with UNAIDS in Uruguay and the Ministry of Education and Culture in Uruguay, funded by the UNESCO / UNAIDS “Culture and HIV and AIDS” program in Santiago de Chile, and implemented in coordination with the UNESCO Center in Montevideo.

Inventiva has been developed on the basis of two main and complementing objectives: to sensitize the civil society on the importance of HIV prevention through arts and creativity and to promote, from an artistic approach, the rights of those living with the disease, combating discrimination against affected people in general and the most vulnerable population in particular; and to foster a cultural approach to HIV/AIDS among governmental and non-governmental organizations so as to highlight the importance of devoting resources to launch projects with this kind of approach.

Consequently, in 2010, Inventiva developed two main products: a contest to award good practice acknowledgements to cultural-based HIV/AIDS projects and an outdoors traveling film festival held in six departments of the country, with films on HIV/AIDS. Following the closing of the project first phase, and using an impact measuring strategy, the suitability and need of a cultural

approach became evident if the perception of the disease is to be modified, as well as the need to promote the rights of affected people and their relatives.

A place for culture: Villa Ocampo

Villa Ocampo is a stately home built in 1891 as a summer resort for the Ocampo family in San Isidro. Besides its tangible heritage, the significance of this site lies in its history: Victoria Ocampo, the eldest daughter of the family, lived there until 1940. She turned the house into a gathering place for the most outstanding intellectuals and artists of the 20th century who visited her or arrived in the country as her guests. Visitors included Rabindranath Tagore, André Malraux, Igor Stravinsky, Le Corbusier, Albert Camus, Gabriela Mistral, Graham Greene, Jorge Luis Borges and Antoine de Saint-Exupéry, the famous author of *The Little Prince*. Some of these visitors contributed to the transformation of the Argentinean culture from its diverse disciplines. Besides, Victoria also founded and led *Sur*, the most important publication of the Latin American literature in the 20th century, thus becoming a symbol of cultural diversity, tolerance and opening to arts. Thus, Villa Ocampo abounds in essential meanings for culture and even for the Argentinean identity.

In 1973, Victoria, at the suggestion of her friend André Malraux, decided to donate her house to UNESCO “to contribute, with a living and creative spirit, to the promotion, study, experimentation and development of activities embodying culture, literature, arts and social communication”.

The eclectic architecture of the house depicts different European influences. The furniture and works of art include pieces from mid 19th century (paintings by Prilidiano Pueyrredón, the great artist of the Rio de la Plata academism) to the end of the 20th century, emphasizing the modernism between wars: Bauhaus lamps, tapestries by Picasso and Léger dating from the 1920s, and photographs by Man Ray, among others.

In accordance with the donor’s will and UNESCO’s objectives, the site is not a museum, but a modern center for cultural and intellectual production. Thus, Villa Ocampo is currently promoting a model center for collaboration between the public and private sectors in compliance with a set of standards aimed at respecting culture and



Excellence Acknowledgement. Earthenware and silver set by Marcelo Pallas and Liliana Testa. © UNESCO

heritage. The center is run by a fixed committed and motivated staff; it is funded through different sources of income moved by different interests; it is an open and non-excluding space; and it combines eclectic elements from museums, libraries, performance halls or clubs. In general, Villa Ocampo is a model balance between respect for a fragile heritage and the need to link content and modern culture, improving access to a greater number of people.

In fact, every year, this UNESCO center receives approximately 30,000 visitors, students and tourists who participate in the many offers provided. Information on its activities is disseminated through a web page, a site in Facebook with almost 4,000 followers, a blog, mailing with over 5,000 contacts and articles published in local and foreign newspapers.

In short, Villa Ocampo is both a cultural center and a living museum devoted to intercultural dialogue and diversity including guided visits, concerts, film projections, seminars and workshops, having culture as a banner of its most diverse expressions, and promoting a number of interdisciplinary programmatic activities associated with UNESCO's mission, especially that of culture for development, in fields such as the World Heritage and the Intangible Cultural Heritage, training on culture management, training of journalists, cultural tourism and cultural industries.

These examples prove how through the correct implementation of projects and programs, culture can be both a central and cross-sectional element in development strategies, by training and sensitizing stakeholders, as in the Awards for Excellence; institutional strengthening and promotion of cultural industries as a development driving force and social integration factor, like Viví Cultura; approaching arts and creativity as promoters of sensitization and cultural change of sensitive and significant issues like HIV/AIDS through the Inventiva project; or fostering spaces for cultural access and democratization, as shown in the Villa Ocampo example.

Notes

¹[Ahttp://www.unesco.org.uy/cultura/es/areas-de-trabajo/cultura/proyectos-destacados/recoexelencia.html](http://www.unesco.org.uy/cultura/es/areas-de-trabajo/cultura/proyectos-destacados/recoexelencia.html)

²Available in:
http://www.unesco.org.uy/cultura/fileadmin/cultura/2011/Dossier_UNESCO_completo_feb11_01.pdf

³Available in :
http://www.unesco.org.uy/cultura/fileadmin/cultura/2011/encuentro_diseadores_y_artesanos.pdf

⁴ <http://www.portaluruguaycultural.gub.uy/sic/>

⁵ <http://www.vivicultura.org.uy/index.php?id=rsur>

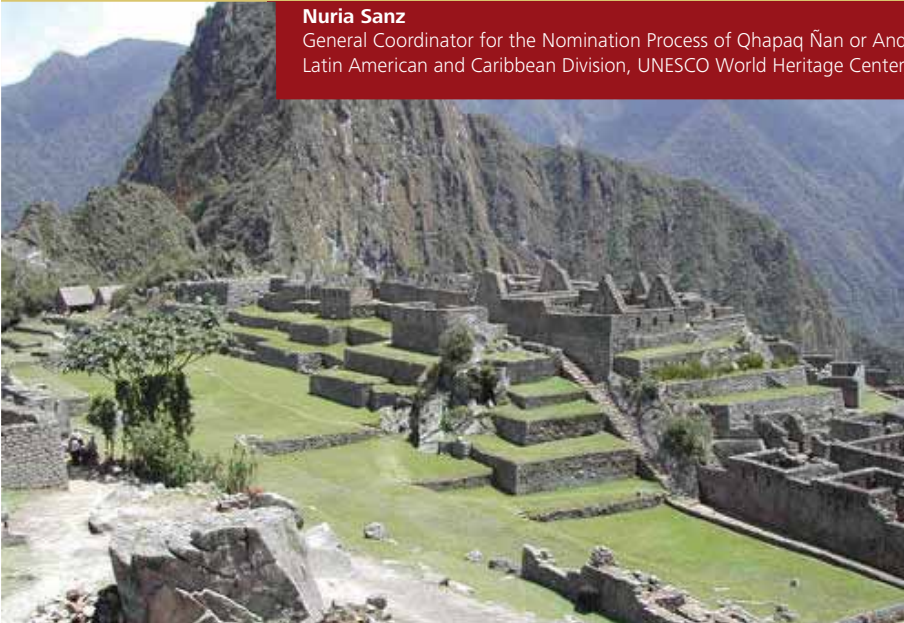
The Qhapaq Ñan:

The Andean Development Road



Nuria Sanz

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Machu Pichu ©2003,
UNESCO / F. Bandarin

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N.Sanz and C. Caraballo

Argentina, Bolivia, Chile, Colombia, Ecuador, and Peru share a world heritage of exceptional value in their territories: the Qhapaq Ñan or Andean Road System.

For seven years now, the UNESCO World Heritage Center has been helping these countries in a pioneer project: the preparation of a joint candidature to include the Qhapaq Ñan in the World Heritage List, through an original and innovative regional cooperation process.

The Qhapaq Ñan, the main communication axis of the Inca Empire, was the backbone of a vast network of roads covering thousands of kilometers. Built in one of the most hostile natural environment in the planet, this road system is one of the hugest works of human inventiveness.

The Incas managed to articulate all the Andean knowledge and skillfully connect regional road net-

works that had began to form two thousand years back, succeeding in making them functionally coherent --at the service of an Empire-- and marked by production centers, businesses and worship sites. This exceptional territorial unification at continental level was done in less than a century, without the help of the wheel and the drive power of man and the Andean camels alone.

Thanks to an extremely effective relay system, goods circulated quickly and the Chasquis, the Inca's messengers, would tour on foot deserts, valleys and jungles, from North to South and from the snow-capped mountain tops to the Pacific Coast, ensuring the administration of the most far off places in the Empire. The Qhapaq Ñan holds the treasure of the Incas technological innovations to level out lands, cultivate extremely arid areas, transport food and build drainage and water supply systems covering incredible distances, with an impressive ingenuity and tenacity, and

With the construction of the Qhapaq Ñan, the Andean Road System, an extraordinary well planned and everlasting road network was built, cutting across one of the most irregular and extreme geography of the planet, home to the widest biological diversity in the world together with a vast cultural diversity.



Crafts ©UNESCO /
N.Sanz and C. Caraballo

Cuzco ©2004,
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overcoming the obstacles posed by temperature and wind variation.

With the construction of the Qhapaq Ñan, the Andean Road System, an extraordinary well planned and everlasting road network was built, cutting across one of the most irregular and extreme geography of the planet, home to the widest biological diversity in the world together with a vast cultural diversity. The distances covered by the huge road system, the outstanding magnitude of the work and its quality made possible to link the snow-capped tops of the Andean Mountain Range –over 6,000 feet high- with the sea level, cutting across balmy and humid jungles, fertile valleys and plain desserts.

All territories were linked to the longitudinal viability axis of the Andean Mountain Range, making possible to interconnect villages and landscapes within one sole road matrix, provid-

ing exceptional technological examples of, architecture and engineering.

The road network was the expression of a political project led by the Cusco Incas, linking villages, production centers and worship sites, within an economic, social, and cultural program at the service of a State.

On December 4, 2010, the Presidents of the six countries signed a Joint Declaration in Mar del Plata (Argentina) ratifying their commitment to preserve collectively that shared heritage and submit a single candidature for inclusion in UNESCO's World Heritage List. The international community has found in this declaration a referent at the highest political, institutional and scientific level that ensures a collective commitment: the conclusion of the nomination process and the responsibility to preserve for future generations a cultural continental phenomenon through



Quito ©2008, UNESCO / M. Richon

The Qhapaq Ñan is a living cultural phenomenon in Andean America and serves as an institutional architecture at the service of mutual regional understanding.

dialogue, connectivity and understanding among peoples and culture.

The signing of this agreement at the highest level was a transcendental political act, worthy of the greatness and exceptional universal value of the Qhapaq Ñan. Thus, the last stage of an extremely ambitious seven-year long project began. The technical cooperation of hundreds of experts has been required in order to make the inventory of the elements of such an extraordinary cultural heritage, harmonize preservation techniques and reach a common interpretation of a shared history. This huge task, coordinated by UNESCO World Heritage Center at the request of the six concerned States, is in itself a testimony of the power of culture as a peace-building factor.

The cooperation message, expressed in the different multilateral agreements signed by the concerned States, is ever more powerful as it refers to a network of routes that, no doubt, is a clear symbol of a rapprochement of cultures, human beings, and territories. Therefore, it is also an endless source of teachings.

The region has quite a few sites already included in the World Heritage List. However, for the first time now, a comprehensive management plan of all these sites will be put in place in order to safeguard both a natural heritage –with one of the richest biodiversity in the planet—and a cultural one that will include native and local traditions. Therefore, the issue is to protect the system in a comprehensive manner thus promoting cooperation that all in all will include a cultural agenda of a continental dimension.

Due to its huge cultural, technical, and symbolic ramifications, the project fits perfectly into UNESCO's ambitions and represents a strong message for all nations of the world. It could be said that thanks to this project, the Convention on World Heritage fully and effectively enters the 21st Century. Moreover, it will not only encourage research work for several generations to come, but will also constitute a methodological model for cultural cooperation worldwide aimed

at implementing other projects at a continental level, such as the Silk Route or the Roman Roads. Finally, the project clearly illustrates the spirit of the Convention, the objective of which is to serve as a tool for international cooperation and development.

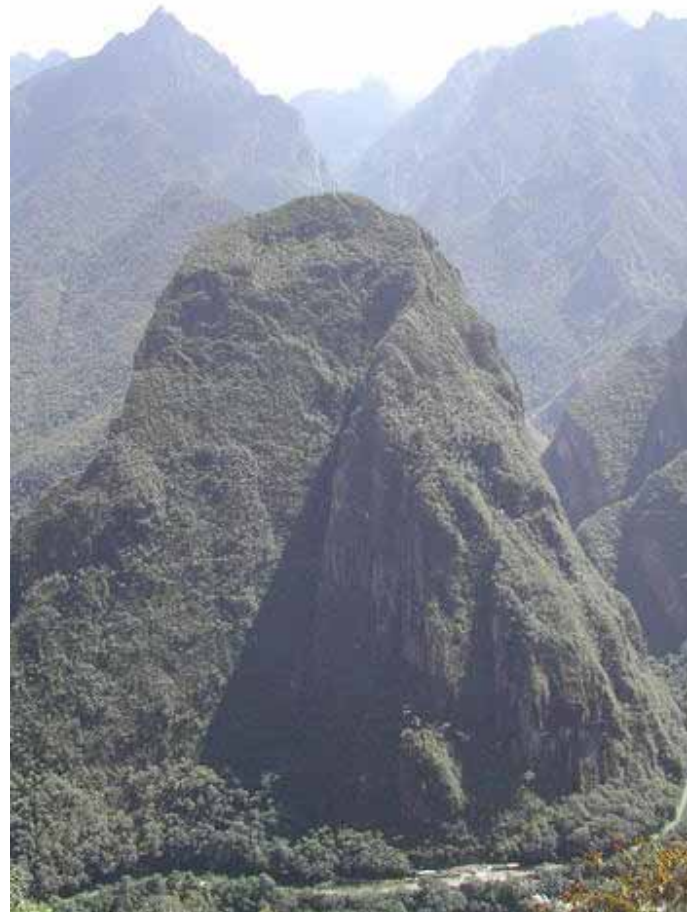
Globalization poses common challenges that must be faced collectively. We must promote intelligent networks and share knowledge and skills not only among nations but also among the societies that make them up. We must use every opportunity to extol whatever unites us. The Qhapaq Ñan is a living cultural phenomenon in Andean America and serves as an institutional architecture at the service of mutual regional understanding.

The Qhapaq Ñan was compared by the Europeans to the Roman roads, pointing out that, according to them, the Andean road technology was even more advanced than the European one at the time. However, the exceptional feature of this extraordinary work is that its legacy is still physically, functionally and symbolically valid among current Andean populations.

UNESCO cultural programs provide a framework for cooperation among experts worldwide. The will of Argentina, Bolivia, Chili, Colombia, and Ecuador to jointly preserve a common heritage, increases such cooperation at a level rarely achieved.

The nomination process of this huge continental heritage is an exploit that matches in greatness and scale the effort of its building as a result of a thousand-year-old Andean cultural epic.

Now that we approach the consolidation of a single nomination file, we understand that the inclusion in the World Heritage List, no matter how long it may be, is only the beginning of an adventure shared by the entire international community. The countries involved in this nomination process are undertaking a long-term venture, thus creating a reference for all nations in the world.



Machu Picchu ©2003, UNESCO / F. Bandarin

The Qhapaq Ñan was compared by the Europeans to the Roman roads, pointing out that, according to them, the Andean road technology was even more advanced than the European one at the time.

Social cohesion in Chiapas



Enrique Pérez López

Director of the State Center of Native Languages, Arts and Literature, Chiapas, Mexico. He belongs to the Tsotsil people and holds the Paxon title in the K'in tajimol of Chenalhó, one of the most outstanding florid titles.



Carnival Passions, Chenalhó, Chiapas, Mexico. © Enrique Pérez López

The State of Chiapas is located in the Mexican south-eastern region and is mainly the cradle of ancient cultures of Mayan¹ and Zoque² origin. These cultures complement and merge together with the distinctive natural wealth of this State, thus becoming a unique body and a unique element because, since the original cultures, men and nature have been in close association with each other. That is why life cannot be explained without the benevolence of Mother Earth, which is still kindly providing its sons and daughters with food and beverages. In turn, they hold a number of festivities to show their gratitude and to be in harmony with Mother Earth.

Native people display great wealth in all their intangible cultural manifestation. Their main social and collective expression lies in festivities, gathering not only members of their organization but also those individuals who make their celebration possible. Therefore, such festivities involve those in charge of preparing and distributing food and beverages, as well as those who assist during the different ritual moments.

Throughout the year, several families and individuals who raise animals (pigs and bulls) for the banquet and plant corn and beans (using their leaves to

wrap the food), join those having kitchen utensils and ceremonial costumes to form a vital group helping in the celebration. Therefore, cooperation and community work are present in the preparation of traditional festivities and ceremonies. Mutual assistance is indispensable because today's assistants know that, in the future, they will need the support of those who are serving them now. It should be stressed that the individual in charge of holding this festivity establishes a close relationship with relatives, friends and other community members since, in his constant coming and going during the preparations, he is constantly interacting with many of them. This is a cohesion process between the individual and the society in which he lives.

There are different cohesion and coexistence circles depending on the cultural heritage involved. In this case, I have taken the ritual and ceremonial festivities since they are the most noticeable celebrations gathering a larger number of participants.

When several individuals are in charge of the celebration, their ceremonial discourses serve to prepare their hearts and minds for the ceremonial service focusing on unity, coexistence and brotherhood. For example, during the celebration of the K'in tajimol festivity (or carnival), where four individuals are in charge, a passage of the ceremonial discourse³ reads:

(Unofficial translation)

*Not in vain they were named
Not in vain they were chosen
Not in vain they upheld
Not in vain they carried
The florid title
The florid service
Thanks to the favor granted
By the florid God
By the florid Jesus Christ
They were even granted
The sacred glare
The sacred shadow
With their elder brother
With their younger brother
Four were formed
Four were enacted
Four were appointed
Four were chosen
They saw
They observed
Approaching
Coming closer
One day
One year,
Either with goodness
Either with joy
Or with perfume
Of flowers
Of Annunciation Lilies
Their bodies
Their living matter*

The brotherhood mentioned is not a biological brotherhood, but a symbolic one; the phrase “with their elder brother / with their younger brother” means that those who were appointed shared their words and thoughts for the preparation of the festivity and that, as confrontations among them were prevented, their minds and hearts acted with lucidity.

Those who accept to be appointed are not only committing themselves and their families but are also committing other community colleagues. Therefore, they play the role of sharing the divinity of the forefathers. Thus, their behavior must be consistent because, while holding this title, they will be under a maturing and awareness-raising process, a better understanding of the system and order governing the people's life, for they will be a future reference for other celebrants. He who performs the service with order and excellence will be considered an authority, his word would convey the continuity of cultural expressions, and he could become counselor and support for those who will be in charge of the festivity in the future.



Mujeres tsotsiles preparando alimentos © Enrique Pérez López



Personajes del
Carnaval, fiesta de
origen prehispánico ©
Enrique Pérez López

The celebration of festivities and ceremonies involve not only adults but also people of all ages: girls, boys, youngsters and the elderly. This participation is a strategy to give continuity and to convey cultural elements. The strength of these expressions in native populations results, to a great extent, from language preservation, that is, the generational dissemination of mother languages to guarantee the transmission of knowledge and the ways to build reality.

As was previously mentioned, the significance of these ceremonies and festivities is such that cooperation bonds go beyond the community itself. Friendship and commercial links are established with members of other communities, either because other communities make ritual costumes, musical instruments or because they plant and harvest inputs for the festivity and, consequently, they also participate.

There are many examples of the impact that this broad participation in the festivities have in both the cultural and economic life. *Lauderos* de San Juan Chamula make traditional musical instruments to order (harps, guitars, violins and drums) and sell their products to musicians in Chenalhó, Mitontic, San Andrés Larráinzar, Chalchihuitán, Tenejapa, San Juan Cancuc, among others. Something similar happens with the traditional alcoholic beverages made in Altos de Chiapas by one of its municipalities and distributed across the region as an irreplaceable product for celebrations. Another example is the manufacture of ritual garments such as the lamb-wool jackets that authorities and party celebrants wear in many towns of the region. In every case, the *lauderos* -beverage manufacturers from San Juan Chamula— gain profits from selling their ceremonial ritual products to members of other communities, therefore, the many manifestations



of traditional cultures have an influence in the economy through this year-round trade,

So far, I have only described a traditional festivity, the *k'in tajimol tsotsil*, one of the most ancient festivities still preserving many pre-Hispanic elements, as Alejandro Sheseña and Sophia Pince-min Deliberos stated when concluding that:

[...] the correspondence existing between elements shown in the K1549 scene, some features of the current Chenalhó carnival, and certain characteristics found in ancient celebrations of “fateful days” in pre-Hispanic calendars, lead us to conclude that K1549 finally portrays, beyond the specificities of each character, an interesting episode, previously unknown, of the funny Mayan festivities held during the Wayeb⁴ month, as they would have been held during the first millennium of our era.

This quote refers to the article “Games Festivity: New contributions to the interpretation of the K1549 scene”⁵, the content of which somehow provides evidence of the ritual theater performances among the Mayas. The continuity of some of these performances can be found, for example, in the Chenalhó Carnival and it could be said that this festivity has a pre-Hispanic origin, and has been transmitted from generation to generation through the participation of girls and boys, at early ages, in different activities, enjoying the opportunity of meticulously following each act, therefore familiarizing themselves with the cultural values which will conform their identities.

Other elements of the intangible cultural heritage involve most of the community members, as is the case of the Santa Cruz festivity, which translates into the water and Mother Earth festivity. To obtain the supplies required for this celebration, participation of most of the community members is required. This celebration represents the communion between man and the Earth as a mother and provider of food and beverages. Thus, men participating in the ceremony get inside caves and springs, metaphorically returning to the mother’s womb to beg her, from within, to fight and intercede on their behalf. The men and women guiding the ceremony being carried out by the community through them, request Mother Earth’s benevolence so that crops may grow, springs won’t dry up and the vital liquid reaches each and every person. It is then recalled that it is only on the Mother Earth that food can grow and

beverages be produced, and the importance of the celebration for the community is highlighted.

Previously, these festivities were only seen in rural communities, but with indigenous people migrating to the cities, one can witness such celebrations in the suburban areas. The indigenous rituals are adapted to the urban context and to new spaces. Undoubtedly, there are some celebrations that transcend their territory of origin and are performed in other territories. These intangible cultural expressions carried out in new spaces provide a sense of belonging to the individual and allows for the re-interpretation of identities with new elements.

Discussing the different intangible cultural expressions, which have a decisive impact on social cohesion or at least in bringing together the members of a community, is a vast topic. To conclude my brief reference to intangible cultural expressions, considered as the threads that interweave family and social cohesion among indigenous populations, I will refer to the celebration of the Day of the Dead. This is a big festivity in the communities and that is why it is called *K'in ch'ulelal* in Tsotsil language, the translation being “the festivity of the souls”, who are considered deities who are in the highest together with the divine beings and have the power to intercede on behalf of the living.

The festivity of the souls brings together different groups prior to its celebration. The community organizes groups for the collective purchase of bulls that are sacrificed and distributed among several persons who have contributed in the preparations and payment. This is a first stage of working together, where quantities as well as payment date for what has been consumed are discussed and agreed.

Preparations for the celebration of the festivity of the souls undoubtedly entails a great exchange of farm products to prepare the food and offerings made to the spirits of ancestors and deceased relatives. Year after year, this act nourishes and strengthens coexistence among the living, being the dead the motive of such intense collective interaction. Preparations also include the cleaning of community pantheons, and the community makes the proper arrangements to keep them immaculate and neat for the occasion. These activities help in strengthening family links as well as relations with other members of society.

The climax of this celebration is the festivity in itself, held at the pantheons on November 1st and 2nd, where a big exchange of food and beverages, sadness and happiness, greetings and congratulations takes place as the participants meet their relatives and friends, as well as other community members that for different reasons may have been absent during the year. In short, the Day of the Dead celebration brings men and women together, like in a bunch of flowers, to offer their efforts and work to their dead, who, in turn, ask them to renew the agreement every year: the dead

intercede on behalf of the living, and the living shall continue making their offerings to and celebrating the festivity for them, so that cohesion is not only among the living, but also among the latter and the souls.

It is a fact that most festivities and ceremonial celebrations serve as a source to strengthen the sense of belonging of the community as well as cultural and economic ties. It can be seen throughout the year in each act they carry out.

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Notes

¹Native peoples who have traditionally lived in the western part of the Central American isthmus, currently the Mexican States of Yucatán, Campeche, Quintana Roo (the Yucatán peninsula), Tabasco and Eastern Chiapas, in most part of Guatemala and in some regions of Belize and Honduras, a Meso-American area. (Editorial Note).

²A Mexican native people living in the States of Chiapas, Oaxaca and Tabasco. (Editorial Note).

³Passage of the ritual discourse by José Jiménez Historia and Manuel Jiménez Moreno, published in *Nichimal k'op ta k'in tajimoltik – La palabra florida del carnaval*, pp. 112-113.

⁴Last month of the agricultural or solar calendar in the Mayan world view. This calendar, known as Ab, is made up of 18 months of 20 days each, totaling 360 days. The year (365 days) is completed with the Wayeb, a five-day month devoted to reflection,

showing gratitude, penitence, fasting, invocations, etc. (Editorial Note).

⁵Published in *Quehacer Científico en Chiapas*, pp. 10-11.

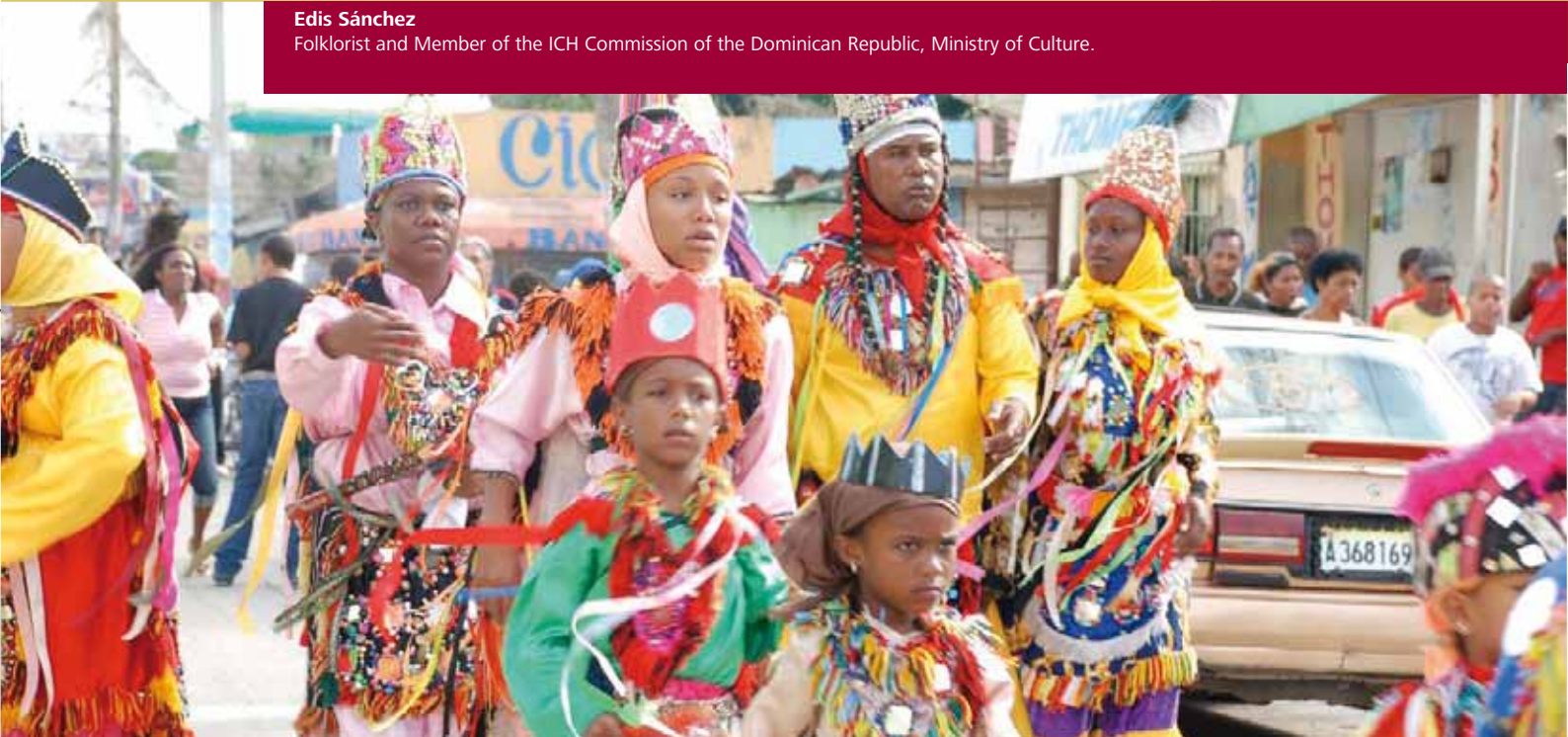


The Guloyas *and Guloyitas*



Edis Sánchez

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Good Morning Guavaberry Festival ©2009, Edis Sánchez

The Cocolo Dancing Theater in San Pedro de Macorís, proclaimed as Masterpiece of the Intangible and Oral Heritage of Humanity in November 2005, is the artistic expression of the roots associated with the British folklore and African cultural elements which currently form part of the Dominican identity.

It dates back to the period when Afro-descendants migrated from English-speaking islands, namely, Saint Kitts and Nevis, Aneгада, Antigua, Dominica, Montserrat, Tortola, Saint Vincent and others. By the end of the 19th century and the beginning of the 20th century, Afro-descendant migrants arrived in the Dominican Republic to work in the sugar industry as workers and technicians, at a time when sugar production experienced a marked collapse in the British Islands of

the Caribbean though a great boom in the eastern region of the country.¹

On their arrival in the Dominican Republic, these immigrants were pejoratively called *cocolos* though this nickname is currently sufficient grounds for the nation's pride due to their great contribution to the Dominican culture. This community, that has preserved its linguistic and cultural roots, founded their own churches, schools, charitable organizations and other welfare institutions.² Their religious, educational, social, labor and unionist, gastronomic and sport contributions, among others, have been well acknowledged.

The *cocolos* merged their customs and traditions into those of the Dominicans, turning both into

a single culture with special characteristics. The most original features of this culture, known as *cocola*, include its music and dances and the corresponding creation of original or traditional groups, of which the San Pedro de Macorís Dancing Theater, commonly known as the *Guloyas*, is one of the most outstanding examples.

The most remarkable form of expression is the dancing theater performances. Their combat dramas evoke the British medieval traditions practiced in the British Islands of the Caribbean that were brought down to the Dominican Republic, though such traditions previously merged with African elements from the slaves and their descendants who worked in the colony's sugarcane plantations. The medieval themes were adapted to the political demands of the 18th and 19th centuries, as was the case of the play called *The Bull* and other well known pieces like *David and Goliath*, *Moko-Jombi* and *Mummies or Momises*.³

The musical instruments played in these performances and musical bands include the drum (played with a stick or cane), the kettle drum (played with two rods), the metallic triangle and the galvanized-iron flute. But the *cocolas* traditions are not restricted to just the performance of the dancing theater and the masquerades. They also include Christmas carols and string or scratch bands, performed during Christmas and New Year, as the ones practiced or being practiced, in part, in the British Islands of the Caribbean.⁴ During the Christmas rave-up, they go caroling from house to house at dawn.

Their music and dance characterize the San Pedro de Macorís carnival, thus displaying the cultural mixture resulting from migrations arriving in this land of sugarcane bateyes (rural agricultural communities) and mills at different times. Luisa García,⁵ who was Regional Director of Culture, stated: "The cultural conversion of our carnival has a name since 2005; it was christened 'Dom Pacheco'". The letters represent each migration arriving in the country. "Dom" refers to the Dominicans; the "p" is for Puerto Rico; the "a" refers to the Arabs; the "c" is for Cuba; the "h" refers to Haiti; the "ch" represents the Chinese; the "e" is for Spain; and the "co" refers to the *cocolos*. The *Guloyas* performances take place, above all, between December 25 and January 6.

The *Guloyas* rhythmic dances are outstanding for their different dancing movements, especially

when they lift the feet and then fall to the knees on the floor. Likewise, they play the flute, the redoubling drum, the triangle and the drum. The "dance on stilts" and the "bull's dance" are among their typical dances. Their colorful and vivid costumes also include brilliant colored stones and mirrors. Besides, they dress up with cloaks and decorate their heads with bright and colorful peacock feathers.

The *Guloyas* portray the Caribbean cultural reality. The Caribbean is the melting pot of the most complex cultural and social influences from India, Africa, Europe and Asia becoming the scenario of different and mutual fusions and birth of new and enriched cultures with their own roots, as they derive from constant historical migrations.

On many occasions, it has been said that "plantations –originated also in the Mediterranean– marked the economic, political, demographic and cultural fate of the Antilles".⁶ "In their rhythms, dances, Creole carnivals, these seaside peoples have metabolized the cruel hardships endured when cooking what Fernando Ortiz called "our *ajiaco*" (traditional Cuban soup made of root vegetables and meat), that potpourri of features, accents, rhythms, and beliefs mixed all together in the huge Caribbean pot, but without losing their own identity. However, in the Antilles, where all diversities coexist, they all preserve their profile".⁷

Every action taken by the *Guloyas* confirms Carlos Andujar's statement that identity "is the permanent accumulation of values which, when modified and adapted, without losing its guiding thread, projects a sense of belonging, of attachment to a territory, to a history, to a social group, to a neighborhood, to a family and to a personal history which, taken altogether, can provide an identity reference in itself that, though shared, is particularly specific to a group, region, community or nation".⁸

The *Guloyas* performances portray the eternal fight between good and evil, light and darkness, the productive and fertile spring and the barren winter. Despite the fact that some of the main founders of the *Guloyas* have physically disappeared, their generational successors and replacements have continued the traditions through time, "displaying the melodious rhythm that internationalizes the San Pedro de Macorís and the country's culture".⁹



Traditional Parade of the Guloyas©2009, Edis Sánchez

The Guloyitas

Moved by pride for traditions, the Guloyas from San Pedro de Macorís have created a school to teach their descendants to dance to the music of their own culture. The Guloyitas, as they are called, will be taking over the place of this current generation. As has been stated: “These children are committed to keep this cultural group alive and preserve its roots and customs.”

Now, the Guloyitas have performed a great number of activities for the local authorities who, in turn, support them in their studies and in social promotion through some technical courses. This example has been implemented in other spaces and two other groups have been founded by the Free Schools of the Dominican Ministry of Culture for children coming from bateyes in that province.

The training of these groups of children, an initiative originally proposed by a group of adults, has multiple purposes. On the one hand, to keep this tradition alive thus ensuring replacement of the elderly and, on the other hand, to train these children in the cultural tradition of their province, while encouraging them to study and develop for the future.

Specialists, together with adult Guloyas, have created, in the Miramar neighborhood, an annual festival wholly sponsored by the Dominican Ministry of Culture, with already many versions, called Good Morning Guavaberry. This has been an enabling scenario for the Guloyitas, and other rescued groups, such as The Bull, to present their best gala performances. This is an important space to disseminate the cocolas tradi-

tions, including their culinary traditions.

This is an income-generating event, for their performances are paid and they sell traditional accessories such as costumes, musical instruments and others. The modest resources gained by adult Guloyas have been devoted to strengthen their performances at provincial, national and international levels. This has consolidated unity at community level in their search for the welfare of every community member, with everybody’s participation in a common cause, namely, how their culture can contribute to develop their living place.

The Guloyas and Guloyitas, in their own spaces and generations, have shown the significance of preserving that culture by integrating Dominican and Caribbean traditions. Art must be attached to its roots; only through this attachment can people advance to its future, as unique societies within diversity and enriched by their unity.

Notes

¹Mirfak Rowland.

<http://jorgeamarante.obolog.com/carnaval-dominicano-guloyas-205831>.

²La Tradición del Teatro Bailado Cocolo, en la República Dominicana. UNESCO Factsheet. Intangible Cultural Heritage.

³<http://espacinsular.org/>. Acceso 11 de noviembre de 2011.

⁴Idem.

⁵Andrea Bavestrello: “¿Guloya from San Pedro?”, *DiarioLibre.com*, 15 de febrero de 2008. Acceso 8 de noviembre de 2011, 9:51 p.m.

⁶Ramiro Guerra citado en Dra. Luisa Campuzano: “La tercera orilla: el Caribe”, *La Siempreviva*, octubre de 2011, p. 43.

⁷Dra. Luisa Campuzano: “La tercera orilla: el Caribe”, *La Siempreviva*, octubre de 2011, p. 45.

⁸Carlos Andujar: Los retos de la identidad cultural dominicana. Feria Internacional del Libro, Pabellón Tribuna Libre, espacio Universidad Autónoma de Santo Domingo, 5 de mayo de 2010.

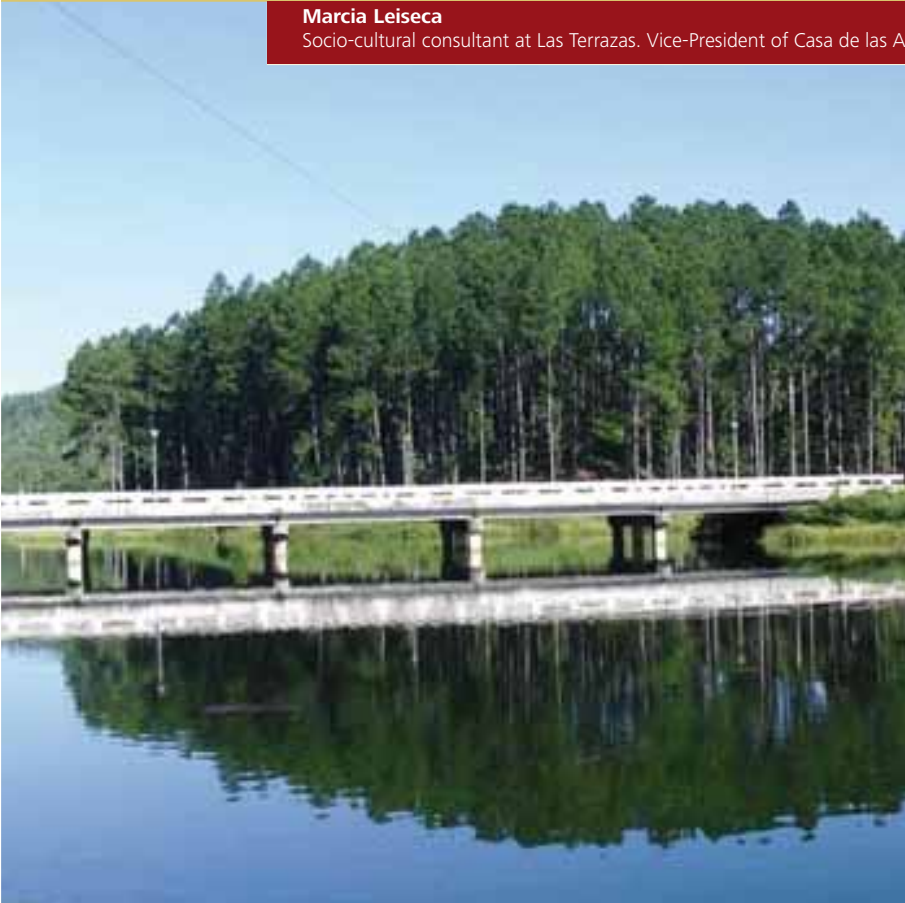
⁹Cesáreo Silvestre Peguero: “Guloya”. Tradición folklórica de San Pedro de Macorís, 23 de febrero de 2009. *CosasNuestrasRD.tk.*, gestionado por WorldPress.

Las Terrazas *y su entorno*



Marcia Leiseca

Socio-cultural consultant at Las Terrazas. Vice-President of Casa de las Américas, Cuba



Paisaje en las Terrazas © Tania García

Paisaje de la Comunidad
Fuente: Marcia Leiseca



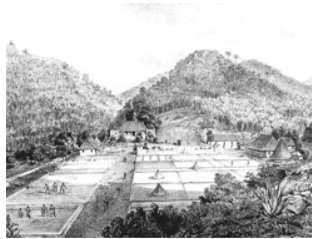
Las Terrazas, the first ecomuseum in Cuba, located in the eastern part of Sierra del Rosario, the mountain range that covers the westernmost tip of the island, was inaugurated in May 2010. Las Terrazas is a symbol of a territory where human actions and landscape transformation during almost four hundred years, constitute an encompassing cultural heritage that provides cohesion and stability to the young Las Terrazas community founded in 1971.

The ecomuseum exhibits the natural, historic and social values representing the territory's identity and the villagers' sense of history and culture. While they, and their ancestors, are the main actors in the dynamic process taking place in the historic and natural sites that make up the museum, the latter becomes an expression of and an instrument for the participation of villagers in the community's present and future development.

In a nutshell, the reference hall of the ecomuseum exhibits and defines the evolution of the area and its sites: the coffee plantation ruins; Aranjuez; natural spaces like the birds paths, the San Juan and Bayate baths and the San Claudio river; part of the area declared as a biosphere reserve; the terrace system and plantation, and Las Terrazas community, as well as the livelihood and lifestyles of its villagers. Touring these places is part of a rich and complex fabric that unveils its culture and the performance of social and economic forces through different periods of time, screened against the backdrop of the Cuban society

The current Las Terrazas community and its environment were part of the El Cusco and San Salvador farmyards in the 16th and 17th centuries. The farm was used for large scale animal husbandry and its forests subjected to indiscriminate logging. In the late 18th and early 19th centuries, immigrants, mostly of French origin and coming mainly from Saint Domingue Island, today Haiti, settled in Sierra del Rosario, bringing with them fresh memories of the anti-slave revolution that had taken place there. In a fairly short time, around a hundred coffee plantations bloomed and the estimated slave population in that territory was five thousand.¹

Writers and travelers visited the region and described the stone paths for carriages, coffee drying-barns, buildings, gardens, gatherings and parties that made their daily life pleasant. Fredrika Bremer described men and women living there as follows: “In times of grandeur it seemed as each of them were a small heaven [...]. They competed with each other in beauty and luxury”². However, in a young lady’s notebook, Cirilo Villaverde, one of the greatest Cuban narrators of the 19th century, wrote: “A coffee plantation! Do you know what a coffee plantation is? ¡Ah! It’s heaven on earth, if it were not for the many poor devils that suffer, moan and cry perpetually; but otherwise, with the perfumes, harmony and charms of a celestial mansion”³.



Grabado Cafetal
“La Ermita”
Fuente: Marcia

The rugged features, topography and dense vegetation its forests served as a refuge for the cimarrones, the runaway slaves from coffee and sugar plantations in the region and from the plains surrounding Havana as well.

The decline of coffee plantations began in the mid 19th century due to competition, soil degradation and the sugar cane boom. Coffee plantations were abandoned and nature took over. The names, the direct descendants among the villagers, the coffee plantation ruins and the living memories bear witness of their existence, as well as the words incorporated to the Spanish language, poetizing our buoyant vegetation, like the breadfruit tree, the invasive roseapple, the fragrant colonia and the hundred-year-old mango macho tree providing shade to stone-paved carriageways.

Today, these ruins have become a fossil landscape, remnant of a past the traces of which are still visible. Seventy four of them have been located and characterized for their preservation; six have been rescued to archeological levels, and one --the Buenavista Coffee Plantation--has been restored. Together, they make up what has been named the Coffee Plantation Route, of great cultural and touristic value.

By the end of the 19th century, the region was involved in the War of Independence. Antonio Maceo, Major General of the Liberation Army, toured the region during the invasion of the western part of the country, waging memorable battles. After his death, the Sixth Army Corps, which continued fighting till the end of the war, established its headquarters at Aranjuez, few kilometers from where Las Terrazas community stands today, and one of the historical sites of the ecomuseum. The coffee

plantation ruins were used by the Cuban Army as camps and for other purposes.

The early 20th century was marked by the concentration of land in the hands of few land-owners. Indiscriminate logging continued and most of the forests became vast rangelands for cattle- and hog- raising. The few villagers made their livelihood as agricultural workers and hunters, or making charcoal. Alberto Naite recalls:

...When I saw these mountains for the first time, as a little boy, you could walk through them without being hit by the sun. La Serafina, Las Delicias, were the barest places... The rest was dense green vegetation [...] Come to think about it, there were very few people living around here. During the twenties, some people came to settle down in the hills and that was when indiscriminate logging began, first for wood and later for the charcoal business⁴.

We can see traces of how the prevailing exploitation rationale in both soil and forests deeply sharpened during this period. Impoverishment of both nature and people living in the area was the only prospect so far. But not everything was harshness in the mountains. At night, they would gather around the light of an oil lamp to dance, sing and serenade. The *décima* (a ten-verse stanza), the most deep-rooted artistic manifestation in the area, survived through time and even today is part of the cultural heritage of Las Terrazas. Sitting in the darkness of their huts, oral tradition played a very important role. It was the way in which past stories, memories, and knowledge about traditional medicine were transmitted,



José María Martínez Heredia (Bebo). Carbonero y repentista de la sierra. Fundador de Las Terrazas. Fuente: Marcia Leiseca



Bohío de la sierra en 1968. Fuente: Marcia Leiseca

becoming part of the living heritage of the terraceros (people who live in Las Terrazas).

The first Agrarian Reform was implemented in 1959. Approximately one hundred peasants living in Sierra del Rosario, among the tens of thousands of people who benefitted from this law nationwide, received the property of two *caballerías* (approximately 27 hectares) of land in this territory and they used it to grow minor crops. The practice was to clear a plot of land and cultivate till the soil became so poor that they would have to move on to another plot of land within the property.

The new small farmers joined the scarce population of the area. There was an exchange of knowledge between the two

groups, and a new process of social and economic improvement began for them.

The original forest of Las Terrazas and its surroundings had lost its most valuable trees. Vast areas had been turned into pasture, eroded hills, secondary forests where Mahogany, Majagua, Cedar and Ebony trees, among others, no longer grew.

In 1968⁵, the need to implement economic and social development projects in rural areas led to the integrated development plans. The Sierra del Rosario Plan was one of those projects. With this plan, a new development scheme was put into practice in the area based, for the first time, on a completely different rationale regarding the relationship between villagers and their environment. Under this new rationale, restoration of the environment included also the establishment of the community and the livelihood of the villagers. The project began precisely at the time when environmental movements and ideas were evolving.

The goal of the project was to develop five thousand hectares in the easternmost part of the mountain range, to provide an

improved quality of life for its inhabitants and re-forest with timber species the plundered soil. The method used was terrace cropping, an old system that was adapted to the steep slopes and the use of technology.



Cuenca terraceda de Las Delicias.
Fuente: Marcia Leiseca

Many, particularly young people, came to work in the Sierra Project grouped in contingents with meaningful names for Cubans like “Columna Juvenil del Centenario” (Centennial Youth Column) a tribute to the centennial of the first War of Independence against Spain, and Brigada Invasora Che Guevara (Che Guevara Invasion Brigade). They joined the existing labor force made up of construction workers from nearby places, and workers of different trades and origin, as well as thirty engineering students from the Havana University⁶. The few inhabitants of the area gradually joined in.

In eight years time, twenty kilometers of bituminous paved roads and hundred and seventy kilometers of trunk roads to make the 1,360 kilometers of accessible terraces were built following the contours of the slopes, and six million trees of precious wood were planted. The village was also built during that period and was named Las Terrazas. The hard-working spirit that characterized those involved in the project is expressed in the following words:

Men strived to transform themselves and an environment where a landscape of 19th century coffee plantation ruins and deforested mountains prevailed [...]. Summoned by the mobilizing spirit of the sixties, men and women living in absolute poverty in the hills and those who went to work in the Project, the terraceros, came together in that space. The dialogue among them turned into a transforming force that

made possible a new spiritual relationship with nature through work ...?

Las Terrazas is a rural community and the essence of its design, by architect Osmany Cienfuegos, reflects the views of the peasants who would come to live in it. They were summoned not only to build it but also to express their wishes and views during the initial stage of the project. The words pronounced by Cienfuegos on occasion of the Habitat 2010 Award conferred upon him by the National Housing Institute for his contributions to the development of housing and population settlements in our country, express this concept:

...There was a need to group the scattered population living under conditions of absolute poverty and build a village where those peasants could enjoy what had been denied to them [...]. The urbanization had to follow the same image of the layout of the terraced mountains, following the contours [...]. The village's square would stand at the peak of the elevation, where community facilities would be located. From there, the houses along the zigzagging narrow streets could be seen, some cantilevered and others towards the edge [...]. The village would be tailored made for those who would come to live there. The peasants, who were always consulted, demanded “lots of doors and windows”. Houses and other facilities were to be built respecting such traditions.



Una vista de la comunidad desde la plaza.
Fuente: Marcia Leiseca



Plaza de la comunidad.
Fuente: Marcia Leiseca

Starting in 1971, the population would enjoy the benefits of a new community: power, piped water, schools (primary and



Hotel Moka. Fuente: Marcia Leiseca

secondary education), day-care centers, a doctor and other resources to guarantee public health, among others, as a result of the integrated development program that had begun in 1968.

In 1985, UNESCO declared 25,000 hectares of Sierra del Rosario as Biosphere Reserve, the first one in Cuba. The reserve is characterized by evergreen forests, mainly in acid soil, the best preserved in the country and a highly endemic flora and fauna. The reserve 5,000 hectares of the Sierra del Rosario Plan, the terracing area reforested with trees that restored the value of its original forest, and the community.

The nineties set a new course in the life at Las Terrazas. The beauty of the community and its surroundings was of great cultural value, ideal for tourism. The Moka Hotel⁸ and other tourist facilities were built during that decade.

That “integrated development” project was not yet called sustainable development. That crucial question was dealt with at a conference on the Community:

It would be a fallacy to use the term sustainable development to characterize a new development model in this region after the eighties or nineties [...] The term sustainable development, analyzed only within the context of specific sectors like tourism or nature preservation, without establishing a connection with other facts, will render it meaningless [...]. The sustainable development notion can only be enriched and defined by taking into consideration our social, cultural and political values so as to incorporate our own development concepts to this nomenclature ..⁹

In the case of Las Terrazas, tourist development incorporated the traces of combined actions by men and nature, contrasting at times, complementing at others, occasionally plundering each other, but forging always a culture, a heritage, and a memory that brought about a new cultural landscape. According to architect Isabel Rigol¹⁰, Las Terrazas Community is “an excellent contemporary example of harmony among architecture, environment, and cultural traditions.”

The Sierra del Rosario Integrated Development Plan remains in the collective memory of the community as “The Plan”. The development project that had begun in 1968, became over time the current Las Terrazas Tourist Resort, in charge of managing ecological and cultural tourism. Contributing to the community’s development as well as preserving the historical and natural sites of the ecomuseum are among its goals. That is why after the nineties, with the development of tourism in the area, the Resort demanded a social and cultural project that would cover several community development programs. These programs are based on the principle of incorporating knowledge and traditional practices that will further community involvement in strengthening strategies.

The community is the social core of the ecomuseum, where architectural and urban values and the presence of villagers, descendants of coffee plantation inhabitants, peasants living in the Sierra, and terraceros¹¹ converge, with their memories and life stories. There are 993 villagers with an average educational level, out of which, 579 are under 35 years old, accounting for 58.3% and revealing a young and renewed population



Artesanía. Fuente: Marcia Leiseca

in contrast with the national average. The active work force is 615, out of which 62% works in the tourist sector. A unique feature is that 15% of its villagers descend from slaves and landowners and bear the surnames of coffee-plantation owners of this region.

Education has been at the core of villager's development. Today there is a multigrade educational center covering primary and secondary education, and approximately 340 students have graduated in middle-level education since 1991 when the center decided to include this school level. Fifteen per cent of the graduates have followed university studies. The teaching staff is made up of 42 professors, out of which 38 come from native households.

A completely new social practice introduced in the community was the establishment in 1993 of the Neighbors Group, an association of formal and non formal leaders that is renewed every two years. This promotes regular communication with the population and advises political and administrative authorities regarding community matters. It is a social participation experience with very encouraging results. Other interventions have resulted in the establishment of a vegetarian restaurant that besides providing gastronomic service sponsors an interest group in the school to develop new nutritional habits in the population; large-scale planting of fruit trees; the development of craftsmanship as a source of creativity and labor for forty women in the community; the establishment of the Casa de la Memoria (Memory House), a day-time center for the elder in need of company or economic support, that interacts with the Library and the Reference Hall

of the ecomuseum, and where their experiences are systematically registered.

A cultural site very dear to Cubans is Polo Montañés' house¹², the last place of residence of the artist. His family was among the first to settle down in the community. As it has been said, music has been one of the favorite cultural expressions of the population in this area. The whole musical repertoire broadcast by the radio came to enrich the traditional taste for and promotion of the *décima*, *repentismo* and country music. The town's celebrations were usually animated by local natural musicians. Polo Montañés' natural talent emerged from such local practices. Five of these family musical groups turned professionals as a result of tourist development. They are the ones that usually play at tourist centers and community's festivities.

The Coffee Plantation Route, as one of the ecomuseum's historical sites, has been the subject of an archeological study that began in 1968 and has continued throughout the different stages under the guidance of archeologists and historians¹³. Today, coffee plantations to be preserved and studied have been defined by a field study and field work. The new feature of this stage is the involvement of the community, school students, and specialists of the Reference Hall in this endeavor. Preserving this cultural heritage is a difficult and permanent task due to the characteristics of the environment.

These considerations compel us to reflect on the range of the heritage concept. Everything that has been said so far about Las Terrazas has to do with work and ethics. That was how the life of the

Sierra inhabitants and those who committed themselves to its development was like. Thus, the most valuable heritage and the tradition that must be renewed and kept alive are love for work and the ethics for living in society. Those were the principles of their ancestors, of the mountain range peasants who freely decided to join the Community, and of the workers of the project who finally settled there.

As the authors of *Conversación en Las Terrazas* state in the foreword: “The initial small circle was gradually broaden and they came across other possibilities of work that today reaffirms an irreversible cohesion and an expanding movement. The foundation of Las Terrazas village did not of course accomplish the Paradise fable but urged the quest for it. It can only be achieved with everybody’s efforts”.¹⁴

Notes

¹Cuban National Archives, General Government Fund, copy 875, file 2951

²Fredrika Bremer, *Cartas desde Cuba*, Editorial Arte y Literatura, Havana, 1981, page 174.

³Cirilo Villaverde, “La peña blanca”, *La joven de la flecha de oro*, Letras Cubanas, La Habana, 1984, page 54.

⁴Ibíd., pp. 32.

⁵That same date, the Sierra del Rosario Plan requested several research institutes from the Academy of Sciences to conduct a study of the area. One hundred and thirty villagers were living there under poverty conditions. Their huts, almost without exception, were made of palm-tree leaves and earth floor, without sanitation facilities. Three multi-grade schools, scattered throughout the territory, had the difficult mission of providing education to children who had to walk kilometers, crossing streams and rivers, to attend school. In general, they reached the fourth grade.

⁶Engineering students, guided by professors Ignacio Allende and Ángel Hernández, finished their studies working both in the terrace system and site construction. In this regard, the cooperation of Engineer Luis Pérez Cid was decisive. Some of the students stayed and lived in the community for more than ten years. Likewise, a group of architecture students, under the guidance of Architect Mario Girona, collaborated in the architectural planning of the first forty five houses from June 15 to September 30, 1968. Architect Eduardo Granados and the engineering students worked permanently on the different community projects.

⁷Text of the lecture delivered by Master of Arts María Cienfuegos Leiseca during a field trip to Las Terrazas on occasion of the Heritage, Community and Biodiversity Workshop organized by UNESCO at the Occidental Miramar Hotel (September, 2009.)

⁸Designed by architect Osmany Cienfuegos.

⁹Text of the lecture delivered by Master of Arts María Cienfuegos Leiseca during a field trip to Las Terrazas on occasion of the Heritage, Community and Biodiversity Workshop organized by UNESCO at the Occidental Miramar Hotel (September, 2009.)

¹⁰Isabel Rigol, “Los paisajes culturales del Caribe. Un legado excepcional”, *Hereditas*, No. 14, National Institute of Anthropology and History (INAH), 2010.

¹¹Initially, the term was used only for those who worked directly in the terracing system in the mountains but over time it was also used for the villagers of Las Terrazas

¹²Polo Montañés (Fernando Borrego Linares, 1955-2001) had a meteoric musical career that made him a prestigious singer at home and abroad. Today, his house is visited by tens of thousands of people.

¹³Researcher and archeologist Rodolfo Payares and a team of the Academy of Sciences began the study in 1968. It was continued by PhD Lourdes Dominguez of the Anthropology Institute in the seventies. In the nineties, the historian Freddy Ramírez carried out studies in the area and collaborated with architect Fernando Paredes in the restoration of the Buenavista Coffee Plantation. They are the co-authors of a book. Currently, Professor Gabino La Rosa, a historian and archeologist, is in charge of the work being done in Sierra del Rosario’s coffee plantations.

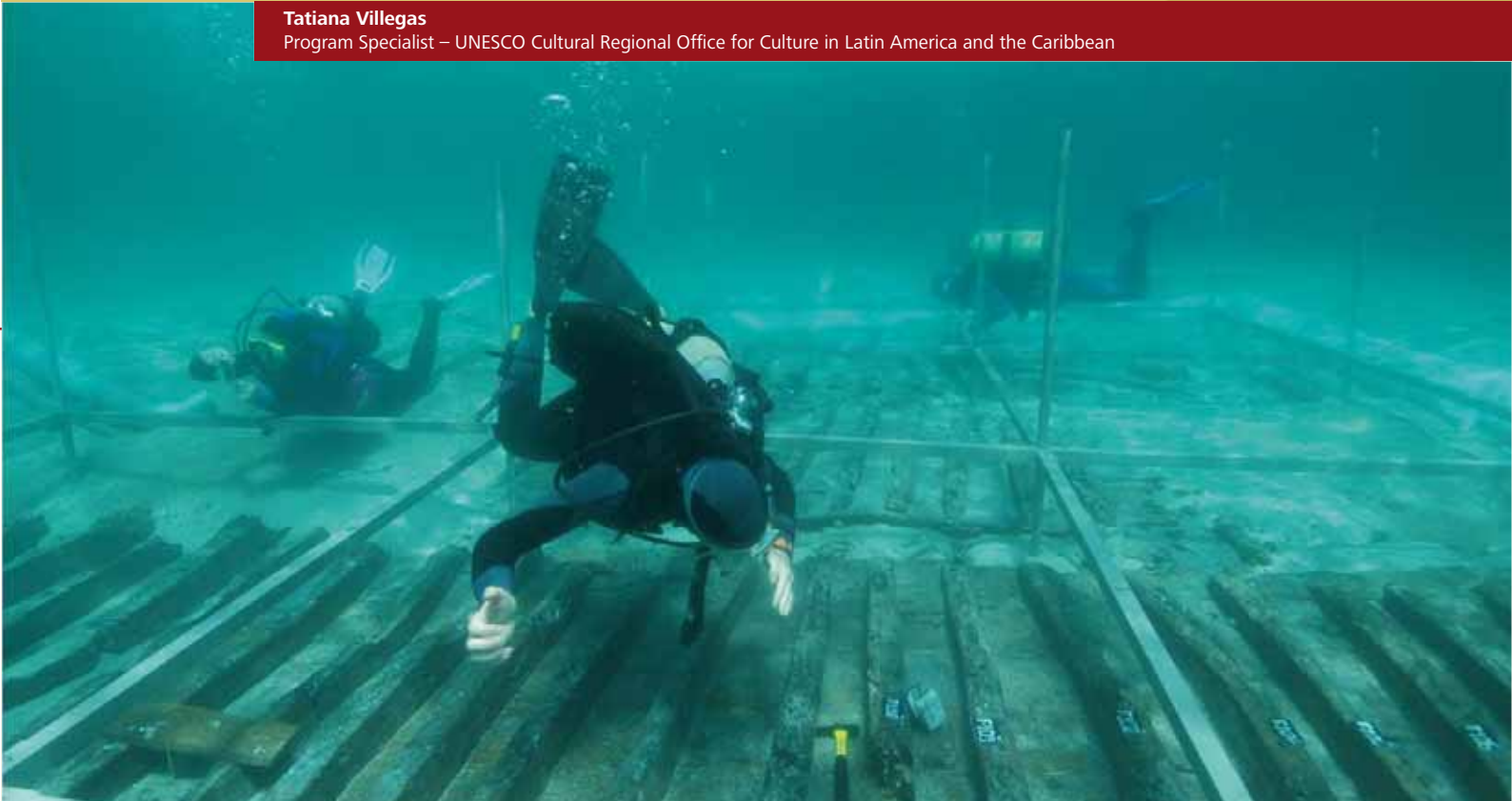
¹⁴Isabel Rigol, “Los paisajes culturales del Caribe. Un legado excepcional”, *Hereditas*, No. 14, National Institute of Anthropology and History (INAH), 2010, page 21.

Culture and Development from the protection of the Underwater Cultural Heritage perspective



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Pecio de la época romana en Pakoštane Croacia © Croatian Conservation Institute - Underwater Archaeology Department

Finding a link between development and underwater cultural heritage might seem a difficult task given, in the first place, the lack of knowledge about its meaning, preservation specificities and potentials as a source of information on past events, and secondly, because confusions regarding the interpretation of the concept of development adds to the difficulty in conceiving such a link.

For a very long time, the term development was considered as a purely economic term. With growing environmental and social concerns and thanks to the efforts of the international com-

munity, important meetings were convened, such as the United Nations Conference on Human Environment held in Stockholm in 1972, where the concept of ecology related to development was highly debated. Many consider that the term sustainable development was born at this meeting, defining development as “the development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Brutland Report 1987).¹

However, the cultural component was yet not part of development fundamental elements. The concept of development focused on the human being



Pecio de la época romana en Pakoštane Croacia © Croatian Conservation Institute - Underwater Archaeology Department / Photo de Philippe Groscaux

A characteristic that makes protection of underwater cultural heritage measures relevant and topical is that preservation in an aquatic environment, particularly of organic debris, is much higher than in land, thus preserving traces of the past that remained protected throughout centuries without being altered and that in land would have already disappeared.

and not only on goods evolved gradually. Since then, and having its highest expression in the 1995 Report of the World Commission on Culture and Development “Our Creative Diversity”, recognition has been given to the fundamental role of culture in development and the need to become the focus of any strategy towards this end, as a guarantee for sustainability. In this regard, any effort to protect cultural expressions in any of its forms is focused on sustainable development.

But let’s get back to underwater archaeology and how it plays a role in this context. According to the UNESCO Convention on the Protection of Underwater Cultural Heritage of 2001, the term heritage is understood as “all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years”. These traces vary and can be in the form of sunken ships, canoes, port structures, fishing facilities, ritual sites, and cities or villages.

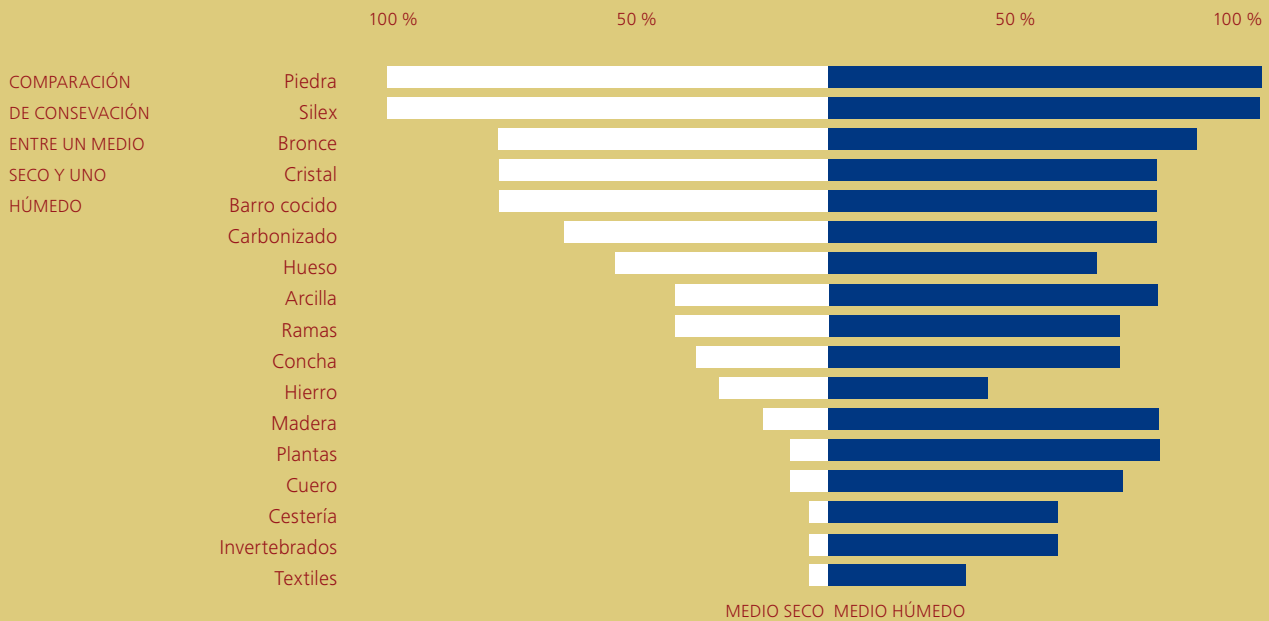
Countless material traces of past and present history lie under Latin American and Caribbean waters, the scene of many naval battles, arousing great scientific interest in recent decades. Vessel remains that bear witness of the navigation flow between America and Europe have been discovered and archaeologically studied in several countries of the region. We will now provide examples

in Europe, Latin America, and the Caribbean that have served as a reference to many and that show that underwater cultural heritage has contributed significantly to development.

A characteristic that makes protection of underwater cultural heritage measures relevant and topical is that preservation in an aquatic environment, particularly of organic debris, is much higher than in land, thus preserving traces of the past that remained protected throughout centuries without being altered and that in land would have already disappeared.



Pistola hecha originalmente de hierro forjado, nogal y latón procedente del pecio del Cygne hundido en 1808. El hierro, que había desaparecido, fue reconstituido con resina con ayuda de la huella dejada en las concreciones. © UNESCO / F. Goalec y P. Mardikian



© National Archeology Society (NAS) / Alter Coles

Supervivencia de los índices en sitios submarinos comparados con sitios secos. Con frecuencia, la información se preserva y conserva mejor bajo el agua

This gives underwater cultural heritage a unique capacity to provide information on the past. Organic material such as wood, fabrics, leather, paper, among others, are greatly preserved and can be restored to its original state provided they receive the adequate treatment immediately after their stabilized state is altered. The risk lies in the fact that without proper conservation treatment, these remains can be destroyed as soon as they get in contact with air. Many of these remains have no commercial value, but they contain, however, potentially valuable information. Most of them have been sunken due to natural

El costado tribor del Mary Rose en el museo que lleva su nombre en Portsmouth
© Mary Rose Trust



catastrophes or naval battles. This means that the vessel, its crew, its cargo and all its belongings subsided in the ocean the same day and at the same time. Everything within the perimeter of that archaeological site undoubtedly belongs to the same age. Such information, if studied under scientific parameters of underwater archaeology, can reconstruct the history of our predecessors with great accuracy. Knowing the evolution of a people through time, its achievements and efforts to guarantee a better life, highly contributes to cultural identity. Knowing what they produced, how they used it, how they transported themselves, how they built, contributes to acknowledging an existence beyond one lifetime.

There are different examples of underwater archaeological discoveries representing the contribution of its communities to development. First and foremost, the case of the Mary Rose, Henry VIII's flag ship², sunken during a naval battle against France off the coast of Portsmouth south of England in 1545. The ship suffered not only during the battle but also as a result of the sea current and organisms that destroyed much of its port side while laying underwater. However, its starboard side was gradually covered by several meters of muddy sediment protecting it for more than four hundred years. It was discovered in 1965 by sport divers who were kind enough to report it to the authorities. Due to its historic significance, the shipwreck was subjected to thorough excavation for more than ten years. A lot of organic debris was recovered from the crew's cloth, ceremonial objects, articles for recreational

purposes or everyday use, like cutlery and dishes, musical, medical and woodwork instruments. A lot of weapons were also recovered allowing to expand knowledge about naval battle war strategies at the time.

The Mary Rose was one of the first naval battle-ships designed. The analysis, study and census of hull parts and elements filled the knowledge gaps in naval construction and war techniques in that environment. Samples of substances found in containers were analyzed at the lab to determine the food they ate and the medicines used by the doctor onboard. The wood, for example, was studied to determine its geographic origin and even the date of its logging. Fabric and other organic material provided information about seamen and officers uniforms. Bone analysis told much about health and sanitary conditions during the Tudor Age. The Mary Rose Museum has become one of the most important tourist attractions at Portsmouth. Over seven million tourists have visited the Mary Rose Museum since it opened its doors in 1983. The resulting income has generated funds for the restoration of the ship and its contents as well as for museum reforms. Today, the Mary Rose and other famous ships in England's history like the HMS Victory³, have become a customary tour for any person visiting the region, generating jobs and fully contributing to the city's development.

In Latin America we can mention the HMS Swift, a British corvette based at Egmont Port⁴ in the Falkland Islands⁵ wrecked in 1770 off the coasts



Colección de artefactos
proveniente de la corbeta
H.M.S. SWIFT en el Museo
Museo Regional Mario
Brozoski
© UNESCO/PROAS



Ciudad sumergida de
Port Royal, Jamaica
© UNESCO/INHT

of Argentina, at the Puerto Deseado ria in Patagonia. The ship was discovered in 1982 by a group of local youngsters, who were inspired by the account of the events that led to the ship's disappearance, recorded in the diary of one of the crew members. The account reached the city during the eighties, during the visit of a descendant of said crew member to the city. The writing fell into the hands of a professor who shared it with his students. The boys learned to dive and after a while of prospecting the area described in the 18th century text, they found the vessel remains. Once again, science was fortunate enough to have the contribution of individuals with an ethic attitude, who instead of looting the ship to profit from the sale of the artifacts found, decided to deposit them in a place that could later be turned into a museum and become one day a source of tourist attraction that their city lacked. Realizing that the objects were rapidly deteriorating, they decided to notify the discovery to the authorities. Thus, a scientific research process began that led to the establishment of the Underwater Archaeology Program in Argentina. Today, Puerto Deseado is the venue of the Mario Brozoski Regional Museum, which coordinates excavation, preservation, and storage activities and where the findings of almost a decade of archeological research are exhibited. The only human remains found in the ship were given proper respect and taken to Buenos Aires city where they were buried at the British cemetery during a ceremony organized jointly with the Embassy of the United Kingdom. The Underwater Archaeology Program of the Latin American Institute of Anthropology and Thought is today a reference for the rest of the region and the world.

Another relevant example in the Caribbean region is the case of Jamaica. Two-thirds of Port Royal city that subsided into the ocean after an earthquake on June 7, 1692, have called the attention of scholars around the world. The area where the remains are found has been declared a national heritage site and Jamaica foresees to propose its inclusion in the World Heritage List to UNESCO.

Port Royal was one of the richest cities in the 17th century and its streets were the scenario of commercial transactions between Europe and America, besides being a place privileged by pirates at the time. Traces of houses and local businesses can be seen in the streets that were submerged in an instant. Scientific excavations have enabled a survey of the area and to reconstruct the life in this colonial city. Several museums have been opened in the neighboring town, representing a tourist attraction for Jamaica.

Several remains have been studied in Uruguay, in the coasts of the beautiful Colonia de Sacramento city, declared World Cultural Heritage. The city was founded in 1680, but there are accounts about Spanish and Portuguese forays since 1516. Recently, the bay and the insular territory surrounding the city have been included in the Colonia del Sacramento Management Plan. The argument for this is that Colonia has no meaning without its water. In fact, the architectonic and historic relevance that makes this city one of Uruguay's biggest tourist attraction would have no meaning without taking into consideration its maritime life.

Colonia was a key military and trade center thanks to its strategic location at the Panama River estuary that bathes with its waters the current countries of Argentina, Brazil, Paraguay and Uruguay. Likewise, the fact that it was the bone of contention for more than a hundred years between the two Powers at the time, has left much wreckage in the area. This new dimension will not only improve the tourist demand but will also sensitize its inhabitants about the importance and relevance of their predecessors and the city where they live in. Archeological research experts hope to have a museum to exhibit and construe all these wreckages, besides becoming an underwater archaeology training center for the region. It is expected that the museum will be located at one of the structures of the industrial heritage of the early 20th century in the outskirts of the colonial city, a project that besides serving



Curso NAS de registro
arqueológico en
Corcega
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Esta estatua helenística de bronce, del siglo I a III a. C., que representa a un joven atleta fue encontrada por un buzo aficionado a lo largo de la isla de Vele Orjule (Croacia), lejos de cualquier resto de embarcación. Se trata de una estatua de tipo Apoxiomeno ("que se limpia la piel"), que representa un tema común de la escultura votiva griega antigua: un atleta que se seca el sudor. Fue posible datarla gracias a los restos del nido de un pequeño roedor que se encontraba dentro de la estatua. © UNESCO/D. Frka



Cenote en "caverna" El Templo en Quintana Roo,
Mexico © UNESCO/Luis Alberto Martos López

the purpose of training and raising awareness on the existence of an underwater cultural heritage, would also serve to revitalize the area where it is located for the benefit of the community.

The scientific community has come to the conclusion that underwater cultural heritage is best preserved in situ, that is to say underwater, due to the preservation advantages already mentioned. This does not mean, however, that it cannot be known by the public and be the focus of development programs. The UNESCO Convention for the Protection of Underwater Cultural Heritage of 2001 promotes public's responsible non-intrusive access to observe or document in situ underwater cultural heritage. It also recognizes that the public has a right to enjoy the educational and recreational benefits of such access, provided it is not incompatible with its protection. As sport diving has become so popular, cooperation between the diving industry and those in charge of protecting cultural heritage has developed. Visits to wreckages as part of tourist diving programs has become one of the biggest attractions in many places. Together with diving clubs, programs have been designed to sensitize the public about the benefits of the sustainable management of this activity that provides income not only to the diving industry but to the community as well, through hotel and food infrastructure needed for tourism.

A testimony of the benefits that sustainable diving development management entails is the island of Cozumel in the Mexican Caribbean where, together with the rich flora and fauna, cultural remains of ships and artifacts, such as cannons can be found. Cenote diving is also a popular attraction. Statistics show that more than 600 divers visit the island's waters every day, generating the creation of more than 180 diving clubs. Respect for cultural and natural heritage is a rule that has been totally assimilated by the tourist industry after realizing the long-term benefits of sustainable development.

There are many other examples of underwater archeological discoveries, which studied under archeological research rules and safeguarded by cultural heritage protection laws, have contributed to capacity building in this scientific subject and brought about the establishment of museums and cultural centers, which in turn have generated not only jobs, but have also contributed to raise awareness among the inhabitants on the importance of their cultural heritage, a heritage that has contributed to their welfare. If sustainable development is considered to provide access to a more prosperous life, these underwater cultural heritage projects are examples to be highlighted.



Pecio Ubicado en Bia Salinredda, Cerdeña, Italia, siglo III D.C.
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Notes

- ¹The Brundtland Commission, formally the World Commission on Environment and Development (WCED), known by the name of its Chairman, Gro Harlem Brundtland, was convened by the United Nations in 1983. The Commission was established to address the growing concern on “the rapid deterioration of the human environment and natural resources and its consequences for social and economic development”. In establishing the Commission, the UN General Assembly recognized that environmental issues had a global impact and held that designing sustainable development policies was in the interest of all nations.
- ²King of England and Lord of Ireland from April 22, 1509 till his death in 1547. An heir of Henry VII, he was the second King of the House of Tudor, famous for having married six times, bringing about the rupture with the Roman Catholic Church, being head of the English Church (Anglican Church), and for the dissolution of the monasteries and the union of England and Gales.
- ³Captain Nelson’s ship that took part in the Trafalgar Battle
- ⁴Port Egmont was the first settlement of the United Kingdom in the South Atlantic islands.
- ⁵Called Islas Malvinas in Spanish

SIDACULT,

a network giving a regional dimension to local issues



Leire Fernández

Cultural Team / Regional Office for Culture in Latin America and the Caribbean / UNESCO, Havana



Montevideo © SIDACULT Network, UNESCO

In 1998, UNESCO and UNAIDS –a specific United Nations program to fight AIDS, created in 1994 with the mandate to coordinate and integrate efforts being made by multiple and diverse stakeholders– launched the joint program known as Socio-Cultural Approach for HIV/AIDS Prevention and Care. Till then, huge international efforts had been made to stop this scourge. Such efforts were indistinctively made by local and national governments, international agencies and nongovernmental organizations (NGOs). Civil society joined together to cope with one of the most severe and lethal epidemic suffered by mankind.

Since its outbreak, the moral and psychological impact on the most developed societies was dramatic. Mass media disseminated information

warning the population on potential infection. Such information quickly generated fragmented opinions and, on many occasions, was biased by the prejudices and fears of mass media professionals themselves. Likewise, the television and filming industry, with mass and global outreach, provided information on the virus infection, care and prevention and, in most cases, reinforced the existing bias and discriminating opinions in general.

Associated with non conventional lifestyles and contravening the prevailing moral standards at the time, the epidemic was increasingly affecting the most vulnerable groups. Prejudice and discrimination immediately became the main obstacles identified that cruelly hindered disease care

and treatment. Prevention programs were also affected by the stigmatization of those population sectors where the disease dogmatically settled down with high infection risks.

What was initially a clinical pathology, turned into a social disease much more difficult to face. Disparaging words such as *sidoso* (AIDS infected person) were then indistinctively used in mass media, schools and households. The immediate association of the disease with sexual orientation also contributed to polarize the disease and prevention programs.

Against this background, and with the resolute purpose of fostering thought and action to better understand and mobilize those cultural elements that might contribute to fight the epidemic, UNESCO proposed to UNAIDS the launching of a new strategy through which creative and socio-cultural experiences could be channeled to counteract the disease in a coherent fashion at international level. The Socio-Cultural Approach, as it was known, is based on UNESCO's concepts on culture and its practical understanding in areas such as cultural diversity, living heritage or intangible heritage. Taking as a basis the 1982 Declaration of Mexico during the World Conference on Cultural Policies, *Mondiacult*—where UNESCO defined culture in a more comprehensive and encompassing sense, namely, lifestyles, traditions, beliefs, health representations, diseases, household structures, gender-based relations, languages and forms of communication together with art and creativity, among other aspects of social and individual life-- UNESCO began leading a trend that proposed a new way to fight AIDS.

UNESCO then proposes a very particular approach to the phenomenon. It begins with programs providing a culturally adequate answer to epidemic-related conflicts and obstacles, in accordance to age and gender, based on human rights and with the involvement of people living with HIV in any disease stage. The new approach states that, in order to change behaviors and attitudes towards HIV/AIDS, it is essential to understand what causes this human conduct, to learn how these motivations can be adequately dealt with and to take into account people's culture when designing programs and projects.

With this approach in mind, the UNESCO cultural sector began the systematization of knowledge and good practices in the use of creativity and artistic expressions to prevent HIV/AIDS, emphasizing the creation of tools and materials adapted to the young population. Dance, hip-hop, puppet and shadow play theaters, painting, graffiti, poetry, script writing, textile design and fashion are used as adequate forms of educational entertainment and cultural strengthening, since they can foster an understanding between affected members of societies and communities, thus abating stigma and helping prevention. In turn, visual arts, music and other creative expressions have an impact at individual and collective level portraying social concerns on sensitive issues such as poverty, discrimination and sexuality and their association with the epidemic and its undesired consequences. Therefore, thanks to UNESCO efforts, the effectiveness of creativity and arts has been acknowledged as non-formal educational and especially adequate tools to sensitize youth and the most vulnerable groups and communities.

Early in the new century, national policies in developed and developing countries and their civil societies began focusing their response to the epidemic in artistic creation processes linked to social and cultural actions. Thus, and for the first time, they managed to bring HIV/AIDS problem closer to individuals, resorting to their emotional experience and giving them a decisive role to play in the creation, elaboration and implementation of these programs and projects; mainly because, to a great extent, art discourse and creative experience can bring about a rational and affective exchange between individuals and the communities in which they live.

SIDACULT, the regional network, was created after almost a decade of positive experiences and practices gained in this field by cultural creators, experts and promoters, health workers and other specialists. It is currently an active network including the greatest number of projects, experts, institutions, programs and actions that integrate -at local, national and regional level- the Socio-Cultural Approach to HIV/AIDS on the use of creative expressions and cultural tools in Latin America and the Caribbean.



Exposición A camisa abierta en Regla (Cuba)©2011.UNESCO.Proyecto Afroaché

SIDACULT, created as a recommendation made by participants to the regional workshop *The Theater and Audiovisual Arts, A Novel Approach to HIV/AIDS in Latin America and the Caribbean*, held in Havana on May 22-24, 2007, is now the main strategy of the UNESCO Regional Office for Culture in Latin America and the Caribbean in Havana, in charge of vitalizing and exploring the new cultural, artistic and social responses concerning the HIV/AIDS epidemic. This network, developed in an intersectorial form and with UNAIDS funds, is conceived as a laboratory of ideas, exchange of experiences and practices. Besides, it is a broad space for concentration, visibility and promotion of projects through its website (www.unesco.lacult.org). With a strong renewing spirit within the United Nations System, SIDACULT explores new proposals which, through original and daring approaches, promote dialogue and social cohesion and combat stigma and discrimination. The impact achieved by more than one hundred network projects and associates across the region, as well as the success of workshops and actions promoted by this net-

work, evidence the importance of using cultural tools in the search for a greater understanding and dialogue between civil societies and public institutions.

Since 2007, the network has conducted a number of training courses and workshops using different methodologies and approaches in an attempt to improve the use of cultural tools in HIV/AIDS prevention and care in every sector of the population. In this regard, the most outstanding intersectorial workshops held in 2011 include: SIDACULT Natural Sciences, with the participation of the UNESCO Man and the Biosphere Programme (MAB) AND SIDACULT Education: "For the first time, a gender-based approach to Cuban audiovisual means", aimed at training Cuban teachers from the UNESCO Associated Schools Project in the cinematographic and audiovisual appreciation of Cuban contemporary production to be used in classrooms. For this purpose, an Audiovisual Briefcase, with over fifteen national titles, was created in cooperation with the Cuban Institute of Arts and Filming Industry (ICAIC).

Likewise, the versatility of approaches and endeavors of the Project has been reflected in the 2007 and 2009 regional workshops, creative action and reflection spaces that have gathered many experts, public and private institutions, foundations, artists, groupings and local community representatives from Latin America and the Caribbean.

The network encourages the development of specialized communication and training strategies and, at the same time, explores and proposes new ways to interact with different sectors of the population with the purpose of promoting a culture for HIV/AIDS prevention and care. This includes the promotion of a peace culture that might contribute to strengthen and improve relations among individuals from the same community. Thanks to artistic and creative experiences, the improvement of coexistence among individuals, and the creation of adequate spaces for reflection,

power and economic relations are easier to bear within societies. A close-knit society where conflicts are adequately understood and shared by its members is a more integrally advanced society that will optimize collective efforts made in every field and sector.

Cuba, in close and productive collaboration with the National STI/HIV/AIDS Prevention Center, has developed practical methodologies to measure the impact of social and cultural projects thanks to the inventory made in the last four years. Besides, pilot studies conducted on novel projects and good practice examples at national level have shown excellent results. An example of this is the AFROACHÉ community project linking the Santería and the Oché Rule practices with HIV/AIDS prevention.

AFROACHÉ is a project where the role played by the babalaw as spiritual and vital leader is used to improve and strengthen concepts such as health, cultural diversity, mutual understanding and dialogue among the faithful. Being a leader decisively contributes to channel information favoring life improvement in the community. Likewise, and in an opposite direction, individual experiences of all community members are channeled and rationalized by the babalaw and conveyed, in turn, to the community itself. In this well-structured man-



Exposición A camisa abierta en Regla (Cuba)©2011.UNESCO.
Proyecto Afroaché

AFROACHÉ is a project where the role played by the babalaw as spiritual and vital leader is used to improve and strengthen concepts such as health, cultural diversity, mutual understanding and dialogue among the faithful.

ner, the transmission of new knowledge, the appreciation and understanding of differences, the respect for the individual and the collective, or the importance of information flow through efficient and effective channels, among other values, constitute basic and fundamental tools to deal with HIV/AIDS prevention and care.

This unique experience implemented in Regla municipality, Havana, Cuba, during the last ten years, has gone beyond local frontiers and has become, through SIDACULT network, a regional example of good practices. The effective dissemination and promotion of project-related information in the website, as well as the good identification and implementation of actions aimed at its promotion and visibility are essential strategies for regional action. The making of a documentary film where audiovisual professionals, together with health professionals, community members and promoters meet to talk about ten years of positive practices and experiences with the AFROACHÉ project and their adherence to the UNESCO socio-cultural approach constitutes an action with an impact that can be measured thanks to undoubtedly effective disseminating tools like Youtube and social networks, as well as the network members themselves.

Learning to dream with opened eyes



Tanya Valette

International Film and Television School (EICTV) graduate and Director General of the School from January 2007 to July 2011.



Picture taken during the making of the promotional spot to commemorate the International Year of Afro-Descendants. International Film and Television School in San Antonio de los Baños (Cuba). ©Nicolás Ordoñez, 2011.

As a child I used to say that I wanted to study medicine and when I finished my senior high school I went directly to the university without doubting my wish as a child. Every evening I went to the movies, an increasingly appealing passion. Though I liked medicine and felt I had a true vocation, it didn't keep me awake like the images I saw on the screen did. I was very curious about film making, but wouldn't dare dream beyond that. In the late seventies, studying film making was something no one from our region would dare dream about, unless their parents would own a bank account with several thousand dollars in it.

I say this to give a clear idea of what the foundation of the International Film and Television School (EICTV) of San Antonio de los Baños in Cuba meant 25 years back, and still means today. We all agree no doubt about it, that it was a school that was born in a state of grace. The main reason for it was the need, in Latin America and the Caribbean, and even beyond, in Africa and the poor countries of Asia, of an Audiovisual Training Center within everyone's financial reach, within the reach of our daydream.

The EICTV came into being as a teaching project of the New Latin American Film Foundation (FNCL), led by Literature Nobel laureate Gabriel Garcia Marquez. The Foundation was brought into being in Havana, in December 1985, by a Committee of Filmmakers from the region, who since the sixties had been seeking a common space to reflect on the audiovisual and its role in society. There was also a will to search for forms, change film making language and commit to human being and the world. In the process of analyzing the situation and supported by the political will of the Cuban State, the need to establish a school to train new filmmakers who could renew the film making movement and contribute to the development of a national cinema in their respective countries took shape. The die was cast and the idea was to open the school during the New Latin American Film Festival the following year.

The San Antonio de los Baños EICTV, nicknamed the School of Three Worlds, was inaugurated on December 15, 1986. We were 85 students coming from widely differing backgrounds. Many had never travelled outside their villages or cities. Some came to discover the sea in Havana Bay. Others were very young and it was their first time to the movies. It was a Tower of Babel of new feelings, of traditions. This collective experience of discovering each other and oneself became our distinctiveness and hallmark that has made EICTV a unique seat of learning till today.

To lead the project, the New Latin American Film Foundation called Argentinean filmmaker and poet Fernando Birri, who had established the mythical Santa Fe Documentary School¹ in the late fifties. Birri drafted the school's birth record, a document that served and still serves as its cornerstone and that named EICTV as the place where utopia is nurtured and grows. Its slogan is "learning by doing, but with tenacious strictness."

During its first decade, the school focused on the then called Third World countries, without closing its doors, however, to other continents. During the first years, most of the students were from Latin America and the Caribbean, followed closely by Africa. Soon, those of us who inaugurated what was considered since the beginning a beautiful adventure, undertook the magnitude of the commitment. It was almost impossible not to fall in love with the idea that it is possible to

coexist, create, differ, and reflect together, despite of and thanks to our differences. The idea was to find common grounds within that diversity, stressing our cultural distinctiveness so as to strengthen our crossing points. First and foremost, the school became a school of life, a space for building, defining and questioning, where doors to imagine other possible or impossible worlds could open.

The process of consolidating the place where utopia grows has undergone different stages. In these 25 years, some of them difficult ones, the world map underwent dramatic changes and the school has battled and adapted to survive. In the mid nineties, after the collapse of the socialist block, Cuba experienced the most critical economic period in its recent history. Being the only State that contributed to its general budget, the EICTV ran the risk of experiencing dramatic changes in order to guarantee its existence. It was then that the FNCL, together with the Cuban State, decided to charge regular school students and international workshop students a symbolic fee. That fee, which wasn't significant compared to the real cost of audiovisual training, would allow the school to proceed without denying the poor the dream of learning the film making trade. Cuba would continue covering 50 per cent of the school expenses, but it was necessary to get hard currency through enrolment fees, solidarity of other States, international agencies or companies, whose contributions would not affect the project's philosophy. Thus, the school steadily opened to the world, covering other continents, discovering accomplices, crossing necessary borders, becoming global, without risking its specificity or standardizing its view.

The EICTV also grew academically. The Chair in Documentary was created in the late nineties, becoming one of the most popular among youth throughout the world. The other chairs and workshops were also consolidated in this center of creative energy where school curriculum encourages both diversity of forms and personal quests in order to tell touching universal stories drawing on personal experiences. That is the reason why the teachings of filmmakers such as Francis Ford Coppola and Krzysztof Zanussi, Ruy Guerra and Fernando Trueba, Tomás Gutiérrez Alea and Moussa Sena Absa, among others, can coexist, and their concepts and forms can be part



EICTV students and the school principal ©2010, Tanya Valette



Picture taken during the making of the promotional spot to commemorate the International Year of Afro-Descendants. International Film and Television School in San Antonio de los Baños (Cuba). ©Nicolás Ordoñez, 2011.

of the organic whole that makes up the uninhibited filmmaking of the school's graduates. The school's teaching method, with short workshops where current world filmmakers come to share their world view and the standing point from which they view it, deserves very special students. That is why the school makes a hard effort in selecting the group of 42 students, of different nationalities, that enrolls every year.

As EICTV Director, I was often asked if the students profile had changed since the first class till now. The reality outside this center has changed, but students are still the same: rebellious, talented, sensitive, passionate, aware of their role as politically committed artists, iconoclastic, and, of course, film lovers. They come to the school with similar dreams and anxieties: to learn film making; to get the ideas from their entrails, from their eyes and ears, from their soul; to show the world that we exist.

As the humanist project that EICTV is, strategic alliances were forged with different international agencies, UNESCO among them. Almost

since its inception, the school has maintained a steady cooperation with UNESCO that has increased in recent years. In the educational area, UNESCO co-sponsors the workshops of the Chair in Documentary and Gender, aimed at the indigenous and peasant leader women in the region, as well as the Film Preservation Workshops of the Chair in Heritage, which have been welcomed and recognized worldwide and served as a bridge between workshop participants, establishing inter-regional alliances.

In the area of dissemination, the EICTV has been involved in the Cameras of Diversity project by copying and subtitled the films participating in showcases. The FNCL, with which UNESCO has strategic alliances and relations, also participates in this project. Aware of the rich cultural diversity in the EICTV and the privileged grounds for creation and experimentation it represents, UNESCO has in recent years requested us some spots for certain programs. Such is the case of the Playita Rica spot, filmed in 2008 for the HIV/AIDS awareness-raising campaign, as well as the spot on the

Convention for the Protection and Promotion of the Diversity of Cultural Expressions (2005) and the International Year for People of African Descent (2011), both made in 2011. These spots have been written and directed by EICTV students, under the supervision of their trainers and UNESCO.

A very important collaboration with UNESCO began in 2011 with the To be a Human Being Project led by the EICTV, a six-chapter documentary series made by students from film schools all over the world. This project, a collective portrait of the human species, is based on the premise that "what we have in common is very big, and what is different between us is very interesting". Because it is closely linked to its humanist discourse, UNESCO has joined in, participating in the publication and dissemination of the book on the series.

The EICTV, renamed the School of All Worlds after diversifying the geographic universe of its students, has proved throughout these 25 years that it is possible to coexist in the same space under an environment of respect and tolerance, despite



thinking in 37 different languages and coming from completely different life backgrounds. The seed sown 25 years ago not only germinated at the San Tranquilino farm –name of the place where the school was built—but was also disseminated and has germinated in other latitudes. This is one of the miracles and original purposes of the project: to take the school away from the classroom, expand it, build regional and interregional complicity, and contribute to the Latin American and Caribbean audiovisual sector, particularly in countries with an incipient film industry and poor resources to document its reality and history.

Considered one of the world's best film schools, the EICTV

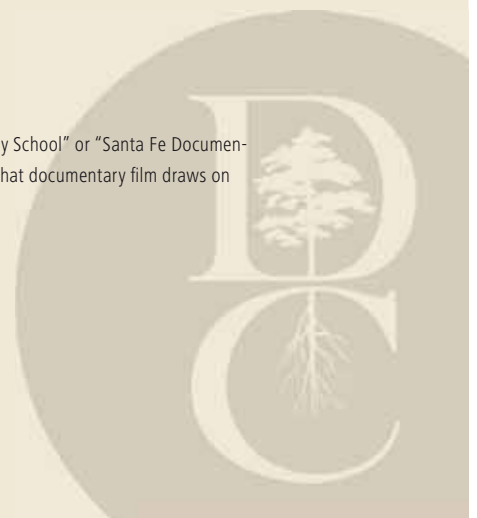
enjoys an international prestige that has won it both awards in different festivals and decorations from States, due to the quality of its short films and documentaries as well as to its educational excellence and the contribution of professionals trained there to the film industry of their respective countries.

To give an idea of the significance and extent of these awards, I'll just mention two of them that make us very proud. In 1993, the Cannes Festival granted the Roberto Rossellini Award to the school for its humanistic contribution to audiovisual training, and in December 2010, the Government of Brazil conferred the Merit Medal, the highest cultural decoration conferred by that country.

In the wall of one of the classrooms a graffiti reads: "Persons are more important than films". It would seem just a simple phrase, but for those of us who studied in the school it is a code, because the human being is the raw material and the focus of all that we do; because what makes this place and those who come to it special is the love we feel for each other since the very first day; our love for films, our love for the trade, and our love for mankind and the universe; because only such level of constant passion and dedication will make us learn to look the world as if we were dreaming with our eyes opened.

Notas

¹The Film Institute of the Universidad Nacional del Litoral, known as the "Coastal Documentary School" or "Santa Fe Documentary School", was founded in that city by Fernando Birri in 1956. It championed the concept that documentary film draws on reality and its aim is to modify it.



Culture and Development: *a holistic view*



Dr. Tania García Lorenzo
Collaborator, UNESCO Regional Office

*(...) culture
-considered as
a means and
end in itself-
incorporates
dimensions that
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be separated*

Development, understood as wellbeing, has been acknowledged as one of the dearest objectives of civilization; that is why it has been included in the agenda of governments, civil societies and international agencies, especially by those with a high humanistic vocation. Therefore, a compelling question to ask would be: What do we understand by development? Because, not all societies perceive progress in the same way, or have the same aspirations and, above all, do not share the same notion about the ways and means which are indispensable to achieve it.

Within this framework, and bearing in mind the natural diversity, understanding development as the full ennoblement of human beings, both from the material and social viewpoints, has allowed us to create the common purpose of mankind and provide culture with specific qualities. Because culture is what allows us to place human beings as subjects and objects of those transformations that will take place in a gradual though systematic and increasing way for their wellbeing and in harmony with nature as its root and shelter.

According to Amartya Sen, “development can be conceived as a process that enhances freedom when the essential aspirations of individuals are achieved. In this case, it is an “emancipating” concept of development, where material wealth is merely a function within the system of values, and social and economic progress is determined by culture”¹. Therefore, culture –considered as a means and end in itself– incorporates dimensions that can no longer be separated.

Culture is the sign distinguishing the human nature and, therefore, a culture expressing a humanistic ethic will reflect the emancipation of society and of every force delaying actions to achieve wellbeing, so it promotes respect for values inherited in and by every nation. True development is the one that values the wealth of differences as part of its potentialities, promotes communication and exchange, and fosters the elimination of inequalities.²

But, as a means and end of development itself, it is necessary to acknowledge the cross-sectional nature of culture which interrelates it with every sphere of life in society. Art, tradition, creation in every manifestation and cultural processes to build the collective memory and citizenship express social creativity. That is why the protection of the endogenous cultural production of each nation is indispensable. Cultural policies especially devoted to arts and creation and the preservation of cultural heritage and exchange have a special impact on the way we see, understand and project the society in which we live³, and thus in the way we participate and build that society. Therefore, it is a matter of rejecting homogenization and devising common rules in order to achieve shared goals.

The cross-sectional nature of culture in every sphere of social life is a requisite for sustainable development. This implies living and growing together with differences and equality and, in this process, the citizens' cultural rights brand participation as a condition for the continuous development of citizenship.

Cultural policy-making is more validated when all social sectors are actively involved and when it reflects the will of every citizen. Its implementation should include multiple concrete cultural actions, by both cultural institutions and organizations grouping creators and artists, including the joint work with other agencies and organizations.

The assertion and development of national identities and the acknowledgement of the universal and deeply Latin American and Caribbean vocation of their historical memories are expressed in: the preservation and dissemination of cultural heritage; the recognition of cultural diversity; the promotion of artistic and literary creation; the respect and support to the protagonist role played by communities in the implementation of their

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*The artistic work results
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social and cultural processes; and the recognition of the role played by culture in promoting and guiding the social and economic processes of the nation. All these components have been gradually incorporated to the guiding principles of cultural development strategies in search society's well-being.

Under the current conditions of market internationalization, artistic and literary creation is also recognized as a sector having a strong presence in the dynamic of world economic development, which is not void of tensions, since artistic creation, being a spiritual work, should not be considered as another commodity subjected to market requirements or measured in terms of its financial profitability. The artistic work results from the peoples' creativity, so its dividends must be fairly reflected in the daily life of individual and collective creators without undermining its spiritual wealth.

When designing policies complying with socio-cultural development purposes, it is extremely important to devise a statistical system and a set of cultural indicators including the reality, needs and impact of measures and actions in place. The UNESCO Culture for Development Indicators Suite proposal, included in Magazine No. 7, stresses the importance of this tool in establishing a dialogue with and for development stakeholders and decision makers. Differences among sectors and estimation methodologies, both in figures and in qualitative verifications, add complexity when designing this indispensable tool for cultural stakeholders. As any other statistical tool, it must prove facts, verify processes and measure policy impacts. The formulation of indicators is essential and they must take into account the complex social processes in the daily cultural work. How can we demonstrate the benefits of respect for the diversity of cultural expressions or cultural rights? How can we proof the benefits of working with the cultural freedom that is indispensable for the creative spirit?

This Magazine issue includes two national experiences on the important role that cultural development can and should play in the comprehensive development of nations.

The year 2010 will be characterized by one event that took place early in that year. On January 12, 2010 the prolonged suffering of the Haitian people reached new dimensions that will last for a long time. For many days, that country hit

the mass media headlines and the attention and reflection of many men and women across the world who, in their own countries, wholeheartedly felt the anguish of that people who paid dearly for their will to be independent and oppose to slavery. When reading about this event, its impact and the way in which this catastrophe was faced, our look should be focused first on Haiti and then extended to the Caribbean Basin, the hemisphere and the world at large. The article contained in this Magazine shows “how culture is present in Haitian daily life”. Likewise, how culture has received a fundamental space in the new foundation of the country due to the wealth of its tangible and intangible cultural resources. In response to reconstruction demands, UNESCO created the International Committee for the Protection of Haitian Culture and defined the course of action to be implemented. Besides, it has contributed to the mobilization of the international community to support the Haitian people in rebuilding their society, improving the living and working conditions of artists, creators, institutions and communities, recovering and protecting heritage areas by preventing devastation, and recovering valuable cultural resources and supporting efforts to reestablish educational capacities.

At the other end of the continent, the Magazine provides us with a comprehensive view of the broad spectrum of cultural projects. The project on “Strengthening cultural industries and improving access to cultural goods and services in Uruguay”, also known as Viví Cultura, is mainly aimed at achieving three of the Millennium Development Goals: the first one, to reduce poverty and hunger; the third one, to promote gender equality and women’s autonomy; and the eighth one, to encourage the promotion of a world development association. This project, propelled by the harmonic confluence of relevant national factors and agencies from the United Nations system, shows how cultural industries placed at the disposal of the community can contribute to development and how international cooperation has a constructive function to play far from the unfair and false assistance.

Other experiences contained in the Magazine include two artistic manifestation which undoubtedly have an impact on societies at large. The project “The Cameras of Diversity” deals with four defined central issues to fulfill priorities set forth by the international community concerning the promotion of cultural diversity and dialogue between cultures, displaying an impressive sen-

sitivity with the needs of target social subjects. The complex fabric of these project complementary activities have contributed to audiovisual creation and its broadcasting in a highly mercantilist conventional dissemination and distribution circuits and subjected to profitability and competition rules among unequal partners. On the other hand, the International Film and Television School is of great importance in the creation of a Continental and Caribbean film industry that could display the most genuine cultural thinking and action in our region.

Richard Uribe’s article is a tribute to this author who, until his demise, was committed to the cultural development of Latin American and Caribbean nations in the promotion of books and literature. Providing a system of internationally comparable indicators to measure the integrated cycle of editorial production --a process that starts with the delivery of the work itself by the author and ends with the validation as a cultural fact by the reader-- constitutes the central course of action defined by CERALC / UNESCO aimed at strengthening the cultural integration of the continent.

The cross-sectional nature of culture in the life of society as a whole becomes evident when reading the article on the SIDA-CULT project. The struggle against this scourge of mankind is, above all, an educational struggle, since it must be the result of a conscious prevention and humanitarian action both individually and collectively. That is why the UNESCO approach to this complex and sensitive issue is extremely important. It is a socio-cultural



Projeto Cámaras de la Diversidad. Brasil ©2010. Nómadas.UNESCO



Exposición A camisa abierta en Regla (Cuba)©2011.UNESCO.Proyecto Afroché

approach for it implies the gender, age and social perspective of groups facing different stages of affection and understanding their social responsibility. Therefore it is, above all, a cultural perspective.

The Qhapaq Ñan is in fact a cultural heritage of exceptional value. The author shows us how “The Incas managed to articulate all the Andean knowledge and skillfully connect regional road networks that had began to form two thousand years back, succeeding in making them functionally coherent --at the service of an Empire-- and marked by production centers, businesses and worship sites. This exceptional territorial unification at continental level was done in less than a century, without the help of the wheel and the drive power of man and the Andean camels”. This article forces us to think about the integration concepts and projects to which so many contemporary players devote so much effort. The contrast is even greater when, after two centuries of independence, the integrationist paradigm of the continent is still far from its own roots and when we have failed to articulate, in a systemic way, a Latin American unity –yearned for such a long time- to empower the natural and built capacities of those nations and the continent as a whole.

Three community experiences of unquestionable educational and cultural wealth travel across the Caribbean. From Chiapas, Mexico, to the Terrazas in Pinar del Río, Cuba, and the Guloyas and Guloyitas, known as the Cocolo Dancing Theater in San Pedro de Macorís, Dominican Republic. Three experiences displaying the strength of history, traditions and the will to preserve the roots and the spiritual enrichment they provide to societies.

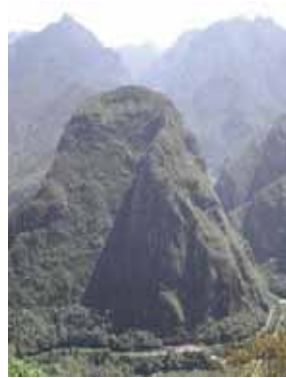
From generation to generation, the Guloyas keep alive the cultural heritage of their forefathers representing the eternal struggle between good and evil, light and darkness while integrating Dominican and Caribbean features in a singular symbiosis of diversity enriched by its unity within the national context. The ancestral Mayan and Zoque cultures are kept alive in Chiapas, evidenced by the ritual festivities and ceremonies having an impact in their economic life. Likewise, they strengthen their identity which is, at the same time, their sense of belonging and the cohesion of society. Four hundred years of history can be experienced when enjoying the



Women at a party in Chenalhó, Chiapas, México
©Enrique Pérez López

landscape of the Terrazas. Its exuberant beauty allows us to enjoy the double action of its protagonists to preserve the historical memory of this site while modernizing the life of its inhabitants. This cultural symbiosis between historical memory and enriching development of nature can be witnessed these three experiences integrating nature and environmental respect in the search for sustainable development.

The Magazine shows us one side of UNESCO actions in favor of culture and development that has not been sufficiently known and acknowledged by quite a large number of our societies, namely, the underwater cultural heritage. The author tells us that under the continental waters, scenario of multiple battles and accidents, there are countless material remnants from far-off and recent times that arouse great scientific interest in recent decades. This is so because of the information wealth about societies. The Jamaican history is not the



Machu Picchu ©2003,
UNESCO / F. Bandarin

same before and after the discovery of two thirds of the Port Royal city submerged under the water following the earthquake on June 7, 1692.

The cultural concept of development demands a cross-sectional perspective of society and its history, costumes and cultural practices. This will allow us to appreciate the multidimensional nature of life and human beings individually. It allows us to consider economy as a means and not as an end in itself. It proposes a complex analysis when thinking about the future



of mankind in the quest for a friendly environmental development and the well-being of society as a whole. That is why today, the battle for survival, for the elimination of war and threats of wars, for the eradication of poverty and for the achievement of the Millennium Development Goals is, in its general and practical concept, an essentially cultural purpose.

Notas

¹Taken from: "La cultura como finalidad del desarrollo". Document for the Seminar of Experts on Cultural Policies. OAS. Vancouver, Canada, March 18 and 19, 2002

²Todos Tienen Cultura: ¿Quiénes Pueden Desarrollarla? Néstor García Canclini. Lecture delivered during the Seminar on Culture and Development, at the Inter-American Development Bank, Washington, February 24, 2005. Digital copy.

³Sobre cultura y desarrollo. Fernando Vicario. Quorum Magazine N° 17, pages 17 to 22.



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*True development is the one that values the wealth of differences
as part of its potentialities,
promotes communication and exchange,
and fosters the elimination of inequalities*

