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Department of Education and Culture

PORTFOLIO OF PROMISING PROGRAMS IN CULTURE

THIRD MINISTERIAL EDITION

Updated Version



*Organization of American States
(OAS)*



*Inter-American Council for Integral
Development
(CIDI)*

**THIRD INTER-AMERICAN MEETING OF MINISTERS OF
CULTURE AND HIGHEST APPROPRIATE AUTHORITIES**

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PRESENTATION

The Organization of American States Department of Education and Culture, which acts as the Technical Secretariat of the Inter-American Committee on Culture, is pleased to present the *Portfolio of Promising Programs in Culture: Third Ministerial Edition*. The Portfolio offers the opportunity for member States to share, learn from, and -- when appropriate -- adapt programs and practices in the field of culture to their own realities.

The idea of creating a portfolio of promising programs was initially put forward at the First Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities, held in Cartagena, Colombia, in 2002. The OAS member States requested that the Technical Secretariat gather and disseminate “information to be included in the permanent portfolio of exemplary programs, composed of best experiences in cultural diversity that shall be contributed by the cultural ministries and entities of the Hemisphere.” The first edition was published in 2003 and shared with member States the following year. Over the past two years, several of the initiatives contained therein have been observed at close range by policy makers and practitioners from other member States, through knowledge-sharing workshops designed to facilitate dialogue and reflection.

This 2006 edition of the *Portfolio* was prepared for the Third Ministerial of Culture (Montreal, Canada, November 13-15, 2006) and updated following the Ministerial meeting. It contains 15 new programs, 14 updated ones, as well as 19 programs from the previous editions reported by a total of 14 countries and three non-governmental organizations. The electronic version of this document will continue to be updated as additional programs are submitted. The most current edition of the *Portfolio* can be found on the website of the OAS Department of Education and Culture.

This edition has been organized following the four main themes of discussion at the Ministerial:

- The Preservation and Presentation of Cultural Heritage
- Culture and the Enhancement of Dignity and Identity
- Culture and the Creation of Decent Jobs and the Overcoming of Poverty
- Culture and the Role of Indigenous Peoples.

The following criteria were used to select the Programs:

1. **Sustainability**, that is, although it may have received external financing initially, it is currently maintained through funds provided by the Ministry (or highest authority of culture) or by joint partnerships with private entities or civil society organizations; and it has been in place for more than five years and/or through a change in government or administration, thus demonstrating its ability to withstand turbulent political and economic times.
2. **Proven to be effective** through evaluation, having demonstrated its ability to deliver concrete and beneficial outcomes, and having developed strategies for meeting the challenges it explicitly seeks to address.
3. **Adaptability and flexibility**, that is, it can be adapted and improved in order to respond to different needs and contexts.

4. **Usefulness**, having established a practical working methodology and generated useful materials, such as informational brochures, curriculum or training courses, which could support the transfer of experiences to other member States.

In order to promote the dissemination of exceptional “cutting edge” programs, even if they have not yet been proven sustainable, an initiative may also be introduced that is:

5. **Innovative** in its approach or methodology, and therefore considered “vanguard” or “cutting edge” in nature.

I wish to acknowledge the work of Charles-André Goulet, who played a major role in compiling, analyzing and drafting the *Portfolio* and whose work with us was made possible by the Government of Québec. Thanks also are due to Juliana Bedoya for her important assistance in readying the *Portfolio* for publication.

On behalf of the OAS, I would especially like to thank all member States and other organizations that have responded to our request by submitting information on these promising programs, and by offering to share them with their colleagues from across the Americas. These fascinating and varied programs provide material for further cooperation in the field of culture in the years ahead.

Lenore Yaffee García
Director
Department of Education and Culture

December 2006

TABLE OF CONTENTS

Reported in the 2003 Edition	New or Updated Programs	<i>Member States' Programs</i>	<i>Page</i>
		<u>Summary Chart: New and Updated Programs , 2006 Ministerial Edition</u>	viii
		<u>Summary Chart: Programs Reported in the 2003 Edition</u>	xiv
		Argentina - <u>Mobile Cinema</u>	2
		Brazil - <u>Living Culture</u>	4
		Chile - <u>Cultural Cartography of Chile</u>	6
		Chile - <u>Inter Cultural Bilingual Education Program</u>	8
		Colombia - <u>Group for Stimulating Creation and Research</u>	10
		Colombia - <u>Imagining our Image</u>	12
		Colombia - <u>National Campaign Against the Illicit Traffic of Cultural Goods</u>	14
		Colombia - <u>National Citizenry Radio Program</u>	16
		Colombia - <u>National Museum Network</u>	18
		Colombia - <u>National Program of Musical Bands</u>	20
		Colombia - <u>Processes of Cultural Planning</u>	22
		Dominican Republic - <u>Development and Promotion of Dominican Crafts</u>	24
		Dominican Republic - <u>National System of Children's & Youth's Symphonic Orchestras</u>	26
		Ecuador - <u>Border Libraries</u>	28
		El Salvador - <u>Resource Transfer Program</u>	30
		Guatemala - <u>Long-Term National Plan for Cultural Development</u>	32
		Honduras - <u>National Handcrafts Program</u>	34
		Honduras - <u>Program of Rescue and Promotion of the Artisan, Indigenous and Traditional Production of Honduras</u>	36
		Mexico - <u>Cultural Information System</u>	38
		Mexico - <u>Indigenous Languages and Literature Program</u>	40
		Mexico - <u>Integrated Conservation Development Projects in Communities</u>	42
		Mexico - <u>Mexico-U.S.A. Binational Cultural Heritage Program: The Tierra Adentro National Historic Trail</u>	44

<i>Reported in the 2003 Edition</i>	<i>New or Updated Programs</i>	<i>Member States' Programs</i>	
			<i>Page</i>
		Mexico - National Fund for Culture and the Arts	46
		Mexico - National Community Museums Program	48
		Mexico - Program for Support of Municipality and Community Cultures	50
		Mexico - Royal Missionary Path of the Californias	52
		Mexico - U.S-Mexico Foundation for Culture, Inc.	54
		Peru - Cultural Heritage, Citizens' Participation, and Development	56
		U.S.A. - Challenge Grants	58
		U.S.A. - Collaborative Research	60
		U.S.A. - Conservation Assessment Program (CAP)	62
		U.S.A. - Documenting Endangered Languages	64
		U.S.A. - Education Programs	66
		U.S.A. - Library of Congress World Digital Library	68
		U.S.A. - Museum Assessment Program (MAP)	70
		U.S.A. - National Heritage Fellowship Program	72
		U.S.A. - Native American/Native Hawaiian Museum Services and Library Services & Grant Programs	74
		U.S.A. - Preservation and Access Program	76
		U.S.A. - Public Program Grants for Libraries, Museums, and Special and Media Projects	78
		U.S.A. - Smithsonian Folklife Festival	80
		U.S.A. - Smithsonian Global Sound	82
		Uruguay - Culture at Work Program	84
		Venezuela - National Music System	86

<i>Reported 2003 Edition Edition New and Updated Programs</i>	<i>Non Governmental Organizations' Programs</i>		<i>Page</i>
		Centro Cultural Teatro Guaira de Brasil - MERCOSUR Geo-Cultural Corridors Program	90
		Centro León - Social and Cultural Outreach Workers Program	92
		Centro León - Training Unit	94
		Instituto Latinoamericano de Museos - Latin American Parks and Museums Website	96

SUMMARY CHART: NEW AND UPDATED PROGRAMS
2006 MINISTERIAL EDITION

Member States' Programs

Country	Program	Main Objective	Ministerial Theme
Argentina	Mobile Cinema (Cine Móvil)	To promote cultural diversity and strengthen local and national identity through the dissemination of cinema in areas that do not have access to theaters .	Heritage
			Identity
			Employment
			Indigenous People
			Other
Brazil	Living Culture (Cultura Viva)	To grant access to means of cultural capacity building, creation, dissemination, and appreciation and to identify partners and promote agreements between various actors.	Heritage
			Identity
			Employment
			Indigenous People
			Other
Dominican Republic	National System of Children's and Youth's Symphonic Orchestras (Sistema Nacional de Orquestas Sinfónicas Infantiles y Juveniles)	To promote the development of children and youth orchestras through collaboration with pedagogical centers.	Heritage
			Identity
			Employment
			Indigenous People
			Other
Ecuador	Border Libraries (Bibliotecas de Frontera)	To create a network of Border Libraries between Ecuador, on the one hand, and Colombia and Peru, on the other, in order to strength border communities through cultural management.	Heritage
			Identity
			Employment
			Indigenous People
			Other
Guatemala	Long-Term National Plan for Cultural Development (Plan Nacional de Desarrollo Cultural a Largo Plazo)	To reach a greater level of citizenship through a local and creative participation in order to promote the inclusion of the cultural dimension into discussions on human development and democratic consolidation.	Heritage
			Identity
			Employment
			Indigenous People
			Other

Country	Program	Main Objective	Ministerial Theme
Honduras	National Handcrafts Program [Programa Nacional de las Artesanías (PRONARTE)]	To increase the competitiveness of artists through technology transfer and exhaustive market researches.	Heritage
			Identity
			Employment
			Indigenous People
Mexico	Integrated Conservation Development Projects in Communities (Proyectos integrales de conservación y desarrollo en comunidades)	To enable community groups to become co-stewards in the preservation of their heritage and to allow communities to reassert their identities and achieve greater possibilities of development.	Heritage
			Identity
			Employment
			Indigenous People
Mexico	Mexico-U.S.A. Binational Cultural Heritage Program: El Camino Real de Tierra Adentro National Historic Trail (Programa Binacional del Patrimonio Cultural México-EE.UU. “El Camino Real de Tierra Adentro)	To promote the understanding of the social, political, demographic and cultural dynamic of exchanges between groups living on both sides of the Mexican American border.	Heritage
			Identity
			Employment
			Indigenous People
Mexico	National Community Museums Program (Programa Nacional de Museos Comunitarios)	To train and support diverse social initiatives aimed at establishing a museum. This training and support will focus on technical and practical aspects of museum processes.	Heritage
			Identity
			Employment
			Indigenous People
Mexico	Royal Missionary Path of the Californias [Programa Camino Real Misionero de las Californias (CAREM)]	To develop a binational, multidisciplinary, and multi-institutional program aimed at preserving the cultural heritage of Mexican and American missionary sites of the three Californias.	Heritage
			Identity
			Employment
			Indigenous People
			Other

Country	Program	Main Objective	Ministerial Theme
Mexico	U.S.-Mexico Foundation for Culture, Inc. (Fundación Cultural México-Estados Unidos de América, A.C.)	To promote artistic and cultural innovation, excellence, creativity, and exchange of the performing and plastic arts, literature, architecture, and cinema between Mexico and the United States.	Heritage
			Identity
			Employment
			Indigenous People
Peru	Cultural Heritage, Citizens' Participation, and Development (Patrimonio, Ciudadanía y Desarrollo)	To implement sustainable economic projects through the promotion of the local culture and heritage, the participation of institutional and private partners, and the inclusion of young people, women, etc.	Heritage
			Identity
			Employment
			Indigenous People
U.S.A.	Challenge Grants	To support the long-term strength of humanities institutions and organizations by encouraging fundraising for permanent endowments and appropriate critical improvements.	Heritage
			Identity
			Employment
			Indigenous People
U.S.A.	Collaborative Research	To support projects on a variety of topics in the humanities including projects focusing on the diverse cultures of the United States and the world.	Heritage
			Identity
			Employment
			Indigenous People
U.S.A.	Conservation Assessment Program (CAP)	To provide eligible museums with an overall general conservation assessment through visits by conservation professionals.	Heritage
			Identity
			Employment
			Indigenous People
U.S.A.	Documenting Endangered Languages	To support projects to develop and advance knowledge concerning endangered human languages and to preserve records of these languages.	Heritage
			Identity
			Employment
			Indigenous People
			Other

Country	Program	Main Objective	Ministerial Theme
U.S.A.	Education Programs	To strengthen teaching and learning of the humanities at all grade levels, from elementary through graduate training, in the nation's schools, colleges, and universities.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	Library of Congress World Digital Library	To build upon the experience of the Library of Congress and of other national libraries and cultural institutions around the world to create a large repository of significant primary materials representing cultures from across the globe and to link these online.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	Museum Assessment Program	To help museums assess their strengths and weaknesses, and plan for the future by providing technical assistance.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	National Heritage Fellowship Program	To honor folk and traditional artists in the United States and to raise public awareness of the artistic excellence and the cultural diversity manifest in the living cultural heritage.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	Native American/Native Hawaiian Museum Services and Library Services & Grant Programs	To support Native American tribes and organizations that primarily serve Native Hawaiians to benefit their communities and audiences through strengthened museum services and to support library operations and maintain core library services.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	Preservation and Access Program	To support projects that preserve and make available the full range of humanities collections that are important for research, education, and lifelong learning.	Heritage
			Identity
			Employment
			Indigenous People
			Other

Country	Program	Main Objective	Ministerial Theme
U.S.A.	Public Program Grants for Libraries, Museums, and Special and Media Projects	To advance knowledge and understanding of the humanities in the United States; and to broaden public awareness of, access to, and support for the humanities.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	Smithsonian Folklife Festival	To promote the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the World and to assert the ability of people to converse with and understand each other.	Heritage
			Identity
			Employment
			Indigenous People
			Other
U.S.A.	Smithsonian Global Sound	To deliver the world's diverse cultural expressions via the Internet in an informative way for a reasonable price and to encourage local musicians and traditions around the planet through international recognition, the payment of royalties, and support for regional archives.	Heritage
			Identity
			Employment
			Indigenous People
			Other

Non-Governmental Organizations' Programs

Organization	Program	Main Objective	Ministerial Theme
Centro León (Dominican Republic)	Social and Cultural Outreach Workers Programs (Programa de Animación Sociocultural)	To promote the appropriation of the cultural and natural heritage through, among other things, the development of “Art Education” and the creation of an increasingly important public space.	Heritage
			Identity
			Employment
			Indigenous People
			Other
Centro León (Dominican Republic)	Training Unit (Unidad de Formación)	To present Dominican cultural and visual fine arts exhibits and collections as potential didactic tools.	Heritage
			Identity
			Employment
			Indigenous People
			Other
Instituto Latinoamericano de Museos (Costa Rica)	Latin American Parks and Museums Website (Portal de Museos y Parques de América Latina)	To be a virtual space and a source of information available to Latin American museum institutions and their professionals in order to promote museum development, access to specialized information, on-line training, etc.	Heritage
			Identity
			Employment
			Indigenous People
			Other

SUMMARY CHART: PROGRAMS REPORTED IN THE
2003 EDITION^{1/}

Member States' Programs

Country	Name of the Program	Objective
Chile	<u>Cultural Cartography of Chile (Cartografía Cultural)</u>	To generate statistical and qualitative information that contributes to the decentralization of cultural financial management and activity linked to the government.
Chile	<u>Intercultural Bilingual Education Program (Programa de educación intercultural bilingüe)</u>	To design, implement and evaluate a pedagogical proposal for improvement in the breadth and quality of the national basic education curriculum, focusing on schools where the children of indigenous communities are educated.
Colombia	<u>Group for Stimulating Creation and Research (Grupo de Estímulos a la Creación y la Investigación)</u> (under revision)	To encourage artistic creativity, cultural research and production through financial support. To that end, the group carries out 3 programs: A Scholarship program, a prize program and Artistic residency abroad program.
Colombia	<u>Imagining Our Image (Imaginado Nuestra Imagen)</u>	To contribute to the strengthening of a stable and national audiovisual culture in Colombia by improving the quality of the audiovisual language and its commercial viability, in a manner that ensures its sustainability and international presence.
Colombia	<u>National Campaign Against the Illicit Traffic of Cultural Goods (Campana Nacional Contra el Tráfico Ilícito de Bienes Culturales)</u>	To articulate different governmental sectors and institutional instances, to plan, consolidate and develop processes which make possible, both the cultural exchange among the nations, and the actions which aim to stop the illicit traffic of cultural goods.

1. Programs included in this section are those for which member States and non-governmental organizations have not provided updating information and/or for which no request was made to remove them from the Portfolio.

Country	Name of the Program	Objective
Colombia	National Citizenry Radio Program (Programa Nacional de Radio Ciudadana) (under revision)	To promote the voice of various cultural groups through radio programs, combat social exclusion and foster participation in public life.
Colombia	National Museum Network (Red Nacional de Museos)	To provide support and strengthen museums across the country on all areas associated with the preservation of cultural heritage.
Colombia	National Program of Musical Bands (Programa Nacional de Bandas de Música) (under revision)	To promote the creation and strengthening of musical bands throughout the country, through integral management, training, local organization, and research processes.
Colombia	Processes of Cultural Planning (Procesos de Planeación Cultural)	To strengthen the country's cultural planning by fostering dialogue, reflection and shared decisions with the goal of giving culture greater importance in the public agenda.
Dominican Republic	Development and Promotion of Dominican Crafts [Desarrollo y Promoción de la Artesanía Dominicana (DEPROMART)]	To promote the development of artisanal production in designated communities as a means of fostering the creation of employment. Contribute to the consolidation of the national tourism sector and the affirmation of the nation's cultural expressions through the consolidation of artisanal training, production and marketing centers.
El Salvador	Resource Transfer Program [Programa de Transferencia de Recursos (PTR)]	To allow members of a community to dispose public funding to solve a particular problem or respond to a specific need in the cultural and artistic areas.

Country	Name of the Program	Objective
Honduras	Program of Rescue and Promotion of the Artisan, Indigenous and Traditional Production of Honduras [Programa de Rescate y Promoción de la Producción Artesanal, Indígena y Tradicional (PROPAITH)]	To revalue and encourage the artisanal heritage of ethnic and mestizo groups in order to preserve cultural diversity and to give them an economic legacy that improves their conditions and quality of life.
Mexico	Cultural Information System (Sistema de Información Cultural)	To orient policy decision-making, create diagnosis and evaluate cultural policies, through an inventory of institutions, infrastructure and cultural goods and services.
Mexico	Indigenous Languages and Literature Program (Programa de Lenguas y Literatura Indígena)	To promote the use of indigenous languages to strengthen their presence and broaden their context of use in communities.
Mexico	National Fund for Culture and the Arts (Fondo Nacional para la Cultura y las Artes (FONCA))	To foster the country's artistic creation through economic support for young artists, cultural groups and those who have contributed significantly to enriching the country's artistic panorama.
Mexico	Program for Support of Municipal and Community Cultures (Programa de apoyo a las culturas municipales y comunitarias (PACMYC))	To offer the country's folk and indigenous cultural creators financial and technical resources for the development of their initiatives that strengthen local and regional identities.
Uruguay	Culture at Work Program (Programa Cultura en Obra)	To make the Uruguayan public familiar with the country's multiple artistic expressions through cultural offerings that promote national artists.

Country	Name of the Program	Objective
Venezuela	National Music System (Sistema Nacional de Música)	To achieve excellency in the managerial and artistic processes of Venezuela's musical activity, in its distinct and diverse expressions, specialties and related activities, in order to facilitate the effective contribution of musical activity to the sociocultural construction of the country.

Non-Governmental Organizations' Programs

Organization	Name of the Program	Objective
Centro Cultural Teatro Guaira de Brasil (MERCOSUR Cultural Network)	MERCOSUR Geo-Cultural Corridors Program	To promote and intensive circulation of scenic arts, music and other types of artistic companies in places that are geographically privileged, which have accessible means of transportation and serve as meeting points so that the population of smaller communities are able to attend the presentations of the touring companies.

PROMISING PROGRAMS IN CULTURE
REPORTED BY MEMBER STATES

MOBILE CINEMA

(Argentina)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of Program: National Institute of Cinema and Audio-visual Arts [Instituto Nacional de Cine y Artes Audiovisuales (INCAA)]^{2/}
- Starting Date (year): 1997
- Program Website: www.incaa.gov.ar

Program Background & Objectives

The activities of the *Cine Móvil* (Mobile Cinema) Program have a precise objective: to promote cultural diversity and strengthen local and national identity by distributing films to communities that do not have movie theaters.

The *Cine Móvil* program stems from recognition of the key importance of developing cultural industries to preserve different cultural concepts and practices in today's world of globalization and deliberate attempts to integrate the economy. This program and others like it emerged from the need to increase protection of cultural diversity in order to build a local identity, in light of the impact of new information and communications technologies on the preservation of various forms of cultural expression.

This national, decentralized program began in 1997 with the procurement of 24 mobile screening units equipped with video projection systems, sound, lighting and screens, and with the commitment of the top cultural authorities of each of the provinces. The program then began to be implemented in each province, with the showing of feature-length and short national, commercial, and independent films on VHS or DVD format. The provinces are in charge of programming, deciding what kinds of films to show and where to show them. Local support is provided by the municipalities, which in turn interact with civil society. Audiences are made up of all ages and genders, motivated by the programming offered to come and view the various screenings.

The use of mobile units affords great versatility in choosing projection sites, which vary from schools to hospitals, municipal facilities, libraries, development associations, plazas or town squares and even prisons.

Achievements & Challenges

In each province of Argentina the program promoted training for its coordinators in cultural animation, history of cinema, administrative management, and other activities related to the production of cinematographic events (demonstrations or samples, festivals, etc.).

Generally speaking, the program has been highly effective with extensive coverage in terms of audio-visual screenings in several regions of the country. The different provinces have sustained the program with a combination of their own resources and central government contributions in the form of

2. INCAA is part of the National Secretariat of Culture of Argentina. The program is implemented in conjunction with the top cultural agencies of each province in the country.

technical support and inputs (videos, films, and subsidies) from INCAA. Coordination with these different levels of government is bolstered when civil society organizations become involved, which is indispensable in order to have participatory and comprehensive cultural development.

Annual evaluations in the form of qualitative and quantitative reports highlight how much the program has grown. It is considered to be one of the most successful programs that the federal government manages.

Cine Móvil's biggest challenge now is to keep expanding coverage to all sectors that do not currently have screening rooms.

Sharing Best Practices

The *Cine Móvil* program does have potential to be transferred to other settings. However, it is important to consider the country's level of decentralization, since all of the responsibility will fall on the local authorities.

Contact Information			
Ministry, Department or Organization	Instituto Nacional de Cine y Artes Audiovisuales (INCAA)	Website	www.incaa.gov.ar
Person in charge of Program	Gabriela Pedrali	E-mail address	Afproducciones@incaa.gov.ar
		Telephone	54-11-6779-0900 #252

* This program was presented to the OAS in 2003 and was updated in October of 2006

LIVING CULTURE

(Brazil)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: Ministry of Culture of Brazil (Ministério da Cultura do Brasil)
- Starting Date (year): 2004
- Program Website: <http://www.cultura.gov.br/culturaviva/>

Program Background & Objectives

The *Living Culture* program is an initiative of the Ministry of Culture of Brazil which aims at rescuing, stimulating and preserving Brazilian culture through the creation of an extensive network. The Program was designed to grant a more equal access to means of cultural capacity-building, creation, dissemination, and appreciation. Among others, the main goals of the Program are to: 1) identify partners and promote agreements between various government, non-government, national, and foreign social-sector actors, 2) incorporate symbolic references and artistic languages into the process of building citizenship, 3) empower social and cultural forces, 4) foster a horizontal network of transformation and invention, 5) encourage within educational processes the exploration, use, and appropriation of codes pertaining to different media, artists and play-oriented languages, and 6) promote culture as expression and symbolic representation and as rights.

In 2005, the Secretariat for Programs and Projects in Culture signed agreements with the Federal District and 26 states in Brazil, three countries (The United States, France, and Germany) as well as 485 civil society entities in order to implement projects in determined areas.

The program has five main initiatives: “Culture Points”, “Digital Culture”, “Living Culture Agents”, “Living School”, and “Grio”. “Culture Points” initiative coordinates all of the Program’s activities and community-based actions by, bringing the government and civil society organizations together. “Digital Culture” enables communities to record *their own* images, instead of being filmed by external experts through the establishment of digital centers where community members’ are trained to produce their own website and set up their own communication systems. The “Living Culture Agent” is an initiative linked to “Culture Points” and it is aimed at stimulating youths to take interest in arts-related careers by providing them with a temporary income for carrying out cultural activities. The “Living School” promotes the interaction between culture and education. Through this initiative, schools are invited to submit projects focusing on culture. Finally, the “Grio – master of tradition knowledge” aims at preserving and transmitting the intangible cultural heritage of, among others, musicians, poets, and storytellers.

Since the inception of the *Living Culture* program, a wide variety of products have been created (by the program itself and the people for whom it was implemented). Compact discs, videos, websites, training courses, workshops, supporting materials, shows, and books are just a few examples of such products.

Achievements & Challenges

A two-phase external evaluation of the program has been carried out by the Public Policy Laboratory of the Rio de Janeiro State University (LLPP/UERJ, from its Portuguese acronym). A quantitative evaluation has been undertaken by researchers using a comprehensive online survey. Coordinators of 152 Culture Points were asked to fill in the survey. In the second phase, experts visited 20 Culture Points in order to conduct a qualitative and technical evaluation of Living Culture Centers.

The results of the LLPP/UERJ evaluation proved to be encouraging for the Ministry of Culture of Brazil and the Secretariat for Programs and Projects in Culture. It appears that the program has achieved excellent results within a relatively short period of time. According to the evaluation, all surveyed respondents believed the program should be kept in place. Furthermore, experts evaluated that 81% of Culture Points have been successful at implementing program actions and diffusing culture.

Further assessments of the impacts of the Living Culture Program on national public policies still have to be done. However, we may recall that at the time of its creation the Ministry of Culture planned to consolidate the Program as a cross-cutting government policy involving different ministries, states, and municipalities. Additionally, one could argue that *Living Culture* per se is a policy innovation in terms of State-Society partnership in the field of culture

As a relatively young program, *Living Culture* will continue to evolve and face new challenges. Improving access to financial assistance for participants of the Grio initiative as well as establishing a legal shared-management framework for Cultural Points are only two examples of those challenges.

Sharing Best Practices

Living Culture has been implemented taking into account the specificity of the Brazilian culture. The successful implementation of this program in another country would therefore require a careful analysis of the national, cultural and social realities.

Contact Information			
Ministry, Department, or Organization	Ministério da Cultura do Brasil	Website	http://www.cultura.gov.br/
Person in charge of Program	Célio Roberto Turino de Miranda	E-mail address	celio.turino@minc.gov.br
		Telephone	+55 (61) 3901-3822

* This program was presented to the OAS in September 2006

CULTURAL CARTOGRAPHY OF CHILE

(Chile)

The program of Cultural Cartography of Chile is a territorial information system that aims to generate information that will contribute to the decentralization of the administration of culture, while simultaneously improving the cultural registry systems.

Needs addressed

The project responds to the demands of Latin American governments expressed since the early 1990's for the implementation of a regional cultural information network called "Cultural Information System of Latin America and the Caribbean"(SICLAC). The program stems from this concern, but also from the idea of giving the country an instrument to measure the "cultural supply", as well as exploring categories, mechanisms, and methodologies for the construction of the information network.

Objectives

- To generate statistical and qualitative information that contributes to the processes of decentralization of financial administration of cultural activities linked to the State.
- To contribute to the coordination and improvement of registration and management systems for the diverse cultural organizations inside and outside the State.

Starting date, coverage and target group

The project began at the end of 1997 with data collection for the registry of cultural actors through different initiatives. The results were published in 1999 (National Directory of Culture, Cultural Atlas, and web page). The project has national, regional, community, and international coverage (in terms of Chileans residing abroad). The direct target group is comprised of cultural actors, although all users of this information benefit indirectly as well.

Description

This is a geographic information system related to the State's cultural activities, which is ample, versatile, and can be updated. It includes tables, graphics, and maps that cross-reference volume, frequencies, and territorial distribution, as well as contextual information built from secondary sources. As a result, this system allows for a multivariate analysis of the results.

There is a constant revision of available secondary sources and a network of informants is built. Afterwards, the questionnaire is elaborated, which is also continuously redefined. Then, the network of monitors is created. The monitors will administer the questionnaire in each political unit of the country by contacting or organized groups in formal institutions, but also by generating connections that enable them to reach people outside formal networks. The data obtained from that process is normalized and cleaned, and a database is built. Once the information is selected, the database is prepared for the publication of the National Directory and the Cultural Atlas is created.

Financing sources

The project is financed by the annual budget of the Unit of Studies of the Culture Division (around US\$ 200,000). Given the magnitude of the project and the scarcity of resources of the Unit, the former is strongly supported by voluntary networks.

Strengths of the program

- It is connected with the deep needs that cultural actors express, such as the recognition of local and regional identities.
- It provides unique information on Chile, which is key to designing cultural policies.
- It has managed to be part of an international network for cultural research and administration. This is even more important because of the process of information exchange. Ect.

Achievements

- To expand the coverage from 53 to 211 register categories.
- To expand the number of registries from 21,500 in 1999, to nearly 30,000 in 2002.
- The coverage reaches 94% of communities in the country, also integrating Chileans living abroad (in what we call the XIV Region or Region of Re-encounter).
- The construction of a solid network of collaborators.
- The wide distribution of the results of the first publications in 1999.

Challenges

Issues that have been changed over the course of experience:

- The innovations must point towards creating a more efficient, automatic, and dependable register process.
- There is a need for permanent means of communication with other researchers or specialists. Some challenges point also towards the construction of the registry categories. On one hand, there are requests for the incorporation of individuals whose work is linked to the arts. On the other hand, there is the issue of incorporating a whole rich and vast array of activities associated to indigenous cultures. The greatest challenge is maintaining this effort, supported until now in a network of volunteers.

Recommendations regarding its potential transfer to other contexts

The approach of this program is to stimulate participation of the cultural community in each country, thereby ensuring its adequate adaptation. The methodological procedures are guidelines and not rigid formats to be repeated. On the other hand, the program responds to the guidelines and worries of transnational cooperation organizations. It is within the framework of horizontal cooperation strategy building that the OAS Department of Education and Culture organized, jointly with el Consejo Nacional de la Cultura y las Artes of Chile and the Convenio Andrés Bello, a workshop on this program in Valparaíso, Chile, from the 27th to 29th of September, 2006.

INTERCULTURAL BILINGUAL EDUCATION PROGRAM

(Chile)

The Intercultural Bilingual Education Program was created to respond to the demands of Chilean indigenous peoples, with the objective of promoting the development of their cultures and languages. Nowadays, there is recognition of the contribution this education modality brings to broader society.

Needs addressed

Chile is a multicultural and multilingual country, where a diversity of cultures and linguistic systems come together. The Chilean state, through the promulgation of Law N° 19.253 in 1993, recognizes the existence of 8 ethnicities: Mapuche, Aymara, Rapa Nui or Pascuense, Likay Antai, Quechua, Colla, Kawashkar or Alacalufe, and Yamana or Yagan. According to information from the 1992 Census, 996,770 inhabitants 14 years old or above, declared themselves as belonging to one of these eight indigenous peoples, which represents 10.84% of the total national population. Consequently, it is crucial to address the education needs of this social sector, promoting their cultural origin and creating relevant programs.

Objectives

- To design, implement, and evaluate a pedagogical alternative for the improvement in access to and quality of the learning processes that correspond to the national curriculum for basic education, as it is proposed by the Education Reform, in targeted schools where indigenous children attend.
- To advance in the acquisition of knowledge, comprehension, discerning capacity, values, disposition for social coexistence. In this way, indigenous children would reach their maximum personal development in the context of their culture of origin, and they would also integrate the global society, for their own benefit, as well as for their community's and country's.
- To have the participation of indigenous communities in the processes of elaboration of curricular activities' of the schools where their students attend, so that, jointly with the traditional authorities and teachers, they can integrate the traditional knowledge, techniques, and visions of the world, to the curriculum and school administration.
- To facilitate access and favor retention in basic, secondary, and tertiary education, for indigenous children and young people who prove themselves to be academically outstanding and who are facing socioeconomic difficulties. Etc.

Starting date, coverage and target group

The program started as a pilot experience in 1996. During that phase, the work was done jointly with civil society through agreements with universities that had experience with the indigenous problematic.

Description

Currently, the program has diverse intervention strategies, among which four fields of action and focus must be highlighted:

- Financing 24,000 indigenous scholarships for students with good school performance and poor socioeconomic conditions, open to all indigenous students in basic, secondary, or tertiary education.

- Implementing programs for curricular innovation, teacher training programs, and instructional materials elaboration, in intercultural bilingual education for indigenous peoples, in 120 basic education centers in urban and rural zones.
- Development of an intercultural bilingual education system in 162 schools that belong to the 44 *comunas* with greater rates of poverty and rural indigenous population.
- Improvement of the infrastructure for 20 schools with high concentration of indigenous school population, which will enter the full school day schedule.

Financing sources

There are two financing sources: the regular budget of the public sector, and funds from the loan given by the Inter-American Development Bank.

Strengths of the program

- This is a program founded in the participation of the actors involved.
- The lines are developed when there is a demand for a pertinent education service.
- The attitudes of the benefited population where the program has been implemented, are favoring continuity and, therefore, sustainable in the long run.

Achievements

- There has been a progressive increase in the coverage of the program, given that at the beginning the intervention was limited to 20 schools and now there are focused programs on 280 schools and in several indigenous communities.
- Financially, in a short period of time the budget has tripled. As a reference, until year 2004 there will be U\$10.000.000 spent. Etc.

Challenges

The beginning of the program was developed through external services hired by open solicitations, mainly for regional universities. Although it was a good decision for the strengthening and participation of civil society, the state was absent in the articulation and development of the proposals. For that reason, we assumed a role in conducting the intervention through the institutional strengthening, where we promote the hiring of indigenous professionals with technical competencies and capacities, which also gave indigenous communities a close referent.

The main challenge is to reflect the intercultural and bilingual dimension in the national curriculum, so that all children are educated in a multicultural and multilingual perspective, which at the same time allows the development of standards, competencies, and values for the construction of a global society in the long term, a society that respects and promotes ethnic, cultural, and linguistic diversity. Beginning in the year 2002, there will be developed registries and systematizations of the experiences.

Recommendations regarding its potential transference to other contexts

For a successful strategy the program aims to contextualize and adequate the curriculum according to the learning needs of indigenous children, and the ample participation of their families and communities in the elaboration and implementation of curricular activities. Family and community are the main agents that carry and transmit knowledge, language, identity, and personal development.

GROUP FOR STIMULATING CREATION AND RESEARCH

(Colombia)

The Group for Stimulating Creation and Research within the Ministry of Culture is established to support and foster artistic creation, research and cultural production through financial support. To this end, the Group implements 3 projects: a Fellowship Program, a Prize Program and a Program for Artistic Internships abroad.

Needs Addressed

These programs were created to address the need to support artistic creation and cultural research, given the inexistence of other options of financial support for artists and cultural researchers. The challenge of the program is to implement strategies to foster cultural production, training and research. These strategies should give recognition to artists and researchers and also strengthen regional identities through specific cultural projects. As the Group states: “In the current situation, it is our duty, as a country, to offer the material and economic resources necessary to assure that the processes of creation, research, production and distribution of cultural goods are being developed under equitable conditions”

Objectives

Fellowship Program:

- To stimulate and support processes of artistic creation and cultural research by granting national, subnational and international fellowships.
- To support artistic and intellectual training for the development of new talents and/or to consolidate valuable experiences.

Prizes Program:

- To give public recognition to the creators and researchers that have devoted their lives to enriching the culture of Colombia. To publish new artistic pieces and to enrich the cultural heritage of Colombia.

Program of Artistic Internships abroad:

- To broaden the opportunities for cultural exchange between Colombia and other countries, such as Mexico, Venezuela and Argentina.
- To stimulate the critical analysis of artists on the cultural similarities and differences among those countries, in order to allow for the self-recognition and definition of the cultures involved.

Starting date, coverage and target group

Fellowship Program: 1987; Prizes Program: 1992; Program for Artistic Internships abroad: 1998.

Description

The program, through its three specific projects, financially supports national artists and researchers, through fellowships and training. The scholarship program offers financial support in order for recipients to dedicate themselves to the research, training, and development of new techniques of cultural expression. The Prizes Program offers Colombian cultural creators and researchers a financial contribution and the publication of previously unpublished works. The Artistic Internship Program

Abroad gives Colombian artists the opportunity to carry out a creative project in a different context over a ten-week consecutive period. Currently it takes place in Venezuela, Mexico and Argentina.

Sources of Financing

These three projects are financed by the Government of Colombia. In the case of the Artistic Internship Program Abroad, any country that hosts an artist will co-finance his/her residency.

Strengths of the Program

- Regional participation processes strengthen the development of the municipal cultural sector.
- Provides opportunities to both creators and researchers, through various means, to disseminate their works beyond local borders.
- Technical support allows for the objectives of the program to be successfully attained. Etc.

Achievements

Fellowship Program

- Has enabled scholarship recipients to carry out projects that in other circumstances would have been shelved. It has also allowed them to materialize their ideas through concrete and pertinent proposals. Etc.

Prizes Program

- Has contributed to the de-centralization process through departmental prizes, and has broadened the spectrum of recognition given to creators and researchers across Colombia's diverse regions. Etc.

Artistic Internships Program Abroad

- Art in the Americas benefits immensely through the direct dialogue that has emerged between international artists, students of art, critics and the entire population involved in the artistic process. These networks are an important means to strengthen art in the Americas in the global context.

Challenges

- Reaching a greater number of people, given the lack of clear communication between regions and their distant surroundings. It is suggested that new strategies be defined that identify appropriate partner institution.
- Stimulating the development of inter-cultural businesses or productive cultural processes, which would facilitate the development of national cultural businesses, geared towards strengthening the national market for cultural goods and services and their eventual entrance into the international market.
- Lead existing initiatives towards harmonization with private resources for the development of activities in the cultural sector.

Recommendations regarding its potential transfer to other contexts

Complete a relevant study on the applicability of the program objectives, according to both the reality and the framework within which the program will be implemented, as well as to revise the current situation of creators and researchers, with the goal of determining whether the conditions of the chosen countries allow for the development of their cultural projects.

IMAGINING OUR IMAGE

(Colombia)

The main purpose of the program *Imaginando Nuestra Imagen* (Imagining our image) is to strengthen Colombia's audiovisual culture. It also aims to improve the quality of the audiovisual language, as well as to increase its industrial viability in a way that ensures its sustainability and international presence.

Needs addressed

The workshops address the country's needs in the audiovisual realm, particularly the needs of young people with limited access to both education and different audiovisual cultural practices. Through an open and free invitation, it allows the participation of different ethnic and social groups.

Objectives

- To contribute to the audiovisual future of Colombia by developing audiovisual educational centers throughout the national territory.
- To contribute to the development of a national identity (where tolerance and self-recognition are central) through audiovisual expression of the different cultures of the country.
- To contribute to the development of an active, analytical, and participative position among consumers of audiovisual products in the country.
- To promote the development of inter-institutional networks and organizations that support audiovisual projects at the regional level, including universities, private businesses, TV channels, and NGO's, among others.

Starting date, coverage and target group

The program *Imaginando Nuestra Imagen*, with its theoretical complement *El Cine en el Cerebro Social*, started in 1998. So far, the geographic coverage has been: Amazonas, Antioquia, Arauca, Atlántico, Caldas, Caquetá, Casanare, Cauca (indigenous reservations), Cundinamarca, Nariño, Putumayo, Risaralda y San Andrés. The target group of the program is composed of young people from different social classes, workers, students, and teachers, men and women, with or without experience in the audiovisual field.

Description

The program prepares young creators of images in every region of the country to ensure that, in the future, Colombian cinematographic production will represent the nation's cultural diversity. In every city we explore the interest of different organizations in participating in the project, and then define which of them will be the coordinator. The selected institution is then in charge of inviting other organizations (associates) and taking an inventory of the resources available. Later, they identify young people interested in participating, and other people who can conduct the workshops. Each workshop lasts 2 months, and at the end, the products (videos) are screened in the city and at the national level. Thus,

through this program, the State offers space for expression and participation of citizens, stimulating the development of an active stance regarding audiovisual production.

Financing sources

The institutions involved contribute with money and in-kind donations, as well as with equipment and audition rooms. The Ministry of Culture contributes to the selection, hiring and fees of the workshop conductors, as well as to the advising and follow-up of workshops, and the required technical and didactic materials.

Strengths of the program

- Allows for the participation and recognition of all social actors.
- The development of the workshops has been based on local and regional research, where the new audiovisual element is closely related to the social fabric.
- Students incorporate their own images, through an experiential approach, using tools for self-expression and a collective construction of consensus.
- It uses new technologies at the regional and community level.

Achievements

- It was a pilot project in non-formal education that was extended to the entire country. It had a real impact and achieved sociocultural recognition.
- An analytical and reflective position has been promoted in relation to cultural products, facilitating the discovery of new ways of interpreting the world.
- The project has created new opportunities for cultural exchange through audiovisual means at the local level.
- It has become a basic component of cultural and education policies at the departmental level, which are recognized as essential factors for national development.
- Some changes have been noticed in communities in terms of their perception of their reality and the level of organization in audiovisual production. The participating social groups have joined together in Foundations and NGO's, and have entered as producers at local TV channels, also creating film clubs.

Challenges

- Limitations of time in developing class modules.
- Mechanisms of invitation were not as ample as expected, and did not representatively cover the municipalities.
- The inventory of donated equipment did not match the real resources in the region.
- The economic, social, and political situation predetermined the continuity or discontinuity of the workshops in some departments.

Recommendations regarding its potential transference to other contexts

The INI model of workshop can be easily applied to Universities (schools of Mass Communication), at public or private schools, at film clubs, or at any institution that carries out programs.

NATIONAL CAMPAIGN AGAINST THE ILLICIT TRAFFIC OF CULTURAL GOODS

(Colombia)

The National Cooperation System against the Illicit Traffic of Cultural Goods is a participation and support strategy, promoted by the Ministry of Culture of Colombia through a National Campaign, to articulate society in the protection of tangible cultural heritage and to raise awareness about the impact of illicit traffic.

Needs Addressed

The continuous and progressive loss of cultural goods, due to pillage, illegal trade and illicit traffic, and the understanding that only a cooperation strategy could generate the common front needed to stop these criminal acts, gave the ground for the creation of the Cooperation National System against the Illicit Traffic of Cultural Goods.

Objectives

The fundamental aim of the National Cooperation System against the illicit Traffic of Cultural Goods is to articulate Colombian society to jointly protect the material testimonies that integrate the tangible cultural heritage and raise awareness about the seriousness of illegal traffic and criminal acts which feed it, in order to keep the historic and cultural memory of the Nation.

The main objective is to articulate different governmental sectors and institutional instances, to plan, consolidate and develop processes which make possible, both the cultural exchange among the nations, and the actions which aim to stop the illicit traffic of cultural goods.

Starting date, coverage and target group

The joint actions against illicit traffic started in 1998 and will continue. Its coverage is national with an international projection. Its primary priority has been to link State entities, of national nature, NGOs whose programs are geared towards the preservation of cultural heritage, museums, education community, and civil society. Regional entities have been incorporated to the program, through state and municipal governments. In the context of private companies, the activities are geared towards the commercial sector (antiquarians and gallery managers), transporters, loading agencies, custom mediation societies, airlines and mail agencies.

Description

The program has created an interdisciplinary cooperation agreement that allows the Ministry of Culture to establish alliances with several governmental entities, private and of civil society, for the training of human capital and the improvement of structural barriers that are pertinent to the cultural sector, and to form joint efforts against the illicit traffic of cultural goods.

The system is implemented based on five (5) Lines of Action: 1) National Cooperation, as a necessary and fundamental action for the development of joint tasks. 2) Inventory and Registry, in order to identify the objects to be protected. 3) Training and Raising Awareness, to strengthen the appropriation of national heritage. 4) Legislation, since a legal support is necessary for the development of the actions allowing the conservation of cultural goods, and 5) International Cooperation, to achieve the support of

bordering countries, and of the importing and transit countries to avoid heritage goods to enter or circulate illegally in their territories and to ease the restitution of those illegally exported.

Financing sources

The Ministry of Culture has contributed most of the resources for the National Campaign against the Illicit Traffic of Cultural Goods. However, other entities have also taken care of some of the expenses. INTERPOL, the National Institute of Anthropology and History, the Convenio Andres Bello, the Administrative Department of Security (DAS), the National Direction of Customs (DIAN) and some private companies have also donated monetary and non-monetary resources.

Achievements

- Strengthening of the institutional coordination at the national level, through inter-institutional agreements, training of technical committees and joint operation committees among governmental institutions.
- Inventory and registry of tangible goods of the national cultural heritage, through the design and publication of manuals for inventory, training workshops, on-line registries and follow-up of archeological, museum and documentary collections.
- Awareness, training and dissemination programs. The course on “Heritage protection and appreciation” has been carried out 13 times in various cities. Currently, the Ministry of Culture and the National Direction of Customs (DIAN) are developing a virtual course on cultural heritage protection and control. The Red List of Cultural Goods that are in danger in the Americas has been launched. Additionally, various publications, books and videos have been produced.
- Strengthening of the Colombian Legislation and of International Cooperation through the advancement of multilateral instruments, agreements, bilateral agreements, international conferences and the creation of technical committees of the Andean Community of Nations (CAN), among others.

Challenges

- To incorporate the area of cultural heritage in the training courses of Police officials.
- To strengthen export controls in all the cities of the country.
- To continue strengthening, at the national and regional level, the close collaboration among the cultural, customs and police sectors.
- To create new cooperation agreements with import countries, in order for those to impede the illegal entrance of archeological and cultural goods to their territories.

Recommendations regarding its potential transference to other contexts

The country that wishes to implement a program similar to the National Campaign against the Illicit Traffic of Cultural Goods, must count with an administrative, technical and legal infrastructure that allows to protect its cultural heritage, with skillful personnel. The following minimum requirements would facilitate the implementation of the program:

- A legal framework to protect cultural heritage.
- A national inventory system.
- Established certificates for the export of cultural goods.
- Training programs geared towards the protection of cultural heritage, where specific training can be included.

NATIONAL CITIZENRY RADIO PROGRAM

(Colombia)

The National Citizenry Radio Program seeks to promote the voice of different cultural groups through radio programs, and in so doing, combat social exclusion by promoting participation in public life.

Needs addressed

Ninety different ethnic groups, including indigenous and African communities, live in Colombia. In addition, there is vast inter-cultural wealth and diversity, demanding recognition and space in the public sphere. This diversity is based on different regional contexts within the country and the cultural processes of the last decades such as emigration and forced displacement, urbanization, globalization and cultural revaluation in general. Given the barriers of exclusion and negation from public life, the media plays a fundamental role as a primary tool for social and cultural groups.

Starting date, coverage and target group

The program was initiated in 1995. It addresses organizations and groups that direct and produce radio shows for the citizens: community radio stations (463), indigenous groups' stations (32), and other stations addressing issues of public interest, promotion of culture and education (25).

Objectives

The objectives of this program are: to support public use of stations for the consolidation of a culturally democratic citizenry; to promote mechanisms that facilitate open dialogue through radio stations among different cultural sectors, so that they may listen to each other without intermediaries; and to contribute, through the promotion of broader communication among citizens, to the strengthening of democracy, participation, tolerance and construction of peace.

Description

The program is comprised of four lines of action: Promotion of Participation, Production of Series and Shows, Dissemination and Distribution, Training and Support to Regional Processes. Each of these lines has a specific methodology and strategy. Participation is promoted through the creation of public spaces for seeking consensus on cultural communication policies. With regard to production, there is a technical team that specializes in developing high revenue radio programs. The basic criteria for the show is the identification of those cultural issues and sectors normally excluded from the media. These shows are then disseminated and distributed to the stations invited to participate where they have become portals for the paradigms for production of local media. Training is done directly through basic, specialized, and advanced training processes, and indirectly through the assistance of counselors trained within the program. Finally, under the decentralization criteria, these lines of action come together to support regional, autonomous projects whose ultimate goal is the creation of a collective citizenry for the production of radio shows; hence materializing the principle of diverse participation through radio shows.

Financing sources

The program has been primarily financed with resources from the Ministry of Culture. Co-financing by other entities and organisms was obtained for specific projects.

Strengths of the program

This program has achieved legitimacy due to its relevance and pertinence. It has the capability of adapting to social and cultural needs both locally and regionally. Moreover, relative continuity was achieved in the work team that has implemented the program, accumulating experience that can be easily translated into key decisions on the design and direction of the actions taken.

Achievements

- 90% of community stations have directly benefited from the Program.
- As result of promoting community participation, the National Council for Citizenry and Community Media was created. It has been explicitly recognized in the National Culture Plan 2001 - 2010, which includes policy lines proposed by stations in the consensual meetings that were convened.
- The fact that radio production, design, and broadcast is carried out through a citizen-owned collective (around 550 citizens producing radio shows, not necessarily formally linked with the radio stations) is, from the cultural diversity standpoint, evidence of the democratization process of expressing one's voice.
- The consensus and training for the production and implementation of indigenous communities radios stations.
- Regional actors trained by the Program, who have participated in the cultural policies consensus processes, have created their own processes for participation on issues of vital importance for its communities and for the country.
- The radio has become a 'new technology' for communities that used to receive cultural radio products rather than create them.

Challenges

- Broadening the lines of action: the areas of production, distribution and training that were initially covered. The need to work to a greater extent on the promotion of participation and support for regional processes was later detected.
- Diversification of training processes. Only basic training was being offered, later extended to specialized and advanced education processes. Etc.

Recommendations regarding its potential transference to other contexts

A preliminary diagnosis on democratic access to radio communication has to be assessed, taking into consideration not only the legal situation of the stations, but also the processes put forth by social movements with regards to this issue, as well as the level of recognition by the state on the possible demands from these movements. This analysis will allow one to better decide how decentralized the action of the program should be (if there are any regional allies included in the process), or if it is necessary to initiate the training processes to be able to prepare regional allies. The capacity for flexibility and adaptation of the program also depend on the existence of regional allies who, even when not formally related to the program, share the same basic vision regarding the relationship between radio communication and citizen participation from the diversity standpoint.

NATIONAL MUSEUM NETWORK

(Colombia)

The National Museum Network of the Ministry of Culture of Colombia seeks to provide support and strengthen museums across the country on all areas associated with the preservation of cultural heritage.

Needs Addressed

The National Museum Network arises as a response to the absence of a directive and guiding entity to museums, in their role as institutions committed with the enhancement of life and the cultural identity, at the national, regional and local levels.

Objectives

- Extensively disseminate the definition, functions and social mission of museums.
- Contribute to the principles of autonomy and decentralization, stipulated in Colombia's Political Constitution.
- Contribute to the communication among museums.
- Contribute to the knowledge, assessment, promotion, preservation and protection of cultural heritage.
- Strengthen research in order to have better and more programs and services for visitors.
- Provide training in all areas of the development of museums.
- Create greater links between the community and the museum, via the development of productive projects.
- Stimulate the development of projects with high social impact.
- Strengthen management strategies with the purpose of improving the development of local museums.
- Promote the presence of museums at the participatory mechanisms of the General Culture System, particularly, the participation of museums in the formulation and implementation of new policies that affect the sector.

Starting date, coverage and target group

The Network started in 1995. It has national coverage and targets all museums across the country, including their staff.

Description

One of the first activities led by the Network was the creation of the Museums Directory. Then, facts such as number of museums, type, location and collections became available for the general public. Also, this directory helped to visualize the conditions of the museums and engage in concrete action to strengthen the sector. The first edition was published in 1995, and an updated version followed in 2003.

The Network has been working on programs aimed at fulfilling the pressing needs of museums, which include:

- Provide managerial support to the museums of the Ministry of Culture.

- Coordination of the National Plan for Collections Management, which seeks to provide the necessary tools for the museums to conduct their inventory, registry and scientific classification of their collections.
- Coordination of training seminars and specialized publications. These include: “Professional Ethics Code of the Museums” and the “Manual for Exhibits Settings”
- Advising to institutions and the public, on the development of projects related to the activities of museums.
- Make available to all the municipalities of the country, the Itinerary Exhibitions of the National Museum. In order to facilitate access to national cultural values and also to promote a sense of belonging to the nation, on the short and long term

Information on all developed projects is available on the webpage of the National Museum of Colombia at www.museonacional.gov.co under the section “Strengthening museums across the country”

Financing Sources

The Network funding comes mainly from the Ministry of Culture of Colombia. Contributions from the private sector and agreements with other nations are also sources of funding.

Achievements

- Training to the staff of the museums in the country. During the seminar “Sustainable Regional Museums for the development of their communities”, 257 people directly or indirectly related to these institutions were trained
- Inventory and Collections catalogue. The National Plan for Collections Management has served to take an inventory and catalogued 52,024 objects belonging to 38 museums from across the country.
- Large distribution of specialized publications.

Challenges

- Extend the coverage. It is necessary to reach the regions directly.
- Organize regional or state focal points to have greater impact
- Count with trained personnel so specialized support is available on the diverse areas related to the activities of museums.
- Continue strengthening the museums sector.

Recommendations regarding its potential transference to other contexts

The development of a program similar to the National Museum Network of Colombia requires the political will and commitment of the national government to support and strengthen the museums of the country.

NATIONAL PROGRAM OF MUSICAL BANDS

(Colombia)

The National Program of Musical Bands was created by the Ministry of Culture of Colombia for the purpose of supporting the creation and development of musical bands. These bands have a high level of social acceptance in the country and represent an educational opportunity for younger generations.

Needs Addressed

In the midst of a violent environment, the Ministry of Culture of Colombia has decided to launch this program as a cultural measure to foster the development of communities and individuals, and as an alternative for social participation and professional occupation. In addition to that, and given the versatility of the musical bands, with this initiative the Ministry ensures that communities not only value Colombian music, but also foreign music that they come to know and respect.

Objectives

Promote the creation and further strengthening of musical bands in the nation, through integral processes of management, education, diffusion, local organization, research and supply, with the intention of ensuring a high rate of social participation in the use of cultural goods and services. Also, the program aims to contribute to the construction of peaceful socialization, local identities, and the integral development of communities.

Starting date, coverage and target group

The program was created in 1993 by the Colombian Institute of Culture –Colcultura-, but was formally consolidated until 1998, with the creation of the Ministry of Culture. The program applies to 31 of the country's 32 departments, and 800 municipalities out of the 1075.

The main beneficiary groups are:

- Children and youth (between 8 and 25 years old), that live mainly in small and medium communities and in rural areas.
- New and active musical directors (between 18 and 50 years old), who are involved in bands or want to receive education to become musical directors.
- Local communities from the municipalities involved in the program, since they are an active part of the social support that bands receive.

Description

The program addresses many different fronts. It offers musical education to band directors in the area of Direction of Bands and Musical Theory, among others. Once they receive training, directors are able to guide the basic musical education of children and youth and to create stable musical groups. The program includes process follow-up in the municipalities where the program has been implemented. The Ministry also works to promote musical events and other cultural events so that bands can find room to

perform and participate, and also plays an advisory role in national festivities that include various musical activities.

Financing sources

The program has a budget that is funded by the current national income. This budget is assigned yearly to the Ministry of Culture. In addition to that, the program receives contributions from local departments and municipalities.

Strengths of the program

The program gives priority to poor communities, which often do not have access to other cultural programs and opportunities. The bands facilitate make possible the strengthening of social links, and ensure that new generations participate in an artistic and professional project. In addition, the program is public and free, and promotes social and collective access to cultural goods and a high quality of artistic education.

Achievements

In the past three years, the program has targeted 396 municipalities in 29 departments, and has fostered the local organization of 154 localities. It also has endorsed the implementation of policies that promote local musical bands at the departmental level, and supported the creation of 15 departmental band programs. The Ministry has supported nine national band festivals that have gathered more than 200,000 people from different municipalities throughout the country. Furthermore, the program is sustainable, given that it counts on support from different levels of government and many communities.

Challenges

It is important to recognize the importance of local communities as a counter-balance to the instability of municipal governments and some of their corrupted practices. There is also a need to find different ways of facing the consequences of departmental and municipal fiscal crises that put the sustainability of the program at risk. Another challenge is the radicalization of the armed conflict, which has forced some band directors to leave their communities and has jeopardized some of the cultural accomplishments that have been achieved. The major challenge for the future is to continue consolidating the program, extend its coverage, strengthen the participation of all regions, and improve the quality of musical groups as well as national and international cooperation.

Recommendations regarding its potential transference to other contexts

The program operates in a decentralized context, which implies that all municipalities and communities play an important role. This means that bands must consider the local context to ensure the success of the program. Excellent quality of advisors and workshop instructors must be assured. These people, in addition to being excellent musicians, must be very good teachers and be socially committed.

The program shows concrete results after two years of implementation, and, therefore, must be conceived as a long term policy and investment.

PROCESSES OF CULTURAL PLANNING

(Colombia)

Colombia's program "Processes of Cultural Planning" seeks to fortify the cultural planning of the country, promote dialogue, reflection and shared decisions with the purpose of giving greater importance to the cultural theme within the public agenda.

Needs addressed

The Political Constitution of 1991 recognizes Colombia as a multi-ethnic and multi-cultural country, where its diversity and culture are the foundation of the nation. When considering cultural diversity as a source of wealth and potential for the construction of alternatives, cultural planning as a process implies moving towards the construction of consensual spaces that broaden participation in the decision-making process. A participatory planning process must assume the challenge of formulating cultural policies and building a public forum with a participatory approach.

The program responds to the challenge of valuing and legitimizing dialogue among different groups, which will promote agreements for coexistence and allow for the exercise of autonomy in these agreements. In addition, the program helps to fight poverty by developing solidarity, cooperation, and creativity in communities. Cultural action will contribute to generating alternatives and to recognizing and respecting practices and projects that remain invisible, such as life and coexistence projects.

Objectives

- To fortify the process of cultural planning, promoting spaces for reflection and agreement on cultural policy, and positioning the cultural theme within the departmental, municipal and national public agenda.
- To contribute to the broadening of the social base in decision making processes and the management of resources through a review of the planning process.

Starting date, coverage and target group

The program began in January of 1998 and spans the entire national territory. The target population is:

- At the departmental level: directors and members of institutions and boards of Culture
- At the municipal level: cultural leaders involved in processes of Participatory Planning and directors of cultural institutions that respond to the call of "Premio a la Gestion Cultural "
- At the national level: citizens in general and the cultural sector, with organizations such as museums, communities' libraries, communication media, and artistic areas of music, theater and dance.

Description

- *Diagnosis of the Process of Cultural Planning:* Research, departmental planning forums, and regional days for the submission of results of diagnosis as reference for the formulation of departmental planning.
- *Training in Participatory Planning and Creation of Incentives:* 14 Management courses with emphasis on participatory planning and a National call to Cultural Management, and sensitization of the elected mayors on the importance and responsibilities of the municipality in cultural themes.
- *National Plan of Culture 2001-2010:* Citizen consultation, sectorial work, internal work with the civil employees of the ministry, to conform and put in operation the National Council of Culture, to

realize joint collaboration between the Ministry of Culture and the National Council of Culture in reference to the document of the National Plan of Culture, socialization of the National Plan of Culture, adjustments, and execution of the plan

- *Process of Research Formation for Strengthening Cultural Processes:* Implementation of the process and development of research of the configuration of cultural regions.

Financing sources

The program is financed with the budget assigned by the Ministry for the *Dirección de Etnocultura y Fomento Regional*. For the first stage of formation it was counted on the economic support of the OEI through the agreement 128.

Strengths of the program

- The permanent implementation has favored the extension of the social base, improving the participation that is elicited by the request, the critique towards the interlocution, and the propositive capacity.
- The availability of spaces and conditions for the agreement between agents of a same level of government, so that in a coordinated and integral way, they are able to give answers to the problems and potentialities of the local contexts.
- Advancing and sharing a glance of the long term that allows the construction of cultural policies of State and not of government.

Achievements

- The processes of participatory planning at the departmental, municipal or national level have been increased and qualified. Up to July of the 2000, 37 projects and 746 citizen proposals were received.
- The process of citizen consultation has increased and generated mechanisms that allow the articulation and coherence between the territories and sectors in each level and between the government levels. Etc.

Challenges

- The advancement in the participation that goes beyond the consultation towards the creation of joint commitments.
- The institutional weakness and the lack of mechanisms to cover the expenses for traveling of the delegates to these gatherings. Etc.

Recommendations regarding its potential transference to other contexts

- To consider the direct and dynamic relationship between context and culture.
- To consider dialogue from and with the difference, in order to move from diversity to the interculturality.
- To generate spaces and actions for recognition.

DEVELOPMENT AND PROMOTION OF DOMINICAN CRAFTS

(Dominican Republic)

The program for the development and promotion of the Dominican Crafts (DEPROMART, for its Spanish acronym) was created by the Ministry of Culture, for the purpose of supporting local crafts industries. The program seeks to create alternative professional opportunities for people in communities while promoting the local culture. Although the program was recently launched, it already shows important and inspiring results.

Needs Addressed

There is a high level of artistic expression in the Dominican Republic, especially that related to crafts and visual arts. The Ministry of Culture has drawn from this reality, to develop a program that supports the production and distribution of crafts. While the program promotes alternative means of professional work, it preserves the communities' cultural identity.

Objectives

Promote the production of crafts in targeted communities as a way to foster the creation of new job opportunities, contributing to the consolidation of the national tourism sector and facilitating national cultural expressions, through training centers, as well as crafts production and commercialization.

Starting date, coverage and target group

The diagnostic phase of DEPROMART was launched in 1998. By the end of 1999 it received the financial support from the OAS for the construction of the first physical facility, and in March of 2000 for the project of Artisan Villages (Aldeas Artesanales). The program targets communities that express artisan activity. Thus far, the Ministry has established 19 Technical Training Centers (Artisan Villages).

Description

DEPROMART was created after a diagnostic analysis of the artisan sector that took place in 1998, which consisted of a geographic inventory of artisan crafts and their producers. The diagnostic facilitated the creation of a program design tailored to current artisan needs, which, along with the enthusiasm of those involved in the program, have guaranteed the success of the initiative. The key element of the program is the establishment of Technical Training Centers or Artisan Villages, which are centers of program activities. These Villages are projects carried out by different government institutions, with the support of the municipal government and civil society, which respect decentralization and ensure sustainability. Most of the program activities are related to training. In this framework, Villages organize production, organization and management courses, which allow artisans to enter the business world. The program also promotes participation in different national and local craft fairs and festivals, which allow artisans to promote their crafts and expand their commercial network.

Financing Sources

Diagnostics have been carried out with financial and technical support of UNESCO, the Organization of American States (OAS), the European Union, through the Support to the Private Sector

Program (PASP). Training programs are supported by the Government of Ecuador, the Caribbean Export, and Lome IV.

Program Strengths

The strengths of the programs are:

- The programs allow people from all ages and backgrounds to become involved in the craft industry, assisting in the alleviation of poverty in the country
- If training is carried out by well prepared teachers, as has been the case so far, it is possible that new artisans become teachers and instructors themselves, multiplying the effects of the program, such as in the case of Río San Juan.
- But perhaps the most important strength is that the community develops a high sense of ownership of the project, which ensures the sustainability of the project and facilitates the activities of the Artisan Villages.

Accomplishments

The consolidation and expansion of the project, despite extraordinary financial limitations could be considered an accomplishment in and of itself. Since the beginning of the program, more than 120 artisan workshops have been carried out in 19 different villages. These achievements reinforce the government's commitment to consolidate the program, which would eventually have a more specialized coverage.

Challenges

The implementation of training programs in Artisan Villages should involve the participation of different social actors within a given community. Although this has been addressed since the beginning of the program, it is important to follow up on this area so the Ministry can prevent certain interests from taking over the program. Given that in the Dominican Republic there is no culture of solidarity and community work, this is a field for future efforts. It is difficult to create a business-oriented mentality among Dominican artisans, since they are not familiar with the organizational and managerial activities that would facilitate the development of a craft industry. This is one of the most important aspects of the project that must be reinforced.

Recommendations regarding its potential transference to other contexts

This program facilitates interaction and dialogue among different actors in the community, and fosters the exchange of artisan experiences and technical expertise between countries. The experience of receiving technical assistance from Ecuador has been very rich in expanding the horizons of local producers. The Artisan Village project can be transferred to other contexts with simple variations to specific target populations.

NATIONAL SYSTEM OF CHILDREN'S AND YOUTH'S SYMPHONIC ORQUESTRAS

(Dominican Republic)

Basic Information

- **Type of Program:** Consolidated
- **Institution in Charge of the Program:** Dirección General de Bellas Artes / Secretaría de Estado de Cultura (General Directorate of the Arts/Ministry of Culture)
- **Starting Date (year):** 1997
- **Program Website:** <http://snosij.interfree.it> and www.bellasartes.gov.do

Program Background & Objectives

Inspired by UNESCO's "Towards a Culture of Peace" program, the National System of Children's and Youth's Symphonic Orchestras (SNOSIJ) was started in 1997. The SNOSIJ has an educational, social, and cultural mission in the Dominican Republic, seeking to train human resources in music through orchestral practice. Its work has been consistent, strengthening the musical talent of numerous child and youth musicians throughout the country. In addition to schools and academies of music, cooperation agencies and international youth orchestras have become involved, as have celebrities and artists tied to the national and international music scene.

SNOSIJ's activities make music accessible to children and youth. It recognizes that music has a social impact, because of its ability to stimulate and integrate all aspects of the human personality. Thus it also helps fill the need to stimulate and support the comprehensive development of the country's children and youth.

The program starts with a diagnosis conducted with the help of the various schools of music. There are auditions to select members of the orchestra, who later participate in activities planned according to their level of musical training. The workshops are the basic units of learning, and they are taught with some flexibility. The System promotes the holding of workshops, seminars, courses, and concerts.

The System has six main objectives: 1) to train human resources in music through orchestral practice by gaining the cooperation of public agencies, autonomous entities, international institutions, civil society, and private enterprise; 2) to create and foster the development of orchestras, bands, and orchestral groups for children and youth throughout the country, through a policy of decentralizing orchestral practice and making it accessible to the masses; 3) to promote cooperation among schools of musical instruction, orchestral groups, and social and cultural groups tied to children and youth; 4) to raise the profile of the Dominican children's and youth orchestral movement abroad; 5) to attract resources to fill the orchestras' needs for instruments, and to finance the training programs and provide continuing education services for the members of the orchestras and their instructors; and 6) to maintain relations of friendship and cooperation with similar institutions in Latin America and throughout the world.

Achievements & Challenges

In 1998 UNESCO declared the members of the National Youth Symphonic Orchestra “Artists for Peace,” and gave the Orchestra the same recognition. In the international sphere, members of the Orchestra have participated in competitions, festivals, and gatherings. Some of them have also gained admission to some of the world’s most renowned schools and musical conservatories. In the national sphere, outstanding members of the youth orchestra have gained positions in the National Symphonic Orchestra, the country’s highest level musical institution. Also hundreds of children and youth have participated in SNOSIJ activities.

In light of the proven benefits of orchestral practice for the comprehensive development of children, and the positive experiences gained with the System, orchestra work at the basic and intermediate levels has been included in the new curricula for specialized artistic training. Orchestral practice is also covered in the regulations for specialized artistic training, which provides for the formation of an orchestra at each specialized artistic training center.

The System faced serious problems between 2000 and 2003, which caused a gradual decline in both its technical and administrative institutions. The human resource potential fell into disuse, as did the musical groups and orchestras formed by the System and those associated with it. Therefore, the System had to re-orient its work. Hundreds of members of these musical groups had to be reintegrated into the program, where they were given the support they needed. Several initiatives were restarted, to revive the achievements made to date and to strengthen technical aspects and publicity.

Sharing Best Practices

In order to implement an orchestra program, one must establish ties between the program and the schools, academies, and other teaching institutions which must be integrated into the program. Following this strategy, the System has made itself a unifying instrument, successfully integrating the various schools to a degree that had not been possible with previous formal musical education efforts. The System has also managed to bring in new players with the participation of local governments, private non-profits, and community organizations, all of which draw in even more players to significantly enrich the project.

Contact Information			
Ministry, Department or Organization	Dirección General de Bellas Artes / Secretaría de Estado de Cultura	Website	http://snosij.interfree.it www.bellasartes.gov.do
Person in charge of Program	Darwin Aquino	E-mail address	darwinaquino@hotmail.com dgbagov@yahoo.com
		Telephone	809-221-6557 (fax)

* This Program was presented to the OAS in 2003 and updated in September of 2006

BORDER LIBRARIES

(Ecuador)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: National Library System [Sistema Nacional de Bibliotecas (SINAB)]^{3/}
- Starting Date (year): 1991
- Program Website: <http://www.sinab.gov.ec>

Program Background & Objectives

The *Border Libraries* Program was born of a need to strengthen, disseminate, and share experiences for the benefit of the population in border areas, where it is urgent to make public libraries true centers to encourage community involvement in culture. While libraries can become vehicles of change, engines of educational and cultural stimulation, and tools for community development, they have even greater potential in border regions. In these areas the way of life and worldviews of border peoples have defined a unique culture in which imagination and collective memory are shared on both sides of the border line.

The Border Libraries Network between Ecuador and Colombia to the north, and between Ecuador and Peru to the South, selects libraries according to their capacity to promote and carry out activities, and according to their influence with the population. In the communities where the selected libraries are located, some residents are trained as cultural promoter librarians. Border Community Cultural Centers are created—small facilities offering cultural services and activities for the benefit of the community.

The main objectives of the Border Libraries Program are: 1) to promote a better quality of life for the marginalized border population by validating and bolstering their cultural expressions and values; 2) to bring together marginalized urban communities and rural border communities around reading and cultural activities; and 3) to encourage border people to become more involved in their community's social and cultural development. SINAB seeks to meet the program's objectives by preparing reports and offering training courses.

Achievements & Challenges

The program has had some significant achievements, including: (i) sizeable increases in library catalogs, from 53 to 211 categories, and from 21,500 items in 1999 to almost 30,000 in 2002; (ii) coverage which expanded to reach 94% of Ecuador's border communities; and (iii) the establishment of a solid network of collaborators. Since 2003 the program has been promoting and strengthening the integration of people in border areas by sponsoring exchanges of bibliographical material and reading enrichment programs as well as and training.

3. National Library System is an entity of the Ministry of Education and Culture that managed 544 community libraries in rural areas and marginal urban areas.

The *Border Libraries* program has been evaluated internally. Reports are prepared periodically, as are field visits, statistics, and opinion surveys of users.

The program's biggest problem is a lack of funding, which has affected the ability of the border libraries to carry out activities. In fact, in 2005 SINAB and this program did not receive any national government resources, leaving the program in a precarious financial situation. The program's great challenge is to find external financing to continue its operations.

Sharing Best Practices

Because of its unique characteristics, implementation of a similar project would require efficient international coordination by both the border municipal authorities and the national governments involved in the project. Furthermore, such a program requires significant efforts to gain a commitment to widespread social involvement.

Contact Information			
Ministry, Department or Organization	Sistema Nacional de Bibliotecas (SINAB)	Website	http://www.sinab.gov.ec
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* This program was presented to the OAS in 2003 and was updated in August of 2006

RESOURCE TRANSFER PROGRAM

(El Salvador)

The Resource Transfer Program provides resources to cultural non-governmental organizations (NGOs). It allows members of a community to access public funds to carry out a work plan needed to resolve a problem or fill a cultural or artistic need.

Needs Addressed

The Resource Transfer Program (PTR) was born out of a need to ensure that civil society could actively participate in El Salvador's cultural development. The PTR is a viable form of decentralization for work in the cultural sphere, financing projects and programs to be implemented by cultural NGOs.

Objectives

The program seeks to strengthen the sense of belonging and awaken interest in the community's cultural assets, thus reaffirming local identity which in turn allows the community to advance towards the future with greater certainty and clarity.

Starting date, coverage, and target population

The Resource Transfer Program was created in 1995 and will continue to exist indefinitely. Its coverage is national and the projects which it finances through NGOs target the general population. Thus far the program has provided assistance to a considerable number of NGOs.

Description

Through this program, CONCULTURA supports cultural NGOs that work effectively to fill the needs of the community. The Resource Transfer Program allows the members of a community to access public funds to carry out a work plan needed to solve a problem or fill a cultural or artistic need. Said need must be previously identified by CONCULTURA and/or the community as urgent and indispensable for the integral development of the inhabitants of the country or a specific region.

The activities carried out with the program's resources include the restoration of churches, the implementation of museum projects, the organization of festivals, and support for research and documentation.

Sources of Financing

The Government of El Salvador finances the Resource Transfer Program through CONCULTURA. Some projects receive in-kind donations from other sources.

Achievements

- The restoration of movable cultural assets and historic buildings (churches, theatres, national exhibit halls, museums) with the participation of local non-governmental organizations.
- The creation of new spaces for cultural development, museums, schools of art, shows with international artists, dance and theatre festivals, and the Youth Symphonic Orchestra.
- Although the important role of cultural NGOs is fully recognized, because they carry out their activities in a diverse and decentralized fashion, the program acknowledges the need for the public sector to participate in order to provide advisory services and monitor cultural activities.

Challenges

Advisory services and financial monitoring of the program could be improved to ensure that the funds are used more effectively, and to allow a smaller percentage of the resources to be used for administrative costs.

Sharing Best Practices

- First, it is imperative to set aside a specific amount for this program within the national budget, and some general guidelines should be drawn up.
- After receiving project applications and allocating funds according to justification, relevance, size, cultural value, and the executing capacity of the organization applying, the unit that will monitor the project must be organized.

LONG-TERM NATIONAL PLAN FOR CULTURAL DEVELOPMENT

(Guatemala)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: Ministry of Culture and Sports, Cultural Development Unit
- Starting Date (year): 2005
- Program Website: www.mcd.gob.gt

Program Background & Objectives

This program was born out of an initiative to provide guidelines for a 1998 plan for culture, based on the criteria of the 1996 Peace Accords and the United Nations meeting in Stockholm on a “Plan of Action of Cultural Policies for Development.” In 2000 the Ministry of Culture and Sports convened a participatory national congress on Guidelines for Culture and Sports Policies, which were presented later that year under the theme of: A Culture of Peace and Sustainable Human Development. In 2001 a strategy was presented for the participatory drafting of a National Plan for Sustainable Cultural Development. Finally, in 2005 the long-term National Plan for Cultural Development was presented, and in 2006 the Cultural Development Unit was formed with a specific program-budget.

The long-term National Plan for Cultural Development is a conceptual framework from which sustainable human development is promoted. It starts by acknowledging that participation on the local level must recognize local potential and needs, and make a commitment to resolve these issues by consolidating the social fabric. In order to accomplish this, it is essential to form support and coordination networks that creatively identify their links and means of working cooperatively.

The National Plan for Cultural Development recognizes “culture as a way of life,” the essence of a local community, and indispensable for promoting development. The program’s coverage is expanded to encompass all activities that lead to a decent way of life for the people. There is an expanded concept of fulfilling needs, which makes it necessary to contemplate cultural industries and the fostering of economic activities as well as activities conducive to education, security, good governance, etc.

The National Plan for Cultural Development has three main objectives: 1) to enfranchise citizens through local, broad, dignified, efficient, effective, and creative involvement as a way to guarantee that culture is included as part of integral human development and the consolidation of democratic institutions; 2) to acknowledge and value cultural diversity as a source of social wealth; and 3) to make culture have an impact on all public policy.

Achievements & Challenges

The Plan and its implementation have made it possible to have a specific program-budget to promote culture in development, which has made it possible to institutionalize it through the Cultural Development Unit which is soon to become a General Directorate.

For the time being, the Plan has an administrative structure which includes administrative and financial personnel, and staff in the substantive areas. The team is comprised of 30 culture promoters

spread out nationally in the country's 22 departments, and representatives of the four main ethnic groups: Mayas, Garifunas, Xincas and Ladinos. The Plan also has a team of eight managers in charge of steering national programs through pilot projects and the various subject areas to be covered (such as education, cultural heritage, reparations, the prevention of violence, and communication).

The Ministry of Culture and Sports of Guatemala has turned the Plan into a cooperation initiative. For example, they have signed a Framework Agreement for Cultural Cooperation with associations, institutions, and groups that share the Ministry's commitment to promoting sustainable human development. The Ministry of Culture and Sports also coordinates programs and specific joint projects with the Ministry of Education.

The Plan has had an impact on Guatemalan public policy by promoting the participatory design of the following specific policies: editorial policy, museum policy, artistic education policy, and cooperation policy.

Sharing Best Practices

It is important to understand the context of the local populations. Recognizing their cultural wealth means empowering people and making them feel capable of steering their own development. This makes it possible to build participatory programs in which people are inspired to get involved to help attain the desired results.

Contact Information			
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* This program was presented to the OAS in September of 2006

NATIONAL HANDCRAFTS PROGRAM

(Honduras)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: Honduran Institute of Anthropology and History [Instituto Hondureño de Antropología e Historia (IAH)]^{4/}
- Starting Date (year): 1995
- Program Website: <http://www.iah.hn/> (IAH)

Program Background & Objectives

The National Handcrafts Program, PRONARTE, arose out of a need to bring the PROPAITH project to the next level of development. PROPAITH concentrated on recovering historic information about handcrafts, organizational training, and design. PRONARTE now seeks to move to the next phase of reaching international markets, with the certainty that the groups have been strengthened in their identity and their production, which will permit better adaptation and positioning of the organized groups.

PRONARTE marks a new stage in the Honduran government's strategy for the handcrafts sector in rural areas and among the poorest sectors. It covers a larger number of women artisans simply because of the characteristics of the tradition in some indigenous areas. The program began in 1995 with a strategy based on recovering ethno-historical traditions, with complementary training for the groups in organization, marketing, and design. The program now seeks to raise the level of competitiveness of the artisans through technology transfers, and a more exhaustive market study that would allow the introduction of new design lines and the strengthening of existing ones.

The program is being implemented to respond to precise needs, such as the strengthening of identity, creating sources of employment, improving the quality of life, allowing producers to access the tourist economy, strengthening skills, new technology transfer, and improving business management skills.

In order to respond to these needs, PRONARTE was designed with specific program objectives in mind. First, the program fosters the systematic treatment of ethnic and historical information. Second, the program aspires to renew appreciation of and publicize the variety of handcrafts that exist in Honduras. Among other things, the program seeks to bolster the organizational, commercial, and design capacity of the artisans.

4. The Honduran Institute of Anthropology and History is an autonomous government institution which enjoys legal standing and its own assets. It was created to protect the nation's cultural heritage, and its mission is to foster research about and the protection, conservation, and promotion of Honduras' cultural heritage.

Achievements & Challenges

The Program has accomplished many things. It is consistent with the mission of the Honduran Institute of Anthropology and History (IHAH) to research and preserve the national cultural heritage in all its manifestations. The social, economic, and cultural objectives are targeted with an historical and anthropological approach, which respects the dignity of the artisan and promotes their unique values. In other words, it is development based on tradition and individual expression, rather than at the expense of these things. Thus far the effort has facilitated communication with and the participation of indigenous organizations, the government, and local organizations.

Generally speaking, the program has influenced the community's view of traditional handcrafts. In fact, the population now holds greater esteem for these occupations, affording them the respect that they deserve. Handcrafts are also viewed differently now in other sectors. For example, culture is now prominently promoted in tourism offices, in other government ministries, and in the media. And the government has allocated funds in several government ministries to co-finance micro-enterprise projects related to the handcraft sector.

Despite its track record, the program continues to face challenges that undermine its sustainability. Although the national government has included handcraft jobs in its labor strategy, it has a limited view of handcrafts that does not necessarily include the groups working with PRONARTE, and income from the sale of products is dwindling because of the possible closure of certain handcrafts stores.

Sharing Best Practices

The experience of IHAH can be replicated. In fact, Member States have decided to hold a workshop on the PROPAITH experience (December 2006). It is important to mention that to replicate this program one has to take into account academic knowledge of ethnologists and historians. Furthermore, it is necessary to define the cultural objective, clarifying that it is a matter of recovering and consolidating local and national identities, and creating an array of cultural goods that further develops and expands the attractiveness of the product and makes it more competitive. This will have an impact on marketing later. It should also be clear that it is a matter of restoring the dignity of the work of the communities, and that this is not accomplished by competing to place the most products in the international market.

Contact Information			
Ministry, Department, or Organization	Instituto Hondureño de Antropología e Historia	Website	http://www.ihah.hn/
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* This program was presented to the OAS in October of 2006

PROGRAM OF RESCUE AND PROMOTION OF THE ARTISAN, INDIGENOUS AND TRADITIONAL PRODUCTION OF HONDURAS (PROPAITH)

(Honduras)

Needs addressed

Most of the rural and especially indigenous population alternates agriculture with the production of artisan pieces; these populations have always lived in conditions of extreme poverty without any support from the government or organizations that bring together their needs or interests of their productive activities. Many of the artisan activities and products have disappeared and consumption has diminished drastically as a result of the urbanization processes and the farmers' integration to the alienating labor forces.

The little production found in the marketplace was intended for the market of souvenirs, which affected the identity and symbolic meaning of the artisan objects. The productive capacity is limited and scattered, and the whole process needed a technological and infrastructural improvement. The Institute of Anthropology and History of Honduras (IAH) determined that some strategies were needed in order to face the challenge of rescuing and preserving popular and cultural patrimony in order to maintain an identity as well as serve as an instrument for generating income for the ethnic groups.

Objectives

To revalue and encourage the artisan patrimony of ethnic and mestizo groups in order to preserve cultural diversity and to give them an economic legacy that improves their conditions and quality of life.

Starting date, coverage and target group

PROPAITH began in the year 1995 with national coverage attending ethnic and rural groups with an artisan tradition. Currently, more than 1000 artisans have been served, 80% are women of reproductive age and who belong to the following ethnic groups: Miskitas, Tawahkas, Lencas, Pech, Chorties y Tolupanes. Similarly, the program supports specific activities in semi-urban artisan workshops.

Description

The program's basis and lines of action center around two main components:

The *Rescuing Component* has the objective of studying ethnic groups with a strong artisan tradition. Preliminary research was conducted by specialized and multidisciplinary personnel and several methods for collecting information such as: field notes, studies of written and oral resources, and analysis of ecological resources, production processes, techniques, symbolism, customs, cosmovisions, etc. A proposal was designed with the artisan communities with the purpose, on the one hand, of reaffirming a genuine national identity and, on the other hand, adapting to the requirements of the modern-day market.

The *Promoting Component* includes activities of organization, training, technical assistance, commercialization and publications. PROPAITH has personnel consisting of logistic and technical consultants.

Financing Resources

The program is financed by funds and subventions of the Spanish Agency of International Cooperation, the Swedish Agency for International Development, the French Government and by the Government of Honduras. In seven years, a total of US\$800,000 has been utilized.

Strengths of the Program

- Generates employment with a low cost for poor and marginalized settings
- Activities and practices needed prior to establishing industries and small businesses
- To encourage creativity and artistic skills
- To foster a country's identity and representation
- To consolidate the economic and cultural patrimony of the communities through training and technical assistance
- To increase the self-esteem of the artisan

Achievements

- PROPAITH has served more than 1000 artisans and their families. The program works with 30 groups of artisans. Eight cooperatives and workshops have been constructed and 8 artisans have been nominated to give continuity to the training and production process. 250 workshops and 100 field visits have been conducted.
- The technical assistance has focused on improving the processes of production such as the treatment of raw materials, the design and incorporation of new techniques as well as the improvement of the equipment. In the design area four basic areas have been created: archaeological, traditional, colonial, and contemporary design.
- The process of commercialization has promoted through participation in more than 100 events at the national and international level. Similarly, the products are distributed in four stores named Technical art located in the main museums and archaeological sites of the IHAH.

Challenges

- The services of PROPAITH in conjunction with the artisan community have generated and improved organization, training, production and commerce processes for hundreds of Honduran families. In addition, the program has generated processes of cultural appreciation and self-appreciation of the economic, social and cultural contribution of the artisan families, communities and region. On the other hand, the extensive studies on rescue and promotion have contributed meaningfully to the comprehension of the cultural identity of indigenous peoples.
- The program's actions have gone beyond artisan production. A way to focus, in an integral manner, on issues of the indigenous and farmer artisans has provided an opportunity for obtaining support from different programs: funds for housing, health, credits for agriculture, and communal stores. These supports have tried to mitigate poverty in rural and indigenous settings.

CULTURAL INFORMATION SYSTEM

(Mexico)

The Cultural Information System (SIC, for its acronym in Spanish) of the National Council for Culture and Arts (CONACULTA) of Mexico is an inventory of institutions, infrastructure and cultural goods and services. Its main objective is to orient policy decision-making, create diagnosis and evaluate cultural policies.

Needs Addressed

In 1990, CONACULTA created the Information System for the Planning and Evaluation of Cultural Policies (SIPEC) and The National Cultural Information System (SNIC). Following this effort, the Cultural Information System was created to respond to the need of making publicly accessible systematized information that is generated in a regular basis and that served to create diagnosis, and to orient policy decision-making and evaluation of cultural policies.

Objectives

To integrate information generated by different areas of CONACULTA and by the state level cultural organisms, through a system that works in a decentralized manner not only in the gathering of information, but also in defining and consulting the content of this information.

The design of the first stage of the SIC was based in the following criteria:

- To select fields widely accepted as part of the cultural sector.
- To include information that responds to the needs of the institutions that contribute with information and to the most frequent requests of the main cultural agents: agents that promote culture, researchers, artists and general public.
- To develop a public database through Internet that operates in a decentralized manner and that brings together a network of federal and state level institutions.

Starting date, coverage, and target group

The SIC started in 1990, and it has national coverage. It has also the aim of establishing a permanent program of international exchange and cooperation.

Description

The Cultural Information System was designed to create links and share information with other statistical databases available throughout the Internet. This allows the SIC to increase its capacity to analyze information of other sectors and to construct indicators that incorporate demographic, education, public finance and urban variables, among others. In particular, it is possible to consult information and to construct indicators based on the municipal databases of the INEGI, which is the federal organism in Mexico responsible for the national statistical system.

The webpage of SIC is: <http://sic.conaculta.gob.mx>

Financing sources

The Cultural Information System is a joint project of the institutes, councils and secretariats of culture in the states and in CONACULTA. Thus, it was conceived and designed as a National Network of

Cultural Information (RENIC) that would link the 32 institutes, councils, and cultural secretaries of the states through a network of computers that work conjointly through the Internet.

In 2000, the Project had a financial support from the UNESCO of USD 15,000 that represented approximately a third part of the required fund to acquired 32 computers that would operate in the Network. The rest of the funds were given by the states and CONACULTA.

Strengths of the Program

The SIC is an updated and complete inventory of institutions, infrastructure, cultural good and services. It is an indispensable tool that serves as a starting point for any effort of recollection and dissemination of cultural information. This information has been systematized in a database that can be used for different purposes of analysis and consultation.

Achievements

- It allows institutional users to automatically generate a great variety of reports, graphics and maps through a database that gives geographical reference of the cultural resources of Mexico.
- As a result of this work of systematization, it has been possible to publish just recently the *Atlas of Mexican Cultural Infrastructure*. The Atlas is a tool for the detailed diagnosis of the cultural baggage of the country. This Atlas provides trustable and systematic information that is available to the general public and comparable all throughout and within the country. It also offers a panoramic view that constitutes a solid basis available to orient and influence cultural policy. Is worth noting that the Atlas can be consulted in the webpage of the SIC.
- Additionally, the SIC contains links to all the pertinent resources in Internet, which gives additional information to the data presented. From this perspective, the system operates as a specialized search engine, or as a portal that offers a very ample overview of different themes of Mexican culture that is available through Internet

Challenges

- The process achieved by the SIC continue to take into account cultural diversity in Mexico, the need to construct indicators that see culture as an engine to social and human development, as well as methodological criteria that allows comparisons between different sectors and different countries.
- The definition of the conceptual framework and the delimitation of the concept of culture should aim to resolve existing tension between the convenience of defining culture in a broad and inclusive way that takes into account cultural diversity, and a more limited concept that is manageable and practical and that serves to capture trustable indicators. In the same way, indicators should reflect the particularities of national culture but also provide a trustable point of comparison between countries.
- Mexico considers fundamental to establish a permanent program of international cooperation and exchange, particularly with the countries of Latin America. The development of a basic international reference framework, to which most countries contribute, is would be extremely useful. In will be also very useful to consider having international standards that serve as referral points in activities such as the equipment of cultural infrastructure.

Recommendations regarding its potential transference to other contexts

- It is within the framework of horizontal cooperation strategy building that the OAS Department of Education and Culture organized, jointly with the CONACULTA, a workshop on this program in Mexico City, on the 6th and 7th of July 2006.

INDIGENOUS LANGUAGES AND LITERATURE PROGRAM

(Mexico)

Several of the Mexican indigenous languages are becoming extinct. Almost fifteen languages will disappear in the next years if no action is taken for their survival. In 1993, the Program of Languages and Indigenous Literature was created with the purpose of attending to the demands of linguistic development of indigenous populations.

Needs Addressed

México has at least 62 indigenous languages and a population of more than 12 millions who represent about 12 percent of the national population. As a result of the recognition of the multiculturalism of the nation, the program contributes to attend to the needs of a multilingual State. Valuing indigenous languages allows native speakers to develop their own language as well as their Spanish skills. The program responds to the ancient demands of the indigenous population that were not constitutionally recognized.

Objectives

- Promote the use of indigenous languages in order to strengthen their presence and to amplify their use in indigenous communities.
- Promote the understanding in the national society of the linguistic diversity of the country and to encourage intercultural processes to enrich the cultures.
- Contribute to the formation of a linguistic policy that takes into account the diversity of living languages in the country.

Starting date, coverage and target group

The program began in March 16, 1993, in 25 states and the Federal District. It is targeted towards children, youth, and adults (men and women) of the 62 indigenous groups of the country.

Description

The program has been developed in three stages:

First stage: In the period of 1993-95, the program fostered and strengthened processes of organization. Several academies and indigenous organizations at the regional and national level were created in this stage. In the diffusion area, publications of bilingual collections were produced, entitled, “Letras Indígenas Contemporáneas” and “Lenguas de México” targeted to indigenous and non-indigenous population. The Nezahualcóyotl award of Literature in Indigenous Languages was created for promoting and recognizing the literature production of new indigenous writers. Continental meetings of writers in indigenous languages started to take place in collaboration with embassies, indigenous organizations, writers and universities of other American countries.

Second stage: From 1995 to 2000, the program was consolidated at the national level and strategies of training, promotion and diffusion of indigenous languages and literature were defined. There was a stronger collaboration with academies, indigenous organizations, cultural and educational departments, and some institutions of higher education. Priority was given to indigenous languages that were in danger

of extinction. The training of teachers or cultural promoters was strengthened throughout workshops and courses in indigenous literacy and linguistic development.

Current stage: Throughout some inter-institutional actions, there is an existent proposal for creating a communication campaign in favor of the Mexican languages and cultures. This campaign also has the objective of generating processes of linguistic planning, fostering reading programs, and promoting, among native speakers, the use of their oral and written languages.

Financing Resources

The administrative area of the General Directorate of Popular and Indigenous Cultures is in charge of establishing mechanisms for delivering, consulting and give continuity to the application of resources. The Program has on average a total budget of \$400,000.00 (Mexican pesos).

Strengths of the Program

- The Program has been reformulated based on the new legal order established in the Mexican Constitution, the National Program of Culture 2001-2006 principles, and the policy of the National Program for the Development of Indigenous Populations 2001-2006 of the Federal Executive.
- The multicultural notion has special relevance within the frame of seeking alternatives that allow indigenous communities to overcome the isolation, discrimination, and conditions of extreme poverty in which they live.

Achievements

- The oral and written use of indigenous languages is promoting their revitalization, and increasing functions that were limited to the domestic use. There are consented alphabets in the language of the 62 indigenous groups, which allow native speakers to create proposals for creating new materials, bilingual instruction, literature and research on the languages' grammar.
- The publications in indigenous languages have diversified the editorial supply in the country because they are written in indigenous languages as well as in Spanish. Etc.

Challenges

- The recognition of a multilingual nation and the definition of a linguistic policy that promoted a linguistic diversity.
- The access of the non-indigenous peoples to know indigenous languages and indigenous peoples to know Spanish in order to create awareness of the value of indigenous languages and to develop processes of bilingualism. Etc.

Recommendations regarding its potential transference to other contexts

The Program has promoted the exchange of experiences, work and ideas among several indigenous writers from Guatemala, Peru, Bolivia, Ecuador, Chile, Paraguay, Nicaragua, Venezuela and the United States throughout the Continental meetings. The first meeting took place in México in 1994, in Chile in 1996, Venezuela in 1997, and Nicaragua in 1999, and again in Mexico in 2001.

In order to transfer the program to other contexts, we suggest considering the following:

- The participation of indigenous professionals for the design and implementation of the program.

INTEGRATED CONSERVATION AND DEVELOPMENT PROJECTS IN COMMUNITIES

(Mexico)

Basic Information

- Type of Program: Consolidated
- Institution in charge of the program: National Conservation Coordinator of the National Institute of Anthropology and History (Coordinación Nacional de Conservación del Instituto Nacional de Antropología e Historia (INAH))⁵
- Starting Date (year): 1995
- Program website: <http://www.inah.gob.mx/> (INAH)

Background & Objectives

The heritage of rural communities is being lost forever owing to a lack of resources for its conservation, thereby undermining the identity of those peoples. These communities have a low levels of school enrollment, problems with rural productivity and face an uncertain future. However, they have an important heritage, which could be turned into a resource if properly managed. A large portion of Mexico's cultural assets are in the hands of communities, namely convents, paintings, colonial images, most of which constitute a living heritage that is still in use.

The National Conservation Coordinator of the INAH promotes integrated conservation and development projects in communities, entering into cooperative agreements with a number of institutions, such as the Universidad Autónoma Metropolitana, some cultural foundations, and the private sector. The projects revolve around holding a series of workshops for discussion, appreciation and preventive conservation of cultural goods, which aim to promote the revaluation of cultural heritage and its reincorporation into the current life of the society; namely, to strengthen the communities' sense of identification with and belonging to their cultural heritage. In the workshops, the community receives training in preventive conservation of cultural goods and designs a work plan to conserve its cultural heritage.

The goal is to have community groups assist in the conservation of their heritage, so that they know it, love it, and therefore conserve it. In addition, communities would rediscover their identity and have better possibilities for development.

Achievements & Challenges

The strengths of the program include its contribution to creating processes whereby communities reassess themselves and see themselves as important creators of culture, with possibilities for development based on the richness of their heritage. The communities also assume responsibility for the conservation of their past and the commitment to their future.

5. The National Institute of Anthropology and History is a government institution. The mission of the INAH is to research, conserve and disseminate the nation's anthropological, historical, and paleontological heritage to shape the identity and memory of the society to which it belongs.

Furthermore, more than 40 communities have been assisted with conserving their heritage and, in a number of them, workshops have been given on grassroots recording and producing, and networks have been created for marketing craft products.

The challenges facing the program include: the small government budget for carrying out the tasks involved in project implementation, hence the need to seek alternative sources of funding, such as nongovernmental organizations and/or other governmental programs that offer this type of financing. There is also a need to better monitor and develop the projects so that the communities involved can share their experiences with other new groups that would motivate them to continue these processes of reflection, reaffirmation of identity, and commitment to the future.

Sharing Best Practices

The program has already been replicated in other regions of the country and has been adapted by other countries. As part of the Horizontal Cooperation Strategy, the OAS Department of Education and Culture, in conjunction with the INAH, held a seminar-workshop on program transfer, September 19-23, 2005 in Mexico.

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* This program was presented to the OAS in 2003 and updated in November 2006

MEXICO-U.S.A. BINATIONAL CULTURAL HERITAGE PROGRAM: EL CAMINO REAL DE TIERRA ADENTRO NATIONAL HISTORIC TRAIL

(Mexico)

Basic Information

- Type of Program: Consolidated
- Institution in charge of the program: National Institute of Anthropology and History (Instituto Nacional de Antropología e Historia (INAH))^{6/}
- Starting Date (year): 1994
- Program website: www.inah.gob.mx (INAH)

Background & Objectives

The Camino Real de Tierra Adentro National Historic Trail has been, since the end of the XVI century, one of the biggest and most important routes in colonial America. More than two thousand kilometers in length, this route united the capital of New Spain with the city of Santa Fe, reaching the great centers of population in northern New Spain. For three and a half centuries, until 1880 when the railway from Santa Fe, New Mexico to El Paso, Texas was built, the trail was the only commercial and cultural exchange route. Hispanic and indigenous peoples in the north of Mexico and in the south of the USA left behind a valuable cultural heritage (archives, missions, penitentiaries, etc.) which must be restored.

The INAH is carrying out the Camino Real de Tierra Adentro National Historic Trail program in nine states in Mexico (Aguascalientes, Chihuahua, Durango, Estado de México, Guanajuato, Jalisco, Querétaro, San Luis Potosí and Zacatecas) and the National Parks Service of the Interior Department is carrying it out in the states of Texas and New Mexico in the USA.

The goal of the Binational Program is to increase understanding of the flow and social, political, economic, demographic and cultural reach of society on both sides of the border. Some of its specific objectives are: 1) to identify, record and conserve the cultural and natural legacy of the historic trail; 2) research the historical and archaeological legacy, and the material culture of the trail; 3) disseminate research and conservation activities on the cultural legacy of the trail; 4) train and modernize the human resources necessary to deepen the study and conservation of the historic trail, involving higher education institutions and governments of the US and Mexican states through which the trail passes; 5) foster the creation of tours by citizens of Mexico and the United States; 6) provide the US and Mexican governments with suggestions on legal methods of guaranteeing the future conservation of the trail and its associated cultural heritage.

Achievements & Challenges

The achievements and challenges of the programs have been determined over the years through, among other things, the 10 international colloquia held in Mexico and the USA. At these events, the main advances in research, conservation, dissemination and management of the trail were presented and, on that basis, the new lines of work for the following years were recorded.

6. The National Institute of Anthropology and History is a government institution. The mission of the INAH is to research, conserve and disseminate the nation's anthropological, historical, and paleontological heritage to shape the identity and memory of the society to which it belongs.

It should be noted that the goals targeted since the establishment of the program have been met and that alone has been the motivating factor behind the trail's forthcoming inclusion in UNESCO's world heritage list. In terms of achievements, the Program also addresses the current social and economic perspectives, at the national and international levels, and policies for the formation of specialist groups in the conservation and dissemination of cultural heritage. Finally, the program's activities have encouraged the participation of organized civil society in cultural work and in the conservation of heritage.

In terms of policy regarding the program, one point of consensus is that the three levels of government must be urged to conserve and research the historic trail.

The Camino Real de Tierra Adentro National Historic Trail Program has made an important contribution to identifying historic/cultural areas for defining spaces and times in the north of Mexico and south of the United States that are cultural units resulting from common processes. The recognition of a binational cultural region with a history and a present poses a major challenge to the current and future configuration of both countries.

The program faces the following challenges, among others: 1) foster links between the historic trail program and the urban development projects of state and municipal governments in order to incorporate conservation proposals in the latter; 2) increase the participation of various specialists, different levels of government and social sectors in a common cause: the conservation of cultural heritage; 3) foster the active participation of society in the research and planning processes so that they may care for and maintain their cultural heritage; and 4) encourage universities to design curricula that will train specialists in the conservation of the historic trail.

Sharing Best Practices

Based on the petitions for visits, workshops or other types of events being coordinated, strategies could be implemented to establish linkages and adapt the methodology used in investigating the Canino Real de Tierra Adentro Historic Trail.

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* This program was presented to the OAS in 2003 and updated in November 2006

NATIONAL FUND FOR CULTURE AND THE ARTS

(Mexico)

The program "National Fund for Culture and the Arts (FONCA)" fosters artistic creation in the country with economic support for young artists, cultural groups and others who have contributed significantly to the enrichment of the artistic panorama of the country. This program invests in the exchange of ideas, interests, products, services and resources between the artistic community, the government and civil society.

Needs Addressed

Mexico is currently experiencing a strong process of broad and profound changes, not only in the political sphere, but also in its artistic and cultural life. A country with such ethnic, social and cultural diversity experiences continuous processes of renovation required by the modernization of cultural institutions. FONCA is a clear example of this.

Objectives

FONCA's objective is to offer resources so that creators may develop their work freely and without barriers so that their activities and initiatives may define the course of Mexico's future cultural life. The program operates on the basis of four fundamental objectives:

1. Supporting free artistic creation
2. Preserving national cultural heritage
3. Enhancing national cultural heritage
4. Promoting and disseminating culture

Starting date, coverage and target population

The creation of FONCA is closely tied to the implementation of the National Council for Culture and the Arts, erected in 1988 with the fundamental idea that the State must guarantee the full freedom of creators. FONCA, established on March 2nd, 1989, was created as a response to the initiatives of the artistic community interested in fostering the independent work of creators, while simultaneously satisfying the need to transform Mexico's cultural panorama. FONCA's programs, which are aimed at all Mexican artists residing in the Republic or abroad, or to foreign artists who credit their status as immigrants to the country. The program is aimed at those aged eighteen and older, and is open to all ethnic groups and both genders. Depending on the program, each is geared towards a specific group.

Description

FONCA's cultural policy is articulated in strategies that foster the preservation, promotion and dissemination of culture. It is affirmed that the government's mission is not to produce culture, but to foster the conditions necessary for its development. For that reason, the program does not aspire to form an official culture. The program operates under a framework of democratic participation, in which conditions of equity and public transparency are guaranteed through evaluation committees. The latter are made up of artists and prestigious cultural creators, with recognized careers, representing all regions and currents of artistic activity in the country, organized in a directory of judges. The criteria for

belonging to these committees are based on the cultural path, artistic quality and contribution to the cultural life of the country.

FONCA is the interlocutor between artists and the evaluation committees that respond to the criteria and bases of participation established prior to the convocation of a committee meeting, which is aimed at the entire community. In addition, FONCA carries out the operative work of each of the programs.

The representatives of each Committee alternate periodically, with the goal of guaranteeing the ethical and transparent distribution of contributions and facilitating opportunities for a broader gamut of creators. This dynamic process allows for the continuous updating of decision-making norms as well as plural selection criteria.

Sources of Financing

Currently, FONCA receives more than three thousand applications each year from across the country and provides support to more than one thousand projects. FONCA's infrastructure is made up of an administrative team of 66 people for this purpose. 95% of FONCA's operative budget (110 million pesos) is channeled to its programs; which have an effect in various artistic and cultural communities. FONCA receives an annual budget from the Mexican government. In addition, FONCA negotiates with private actors and civic associations, in order to obtain access to more resources.

Strengths of the program

FONCA makes resources available to society so that society's artists may direct projects and address applications for assistance made by their peers. Furthermore, this program strengthens transparency to ensure that resources continue to be used in projects of national interest and receive due follow up not only until the final results are seen, but also their effects. For that reason, by 2003, all of FONCA's programs will be part of the Federal Committee on Regulatory Improvement (COFEMER) and will be published in the Official Journal of the Federation.

Achievements

- Currently, FONCA administers 16 programs that respond to the specific goals of cultural activity, and include: international artistic residencies; musical, dance and theater presentations; the production of a cultural television series; support for the fulfillment of postgraduate studies; development of young creators and artists.
- Since its inception, FONCA has contributed to fostering the opening of new areas of expression and the development of cultural creativity. In this way, it promotes the unfolding of artistic activities, which will be, in the future, the features that characterize our heritage. Etc.

Challenges

Continue expanding the reach of the project to those sectors nation-wide that do not have access to project spaces.

Recommendations with respect to its transference to other contexts

None were mentioned.

NATIONAL COMMUNITY MUSEUMS PROGRAM

(Mexico)

Basic Information

- Type of Program: Consolidated
- Institution in charge of the program: National Coordinator of Museums and Exhibitions of the National Institute of Anthropology and History [Coordinación Nacional de Museos y Exposiciones del Instituto Nacional de Antropología e Historia (INAH)]^{7/}
- Starting Date (year): Early 1980s
- Program website: <http://www.inah.gob.mx/> (INAH)

Background & Objectives

In the early 1980s, the INAH created the Community Museums Program, advocated by the Museums Department. This program draws on the experiences of ‘*Casa del Museo*’ and the school museums to start promoting the establishment of museums with community participation. The program was launched in the states of Chihuahua, Hidalgo, Guanajuato and Guerrero. Later on in the 1980s, the INAH-Oaxaca Center promoted the establishment of indigenous community museums using traditional forms of political/religious organizing.

Through the Museums Department, INAH implemented the School Museums Project in various federal institutions, training teachers commissioned by the Public Education Secretariat (SEP) and assigned to a school site to develop the process of establishing and operating a classroom museum with the participation of a committee of students and parents.

The National Community Museums Program is not a formal program with its own budget and staff, but it is recognized in various cultural circles and is in constant demand in Mexican society. The National Coordinator of Museums and Exhibitions, through the INAH Technical Department, can provide experienced professional staff to continue supporting civil society with this type of initiative.

The program is designed to support the various initiatives leading to the establishment of the museum. The INAH Technical Department has an interdisciplinary team qualified to give advice in different specialized areas: planning, museology, museography, and social organization around cultural projects.

Support is provided, inter alia, on the basis of an express request from a civil society organization, which is advised and assisted in consolidating the organization promoting the museum and ensuring that it is legally established; in obtaining legal possession of the building designated exclusively to the museum; in choosing the themes for the exhibits; in researching and developing scripts for the exhibits; in establishing ties with similar cultural organizations; in seeking sponsors.

7. The National Institute of Anthropology and History is a government institution. The mission of the INAH is to research, conserve and disseminate the nation’s anthropological, historical, and paleontological heritage to shape the identity and memory of the society to which it belongs.

Through its activities and support, the INAH program aims to: 1) provide training and consultancy in the technical and practical aspects of museography to a number of social initiatives to establish museums; 2) promote the development of a cultural project initiated, directed, and sustained by representatives of indigenous peoples and authentic organizations; 3) encourage the participation of rural and urban, indigenous and mixed-race people in the research, conservation, and dissemination of their own culture; and 4) develop knowledge and a storied past through exhibits on local cultural themes.

Achievements & Challenges

Current attention to community museums is the result of a number of experiences with cultural promotion, research, protection, and dissemination of the heritage of various Mexican peoples. Many experts have worked on the National Program since its inception, resulting in significant achievements as well as proposals for the establishment of museums that have not been realized. The work methodology and systems were developed out of this experience.

Over the years, the program has supported the creation of community museums mostly in Mexico, which has aroused interest in the care, appreciation, and dissemination of both tangible and intangible cultural heritage.

Some of the challenges facing the INAH program are: 1) management of financial, material and human resources with accountability to various government institutions, the private sector, and various segments of society; 2) standardization of technical criteria for developing the program and providing advisory assistance; and 3) involvement of different sectors of the society in the care, protection, and dissemination of all cultural forms.

Sharing Best Practices

Mexico's experience in establishing museums with the participation of civil society organizations is considered very important and can be useful to other countries, making adjustments for local specificities.

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* This program was presented to the OAS in 2003 and updated in November 2006

PROGRAM FOR THE SUPPORT OF MUNICIPALITY AND COMMUNITY CULTURES

(Mexico)

The Program for the Support of the Municipality and Community Cultures was created by the National Council for Culture and Arts, through the Direction of Popular and Indigenous Cultures. This program has proved to be a strategy for giving more opportunities to indigenous cultural expression. It also strengthens the process of decentralization since it works with three levels of government and the private initiative.

Needs Addressed

Mexico is a multicultural country comprised of many different ways of life and understandings of the world. In this context, the PACMYC is an instrument for the democratization of culture, where the folk and indigenous groups play a very important role in the construction of a multicultural society.

Objectives

- Support the development of popular and indigenous cultures in the country, whether they live in their own territory or in the places where they have migrated. In addition, the program seeks to support minority groups from other countries that live within the national territory, the peasant culture in rural areas and the popular groups in urban zones.
- Stimulate the creativity of folk groups through facilitating their direct participation in the development of their own cultural expressions.
- Reinforce a decentralized system by supporting the involvement of different levels of government in cultural activities.
- Consolidate different cultural encounters around the country as a viable mechanism for sharing the various results of other cultural initiatives and projects.

Starting date, coverage and target group

The PACMYC program was launched in 1989 in order to provide folk and indigenous groups with financial and technical resources to develop their own cultural activities that reinforce their own ethnic and regional identities. The program has a national coverage, targeting rural and urban areas. The populations targeted are mainly indigenous, mestizo, afro-mestizo, and foreign ethnic groups in the country.

Description

After a fair and publicly advertised competition, the PACMYC offers economic support to cultural projects managed by folk and indigenous groups. The PACMYC is a decentralized program. Each federal state has a Commission of Planning and Support to the Popular Arts (CACREP), integrated with representatives of local and federal authorities, the civil society and the private sector. This commission regulates the different stages of the project's work, and each of the following activities:

- Organization of the PACMYC's opening summit
- Elaboration of socio-cultural diagnostics
- Organization of workshops for organized groups

- Registration of projects and organizations with the national database of projects
- Designation of an independent jury, in which specialists, academics, and cultural promoters can participate
- Workshops for the winning of the PACMYC support, and presentation of reports of work and use of resources
- Delivery of resources in public events
- Follow-up and evaluation of the projects carried out in the state

Financing Sources

The program stimulates the financial involvement of the federal states. For every *peso* that the state contributes to the project, the federal government contributes in the same amount. In some states, there have been some municipalities, as well as those from the private sector that have contributed to the project.

Strengths of the program

- Open and transparent process of project selection, where the decisions and implementation are the shared responsibility of the different social groups
- Decentralized operation of the programs
- The program stimulates both ethnic and cultural pluralism
- Improvement of the quality of life of both creators and beneficiaries of the program
- Targeting of highly marginalized settings

Achievements

- Between 1989 and 2000, a total of 9,237 projects were financed: 4,590 were indigenous projects, 4,232 mestizo projects, 377 mixed groups and 12 from other groups.
- The projects were related to very different fields, such as popular art, historic memory, social communication, traditional medicine, ecology, etc.
- Out of the 9,237 projects, 5,679 were targeted to rural zones and 2,316 to urban zones
- 2,752 projects were related to cultural preservation, 5,568 to cultural rescue, and 917 to cultural innovation.
-

Challenges

- Increase the municipal contributions to the PACMYC fund.
- Target even more rural and highly marginalized zones.
- Link the content of popular culture to education.
- Expand the program so it covers different socio-cultural group

ROYAL MISSIONARY PATH OF THE CALIFORNIAS

(Mexico)

Basic Information

- Type of Program: Consolidated
- Institution in charge of the program: National Institute of Anthropology and History [Instituto Nacional de Antropología e Historia (INAH)]^{8/}; *Corredor Histórico CAREM A.C.* and *Unidos por Tijuana A.C.*
- Starting Date (year): 1996
- Program website: <http://www.inah.gob.mx/> (INAH)

Background & Objectives

El Camino Real Misionero de las Californias is a culturally significant route that united the three Californias (Baja California and Baja California Sur in Mexico and the State of California in the USA) allowing the passage of persons and goods. It is a product of the Jesuits' evangelizing mission, having been established to maintain communications between their mission centers. All along this missions trail, there is evidence that the natural environment was changed by man, which reflects a linear cultural landscape that combines culture with nature.

The program comes out of the implementation of different research, conservation, and dissemination projects developed by the INAH in the states of northeast Mexico, namely: Baja California, Baja California Sur, Chihuahua, Durango, Sinaloa and Sonora, to address a need that was acutely felt since this mission heritage reflects the important cultural role the missions played throughout history as an integrating factor and an element of religious and cultural re-creation. The existing missions in the northeast are a fundamental part of the living cultural heritage of Mexico. Many different communities live in them, interact, and give meaning to every symbolic, religious and cultural expression. The missions also constitute an important architectural, documentary, ornamental and viceregal legacy.

The general objective is to develop a regional program that is binational, integrated, interdisciplinary and interinstitutional for research, conservation, dissemination, training and legal protection of the cultural heritage of the missions in northeast Mexico and south USA. Its specific goals include: improving coordination with the communities, church authorities, municipalities and state governments in the planning, management, protection, and maintenance of religious spaces considered historical monuments; cataloging movable and immovable property as historical monuments; determining the condition of the movable and immovable property of the missions; promoting community training and specialized technical training in preventive conservation and maintenance of the missions; promoting national and international academic exchanges for developing historical and anthropological research into the missions; and developing a program for legal protection of the missions that would promote their individual listing as historical trails.

8. The National Institute of Anthropology and History is a government institution. The mission of the INAH is to research, conserve and disseminate the nation's anthropological, historical, and paleontological heritage to shape the identity and memory of the society to which it belongs.

Achievements & Challenges

The program's achievements include the following: the creation of teams of specialists in research, conservation, protection, and dissemination of the missions' cultural heritage and obtaining the participation of organized civil society in the conservation and preservation of heritage. In the case of CAREM in Baja California, agreements have been signed with the state government and municipalities of Tijuana, Playas de Rosarito, Ensenada and Mexicali, and work has been done in the area of conservation (restoration, cleaning, fencing) building infrastructure (security booths) and patrols at the site of Nuestra Señora del Rosario de Abajo y de Arriba and San Fernando de Velicatá, restoration work in San Borja de Adac and Santa Gertrudis la Magna. With the support of the Tourism Secretariat, information signs (signage) have been designed and posted at all these sites.

In addition, a historical archeology program is under way and has conducted archeological explorations of the missions built of earthen architecture: San Vicente, Santo Domingo, El Descanso and Nuestra Señora de Guadalupe. Lastly, with the support of the state government, an interpretation center was built in 2004-2005 at the site of the Nuestra Señora de Guadalupe mission. It should be noted that most of the sites are staffed by the INAH or the municipal governments, which take care of the property and provide services to the public visiting the sites.

The challenges facing the program include: relating program objectives to the three levels of government; national and international assistance in developing projects under the program; participation of civil society in the conservation and preservation of mission heritage; inclusion of the Missions Trail file as a cultural itinerary recognized by UNESCO; and encouraging universities to design curricula that will train specialists in the conservation of cultural heritage associated with the trail.

Sharing Best Practices

With respect to transfers, the program's research projects should make provision for implementing strategies of linkage and adaptability of the methodology used.

Contact Information			
Ministry, Department, or Organization	Instituto Nacional de Antropología e Historia	Website	http://www.inah.gob.mx/
Person in charge of the Program	José Vicente de la Rosa Herrera	E-mail address	jose_delarosa@inah.gob.mx
		Telephone	50 61 91 43

* This program was presented to the OAS in 2003 and updated in November 2006

U.S.-MEXICO FOUNDATION FOR CULTURE, INC.
(Formerly the Cultural Contact, Endowment for Culture Mexico-U.S.A.)

(Mexico)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: U.S.-Mexico Foundation for Culture, Inc.^{9/}
- Starting Date (year): 1991
- Program Website: <http://www.contactocultural.org/english/home.html>

Program Background & Objectives

The U.S.-Mexico Foundation for Culture, Inc. promotes the exchange of arts and culture between Mexico and the United States from the perspective of cross-sectorial cooperation. The Foundation makes permanent dialogue between public, private, and social sectors of Mexico and the United States a keystone in the financing of programs, projects, and cultural activities that benefit people from both countries.

The mission of the Foundation is to promote cultural and artistic dialogue between Mexico and the United States through activities focused on the creation, diffusion, conservation and promotion of the artistic and cultural traditions of both countries.

The Foundation works on the bi-national promotion of arts and culture in the following sectors: 1) the support to creation through its grant programs and program for Artistic Residencies which will be launched in March or April 2007; 2) the promotion of cultural diffusion activities in all artistic sectors, especially in scenic and visual arts; 3) the implementation of cultural entertainment activities in local communities through the *Transnational Communities* and *Bi-National Alliance of Regional Organization* programs; 4) the support to training and education initiatives to the benefit of artists, creators, arts professionals, as well as cultural administrators through workshops, conferences, discussions, and short-term training programs; 5) the promotion of research on artistic and cultural themes; and 6) the participation as partner and promoter in projects related to the preservation of tangible and intangible heritage of peoples.

The Foundation seeks to achieve precise objectives. Among other things, the Foundation aims to: 1) promote artistic and cultural innovation, excellence, creativity, and exchange of the performing and plastic arts, literature, architecture, and cinema between Mexico and the United States; 2) contribute to the professional development of artists, arts educators, programmers, producers, technicians, and cultural administrators of both countries by supporting initiatives that aid growth; 3) develop, organize, promote, and participate in festivals, expositions, courses, seminars, round tables, meetings, arts markets, and other events which provide a platform for cultural exchanges; 4) serve as a link between artistic communities

9. The Foundation is an organization whose Board of Directors consists of representatives from American and Mexican public, private, and social sectors. The National Fund for Culture and the Arts (FONCA), the National Council for Culture and the Arts, the Secretariat of External Relations, and the U.S. Embassy to Mexico are among the public sector representatives. The Foundation has a sister institution in the United States whose Board of Directors and staff are the same as in Mexico.

and a channel of information and consultation for cultural topics; 5) promote and support the publication of books and related materials on cultural topics; 6) design strategies and support the implementation of policies to strengthen cultural cooperation between Mexico and the United States; and 7) attract donors and resources for cultural and artistic projects carried out in both countries.

Achievements & Challenges

Over the last fifteen years the Foundation has supported more than 600 projects of bi-national artistic partnership by investing more than 9 million dollars. Moreover, numerous artistic companies, creators, cultural administrators, and arts professionals from Mexico and the United States have participated in programs of the Foundation and are now part of its bi-national partnership networks. Throughout time the Foundation has been able to consolidate itself as a coordination space between the public, private, and social sectors of Mexico and the United States and in which programs, projects, and high impact community level activities are designed.

The Foundation has been active in the development of policies and initiatives such as the program *Mexico: The Door to Americas* in which it has participated as a partner of the National Fund for Culture (FONCA) and the Cultural Diffusion Coordination Center of the National Autonomous University of Mexico (UNAM).

Despite its important achievements the Foundation is still facing challenges. The Foundation became a civil association in November 2004. Since then it has to greatly rely on revenues generated by fund raising activities in order to carry out its administrative duties and to develop programs, projects, and activities.

Sharing Best Practices

The Foundation reported that its framework of operation could be used to trigger a continental initiative of cooperation and financing among governments, companies, and societies. At a regional level such a plan could be extended to North America (Mexico, the United States, and Canada) and/or to Central America and the Caribbean.

Contact Information			
Ministry, Department, or Organization	U.S.-Mexico Foundation for Culture, Inc.	Website	http://www.contactocultural.org/english/home.html
Person in charge of Program	Gilberto Palmerín (General Director)	E-mail address	palmerin@contactocultural.org
		Telephone	(52 55) 55 35 67 35

* This Program was presented to the OAS in 2003 and has been updated in November 2006

CULTURAL HERITAGE, CITIZENS' PARTICIPATION, AND DEVELOPMENT

(Peru)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: National Culture Institute [Instituto Nacional de Cultura (INC)]^{10/}
- Starting Date (year): 2001
- Program Website: <http://www.inc.gob.pe/proy2z.shtml>

Program Background & Objectives

The United Nations Educational, Scientific and Cultural Organization (UNESCO) proclaimed 2002 the United Nations Year for Cultural Heritage, falling within the International Decade for a Culture of Peace and Non-Violence. This came on the 30th anniversary of the Convention for the Protection of the World Cultural and Natural Heritage, and the 20th anniversary of Peru's ratification of that Convention. All of these factors make this year an excellent time to launch a program on cultural heritage with emphasis on the involvement of rural communities in economically depressed areas. Said community involvement was conceived with a view to using natural and cultural heritage as tools in the struggle against poverty and to have a positive impact on self-esteem, making it possible to incorporate these communities into collective proposals for economic development and human welfare in general. Within this framework the Cultural Heritage, Citizen's Participation, and Development project was developed jointly by the National Culture Institute (INC), the Municipal District of Maras (Cusco), and UNESCO.

The program has four main components: 1) education and local cultural heritage; 2) preventive conservation of cultural heritage; 3) training and income generation; and 4) sustainability and citizens' participation.

The activities of the program in these four fields correspond to four clearly established objectives. First, this programs seeks to generate projects of sustainable economic development through appreciation of cultural heritage and local culture. This may include the creation of temporary and permanent jobs. Second, the program aspires to use participatory methods to develop practices that may be partially or totally replicated for other areas of cultural heritage. The program also intends to incorporate institutional and local private partners in order to assure the sustainability of the project. Finally, it will use a variety of activities to incorporate women and youth into productive training projects, and build bridges of communication between the new generations and senior citizens in the community.

The program started with a pilot project in city of Maras, and has demonstrated alternative ways to handle localities with a valuable cultural heritage, by replacing traditional methodologies that did not consider community participation. The application of this community approach, the maturation process, and the program's achievements all prove that the design, with its proposed lines of action, has brought about positive results worthy of duplication. This pioneering experience has laid the foundation for the

10. The INC is a decentralized public agency under the Ministry of Education that has legal standing under domestic public law, and enjoys technical, administrative, and financial autonomy. The INC is in charge of executing government cultural policy.

implementation of similar projects in other places of cultural interest. The lines of action have been adapted to the different situations in which active community participation is sought, which is an essential social component for the sustainability of cultural heritage projects.

Achievements & Challenges

In terms of the program's impact on public policies, implementation of the pilot project has allowed the methodology to be applied by the government in both urban and rural areas of cultural interest.

Because of the political conditions and changes in public administration, there has been a rapid turnover rate of the administrative and technical staff in charge of running the project, which has hindered the program's growth. Opportunities must be provided for the training of technical and professional authorities in modern techniques for handling sites of cultural interest. Such training must be a priority so that these guidelines can be followed and multiplied as quickly as possible, given the importance of this project and the concrete results it has attained.

Sharing Best Practices

This project seeks to strengthen a program that employs participatory methods to develop practices that can be fully or partially replicated in other areas of cultural interest. In implementing a similar such program, some premises should be established, such as: political will and neutrality are needed at the highest level; culture and cultural heritage should be considered unifying elements; inter-institutional partnerships are needed; there should be a balance in terms of the players involved; and participatory methodologies should be followed from the beginning of the process.

Contact Information			
Ministry, Department or Organization	Instituto Nacional de Cultura (INC)	Website	www.inc.gob.pe
Person in charge of Program	Edwin Benavente	E-mail address	proyectoraras@inc-cusco.gob.pe
		Telephone	51-1-225-4423

* This program was presented to the OAS in September of 2006

CHALLENGE GRANTS

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: The National Endowment for the Humanities^{11/}
- Starting Date (year): 1977
- Program Website: <http://www.neh.gov/grants/guidelines/challenge.html>

Program Background & Objectives

The NEH engages in a merit review process which results in support for projects on a variety of topics in the Humanities including projects focusing on the diverse cultures of the United States and the World, and many challenge grants support institutions whose target audiences are diverse cultural groups within the United States.

Challenge Grants help institutions and organizations secure long-term support for, and improvements in, their programs and resources. Awards made to museums, public libraries, colleges, historical societies, public television and radio stations, universities, scholarly associations, and other nonprofit entities improve their financial stability and the quality of their humanities activities. Many are able, through these awards, to shift programs from dependence on term funding to more secure support from endowment; many endow positions for additional staff in the humanities and build new resources for financial support through increased attendance, membership, and enrollment. Challenge grants can also help with limited direct costs, such as acquisitions, the purchase of capital equipment, construction and renovation, and even debt retirement.

All programs funded through the NEH Office of Challenge Grants require non-governmental support, ranging from US\$1 to US\$4 for each federal dollar provided. Special initiatives have been offered in recent years with a matching requirement of US\$1 or US\$2. The maximum federal award for the special initiatives has been US\$150,000. Regular challenge grants require US\$3 in matching funds for each federal dollar for first-time recipients and US\$4 in match for each federal dollar for subsequent awards. The federal component of these grants can range up to US\$1,000,000. Because of the matching requirements, these NEH awards also strengthen the humanities by encouraging non-governmental sources of support.

Challenge grants are offered only when NEH funds will effect significant improvement or prevent significant losses in humanities programs, help institutions carry out carefully conceived long-term plans for strengthening their basic resources and activities, and enhance financial stability through increased nonfederal support. Because of their matching requirements, these grants provide a model for using government funds to leverage support for cultural programs. Further, their emphasis on endowment and long-term benefits provides a model for developing enduring and independent programs in these areas.

11. NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities.

The list of projects supported by the NEH is quite long. Some examples include grants offered to Pace University in New York City to support a program to assure that its graduates are knowledgeable about other peoples and cultures. The Humanities offer the primary vehicle through which the University will accomplish its internationalization agenda, which includes establishing Pace Global Centers in China, Brazil, and Italy. Income from funds invested in an endowment will also support four humanities activities: International Speakers and Scholars in Residence; Faculty Development Seminars for Curricular Enhancement Focused on Asia, Latin America, Europe, The Middle East, and North Africa; etc.

Achievements & Challenges

The evaluation of the achievements of this Program is many done through reports. In effect, NEH requires grantees to submit interim and final performance reports detailing the implementation and progress of the funded activities as well as annual reports detailing non-federal donations received in response to the challenge grant. Moreover, in the broader sense, the NEH Challenge Grants Program is evaluated through the staff's analysis of numbers of applications, awards, and donations rose for the humanities overall.

In an era of restricted government support for cultural programs, the power of NEH Challenge Grants to leverage nonfederal funds in support of the humanities has been cited as a unique strength of this program. Since the program's inception in 1977, over 1,400 awards totaling over US\$433 million in federal dollars have leveraged nearly US\$1.5 billion in nonfederal contributions to the humanities.

The HEH Challenge Grants has been implemented for a very long period of time and is well known for its great achievements. However, the funding of the program is not as stable as the agency would like it to be. In fact, fundraising for NEH Challenge Grants often follows trends in the overall U.S. philanthropic climate. Since some years are better than others for raising money, any given year's performance is difficult to predict. Additionally, as it is the case for most other programs, the need for strengthening humanities institutions often exceeds available resources.

Sharing Best Practices

The concept of challenge grants would be adaptable to other contexts as would the application and review procedures used in this program and all NEH programs.

Contact Information			
Ministry, Department, or Organization	The National Endowment for the Humanities (NEH)	Website	http://www.neh.gov/
Person in charge of Program	Stephen Ross	E-mail address	sross@neh.gov
		Telephone	202-606-8309

* This Program was presented to the OAS in 2003 and has been updated in September 2006

COLLABORATIVE RESEARCH

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: The National Endowment for the Humanities (NEH)^{12/}
- Starting Date (year): 1967
- Program Website: <http://www.neh.gov/grants/guidelines/collaborative.html>

Program Background & Objectives

The Endowment's authorizing legislation states that the Endowment is to "initiate and support research and programs to strengthen the research and teaching potential of the United States in the Humanities..." and "initiate and support programs and research which have substantive scholarly and cultural significance that reach, or reflect the diversity and richness of our American cultural heritage, including the culture of a minority, inner city, rural, or tribal authority." NEH does this through grants for individual research and for collaborative projects.

Collaborative Research grants support original research undertaken by a team of two or more scholars or research coordinated by an individual scholar that because of its scope or complexity requires additional staff or resources beyond the individual's salary. These grants often include collaboration of scholars, informants, and field workers from several countries. For example, recent grants are supporting an archaeology project at a sixteenth-century church at Santa Magdalena de Cao Viejo in Peru; the transcription, translation, and annotation of a 17th-century manuscript prepared by the Nahua historian Chimalpahin; and preparation for publication of documents relating to the Southern Arizona O'odham and Pee Posh people and their interactions with colonial Spain and early México.

The National Endowment for the Humanities merit review process results in the support of projects on a variety of topics in the humanities including projects focusing on the diverse cultures of the United States and the world. All programs are open to application from any eligible individual or institution for projects on any topic in the humanities. Funding decisions are based on the recommendations of outside evaluators selected for their expertise in the subject matter of the applications and on the advice of the National Council on the Humanities. This system of unsolicited applications and merit review results consistently in the support of a wide variety of projects that increase understanding of diverse cultures.

Grants are awarded on a competitive basis. Awards are made for one to three years, and usually range from \$25,000 to \$100,000 per year. Cost-sharing on the part of institutional grantees is expected. Normally, NEH support will not exceed eighty percent of total costs. Previously funded projects should expect a progressively larger share of the costs to be borne by the host institution or third parties. The program also makes use of offers of federal matching funds. These funds are released when a grantee secures gift funds from eligible third parties. The use of matching offers encourages private sector support for humanities research.

12. NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities.

The program was put in place for the first time in 1967. The technological evolution that has been taking place since its implementation forced Collaborative research program to change overtime. For example, a change in the program has been the addition of support for digital projects, such as Web sites, DVDs, and CD-ROMS. The NEH is encouraging applications that employ digital technology either in the research methodology or dissemination of the project's results. Such applications may include the use of advanced imaging, computer-assisted pattern recognition, geographic information systems data mapping and display, electronic collection and dissemination of project data, or advanced digital analysis of project data.

Achievements & Challenges

The NEH program staff collects and assesses interim and final project performance reports from all grant recipients and selectively conduct site visits to projects. They also track subsequent publications and digital resources arising from grant-supported activities. In addition, the success of previously supported projects and the quality and impact of resulting publications are also considered in the review of a grantee's subsequent applications for funding of continuation or new activities.

The program has a strong record of significant contributions to research and the expansion of knowledge in the humanities. This is evident in the publications resulting from grant-supported projects. Numerous projects funded through the Collaborative Research program have resulted in prize-winning books.

Despite its great achievements, this program faces an inevitable challenge. More specifically, the need for support for excellent collaborative research projects in the humanities exceeds available resources.

Sharing Best Practices

The application and review procedures used in this program are used in all Endowment programs and are adaptable to other contexts. The program would be replicable by other grant-making agencies and organizations, and many countries are, in fact, already engaging in similar efforts. The individual projects funded through this program may also serve as models for other efforts in collaborative research.

Contact Information			
Ministry, Department, or Organization	The National Endowment for the Humanities	Website	http://www.neh.gov
Person in charge of Program	Joel Schwartz	E-mail address	jschwartz@neh.gov
		Telephone	202-606-8210

* This Program was presented to the OAS in 2003 and has been updated in September 2006

CONSERVATION ASSESSMENT PROGRAM (CAP)

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: Institute of Museum and Library Services (IMLS)^{13/} and Heritage Preservation (HP)^{14/}
- Starting Date (year): 1997
- Program Website: <http://www.heritagepreservation.org/CAP/>

Program Background & Objectives

The Conservation Assessment Program (CAP) is supported through a cooperative agreement between the Institute of Museum and Library Services and Heritage Preservation. The program provides eligible museums in the U.S. with an overall general conservation assessment. As the preservation needs of a historic structure and the collections it contains often differ, collaboration of professionals like preservation architects or an architectural conservator is encouraged and vital to the assessment's success.

CAP also helps institutions with living animal collections, such as zoos and aquaria, which do not have an assessment of the animals' physical conditions and habitats. The general conservation assessment (unlike a detailed collection survey) provides an overview of all of the museum's collections as well as its environmental conditions and policies and procedures relating to collections care. The assessment report assists the institution by (1) providing recommendations and priorities for conservation actions, both immediate and long-term; (2) facilitating the development of long-range institutional plans for the care and preservation of the collections; and (3) serving as a fundraising tool for future conservation projects. This assessment may provide the basis for future support through IMLS Conservation Project Support grant program or other competitive grant programs

Achievements & Challenges

IMLS has raised the visibility of conservation as a cornerstone of museum practice. During the last 16 years, IMLS has demonstrated a commitment to heritage safekeeping through a thoughtfully constructed funding program that encourages excellence in all aspects of collections care.

Sharing Best Practices

As a result of this program, IMLS encourages institutions to build carefully articulated plans for meeting their conservation needs and therefore promotes best practices in institutions nationwide. In December 2005, IMLS in partnership with Heritage Preservation, published *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, the first comprehensive survey to

13. The Institute of Museums and Library Services (IMLS) is a federal agency that constitutes the primary source of Federal support for the USA 122,000 libraries and 17,500 museums.

14. The Heritage Preservation (HP) is a non-governmental organization that works with conservators, museums, civic groups and concerned individuals to protect objects that embody the United States history through conservation, education and disaster planning actions.

assess the condition and preservation needs of U.S. collections. Cultural institutions are encouraged to use this report to discuss the condition and needs of their collections with governing boards, local and state decision-makers, and community funders.

Contact Information			
Ministry, Department, or Organization	Heritage Preservation (HP)	Website	http://www.heritagepreservation.org
Person in charge of Program	Kate Marks	E-mail address	cap@heritagepreservation.org
		Telephone	202-233-0800

* This program was presented to the OAS in September 2006

DOCUMENTING ENDANGERED LANGUAGES

(United States)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: National Endowment for the Humanities^{15/} and National Science Foundation^{16/}
- Starting Date (year): 2005
- Program Website: <http://www.nsf.gov/pubs/2006/nsf06577/nsf06577.htm>

Program Background & Objectives

At least half of the world's six to seven thousand currently used human languages are about to be lost. About three hundred of these languages now have fewer than one hundred native speakers (Crystal, 2000). These endangered languages constitute an irreplaceable treasure, not only for the communities who speak them, but also for scientists and scholars. Each endangered language embodies unique local knowledge of the cultures and natural systems in the region in which it is spoken. These languages are among the few sources of evidence for filling in the record of the human past. The great variety of these languages represents a vast, largely unmapped terrain on which linguists, cognitive scientists, and philosophers can chart the full capabilities—and limits—of the human mind.

Documenting Endangered Languages (DEL) is a funding partnership between the National Science Foundation (NSF) and the National Endowment for the Humanities (NEH), which supports projects to develop and advance knowledge concerning endangered human languages and to preserve records of these languages. Made urgent by the imminent death of currently used human languages, this effort aims also to exploit advances in information technology. Funding supports fieldwork and other activities relevant to recording, documenting, and archiving endangered languages, including the preparation of lexicons, grammars, text samples, and databases.

Examples of projects supported by recent Documenting Endangered Languages grants include digital archiving of linguistic materials on indigenous languages of Mexico, Costa Rica, Colombia, Venezuela and Brazil to be made accessible by the Archive of the Indigenous Languages of Latin America (AILLA); the preparation of language description tools for Wichí (an indigenous language spoken in Argentina and Bolivia) with focus on the undocumented Central Pilcomayo dialect; and the documentation of the acquisition process in three Mayan languages with the assistance of students with linguistic training who come from the targeted communities and speak the language(s) of their community and who will be responsible for conducting the research; and the preparation of a comprehensive reference grammar of Seri, a morphologically complex language of northwestern Mexico, and three workshops to enhance the value of this grammar: one for the linguistic community in northwestern Mexico to help improve understanding and appreciation of the Seri language and the importance of its continued documentation and two for the Seri community to help prepare a group of people to continue the development and archiving of written materials..

15. NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities.

16. The National Science Foundation (NSF) is an independent federal agency created by Congress in 1950 to promote the progress of science; to advance the national health, prosperity, and welfare; and to secure the national defense.

Funding is available in the form of one- to three-year project grants as well as fellowships for up to twelve months. At least half the available funding will be awarded to projects involving fieldwork. Eligibility for funding is limited to U.S. citizens; foreign nationals who have been living in the United States or its jurisdictions for at least the three years prior to the proposal deadline, and academic institutions and non-profit, non-academic organizations located in the United States. Many of the projects organized by US institutions and funded through this initiative involve international collaboration.

Achievements & Challenges

The National Endowment for the Humanities and National Science Foundation program has been created in 2005. As of September 2006, numerous projects were being implemented in order to preserve records of over 130 languages worldwide.

Despite remarkable achievement it has reached in a short period of time, the Documenting Endangered Languages is still facing important challenges. The documentation of endangered languages is increasingly urgent as current statistics point out that about 95% of languages are spoken by only 6% of the world's population. It is currently estimated that 90% of these languages will become extinct within a century. It is difficult to imagine many communities sustaining serious daily use of a language for even a generation with fewer than 100 speakers: yet at least 10% of the world's living languages are now in this position. The reality is that the need for support for projects documenting endangered languages is greater than available resources.

Sharing Best Practices

This grant program provides financial support to projects that document endangered languages. It has not been replicated since its establishment, but other countries have embarked upon similar efforts to fund projects documenting endangered languages. It could certainly be replicable by other grant-making agencies and organizations. The individual projects funded through this program may also serve as models for other efforts in documenting endangered languages.

Contact Information			
Ministry, Department, or Organization	National Endowment for the Humanities and National Science Foundation	Website	http://www.neh.gov/ http://www.nsf.gov/
Person in charge of Program	Helen C. Aguera	E-mail address	haguera@neh.gov
		Telephone	(202) 606-8573

* This program was presented to the OAS in September 2006

EDUCATION PROGRAMS

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: National Endowment for the Humanities (NEH)^{17/}
- Starting Date (year): Depends on the programs
- Program Website: <http://www.neh.gov/grants/grantsbydivision.html#education>

Program Background & Objectives

The NEH Division of Education Programs supports teacher and faculty professional development, model curricula, and classroom resources that are based on rigorous humanities scholarship. The division's programs thereby address one of the Endowment's key strategic objectives: to strengthen teaching and learning of the humanities at all grade levels, from elementary through graduate training, in the nation's schools, colleges, and universities.

NEH programs enable teachers and their students to undertake serious explorations of history, literature, and culture as a means of understanding human experience and the values of civilization and citizenship. Endowment-funded projects help educators become well versed in their subject areas. NEH continues to focus on deep subject matter training for teachers, often through projects involving collaboration between scholars and teachers. NEH seminars and institutes offer college and school teachers opportunities to pursue serious, substantive intellectual inquiry in fields such as history, languages, literature, philosophy, and political science. Working with distinguished scholars, participants deepen their knowledge of the subjects they teach and explore effective ways of bringing this understanding to their students.

The Teaching and Learning Resources program focuses on classroom resources as the deliverable grant product. Teaching and Learning Resources has two primary grant categories. Curriculum Development Grants help educators marshal the necessary resources to launch broadly based curricular efforts of national significance, such as the creation of college courses that systematically integrate the study of philosophy and ethics into the study of biology and physics. Materials Development Grants support the creation and wide dissemination of print, video, and electronic instructional materials. Examples of NEH-supported Education projects include the creation of a Web site for high school students on Cherokee Indian history and culture from pre-contact times through the present era; a materials development project to create resources for the study of Portuguese for language learners already proficient in Spanish; a twelve-session workshop for social studies and foreign language teachers that would examine the history, literature, and cultures of Latin America and the Caribbean; a summer seminar for college and university teachers on "Brazilian Literature: Contemporary Urban Fiction"; and a summer seminar for school teachers on "Roots: Teaching the African Dimensions of the History and Culture of the Americas."

17. NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities.

Achievements & Challenges

NEH programs staff collects and assesses interim and final project performance reports from all grant recipients and selectively conduct site visits to projects. They also track subsequent publications and online resources arising from grant-supported activities. In addition, the success of previously supported projects and the quality and impact of resulting publications are also considered in the review of a grantee's subsequent applications for funding of continuation or new activities.

Endowment-funded projects help educators become well versed in their subject areas. NEH continues to focus on deep subject matter training for teachers, often through projects involving collaboration between scholars and teachers. The Endowment has helped foster important and far-reaching improvements in American education in the last thirty years, such as the creation of web-based humanities teaching and learning tools and the revival of interest in core curricula and foreign-languages-across-the-curriculum programs. NEH steadily generates effective, content-based improvements in the teaching of English, history, foreign cultures, and the other humanities subjects. NEH projects ultimately help students master the core disciplines that are crucial for good citizenship and success in meeting the challenges of the 21st century workforce.

Although the staff of the NEH Division of Education Programs already uses extensive list-serve notifications, mailings, and conference appearances and constantly looks for new opportunities to notify American educators of these programs, the staff still finds an ongoing challenge in outreach to ensure that all school teachers (including home school parents) and college professors are aware of the opportunities to participate in NEH-supported professional development programs.

Sharing Best Practices

This grant program provides financial support to projects that help improve humanities education. It would be replicable by other grant-making agencies and organizations, and many countries are, in fact, already engaging in similar efforts. The individual projects funded through this program may also serve as models for other efforts in improving humanities education.

Contact Information			
Ministry, Department, or Organization	National Endowment for the Humanities	Website	http://www.neh.gov
Person in charge of Program	Michael Poliakoff	E-mail address	mpoliakoff@neh.gov
		Telephone	202-606-8380

* This Program was presented to the OAS in 2003 and has been updated in September 2006

LIBRARY OF CONGRESS WORLD DIGITAL LIBRARY

(United States)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: Library of Congress^{18/}
- Starting Date (year): 2005
- Program Website: <http://international.loc.gov/intldl/intldlhome.html>

Program Background & Objectives

This project is a collaborative initiative between the Library of Congress and selected national libraries worldwide. The project is creating bilingual, multimedia digital libraries that draw upon the collections of both partner libraries. It is also an online portal to individual digital collections, listing the searchable Library of Congress and other digital collections that focus on history and cultures around the world. This project was initiated in order to address the need to share information worldwide.

The project focuses on digitizing unique and rare material, including manuscripts, maps, rare books, musical scores, sound recordings, films, prints and photographs, architectural drawings, and other materials. Most of the material is older and free of copyright restrictions. Permissions are sought for material that is still under copyright. On the World Digital Library website, content is grouped by format and contributing institution. Explanatory material and bibliographic records provide access in several languages.

The project for a World Digital Library was proposed by Librarian of Congress James H. Billington in a speech to the U.S. National Commission for UNESCO in Washington in June 2005. The project aims to build upon the experience of the Library of Congress and of other national libraries and cultural institutions around the world to create a large repository of significant primary materials representing cultures from across the globe and to link these online.

Partners of the project include national libraries, other libraries, archives, museums with print and manuscript collections, historical societies, and other cultural institutions. To date, the Library of Congress is partnering with the national libraries of Brazil, France, Spain, Egypt, the Netherlands and Russia.

Various financing sources allow this program to be implemented. In effect, for this program the Library of Congress receives funding from the national and foreign governments, private foundations, and international organizations.

18. The Library of Congress is the oldest federal cultural institution of the United States. Its mission is to make its resources available and useful to the Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations.

Achievements & Challenges

As of September 2006 six “Global Gateways” had been opened, with rare and unique research materials available online in multiple languages. This project has linked some of the most important libraries in the world and it has opened dialogue internationally within the library community.

The most important challenge the project is currently facing is dealing with permissions issues and international agreements that deal with copyright and intellectual property.

Sharing Best Practices

The Library of Congress wishes to add more national libraries to its list of partner libraries.

Contact Information			
Ministry, Department, or Organization	Library of Congress	Website	http://www.loc.gov/
Contact person	John Van Oudenaren	E-mail address	jvou@loc.gov
		Telephone	202-707-4543

* This program was presented to the OAS in September 2006

MUSEUM ASSESSMENT PROGRAM (MAP)

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: Institute of Museum and Library Services (IMLS)^{19/} & American Association of Museums (AAM)^{20/}
- Starting Date (year): 1997
- Program Website: <http://www.ims.gov/applicants/grants/museumAssessment.shtm>

Program Background & Objectives

The Museum Assessment Program (MAP) is supported through a cooperative agreement between the Institute of Museum and Library Services and the American Association of Museums. It is designed to help museums assess their strengths and weaknesses, and plan for the future. The program provides technical assistance for four kinds of assessments: (1) collections management; (2) governance; (3) institutional; and (4) public dimension. In all MAP assessments, members of the museum staff and governing authority complete a self-study and receive a site visit by one or more museum professionals, who tour the museum and meet with staff, governing officials, and volunteers. The surveyors work with the museum and MAP staff to produce a report evaluating the museum's operations, making recommendations, and suggesting resources.

The program has four different working categories. The first one is the Collections Management Assessment, which supports a review of collections use, planning, and policies and procedures in the context of overall museum operations. The second one is the Governance Assessment, which supports an examination of the roles, responsibilities, and performance of governing authorities and advisory boards. The assessment improves the ability of the museum's governing authority to fulfill its stewardship responsibilities and contribute to the success of the organization. The third, Institutional Assessment, supports an overview of the management and operations of the entire museum and helps the museum set priorities, prepare for strategic planning, and operate more efficiently, thereby improving its services to the community and increasing its base of support. The fourth is the Public Dimension Assessment which supports an evaluation of the way in which the museum serves its community and audiences through exhibits, programs, and other services, and communicates with its audience through public relations, planning, and evaluation.

Achievements & Challenges

MAP is a partnership between an NGO and a federal agency that builds capacity in museums, particularly small museums. MAP is a confidential process of self-study, peer review, and implementation. Museums use the assessment process to strengthen operations, build capacity, and enhance communication throughout the organization and in response to community needs.

19. The Institute of Museums and Library Services (IMLS) is a federal agency that constitutes the primary source of Federal support for the USA 122,000 libraries and 17,500 museums.

20. The American Association of Museums is a non-governmental organization dedicated to promoting excellence within the museum community. Through advocacy, professional education, information exchange, accreditation, and guidance on current professional standards of performance, AAM assists museum staff, boards and volunteers across the country to better serve the public.

Sharing Best Practices

As a result of the MAP program's promotion of best practices in the museum field, participants regularly report an increased level of professionalism, clearer focus on the museum's mission, an energized staff and governing authority, and greater credibility with their stakeholders. Museums of all types, including art, history, science and technology, children's, natural history, historic houses, nature centers, botanical gardens, and zoos participate in the program. Many museums completing MAP assessments compete successfully for federal and other grants and AAM accreditation.

Contact Information			
Ministry, Department, or Organization	American Association of Museums	Website	http://www.aam-us.org/
Person in charge of Program	Jeffrey Buchheit	E-mail address	map@aam-us.org
		Telephone	202 – 289-9118

* This program was presented to the OAS in September 2006

NATIONAL HERITAGE FELLOWSHIP PROGRAM

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: National Endowment for the Arts (NEA)^{21/}
- Starting Date (year): 1982
- Program Website: <http://www.nea.gov/> (NEA)

Program Background & Objectives

Folk and traditional artists representing the rich and diverse cultural heritage of the United States often do not receive the recognition that they so richly deserve. While many of these artists are known within their own communities, their work is frequently not appreciated by the broader public. In addition, many citizens are not fully aware of the broad-based and long-standing artistic and cultural diversity within the United States.

The objective of the National Endowment for the Arts National Heritage Fellowship Program is thus to honor folk and traditional artists in the United States and to raise public awareness of the artistic excellence and the cultural diversity manifest in our living cultural heritage. The program is mainly implemented for artists of the varied ethnic and cultural groups, such as indigenous and afro-descendent peoples, who are accomplished in and carry on the practice of a specific cultural tradition.

The program targets folk and traditional artists practicing in all genres. Nominations may be made by any member of the public and recipients are selected by a peer panel of cultural experts, including one layperson. Since the program's inception, the National Endowment for the Arts annually awards up to eleven National Heritage Fellowships for master folk and traditional artists. These fellowships, in the amount of \$20,000, are intended to recognize the recipients' artistic excellence and support their continuing contributions to traditional arts heritage. The selection criteria are authenticity, excellence, and significance within the particular artistic tradition. The individuals who are nominated are worthy of national recognition, they have a record of continuing artistic accomplishment and are actively participating in their art form, either as practitioners or as teachers. All recipients are citizens or permanent residents of the United States.

Achievements & Challenges

The NEA National Heritage Fellowships were initiated in 1982 and by the end of 2006 over 350 artists had been recognized. This program has a national scope and to this date artists from 48 states and 5 special jurisdictions have received this honor.

21. The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

The NEA National Heritage Fellowship awards have brought national and sometimes international visibility to folk and traditional artists. The public's awareness of their accomplishments has increased as seen in the substantial press coverage and radio programming of awardees and public television documentaries. In addition, traveling exhibitions have been organized and educational materials developed.

The program brings increased attention to the important role of promoting traditional expressions in the community. Its strengths include a national call for nominations and a peer panel review system for selecting Fellows. As the only national program to honor folk and traditional artists, the program has a significant public profile with a public concert and involvement of high-level elected officials in the awards ceremony.

Sharing Best Practices

Many aspects of this program could be adapted to other contexts.

Contact Information			
Ministry, Department, or Organization	National Endowment for the Arts	Website	http://www.nea.gov/
Person in charge of Program	Barry Bergey	E-mail address	bergeyb@arts.endow.gov
		Telephone	202-682-5726

* This program was presented to the OAS in September 2006

NATIVE AMERICAN/NATIVE HAWAIIAN MUSEUM SERVICES
AND LIBRARY SERVICES & GRANT PROGRAMS

(United States)

Basic Information

- Type of Program: Consolidated programs
- Institution in Charge of the Program: Institute of Museum and Library Services (IMLS)^{22/}
- Starting Date (year): Library Program:1984, Museum Program: 2005
- Program Website: <http://www.ims.gov/applicants/name.shtm>

Program Background & Objectives

The Native American/Native Hawaiian Museum Services program enables Native American tribes and organizations that primarily serve Native Hawaiians to benefit their communities and audiences through strengthened museum services in the areas of programming, professional development, and enhancement of museum services. Grants are intended to support activities in museums and museum-related organizations, such as cultural centers. The program supports services and activities in the following areas: 1) Programming, which includes services and activities that support the educational mission of museums and museum-related organizations; 2) Professional development, which includes education or training that builds skills, knowledge, or other professional capacity for persons who provide or manage museum services activities; and 3) Enhancement of museum services, which includes support for activities that enable and improve museum services.

The IMLS is also in charge of implementing the Native American Library Services Basic Grant which consists of a noncompetitive grant that is distributed in equal amounts among eligible applicants. Basic Grants are available to support existing library operations and to maintain core library services. The Education/Assessment Option is supplemental to the Basic Grant. It is also noncompetitive and must be requested. The purpose of the Education/Assessment Option is to provide funding for library staff to attend continuing education courses and/or training workshops on- or offsite; for library staff to attend or give presentations at conferences related to library services; and/or to hire a consultant for an onsite professional library assessment.

On the other hand, the Native American Library Services Enhancement Grant Program is aimed at supporting projects to enhance existing library services or implement new library services, particularly projects to expand services for learning and access to information and educational resources in a variety of formats, in all types of libraries, for persons of all ages. It is also aimed to develop library services that provide all users with access to information through local, state, regional, national, and international electronic networks as well as to provide electronic and other links between and among all types of libraries. Additionally, this program seeks to develop public and private partnerships with other agencies and community-based organizations. This program targets library services to help increase access and ability to use information resources for persons of diverse geographic, cultural, and socioeconomic backgrounds; persons with disabilities; and persons with limited functional literacy or information skills. It also targets library and information services to help increase access and ability to use information resources for persons who have difficulty using a library and for underserved urban and rural communities, including children, from birth to age 17, from families with incomes below the poverty line.

22. The Institute of Museums and Library Services (IMLS) is a federal agency that constitutes the primary source of Federal support for the USA 122,000 libraries and 17,500 museums.

The Native Hawaiian Library Services program provides new opportunities for improved library services for an important part of the nation's community of library users. Funds may be used to expand services for learning and access to information and educational resources in a variety of formats, in all types of libraries, for people of all ages. Funds can also be used to 1) develop library services that provide all users with access to information through local, state, regional, national, and international electronic networks, 2) provide electronic and other links between and among all types of libraries, and 3) develop public and private partnerships with other agencies and community-based organizations. This program targets library services to help increase access and ability to use information resources for persons of diverse geographic, cultural, and socioeconomic backgrounds; persons with disabilities; and persons with limited functional literacy or information skills. Furthermore, it targets library and information services to help increase access and ability to use information resources for persons who have difficulty using a library and for underserved urban and rural communities, including children, from birth to age 17, from families with incomes below the poverty line (as defined by the Office of Management and Budget).

Achievements & Challenges

Through its grant making, convening, research and publications, the Institute empowers museums and libraries to provide leadership and services to enhance learning in families and communities, sustain cultural heritage, build twenty-first-century skills, and increase civic participation. By supporting museums and libraries, IMLS enables these organizations to carry out their public service role of connecting the whole of society with the cultural, artistic, historical, natural, and scientific understandings that constitute our heritage – in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future.

Sharing Best Practices

The IMLS Native American/Native Hawaiian Museum Services and Library Services programs are currently developing methods of sharing best practices with the museum and library fields, specifically those in Native American/Native Hawaiian communities. IMLS highlights best practices by featuring model project applications on the IMLS website. Summaries of all successful funded projects are disseminated by way of printed materials and the website.

Contact Information			
Ministry, Department, or Organization	Institute of Museum and Library Services (IMLS)	Website	http://www.imls.gov
Contact people	Sandra Narva Mark Feitl	E-mail address	snarva@imls.gov mfeitl@imls.gov
		Telephone	202 -653-4634/5

* This program was presented to the OAS in September 2006

PRESERVATION AND ACCESS PROGRAM

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: National Endowment for the Humanities^{23/}
- Starting Date (year): 1967 (Access projects) and 1985 (Preservation Projects)
- Program Website: <http://www.neh.gov/grants/grantsbydivision.html#preservation>

Program Background & Objectives

A significant part of the United States' cultural legacy is at risk: printed holdings in research libraries are deteriorating because of the acidity of their paper; collections of archaeological and ethnographic objects, decorative and fine art, textiles, and historical artifacts present special preservation challenges because of the complexity of their physical structures and composition; and other materials such as photographs, films, and sound recordings are vulnerable either because of their composition or storage. Work in the humanities is also hampered by inadequate intellectual access to many significant collections and by the lack of reference works and research tools that organize and interpret complex bodies of information. Professionals who care for humanities collections at institutions in every region of the United States need education and training programs and research and demonstration projects that can establish a permanent infrastructure of knowledge for preservation and access activities. The Preservation and Access program was created to address these needs.

Preservation and Access Grants support projects that preserve and make available the full range of humanities collections that are important for research, education, and lifelong learning. These resources include books, journals, newspapers, manuscript and archival collections, maps, photographs, films, sound recordings, oral histories, and objects of material culture. They are held by libraries, archives, museums, historical organizations, and other repositories. The Preservation and Access Program also gives grants to create databases, dictionaries, atlases, encyclopedias, and other major reference works that preserve and portray the history and culture of the United States and the world. In addition, grants are also given for preservation training programs and for research and demonstration projects that may explore the use of digital technology.

Preservation and Access grants are given to preserve and create intellectual access to archival collections and art, material culture, and special collections. For example, grants help to preserve brittle books and serials; to locate, catalog, and preserve on microfilm the United States' newspapers; to stabilize cultural collections through improved storage and environmental conditions; to support education and training programs at the national or regional level that focus on the care of library, archival, and material culture collections; to develop new preservation procedures and to address issues that have a national impact on libraries, archives, and museums; and to support projects that create dictionaries, encyclopedias, historical or linguistic atlases, databases, textbases, bibliographies, and other research tools and reference works of major importance to the humanities. Applications are also encouraged for projects that will establish standards or a consensus of best practice for the use of digital technology to preserve or enhance access to humanities resources.

23. NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities.

Achievements & Challenges

The list of achievements of the Preservation and Access Program is quite long. Since 1990, NEH awards have stabilized and documented collections comprising 36 million archaeological, ethnographic, and historical objects as well as 14.7 million books, photographs, and documents, 17 million feet of film, 8,000 analog and video recordings, 12,000 linear feet of manuscripts, and 9,200 linear feet of archival materials. Since 1988, the number of preservation programs in the United States' major research libraries has risen from 76 to 118. Also since 1988, NEH-supported projects have resulted in the preservation on microfilm of more than one million endangered volumes at 153 libraries and library consortia.

Forty-three states, the Virgin Islands, Puerto Rico, and eight national repositories (with newspaper titles from all over the United States) have concluded projects to digitize newspaper collections. When all currently funded projects are completed, records for more than 280,000 unique newspaper titles will be available in a national database accessible through computer terminals at more than 53,000 institutions in the U.S. and abroad. In addition, 70.2 million newspaper pages will have been microfilmed that might otherwise have been lost to future generations.

All programs, regardless of the number of years during which they have been implemented, are facing many challenges. One of the most pressing ones is to keep its staff aware of new developments in the technologies used in preservation and access and the necessity of assessing their advantages as well as their limitations before these technologies are adopted. Additionally, collections are deteriorating daily, and the need for preservation exceeds available resources.

Sharing Best Practices

The application and review procedures used in this program are used in all Endowment programs and are adaptable to other contexts. The program would be replicable by other grant-making agencies and organizations, and many countries are, in fact, already engaging in similar efforts. The individual projects funded through this program may also serve as models for other efforts in collaborative research.

Contact Information			
Ministry, Department, or Organization	National Endowment for the Humanities	Website	http://www.neh.gov/
Person in charge of Program	Ralph Canevali	E-mail address	rcanevali@neh.gov
		Telephone	202-606-8570

* This Program was presented to the OAS in 2003 and has been updated in September 2006

PUBLIC PROGRAM GRANTS FOR LIBRARIES, MUSEUMS,
AND SPECIAL AND MEDIA PROJECTS

(United States)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: National Endowment for the Humanities (NEH)^{24/}
- Starting Date (year): Depends on the program
- Program Website: <http://www.neh.gov/grants/grantsbydivision.html#public>

Program Background & Objectives

Public program grants for libraries, museums, or special projects allow institutions to provide the public with opportunities to explore the humanities through activities such as exhibitions, reading and film discussion series, catalogs, lectures, symposia, and websites. The Media Projects program supports radio and television documentaries.

The Public Program Grants for Libraries, Museums, Special Projects, and Media Projects involve diverse audiences in the exploration of the humanities through high-quality, exciting programming. Projects appeal to general audiences and grow out of sound scholarship. By providing opportunities for people to engage in lifelong learning in history, literature, comparative religion, philosophy, and other fields of the humanities, these programs address the Endowment's two strategic goals: to advance knowledge and understanding of the humanities in the United States; and to broaden public awareness of, access to, and support for the humanities.

Each initiative within those programs is different to the next. First, the Libraries and Archives projects make the collections of libraries and archival institutions accessible to the public through programs such as reading or film discussion series, traveling panel exhibitions, and lectures and public symposia. Second, projects in Museums and Historical Organizations are based on interpretive exhibitions - both long-term and traveling—and on other projects that complement museum collections, such as catalogs, public symposia, and websites. Third, Special Projects typically use a combination of programming formats and take place at diverse venues regionally or nationally. Such projects may include reading or film discussion series, lectures and symposia, as well as ancillary exhibits, publications, brochures, or websites. Finally, Media Projects involve the development and production of substantive television and radio programs that address significant figures, events, or developments in the humanities.

The National Endowment for the Humanities merit review process results in the support of projects on a variety of topics in the humanities including projects focusing on the diverse cultures of the United States and the world. All programs are open to application from any eligible individual or institution for projects on any topic in the humanities. Funding decisions are based on the recommendations of outside evaluators selected for their expertise in the subject matter of the applications and on the advice of the National Council on the Humanities. This system of unsolicited applications and

24. The NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities.

merit review results consistently in the support of a wide variety of projects that increase understanding of diverse cultures.

An example of project of this program is the "Bridges that Unite Us / *Los Puentes Que Nos Unen: Bilingual Reading and Discussion Programs.*" This project developed a bilingual (Spanish-English) reading and discussion series; its objective is to gain appreciation for the rich fabric and experience of Latinos and non-Latinos of US. Members of the public met with scholars of Latino literature and explored texts such as *Neruda's Garden: An Anthology of Odes*, Fuentes' *La frontera de cristal*, and Julia Alvarez's *In the Time of the Butterflies*. The program also supported the planning of "The Immigrant Experience," a cluster of seven informal non-credit courses for older adults to examine the role of immigration in the history and culture of the U.S.

Achievements & Challenges

NEH program staff collects and assesses interim and final project performance reports from all grant recipients and selectively conduct site visits to projects. They also track subsequent publications and digital resources arising from grant-supported activities. In addition, the success of previously supported projects and the quality and impact of resulting publications are also considered in the review of a grantee's subsequent applications for funding of continuation or new activities.

The NEH has helped to bring high-quality programs to the public free of charge and has helped libraries and museums become centers of informal learning in their communities. The program has also encouraged humanities scholars on college and university campuses throughout the country to contribute to programs for public audiences. Many of the projects supported through these programs focus on the culture of ethnic groups within the United States and on diverse cultures in other parts of the world.

Despite its great efforts, the NEH is well-aware that the need for more high-quality humanities programs for the public exceeds available resources.

Sharing Best Practices

The application and review procedures used in this program are used in all Endowment programs and are adaptable to other contexts. The program would be replicable by other grant-making agencies and organizations, and many countries are, in fact, already engaging in similar efforts. The individual projects funded through this program may also serve as models for other efforts in lifelong learning in the humanities.

Contact Information			
Ministry, Department, or Organization	National Endowment for the Humanities	Website	http://www.neh.gov/grants
	Person in charge of Program	Nancy Rogers	E-mail address
			Telephone

* This Program was presented to the OAS in 2003 and has been updated in September 2006

SMITHSONIAN FOLKLIFE FESTIVAL

(U.S.A.)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: Smithsonian^{25/}
- Starting Date (year): 1967
- Program Website: www.folklife.si.edu

Program Background & Objectives

The Smithsonian Folklife Festival takes place in the nation's capital (Washington, D.C.) every summer during two weeks around the Fourth of July (Independence Day). It is free to the public and draws approximately one million visitors. The Festival is an international "family reunion" asserting the ability of people to converse with and understand each other. In fact, the main objective of the Smithsonian Folklife Festival is to promote the understanding and continuity of diverse, contemporary grassroots cultures in the United States and around the world.

At the Festival, tradition bearers, local scholars, and Smithsonian curators speak for themselves, with each other, and to the public. The Festival typically includes daily and evening programs of music, song, dance, celebratory performance, crafts and cooking demonstrations, storytelling, illustrations of workers' culture, and narrative sessions for discussing cultural issues. The Festival encourages visitors to participate—to learn, sing, dance, eat traditional foods, and converse with people presented in the Festival program.

Like other Smithsonian museums, the Festival includes exhibits - quality signs, photo-text panels, a program book/catalog, learning centers, sales shops, and food concessions. The Festival features tradition bearers from around the world. To date, the Festival has featured exemplary tradition bearers from 54 nations, every region of the United States, scores of ethnic communities, more than 100 American Indian groups, and some 50 occupations. Festivals typically include international, regional/state, occupational, and thematic programs.

The Festival's annual budget is approximately six million dollars. Of that amount, approximately half is provided by Smithsonian federal and trust funds. The remainder is raised from local, state, and foreign governments, foundations, corporations, and individuals. The mix of these funding sources varies from year to year.

The Festival also benefits from extensive in-kind and volunteer support. The collaborative process of putting together Festival programs demands that cooperating organizations devote time and talent to the organizing and research for the Festival. In addition, many private companies offer material in-kind support for the physical set-up of the Festival on the National Mall.

25. The Smithsonian Institution is a non-governmental organization committed to enlarging the shared understanding of the American identity by providing authoritative experiences that connect its people to their history and heritage. The Smithsonian Institution promotes innovation, research and discovery in science.

Achievements & Challenges

Initiated in 1967, the Festival has become a national and international model of a research-based presentation of contemporary living cultural traditions. Over the years, it has brought more than 16,000 musicians, artists, performers, craftspeople, workers, cooks, storytellers and others to the National Mall to demonstrate skills, knowledge, and aesthetics that embody the creative vitality of community-based traditions.

The Festival is a complex production, over the years drawing on the research and presentational skills of more than 700 folklorists, cultural anthropologists, ethnomusicologists, and numerous other academic and lay scholars. Its production involves the expertise of hundreds of technical staff, the efforts of volunteers, and the backing of sponsors and supporters.

As the largest annual cultural event in the U.S. capital, the Festival receives considerable publicity, typically reaching 40 million readers and viewers through print and electronic media. In the past, the Festival was named the Top Event in the U.S. by the American Bus Association as a result of a survey of regional tourist bureaus—thus joining previous winners that include the Olympics and the World Expo. The Festival has also been the subject of numerous books, documentary films, scholarly articles and debate.

Despite its important success, funding continues to be a challenge for the Smithsonian Folklife Festival, particularly for thematic programs that have no government constituency.

Sharing Best Practices

Many states and several nations have replicated Festival programs locally and used them to generate laws, institutions, educational programs, books, documentary films, recordings, museum and traveling exhibits. In many cases, the Festival has energized local and regional tradition bearers and their communities, and thus helped to conserve and create cultural resources.

Contact Information			
Ministry, Department, or Organization	Smithsonian Institution	Website	http://www.si.edu/
Contact person	Diana Parker (Festival Director)	E-mail address	Diana@si.edu
		Telephone	202-275-1147

* This program was presented to the OAS in September 2006

SMITHSONIAN GLOBAL SOUND

(United States)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: Smithsonian^{26/}
- Starting Date (year): 2005
- Program Website: www.smithsonianglobalsound.org

Program Background & Objectives

Smithsonian Global Sound (SGS) is a project of the Smithsonian Center for Folklife and Cultural Heritage. SGS joins with institutions around the world to document, record, archive, catalog and digitize music and other verbal arts and distribute them via the World Wide Web. Royalties go to artists and institutions, and honor the intellectual-property rights of composers, musicians, and producers. By preserving and disseminating a broad range of the world's music, SGS assists local traditions by using the power of the Internet for global cultural communication and exchange.

The main objectives of SGS are: 1) to develop for sale at a reasonable price audio and video music recordings over the World Wide Web, generating income, paying royalties to artists, and encouraging cultural production in host nations; 2) to rescue, preserve and distribute archival recordings held in national or regional collections; 3) to develop new recordings through fieldwork, documentation, and studio sessions of living artists in participating nations, utilizing the latest digital recording technology; 4) to protect the intellectual property of musical artists in those nations; 5) to develop materials from music and performances that can be used in schools and by other organizations for educational purposes; and 6) to encourage participation, electronically and actually, in a worldwide network of such centers, to enhance sales and treatment issues such as cultural production.

In addition to supporting the creation, continuity, and preservation of diverse musical forms, SGS provides educators, students and interested listeners with online musical resources, including recordings, expert descriptions, and images that connect recordings to their social contexts.

The Center for Folklife and Cultural Heritage began the project of recording, preserving, and distributing the world's music in 1987, when it acquired Folkways Records and its archive of 2,168 album titles. Since then, the Center has kept the original catalog in print and has published some 300 titles, newly recorded and re-released from the archive.

Launched in February 2005, SGS initially offers almost the entire Folkways and Smithsonian Folkways Recordings collections and the holdings of two regional archives: the International Library of African Music (ILAM), in Grahamstown, South Africa, and the Archives and Research Centre for Ethnomusicology (ARCE), in New Delhi, India.

26. The Smithsonian Institution is a non-governmental organization committed to enlarging the shared understanding of the American identity by providing authoritative experiences that connect its people to their history and heritage. The Smithsonian Institution promotes innovation, research and discovery in science.

Global Sound plans to extend its offerings through cooperative agreements with other archives of folk, traditional, and classical music. To deliver the highest-quality audio available, SGS helps partner-archives to acquire computerized digital recording and processing equipment and supports technical training in its use. Negotiations are underway with additional archives and organizations around the world for inclusion in and partnership with SGS.

The approximate annual cost of the SGS program, which is mostly supported by private foundations, is \$200,000. It is also important to mention that the program benefits from non-monetary support. As an example, a technology company donated laptops and servers.

Achievements & Challenges

The SGS has made important achievements since its creation. Among others, it has received initial support from the Creativity and Culture Program and the Program Investment Fund of the Rockefeller Foundation as well as the Paul Allen Foundation for Music. Moreover, since its creation the SGS website has experienced over 20 million hits and 500,000 visits (23% were outside the USA). As of September 2006, almost 200 institutions were subscribing to Smithsonian Global Sound for Libraries. The SGS business model has expanded to include subscriptions for universities and libraries to stream the content to their students.

Sharing Best Practices

No comments were made on potential transfer of this program to other contexts.

Contact Information			
Ministry, Department, or Organization	Smithsonian Institution	Website	http://www.si.edu/
Contact person	Dr. Daniel Sheehy	E-mail address	sheehyd@si.edu
		Telephone	202-275-1559

* This program was presented to the OAS in September 2006

CULTURE AT WORK PROGRAM

(Uruguay)

"Culture at work" is a program that seeks to make the Uruguayan public familiar with the country's multiple artistic expressions through cultural offerings that promote national artists.

Needs Addressed

The Uruguayan population is mainly composed of descendants of European immigrants. However, the population is also made up of a great number of culturally-rich Afro-Uruguayans and people of indigenous descent (guaranies and others), which has enabled Uruguay to experience a process of cultural exchange and mixing.

Its geographical position, including broad borders with Brazil and Argentina, has facilitated the emergence of a rich and diverse border culture where cultural elements interact to create a distinct identity, made up of various subcultures.

In this context, many artistic expressions emerge which should be disseminated among the Uruguayan population. Before this program began, the Uruguayan Ministry of Education and Culture worked to raise awareness and appreciation of national artists; however, this work was systematized for the purpose of achieving greater receptivity, through the current program.

Objectives

- Disseminate the works of national artists
- Make the entire population more familiar with the best artistic expressions
- Generate workshops for visiting and local artists
- Assist artists from various Departments by generating a solidarity fund with the gains of their performances.

Starting date, coverage and target population

The program emerged in 1995 and covers the entire country. The program is aimed at the population of each Department in the interior of the country, regardless of age and gender.

Description

The program systematizes activities that raise awareness of Uruguayan artists, in order to achieve greater receptivity among the public in general.

The Office of Cultural Planning and Management of the Cultural Directorate opens the process nationally to all artists who wish to participate. With the responses received, a list is established and sent to all Cultural Directorates across the country, who are then responsible for selecting performances. A link is then established the Student Workshops, the second component of the program, in which visiting artists offer workshops to local artists.

The program has developed over various stages:

Diagnostic: Within the framework of budgetary allocations and human resources available, the Ministry has chosen, without ignoring other geographic areas, to concentrate on the interior of the country, recognizing that it is a highly isolated and dispersed zone, with few areas of cultural density.

Planning: At this stage, a relationship was established with the Departmental Cultural Directorates, who from that point onwards, would represent the Ministry in this program.

Design: A high quality cultural offering is designed, which is based on four months of activities that will achieve a big impact.

Evaluation: An annual evaluation is undertaken in which the Departmental Cultural Directors, artists and public participate. The program has undergone improvements and changes according to the evaluation.

Sources of Finance

The program is financed by the Ministry of Education and Culture, which is the organ that covers the honorarium and transportation costs for the artists and by the Departments of Culture at the regional level, which are responsible for the infrastructure of each performance (theatres, exhibition rooms, etc.) and for the care of the artists (lodging, food etc.)

Program Strengths

The cultural offering is made up of a list that is selected according to the following criteria: level of representation, popularity, plurality, diversity and of course, artistic quality.

Achievements

- The successful promotion of artists in the interior of the country for more than 7 years.
- A significant audience increase at artistic events promoted by the program and through other initiatives.
- Growing artist interest to participate in the program due to the revenues it generates.

Challenges

The program is evaluated annually by the Cultural Directorate in cooperation with the Departmental Cultural Directorates. Throughout the years, the program has undergone changes and improvements according to the experiences of those involved. A larger budget is needed to broaden the reach of the program.

NATIONAL MUSIC SYSTEM

(Venezuela)

The National Music System is a policy of the Venezuelan government to promote, motivate and foster the formation of networks and circuits between the main actors in the country's musical scene.

Needs addressed

The National Music System was created to systematically organize the Venezuelan music community, which is made up of a broad spectrum of musical expressions throughout the country.

Objectives

General objective: To seek excellency in the managerial and artistic processes of Venezuela's musical activity, in its distinct and diverse expressions, specialties and related activities, in order to facilitate the effective contribution of musical activity to the sociocultural construction of the country.

Specific objectives:

- To foster, promote and protect musical creation and to ensure the position of musical creators as a force that contributes to the nation's transformation.
- To consolidate institutions, groups and artists that foster the social and cultural development of Venezuela, in order to rescue, protect and disseminate the indigenous, traditional, folkloric and popular musical heritage of the nation.
- To contribute to the perfection of musical training in Venezuela (professional centers, music in the formal and informal education system)
- To establish the musical industry as financial and technological resources that will benefit culture. To promote the economic potential of the following industries: video, music, publications and production of musical instruments.
- To guarantee the free access to information about Venezuelan musical heritage in the academic, popular and indigenous spheres.

Starting date, coverage and target group

The National Music System is the base of the Program "Country, Music and Social Action", initiated by the Music Directorate of the CONAC in the year 2000. The System covers the entire Venezuelan territory and gives special emphasis to areas with poor musical development, guaranteeing access to cultural activity in regions distant from urban centers. It is directed to all the creators, artists, groupings or institutions that participate in the musical activity of the country.

Description

The National Music System is based on 8 systems, 5 circuits and 15 national networks of creation, training, promotion, dissemination, documentation, research and commercialization of music in Venezuela.

The systems are: 1) Traditional, folkloric and popular music (with networks of indigenous and urban music, among others), 2) Centers of musical training (with networks of professional training

centers, or basic education centers), 3) Professional symphonic orchestras, 4) juvenile and infantile orchestras, 5) Choir groups, 6) Organizations that support lyrical art, 7) Organizations that support community music, 8) Music bands. The circuits that constitute the National System are: 1) Musical creation, 2) music industry organizations, 3) Centers for musical research and documentation, 4) Festivals and contests, 5) performing arts.

The program's systems and circuits are made up of groups and individuals that work in a common field. The National Music Directorate of the CONAC is in charge of coordinating and supporting the systems and circuits that make up the National Music System. In this respect, the Directorate receives musical projects, evaluates them, signs Strategic Partnership agreements with the representatives of approved projects and follows up on their commitments.

The System works through the Cultural Funding Program, which allows artists and creators to obtain governmental resources to develop cultural projects in different areas.

Financing sources

Budget of the Vice-Ministry of Culture / National Council of Culture (CONAC), contributions from municipalities, departmental governments and the private sector, through the fund-raising activities carried out by the institutions that make up the System.

Strengths of the program

- The program supports cultural decentralization, with the purpose of attaining as broad a coverage of the nation as possible.
- Commitment to the defense and reaffirmation of cultural diversity, achieved through the program's egalitarian inclusion of every musical expression of the country.
- The program facilitates the consolidation and creation of associations made up of groups with similar missions.

Achievements

- The musical creation circuit has supported the creation of new pieces for the Venezuelan public.
- The System of centers for musical training has strengthened the network of training workshops, carried out by groups and individuals in regions where there are no centers for musical training.
- The System of Traditional, folkloric and popular music has promoted numerous artists.
- The System of Professional symphonic orchestras is in the process of becoming a Governmental Foundation, made up of 25 professional symphonic orchestras from 23 federal entities.
- The System of Organizations for the support of lyrical art has grown with the incorporation of Opera Companies in regions where this activity was inexistent. Ect.

Challenges

The System has faced the poor participation of regional government entities, which have not provided the necessary institutional and financial support for the development of musical activity in the federal entities.

PROMISING PROGRAMS IN CULTURE
REPORTED BY NON-GOVERNMENTAL ORGANIZATIONS

MERCOSUR GEO-CULTURAL CORRIDORS PROGRAM

(Centro Cultural Teatro Guaira de Brasil - Brazil)

The Geographical and Cultural Corridors program is a network of cooperation among the countries of MERCOSUR that aims to bring artistic companies to communities in and out of their home country. The program involves coordinating the cooperation among countries and of promoting culture and artistic expression.

Needs addressed

The program results from a mandate of the Integration Protocol of the MERCOSUR Agreement of the importance of the recognition and defense of the region's cultural diversity of the region. Following the previous Brazilian experience, in which the city festivals were taken to the nearby localities, the program aims to enlarge this experience's scope of influence to a regional level in an efficient and coordinated manner. The program of Geographical and Cultural Corridors was created as a vehicle to address this specific need.

Objectives

The general objective of the program is the promotion and intensive circulation of scenic arts, music and other types of artistic companies in places that are geographically privileged, which have accessible means of transportation and serve as meeting points so that the population of smaller communities are able to attend the presentations of the touring companies.

The specific objectives of the program are: to create an alternative group of producers, promoters, and independent administrators who promote the exchange of ideas and experiences among artists; to coordinate networks and organizations that belong to MERCOSUR and have common projects; to foster the creation of cultural production outside massive cultural production by recognizing and supporting the artists and the art that is outside the market economy and globalization; to gradually enlarge the knowledge of traditional culture while preserving cultural diversity through the work of touring artistic companies.

Starting date, coverage and target group

The program will begin in Brazil and other countries at the beginning of 2005. The initial coverage needs to be realistic and it includes the participation of the MERCOSUR region with the projected goal of expanding its services to other countries of the Hemisphere. The program targets the population of small cities, including rural communities.

Description

The program includes national projects proposed by the countries, but it also takes into account the suggestions and proposals of others countries through the national coordinations. The national coordinations organize the companies in their home countries by taking care of travel arrangements and tours logistics. The coordinations are also responsible for receiving the artistic companies of other countries and for maintaining a permanent contact with the Council Director, the participating organizations and the touring companies.

Financing sources

The Federal and state governments cover travel expenses. The municipal governments offer accommodation and food, local production and publicity. The national coordinations are responsible for the logistical planning, the administrative work and the promotion and coordination of cooperation among governments and countries. The touring companies donate their artistic services in exchange for the coverage of their travel and accommodation expenses.

Achievements

These include:

The exchange of knowledge, diverse artistic practices, modes of expressing reality in an artistic language, regional cultural integration, respect and preservation of diversity, intercultural dialogues, and the creation of an information, artistic and cultural network of cooperation.

Challenges

These include:

Planning, design and implementation of a more comprehensive number of corridors and touring companies; working towards the inclusion of other regions of the Americas, including North America; and the creation and consolidation of a cultural market that goes beyond the boundaries of the dominant cultural industries.

Recommendations regarding its potential transference to other contexts

The countries need, as an essential prerequisite, high quality artistic companies. In regards to financial conditions, the governments of the less economically privileged countries may work in partnerships with the private sector. It is also a fundamental condition to have a coordination network within neighboring countries.

SOCIAL AND CULTURAL OUTREACH WORKERS PROGRAM

(Centro León- Dominican Republic)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: Eduardo León Jimenes Cultural Center (Centro Cultural Eduardo León Jimenes)^{27/}
- Starting Date (year): 2003
- Program Website: www.centroleon.org.do/esp/a_calendario.asp

Program Background & Objectives

This program emerged at the end of 2003 as a participatory activity that emphasized the process of identity formation, creativity, and reflection, and which involved a large number of communities and audiences in the city and in the country. It is a response to the Dominican Republic's need to have a space for dialogue, fostered by private initiatives, that is public, open, pluralistic, participatory, and encourages dialogue. It also seeks to compensate for the shortage of spaces and institutions that foster creativity and artistic and cultural production based on the symbols that make up the Dominican identity.

Among its objectives are: helping community groups take ownership of their tangible and intangible cultural and natural heritage; promoting a participatory attitude toward the collective construction of cultural heritage; and supporting and respecting collective memory and feelings of belonging to the country.

These objectives are attained by training social and cultural outreach workers in the communities, thus creating agents that can provide some continuity to the experience in a sustainable and self-managing way. The outreach workers become multipliers of the diversity, values, cultural expressions, and identities of the whole community.

The program is not only committed to stimulating and acknowledging creativity and high quality work. It also seeks to develop different entry points that make artistic and cultural production more accessible by targeting priority audiences. It thus goes beyond the notion of a museum as the place for specialists and those who like to sample "high culture."

That process, which is still under construction, is based on audiences participating as creative players. Although the various components are primarily found in neighborhoods and spaces in Santiago, Santo Domingo, and the rest of the Dominican Republic, the program also focuses on some international settings, particularly places where there are sizeable Dominican populations abroad.

27. The León Center is a private non-profit created in 1999 and open to the public since 2003. Its exhibits are based on fostering interaction with the community and the public for re-interpretation, experimentation, research, and learning by developing designs, media, and technologies to invoke knowledge, emotion, and imagination.

The following activities are included in the program: Let's Enumerate our Houses; The Imaginary Community; My Community is Bright; Community Art; The Neighborhood Puts on Christmas; Carnival Celebration; Urban Debates; Encounters with Memory; Regional Encounters; Community Gatherings; Handcrafts for All; Public Art; and workshops on social and cultural outreach work.

Achievements & Challenges

The program has conducted 610 cultural activities over the past three years, managing to get 120,000 people from all social classes and sectors directly involved in public art and community art activities. It also implemented an innovative methodology of informal education through art and community cultural expression, and set a standard for quality in its activities that has become a benchmark for other cultural institutions. This has served to foster the important values of Dominican identity through participatory and large-scale activities.

The program exceeded the original expectations. It has been praised in Dominican newspaper articles as a model of quality and the standard against which other similar agencies can be measured. This has borne out in practice, as other institutions have partially adopted the program's formats, approaches, and methodologies, which has invigorated the cultural offerings throughout the network of cultural institutions in the communities of the country.

Among the challenges facing the program is that of continuing to have truly participatory and high-quality cultural activities, while there is continuous innovation to meet the growing expectations of the public, yet the staff handling such a big job is relatively small. Another standing challenge is that of getting the institution to "break down walls" and effectively integrate itself into the community as a space for dialogue and pluralism. Finally, the program will only be truly successful if it helps facilitate the empowerment of the communities so that they, themselves, can collectively construct the cultural heritage that makes up their identity, makes them more creative, and allows them to develop.

Sharing Best Practices

The program does have potential to spread, as evidenced by the institutions that have already been partially adopting its methods and formats.

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* This program was presented to the OAS in September 2006

TRAINING UNIT

(Centro León - Dominican Republic)

Basic Information

- Type of Program: Cutting-Edge
- Institution in Charge of the Program: Centro Cultural Eduardo León Jimenes (Eduardo León Jimenes Cultural Center, León Center)^{28/}
- Starting Date (year): 2003
- Program Website: www.centroleon.org.do/esp/f_formacion.asp

Program Background & Objectives

The León Center Training Unit program emerged in 2003 out of several needs. The first was to expand opportunities for informal education and to complement the program offerings of the educational system. The second was to enhance knowledge among the Dominican population about their own culture and the visual arts in the Dominican Republic. The third was to promote community participation through art as a means to strengthen identity and social cohesion. Thus the main objectives of this program are: to strengthen the use of exhibits at the León Center as a day-to-day teaching tool; to publicize cultural issues and Dominican visual arts through exhibits and collections, adapting programs to different educational levels; and to conduct an in-depth analysis of the León Center's educational program so that docents can make proposals for visits adapted to the educational context.

The León Center Training Unit tailors its services to diverse audiences through a broad array of workshops and courses based on experiences with the subject areas of identity, creativity, and habitability. The themes of the collections and exhibits comprise the content which supports the education of artists, docents, students, families, the community and other audiences through various methods and educational techniques employed both within and outside the museum. Specialists in the areas of anthropology, visual arts, and education compile teaching resources to complement the cultural offerings, and they facilitate an understanding of and knowledge about the collections and permanent and temporary exhibits at the León Center.

The León Center Training Unit prepares proposals tailored to different audiences which allow it to improve and optimize visits to the exhibits, taking advantage of the educational value of the exhibits so that visits will be a learning experience. Among the program's products are various activities and workshops such as: clinics offered on the artworks; a series of masters' lectures; courses and workshops to strengthen management; continuing professional education for docents; open houses for docents; subject-specific workshops; guided visits; mini-workshops with student visits; an instructional guide for docents; the preparation of school visits; and other resources for the community.

28. The León Center is a private non-profit created in 1999 and open to the public since 2003. Its exhibits are based on fostering interaction with the community and the public for re-interpretation, experimentation, research, and learning by developing designs, media, and technologies to invoke knowledge, emotion, and imagination.

Achievements & Challenges

Among the program's main achievements is the holding of 835 training activities over the past three years, with participation totaling 95,000 people. In addition, docents have been trained in innovative methods of learning through art. Informal educational methodologies have been implemented to introduce new elements through art and community cultural expression. People from all social classes and sectors have participated in public and community art activities. And finally, the most important values of Dominican identity have been fostered through large-scale participatory activities.

The Training Unit is constantly challenged to keep designing and implementing high-quality training programs, which must continuously evolve to meet the growing expectations of the audiences. The staff handling this task of constant renewal is very small for such a big job. Likewise, the achievements made by docents and students must be inserted into regular class programs. In terms of its work with artists, the program has been looking for opportunities to help them improve their techniques, concepts, and mechanisms for promoting their art through better presentation of their projects.

Sharing Best Practices

The limitations of the teaching and learning process in the Dominican Republic are similar to those of other countries of the region. Thus any innovation that comes out of the training programs at the León Center will have great potential for transfer to other settings. For this reason, the Kellogg Foundation decided to continue a small additional grant for finding a school-based model for developing visual thinking in high-poverty areas.

Despite the program's potential adaptability, it is necessary to study in-depth the conceptual and methodological nature on which the training unit is based. Once this is done, the programs can be weighed against the priority training needs of various audiences that interact in the specific social and geographical context where they are implemented. It is also essential to determine the areas and institutions that would be most suitable to participate and collaborate in the educational activities related to public and community art.

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* This program was presented to the OAS in September of 2006

LATIN AMERICAN MUSEUMS AND PARKS PORTAL

(Instituto Latinoamericano de Museos (ILAM Foundation)-Costa Rica)

Basic Information

- Type of Program: Consolidated
- Institution in Charge of the Program: Foundation of Latin American Museums Institute, ILAM Foundation (Instituto Latinoamericano de Museos – Fundación ILAM)^{29/}
- Starting Date (year): 1998
- Program Website: www.ilam.org

Program Background & Objectives

Latin America is a region facing major challenges for development. An urgent task in this is to publicize the cultural and natural wealth and diversity of its peoples, and to ensure citizens' access to their cultural heritage resources. The Portal of the Latin American Museums Institute (ILAM) affords conditions to accomplish this.

Since 1998 the ILAM Portal has had a continuous presence on the internet. It is the channel through which the Latin American Museums Institute democratizes information and facilitates access to Latin American cultural heritage nationally, regionally, and internationally.

The Portal's purpose is to offer two kinds of benefits: "linkages" for museum and park staffs, and world "visibility" for their institutions. This is accomplished through the following free services: 1) country-based directories of museums and parks; 2) publicity about cultural and natural heritage; 3) Noticias@ILAM (news); museum forum; 5) on-line documentation; and 6) virtual internships. The Portal also offers specialized services to fill users' needs.

The ILAM Portal has four main objectives. ILAM seeks to bring together and show on the internet the cultural and natural diversity of the region, presenting it in a cohesive manner that makes this valuable information available to Latin Americans and the international community. Secondly, ILAM supports and disseminates the work conducted by the institutions that are custodians of the cultural heritage and the individuals and organizations that seek to improve the current condition of the cultural heritage. Likewise, the Portal seeks to make effective tools available to the curators of the cultural heritage (training, specialized documentation, updated information on events and other activities) for their daily work, in response to their needs for professional growth. Finally, it supports the development of museums through access to practical training (workshops) through distance learning.

Achievements & Challenges

ILAM has earned a place of distinction for Latin American cultural heritage regionally and internationally. Its collaborators include UNESCO and the European Union through the @liS program. ILAM is also part of the CultureMondo organization that brings together all of the world's cultural portals.

29. The ILAM Foundation is a non-governmental non-profit organization established in San José, Costa Rica in December 1997.

ILAM disseminates information through its bi-monthly electronic newsletter, which has been published continuously for over 6 years and has expanded its circulation from 945 subscribers in 2000 to 4,665 in 2006.

In 2000 ILAM received an award for the Best Professional Museum Website for its services to the international community of museums, and particularly for its contributions to advancing Latin American museum sciences.

Despite these major accomplishments, the ILAM Portal continues to face significant challenges. For example, there is inconsistency in the quality and quantity of information available on-line about Latin American museums, and there is a shortage of regional coverage of natural and cultural heritage. This obliges ILAM to seek mechanisms to present the information in a balanced way, in an effort to bridge the digital divide in the region.

An on-going and important task for ILAM is to continuously establish contacts and cooperation with international agencies and governmental institutions in the countries of Latin America that work with museums and heritage preservation. The purpose here is to join efforts and strengthen the Portal so that it reflects the great diversity and wealth of the region's cultural heritage, and disseminate the efforts made in each country to preserve and publicize our historical, cultural, and natural heritage.

Sharing Best Practices

* ILAM did not make any recommendations regarding the possible transfer of the program to other settings.

Contact Information			
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* This program was presented to the OAS in October of 2006

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