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KNOWLEDGE MANAGEMENT for Culture and Development

MDG-F Joint Programmes
in COSTA RICA, ECUADOR
HONDURAS, NICARAGUA
and URUGUAY



United Nations
Educational, Scientific and
Cultural Organization



Culture and Development in Latin America

Reflections on the links between culture and development have been particularly dynamic and innovative in Latin America. The Intergovernmental Conference on Cultural Policies in Latin America (Bogotá, 1978) recognized that “the diversity of peoples should be considered a factor of balance, rather than division.” Ever since that statement, the region’s cultural policies have tended to integrate cultural diversity and national identity. The World Conference on Cultural Policies (Mexico City, 1982) made a keystone contribution to subsequent action taken nationally and internationally, as its final report contained a paragraph on the cultural dimension of development and it defined culture, for the first time ever, as “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”. It was followed by Latin America’s first Forum of Ministers of Culture (Brazil, 1989), held in order to strengthen ties and encourage the conclusion of regional agreements. In 2006, after two decades of intense work on culture and development, with the strong involvement of researchers and academics, the XVI Iberoamerican Summit of Heads of State and Government adopted the Iberoamerican Cultural Charter in Montevideo. This marked a new step forward by the region in boosting cultural cooperation among Latin American countries and in promoting greater knowledge of each other’s cultural wealth, thereby creating the conditions to improve the circulation of cultural goods and services in the region.

Culture and Development Joint Programmes in Latin America

- > **5** Programmes: Costa Rica, Ecuador, Honduras, Nicaragua and Uruguay
- > **11** United Nations partner agencies: FAO, ILO, WHO/PAHO, UNWTO, UNIDO, UNDP, UNESCO, UNFPA, UNICEF, UN WOMEN and UNV
- > **37** national partners
- > **USD 30 million** invested
- > **217,840** direct beneficiaries
- > **2,551,300** indirect beneficiaries

In this context, the common targets of the Joint Programmes implemented in Costa Rica, Ecuador, Honduras, Nicaragua and Uruguay have been designed to reduce social inequalities and strengthen creative industries, thereby illustrating that in Latin America culture is an unequivocal motor of development.

TARGETED MDGs



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United Nations territorial boundaries as of September 2012.
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Since it was launched in 2006, the Millennium Development Goals Achievement Fund (MDG-F) has become a flagship initiative, showcasing the importance of the links between culture and development.

The Fund has supported eighteen Culture and Development Joint Programmes across the world. Each has focused on sustaining intercultural dialogue, cultural diversity and expressions, cultural heritage and cultural industries. Each has sought to increase opportunities for social and economic development and to improve cross cultural understanding. These programmes have reached out to Governments, local authorities and civil society to demonstrate the power of culture for development. Local authorities and communities have been key actors and, especially, the first beneficiaries of each programme.

The United Nations has acted as one on each programme. We have integrated our efforts with national authorities to sharpen our impact at the institutional and community levels. We have worked with indigenous and ethnic groups and ensured the participation of women and young people. 'Delivering as one' has been at the heart of the MDG-F experience, which has sought to make the most of the strengths of each United Nations institution bringing unique expertise and networks to bear a common framework of goals and values for maximal impact. The result is a stronger global platform for action. This has meant greater creativity and sharper innovation.

Each programme has produced results on the ground, underlining for local authorities and communities the importance of culture to social and economic development. The impact has also been global. The MDG-F experience helped to ensure recognition of the contribution of culture to the Millennium Development Goals and development in the 2010 Millennium Development Goal Outcome document. It also paved the way for the adoption by the United Nations General Assembly of a Resolution on Culture and Development on 20 December 2010, which emphasizes the role of culture for sustainable development and the achievement of national and international development objectives.

Irina Bokova
Director-General
of UNESCO



Helen Clark
UNDP
Administrator



The power of culture matters all the more at a time of global economic crisis. We must build on what we have learnt in order to understand and harness this potential. This means we must capture the experience of all eighteen MDG-F Culture and Development programmes. As Convenor of the MDG-F Culture and Development Thematic Window, UNESCO will lead the MDG-F Knowledge Management experience to gather knowledge and to build bridges across the development community – to plan stronger future activities.

This publication is part of our commitment to learning. It provides a regional and a country by country reading of the impact of culture on development. It shows the success stories and also the challenges of the MDG-F adventure. It provides an insider's look on the lives it has affected on the ground, and it underlines the achievements attained at the policy level. Each of the MDG-F programmes has shown how the United Nations can successfully support people and communities across the world in making the most of their cultural heritage and expressions for sustainable development and social cohesion.

Our conclusion is clear – culture is a fundamental component of sustainable development, in its economic, social, environmental and human dimensions. As a set of distinctive spiritual, material, intellectual and emotional features of society or a social group, culture frames the conditions for a genuinely human centered approach to development.

As the world engages in discussions on the post-2015 MDG agenda, we must place culture at the heart of development policy. This is an essential investment in the world's future.

Irina Bokova

Helen Clark

INTRODUCTION

Established in December 2006 with an overall contribution of €528 million (US \$710 million) from the Spanish Government to the United Nations system, the Millennium Development Goals Achievement Fund (MDG-F) is an innovative international cooperation mechanism seeking to accelerate progress towards achievement of the MDGs worldwide. Building on both the comparative advantage of United Nations organizations and their joint effort in the context of the United Nations Reform, the MDG-F supports national governments, local authorities and civil society organizations in their efforts to tackle poverty and inequality in eight thematic areas referred to as 'Thematic Windows'. Culture and Development (C&D) is one such Thematic Window.

UNESCO, as the United Nations specialized agency with a specific mandate on culture, was designated as Convenor of the Thematic Window on **Culture and Development** with a leading role in this joint effort of the United Nations system.

The overall purpose of the Thematic Window on Culture and Development is to demonstrate that, even though culture is not explicitly mentioned in the MDGs, cultural assets are an essential component of national development, notably in terms of poverty alleviation and social inclusion. To this end, **18 large-scale development programmes** (referred to as Joint Programmes, JPs) focusing on intercultural dialogue, cultural diversity and expressions, cultural heritage and cultural industries, have been carried out in Africa, the Arab States, Asia, Latin America, and South-East Europe, with a view to increasing socio-economic opportunities and improving cross-cultural understanding for marginalized people. In work at both the institutional and the community level, notably with indigenous and ethnic groups, special attention was given to the participation of women and youth.

This new cooperation mode generated considerable **innovation and knowledge**. Conscious of the need to capture and capitalize on the innovation and knowledge created from the experiences of these 18 development programmes, UNESCO is working in partnership with the MDG-F Secretariat in the area of **Knowledge Management (KM)** in order to provide a space for sharing experience and expertise, showcasing success stories, improving practices based on lessons learned, as well as building a corpus of knowledge on C&D.

As part of a series of publications seeking to present the Knowledge Management project and provide information on the JPs, the present volume focuses on the five JPs implemented in Latin America between 2008 and 2012, namely in **Costa Rica, Ecuador, Honduras, Nicaragua, Uruguay**. The information and analyses which follow stem from different knowledge management tools used to gather and organize the knowledge generated by those JPs, namely a regional knowledge management workshop bringing together the 5 JPs of Latin America (Montevideo, 4-6 May 2011) and a dedicated MDG-F Culture and Development questionnaire completed by the JP teams. As a result, it is important to stress that the present publication provides information and data which the JPs chose to highlight amid the mass of activities they carried out, the products they

produced, and the impact they generated. In addition, the MDG-F Knowledge Management endeavour seeks to capitalize on the knowledge generated across the entire Thematic Window. In this context, the material presented is by no means exhaustive but rather provides a snapshot of the knowledge generated both from a trans-country (regional) perspective and from an individual JP perspective around four main lines of emphasis forming the very cornerstone of the MDG-F experience:

- **achievements and impact on the targeted MDGs**
- **national ownership**
- **success factors**
- **operational challenges**

All of the Latin American JPs contributed to the achievement of at least one MDG which was initially unforeseen in the JP design. The present text highlights the JPs' impact on both foreseen and unforeseen MDGs. Overall, some actions which impacted on unforeseen MDGs include: that of the Costa Rica JP to MDGs 7 and 8 through initiatives such as the Agricultural Fairs and the Youth Network of the Parque La Libertad, respectively; the impact of the JP in Ecuador on MDG 8 through the creation of inclusive public policies (policy on Gender and Interculturalism) and National Councils for Equality; the contribution of the Honduras JP to MDGs 1, 2 and 7 through support for indigenous and Afro-Honduran entrepreneurship (MDG 1), the educational offer in the Culture Houses and Infoculture Centres (MDG 2) and the model for the protection of archaeological parks (MDG 7); the impact of the JP in Nicaragua on MDGs 2, 3, 7 and 8 through the curricular reform for primary intercultural bilingual education (MDG 2), the focus on gender equality in public policies (MDG 3), the promotion of environmental values (MDG 7), and the network of Promoters of Culture (MDG 8). Finally the contribution of the JP in Uruguay to MDG 2, through capacity-building in Cultural factories (Fábricas de cultura) for youths who had dropped out of primary and secondary school, and training in musical education and audiovisual production for youth and adults in the Cultural factories (Usinas culturales).

In order to reflect further on the material highlighted by the JPs and explore issues of impact and sustainability, UNESCO has worked with academics from the UNESCO Chair on Cultural Policies and Cooperation of the University of Girona, Spain, and the 'Silvia Santagata Research Centre', Turin, Italy, part of the International Research Centre on the Economics of Culture and World Heritage Studies under the auspices of UNESCO, to foster the practical applications of the MDG-F culture and development experience from academic debates and theoretical perspectives. To this end, the prism of **network analysis** has been applied to these culture and development programmes.

It should finally be noted that, at the time of writing, the implementation of the JPs is still ongoing and the information and data reflected here therefore provide a snapshot of impact, outreach, success stories and lessons learned from the JPs at the time of going to press.

What is network analysis?

Social network analysis is a methodology increasingly used in several societal research fields (social science, in particular), which approaches society as a network of relationships between actors, based on the following two premises: (1) individuals see themselves in relation to others; and (2) these relations give structure to individual and group behaviour and development.

Network analysis and its importance in the cultural sector

The cultural sector can be seen as a stakeholder network that promotes a creative atmosphere through interrelated and interdependent activities. The formation, durability and dissemination of vibrant new social networks are major features of the importance and sustainability of cultural development projects.

Network analysis can be an effective method in research on the extent to which cultural development projects lead to the establishment of local networks and the identification of key stakeholders crucial to their implementation. Moreover, an interpretation of network analysis can yield additional indicators on the potential sustainability of cultural development projects if interaction between these networks is triggered and monitored once project implementation has been terminated.

REGIONAL OVERVIEW

Meeting local needs, facing regional challenges

For more than 20 years, Latin American and Caribbean countries have placed culture high on the regional cooperation agenda by emphasizing its importance for the achievement of shared targets, such as the protection of cultural diversity, social inclusion and the strengthening of cultural industries. In that regard, many regional activities have been undertaken, including the establishment in 1991 of the Southern Common Market (MERCOSUR), a trade bloc that encourages the production and circulation of cultural goods and services beyond the region's borders.

In addition, Latin America's distinctive characteristics, namely socio-economic inequality, the significant advance of demographic processes such as urban transition, the region's vast and complex interculturality and the legal fragility of cultural policies, must be taken into account when examining links between culture and development.

In this context, the five JPs implemented under the MDG-F Culture and Development thematic window in Latin America all highlight the economic and social dimensions of culture. They have sought to create income-generating activities for the poorest by tapping local potential, strengthening institutions, raising stakeholders' professionalism, guaranteeing ownership and promoting social cohesion. As a result, culture has featured prominently in regional development and

poverty reduction policies. Similarly, intercultural dialogue has been a key element of JP activities, thereby indicating a proactive approach which transcends mere conservation of at-risk cultural groups.

At the same time, successful initiatives aimed at winning recognition and appreciation of the region's cultural diversity, such as the promotion of agricultural fairs as fora for rediscovering commercial activity through culture (Costa Rica), the implementation of an intercultural public health policy (Ecuador), cultural information centres for the dissemination and promotion of culture in rural areas (Honduras), the inclusion of interculturality in curriculum reform for bilingual primary education (Nicaragua) and the development of culture factories (Uruguay), have been undertaken by the JPs.

Objectives

Overall objectives of the MDG-F 'Culture and Development' Joint Programmes in Latin America

Action has been taken by the JPs implemented under the MDG-F 'Culture and Development' thematic window to combat socio-economic inequality and increase social inclusion in order to give greater access to highly marginalized population groups such as people of African descent, indigenous peoples, women and youth. Some such initiatives include Costa Rica's 'Parque La Libertad' urban regeneration project, which has boosted many inclusion activities under four axes, namely the arts, the environment, micro-, small- and medium-sized enterprises (MSMEs) and urban activities, Ecuador's public policy on gender and interculturality, the promulgation of the Cultural Development Act in Honduras, the enactment of the Autonomy Statute of the Atlantic Coast Regions of Nicaragua (Law No. 28) and Uruguay's cultural factories, established for socially and economically vulnerable populations.

Similarly, priority has been given by Latin America's JPs to the development of cultural industries and to raising professionalism among stakeholders through training, the incubation of sustainable cultural enterprises and the formation of networks and clusters. Such initiatives include: (1) Costa Rica's 'Parque La Libertad' MSME hub, which has led to projects such as the Support Centre for Small and Medium-Sized Enterprises (CREAPYME), mapping of production initiatives in the area and their integration into the Park's Business Network, the formulation of employability and entrepreneurship programmes (L@bora and TECNOPYME) and the promotion of rural tourism ('Route of the Heroes' and 'AgroTour Maleku Celeste'); (2) gender equality modules in entrepreneurial training in Ecuador; (3) strengthening of 400 cultural enterprises through the Cultural Industries Fund in Honduras; (4) the creation of a Cultural Indicators System focusing on Indigenous and Afro-descendant Groups (SICPIA) and training of cultural workers in Nicaragua; and (5) the formation of networks (Southern Network and the Women in Music Network) and music and publishing clusters in Uruguay.

Lastly, the main objectives of the JPs can be summarized as follows:

- building institutional capacity to maintain information and data systems
- developing public policies that include culture in development
- strengthening cultural communication
- building capacities and creating human capital
- increasing social cohesion and participation
- improving cultural infrastructure
- promoting culture-based economic activities
- promoting cultural interaction and dialogue
- promoting creative and artistic processes

Impact of the Joint Programmes

Great efforts have clearly been made by the JPs to strengthen the region's cultural enterprises. A total of **600** enterprises, primarily active in the areas of intangible heritage and cultural tourism, and specifically in the crafts, visual arts, dance, gastronomy and traditional music sectors, have benefited from the JPs. Furthermore, cultural output under the JPs has been quite considerable and comprises Costa Rica's 2010 National Survey on Cultural Habits and Practices, Ecuador's Anti-discrimination and Anti-racism Plan and its publication of indigenous dictionaries, Honduras's Guide on the Economic Dimension of Culture for Indigenous Peoples, Nicaragua's **1,520** systematized cultural studies and Uruguay's virtual cultural portal (www.portaluruguaycultural.gub.uy) and catalogues issued by its publishing and music industries.

Contribution to the achievement of the Millennium Development Goals (MDGs)

Latin America's JP activities are especially linked to MDG 1 – Eradicate extreme poverty and hunger – but they also have an impact on MDGs 2, 3, 4, 5, 7 and 8.

The foreseen and unforeseen impacts at the MDG level are outlined below.



MDG 1 Eradicate extreme poverty

The JPs in Latin America have made significant contributions to the achievement of MDG 1, which can be summarized under six main axes.

Creating or strengthening cultural production and employment MSMEs have been supported and cultural goods and services have been placed on the national market owing to incubators or funds established for that purpose under each JP. Similarly, artistic dissemination has been boosted and links between cultural services and the tourist circuit have been established. The impact on MDG 1 can be gauged through such activities as the design of tourist products and routes under the JPs implemented in Costa Rica, Ecuador, Honduras and Nicaragua, the strengthening of **400** cultural enterprises through the Cultural Industries Fund in Honduras and public access to means of artistic production through cultural factories in Uruguay.

Institutional strengthening and network formation Institutional strengthening entailed empowering public officials, cultural professionals, indigenous peoples and people of African descent. The networks mainly comprised craftworkers, artists, small-scale producers and various ministerial sectors that worked on common goals. Such strengthening and empowerment in turn had an impact by improving institutional coordination and increasing the influence of targeted groups on public policymaking.

Capacity-building Specific social groups (including people of African descent, youth and indigenous groups) and citizens in general were trained in matters relating to art, creativity, cultural diversity, the environment, music and civic participation. All JP training was used as a tool to strengthen regional institutions or enterprises through capacity-building of officials and independent professionals in business administration, cultural management and entrepreneurship. Specific themes, such as sustainable cultural tourism (Costa Rica), an intercultural approach in the health system (Ecuador), cultural voluntary work (Honduras), cultural revitalization (Nicaragua) and cultural mediation (Uruguay), were also addressed under each programme.

Creation of new knowledge Information crucial to the functional improvement of the culture and related sectors was garnered by collating disparate data and safeguarding endangered knowledge for subsequent systematization. To that end, traditional information-gathering tools, such as surveys, interviews, inventories and mappings, were used by the JPs, as were more novel knowledge-production methods such as the delivery of courses on 'Ethnoscience: wisdom, traditions and knowledge' (Costa Rica), action designed to revitalize intangible culture (Ecuador and Honduras), the training of community cultural workers (Nicaragua) and the establishment of the 'Cultural Uruguay' virtual portal.

Raising social and professional awareness This involved raising public awareness of human rights, the fight against racism and the importance of culture for development. Awareness-raising actions mainly had an impact on craftworkers, youth, social groups (indigenous peoples and those of African descent), public officials and cultural professionals. Moreover, cultural values were instilled in other sectors such as tourism, industry, health and public administration.

Recovery of agricultural and food traditions Latin America's JPs have helped to strengthen the region's food security, one of the main targets for achieving MDG 1, by revitalizing agricultural and food traditions and supporting undertakings such as Costa Rica's agricultural fairs, Ecuador's Cevicangre Community Tourist Complex and Nicaragua's traditional food MSMEs. Both the lack of resources and the shortage of food suffered by much of the population were thus tackled under JP activities.



MDG 2 Education

An impact has been made on this MDG owing to the introduction of **art and cultural education curricula, the inclusion of cultural content in curricula and the boosting of bilingual intercultural education**. This impact can be summarized under four main axes below.

Strengthening of public education This has mainly been achieved by systematizing processes and training teachers. Specific contributions under this axis have included the formulation of new syllabi for fine arts and physical education in Costa Rica, the production of four indigenous-language dictionaries for the Secoya, Cofanes, Wao and Shuar peoples in Ecuador, the diagnostic review of art education in Honduras and primary education curriculum reform in Nicaragua.

Strengthening of higher education This impact was particularly visible in Ecuador, where two postgraduate courses were established, namely a Master's degree in Intercultural Public Policies and a Master's degree in Intercultural Health, and in Honduras, through the creation of a Diploma in Cultural Management.

Strengthening of extracurricular education This has been achieved through contributions such as the provision of musical instruments and delivery of art, dance and popular music classes in the Desamparados Music School in Costa Rica's national music education system, the foundation of three music and performance centres in Ecuador, the training provided by artistic and popular education centres in Honduras, the training of community cultural workers in Nicaragua and the training of adults and youth in Uruguay's cultural factories.

Strengthening of traditional education The JPs had an impact by helping to promote local identities, as well as the languages of indigenous and Afro-descendant groups and the systematization of ancestral knowledge through the revival of food traditions in Costa Rica and Honduras, the revival of traditional practices in Ecuador (Aja Shuar), the strengthening of the Centre for Craft Training in Technology and Design for the Lenca people in Honduras, the provision of training in cultural revitalization in Nicaragua and the strengthening of the crafts sector in Uruguay.



MDG 3 Gender equality

The impact on this MDG relates to two main factors, namely **empowerment** of rural and urban women and **gender mainstreaming** in public policy. Some outstanding activities included the conduct of research into food traditions with women in rural and urban areas (Costa Rica), modules on gender equality in entrepreneurial training (Ecuador), enterprises, training and other educational activities for women (Honduras), inclusion of a gender equality approach in public policy (Nicaragua), a public awareness-raising campaign supported by UN WOMEN and the formation of the Women in Music Network (Uruguay). In addition, technical and financial support was provided to women's enterprises under all JPs.



MDG 4 Reduce child mortality MDG 5 Improve maternal health

The JPs' impact on these two MDGs mainly relates to the strengthening of the intercultural health system in Ecuador, which entailed equipping hospitals and training medical staff, nurses and social workers in medical centres to perform culturally appropriate childbirth in order to reduce maternal and infant mortality.



MDG 7 Protect the environment

Environmental protection is viewed as a key project-management variable in Latin America's JPs. Their impact on MDG 7 can therefore be summarized under two sub-headings.

Generation of sustainable programmes Impact was achieved as a result of opportunities created and programmes specifically designed to protect the environment, in particular the Parque La Libertad in Costa Rica, whose environmental approach generated projects such as the botanical garden, the sustainable market garden, the 'recycling in action' programme and technical training. Other highlights included the development of the Cevicangre Community Tourist Complex in Ecuador and the Archaeological Park Protection Model devised under the JP in Honduras.

Revitalization of sustainable traditional practices Impact was achieved through the revival of culinary traditions in Costa Rica and Honduras and the rediscovery of crops and small-scale fishing in Ecuador in order to revitalize sustainable traditional practices. Furthermore **500** people were trained in sustainable cultural tourism in Nicaragua.



MDG 8 Develop a global partnership

The impact on MDG 8, as on MDG 1, is twofold, as noted below.

Strengthening or formation of networks and links This has been achieved, for instance, between the culture sector and other sectors (education, tourism or industry), between cultural promoters and local stakeholders, and between the public and private sectors. The impact can be gauged through the generation of association projects, such as Ecuador's provincial committees and Uruguay's music and publishing clusters. Similarly, networks, including the Parque La Libertad youth network in Costa Rica, regional councils and the cultural volunteering network in Honduras, the cultural promoters' network in Nicaragua and the Southern Network in Uruguay, have been formed.

Promotion of fora for intercultural dialogue Such fora have been promoted both locally and nationally and have had an impact owing to legislative bills drafted and physical and virtual fora established to facilitate dialogue, such as Costa Rica's agricultural fairs and intercultural 'Food of our Land' Festival, Ecuador's bill for the coordination of and cooperation between indigenous justice and ordinary justice, Honduras's Cultural Development Act, Nicaragua's Autonomy Statute for the Caribbean Region and Uruguay's Cultural Satellite Account (CSCU).

Knowledge Assets

A vast amount of information on the Culture sector has been gathered under Latin America's JPs, owing to initiatives such as Costa Rica's Cultural Information System (SiCultura), the updating of Ecuador's Integrated Social Indicators System (SIISE), the development of cultural indicators in Honduras, the establishment of Nicaragua's Cultural Indicators System focusing on Indigenous and Afro-descendant Groups (SICPIA) and Uruguay's Cultural Information System (SIC). Furthermore, strong cultural content has been generated, comprising information on Costa Rica's cultural industries and stakeholders posted on the SiCultura portal by some **18,000** users, Ecuador's Anti-discrimination and Anti-racism Plan and its publication of indigenous dictionaries, Honduras's Guide on the Economic Dimension of Culture in Indigenous Communities, Nicaragua's **1,520** systematized cultural studies, the establishment of Uruguay's virtual culture portal (www.portaluruguaycultural.gub.uy), its Cultural Satellite Account (CSC) and the catalogues of its publishing and music industries.

Under the five JPs in Latin America, **104** different kinds of products have been generated. Some products were in different languages, such as Ulwa, Mayangna, Miskito, Creole, Panamahka and Kriol in Nicaragua and, in Ecuador, Pai Coca for the Secoya people, A'ingae for the Cofán people, Wao terero for the Wao people and Shuar for the Shuar people. These products can be classified into the six main categories below.

Tools and methodologies for action and/or training **50%**

This category comprises outputs relating to training, namely workshops, manuals or production/updating of educational and institutional programmes, and includes systems designed to improve cultural management such as databases, indicator reports and regulatory frameworks. Examples include the training of national workers in intangible cultural heritage and public intercultural and gender policies in Ecuador, training in the economic dimension of culture for indigenous peoples and people of African descent in Honduras and the training of community cultural workers in Nicaragua.

Research, studies and diagnostics **25%**

This category includes theoretical and reflective documents on various aspects of culture, in particular crafts, cultural consumption, cultural economics and cultural tourism. It also includes cultural mapping, pre-action research, strategic plans, feasibility studies and final reports. All such content constitutes considerable intellectual capital that has boosted the sector's institutions and has facilitated the establishment of cultural information systems in various countries. Examples include the cultural mapping carried out in the urban area of Parque La Libertad in Costa Rica and in nine regions of Honduras, and the **1,520** systematized cultural studies on the Caribbean coast of Nicaragua.

Project and result dissemination, communication and profile-raising instruments; awareness-raising and/or social education documents **21%**

This includes publications in various formats, including books, leaflets, catalogues and brochures. The main themes are cultural rights and gender equality. This category also includes video clips on the JPs or their activities, such as those promoting cultural volunteering in Honduras, cultural diversity in Ecuador and gender equality in Uruguay.

Recommendations, proposals, inputs and facilities **4%**

This category includes recommendations and proposals made in order to influence public policymaking. In addition, inputs and facilities refer to initiatives boosted by the JPs, such as infrastructure facilities previously planned but halted owing to budgetary restrictions before the JPs were drawn up and implemented. Examples include Costa Rica's Parque La Libertad, eight new public fora in Honduras and the modernization of cultural centres in Honduras.

CAPACITY BUILDING

The importance of capacity building

The experience gained under all five JPs shows that work was required at the political level and within public administrations and collectivities as part of the groundwork for appropriate action in the field of culture and development, tailored to each country's context and institutions. Capacity-building was therefore a common priority in order to empower and link groups, raise participation and influence public policy.

Specifically, the JP implemented in Costa Rica has trained **1,061** communal leaders and officials in interculturality and ethnoscience, the Ecuador JP has trained some **1,000** people in public policies to combat racism and narrow the social gap between ethnic groups, Honduras has organized training courses in business management (**80**) and implemented **60** youth initiatives, Nicaragua has trained **504** persons in responsible cultural tourism, **416** in cultural management and **72** in cultural revival, and Uruguay has delivered capacity building on cultural management (44), trained **80** craft-workers in design and implemented an initiative to train young cultural mediators. Other topics broadly addressed by the JPs were gender equality, artistic skills and intercultural policies.

It should be pointed out that such training required the involvement of experts, evaluators and researchers in various disciplines, and contributed to the sustainability of the JPs given that past trainees now contribute to the enrichment of their countries' culture sector by directly or indirectly transmitting their newly acquired knowledge.

Furthermore, owing to capacity-building endeavours, publication of cultural content (studies, research, reports and communication materials) has been boosted locally, regionally and nationally, thereby increasing the visibility of the culture sector and its distinct branches. This cultural content constitutes substantial intellectual capital that has strengthened the sector's institutions and facilitated the establishment of cultural information systems in the various countries.

Ownership

National ownership

Numerous partners were involved in participatory processes, thereby highlighting the special effort made by Latin America's JPs to achieve national ownership and ensure the sustainability of activities undertaken. The main partners are listed below.

PUBLIC INSTITUTIONS

In addition to the Ministry of Culture, other public institutions also participate in all JPs and usually include the Ministries of Agriculture, Education, Economy, Health, Tourism, Planning, Labour, Foreign Affairs and Justice. Similarly, all projects are generally designed by public institutions, which play a key role in establishing public-private partnerships.

LOCAL AND REGIONAL AUTHORITIES

The participation of local and regional authorities has been crucial to the JPs. Specifically, the Parque La Libertad Governing Board comprises members of the town halls that fall within the remit of Costa Rica's JP, and the Board has in turn taken part in institutional coordination meetings held by Desamparados Cantonal Council to align inter-institutional activities to the canton's interests. Under Ecuador's JP, provincial monitoring committees have been formed and attended by many local community representatives. Under Honduras's JP, 40 local cultural councils were convened to oversee and monitor projects, while under Nicaragua's JP, local cultural revitalization committees have been formed and community cultural managers, who now run activities in their communities, have been trained. Lastly, local and regional leaders involved in Uruguay's JP have actively participated in the implementation of key projects such as the cultural factories.

CIVIL SOCIETY

Civil society has been highly involved in and has substantially taken ownership of JP activities. In Costa Rica, community associations and networks, including the Parque La Libertad Youth Culture Network, have been formed. In Ecuador, support for cultural enterprises was subject to project ownership by participants and the inclusion of a sustainability plan. In Honduras, civil associations, local cultural councils and a national volunteers' network have been formed. In Nicaragua, community heritage has been identified and protection plans have been implemented through community-led research and workshops. In Uruguay, neighbourhood representatives and local leaders have helped to establish cultural factories and cultural production plants.

PRIVATE SECTOR

Private sector actors involved in the design and/or implementation processes of Latin America's JPs belong to the trade, tourism and cultural industries sectors. Generally speaking, there has been little private-sector involvement in the JPs, possibly because priority had been given to other sectors (such as the public and education sectors). There have, however, been some specific activities of note, including Costa Rica's Parque La Libertad and its significant partnerships with the private sector such as its environmental hub, the 'Dos Pinos RL' milk producers' cooperative, the Technology and Visual Arts Centre (CTAV) and various technology companies, the holding of two business fora for the cultural and creative sector in Honduras and the establishment of music and publishing clusters in Uruguay.

BENEFICIARIES

The JPs in Latin America have had a direct impact on **217,840** beneficiaries in the region, nearly 50% of whom were women, and an indirect impact on **2,551,300** beneficiaries. Action has been geared, in particular, to the following groups:

POPULATION groups, mainly comprising minority groups such as indigenous peoples and persons of African descent, pupils from remote areas, youth, microentrepreneurs and women.

PUBLIC ADMINISTRATION, made up of local, state and national authorities, public education centres and the relevant Ministries.

CIVIL SOCIETY ORGANIZATIONS, comprising civil and community associations, community and neighbourhood leaders, training centres and non-governmental organizations (NGOs).

PRIVATE SECTOR, including artists, designers, craftworkers, cultural promoters, academics and cultural industry representatives.

Success

Success factors

The JPs identified 20 success stories which can be found in the **dedicated booklet** at the end of this publication. Within the framework of the knowledge management project, a success story aims to identify positive societal change and the process leading to that change. The elements of a success story, namely its context, methodology and results, are detailed below.

Thematic trends can be found in the success stories selected by the JPs, such as customs of indigenous peoples and persons of African descent, culinary traditions, strengthening of State institutions, establishment of cultural information systems and the training of cultural managers.

The **CONTEXT** section of the success stories firstly highlights the need to protect some endangered cultural practices or customs. Secondly, it mentions the need to reform or reorganize the culture sector, at both the institutional and private levels. Thirdly, it highlights the lack of capital and capacities to boost enterprises. Lastly, the JPs mention the need for (1) access to and promotion of cultural products, (2) environmental protection and (3) dialogue between the State and the private sector.

The common features of the **METHODOLOGY** followed to identify JP success stories are:

- **participation and training**, two major values that run through all JP success stories and include meetings, workshops and theoretical/practical training courses, with emphasis on active participation by women and youth, while prioritizing implementation by civil organizations, non-governmental organizations and local, national and international institutions;
- **documents and technical assistance** for the production of material such as analyses, manuals and operational plans for a specific cultural sphere or issues identified within the sector; technical assistance also takes the form of advice by external technicians and support in handling issues within the sector or within a sociocultural group;
- **dissemination**, defined as all activities geared towards communication and information on action taken under the JPs, the content thereof and the achievements of beneficiaries.

Lastly, in terms of **IMPACT**, the following characteristics were singled out by the JPs in Latin America :

sustainability, through the strengthening of beneficiaries, who are viewed as the main project stakeholders;

participation, through the development of active citizenship, social networks and contacts among beneficiaries such as local and regional Cultural Councils in Honduras;

greater **visibility** of culture and cultural outputs, owing to media campaigns and publications;

innovation in institutional cultural reform and cultural management, and the cultural products manufactured, as a result of new management models and legal initiatives taken locally and nationally;

gender equality and respect for **cultural diversity**, owing to the implementation of appropriate public policies (intercultural health, for instance) and support for male and female entrepreneurs belonging to ethnic minorities;

cultural revival of items at-risk, owing to the safeguarding of traditional practices such as the Aja Shuar;

training in the form of workshops and conferences for local cultural stakeholders.

OPERATIONAL CHALLENGES

According to the information provided by the JPs implemented in Latin America on lessons gleaned from the MDG-F 'Culture and Development' experience, the following points can be highlighted:

Coordination Inter-ministry and inter-agency coordination was unanimously reported as the main challenge faced by participating JPs, owing to the large number of institutions and agencies involved. In that regard, JP officials have suggested that coordination be maximized through coordination committees in order to specify the responsibilities of each agency and harmonize procedures. Ideally, such committees would conduct a pre-implementation feasibility study of the JP and cultural mapping and diagnostic reviews before taking action on the ground. They have also suggested that such a committee could engage in monitoring, communication and evaluation programmes and set optimum lead-times for logistical adjustments, particular regard being had to the autonomous regions' financial capacities.

Inclusion The second point highlighted among the lessons learnt under all JPs concerned the inclusion of local stakeholders in the design, implementation and monitoring of proposals. Also mentioned was the mainstreaming of gender equality in all planned activities, from the project design stage onwards.

Sustainability The third lesson learnt under all of the region's JPs was the need to ensure the sustainability of the activities carried out. It was accordingly suggested that a sustainability plan be drawn up and that public policies be approved by at the executive level in order to guarantee continuity. It was also suggested that 'solidarity agencies' with local and national experience and the willingness to make voluntary contributions to programme activities be identified.

While sustainability is a common challenge for all JPs, all JPs have taken steps to ensure project continuity. For instance, under Costa Rica's JP, an agreement has been brokered between the Ministry of Culture and Youth (MCJ) and the Ministry of Economy, Industry and Trade (MEIC), requiring each Ministry to institute a sustainability strategy; under Ecuador's JP, agreements have been concluded with the National Secretariat of Planning and Development (SENPLADES), the Ministry for Heritage Coordination (MCP) and the Institute of Popular and Solidarity Economy (IEPS), and the Inter-agency Monitoring Committee and Provincial Monitoring Committees have been established; under the JP in Honduras, support was provided for the Cultural Development Act and local cultural councils have been formed; under Nicaragua's JP, Culture Secretariats have been established in the Autonomous Regions of the Caribbean Coast; and under Uruguay's JP, an agreement has been signed with the Ministry of Industry, Energy and Mining (MIEM), and clusters and networks featuring public, private, academic and civil stakeholders (such as the Southern Network and Women in Music Network) have been formed.

INTERCULTURAL POLICIES FOR INCLUSION AND

THE GENERATION OF OPPORTUNITIES

DURATION	June 2008 – February 2012
TOTAL BUDGET	USD 4,8 million
UNITED NATIONS PARTNER AGENCIES	FAO, WHO/PAHO, UNDP, UNESCO and UNICEF
GOVERNMENT PARTNERS	Ministry of Culture and Youth, Ministry of Public Education, Ministry of Agriculture and Livestock, Ministry of Health, Ministry of Economy, Industry and Trade, Ministry of National Planning and Economic Policy, National Production Council
TARGETED GEOGRAPHICAL AREAS	Urban areas: 15 southern districts of San José and the surrounding rural communities. Rural areas: 17 districts in the country's 7 provinces
OVERALL OBJECTIVE	To boost the cultural and economic development of inhabitants in order to increase social inclusion
BENEFICIARIES	Direct: 19,500 people Indirect: 78,700 people

“We don’t want our time here to end (in the Parque La Libertad), because we are happy.”

Dahian Corrales Vásquez, Member of the Parque La Libertad Youth Culture Network



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Costa Rica

POPULATION
4,6 million

CAPITAL
San José

GDP PER CAPITA
USD 7,450

PROPERTIES ON THE UNESCO
WORLD HERITAGE LIST

- **Talamanca Range -La Amistad Reserves/La Amistad National Park**
- **Cocos Island National Park**
- **Area de conservación Guanacaste**

ELEMENT ON THE UNESCO REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE OF
HUMANITY

**Oxherding and oxcart traditions in
Costa Rica**

WEB SITE FOR MORE INFORMATION
http://nacionesunidas.or.cr/index.php?option=com_content&view=article&id=104&Itemid=100007

Costa Rica's JP has been particularly beneficial in terms of social inclusion and the generation of new cultural and economic opportunities for Costa Ricans. Special emphasis was laid on local intangible cultural heritage, and efforts were made to sustainably harness its tourist potential in order to protect local cultures and traditions while boosting economic development. It should be pointed out that tourism is the country's fastest growing industry. Indeed, since early 2000 it has been earning more foreign currency than any of the main export products.

Similarly, the JP helped strengthen public policies and empower marginalized urban and rural communities. Some of its most representative achievements include the adoption of the intercultural approach by five Ministries, the integration of cultural strategies into the National Development Plan, the establishment of the first Costa Rican Cultural Information System (SICultura) and an educational reform. Also implemented was the major Parque La Libertad project for the inclusion and empowerment of marginalized urban communities in the capital and surrounding rural areas, which provides recreational spaces and multicultural, educational, entrepreneurial and sustainable content.



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HIGHLIGHTS OF CONTRIBUTIONS TO TARGETED MDGs

MDG 1 - Eradicate extreme poverty and hunger:

- Training of cultural entrepreneurs
- Formation of business associations in rural areas
- Under the Parque La Libertad SMEs: incubator, training and assistance for enterprises
- Generation of environmentally and culturally valuable products
- Improved food security through the revitalization of culinary traditions.

MDG 2 - Universal education:

- National curriculum reform in ethics, aesthetics and citizenship (mainly for fine arts and physical education)
- Teacher training
- Educational content on offer in the Parque La Libertad through courses in literacy, digital technology, photography, juggling, dance, playing of musical instruments, digital animation and audiovisual post-production (CTAV).

MDG 3 - Gender equality:

- Women's empowerment
- Strengthening of women's MSMEs in rural areas
- Conduct of research into food traditions with women in rural and urban areas.

MDG 7 - Environmental sustainability:

- Parque La Libertad environment hub: the botanical garden, the sustainable market garden, the 'recycling in action' programme and technical training
- Enterprises that revive ecological practices
- Promoting consumption of traditional foods
- Revival of traditional practices through agricultural fairs.

MDG 8 - Develop a global partnership:

- Formation of the Parque La Libertad Youth Network.
- Active dialogue between agencies and ministries to identify good cooperation practices
- Inclusion of civil society in JP activities.

RESULTS AND OUTPUTS OF COSTA RICA'S JOINT PROGRAMME

Empowerment of marginalized urban and rural communities

- Parque La Libertad 4 main hubs - urban and recreational activities, art, the environment and MSMEs
- Music school
- Botanical Garden
- Incubator
- Food traditions
- Youth Network
- Rural production initiatives
- Technical and Visual Arts Centre (CTAV)
- Revitalization workshops in 8 communities
- 60 initiatives in 7 communities and 37 beneficiary families in 3 communities

Strengthening of public policy

- Policy review in 4 sectors
- 1,061 officials and leaders trained in interculturalism
- Curricular reform
- Creation of the Costa Rican Cultural Information System (SICultura)
- Agricultural fairs
- Capacity building on appellation of origin (74)
- Training in cultural management and local development

MAJOR ACHIEVEMENTS AND ACTIONS

1 Institutional capacity-building in the culture sector

- **Strengthening** of the Ministry of Culture and Youth, through support for its 'Parque La Libertad' project, thus achieving social, economic, institutional and network impacts
- **Training** to strengthen cultural management processes, cultural enterprises and cultural and environmental MSMEs, thereby making an institutional and economic impact

2 Greater social cohesion

- **Generation of links** and integration processes established among youth (Parque La Libertad Youth Culture Network), thus achieving a social impact
- Generation of links and **integration** processes for marginalized urban and rural communities by revitalizing traditional practices, thus making a social impact

3 Improved cultural policies

- Generation of **statistics** in the culture sector, through the 2010 National Survey on Cultural Habits and Practices, thus making a social impact

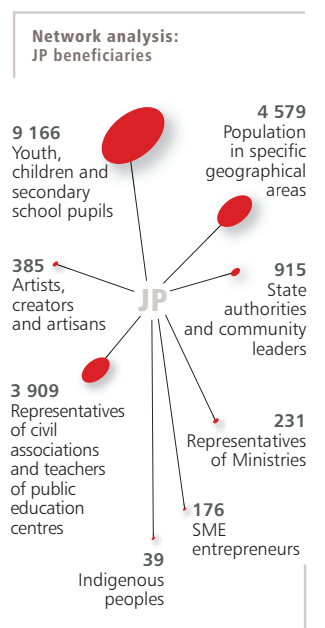
- **Greater intergovernmental cooperation** following the cooperation agreement signed by the Ministry of Culture and Youth and the Ministry of Economy, Industry and Trade in order to boost cultural and environmental MSMEs

4 Cross-cutting impact of culture on other areas of development

- **Improvement and strengthening** of the link between culture and education, through curricular programmes on fine arts and physical education which incorporate ethical, aesthetic and civil values, thus achieving a national impact

5 Strengthening of the cultural dimension of development

- **Training** in culture and development offered by cultural and environmental MSMEs to address the impact of culture on product positioning, which has an economic impact
- Raising cultural stakeholders' (and the general public's) **awareness** of the contribution of culture to development and poverty-reduction policies, by means of agricultural fairs and the Intercultural 'Food of Our Land' Festival, which all made an economic impact



The size of each node is proportional to the number of related actors involved in the JP

NATIONAL OWNERSHIP

National ownership of the JP at the design, inception and implementation stages was achieved by international partners, local and national authorities, the private sector, cultural institutions, civil society organizations and NGOs.

International partners (United Nations agencies) and **local and national authorities** played a key role. International agencies (FAO, WHO/PAHO, UNDP, UNESCO and UNICEF) strengthened the beneficiaries' administrative and economic capacities, while local authorities incorporated the JP's strategic lines of action both nationally (National Development Plan) and locally (Annual Work Plan of the Cantonal Council for Inter-institutional Coordination in the Municipality of Desamparados). In addition, **civil society** was involved through community associations, youth networks and NGOs, while **public cultural institutions** were involved through the active participation of the following ministries: Ministry of Culture and Youth, Ministry of Public Education, Ministry of Agriculture and Livestock, Ministry of Health, Ministry of Economy, Industry and Trade and Ministry of National Planning and Economic Policy. Lastly, the **private sector** took significant ownership during the implementation stage, as the JP boosted cultural and environmental enterprises.

SUSTAINABILITY

JP sustainability is initially ensured by factors such as the integration of culture into formal curricula; formation of networks as a means of cohesion (such as the Parque La Libertad Youth

Network) and the Cultural Information System (SiCultura), which is part of the 2010-2014 National Development Plan. At the institutional level, an agreement was signed between the Ministry of Culture and Youth and the Ministry of Economy, Industry and Trade, requiring each Ministry to institute a sustainability strategy, and a General Directorate for Support to Small and Medium sized Enterprises was created in order to sustainably foster cultural and environmental MSMEs.

BENEFICIARIES

The main JP beneficiaries were community leaders, foundations, cultural SMEs, artists, craftworkers, ministries, secondary school pupils, population in specific geographical areas, youth and indigenous peoples. The major beneficiary groups were youth, people in specific geographical areas and pupils. There were almost **20,000** direct beneficiaries and **80,000** indirect beneficiaries. The private sector primarily benefitted from partnerships with the various hubs in the Parque La Libertad, such as the environment hub, the 'Dos Pinos RL' milk producers, the Technology and Visual Arts Centre of the arts hub and various technology companies. Furthermore, **176** MSMEs were part of the incubation process for cultural and environmental ventures in the Parque La Libertad, along with **385** artists, creators and artisans.

SUCCESS STORIES

The JP team has identified the following four success stories, details of which can be found at the end of the publication:

- ▶ **Culture and Public Policies:** Costa Rica's Cultural Information System
- ▶ **Culture and Food Security:** Revival of Food Traditions
- ▶ **Culture and Entrepreneurship:** Intercultural 'Food of our Land' Festival
- ▶ **Culture and Entrepreneurship:** Parque La Libertad Incubator

DEVELOPMENT AND CULTURAL FOR POVERTY REDUCTION

DIVERSITY AND SOCIAL INCLUSION

“We are building a Plurinational and Intercultural State in which all peoples, nationalities and communities can live together in an atmosphere of peace, respect and celebration of our diversity and riches. Perhaps the greatest wealth of Ecuador and of our entire continent is cultural diversity.”

María Fernanda Espinosa, Minister of Heritage Coordination



© Ministerio Coordinador de Patrimonio de Ecuador, Fotografía Denis Torres

DURATION	October 2008 – April 2012
TOTAL BUDGET	USD 5.5 million
UNITED NATIONS PARTNER AGENCIES	FAO, UNWTO, UNDP, UNESCO, UNFPA, UNICEF and UN WOMEN
GOVERNMENT PARTNERS	Ministry of Labour, Ministry of Tourism, Ministry of Heritage Coordination, Ministry of Culture, Ministry of Education, Ministry of Public Health, Ministry of Justice, Human Rights and Religion, Secretariat of Peoples, Social Movement and Civic Participation, National Development and Planning Secretariat, Development Council of the Nationalities and Peoples of Ecuador, Afro-Ecuadorian Development Corporation, Ombudsman of Ecuador
TARGETED GEOGRAPHICAL AREAS	3 Provinces: Esmeraldas, Sucumbíos and Chimborazo
OVERALL OBJECTIVE	Cultural rediscovery and dialogue to combat discrimination against and exclusion of indigenous and Afro-Ecuadorian communities
BENEFICIARIES	Direct: 151,300 people – 50% women Indirect: 1,753,700 people – 50% women

POPULATION
13,7 million

CAPITAL
Quito

GDP PER CAPITA
USD 4,277

PROPERTIES ON THE UNESCO
WORLD HERITAGE LIST

- City of Quito
- Galápagos Islands
- Sangay National Park
- Historic Centre of Santa Ana de los Ríos de Cuenca

ELEMENT ON THE UNESCO REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY
Oral heritage and cultural manifestations of the Zápara people (shared with Peru)

WEB SITE FOR MORE INFORMATION
<http://www.pnud.org.ec/odm/cultura.html>



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Ecuador's Cultural Diversity and Development Programme (PDC) was particularly conducive to social inclusion owing to two lines of action, namely (1) recognize and exercise of the rights of peoples and nationalities and (2) generate sustainable ways of life through the revival of ancestral cultural practices, a key element for the safeguarding of peoples, the aim being to formulate public policies in order to narrow existing social and economic gaps. Special attention was therefore paid to developing and strengthening public policies for indigenous and Afro-Ecuadorian peoples and ethnic minorities. Furthermore, the JP helped to strengthen Ecuador's Integrated System of Social Indicators (SIISE) and to implement the Multiyear Plan for the elimination of racial discrimination and exclusion on cultural grounds, promulgated by a Presidential Decree in 2009.

The JP contributed to the implementation of an intercultural public health policy, which included the publication of the Technical Guide For Culturally Appropriate Childbirth Care (2008). Under the Cultural Diversity and Development Programme, indigenous and Afro-Ecuadorian cultural enterprises were boosted, thus strengthening **28** sustainable cultural enterprises and benefiting **9,000** people.

HIGHLIGHTS OF CONTRIBUTIONS TO TARGETED MDGs

MDG 1 - Eradicate extreme poverty and hunger:

- Training and technical assistance in business and intercultural management
- Women's empowerment
- 28 cultural enterprises in craftwork, gastronomy, literature and music
- Generation of environmentally and culturally valuable products
- Improved food security through the revitalization of culinary traditions

MDG 2 - Universal education:

- Establishment of 3 music and performance centres. Publication of dictionaries in the Pai Koca, A'ingae, Wao terero and Shuar indigenous languages
- Establishment of 2 postgraduate courses – a Master's degree in Intercultural Public Policies and a Master's degree in Intercultural Health
- Revival of oral traditions and systematization of ancestral knowledge (Aja Shuar)

MDG 3 - Gender equality:

- Support for women-led enterprises
- Modules on gender equality included in entrepreneurial training

MDG 4 - Reduce child mortality and

MDG 5 - Improve maternal health

- Establishment of an intercultural health system in Sucumbios province to offer culturally appropriate childbirth services: equipping of hospitals and training of doctors in intercultural health

MDG 7 - Environmental sustainability:

- Enterprises relating to the use of native foods and medicinal plants
- Environmental protection built into all approved projects

MDG 8 - Develop a global partnership:

- Formulation of inclusive public policies crucial to the promotion of global partnerships
- Implementation of National Equality Councils

RESULTS AND OUTPUTS OF ECUADOR'S JOINT PROGRAMME

Strengthening of public policies for indigenous peoples and persons of African descent

- Anti-discrimination and Anti-racism Plan
- Publications in indigenous languages
- Public intercultural health policy
- Guide on culturally appropriate childbirth and adaptation of hospitals
- Cultural Diversity and Development Programme
- 28 sustainable cultural enterprises. 9,000 beneficiaries

Inclusion of cultural diversity in planning and communication systems

- Updating of the integrated System of Social Indicators (SIISE) of Ecuador, dissemination and analysis of cultural diversity content in the media

MAJOR ACHIEVEMENTS AND ACTIONS

1 Cultural capacity-building of public institutions

- **Strengthening** of the Ministry of Health and medical staff by providing training in culturally appropriate treatment and improving facilities in medical centres, which together have institutional and social impacts
- **Strengthening** of the gender and interculturality dimensions in public policies of decentralized autonomous governments, thus making an institutional and social impact

2 Greater social cohesion

- **Development of public policies** for the inclusion of indigenous peoples and people of African descent, which opened up opportunities for dialogue between civil society and the national Government, with a view to discovering and enforcing these peoples' rights and achieving a social impact
- **Generation of links** and integration of marginalized urban and rural communities through the revival of traditional practices (small-scale fishing in the Cevicangre tourist complex), making a social impact

3 Improved cultural policies

- **Strengthening of national public policy** by supporting the drafting and implementation of the Anti-discrimination and Anti-Racism Plan, which has had an institutional and social impact
- **Strengthening the intercultural public health policy**, through support for the 'culturally appropriate childbirth' maternal and neonatal treatment model, resulting in an institutional and social impact

4 Cross-cutting impact of culture on other areas of development

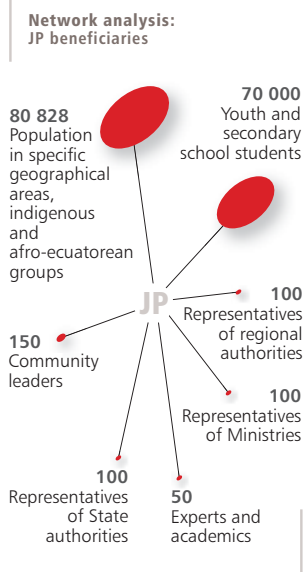
- **Health:** improved facilities and training of medical staff in culturally appropriate childbirth care, which has had a social impact (particularly on pregnant indigenous and women of African descent)
- **Tourism:** strengthening of cultural and environmental projects, such as the Cevicangre tourist complex, which has had a social impact
- **Education:** publication of dictionaries in the various languages of the peoples and nationalities of Ecuador

5 Incorporation of the indigenous world view

- Incorporation of **traditional ancestral practices** in enterprises (Chacra Shuar Aja and traditional fishing in the Cevicangre tourist complex), thereby achieving a social impact
- Incorporation of traditional ancestral practices in **public cultural policies**, by giving traditional midwives pride of place in maternal and neonatal health and in the culturally appropriate childbirth model, which has a social impact

6 Strengthening of the cultural dimension of development

- The development of the general population has been boosted through support for **28 cultural enterprises** in areas including craftwork, literature, music and cultural tourism, thereby achieving an economic impact
- Culture and development **capacity-building** for cultural entrepreneurs, owing to training workshops, resulting in an economic impact



The size of each node is proportional to the number of related actors involved in the JP

NATIONAL OWNERSHIP

National ownership of the JP during the design, inception and implementation stages was achieved by cultural institutions, local authorities, civil society actors, **international partners** (United Nations agencies) and the private sector. As noted earlier, the most strongly involved stakeholders are **cultural institutions**, local authorities and civil society. Institutional involvement is spearheaded by Ministries including the Ministry of Labour, the Ministry of Tourism, the Ministry of Heritage Coordination, the Ministry of Culture, the Ministry of Education, the Ministry of Public Health and the Ministry of Justice, Human Rights and Religion. Participating civil society organizations comprised **indigenous and Afro-Ecuadorian associations**, and **local authorities** endorsed the participation of local community representatives. Lastly, the private sector has been involved to a smaller extent.

SUSTAINABILITY

JP sustainability is ensured because its activities are aligned to national cultural policies, thereby ensuring project monitoring after the JP has terminated.

The sustainability plan for the Cultural Diversity and Development Programme (PDC) contains the following lines:

- 1. Public policy implementation**, including a public policy on Gender and Interculturality and the establishment of an Inter-institutional Monitoring Committee;
- 2. Training of public officials**, including modules on collective rights for the Armed Forces and legal officials, and the technical report in favour of the establishment of the Master's degrees in Intercultural Public Policies and Intercultural Health;
- 3. Inclusion of interculturality at all levels of government**, pursuant to the agreement with the National

Secretariat of Planning and Development (SENPLADES) to mainstream gender and interculturality in planning instruments and the agreement between the Ministry for Heritage Coordination (MCP) and the Institute of Popular and Solidarity Economy (IEPS) to include those approaches in popular and solidarity-based economics;

4. Knowledge management, which includes drafting of terms of reference for the hiring of consultants to systematize best practices gleaned from the Cultural Diversity and Development Programme (PDC);

5. Dialogue mechanisms between government and society, which includes the operational protocols for the provincial monitoring committees and the identification of institutional stakeholders to coordinate such bodies.

In addition, the sustainability plans of the **28** cultural enterprises financed under the Cultural Diversity and Development Programme (PDC) include environmental, institutional and organizational considerations that have a significant impact on this objective.

BENEFICIARIES

The main JP beneficiary groups were secondary school pupils, ethnic minorities, indigenous peoples, people of African descent and people located in specific geographical areas. Concretely, there were more than **151,000** direct JP beneficiaries and more than **1,700,000** indirect beneficiaries. At least half of the beneficiaries were women. It should be mentioned that secondary school pupils were trained in human rights and in anti-racism and anti-discrimination matters, while indigenous, Afro-Ecuadorian and other ethnic minority groups were given entrepreneurial and capacity-building support and better access to intercultural health services, in particular women through the culturally appropriate childbirth model.

SUCCESS STORIES

The JP team has identified the following four success stories, details of which can be found at the end of the publication:

- ▶ **Culture and Public Policies:** Policy on Gender and Interculturality
- ▶ **Culture and Tourism:** Cevicangre Community Tourist Complex
- ▶ **Culture and the Environment:** Implementation of Chacra Shuar Ajá among the Shuar people
- ▶ **Culture and Health:** Implementation of an Intercultural Health System through Culturally Appropriate Childbirth

CREATIVITY AND CULTURAL IDENTITY FOR LOCAL DEVELOPMENT

DURATION	July 2008 – June 2012
TOTAL BUDGET	USD 8 million
UNITED NATIONS PARTNER AGENCIES	FAO, ILO, UNWTO, UNDP, UNESCO, UNICEF and UNV
GOVERNMENT PARTNERS	Secretariat of Culture, Arts and Sports, Secretariat of Education, Secretariat of Planning and External Cooperation, Honduran Institute of Anthropology and History, National Autonomous University of Honduras, National Centre of Labour
TARGETED GEOGRAPHICAL AREAS	9 Regions: North A, North B, South, West A, West B, East, Mosquitia, Central A and Central B
OVERALL OBJECTIVE	Improving the quality of life of Hondurans using culture as a motor for development
BENEFICIARIES	Direct: 3,941 people – 43% women Indirect: 531,700 people – 52% women

This is an opportunity for all cultural enterprises and private initiative to become aware of the various cultural activities currently under way in Honduras.

Edie Barahona, Director of the La Fragua Theatre and participant in the first 'Imagining Honduras' business forum



© UNESCO/Antena proyecto cultura F-ODM, Honduras

POPULATION
7,6 million

CAPITAL
Tegucigalpa

GDP PER CAPITA
USD 2,022

PROPERTIES ON THE UNESCO
WORLD HERITAGE LIST

- Mayan Site of Copán
- Río Plátano Biosphere Reserve

ELEMENT ON THE UNESCO REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE OF
HUMANITY

Languages, dance and music of the
Garifuna (shared with Belize,
Guatemala and Nicaragua)

WEB SITE FOR MORE INFORMATION
www.unesco.org/new/mdgf

The JP in Honduras was particularly conducive to the enhancement of citizenship owing to community organization for civic participation, the strengthening of cultural institutions and the development of cultural economic activities. Its main achievements include the strengthening of Culture Houses, through the training of their administrative staff and the refurbishment of their premises. At the same time, the creative and cultural industries were boosted through two national business fora and the provision of technical and financial support for **400** cultural enterprises. Furthermore, a nationwide media campaign was held to raise public awareness of cultural issues, a national cultural volunteers network was formed and **50** cultural information centres were established to disseminate and promote culture in rural areas through the Cultural Information System.

Particular attention was paid in Honduras to the legal framework for culture and public policy. Indeed, Honduras's JP is the only one in Latin America that has explicitly addressed the need for a General Law for the Promotion of Culture to ensure long-term project sustainability. Accordingly, the JP contributed to strengthening local and regional cultural councils, in turn enabling the development of **45** municipal cultural plans, **8** regional culture strategies, **1** Plan for the Promotion of Culture and the formulation of a General Law for the Promotion of Culture.



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HIGHLIGHTS OF CONTRIBUTIONS TO TARGETED MDGs

MDG 1 - Eradicate extreme poverty and hunger:

- Seed capital and soft loans granted to 400 enterprises, including indigenous and AfroHonduran enterprises
- 60 initiatives for young, indigenous and disabled people.
- Capacity building in business management (80)
- 50 cultural information centres established in rural areas to disseminate and promote artistic and cultural activities
- 2 'Imagining Honduras' business fora held to raise the visibility of the culture sector and boost job and income generation.
- Workshops on the Methodological Guide for Craftworker Training

MDG 2 - Universal education:

- Strengthening of the Centre for Craft Training in Technology and Design for the Lenca people
- Diagnostic of national art education.
- Generation of 16 art education programmes
- Provision of education in cultural centres and cultural information centres

MDG 3 - Gender equality:

- 50% of business ventures, capacity building and training activities destined to women

MDG 7 - Environmental sustainability:

- Beneficiary companies incorporated environmental practices
- Archaeological park protection model

MDG 8 - Develop a global partnership:

- 9 private associations known as National Cultural Councils
- 40 local cultural councils
- 5 associations of craft entrepreneurs
- 8 volunteer networks
- 8 fair committees

RESULTS AND OUTPUTS OF HONDURAS' JOINT PROGRAMME

Strengthening of cultural institutions

- Drafting of the General Law for the Promotion of Culture
- **1** Cultural Development Plan
- **8** Regional Cultural Strategies
- **45** Municipal Cultural Plans
- **24** Culture Houses strengthened
- **50** Cultural Information Centres in rural areas
- Cultural Information System
- Development of cultural indicators
- **21** cultural research studies supported
- Formation of **8** volunteer networks
- National cultural awareness-raising campaign 'Honduras: Shared Homeland', a travelling exhibition
- Publications

Development of creative and cultural industries

- Guide on the economic dimension of culture for indigenous peoples
- Diagnostic review of stakeholders in 9 regions
- Mapping of cultural resources
- Cultural Enterprises Fund
- **40** local cultural councils
- Capacity building in business management (**80**)
- **300** enterprises with seed capital
- **100** enterprises with soft loans
- **60** youth initiatives
- **2** 'Imagining Honduras' business forums
- Methodological guide for training craftworkers
- **8** traditional fairs
- **8** new public fora

MAJOR ACHIEVEMENTS AND ACTIONS

1 Cultural capacity-building of public institutions

- Cultural centres and local and regional cultural councils strengthened through the **provision of training and equipment**, which has had institutional, social and network impacts
- **Cultural management processes** and cultural enterprises strengthened through technical assistance, workshops and training, which all had institutional and economic impacts

2 Greater social cohesion

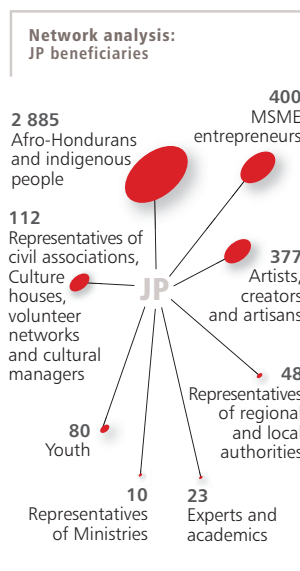
- **Strengthening** of the project to enhance participatory citizenship, which had a social impact
- **Generation of links and integration processes** with the Lenca ethnic group, through support for the Centre for Craft Training in Technology and Design, thus achieving a social impact

3 Improved cultural policies

- **Capacity-building** of **45** municipal councils, which facilitated the drafting of **45** municipal cultural plans, 8 regional culture strategies and the General Law for the Promotion of Culture, which had institutional, social, economic and network impacts
- **Drafting of the General Law for the Promotion of Culture** to develop the sector, achieving institutional, social and network impacts

4 Strengthening of the cultural dimension of development

- **Strengthening of 400 cultural enterprises**, through a seed capital fund and soft loans, giving rise to a social and economic impact
- Organization of two business forums for the cultural and creative sector entitled '**Imagining Honduras**', targeting actors from the country's creative and cultural industries, creating a social and economic impact



The size of each node is proportional to the number of related actors involved in the JP

NATIONAL OWNERSHIP

National ownership of the JP during the design, inception and implementation stages was achieved by local authorities, civil society actors, private sector actors, international partners and cultural institutions. Although local authorities played a predominant role (through municipal and regional councils), the JP successfully encouraged the participation of all relevant actors, thereby enhancing its sustainability. UN agencies helped to strengthen the beneficiaries' administrative and economic capacities. **Local authorities** played an active role in drafting municipal cultural plans and regional culture strategies. **Civil society** participation rested on eight regional volunteer networks. **Public cultural institutions** were directly involved through the active participation of the Secretariat of Culture, Arts and Sports, the Secretariat of Education, the Secretariat of Planning and External Cooperation, the Honduran Institute of Anthropology and History, the National Autonomous University of Honduras and the National Centre of Labour Education. Lastly, the **private sector** achieved significant ownership during the implementation stage, largely thanks to cultural enterprises boosted by the JP.

SUSTAINABILITY

JP sustainability is firstly being ensured through the Fund to finance **400** Honduran MSMEs, the founding of **5** associations of cultural enterprises, and action taken under the medium- to long-term public policy framework, such as the General Law for the Promotion of Culture, the **8** regional culture strategies, the **45** municipal cultural plans, the Plan for the Promotion of Culture and the cultural volunteers network. In addition, the JP's sustainability plan contributes to the continuity of its actions as outcomes, knowledge and facilities are transferred to local, regional and national partners.

BENEFICIARIES

The main JP beneficiary groups include cultural MSMEs, academics, experts, civil associations, training centres, local authorities, the Ministry of Education, universities and people in specific geographical areas. As noted earlier, the major JP beneficiary groups were people in specific geographical areas, cultural MSMEs and the Ministry of Culture. There were **3,941** direct JP beneficiaries and **531,700** indirect beneficiaries (53% women). Specifically, there were **2,885** interventions in indigenous and Afro-Honduran communities, **8** municipal fairs, 2 national business fora (attended by more than **100** cultural enterprises) and seed capital and soft loans for **400** enterprises, all of which valuably contributed to MDG 1 by increasing income and job opportunities.

SUCCESS STORIES

The JP team has identified the following five success stories, details of which can be found at the end of the publication:

- ▶ **Culture and Entrepreneurship:** Guide for training craft organizations in product development
- ▶ **Culture and Public Policies:** Building an active citizenship around culture
- ▶ **Culture and Public Policies:** Strengthening of cultural centres
- ▶ **Culture and Entrepreneurship:** Don Goldón's 'El Trapiche' business venture
- ▶ **Culture and Social Cohesion:** Cultural volunteering in Honduras

CULTURAL REVIVAL AND CREATIVE PRODUCTIVE DEVELOPMENT

ON NICARAGUA'S CARIBBEAN COAST

My family's life has changed a lot, as we have sold more and I have had to hire more staff.

Julio López, Garifuna craftworker with entrepreneurial training



© Programa Conjunto de Revitalización Cultural y Desarrollo Productivo Creativo en la Costa Caribe de Nicaragua

Nicaragua

POPULATION
5,8 million

CAPITAL
Managua

GDP PER CAPITA
USD 1,125

PROPERTIES ON THE UNESCO
WORLD HERITAGE LIST
• Ruins of León Viejo
• León Cathedral

ELEMENT ON THE UNESCO REPRESENTATIVE LIST OF THE
INTANGIBLE CULTURAL HERITAGE OF HUMANITY
• El Güegüense
• Languages, dance and music of the
Garifuna (shared with Belize, Guatemala
and Honduras)

WEB SITE FOR MORE INFORMATION
www.unesco.org/new/mdgf



© UNDP Brazil

Nicaragua's JP was particularly conducive to social inclusion and cultural revitalization as a motor for socio-economic development and a key factor for the protection of Caribbean peoples. In that regard, special emphasis was laid on building the capacities of indigenous and Afro-Nicaraguan peoples. Among the most significant JP contributions are the cultural development plan for each of the peoples, the introduction of a training programme for community cultural promoters, the Cultural Indicators System focusing on Indigenous and Afro descendant Groups (SICPIA), the systematization of **1,520** cultural studies of the Caribbean regions and the training and enterprises financed by the ProCulture Fund and the Revolving Credit Fund.

The JP has also contributed to the formation of networks of cultural promoters and volunteers, the rehabilitation of heritage sites, curriculum reform for bilingual intercultural education, the strengthening of cultural industries and the revitalization of cultural expressions, including the recovery of the traditional significance of various celebrations and rituals and reinterpretation thereof by new generations.

HIGHLIGHTS OF CONTRIBUTIONS TO TARGETED MDGs

MDG 1 - Eradicate extreme poverty and hunger:

- Access by cultural minorities to display and marketing venues in fairs
- Establishment of the ProCulture Fund for the indigenous and Afro-Nicaraguan population
- 416 trained in business management
- Facilities for tourist cultural enterprises
- Generation of cultural MSMEs, through revolving credit
- Generation of culturally and environmentally valuable products
- Improved food security through support for MSMEs producing traditional food

MDG 2 - Universal education:

- Curriculum reform for intercultural bilingual primary education
- Training programme for community cultural promoters
- Establishment of the Cultural Revitalization Research Fund
- 1,520 cultural studies systematized
- Teacher training in intercultural skills
- Production of intercultural texts

MDG 3 - Gender equality:

- Enterprises and training for women, particularly indigenous women and those of African descent
- Mainstreaming of gender equality in public policies

MDG 7 - Environmental sustainability:

- 500 trained in responsible cultural tourism
- Training and promotional campaigns on environmental values
- Sustainability plan for cultural centres
- Rehabilitation of heritage sites

MDG 8 - Develop a global partnership:

- Creation of the Autonomy Statute for the Caribbean Region
- Network of cultural centres
- Network of cultural promoters
- Network of United Nations Volunteers for following up activities on the ground

RESULTS AND OUTPUTS OF NICARAGUA'S JOINT PROGRAMME

Strengthening of cultural capacities

- Creation of the SICPIA System of Cultural Indicators
- Curriculum reform for bilingual intercultural education
- Establishment of Culture Secretariats in the North and South Atlantic Autonomous Regions
- Establishment of the Tourism Secretariat in the North Atlantic Autonomous Region
- Diagnostic reviews and cultural mapping of 6 indigenous peoples and people of African descent
- **1,520** cultural studies systematized
- **60** initiatives for the revitalization of intangible heritage
- Rehabilitation of 4 heritage sites

Development of creative and cultural industries

- Quality criteria for cultural supply
- Establishment of the ProCulture Fund for indigenous peoples and people of African descent
- **504** trained in responsible cultural tourism
- **416** trained in cultural management
- **72** trained in cultural revitalization
- Construction of **1** cultural community centre and tourist/cultural infrastructure in **3** communities
- **1** network of cultural promoters
- Publication and dissemination of JP programme content

MAJOR ACHIEVEMENTS AND ACTIONS

1 Cultural capacity-building of public institutions

- **Establishment** of Culture Secretariats in both autonomous regions of Nicaragua's Caribbean coast
- **Strengthening** of cultural stakeholders in both Autonomous Regions, following diagnostic reviews, the mapping of cultural resources and the formulation of cultural indicators (SICPIA)
- **Empowerment** of leaders of cultural commissions and cultural and technical groups of the peoples involved in the JP

2 Greater social cohesion

- Formulation of **public policies** for the inclusion of indigenous peoples and peoples of African descent, which opened up opportunities for dialogue between civil society and the national Government – thus making a social impact
- Strengthening of **intercultural dialogue** between indigenous peoples and peoples of African descent, owing to networks of cultural promoters, thus making a social impact

3 Improved cultural policies

- **Placing culture on the agenda of the Autonomous Regions**, by formulating a regional culture policy, generating cultural development plans for each one of the peoples of Ecuador and raising cultural awareness
- **Mainstreaming** of gender, cultural diversity and intercultural dialogue in cultural policy design and implementation, which had social impacts

- **Strengthening** of intergovernmental coordination, particularly among the levels of territorial government in autonomous regions, which had institutional and social impacts

4 Formation and strengthening of networks

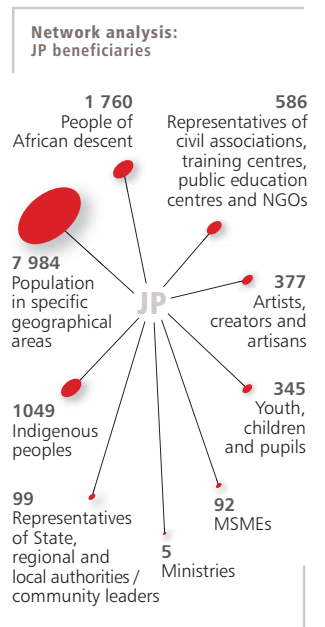
- **Formation of a network** of social promoters in the territories of indigenous peoples and peoples of African descent. This network is linked to cultural and tourist enterprises, with a view to building a culture and development knowledge network, thereby achieving social and economic impacts
- **Strengthening of public-private partnerships** for the development of cultural and tourist enterprises in regions, which has social and economic impacts

5 Cross-cutting impact of culture on other areas of development

- **Tourism:** Establishment of the Tourism Secretariat in the North Atlantic Autonomous Region; training of **504** cultural stakeholders in responsible cultural tourism, which had institutional and social impacts
- **Education:** curriculum reform for bilingual cultural education, which had institutional and social impacts

6 Strengthening of the identity of indigenous peoples and peoples of African descent through the revival of their heritage

- **Identification of heritage and formulation of plans for its protection and revival** by communities themselves, including activities



The size of each node is proportional to the number of related actors involved in the JP

such as endogenous cultural research and children's workshops with the support of cultural managers and promoters

- **Revitalization of vulnerable cultural groups** through the rediscovery of ancestral traditions and practices, such as legends, myths and stories in indigenous languages, and surviving celebrations and rituals
- **Establishment** of local cultural revitalization committees

7 Strengthening of the cultural dimension of development

- Completion of a study on the **crafts market** on the Caribbean coast
- **Capacity-building** in cultural management, creative production and cultural tourism, through support for enterprises
- Creation of a **training programme for community cultural promoters**, who contribute to the implementation of activities in their respective communities
- **Awareness-raising of cultural workers** in relation to the contribution of culture to development policies and the impact of culture on the MDGs, through public policy workshops. This had institutional and economic impacts

NATIONAL OWNERSHIP

The stakeholders most closely involved during the design, inception and implementation phases are **local authorities, cultural institutions, and civil society actors**. Local authorities participated via regional governments and councils. Community leaders played a major role by taking ownership of JP activities implemented on their territory. In that regard, impressive action was taken by **communities** to identify their heritage and launch plans for its protection, by conducting research and workshops themselves. Owing to all of the above, legends, myths and stories in indigenous languages were rediscovered and ancestral traditions were revived. **Civil society** organizations involved in the JP were universities and indigenous and Afro-Nicaraguan

associations, which helped design the JP and carry out its activities. The JP had a significant institutional impact, owing to the participation of the Ministry of Education, the Ministry of Foreign Affairs, the Nicaraguan Institute of Culture, the Nicaraguan Institute of Tourism, the National Information Development Institute and the Secretariat of the Development Council for the Caribbean Coast. Lastly, the **private sector** was involved to a smaller extent.

SUSTAINABILITY

JP sustainability is ensured through factors such as cultural heritage revitalization and protection plans formulated and implemented by beneficiary communities, action taken by graduates of the training programme for community cultural promoters, enterprises boosted by the ProCulture Fund and the Revolving Credit Fund, and the formation of the Network of Cultural Promoters, which is linked to the network of cultural and tourist enterprises in the Autonomous Regions of the North and South Atlantic, thus forming a broad grouping for the economic and cultural development of the Caribbean coast.

BENEFICIARIES

The main JP beneficiary groups were **Afro-Nicaraguans, adults, population in specific geographical areas, ethnic minorities, indigenous people and public education centres**. Specifically, there were more than **12,200** direct JP beneficiaries and more than **72,500** indirect beneficiaries. At least half of the beneficiaries were women. The JP also had a significant economic impact on the arts, crafts and tourism sectors. For instance, **500** people were trained in cultural tourism and sustainable tourism, **377** craftworkers improved their skills and gained greater access to the national market through fairs and exhibitions, **40** people enhanced their artistic skills and **92** cultural enterprises were supported by the ProCulture Fund.

SUCCESS STORIES

The JP team has identified the following three success stories, details of which can be found at the end of the publication:

- ▶ **Culture and Entrepreneurship:** ProCulture Fund for the promotion and appreciation of artistic and cultural practices and expressions of people of African descent and indigenous peoples on Nicaragua's Caribbean Coast
- ▶ **Culture and Entrepreneurship:** Entrepreneurial capacity-building, specialized technical training, technical assistance and the provision of loans.
- ▶ **Culture and Social Cohesion:** Cultural revitalization of Ulwa dance and music in the Karawala Community, South Atlantic Autonomous Region.

STRENGTHENING CULTURAL ACCESS TO CULTURAL GOODS AND

INDUSTRIES AND IMPROVING SERVICES OF URUGUAY

DURATION	August 2008 - November 2011
TOTAL BUDGET	USD 3,370,000
UNITED NATIONS PARTNER AGENCIES	UNIDO, UNDP, UNESCO, UNFPA, UNICEF and UN WOMEN
GOVERNMENT PARTNERS	Ministry of Education and Culture, Ministry of Industry, Energy and Mining, Office of Planning and Budget, Official Service for Broadcasting, Radio Television and Entertainment
TARGETED GEOGRAPHICAL AREAS	Montevideo
OVERALL OBJECTIVE	Promote the cultural expressions and development of creative and cultural industries
BENEFICIARIES	Direct: 30,900 people – 45% women Indirect: 114,700 people

“The Cultural Information System (CIS) is a strategic and highly interesting tool with great potential, not only in Uruguay, but also regionally and internationally.”

Ricardo Klein, Technical Assistant in the Creative Industries Department (DICREA)



© UNESCO/Montevideo

Uruguay

POPULATION
3,300,000 people

CAPITAL
Montevideo

GDP PER CAPITA
USD 11,996

PROPERTIES ON THE UNESCO
WORLD HERITAGE LIST
• **Historic Quarter of the City of
Colonia del Sacramento**

ELEMENT ON THE UNESCO REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE OF
HUMANITY

- **Candombe and its socio-cultural space: a community practice**
- **Tango (shared with Argentina)**

WEB SITE FOR MORE INFORMATION
<http://www.vivicultura.org.uy/>



© UNDP Brazil

Uruguay's JP has significantly contributed to the strengthening of cultural institutions by increasing professionalism in creative and cultural industries and enhancing social cohesion. Its main contributions include the Cultural Information System (CIS), the Southern Network of Cultural Intellectuals and Workers, the formation of clusters and support for cultural ventures from two perspectives (1) the development of innovative SMEs that generate high-quality employment, require a high level of training and promote technological innovation and international linkages; and (2) initiatives that add value to cultural goods and services, strengthen communities' identity, social cohesion and self-esteem, and contribute indirectly to poverty reduction.

The JP also contributed to the launch of the Cultural Satellite Account (CSC), established to evaluate national activity within the culture sector. Furthermore, vulnerable groups' access to cultural goods and services has improved through the development of cultural factories, cultural production plants and the urban cultural space project for the needy and the imprisoned.

HIGHLIGHTS OF CONTRIBUTIONS TO TARGETED MDGs

MDG 1 - Eradicate extreme poverty and hunger:

- Partnership with the Ministry of Industry for marketing, handicrafts and strategic approaches
- Formation of clusters to strengthen the culture sector, generate employment and increase incomes
- Establishment of MSMEs and development of ventures, through the elaboration of business plans, technical assistance and financial support
- Capacity-building provided by cultural factories
- Training and access to artistic production services through the cultural production plants
- Participation of the crafts sector in national and international fairs: 2010 UNESCO Award for Excellence in Handicrafts in South America
- Generation of cultural products and content: catalogues for the publishing and music industries

MDG 2 - Universal education:

- Support for non-formal education, in particular training in music and audiovisual production for youth and adults involved in the cultural production plants
- Training at cultural factories for youth who have dropped out of primary or secondary education

MDG 3 - Gender equality:

- Awareness-raising campaign conducted with UN WOMEN
- Women's empowerment through the creation of the Women in Music portal, a platform for exchanging information generated by female JP beneficiaries
- Training of young women, home-makers and teenagers in handicraft production as a means of preserving endangered practices and generating incomes, as well as personalized tutorials on marketing
- Integration of a gender equality approach into JP projects: 61% of business ventures undertaken were led by women

MDG 8 - Develop a global partnership:

- Formation of music and publishing clusters
- Establishment of the Southern Network bringing together various cultural stakeholders in the country, in conjunction with cultural experts and researchers
- Establishment of a Cultural Satellite Account
- Formation of associations among the various clusters, civil society organizations and the State for activity implementation and product development

RESULTS AND OUTPUTS OF URUGUAY'S JOINT PROGRAMME

Strengthening of cultural institutions	Development of creative and cultural industries	Better access to cultural goods
<ul style="list-style-type: none"> ■ Cultural Information System (SIC) ■ Cultural Satellite Account (CSC) ■ Southern Network and the Network's Documentation Centre ■ Support for the National Cultural Directorate's (DNC) Creative Industries Department and for the National Directorate of Handicraft and Small and Medium-Sized Enterprises of Uruguay (DINAPYME) 	<ul style="list-style-type: none"> ■ 1 music cluster ■ 1 publishing cluster ■ 1 incubator – 44 entrepreneurs trained and 25 projects selected ■ 80 craftworkers trained in design and participation of the crafts sector in international exhibitions (Colombia, France, Mexico, Israel) 	<ul style="list-style-type: none"> ■ 18 cultural factories for the implementation of cultural projects ■ 11 cultural plants for audiovisual production ■ Training of junior cultural mediators ■ Urban cultural space project for the needy and the imprisoned

MAJOR ACHIEVEMENTS AND ACTIONS

1 Cultural capacity-building of public institutions

- **Strengthening** of the National Cultural Directorate through capacity-building initiatives for its Creative Industries Department
- Technological **equipment** for the National Cultural Directorate and other cultural institutions
- Publication of **studies** entitled 'Cultural content and the media', 'Towards the implementation of the Cultural Satellite Account (CSC)', 'The construction of knowledge in culture' and the national report 'Imaginary and cultural consumption'
- **Consolidation** of the national public theatre network.
- **Capacity-building** of the Crafts Division of the National Directorate of Handicraft and Small and Medium-Sized Enterprises of Uruguay (DINAPYME)
- **Establishment** of the Management Committee's Coordination Unit

2 Greater social cohesion

- **Formation of networks and links** among youth involved in the cultural factories and cultural production plants, which had a social impact
- **Establishment of ties and processes** to integrate the needy and the homeless by implementing the urban cultural space project, which had a social impact

3 Improved cultural policies

- Use of the cultural information system (CIS), the Cultural Satellite Account and the Southern Network of Cultural Intellectuals and Workers to produce sectoral **statistics**, which had a social impact
- **Launch** of Uruguay's cultural portal (www.portaluruguaycultural.gub.uy), which

includes a map of creative and cultural industries, sector-specific research findings and content on Uruguay's cultural production

- **Better cooperation** between the country's government, private and civil agencies owing to the creation of clusters with strategic plans to strengthen their competitiveness

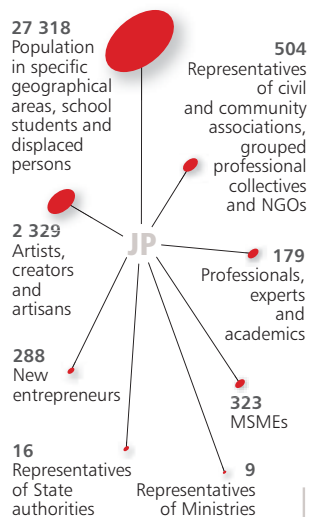
4 Cross-cutting impact of culture on other areas of development

- Links between culture and education **improved and strengthened** owing to non-formal education provided by the cultural factories and cultural production plants, which had a social impact
- Development of **social and humanistic values**, owing to the implementation of the urban cultural space project for the homeless, which had a social impact

5 Strengthening of the cultural dimension of development

- **Awareness-raising** activities such as the 'Cultural content and the media' forum and seminars on 'The construction of knowledge in culture' and 'Towards the implementation of the Cultural Satellite Account (CSC)'
- **Incubation** of **25** cultural ventures both in Montevideo and in the provinces
- **Capacity-building** through **44** cultural management courses for entrepreneurs and training in design for **80** craftworkers, which had an economic impact
- Support for the **export** of cultural products and content, through improved access to international markets. As a result **6** Uruguayan craftworkers were granted UNESCO's 2010 Award for Excellence in Handicrafts

**Network analysis:
JP beneficiaries**



The size of each node is proportional to the number of related actors involved in the JP

NATIONAL OWNERSHIP

National ownership of the JP at the design, inception and implementation stages was achieved by international partners, cultural institutions, local authorities, the private sector and civil society actors. As can be observed, the JP team successfully encouraged the participation of all relevant stakeholders, thereby enhancing its sustainability.

UN Agencies contributed in strengthening the beneficiaries' administrative and economic capacities. The involvement of **cultural institutions** was characterized by the active participation of the Ministry of Education and Culture, the Ministry of Industry, Energy and Mining, the Office of Planning and Budget and the Official Service for Broadcasting, Radio Television and Entertainment. **Local authorities** actively participated in carrying out JP activities, mainly relating to the cultural factories and production plants.

Furthermore, substantial **private-sector** ownership was achieved through the formation of clusters and the promotion of cultural ventures. The associative approach therefore constituted a business model adaptable to their immediate context, national and international markets and risk-control strategies, thus breaking with the logic of fragmented action in view of current global market dynamics. Lastly, **civil society** organizations played a key role in projects such as cultural factories, cultural production plants, round tables that raised the general public's awareness of MDG challenges, and cultural activities and workshops conducted for children and youth in marginalized urban and rural areas.

SUSTAINABILITY

JP sustainability is firstly ensured through a partnership with the Ministry of Industry to strengthen the crafts sector, cultural networks such as the Cultural Satellite Account, the various clusters formed (music and publishing) and the cultural ventures supported. The Southern Network of Cultural Intellectuals and Workers has staff to coordinate and conduct its activities, notably national and international seminars. Accordingly, the 'First National Meeting of Cultural Intellectuals and Workers' and the 'International Conference of the Southern Network' (attended by more than **300** people) were held in 2010. In 2011, the Network convened a series of meetings on culture, attended by national public officials and international experts, and opened its 'South Central' documentation centre, which includes the new Idea Vilarinho Media Library and is viewed as crucial to cultural management, diversity and cultural policy at the national level.

BENEFICIARIES

The main JP beneficiary groups include cultural industries, public education centres, pupils, NGOs, government Ministries and displaced persons. As noted, the major JP beneficiary groups were primary school pupils, cultural industries and creators (artists and craftworkers). Specifically, there were **30,900** JP beneficiaries – 45% of whom were women. The JP also strengthened the management capacities of **2,329** artisans, creators and artists. In addition, it provided technical and economic support to **288** entrepreneurs. The JP had a great economic impact, as it led to the formation of cultural networks and opened up employment and income opportunities for the population.

SUCCESS STORIES

The JP team has identified the following four success stories, details of which can be found at the end of the publication:

- ▶ **Culture and Entrepreneurship:** Handicrafts: Quality design and fostering competitiveness
- ▶ **Culture and Entrepreneurship:** Music cluster
- ▶ **Culture and Entrepreneurship:** Cultural factories and cultural production plants
- ▶ **Culture and Entrepreneurship:** Cultural enterprise incubator

The MDG-F Culture and Development Joint Programme (JP) teams in Costa Rica, Ecuador, Honduras, Nicaragua and Uruguay have identified success stories which tangibly illustrate how each JP has contributed to specific national needs and priorities, while at the same time generating added value for the region.

The majority of these stories stand out for their multisectoral contribution, their measurable impact on the MDGs and the inclusion of marginalized or vulnerable groups, particularly indigenous peoples and people of African descent. The stories also reveal a high degree of involvement and ownership by the beneficiaries, especially young people, who have spontaneously established their own social networks (e.g. via Facebook), as in the case of the Parque La Libertad Youth Network in Costa Rica and the official network of arts administrators in Honduras, which, in the light of social network analytical principles, bodes well for their long-term sustainability.

Under the MDG-F Culture and Development Knowledge Management project, a success story has been defined as 'a set of activities resulting in a desired outcome based on collectively supported values that can be easily replicated in different contexts.' Its purpose is not only to communicate and showcase specific JP components, but also to serve as a tool to crystallize memory and transfer knowledge in order to improve future culture and development programmes. The success stories can be understood as acts and/or activities that illustrate the added value and complementarity of culture in the implementation of development activities. Furthermore, knowledge management is extremely useful for compiling information on the three key stages of identifying a story, namely (1) the **context**, which is particularly important given that proper understanding of the story leads to more effective and efficient cooperation, (2) the **methodology (process)**, which makes it possible to document the activities and processes in order to achieve valuable results and is crucial to building a strong body of knowledge for use in future development programmes and (3) the **change (results)** brought about by the story, in other words, positive changes in relation to the original context.

The following success stories based on the above definition have been chosen by the Joint Programme teams to illustrate their activities and results.

CULTURE AND DEVELOPMENT SUCCESS STORIES

MDG-F Joint Programmes implemented in
Latin America

Costa Rica

Ecuador

Honduras

Nicaragua

Uruguay

Costa Rica

CULTURE AND **PUBLIC POLICIES** Costa Rica's Cultural Information System (SICultura)

CULTURE AND **FOOD SECURITY** Revitalization of Food Traditions

CULTURE AND **ENTREPRENEURSHIP** Intercultural 'Foods of Our Land' Festival

CULTURE AND **ENTREPRENEURSHIP** Parque La Libertad Incubator

Ecuador

CULTURE AND **PUBLIC POLICIES** Policy on Gender and Interculturality

CULTURE AND **TOURISM** Cevicangre Community Tourist Complex

CULTURE AND **THE ENVIRONMENT** Shuar Aja (Gardens) for the Shuar People

CULTURE AND **HEALTH** Implementation of an Intercultural Health System through Culturally Appropriate Childbirth

Honduras

CULTURE AND **ENTREPRENEURSHIP** Guide for Training Craft Organizations in Product Development

CULTURE AND **PUBLIC POLICIES** Building on Active Citizenship around Culture

CULTURE AND **PUBLIC POLICIES** Strengthening of Cultural Centres

CULTURE AND **ENTREPRENEURSHIP** Don Goldón's 'El Trapiche' Business Venture

CULTURE AND **SOCIAL COHESION** Cultural Volunteering in Honduras

Nicaragua

CULTURE AND **ENTREPRENEURSHIP** ProCulture Fund for the promotion and development of artistic and cultural practices and expressions of indigenous peoples and people of African descent on Nicaragua's Caribbean coast

CULTURE AND **ENTREPRENEURSHIP** Entrepreneurial capacity-building through coaching, specialized technical training, technical assistance and provision of loans

CULTURE AND **SOCIAL COHESION** Cultural Revitalization of the Karawala community's Ulwa Dance and Music in the South Atlantic Autonomous Region

Uruguay

CULTURE AND **ENTREPRENEURSHIP** Handicrafts: Quality Design and fostering competitiveness

CULTURE AND **ENTREPRENEURSHIP** Music Cluster

CULTURE AND **ENTREPRENEURSHIP** Cultural Factories and Cultural Production Plants

CULTURE AND **ENTREPRENEURSHIP** Cultural Enterprise Incubator



Costa Rica's Cultural Information System (SICultura)



©Ministerio de Cultura y Juventud

For the first time ever,
there is a tool that
provides equal
conditions for all
persons working in
the arts and culture.

CONTEXT

In Costa Rica there was a need for systematized, up-to-date scientific information about the behaviour of the arts and culture sector in order to ascertain the state of the sector and use that information as the basis for guiding public cultural policy. A project and a road map had already been drawn up for that purpose. The project, was designed to help all artists and cultural workers, irrespective of age, sex and/or level of education, as well as the country's artistic and cultural institutions, organizations and groups, through a website on which the general public could be 'publishers' and upload content on art institutions, music groups, drama schools or members of their communities active in the culture industry. No information was provided, however, on the economic and human resources required to develop the project.

PROCESS

In order to overcome the problem identified, information and communication technologies (ICTs) were harnessed to develop a user-friendly interface for use by all interested persons, provided that they were more than 15 years old, had received the necessary training and were committed to uploading reliable information to the site. Anyone who so wished could therefore 'publish' and add content to the system from anywhere in the country, by complying with the guidelines set out in the Categories Manual. It took two years to develop the technology for that process. SICultura now has 300 categories relating to all the cultural trades, be they professional or vocational, individual or collective, covering all country-level cultural industries, which have been classified in three sections:

- (1) **Who?** – with cultural stakeholders being identified under disciplines such as visual arts, design, performing arts, film, audiovisual media, cultural management and promotion, information, literature, infrastructure of cultural, historical or heritage value, music, tangible and intangible heritage;
- (2) **Where?** – identifying the location of cultural infrastructure and venues;
- (3) **What?** – providing details about cultural heritage collections, inventories and compendia.

Results

SICultura is the very first cultural information system in Central America established in order to ascertain and measure the behaviour of Costa Rica's arts and culture sector for international dissemination. It was established in record time, owing to support received under the MDG-F culture and development thematic window and advice from Argentinian and Mexican experts. SICultura is covered by the 2010-2014 national development plan, which ensures its sustainability and establishes it as a precedent for future government policies. This initiative allows the general public to participate actively and own the information. In the medium term, it is hoped that SICultura will prove to be a strong system yielding data, statistics and indicators to guide the formulation of public policies in the field of culture.





Revitalization of Food Traditions



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Owing to this initiative, women are now involved in areas in which they are knowledgeable but usually excluded.

CONTEXT

Consumption of many of Costa Rica's native foods is falling because of the decline of agriculture, the loss of traditional planting and harvesting areas and the rising deforestation, monoculture and urbanization. Local plants are rated well below foreign plants that competitively attract consumers' attention on the national market. In addition to the loss of native foods, the associated traditions and their contributions to culture, the economy, nutrition and sustainability are also being lost. The JP therefore provided for the conduct of an activity entitled 'Promotion of under-used foods and traditional diets deriving from popular knowledge' and geared towards the indigenous peoples and rural dwellers in seven communities in Desamparados, one of the most populous cantons in the greater San José area.

PROCESS

At the outset, it was found that activities carried out previously to protect food traditions in Costa Rica had been ineffective because they had focused repeatedly on merely exhibiting typical and traditional dishes, without taking the sum total of all of the various communities' other traditions into account. The JP activity proposed was therefore based on a study that covered all aspects of the various population groups' food patterns, identified through four phases: (1) obtaining inputs; (2) storage; (3) preparation; and (4) consumption. On completion of the study, the weakest phase was identified and specific remedial and restorative steps were taken. The participation of the female population in this activity was very important for, although

food preparation has historically been a woman's task, owing to this initiative, women are now involved in areas in which they are knowledgeable but usually excluded, such as obtaining inputs. The male population also became involved in the various phases of securing their community's food.

The knowledge generated by the study conducted for this activity was used to save and revitalize agri-food knowledge in the Desamparados region, train 20 members of the communities involved in agri-food techniques and publish nine booklets in the Under-used Foods and Food Traditions Collection based on ethno-botanical and traditional information gathered in the seven communities. Furthermore, as a result of this activity, awareness of the benefits of revitalizing food traditions was raised in several disciplines and institutions in Costa Rica. The participating communities are now working efficiently on the weak food-tradition phases and are taking greater advantage of those that have been strengthened.



Intercultural 'Foods of Our Land' Festival



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Owing to the success of this strategy, a new cultural management model has been devised for the agricultural fairs and is now being exported to the country's other fairs.

CONTEXT

Agricultural fairs are the main channels for the retailing of agricultural produce in Costa Rica. They have traditionally been held every Saturday and Sunday throughout the country and 80 fairs are currently held and managed by institutions such as the cantonal agricultural centre, the municipal government or a local development association. The fairs are linked to the national marketing board, on which representatives of farmers, agricultural centres, market administrators and the national production council sit. Under Costa Rica's JP, the fairs were regarded as a venue for intercultural dialogue, a fundamental aspect that culturally enhanced the value of the commercial activity. In that connection, it was proposed that agricultural fairs be viewed as opportunities for cultural enjoyment by society and as a means of boosting the country's agricultural sector economically.

PROCESS

The strategy rested on winning recognition for farmers who sell their produce regularly at fairs, with emphasis on their daily lives, their families, their forms of production and reproduction and the way in which they prepare the food that they produce. Such recognition was embodied in the Intercultural 'Foods of Our Land Festival' (FICONUTI), held in various municipalities as an opportunity for farmers and their families to display their produce, explain their production methods, transport to fairs, culinary use and preparation in the region of origin, times and means of consumption and side dishes. Handicrafts, music and traditional clothing, too, were marketed at the fairs. The first to be surprised by the events were the farmers themselves, when the value of their work and knowledge was acknowledged, and the cultural

exchanges among them were quite substantial. It was then the turn of the public, who came regularly to the fairs and made purchases there, to be surprised at the infinite culinary possibilities inherent in the country's various food identities and the cultures that they represent. The link between cultural roots and healthy eating styles was thus highlighted, imparting economic sustainability to small-scale production and the people's food security.

The Intercultural 'Foods of Our Land Festival' strategy has enhanced the cultural and commercial viability of Costa Rica's agricultural fairs and traditions and has triggered cultural market networks, innovation and the expansion of micro-enterprises. The participating farmers have learnt from experiential exchanges with other farmers and a varied artistic and cultural programme, including cultural revitalization workshops for attendees, has been scheduled for each fair. Owing to the success of this strategy, a new cultural management model has been devised for the agricultural fairs and is now being exported to the country's other fairs.





Parque La Libertad Incubator



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The sustainability of the incubator has been ensured by the opening of an office of the Directorate-General for Support to SMEs in the park.

CONTEXT

Costa Rica's urban communities comprise people who earn a living from commercial activities relating to cultural production. Many of these activities are performed by women in a context characterized by little or no business management. Moreover, owing to a lack of knowledge or training, those entrepreneurs do not optimize the value of their products' cultural content. Furthermore, official programmes for micro-enterprises do not usually reach these segments of the population and do not include projects tailored to poor urban communities, such as those in the area around Parque La Libertad.

PROCESS

Action was therefore taken under Costa Rica's JP, in coordination with Parque La Libertad, to identify cultural resources and ventures in the area around the park, with special attention being paid to their economic and cultural potential. On that basis, training and capacity-building were arranged for 200 entrepreneurs and an incubation model was devised for culturally and environmentally oriented enterprises. During the second stage, 30 ventures were selected and, during a third stage, eight were chosen to be incubated and transformed into sustainable businesses. Under the JP, each project's specific cultural content, product processing and special value added to products while also generating income were examined thoroughly. The initiative was promoted inter-institutionally in conjunction with Parque La Libertad, the Ministry of Culture and the Ministry of Industry, Economy and Trade and with financial, technical and conceptual support from the JP. The sustainability of the Incubator has been ensured by the opening, in Parque La Libertad, of an office of

the Directorate-General for Support to Small and Medium Enterprises (DIGEPYME) that will specialize in the promotion and incubation of cultural business ventures in disadvantaged urban areas.

Results

One of the most important results of this activity has been the generation of knowledge through the various mapping and evaluation exercises carried out in the immediate sphere of influence of Parque La Libertad. Furthermore, 200 cultural entrepreneurs in the municipalities of La Unión, Desamparados and Curridabat now have a new conception of business management, which has led to an improvement of processes and the enhancement of the value of the cultural content of their products. Thus, eight cultural ventures are in incubation, which will lay the foundations for future ventures in the region. Lastly, a remarkable achievement has been the opening of an office by the Directorate-General for Support to Small and Medium Enterprises, which will continue to promote the development of cultural and environmental ventures in low-income urban areas.



Policy on Gender and Interculturality



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Programmes and activities devised under this policy will therefore be required to factor in interlinked gender and interculturality considerations and to prioritize Ecuador's minority and marginalized population groups.

CONTEXT

Established under the Constitution in February 2007, the Heritage Ministry is responsible for coordinating intangible heritage policies and activities conducted by institutions such as the Ministry of Culture, the Ministry of Sport, the Ministry of the Environment, the Department of Peoples and Civic Participation and the National Cultural Heritage Institute. Thus, owing to the Heritage Ministry, the public sector is adapting structurally to a new form of institutional management that incorporates ethnic and cultural diversity and gender equality. This is the context in which the gender and interculturality policy was formulated for the Sectoral Heritage Council in order to halt the racism, ethnic and gender exclusion and social inequality that deprive indigenous peoples, Afro-Ecuadorians, peasants and poor mestizos of opportunities.

PROCESS

The Ministry of Culture, the Ministry of Sport, the Ministry of the Environment, the Department of Peoples and Civic Participation and the National Cultural Heritage Institute all participated in the formulation of the public gender and interculturality policy. This policy, a trailblazer in Latin America, also takes the demands set out in the agenda of Ecuador's indigenous women's associations into account. Drawing on a wide variety of bibliographical documents on the stark inequalities that mainly affect indigenous and Afro-Ecuadorian women, the country's female peasants, tenant farmers, coastal peasants and poor mestizos, and pursuant to the '2009-2013 National Plan for a Good Life' which calls for the construction of a pluralist, inclusive, fair, cooperative society, the country's various heritage-sector bodies held a series of meetings, under the Heritage Ministry's 'Development and

Cultural Diversity Programme', in which they analysed, debated and agreed to implement the sectoral gender and interculturality policy.

Without a doubt, the most important factors in the formulation of the sectoral gender and interculturality policy were the integration of the 'gender' and 'interculturality' approaches and acknowledgement of the need for commitment to improving the living conditions of people belonging to the country's most disadvantaged ethnic groups. Programmes and activities devised under this policy will therefore be required to factor in interlinked gender and interculturality considerations and to prioritize Ecuador's minority and marginalized population groups. The direct beneficiaries will include not only the specific target group but also the general population, which will be made aware of these pressing issues owing to various media (press, radio and television) campaigns and improvements in the implementation of future projects.



Cevicangre Community Tourist Complex

CONTEXT

Ecuador is home to major nature reserves, such as Sangay National Park, but it also promotes the development of sustainable environmental projects. Under the project for the sound environmental management of solid waste designed by the Ecuadorian Populorum Progressio Fund (FEPP) – a non-governmental organization – and Ecuador's Ministry of the Environment through its decentralized management support programme (PRODERENA), a recreational centre was established in the canton of Río Verde for responsible enjoyment of the local flora, fauna and gastronomy. Excursions to the mangrove swamps and artisanal fishing are organized in this centre, and visitors are invited to stay in the homes of members of the community. This is the last place in the country where people still make cevicangre, consisting of a shrimp ceviche, a portion of rice, fried plantain and a coconut stew with crab (fattened in communal pens), served with coconut water. Owing to the high demand for cevicangre, the existing customer infrastructure was insufficient and blue crabs were becoming increasingly scarce and costly.

As a result of support provided under the JP, the earnings of Cevicangre community tourist complex have risen by 50%.

PROCESS

To solve the identified problem, Ecuador's JP contributed to infrastructure development in different parts of the complex, including the lounge, kitchen and toilet facilities, in order to reduce tourist crowds at key points, and assistance was provided to purchase land for the planting of mangroves (ideal for the growth of blue crabs) in order to eliminate purchases from intermediaries. JP support was also provided in order to identify the causes of mortality of blue crabs in captivity, and backyard vegetable gardening was encouraged to ensure families' food security and a supply of vegetables for the venture. Lastly, a revolving fund for the purchase of blue crab was provided under the JP. It should be pointed out that the tourist



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complex is managed mainly by local community women, who have taken part in several provincial and national gastronomy fairs and events with excellent commercial results, thus improving the quality of life of the organization's workers and boosting the local economy.

As a result of support provided under the JP, the earnings of Cevicangre community tourist complex have risen by 50% and the construction of a new visitor areas and a new mangrove plantation has been planned. Such developments will be financed in part from the venture's revenue, which will ensure project sustainability. Furthermore, the complex has saved and revived the value of the gastronomy and traditions of Río Verde canton, such as artisanal river and sea fishing, and the awareness of Ecuador's people has been raised through their participation in various fairs and events. This initiative is an incentive for entrepreneurial women, both inside and outside Ecuador.

Shuar Aja (Gardens) for the Shuar People

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CONTEXT

The aim of this initiative was to revitalize the agricultural biodiversity of the Provincial Federation of the Shuar Nation in Zamora Chinchipe, Ecuador. With the passage of time and as the effects of globalization have grown, many of the Shuar people's customs have been dying out, including their aja – native conservation-species seedbeds. Generally, the men till the land (clearing, ploughing, burning vegetation and felling trees), while the women and children plant and harvest the crops. Tinned foods have now displaced plants and products specific to the Shuar people, who used to grow up to 120 different plant species on a single hectare. A typical Shuar aja (garden) today contains no more than five species of edible and medicinal plants. An agricultural biodiversity revitalization project was therefore implemented under the JP in Taruka and Wampuish, two Shuar communities in the cantons of Lago Agrio and Shushufindi.

PROCESS

In order to revitalize the sustainable ancestral Shuar aja way of life, the JP team first worked to preserve traditions linked to this practice. To that end, it turned to the communities' elders, who have thorough knowledge of species-cultivation rituals and traditions, seeding technology and the combination of both factors to produce a successful harvest. The Shuar people were therefore actively involved through mingas, or communal work parties, and traditional chonta ceremonies, which further strengthened the process. More specifically, the methodology used consisted in transmitting knowledge through talks with the elders. Once such information had

been collected through unstructured qualitative interviews, a group of young people interested in sustainable farming systems was given training, complemented by topics relating to business management and product marketing.

Results

This project's main achievements include the generation of knowledge gathered and compiled by the government of Sucumbios Province. Other achievements were the empowerment of 50 beneficiary families and the planting of 65 species of edible and medicinal plants in each aja (garden). The success of this project is now being replicated by other Ecuadorian peoples. It can therefore be concluded that the activity conducted under the programme has led to effective linkages of the families in the aja by generating employment and income, revitalizing intangible heritage, cultural identity and protecting the agricultural biodiversity heritage of the Shuar people, thus contributing to Ecuador's economic and social development.

The methodology was based on knowledge transmitted during talks with the elders.

Implementation of an Intercultural Health System through Culturally Appropriate Childbirth

CONTEXT

In Ecuador, 'indigenous women have less access to quality health care, owing in part to geographical and economic reasons, but especially because of gender, ethnic and cultural discrimination, as health services do not meet their needs or expectations' (Ministry of Public Health, 2008). In an endeavour to remedy this state of affairs, the Ministry of Public Health has implemented an innovative intercultural health model for pregnant Ecuadorian women. As Sucumbíos Province lacked the clear information required to put the model into effect, a diagnostic review was proposed under the JP to determine the general situation in the region and propose solutions accordingly.

The study generated by the joint programme in Sucumbíos Province made it possible to train medical staff in intercultural health.

PROCESS

In this context, once the JP beneficiary group (pregnant Ecuadorian women living in Sucumbíos Province) had been identified, a consultancy firm was commissioned to conduct a study to identify, for the purposes of the JP, the state of the care provided for pregnant women in the region. Moreover, surveys were held in three cantons of Sucumbíos Province (Lago Agrio, Cascales and Shushufindi) in order to gauge doctors' knowledge of intercultural health and culturally appropriate childbirth care. Sucumbíos Health Directorate, the various medical units in the area and doctors, nurses, employees and patients in medical centres collaborated in the study. Once the study had been approved, the Ministry of Public Health, through the Intercultural Health Department, the Association of Women of Kichwa Nationality (AMNKISE) and Secoya women associations were involved in order to identify steps to be taken in order to improve maternal and neonatal health.

Results

This project's main achievements include knowledge production and dissemination through publications such as the 'Technical Guide to Culturally Appropriate Childbirth Care' published by the Ecuadorian Ministry of Public Health in August 2008. The guide contains recommendations on culturally appropriate childbirth care and a protocol on culturally appropriate childbirth care. In addition, owing to the study conducted for the JP in Sucumbíos Province, medical staff were trained in intercultural health. As a result of the implementation of the JP, equipment was installed at health units in Cascales, Putumayo and Shushufindi. Intercultural medical care was thus strengthened to enable Ecuadorian women to choose the type of care that they receive during childbirth, use rooms equipped for that purpose and be supported by a specially trained medical team.



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Guide for Training Craft Organizations in Product Development

CONTEXT

Although Hondurans produce extremely beautiful handicrafts, craftworkers are not usually business-minded, which raised two challenges: firstly, the need to help craftworkers to optimize their production quality and marketing processes; and secondly, responsibility for promoting the beauty of Honduran crafts internationally. Training for craftworkers, linking craft improvement to business management, was therefore proposed under the joint programme. In implementing this strategy, handicraft producers who had previously been linked to institutions in the sector were identified in order to guarantee the project's long-term sustainability.

The majority (more than 50%) of the businesses supported are managed by and composed of women craftworkers.

PROCESS

The JP strategy consisted in providing technical and methodological support in order to improve the craft item, contribute to an increase in production and to higher quality products, devise new working methods, generate new product lines and open up markets (both nationally and internationally) for the sale of those products. As a supportive measure, the 'Guide for Training Craft Organizations in Product Development' was published to assist craftworkers in drawing up their own handicraft development plans. The guide is used as a methodological instrument by selected craft businesses to implement their plans and to improve and raise their productivity. In addition, training workshops were held for trainers in various parts of the country, involving key sectoral stakeholders (craftworkers, associations and members of NGOs). The workshops facilitated experiential exchanges among the participants, elucidated the methodology contained in the guide and afforded opportunities to secure individuals' and associations' commitment to implement the guide for a one-year period.



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The main beneficiaries have been men and women from indigenous groups, such as the Lenca, Maya Chorti and Garífuna. It is important to note that the majority (more than 50%) of the businesses supported are managed by and composed of women craftworkers who produce earthenware, textiles and jewellery. This project's most significant achievements include: (1) economic and logistical support for 56 handicraft businesses in the country, their associations and eight local institutional partners under the technical assistance programme for applying the steps of the Guide for Training Craft Organizations in Product Development; (2) the planning, organization and holding of group workshops at the national level; (3) the signing of a letter of agreement with the Biological Corridor of the Honduran Caribbean (PROCORREDOR); and (4) the creation of high-quality handicraft 'collections' as a result of the handicraft revival. These achievements have contributed to development of the national handicraft sector.





Building on Active Citizenship around Culture

Each regional and municipal cultural council now has an annual operational plan.

CONTEXT

The decentralization of culture in Honduras began in 2008, on the initiative of the Department of Culture, Arts and Sports (DCAS), which supported the establishment of regional cultural councils, to which the ministry transferred resources for the purpose of financing art projects and initiatives carried out by regional cultural stakeholders. The following regions (1) **North A** (departments of Cortés and Santa Bárbara), (2) **North B** (departments of Atlántida, Yoro and Colón), (3) **West A** (departments of Copán, Ocotepeque and Lempira), (4) **West B** (department of Intibucá), (5) **South** (departments of Choluteca and Valle), (6) **Centre A** (departments of Comayagua, La Paz and Francisco Morazán) and (7) **East** (departments of Olancho and El Paraíso) were therefore established. Later, in 2009, with support provided under the joint programme, councils were formed in **La Mosquita** (municipalities of Gracias a Dios) and in **Centre B** (municipalities of Francisco Morazán), and a subdivision of the Centre A region was established.

PROCESS

The councils initially took a regional approach, although there were some municipal representatives. Joint-programme support was therefore provided for the establishment and strengthening of municipal cultural councils, which then became the basis for organizing the regional councils. Each regional council has selected five municipalities in its region, in which citizenship-building action has been taken in the field of culture. The JP team strengthened those municipalities' technical, administrative and organizational capacities, drawing on specialist advice. The regional and municipal



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councils' capacities were built on the basis of organizational assessments designed to ascertain the state of the art, identify their vision, mission, structure, key allies and links to development, and draw up an annual capacity-building work plan. Each regional and municipal cultural council now has an annual operational plan (AOP). Lastly, training was provided in the fields of culture, development and cultural management.

Forty-five municipal cultural calendars were developed for a ten-year period, with biennial implementation plans. These calendars served as inputs to the eight regional cultural strategies which were, in turn, integrated into the national cultural plan. In addition to these policy tools, the first general law on culture was drafted. The cultural councils have demonstrated their capacity for leadership in decision-making on programmes, budgets, ventures, the establishment of government-business-citizen partnerships and the formulation of public policies, all supported by an information network and a business incubation system. As a result of the establishment of the cultural councils, Honduras now has a culturally active general public that is aware of the link between culture and development.



Strengthening of Cultural Centres

The cultural centres have devised a self-sustainability strategy under which they implement a local cultural policy meaningfully.

CONTEXT

The cultural centres are entities to which cultural policy action has been decentralized in the departments and municipalities of Honduras. Over time, they have become providers of cultural services in their own right, mobilizing local social stakeholders for culture. However, they had limited economic resources and their staff had little management skills. Furthermore, during the JP design phase, a problem was identified in the infrastructure of the cultural centres. The first JP step was therefore to hold a series of training courses for the administrators of the cultural centres, which were also attended by local authority personnel, council representatives and staff from the Cultural Department. Action was then taken, in coordination with sectoral leaders, to improve conditions in those centres.

PROCESS

The first action taken was to install basic equipment in 14 cultural centres, including the headquarters of the regional cultural councils, and to draw up annual operational programmes (AOPs). As the effects of the failure to implement the AOPs and to use installed equipment to the full became apparent, it was decided that the working tools offered should link cultural centres' resources to other cultural production activities and AOPs. A diagnostic review was therefore carried out and it resulted in the provision of training in sustainable management to the centres' staff to ensure that the knowledge was used to design cultural products and programmes and to incorporate a cultural-rights approach. That was achieved through training modules and workshops. Furthermore, as the beneficiaries had been involved in the use of training tools, their feedback was taken into account in order to improve those tools. Additional training modules were also devised on issues relating cultural heritage management and cultural volunteering.



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Results

The situation has improved because the cultural centres have devised a self-sustainability strategy under which they implement a local cultural policy meaningfully, through a programme tailored to the public's interests and needs. The cultural centres have used the sustainability strategy to optimize joint-programme inputs, in turn creating new resources for the development of their cultural programmes. Specific noteworthy outcomes include non-formal training modules that can be replicated in other bodies because of their straightforward language and interpretation.





Don Goldón's 'El Trapiche' Business Venture

The company's income is now higher and steadier, which has made it possible to make improvements to the mill and raise the quality of the product.

CONTEXT

The JP team identified Celán Goldón Aguilar, a sugar cane producer in Taulabé, president of Cooperativa de Productores de Caña Taulabé Ltda (the cane producers' cooperative) and promoter of ecological practices and technologies in the community, as a potential beneficiary. It was noted that Mr Goldón's environmental philosophy had not been accepted by the other members of the cooperative, which prevented him from doing business in accordance with his values. Joint-programme support was therefore provided for the conduct of an analysis of his initiative, which proved to be particularly relevant from an ecological and socially responsible standpoint. This Honduran entrepreneur wished, in particular, to have the burning of tyres eliminated from the cane-sugar production process and be replaced by an environmentally friendly process. Thus, with the specialized technical support provided under the JP, he secured the enactment of a municipal by-law prohibiting the burning of tyres, which is a highly polluting activity. However, after the by-law was passed, Mr Goldón encountered new problems, both personally and professionally – his mill was burnt down, he lost market share and had no legal backing.

PROCESS

The JP team decided to back the creation of a family business when it saw that the other members of the cooperative had not only rejected Mr Goldón's ecological proposal, but also disapproved of the use of new technology; it took into consideration the potential impact of the productive activity, the backing provided by the University of Vermont, the commitment and support of Mr Goldón's wife and children and Mr Goldón's own determination. That marked the advent of the company 'El Trapiche', which received technical and legal assistance under the joint programme, and collaborated in a committed and participatory manner in each of the meetings scheduled. The first step was to draw up an organizational chart, comprising Mr Goldón, his wife and their three children. Then, each member's concerns and opinions regarding the company's name, the design of the brand, process documentation, the preparation SWOT analyses and action plans were taken into account.



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Results

Owing to JP support, 'El Trapiche' has managed to place its product in a leading supermarket chain and has therefore increased its output considerably through year-round production. Moreover, it has had a multiplier effect, as another producer has joined the initiative and works with the family to meet larger orders, using Mr Goldón's ecological technology. The company's income is now higher and steadier, which has made it possible to carry out improvements to the mill and raise the quality of the product. In addition, a new product created by Mr Goldón (the 'easy break') is being patented, which will increase support for and the security of this family undertaking.

Cultural Volunteering in Honduras

There are eight groups of cultural volunteers, one in each of Honduras' regions, which have strategic plans and an average of 20 volunteers.

CONTEXT

In Honduras, there were already volunteers who dedicated their time to sharing their country's arts and culture with others, but they did so sporadically, as a guitar teacher, photographer or dance teacher, for example. In this context, the challenge taken up under the JP consisted in organizing those cultural volunteers into groups and networks in the country's eight regions, namely North A, North B, West A, West B, South, Centre A, East and La Mosquita. However, in addition to specific profile or age considerations, emphasis was laid in the volunteer selection process on people keen to enhance the communities' cultural activities, without expecting any financial compensation in return.

PROCESS

Eight field technicians (volunteer coordinators) were tasked with recruiting, organizing and consolidating the groups of participants. They began by giving talks and holding workshops at various venues (education centres, organizations, etc.) in order to raise awareness of the value of cultural volunteering and find out people's concerns on the subject. Once formed, small groups of volunteers were trained by the technicians, and specific responsibilities were assigned to each volunteer. Various kinds of cultural activity, organized either on their own initiative or by the municipality, were then initiated. The aims of those activities were to raise the visibility of culture and attract more cultural volunteers to the network. During programme execution, exchanges were organized among participants and the following activities were conducted: 1) design of a logo to identify the network at the national level; (2) drafting of a volunteering, culture and development training and methodology handbook; (3) publicity and promotion of the work of the cultural volunteers both in traditional and in

alternative media (television, print media, bulletins and social networks, among others), before and after each activity; (4) involvement of public and private sector institutions; (5) fundraising for cultural activities; and (6) ongoing recruitment of cultural volunteers, as volunteers' commitment may fluctuate for various reasons relating to venues, work, studies, private life, illness and time constraints.

Results

There are now eight groups of cultural volunteers, one in each of the country's regions, which have strategic plans and an average of 20 volunteers. These volunteers have been trained and carry out in their municipalities cultural and artistic activities such as photograph exhibitions, recreation days, cultural afternoons, plays, literature and poetry workshops, murals, environment days, festivities to mark the national identity day, traditional dance evenings, drawing competitions, puppet shows and traditional-games festivals. The network of volunteers thus contributes to the visibility and promotion of national culture.

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ProCulture Fund for the promotion and development of artistic and cultural practices and expressions of indigenous peoples and people of African descent on Nicaragua's Caribbean coast

CONTEXT

Before actual implementation of the JP, no funding was available for ventures designed by indigenous peoples and people of African descent on the Caribbean coast. The JP team therefore proposed to strengthen and revitalize culture by preserving and promoting the arts and traditions of indigenous peoples and people of African descent in order to optimize their communities' economic and productive opportunities. The ProCulture Fund was thus an innovative initiative taken to meet the cultural, tourism and social needs and demands of the target communities, which previously had no access to credit, owing to the dearth of programmes tailored to their needs. The Fund's beneficiaries are women and men active in areas such as handicrafts, visual arts, embroidery, dance, gastronomy, traditional medicine, music and oral culture.

PROCESS

To facilitate the operations of the ProCulture Fund, an operating handbook, setting out the procedures to be followed in order to benefit the target groups, was compiled. The handbook contained an explanation of the structure of the project, fund management, monitoring and evaluation on the ground. Training was provided in financial management, project submission formats and venture support and monitoring mechanisms. In the second phase, a call for applications was launched in the regions, and projects were then shortlisted by a multisectoral committee. The shortlist was submitted to the joint-programme steering committee, which took a final decision on the selected ventures. It should be pointed out that the gender approach was ensured from the outset during the shortlisting of project proposals, under the criterion requiring inclusion and prioritization of women who submitted proposals.

A gender focus was assured from the outset, following the criterion of inclusion and priority for women.



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Results

The case of Aurora Ortega, a resident of the community of Cabo Gracias a Dios, in the municipality of Waspam in the North Atlantic Autonomous Region, is described below to illustrate the impact of the Fund. She makes and sells coconut bread to support her family and has been a ProCulture Fund beneficiary. In her own words: 'My family's life has changed greatly. I've bought a gas stove with an oven that's big enough to bake 24 coconut bread loaves in one go. In the community, I sell each loaf of freshly-baked bread for 2 córdobas.' Now this entrepreneur is transferring some of her bread-making knowledge to teenagers and other women, thus ensuring the continuity of this tradition and the economic well-being of her family and community.

Entrepreneurial capacity-building through coaching, specialized technical training, technical assistance and provision of loans

CONTEXT

Before actual implementation of the JP, no funding was available for ventures designed by indigenous peoples and people of African descent on the Caribbean coast. The joint-programme therefore proposed to strengthen and revitalize culture by preserving and promoting the arts and traditions of indigenous peoples and people of African descent in order to optimize their communities' economic and productive opportunities. The ProCulture Fund was thus an innovative initiative taken to meet the cultural, touristic and social needs and demands of the target communities, which previously had no access to credit, owing due to the dearth of programmes tailored to their needs. The Fund's beneficiaries are women and men active in areas such as handicrafts, visual arts, embroidery, dance, gastronomy, traditional medicine, music and oral culture (stories, legends, myths).

PROCESS

During roll-out of the ProCulture Fund, the decision was taken to provide coaching and training to improve entrepreneurs' business skills, through modules on cultural management and marketing techniques. That was combined with specialized assistance to prepare the small enterprises to receive a revolving micro-credit that would enable them to increase their sales. Selection criteria based on the programme's general requirements were drawn up to guide the conduct of those activities. In addition, funding rules were drafted and approved for the allocation of financial resources to applicant entrepreneurs. Issues raised during the training courses and the provision of technical assistance concerned the improvement of internal business administration, specialization techniques and the promotion of micro-credit schemes for businesses. Entrepreneurs were then invited to draw up a proposal and to apply to the Fund for review and possible approval by the specialized inter-institutional committee.

Coaching and training were provided to improve the entrepreneurs' business skills.

Results

The case of Julio López, who lives in the community of Bluefields, in the municipality of Bluefields in the South Atlantic Autonomous Region, is described below to illustrate the impact of the Fund. He makes wooded sculptures to support his family and, as a beneficiary of the Fund, has been trained in business administration and techniques to improve his designs and wood finishes. Moreover, Mr López has received credit to improve his workshop and thus raise his output. In his own words: 'My family's life has changed greatly, as we've sold more and I've had to hire more staff, because demand for our product is high.' This entrepreneur is now transferring his knowledge by training young people in his workshop.

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Cultural Revitalization of the Karawala community's

Ulwa Dance and Music in the South Atlantic Autonomous Region

CONTEXT

The project submitted to the ProCulture Fund by the Ulwa community consisted in reviving the 'Tiwilis' group (which died out more than 40 years ago), through its traditional dances and music, clothing, jewellery, artisanal musical instruments and other items used ancestrally in the performance of its dances and music. The promotion of this cultural expression was linked to the first event in honour of Watyu Kung mâk pau, the Ulwa people's spiritual adviser, who existed in times past. The Watyu officiated during healing rituals, gave people guidance and set social rules. The programme's beneficiaries have established a multisectoral committee composed of representatives of the community and of the government of the South Atlantic Autonomous Region, in accordance with their indigenous forms of self-organization.

PROCESS

ProCulture Fund decisions are made by a committee composed of eight representatives who base their selection of ventures to be granted supportive financial and technical resources on the basis of criteria established in the operating handbook. Decision-making rests on the following criteria: (1) project activities must target specific population groups (indigenous peoples and people of African descent), while ensuring gender equality; (2) indigenous peoples and people of African descent must be indirect beneficiaries, while ensuring gender equality; (3) the project must concern the revitalization of a declining or endangered cultural item specific to a people or group; (4) artistic creation and cultural diffusion must be promoted; (5) potential local/regional efforts must not be supplanted by the project; (6) emphasis must be laid on the intercultural approach; (7) clear social commitment must be reflected in its indicators, especially with regard to participation, knowledge generation and peace-building; (8) the organization of exchanges and meetings conducive to the mutual appreciation of cultures and understanding among peoples must be promoted in a spirit of peace; (9) knowledge must be generated and local cultures, values inherent to those cultures and forms of expression of their authenticity and personality must be promoted.

The project consisted in reviving the traditional dances and music of the 'Tiwilis' group, which died out more than 40 years ago.



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While work was in progress on the cultural revitalization of the Ulwa people, the Tiwilis, Ukumh, Saudah and Walang Wingka groups and the communal authorities concerned participated to a great extent. Although this initiative was extremely important to the Karawala community, it also resonated with the other seven communities in the municipality. Not only did the project stimulate local cultural stakeholders spiritually and intellectually, it also had a positive impact on the notion of identity and empowerment of the Ulwa community, opening up new courses of action for the revitalization of its culture.



Handicrafts: Quality Design and Fostering Competitiveness

A public call had been made for applicants for the seats on the advisory panel, all three of which had been won by women.

CONTEXT

Under the joint programme, the national situation was characterized by: (1) few signs of a culturally recognized traditional crafts sector and of secure markets; (2) relatively recent craft activity in the country; (3) highly fragmented handicraft production; and (4) few opportunities to showcase products inside and outside the country. The following joint-programme challenges were identified during the second phase: (1) lack of markets for handicrafts produced, partly because of the poor quality of the products and the lack of a market-centred approach; (2) handicraft produced primarily as ornamental items; (3) low craftworker productivity; and (4) difficulties encountered in gaining access to markets. Other obstacles comprised craftworkers' individualism, resistance to serialization, resistance to the production of utilitarian items, diverging points of view with designers during working groups and difficulties in ascertaining results achieved in designing new product lines. Lastly, the joint-programme team designated craftworkers throughout the country as beneficiaries.

PROCESS

Owing to public calls for proposals, the joint-programme team identified beneficiary craftworkers throughout the country and launched the following activities: (1) organization of 'Design Workshops' for the design of new product lines by craftworkers or groups of craftworkers, led by an advisory panel composed of two designers and one handicraft specialist – a public call had been made for applicants for the seats on the advisory panel, all three of which had been won by women; (2) raising awareness of handicraft production by holding exhibitions in various parts of the country; (3) opportunities for those who attended the workshops and created new lines to take part in the DINAPYME marketing programme; (4) strengthening of the DINAPYME handicraft marketing programme through participation in fairs held under the Viví Cultura project, thus raising the level of participation in events and in the showcasing of Uruguayan handicrafts on new international platforms. JP decisions were implemented through public calls for proposals to ensure democratic access to activities.



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Results

This project's most noteworthy results include: (1) the holding of three 'Design Workshops' attended by some 80 craftworkers, whose activities have been registered by the organizers; (2) the showcasing of items at national and international events; (3) craftworkers' participation in previously inaccessible high-level national bodies; and (4) greater presence of craftworkers and handicrafts in various parts of the world, thus opening up more markets for craftworkers and raising awareness of aspects of Uruguayan culture in places such as Bogotá (Colombia), Paris (France), Mexico City (Mexico) and Jerusalem (Israel).



Music Cluster

CLUSTER DE MÚSICA URUGUAY

PLAN DE REFUERZO DE LA COMPETITIVIDAD

CONTEXT

In Uruguay, the music industry has been growing steadily in recent years. At the same time, the current globalization and marketing contexts had imposed new means of increasing the sector's competitiveness. Consequently, in view of the lack of umbrella institutions and initiatives for the various music industry stakeholders such as the Record Chamber, the Association of Performing Artists, the Association of Musicians, the Association of Authors and the Association of Producers and Managers, support was provided for the formation of a music cluster. In that connection, the JP team identified the following obstacles: (1) great dispersion of the sectors; (2) little collaborative experience; and (3) difficulty in aligning the interests of the State (Ministry of Industry, Energy and Mining; Conglomerate and Production-Chain Competitiveness Programme of the Office of Planning and Budget; Creative Industries Department of the National Culture Directorate of the Ministry of Education and Culture) with those of private operators.

PROCESS

To operationalize Uruguay's music cluster, JP assistance entailed the establishment of a permanent public-private body to coordinate joint endeavours. In addition, throughout the process, the United Nations agencies involved, in particular UNESCO and UNIDO, participated in and constantly supported the project. A study was then conducted to identify the current state of the sector, its strengths and areas of opportunity. Once the information had been gathered from the study, a strategic operational plan for the music cluster was drawn up for use as a diagnostic tool and roadmap. Lastly, a management group (made up of working committees), in which all represented parties were required to make consensus decisions, was established.

In 2011, the Uruguayan music portal was constructed, featuring an in-built catalogue to extend its international outreach.



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Results

In 2009, four workshops and four conferences, attended by international guests, were convened to discuss the competitiveness of the music sector. Moreover, cluster officials participated in the Buenos Aires International Music Fair (BAFIM). In 2010, two consultations entitled 'Preparation of a Strategic Plan for the Sector' and 'Creation of a Music Export Agency' were held, the first Association of Music Producers and Managers was founded, networks were formed, agreements were concluded with other sectors and institutions and three associative projects were implemented: (1) Papagayo Azul – a website and online Uruguayan and Latin American children's music store; (2) Dinámica – a network of music production and promotion firms and technicians; and (3) Art Sonora – an associative project between three firms in the audiovisual, music and publishing sectors. Lastly, in 2011, the Uruguayan music portal, featuring an in-built catalogue to extend its international outreach, was constructed to showcase the entire sector.

Cultural Factories and Cultural Production Plants

CONTEXT

Many groups in Uruguay face varying degrees of social vulnerability. In recent years, the gap between the middle class and the poor has widened. In this context, the JP team, in collaboration with the National Cultural Directorate of the Ministry of Education and Culture, supported the establishment of 'cultural factories' and 'cultural production plants'. The aims of cultural factory projects are to strengthen human and productive capital, by creating training and venture development opportunities, and to train young people and women excluded from the formal work and education systems, by providing them with tools designed to enhance their opportunities in the labour market, while also raising their self-esteem and sense of belonging to a group. The cultural production plants, for their part, are recording centres and sound, photography, production and video studios established for the purpose of developing the creative skills of those who have the least opportunities for access. The main obstacles encountered under the joint programme included the country's population-distribution imbalance (approximately 40% of the population lives in the capital), which results in many provincial dwellers being excluded from such opportunities.

The cultural production plants focused on MDG-related gender-specific content.

PROCESS

To operationalize Uruguay's cultural factories and production plants, the JP team sought to implement the initiatives in diverse settings accessible to the greatest number of people possible, such as on the outskirts of Montevideo and in provincial towns. During the first phase of execution, announcements were made in various media inviting those interested in participating in the various project activities. Care was also taken to involve local social stakeholders in the design and conduct of the activities. It is noteworthy that, in order to enrich the project, the beneficiaries were consulted about their specific needs and the various groups' traditions and local identities were taken into account. Moreover, the cultural production plants focused on MDG-related gender-specific content, while the cultural factories promoted the participation of women who were not in formal employment.



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Results

The cultural factories have strengthened the country's human and productive capital by creating opportunities for training, skills development and cultural ventures. Furthermore, the cultural production plants have been equipped to provide people living far from production centres with musical and audiovisual training and production opportunities. This has generated audiovisual productions, music recordings and the formation of music and video-production groups (many of them relating to the MDGs), which are now being disseminated on a larger scale.



Cultural Enterprise Incubator



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25 projects
and 32 entrepreneurs
(61% of them women)
were selected to
receive incubator
support.

CONTEXT

It is generally agreed in Uruguay that cultural and creative industries can play a positive role in economic development and strengthen the country's social integration and cohesion. In this context, the promotion of cultural industries can contribute to improving international economic integration, expanding the domestic market, generating high-quality employment and strengthening Uruguayans' sense of belonging. However, some of the factors that have hindered the development of cultural industries are linked to the insufficient capacities of stakeholders in the sector, particularly in regard to organizational and cultural management aspects. Moreover, consideration must be given to the economic divide between the various geographical regions of the country. Indeed, many good ideas are mooted by entrepreneurs who live in marginalized parts of the country and, regrettably, their projects win no support precisely because of the lack of access.

PROCESS

The proposal made under the JP therefore consisted in providing support for cultural ventures through a public call for proposals that was open to all Uruguayan cultural stakeholders who met two conditions: (1) having an original and sustainable idea to develop within the cultural sector and (2) having the required entrepreneurial profile for its implementation. The project was implemented through the establishment of a 'Remote cultural enterprise incubator'. The purpose of the incubator was to strengthen a group of shortlisted entrepreneurs by giving them technical and financial support. The entrepreneur selection processes consisted of three distinct stages: (a) a roughly 80-hour training course in business formation and management; (b) personalized advice from a multidisciplinary team on the business plan drawn up by the entrepreneur; (c) coaching of entrepreneurs in project implementation once the venture's technical, commercial, economic and financial sustainability had been demonstrated. It must be noted that, to ensure fair geographical participation, the call for proposals was sent to the various regions of Uruguay, thus giving entrepreneurs in the provinces an opportunity to participate.

Results

In particular, assistance was provided under the joint programme in designing and implementing the three public calls for proposals in the various media, two of which targeted the country's provincial population. In reply to the calls, a total of 139 people submitted 100 proposals in various fields of culture. Forty-four entrepreneurs, for 36 proposals that could be included in the incubator project, were then selected. Those entrepreneurs completed training in cultural management and submitted projects for the second selection phase, in which 25 projects and 32 entrepreneurs (61% of them women) were selected to receive incubator support.

“Culture can clearly facilitate economic growth through job creation, tourism and the cultural industries, as an important economic sector for production, consumption and access. Furthermore, Culture provides the social basis that allows for stimulating creativity, innovation, human progress and well-being. In this sense, culture can be seen as a driving force for human development, in respect of economic growth and also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life.”

Excerpts from the Terms of Reference of the MDG-F Culture and Development Thematic Window



United Nations
Educational, Scientific and
Cultural Organization



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Y DE COOPERACIÓN



<http://www.unesco.org>
<http://www.mdgfund.org>

Published by the Culture Sector of the United Nations Educational, Scientific and Cultural Organization (UNESCO).
7, Place de Fontenoy, 75352 Paris 07 SP, France

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This publication exists in Spanish (original language), English and French on our website: www.unesco.org/new/mdgf

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