

UNESCO International Congress: Culture: Key to Sustainable Development  
Hangzhou, China  
May 14-17, 2013

May 16, 2013  
Session 2B Culture: A driver and an enabler of social cohesion

Case study: Empowerment of women and youth  
Inter-American Development Bank Cultural Center  
15 minutes presentation by Elba Agusti

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Inter-American Development Bank  
Cultural Center  
美洲开发银行文化中心



S1.

I will present a system and a set of essential requirements to identify successful cultural projects. While doing this, I will share images of the projects to show their variety, and one in particular, that represents - for this session - all of the projects we have partnered over the years.

The IDB Cultural Center was created in 1992 to promote the arts and culture of its 48 member countries.

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S2.

Last year, the Inter-American Development Bank Cultural Center celebrated its 20<sup>th</sup> anniversary.

It has four programs --

- Exhibitions
- IDB Art Collection.
- The Inter-American Concert, Lecture and Film Series
- The Cultural Development Grant Program

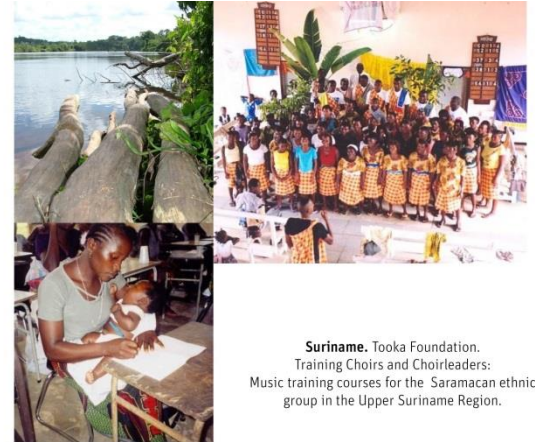
The IDB Cultural Center, through its programs, has reached and recognized the contributions of vast numbers of academicians, artists and cultural and artistic institutions.

The exhibitions program is designed to reflect the artistic strength and creativity of the member countries. The program strives to stimulate dialogue and offer greater knowledge.

The IDB Art Collection, acquired over five decades embodies the Bank's mission to invest in artists' creativity. Its traveling exhibitions promote diversity and cultural integration among nations.

The Concert, Lecture and Film Series is a forum for the exchange of ideas and outstanding talent, featuring established, as well, as upcoming figures in the arts, sciences and humanities

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**Suriname.** Tooka Foundation.  
Training Choirs and Choirleaders:  
Music training courses for the Saramacan ethnic  
group in the Upper Suriname Region.

S3.

The Cultural Development Grant Program was created to attend the immediate need to provide partial financial aid and technical assistance to cultural and artistic initiatives in the 26 member countries in Latin America and the Caribbean.

Since there are not enough fiscal or tax incentives for the funding of cultural and artistic projects in the Region, this program has been a practical solution, while the valid discussion for the advancement and recognition of culture in development projects continues by governments and experts.

To date, the IDB Cultural Center has funded more than 560 projects for technical training, revival of cultural heritage and community values, among many others.

The IDB is very fortunate to work in a Region filled with rich cultural traditions, knowledge and values.

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**Peru.** Casa Vieja Project by Parakultural Art and Science: urban  
development awareness campaign to improve basic living conditions  
through a coalition of artists implemented in downtown Lima.

S4.

Also, the IDB is very fortunate to work in a Region where the young population is very high in numbers, so it is a given that we are going to be working with enthusiastic young people.

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Youth: Eager to learn,  
to protect their environment  
to find balance in their lives  
to express themselves through modern means

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**Mexico.** Consejo para el Desarrollo Comunitario AC Chavos Banda Codeco. Urban Art Workshop in Iztapalapa, Mexico City.

S5.



**Belize.** Placencia Peninsula Arts Association, Way Bak Den: Preserving and celebrating Creole and Garinagu culture through creative writing, photography and journalism for the collection of oral ancient myths of Placencia Village and Seine Bight Village, Stann Creek.

S6.

or through traditional celebrations inherited from one generation to the next.

The Cultural Development Program has an annual cycle that culminates with the identification of institutions with which the IDB Cultural Center will be partnering.

The selection process starts at each of the 26 country offices in where we count with devoted cultural liaisons assigned by the Country Office Representatives.

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**Guatemala.** Maya Association of University Students AMEU Moloj Mayab' Utijoxelab'Nimatjob'AL. Education and training of community tourist guides network and teachers of rural schools in archaeological sites



**Honduras.** Asociación Copán. House K'inich School "Mobile Museum"

S7.

During the selection process, they verify basic information and review and recommend the best proposals to the Cultural Center, which are sent to the Selection Committee in headquarters. The written proposals are five pages long. An average of over 800 proposals competes. The competition is 20 to 1- yearly.

The Selection Committee is comprised of specialists in urban development, environment, education, diversity and indigenous peoples.

As you can see, the program takes advantage of the structure and resources of the Bank. It is a team effort.

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**Brazil.** Art Design training for cultural workers in Sao Paulo, by the Associação Nacional de Pesquisa em Design (ANPED), Sala Verde Seretões da Bocaina, Escola de Design da UniverCidade

S8.

Even if the proposals are not selected, it is a learning process for both sides. In our case, the selection process keeps us up-to-date with the trends and realities of the Region. Furthermore, this has allowed us, over the years, to adjust the program to what is really needed and allocate the funds more efficiently.

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**Peru.** Workshop for art history teachers. Protection of archaeological sites and cultural patrimony.

S9.

For example, in the past five years, we have placed emphasis in the identification of projects that have the model of teaching the teachers or training the trainers -TOT- to assist educators in the Region with much needed additional technical and specialized post graduate training.

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**Haiti.** Workshops on craftsmanship in Camp Perrin. Organisation pour la Rénovation Environnante du Sud d'Haiti (RESH)

S10.

No matter the art discipline learned (puppetry, ceramic, dance, theater, serigraphy, etc) the school teachers, docents or educators will somehow gain tools to instruct their pupils in a more didactic way.

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Argentina. Leather tooling workshop in Corrientes to revive former levels of leather production.

S11.

Also, we value apprenticeships, in which the senior master in any discipline will teach the new junior talented master or the junior that has the vocation for that discipline.

This model guarantee the transferring of knowledge with a very positive multiplier effect.

Other additional main requirements that guarantee the success and continuation or progress of the initiative overtime will be shown through the project Maya Design by *Joven es Yucatan*

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Allow me now to introduce the project through this video:

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VIDEO.MOV

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S13.

In 2009, the institution *Joven es Yucatan* was selected among 56 from Mexico and over 900 from the rest of the countries. A total of 30 institutions were selected that year.

*Joven es Yucatan* was chosen to support the training of Maya women in the production of art crafts in three rural communities in the Yucatan Peninsula, further east state of Mexico.

The proposal had clear objectives:

- What?:** \*To protect: Maya heritage, history, symbols, traditions
- Where?:** \*In small rural communities living near archaeological sites
- How?:** \*Recuperating the value of the ancient use of gourds when turning them into art crafts and source of income for women and the rest of the community
- \*Protecting the environment by planting ancient gourd species
- \*and by being part of tourism routes

The proposal had key requirements that we consider are needed for the success of its implementation:

**First**, experience of the institution in the protection of cultural traditions or artistic discipline

**Second**, experience, knowledge, passion and dedication of the person submitting the proposal, in this case Diana and her team, preferring the knowledge and the expertise within the community or country, not from overseas.

**Third**, location of the institution in marginal far reaching areas where the Bank has not been present

**Fourth**, the involvement with the community and the establishment of local alliances with schools, municipalities, universities, families and other experts.

These four components are key to the sustainability and continuation of the project.

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S14

We work together with the institution. The IDB becomes a partner, and as such, we encourage them to look also for additional local funds to cover the other costs of the project, thus, promoting local philanthropy.

A relationship built on trust is created....we are there for them....if they have a problem or want to readjust the project or any consultation the institution can contact us anytime..we are flexible.

Before disbursing the funds though, which are between 5.000 to 7000 dollars, the institution has to comply with submitting budget, timetable, estimates, supporting documents for expenses and agreements.

The institutions submit a partial report and at the end a final report accompanied by photos, press release, educational material, final invoices or proof of where the money was used and a self-evaluation form.

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S15.

Diana Pacheco is a local leader and champion activist involved in the recognition of rural and indigenous rights.

She knows how to approach and mobilize every single community.

Today the project continues to expand to other communities and their art crafts are sold in fairs and tourist markets.

Through the system and requirements of the Cultural Development Program we believe we have empowered women, youth and all variety of groups and communities as a whole. To keep supporting our 560 plus partner institutions we will be building an online platform to encourage the exchange of ideas, lessons learned, cooperation and experiences, among themselves and with us.

Furthermore, the IDB recently established the Division of Culture, Solidarity and Creativity Affairs under which the Cultural Center is now placed, to advance and underline its mission to strengthen the value of culture and the arts in the social and economic development.

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S16.

Consequently, in an effort to democratize access to culture, the IDB Art Collection is now available to the world as part of Google Art Project, the world’s largest virtual art collection, allowing people everywhere to explore the best of its paintings and sculptures online.

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S17.

Also, the art collection is in the Apple App Store with the first bilingual application specialized in Latin American and Caribbean art, with 300 images of art in high resolution, artwork descriptions and artists’ bios. It is an educational tool.

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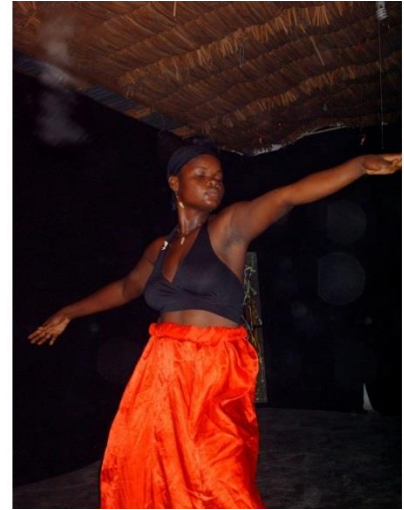


S18.

Besides the main four programs, The Cultural and Creative Economy Lab is being shaped.

The Lab is a collaborative and experimental space to encourage research, the gathering of cultural development data and the advocacy of cultural and creative economies as a driver for sustainable development in Latin America and the Caribbean.

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S19.

The Cultural Development Program of the IDB Cultural Center has allowed us the opportunity to work together with many talented and dedicated individuals in their pursuit of their freedom to develop their potentials and lead productive and creative lives.

Investment and support of human expressions are highly needed to achieve the higher universal good of human well being and human development.

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S20.

And we hope to continue to working with them, more and better.

And as stated in this Congress, the sky should be the only limit.



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20<sup>th</sup> Anniversary video <http://vimeo.com/61208691>

Twitter @BIDcultura

iPad app <http://bit.ly/Z4hcEB>

Google+ Art Project <http://bit.ly/15irgil>