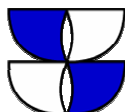




**ORGANIZATION OF AMERICAN STATES**



**UNIT FOR SOCIAL DEVELOPMENT, EDUCATION  
AND CULTURE**

**PERMANENT PORTFOLIO OF EXEMPLARY  
PROGRAMS IN CULTURE**

**September 15<sup>th</sup>, 2002**

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## INTRODUCTION

The Unit for Social Development, Education and Culture of the OAS is pleased to present you the ***Permanent Portfolio of Exemplary Programs in Culture***, which contains programs offered by the countries of the hemisphere for horizontal cooperation between Ministries of Culture and Highest Authorities.

This Portfolio is the keystone of the cooperative strategy approved in the Declaration and Plan of Action of Cartagena de Indias and is currently being coordinated by this Unit, given that it contains the program offerings upon which exchange activities will be defined and implemented, thereby facilitating a critical transfer between cultural authorities at the hemispheric level.

The programs presented have been selected by each country according to the following criteria:

- It has been in operation for a considerable period of time, at least five years, or has surpassed at least the term of government in which it was created.
- It has generated materials to support the achievement of its objectives.
- It has created training strategies and supporting materials for the various related actors.
- It has been internally and externally evaluated.
- The Ministry of Culture possesses the human resources necessary to offer technical assistance to other countries interested in the critical transfer of this program.
- It has accomplished the planned objectives and provides a viable solution to the original problems it sought to address.
- It has achieved important coverage and has been able to demonstrate efficiency, contextual adaptability, and potential for expansion

In the future, this Portfolio will be updated according to the responses received from countries regarding programs that meet the above-mentioned criteria, which they generously wish to share at the hemispheric level.

## Summary Chart of the Portfolio of Exemplary Programs in Culture

	Country	Name of the Program	Objective
1.	Argentina	Mobile Cinema	Promote cultural diversity and strengthen local and national identity through the dissemination of cinema in areas that do not have access to theaters.
2.	Argentina	Revitalization of cultural spaces of high architectural heritage value with the goal of creating local networks	Promote the protection of cultural identity and heritage, through the recovery and revitalization of Argentina's historic urban centers. The program will address the recovery of urban buildings and institutions, with a socio-cultural role, in order to strengthen the feeling of community belonging.
3.	Canada	Young Canada Works	Assist in the development and provision of opportunities for youth to participate in the construction of Canada, by facilitating their access to the world of labor. Promote social integration.
4.	Chile	Cultural Cartography	Generate statistical and qualitative information that contribute to the decentralization of cultural financial management and activity linked to the government.
5.	Chile	Intercultural Bilingual Education	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.
6.	Colombia	Imagining our Image	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.
7.	Colombia	National Citizenry Radio Program	To promote the voice of various cultural groups through radio programs, combat social exclusion and foster participation in public life.
8.	Colombia	Group for Stimulating Creation and Research	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.

	Country	Name of the Program	Objective
9.	Colombia	Processes of Cultural Planning	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.
10.	Colombia	National Program of Musical Bands	Promote the creation and strengthening of musical bands throughout the country, through integral management, training, local organization, and research processes.
11.	Dominican Republic	National System of Child and Youth Symphonic Orchestras	Contribute to the field of musical training in the country, promoting a culture of music through child and youth orchestras.
12.	Dominican Republic	Development and Promotion of Dominican Crafts (DEPROMART)	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.
13.	Ecuador	Border Libraries	Creation of a Network of Border Libraries between Ecuador and Colombia on the northern border, and Ecuador and Peru on the southern border, with the goal of strengthening border communities through cultural management.
14.	Honduras	Program of rescue and promotion of the artisanal, indigenous and traditional production of Honduras (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
15.	Mexico	Program for Support of Municipal and Community Cultures	Offers the country's folk and indigenous cultural creators financial and technical resources for the development of their initiatives that strengthen local and regional identities.
16.	Mexico	National Fund for Culture and the Arts (FONCA)	Fosters 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.
17.	Mexico	Cultural Contact Program, Endowment for Mexico-US Culture	Promote artistic and cultural development and exchange between both countries.

	Country	Name of the Program	Objective
18.	Mexico	Indigenous Languages and Literature	Promote the use of indigenous languages to strengthen their presence and broaden their context of use in communities.
19.	Mexico	National Program of Community Museums	Foster the participation of rural and urban, indigenous and mestizo communities, in the research, preservation and dissemination of their own culture, encouraging them to appropriate community museums to strengthen their cultural organization.
20.	Mexico	Integral Community Conservation and Development Projects	Enable community groups to become co-stewards in the preservation of their heritage, in such a way that they may become familiar with this heritage, while valuing and preserving it. In addition, this program will allow communities to reassert their identities and achieve greater possibilities of development.
21.	Mexico	Binational Cultural Heritage Program Mexico – United States of America, The Tierra Adentro Royal Path	Articulate research, tourist promotion and dissemination activities of the Tierra Adentro Royal Path, which was developed over 300 years.
22.	Mexico	<b>Royal Missionary Path of the Californias</b>	To promote the conservation, research and dissemination of the missionary sites, paleontological zones, archeological sites, mines, villages, ancient houses and public buildings, located along the historic corridor "Royal Missionary Path", which unites the three Californias.
23.	United States of America	Challenge Grants Program	Build the strength of humanities institutions and organizations by encouraging fund raising for permanent endowments and appropriate critical improvements
24.	United States of America	Public Program Grants for Libraries, Museums or Special Projects	Involve diverse audiences in the exploration of the humanities through activities such as exhibitions, reading or film discussion series, traveling panel exhibitions, lectures and public symposia, catalogs and websites
25.	United States of America	Collaborative Research Program	Support original research that supports the objectives of the National Endowment for the Humanities, which include, among others, the promotion of projects focusing on the diverse cultures of the United States and the world

	Country	Name of the Program	Objective
26.	United States of America	Education programs	Support projects that strengthen teaching and learning of the humanities in the nation's schools and colleges.
27.	United States of America	Preservation and Access Program	Preserve and make available the full range of humanities collections that are important for research, education, and lifelong learning.
28.	Uruguay	Culture at work	Make the Uruguayan public familiar with the country's multiple artistic expressions through cultural offerings that promote national artists.
29.	Venezuela	National Music System	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.

# **PROGRAMS INCLUDED IN THE PERMANENT PORTFOLIO OF EXEMPLARY PROGRAMS**

**The following are summaries of each of the 29 programs that have been included in the Permanent Portfolio of Exemplary Programs in Culture, as of the 15<sup>th</sup> of September, 2002.**

## **MOBILE CINEMA (Cine Móvil) Argentina**

The “Mobile Cinema ” (*Cine móvil*) program focuses on the concept of using movies as a means to promote diversity and strengthen local and national identities by bringing films and projectors to places that do not have movie theaters.

### ***Needs Addressed***

The need to strengthen the protection of cultural diversity in the construction of the country’s identity has brought about the creation of different programs of cultural action. Taking into account the impact of new information and communication technology on the preservation of different manners of cultural expressions, strategies have been developed with the aim of achieving social and cultural integration at the national level. Beginning with the recognition of the critical importance of developing cultural industries in order to preserve diverse cultural conceptions and practices in the context of globalization and marked economic integration, the Mobile Cinema program has been created among others, with the strong assurance that the achievement of its objectives have up to now been sustained.

### ***Objectives***

To foster the promotion of cultural diversity and to strengthen local and national identities through the dissemination of movies in regions that do not have movie theaters.

### ***Starting date, coverage and target group***

The project began in 1997, with a national scope. The program targets the entire population, not discriminating in terms of sex or age. It is especially meant for inhabitants of regions that do not have movie theaters, especially areas that are distant from urban centers or considered to be difficult to access.

### ***Description***

In a meeting with the Federal Assembly that took place in April 1995, the secretaries of culture of the provincial government proposed to the National Institute of Cinema and Audiovisual Arts (INCAA) of the Cultural Secretariat of the Nation, the need to obtain mobile projection equipment in order to bring national cinema to areas that did not house movie theaters. It was in this manner that in 1997, 24 mobile units were collected with projection systems for videos, sound, screens and illumination. A covenant was signed that same year with each responsible authority from the provinces; this project was launched with a national scope and was decentralized, with a program being implemented in each province. Each province makes use of the projection equipment for national movies of both long and short footage in places distant from urban centers or difficult to access. Each province entrusts itself with the programming of the movies to be shown, without intervention by the national government. At the local level, support is received from the municipalities that interact with organizations of civil society. The participants are people of all ages and gender that are inspired to attend and become involved and experiment with the films shown.

With the use of videos, sound, illumination and screens, the program proceeds to the project movies in different places, usually in schools, hospitals, municipalities, libraries, associations, plazas and jails. Given that Mobile Cinema is equipped with an electric generator, the projections may be seen in places where electricity is not supplied, as has occurred in various experiences. From the beginning, other activities have been carried out, such as the incorporation of clowns in functions for children. These scenes are recorded on film and are later shown as previews to a movie.

The provinces have asked the INCAA for information about these activities. With this in mind, different classifications and graphs are prepared with comparative statistical frames that allow for follow-up on the development of the program throughout the country.

### ***Financing Sources***

Maintenance costs related to the operation, patenting and personnel required to operate and transport the equipment fall under the jurisdiction of the provinces. The Cinema Institute (INCAA) is in charge of insurance costs. The Institute also produces edited videos of national movies. Provincial contributions, together with the Institute's endeavors, enable the program to operate technically and financially.

### ***Strengths of the Program***

The strengths of the program include the achievement of social and cultural integration, through the incorporation of experimentation in a diversity of perspectives and lifestyles in the projection of audiovisuals and the implementation of artistic practices, among numerous inhabitants of distant regions with socially disadvantaged conditions and high levels of poverty.

### ***Achievements***

In general, the level of effectiveness recorded is elevated, with a wide coverage of audiovisual projections in many different areas of the country. The provinces have sustained this program with their own resources, together with national aid, by way of technical support and videos, movies, and subsidies provided by the INCAA. The involvement and coordination of various levels of government can be achieved with the participation of civil society, which is fundamental to the achievement of holistic and participatory cultural development objectives.

### ***Challenges***

Continuing to expand the project's reach to all sectors where they can not count on theaters with projectors throughout the whole country.

### ***Recommendations regarding its potential transference to other contexts***

It is important to consider the process and the level of de-centralization of each country, given all the responsibilities given to the authorities at the local level.

**REVITALIZATION OF CULTURAL SPACES OF HIGH ARCHITECTURAL PATRIMONIAL  
VALUE WITH THE GOAL OF CREATING LOCAL NETWORKS**  
**(Revitalización de espacios culturales de alto valor patrimonial arquitectónico con el fin de crear redes  
locales)**  
**Argentina**

The program focuses on addressing, restoring and re-valuing cultural spaces with the end goal being, the protection and promotions of cultural diversity in the country.

***Needs addressed***

The need to strengthen the protection of cultural diversity in the construction of the country's identity has brought about the creation of many diverse programs of cultural action. Responding to the horizon of the preservation of cultural resources, protection of its diversity and patrimony, the "Revitalization of Cultural Spaces of High Architectural Patrimonial Value with the Goal to Create Local Networks," has been launched. These experiences were implemented in Argentina, and they hope to contribute to the construction of the development of a cultural field, as a central sphere for the well being of our societies in the American continent as well as the world.

***Objectives***

- Promote the protection of cultural identity and the preservation of the patrimony, through the recovery and revitalization of historic urban centers in Argentina. We believe that the recovery of urban settings and institutional buildings, giving it an indisputable socio-cultural role, will serve as strengtheners to foster a feeling of belonging to a community.
- Considering diversity, in each village or city, towards the recovery of the historic centers and headquarters coupled with the creation of a cultural center, will allow for the succession of substantial changes in the social and cultural life of the locality.
- The recovery and revitalization of the headquarters of different institutions, will allow for the recovery and conservation of the patrimony documents that many of the associations possess, they represent a historic source in many forgotten and wasted cases, and are of significant value for the study of transcendental processes in the history of the country.

***Starting date, coverage and target group***

The project began in 1992; the program proposes the protection of cultural patrimony, through the recovery of different historical centers in different urban areas of the country. The projected extension comprises all of the Argentine territory that started with the development of a few particular centers.

***Description***

Many diverse cultural areas are participating; nationally, provincial and municipal, as well as with the active participation of civil society.

The first programmed activities towards the recovery of patrimony, took place in 1992, and were placed in a historical urban area context; they began with the initiation of the recuperation of the center of the city, Capilla del Señor. The gradual restoration of central public buildings, brought about the increase and multiplication of restoration and recovery acts in other private sectors.

From there, between coming and goings as well as delays, products of the institutional and social crisis of the country, there was an advance in the implementation of the program in different cities, such as in the Corrientes case, where this historical area was recovered.

The sustainable strategies mark the articulation of different organizations, both state and private, for the application of a united action. By means of state direction and finance the program is advancing towards the reconstruction and reparation of the different spaces.

### ***Financing Sources***

Began with national and provincial technical-financial-laboral contributions, provincial, as well as action by members of the communities.

### ***Strengths of the Program***

The strengths of the program contribute to the success of social and cultural integration. The possibility to unite local populations, non-governmental organizations, and public organizations of different levels and areas, through an objective that for the common well being signifies a substantial change in the cultural lives of localities or regions that did not previously possess cultural spaces of any relevance. This allows from the beginning of the project a change in attitude in the face of the incredulity and anomy that characterize the present situation of our society, through the revalorization of public space and the reappropriation of a space that also revalues recent predecessors, who arrived on these lands with the intention of constructing a common prosperous destination, contributing to the recovery of self-esteem and confidence for the future.

### ***Achievements***

The level of registered efficiency is very elevated, with a reduced level of coverage in the process of expansion. Different provinces and localities show a keen interest in the development of this program. The present project is concerned with the patrimonial recovery of centers and houses of Spanish societies in the cities of Salta (Pcia. de Salta), Reconquista (Pcia. de Santa Fe), Curuzú Cuatiá (Pcia. de Corrientes), and Bolívar (Pcia. de Buenos Aires). These centers of intense cultural activity – in some cases, already part of the past-require the preservation of the architectural riches and, at the same time, the impetus of new actions towards revitalization of its functions as both a cultural and social center.

### ***Challenges***

The projections of the program seek to increase the level of coverage and to reach the planned objectives with the assurance of acting as a path towards advancing the protection of cultural diversity and the reconstruction of the social ties that bond the country.

### ***Recommendations regarding its potential transference to other contexts***

Political and social stability, coupled with the designation of government resources is crucial for the success of the program.

## **YOUNG CANADA WORKS**

### **Canada**

Young Canada Works (YCW) is a Canadian Heritage Program under the umbrella of the Government of Canada's Youth Employment Strategy (YES). The program is designed to stimulate positive action for youth through employment strategies. Young Canada Works seeks to assist in the development and provision of opportunities for youth to participate in the construction of Canada, facilitating access for youth to the world of work as well as social integration.

#### ***Needs Addressed***

From as far back as Canada's history can be traced, the land has been inhabited by a diverse group of people, although never as diverse as now. In 1996, the last published census, 44% of Canadians reported at least one origin other than "Canadian", or the "traditional ethnicities" of British or French. For Canadians under the age of 25, this proportion increased to 50%.

On October 8, 1971, Canada became the first country to adopt an official Multiculturalism Policy. This translated into the *Canadian Multiculturalism Act*, passed in 1988, which reaffirmed multiculturalism as a fundamental characteristic of Canadian society.

It is in this environment that YCW brings students, and unemployed or underemployed youth, to institutions and businesses looking for their talents and energy. While the program concentrates on providing opportunities for youth to gain work experience and the enhanced skills required to develop productive cultural and heritage sectors, each new hiring campaign launched by the program has focused on a fair and equitable distribution of opportunities across the country, based on population statistics, unemployment conditions, and other national, regional and/or local considerations and employment priorities, including the criteria for enhancing dialogue opportunities between young Canadians.

#### ***Objectives***

Canadian Heritage's Young Canada Works program aims overall to: promote the employability of young Canadians, encourage understanding and appreciation of Canada's achievements, build connections among Canadians, and build connections to Canada's diverse places.

#### ***Starting date, coverage and target group***

The Department of Canadian Heritage's Young Canada Works program was launched in 1996 as a pilot project, and currently has six components providing approximately 2,6000 Summer and internship opportunities per year. Opportunities to apply to YCW are advertised and made available across the country. There are four Summer components, as well as two year-round components, that each target different age groups and interests. The general target group is youth 16-30, who are unemployed, underemployed, or recent graduates from secondary or tertiary education.

#### ***Description***

In order to reach its objectives, YCW arranges contribution agreements with various organizations and associations in the culture and heritage sectors, who then provide funding to museums and cultural institutions across Canada for the hiring of youth. YCW's Summer placements and internships encourage domestic connections and interconnections through inter-regional and inter-provincial job placements, from urban to rural, Francophone to Anglophone work places and vice versa.

The program currently has six components, four within the Summer (YCW in Both official languages, YCW in Heritage Institutions, YCW in National Parks and National Historic Sites, and YCW for Aboriginal Urban

Youth), and two that are made available year-round (YCW in Science and Technology, YCW Internationally).

YCW is planned and implemented through concerted coordination. Sponsored by the Department of Canadian Heritage, delivered by third party organizations with either a national or regional mandate, implemented by employer employment projects, the program's primary clients are youth across the country who are in need of on the job experience and of the skills that will help prepare them for, obtain, and maintain employment in cultural, heritage and linguistic-related occupations.

### ***Financing sources***

The Government of Canada, through the Department of Canadian Heritage, has more than doubled the assistance to the YCW program, in 1996 that funding reached \$CAN 120M.

### ***Strengths of the program***

Involving Canadian youth from diverse backgrounds in internships or Summer jobs encourages an innovative work place environment and fosters a revitalized continuum for succession planning as well as for the ongoing promotion of creation, dissemination, and preservation of diverse works, stories, symbols and passing on of knowledge and language skills. Interconnections devolving from the plurality of opportunities offered through YCW enhances work force mobility and social cohesion. Youth are given an on-the-job opportunity to develop a diversity of competencies, and to enhance the breadth of skills needed in the workplace. Work placements experienced in another part of the country allow for youth to gain perspective on their own lives, their career prospects, their immediate environment, and their fellow citizens and country.

### ***Achievements***

Helping youth find a place for themselves in cultural, heritage, linguistic, sports and/or other related fields, as a positive and concrete contribution to building a creative Canadian workforce. Although advertising has remained modest from the outset of the program, employers have increased their cash contributions to projects, as word of mouth, satisfied students and employers have sustained the program's popularity over seven years.

### ***Challenges***

Work on developing greater consistency in treatment of interns is ongoing between departments. It is also important to renew communication strategies to ensure the focus on objectives remains the priority at all levels. Connections between occupational fields is also an important catalyst for innovation. Work on parameters for tailored approaches designed for youth at risk of not making the transition to the world of work would be useful. Finally, because diversity is about environments and individuals valuing different life experiences, backgrounds, ways of thinking, and ideas, providing bridges to enrich decision-making will also reap new ways to approach markets and customers and enhance growth, while increasing chances for developing sustainable specialized clusters.

### ***Recommendations regarding its potential transference to other contexts***

Careful appraisal of the delivery structure is required. A single deliverer may not in fact have the capacity to meet goals and can place the program at risk of not meeting objectives within expected time frames. All delivery structures, whether based internally or externally, require a central policy and administrative authority with the number of appropriate staff to manage communications, operations, policy, database management and evaluation functions.

## **CULTURAL CARTOGRAPHY OF CHILE** **(Cartografía Cultural)** **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 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 is supported by a team committed to the challenge of promoting culture in Chile, which becomes translated into a profound attachment to the project so that everyone feels part of a common initiative.
- 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.

### ***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.

Vision for the future:

- It is a project that for now will continue to be quite exploratory, in part because there is not yet enough public discussion that allows for a definitive framework, and it is an unexplored field.
- Regarding regional projection there are two alternatives: the Cultural Directory of the Americas, which has as its goal public service, and opens the network to private enterprise; and the Regional Atlas of Culture, whose objective is research.

### ***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.

## **INTERCULTURAL BILINGUAL EDUCATION PROGRAM** **(Programa de educación intercultural bilingüe)** **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 significantly 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.
- To prepare qualified human resources that promote the valuing and development of indigenous cultures and languages in all instances of national life.

### ***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 Interamerican 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 benefitted 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 focussed 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 US\$10.000.000 spent.
- Since it is a policy developed in concordance with other policies from the Ministry of Education and the reform processes, we are expecting its projection as part of a system and not as an isolated experience.

### ***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.

## **IMAGINING OUR IMAGE (Imaginando Nuestra Imagen) 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 CITIZENRY RADIO PROGRAM (Programa Nacional de Radio Ciudadana) 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***

- 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.
- 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***

- It has achieved legitimacy due to its relevance and pertinence.
- It has the capability of adapting to social and cultural needs both locally and regionally.

- 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***

Things that have changed during the implementation process of the experience include:

- 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.
- Citizenry stations (indigenous people, public interest, promotion of culture and education stations) were added to the community stations.
- A stronger emphasis was put on working with the citizens willing to express their cultural interests without intermediaries, such as shows producers.

Looking towards the future:

- It is necessary to accompany the sector in its search for consensus and definition of a plan of action, articulated through the National Plan on Culture. This implies working not only with the citizenry radio stations, but also with the institutional offices that serve the sector.
- Foster projects such as those focusing on culture-education-communication, which target the need to strengthen spaces where youth and children could be heard and hence supporting the construction of a democratic cultural citizenry whose differences and diversity may be heard.

### ***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.

**GROUP FOR STIMULATING CREATION AND RESEARCH**  
**(Grupo de estímulos a la creación y la investigación)**  
**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:*** Created in 1987, this program applies to the entire population of Colombia and to Colombians living abroad. Its target population is Colombians pursuing artistic and/or research development.

***Prizes Program:*** This program was created in 1992 for the purpose of recognizing cultural works produced by Colombian creators and researchers that have been completed and not been published. This program is national and departmental in scope. It includes the recognition of elderly cultural creators and researchers, through the National Life and Work Prize; and the National Prize for Municipal Cultural Management.

***Program for Artistic Internships abroad:*** In 1998, this Program was initiated with Mexico, later in 2001, an agreement was signed with Venezuela and in 2002 with Argentina. It targets artists of the four countries with an interest or specialization in music, literature, theatre, audiovisual means and visual arts.

***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.
- The three programs have been consistent, which reflects the commitment of the Government of Colombia. For example, the Fellowship Program has been offered without interruption since 1987 and the Prizes Program since 1992.

### ***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.
- Scholarships create an excellent opportunity for artists to be less dependent on their economic conditions and to concentrate more on fulfilling their potential creativity.

#### **Prizes Program**

- The creation of a bibliography that reflects the diversity, complexity and plurality of those who inhabit and define the country.
- 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.
- Has succeeded in giving recognition to the years of training that many Colombians have sacrificed in order to create new works for their country, which in other circumstances may have remained unknown.

#### **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 institutions committed to the mission, objectives and tasks of the Group for Stimulation in Colombia's diverse regions, so that they commit themselves to the dissemination and the distribution of the cultural spaces that the Group opens.
- 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.
- Supporting art is to support sensitivity to life. In countries like Colombia, where respect for life is fragile, art and cultural manifestations play an important role in the formulation of realistic solutions for improving the quality of life.

### ***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.

## **PROCESSES OF CULTURAL PLANNING** **(Procesos de Planeación Cultural)** **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 Gestión 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***

The program is divided in four stages and in each stage the necessary support for the process of implementation is managed as follows:

- *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.
- Resistance to the process of planning, participation and agreement have been diminished.
- The National Plan of Culture has been a space to evaluate and promote the integration of the institution and the joint work.
- Spaces of recognition and strategic alliances have been generated, which are defined as cultural regions and propose actions for consolidation as a region.

### ***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.
- To improve the levels of coordination and intersectorial agreement among education, communication, environment, etc., in a way that culture changes form being a sector to being a dimension.
- The linkage and participation within the cultural theme as a channel to generate alternatives from the local, and regional levels that engage in a dialogue with the international and national representatives.
- Culture as a way for reconstructing the social weave and as visibility of the processes of life.

### ***Recommendations regarding its potential transference to other contexts***

- To think about culture as a dimension and not as a sector
- 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
- To incorporate the concept of economic sustainability of the program.

## **NATIONAL PROGRAM OF MUSICAL BANDS** **(Programa Nacional de Bandas de Música)** **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.

**NATIONAL SYSTEM OF CHILD AND YOUTH SYMPHONIC ORCHESTRAS**  
**(Sistema Nacional de Orquestas Sinfónicas Infantiles y Juveniles)**  
**Dominican Republic**

The program aims to contribute to the field of musical training in the country, promoting the initiation and development of music skills through the orchestral practice of children and young people.

***Needs addressed***

The program addresses the need of providing children and young people access to music, and the recognition of its social impact and its role in stimulating and integrating all aspects of human personality. Also, it contributes to the need to promote, foster, and support the integral development of childhood and youth in the country.

***Objectives***

- To prepare human resources in the musical field through the orchestral practice, procuring cooperation among public organisms, autonomous entities, international institutions, civil society organizations, and private businesses.
- To create and ensure the development of youth and children orchestras, bands and orchestral nucleus across the country, executing a decentralization and massification policy of orchestral practice.
- To promote collaboration with music pedagogical centers, orchestral groups, and sociocultural institutions related to childhood and youth.
- To promote the Dominican children and youth orchestral movement abroad.
- To gather resources for instrumental equipment of the orchestras, and the financing of the teaching and actualization programs for orchestras' members and their instructors.
- To maintain friendly cooperation relationships with Latin American and worldwide institutions with similar ends.

***Starting date, coverage and target group***

The **Sistema Nacional de Orquestas Sinfónicas Infantiles y Juveniles** from Dominican Republic begun its work on April 13<sup>th</sup>, 1997. Its programs are carried on at the national level, covering a large part of the population of young musicians in the country. It targets instrumentists from 4 to 30 years old, who come from all social and ethnic groups, as well as from both genders.

***Description***

Different schools and academies of music help to make a diagnosis through auditions, to select the members of the orchestra, who will then participate in planned activities according to their music skill level. The course-workshops are the basic learning unit and they are developed in a flexible way. The system promotes the realization of additional workshops, seminars, courses and concerts.

***Financing sources***

The System received funds from the State through a monthly budget assignment. At the same time, it searches for economic contributions from public, private and international entities, in order to reach national coverage.

***Strengths of the program***

- Wide artistic diffusion since the beginning.

- The sense of solidarity awakened in the participants that leads them to develop as integral human beings, to be more committed to social development and to become more sensitive and equilibrated human beings.
- The opportunity for young people and children to be part of groups that help them improve their musical knowledge through orchestral practice.

### ***Achievements***

- To gather around a hundred of young Dominican musicians committed to the accomplishment of the project's objectives, in the capital as well as in the towns at the interior of the country.
- Many of the young members of the orchestras have participated in international exchanges and camps where they have demonstrated their artistic and musical potential.
- In addition, the System has earned the recognition of other institutions with which it is related, maintaining exchange and cooperation programs with most of them.
- There is greater presence of sociocultural animation in the communities, which helps to social, cultural and artistic integration of those communities.

### ***Challenges***

- There are not enough human and economic resources.
- The lack of new instrumentists that take the place of the ones that are leaving the youth orchestras.
- The lack of unification of the praxis of study in the country, which limits the impact of the program.
- There is still much to do in terms of captation of human resources.

**DEVELOPMENT AND PROMOTION OF DOMINICAN CRAFTS**  
**(Desarrollo y Promoción de la Artesanía Dominicana DEPROMAT)**  
**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 programs 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 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.

## **BORDER LIBRARIES (Bibliotecas de Frontera) Ecuador**

This program involves the creation of a Network of Border Libraries between Ecuador and Colombia, along the northern border, and between Ecuador and Peru along the southern border, for the purpose of strengthening border communities through cultural activities.

### ***Needs Addressed***

Within the framework of Andean integration, it is necessary to strengthen, disseminate and share experiences that will benefit border populations, where the need to convert public libraries into true cultural community centers is evident. Public libraries should facilitate cultural exchange, educational and cultural strengthening and community development.

The spaces in which the processes of integration become tangible and real, while generating processes of social participation, are the border regions, in which, generally speaking, economic trade generates permanent relations that influence the social sphere in general and the cultural sphere in particular. States have emphasized economic integration projects while ignoring the cultural sphere, despite the fact that the behavior, lifestyles and cosmo-visions of the border communities have defined a unique culture in which a collective imagination and memory is shared on both sides of the border.

### ***Objectives***

- To promote the quality of life of marginalized border populations through the revaluation and strengthening of cultural expressions, values and manifestations.
- Unite urban and rural marginalized border communities with respect to cultural activities and views.
- Organize a network of Peruvian-Ecuadorian-Colombian public libraries.
- Generate adequate levels of participation by community members in the socio-cultural development of their communities.

### ***Start date, coverage and target population***

The activities related to this project were initiated with Colombia in 1991 and with Peru in 1999. Currently, the program operates on the northern border of Ecuador (with Colombia) in 3 provinces and on the southern border (with Peru) in 4 provinces, where there are 28 provinces (4 per provinces). The program is geared towards children, youth and adults in border regions.

### ***Description***

The Border Library Program is executed by the National System of Public Libraries of Ecuador, which is a public organization linked to the Ministry of Education, Culture, Sports and Recreation. The program involves the creation of a Network of Border Libraries between Ecuador and Colombia on the northern border and Ecuador and Peru on the southern border.

The Program selects libraries that will participate in these networks, according to their ability to promote and implement activities, as well as their degree of influence on the target population. Within the communities with chosen libraries, some community members receive training as cultural promoting librarians. Within the framework of the Program, Border Cultural Community Centers are created, which are complexes that offer an ensemble of cultural services and activities in benefit of the community.

### ***Sources of Financing***

This Program is financed by funds designated by the National Government, through the Ministry of Education and Culture.

### ***Program Strengths***

- Ecuador and Peru, through the National System of Libraries SINAB and the National Library of Peru, have cooperated in training activities, the exchange of bibliographic funds, the exchange of audiovisual equipment, the installation of border library networks, the celebration of cultural music, dance, sport and recreation meetings, with the participation of teachers, elementary and secondary school students and members of the respective communities.
- Ecuadorian border municipalities actively participate with resources in co-hosting events and facilitating sites for training and the celebration of bi-national meetings.

### ***Achievements***

Strengthening of regional integration, witnessed in the multiple contacts and invitations to training, exchange and meeting activities.

### ***Challenges***

Future challenges will be to consolidate good relations, broaden levels of cooperation and involve beneficiaries and civil society.

**PROGRAM OF RESCUE AND PROMOTION OF THE ARTISAN, INDIGENOUS AND  
TRADITIONAL PRODUCTION OF HONDURAS (PROPAITH)**  
**(Programa de Rescate y Promoción de la Producción Artesanal, Indígena y Tradicional)**  
**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 (IAHA) 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.
- PRONAITH is conscious that globalization does not mean cultural standardization, on the contrary, culture is a patrimony solidly sustained and based on the own cultural identity and helps to enrich the process of universalization.

**PROGRAM FOR THE SUPPORT OF MUNICIPALITY AND COMMUNITY CULTURES**  
**(Programa de apoyo a las culturas municipales y comunitarias - PACMYC)**  
**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

**NATIONAL FUND FOR CULTURE AND THE ARTS (FONCA)**  
**(Fondo Nacional para la Cultura y las Artes)**  
**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

***Start 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 2<sup>nd</sup>, 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.

1. **Supervisory Committee:** is the highest government organ of FONCA. Responsible for establishing the guidelines that direct it and fulfilling the investment criteria established by civil society and the State. This Committee is made up of civil servants, businesses and the president of CONACULTA.
2. **Art and Literature Committee:** evaluates projects in certain programs. It is made up of people from the artistic and intellectual community, as well as representatives from disciplines such as the visual arts, music, dance, literature and theatre.
3. **Consultative Committee:** supports the Art and Literature Committee in valuing projects and is also involved with Young Creators. The Committee is made up of specialists in various artistic disciplines.

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.

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.
- Has supported the creation of more than one thousand artistic works.
- 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.

### ***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.

**CULTURAL CONTACT, ENDOWMENT FOR CULTURE MEXICO-U.S.**  
**(Contacto Cultural, Fideicomiso para la Cultura México-Estados Unidos)**  
**Mexico**

The program Cultural Contact is an original model where public, private and philanthropic participation from Mexico and the United States are integrated to promote cultural development and exchange between the two countries.

***Needs addressed***

Before 1990 exchanges among artists from Mexico and the United States were very isolated and with limited impact. The project addresses the need for opportunities to incorporate different initiatives that entail new approaches, and innovative artistic languages, which are still unknown by the majority of people.

***Objectives***

- To promote artistic creativity, innovation, and excellence.
- To foster the presentation of artistic work from one country in the other.
- To promote the creation and sensitization of diverse audiences towards the artistic and cultural values from the other country.
- To stimulate the consolidation of opportunities for the professional development of artists, promoters, producers, programmers, and administrators in the two countries.
- To suggest collaboration strategies and policies as well as short term or long term artistic exchanges between the countries.
- To educate the public about the cultures of both countries.
- To optimize the use of human, artistic, financial, and material resources that are binational.
- To stimulate the creation, consolidation, and organization of international markets for the arts from both countries.
- To promote a model of international participation for supporting culture and arts among public, private, and philanthropic institutions.

***Starting date, coverage and target group***

The Endowment for Culture Mexico-U.S. was created in September, 1991. From 1992 to 2001 the program has contributed more than 9 million dollars to the development of more than 600 bi-national projects. In this period, it has supported a wide range of themes, artists, investigations, and institutions, both recognized and emerging in the two countries.

***Description***

It is a permanent cultural organism that serves as a forum for the exchange of languages, tools, and visions of the art and culture within an institutional framework that gives security, professionalism, prestige, and access for interaction between artistic communities from Mexico and the U.S.

***Financing sources***

Financial contributions come from the Fondo Nacional para la Cultura y las Artes, The Rockefeller Foundation, Fundación Bancomer, MexAm Foundation and Fundación Jumex. The facilities are provided by the U.S. Embassy in Mexico.

### ***Strengths of the program***

- The core program in the past 10 years has been the annual call for artistic creation and cultural research projects.
- We have archives that talk about our experience, history, and funded projects.
- Cultural Contact has three committees that give strength to the program: directive committee, honor committee, and development committee.

### ***Achievements***

- In these 10 years, the program has supported approximately 600 projects with 9 million dollars.
- Projects by discipline: dance 49, theatre 59, Music 75, visual arts 115, Literature 92, media art 63, cultural studies 72, libraries 44, interdisciplinary 21,
- By country: Mexico 313, United States 277.

### ***Challenges***

To strengthen the relationship between both countries' societies through arts and culture.

## INDIGENOUS LANGUAGES AND LITERATURE PROGRAM (Programa de Lenguas y Literatura Indígena) México

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.
- The opening that indigenous languages are beginning to have in public spaces, in the media, and universities is an indicator of the generation of social awareness about the value of indigenous languages.
- Nezahualcóyotl award of Literature in Indigenous Languages has promoted the recognition of the quality of indigenous writers' literary production.

### ***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.
- The presence of the Mexican languages in the public sphere.
- The formation of a culture based on the respect, exchange and mutual enrichment.
- The implementation of a bilingual education that considers indigenous languages and their culture.

### ***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 México 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.
- It should be an institutional program with possibilities of attending the information needs of institutions and national and international organisms.

## **NATIONAL PROGRAM FOR COMMUNITY-BASED MUSEUMS** **(Programa Nacional de Museos Comunitarios, PNMC)** **Mexico**

The National Program for Community-Based Museums (PNMC) supports community-based museums, highlighting the importance of community members as culture generators and carriers.

### ***Needs Addressed***

The community museum is not only a place that harbors objects of the past, but also represents the possibility for community members to appear before others as subjects with history, as generators and carriers of culture, and as subjects that have participated in the course of both regional and local events. The creation process of the museum is also a collective process of reflection and acquisition of an idea of continuity and transformation. The National Program for Community-Based Museums has been a firm engine behind these types of museums.

### ***Objectives***

The program's objectives are as follows:

- Enables and advises on the technical aspects and practices of the Museographic process
- Generates links between communities and their cultural heritage, which allows for the formation of respect-based relations.
- Promotes the development of projects initiated, managed and sustained by the community.
- Fosters the participation of rural and urban, indigenous and mestizo communities, in the research, conservation and dissemination of their own cultures, fostering their appropriation of this new cultural institution in order to strengthen their organization on cultural themes.
- Strengthens cultural initiatives, during and after the creation of museums in each participating community.
- Gears museum activities towards community development initiatives; according to the needs and interests of each region.

### ***Start Date, Coverage and Target Population***

The program covers 28 States of the Country, covering 269 Community-Based Museums, of which 200 are among the mestizo population, 67 are in indigenous zones, one museum is among a Mennonite population and another among an afro-mestizo population. (The museums are of general admission, for children, women, and men of all ages.)

### ***Description***

The program carries out a variety of activities, strategies and methodologies in the process of supporting community-based museums:

- Training: The program is based on a series of trainings that aim to provide the groups responsible for museums with the theoretical and practical tools to construct a museographic space.
- Workshops: The program provides workshops for the creation of the museum, the thematic guide, layout for the museographic design, preventive conservation and productive projects.
- Advice for the organization of the group responsible; Advice on preventive conservation, advice on registries for the National Institute of Anthropology and History, advice for production, infrastructure and maintenance, advice on museum pedagogy, and advice on dissemination.

### ***Promotion***

- The program supports the promotion of awareness of the philosophy of: community-based museums, the program itself and of the work that the civil society in the protection of cultural heritage.
- Dissemination: In this rubric what is considered is to work in an integral program that examines different actions targeted towards the dissemination of community-based museums. Some examples of the activities are; distribution of pamphlets, videos and signal management.

- Research: In order to be able to provide adequate support to community-based museums, in terms of training, promotion and dissemination, it is necessary to have a deep understanding of their situation and problematic, upon which the data-base is formed and allows for the systematization of existing information and information that is continually generated. It also allows for a broad vision as well as a historic transcendence of each community-based museum.

### ***Financial Sources***

The National Program for Community-based Museums operates with resources provided by the National Institute for Anthropology and History. From 2001 to date the Program does not have programmed financial resources. After this point the operation is limited to applications that have been sent, relying on the budget of other areas.

### ***Strengths of the Program***

- The program does not promote institutional paternalism, proposes majority participation and the self-management of civil society.
- Extends the responsibility and the care for cultural heritage to civil society.
- The model used to work with the communities is flexible enough to adapt itself to the cultural diversity of our country.
- Through community-based museums, the use and responsible enjoyment of cultural heritage is made available to communities, who view these museums as a source of cultural strength and as a possibility for community development.
- In addition to being a service program it is also a research project that allows for an in-depth understanding of these types of initiatives, their conditions and the people and groups that make them possible.
- It is a space for the study of the contemporary organization of museums
- The program, through community-based museums supports the rescue of micro-history, giving the community a context in the nation's history
- Supports, through community-based museums, new studies on the organization of museums and community self-management and participation in relation to heritage.

### ***Achievements***

- It is a project that facilitates the training of cultural heritage care-takers.
- Supports, through community-based museums, the research, revaluation and rescue of community intangible heritage.
- The protection of cultural heritage has been extended: in both tangible and intangible manifestations, which are not specifically addressed in the current judicial scope.

### ***Challenges***

- Obtaining a presence and recognition for the PNMC as a Coordinator at the institutional level.
- Links to the Centers of the National Institute of Anthropology and History (CINAH) so that the community-based museums become an area of their work.
- Links to the normative areas of the institute in order to place more of an emphasis on civil society.
- Civil Society should play a larger participatory role in the protection and preservation of cultural heritage and become self-sufficient in the preservation of cultural heritage.
- As the protection of cultural heritage is an objective of the INAH, as well as for civil society and the program itself, they should achieve homogenous normative criteria.
- Obtain the resources necessary to the continual performance of the program.

### ***Recommendations for its possible transfer to other contexts***

None have been mentioned, but it is enough to say that it is a program that could be transferred to countries that share the objectives of this program.

## **INTEGRAL COMMUNITY CONSERVATION AND DEVELOPMENT PROJECTS** **(Proyectos integrales de conservación y desarrollo en comunidades)** **Mexico**

Integral Community Conservation and Development Projects, initiated by the National Anthropology and History Institute, INAH of Mexico, are projects designed to preserve cultural heritage, with the full participation of communities, who receive training and design plans to conserve their cultural goods.

### ***Needs addressed***

The heritage of rural communities has gradually disappeared due to a lack of conservation resources, which has affected the identity of community inhabitants. These communities have low levels of education, face difficulties in agricultural production as well as an uncertain future. However, they also have an important source of heritage that could be used as a resource if properly managed. Large portions of Mexico's cultural heritage, such as convents, altarpieces, colonial images etc., are located in communities, and are for the most part living heritage, as they continue to be used.

### ***Objectives***

The objective is to enable community groups to become co-stewards in the preservation of their heritage, in such a way that they may become familiar with this heritage, while valuing and preserving it. In addition, this program will allow communities to reassert their identities and achieve greater possibilities of development.

### ***Start date, coverage and target population***

The program was initiated in 1995 among a community in the state of Oaxaca. Following its initiation in Oaxaca, the program was also carried out in the states of Michoacan, Guanajuato and Mexico. The projects are targeted mainly at rural populations with low levels of education. There has been greater participation among children, women and seniors, depending on the community.

### ***Description***

The National Conservation Co-ordinating Body of INAH fosters integral community development and conservation projects, establishing collaborative agreements with various institutions such as the Autonomous Metropolitan University, cultural foundations and the private sector.

The program is constituted of reflective workshops and the appreciation and preventative conservation of cultural goods, which seek to promote the revaluation of cultural heritage and its incorporation in society's everyday life, that is to say, strengthen the links between the community's identity and belonging with respect to cultural heritage.

Through reflective workshops, communities receive training on the preventative conservation of cultural goods and design a work-plan for the preservation of cultural heritage.

### ***Sources of Finance***

INAH has a budget to initiate projects, but it is hoped that the target communities will obtain resources to then continue preserving their cultural heritage. The program has also received financing from the Spanish Ministry of Culture, the Inter-American Development Bank, Banamex's Social Fund, and the Metropolitan Autonomous University.

### ***Strengths of the Program***

- Communities gain a greater appreciation of themselves as generators of culture and development based on their cultural wealth, through the processes that foster conservation projects.
- Communities become responsible for the conservation of their past and for a commitment to their future.

### ***Achievements***

- Important cultural heritage has been preserved in various communities, with the participation of community inhabitants.
- Reflective workshops have been undertaken and many institutions have expressed interest in supporting these development programs.
- Community participation in conservation processes has facilitated greater understanding of the problematic of heritage restoration, which allows for greater appreciation of the value of these processes and a greater commitment to conservation.

### ***Challenges***

- The program must grow and be implemented in more communities, which will require greater support. Currently, the program has exhibited great success, but the challenge ahead is significant, due to the time-lag in this field.
- These projects are one option for community development, which foster solidarity, but which require greater follow-up and strengthening, in such a way that the experiences may be shared with other communities who will continue these processes of reflection and commitment to the future.

**BI-NATIONAL CULTURAL HERITAGE PROGRAM MEXICO - UNITED STATES OF  
AMERICA, THE TIERRA ADENTRO ROYAL PATH**  
**(Programa Binacional del Patrimonio Cultural Mexico – Estados Unidos de America, El Camino Real  
de Tierra Adentro)**

**Mexico**

The Bi-national Cultural Heritage Program Mexico - United States of America, The Tierra Adentro Royal Path involves the dissemination of research programs and tourism promotion of a route built over three hundred years.

***Needs Addressed***

The Tierra Adentro Royal Path was, since the end of the XVI century, one of the biggest and most important routes of 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 (Queretaro, Guanajuato, Aguascalientes, among others). During three and a half centuries, until 1880 when the railway from Santa Fe, New Mexico to El Paso, Texas was built, the Royal Path was the only commercial and cultural exchange route. Hispanic and Indigenous peoples in the north of Mexico and in the south of the U.S.A. left behind a valuable cultural heritage (archives, missions, penitentiaries, etc) which must be restored.

***Objectives***

The goal of the Bi-national Program is to increase understanding of the flow and social, political, economic, demographic and cultural reach of society on both sides of the border.

Specific objectives:

- Identify, register and conserve the cultural and natural legacy of the historic trail
- Research the historical and archaeological legacy, and the material culture of the Path
- Disseminate research and conservation activities on the cultural legacy of the Path
- Train and modernize the human resources necessary to deepen the study and conservation of the Royal Path. Involve the participation of higher education institutions and state governments of the United States and Mexico affected by the Royal Path.
- Foster the creation of tourist circuits among citizens of Mexico and the United States
- Provide the United States and Mexican governments with suggestions on legal methods of guaranteeing the future preservation of the path and its associated cultural heritage.
- Foster the participation of non-governmental organizations in the historical, cultural, tourist and ecological conservation and promotion of the Path.

***Start date, coverage and target population***

In 1994, a cultural, academic and technical cooperation agreement was formed between the National Anthropology and History Institute (INAH), the University of New Mexico, and the Office of Cultural Affairs of New Mexico to develop projects related to the research and conservation of the natural and cultural, archaeological, historical and paleontological heritage of a common area. In 1995, after initial progress in the research undertaken on the Royal Path, the National Park Service, the Bureau of Land Management, the Autonomous University of Juarez City and INAH invited experts on the colonial history of the northern region of Mexico and New Mexico to the First International Colloquium on the Tierra Adentro Royal Path. In 2001 this Colloquium was held for the seventh time.

***Description***

The Bi-national Cultural Heritage Program Mexico - United States, the Tierra Adentro Royal Path, focuses on research, tourism promotion and dissemination of a trail built over a period of three hundred years. The

program deals with a geopolitical border space that touches the Mexican states of Aguascalientes, Chihuahua, Durango, Guanajuato, San Luis Potosi and Zacatecas, as well as the states of Texas and New Mexico in the United States.

The program covers the following areas:

- Conservation: Recovery and preservation of pre-Hispanic settlements, natural regions with art, archaeological and historic monuments as well developing catalogs of these monuments.
- Dissemination: Publication of research and conservation works.
- Scientific and student exchange: Academic exchange activities between universities and other higher education centers participating in the program.
- Human Resources Training: Granting of educational and research scholarships.
- Cultural Tourism: Establishment of tourist circuits.
- Legal protection of the Tierra Adentro Royal Path: Proposal of legal means that will guarantee the conservation and enjoyment of the Royal Path's cultural legacy.

The organizing body of this program is the Bi-national Committee, which is made up of representatives from participating institutions and is responsible for proposing, revising and authorizing the program's activities.

### ***Sources of Finance***

Resources are provided by the National Anthropology and History Institute (INAH), the Universities of Texas and New Mexico, the Office of Cultural Affairs of New Mexico, the National Park Service and the Land Management Bureau of the United States.

### ***Program Strengths***

The Program was created as a bi-national, inter-institutional and interdisciplinary project to research the ethnic and cultural composition of the populations along a bi-national corridor, in which two world visions interact, with shared historic ties and common cultural links.

### ***Achievements***

- The Program addresses the current social and economic perspectives, at the national and international levels, for the formation of specialist and research groups in the conservation and dissemination of cultural heritage.
- A fundamental element of the program has been the participation of organized civil society in cultural activities and in the conservation of heritage.

### ***Challenges***

- Foster links between the Royal Path programs and the urban development projects of state and municipal governments in order to incorporate conservation proposals to the latter.
- Increase the participation of various specialists, different levels of government and social sectors in a common cause: the conservation of cultural heritage.
- Foster the active participation of society in the research and planning processes so that they may care for and maintain their cultural heritage. Foster the creation of civic councils, committees and associations.
- Integrate the technical file of the Tierra Adentro Royal Path to the cultural itinerary recognized by UNESCO.
- Encourage universities to design curricula that will train specialists in the conservation of the Royal Path's cultural heritage.

**ROYAL MISSIONARY PATH OF THE CALIFORNIAS**  
**(Programa Camino Real Misionero de Las Californias, CAREM)**  
**Mexico**

This program conserves, restores and promotes natural and cultural heritage sites along the route of the Royal Missionary Path of the Californias.

***Needs Addressed***

The Royal Missionary Path of the 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 United States) to facilitate the transit of people and goods. This route is a product of the Jesuits' evangelizing mission and was designed to maintain communication with the central missions. From what can be analyzed in the natural countryside, there is evidence along this Royal Missionary Path that the natural environment was modified by human activity.

In the past few years, the deterioration of tangible and intangible cultural heritage has accelerated, and as a result, so too have the vestiges of a shared history between Mexico and the United States. This shared history is in danger of disappearing without having ever been fully explored and enjoyed to the potential possible through regional development.

***Objectives***

- To foster a conservation model as well as research and dissemination of the missionary sites, paleontological zones, archeological sites, mines, villages, ancient houses and public buildings, located along the historic corridor "Royal Missionary Path", which unites the three Californias.
- Promote the participation of state and municipal governments of the Californias, as well as strengthen the bi-national link between Mexico and the United States in the joint development of strategies and actions that strengthen the protection of this historic corridor.
- Allow the historic corridor "Royal Missionary Path" to become a key axis of the Social and Economic Development of the peninsula by creating and offering ecological tourism and cultural alternatives.

***Start date, coverage and target population***

This program was initiated in 1996 with the signing of an agreement between the National Institute of Anthropology and History of Mexico, INAH, certain municipal governments and the Department of Parks and Recreation of the State of California, USA. Beginning in 1996, the "Historic Corridor" strategy was launched to rescue the cultural and natural heritage of Baja California. One year later, the CAREM Foundation, a non-governmental organization designed to assist in the activities, became involved.

***Description***

The program conserves, restores and promotes cultural and natural heritage sites along the route of the Royal Missionary Path of the Californias. The program includes the following key stages: 1. Identification and research, in which a registry of the paleontological and archeological sites along the Missionary Path is established. 2. Conservation and restoration of the natural and cultural heritage sites. 3. Initiation of an inventory of social actors, where the main actors are identified and Citizen Committees are established in each of the missionary sites addressed. 4. Academic dissemination of information on the project. 5. Education for preservation.

The main institutions and actors involved in the process are the state governments of Baja California, the Municipal Governments of Tijuana and Ensenada, the Autonomous University of Baja California, the Cultural Center of Tijuana, United for Tijuana A.C., CAREM Foundation A.C., Historic Society of Rosarito, and the Secretary of Education and Welfare.

### ***Sources of Financing***

Resources are provided by INAH's budget, support from external donors and other participating institutions.

### ***Strengths and achievements of the Program***

The main benefits of the program can be found on three levels:

- *Cultural Impact*
  - Strengthening of local, ethnic and regional identities (micro-history).
  - Support for increased awareness and respect for cultural heritage and its natural environment as an important educational element for conservation.
- *Social Impact*
  - Promotion of community participation
  - Involvement of ethnic groups in social development programs
- *Economic Impact*
  - Fostering economic growth through rural community and ethnic group development programs.
  - Supporting the economic development of the region through ecological-cultural tourism alternatives.

### ***Challenges***

- *Short term*
  - Update the information on archeological, historical and natural sites in the state of Baja California; undertake feasibility and market studies and develop strategies for the dissemination of the project (pamphlets, maps, promotion materials, exhibitions).
  - Develop management plans for the operation of the sites and centers that link the population with the administration of the cultural and natural resources of the Corridor as community heritage.
  - Train the community in historical representation for museums.
- *Medium Term*
  - Design development programs in coordination with the relevant authorities to increase the welfare of indigenous communities.
  - Improve the security and infrastructure of the federal highways along the peninsula by coordinating with the relevant bodies.
  - Production of academic publications.
- *Long Term*
  - Include a textbook on the "Historic Corridor" in history classes at the primary and secondary levels, as a strategy for the education of new generations on the value of regional heritage, as well as create a specialty program/degree in coordination with higher education institutions.
  - Restore missionary gardens that benefit the community, whether for internal or commercial consumption, as an alternative economic development strategy. Recover the productive and manufacturing processes of indigenous objects for their dissemination and commercialization, among others.

## **CHALLENGE GRANTS PROGRAM**

### **United States of America**

The Challenge Grant program within the National Endowment for the Humanities helps institutions and organizations secure long-term support for, and improvements in, their programs and resources. Because of their matching requirements, these grants aim to provide a model for using government funds to leverage private support for cultural programs.

#### ***Needs Addressed***

The U.S is an extremely diverse country ethnically, culturally, and linguistically. The National Endowment for the Humanities supports projects that focus on the diverse cultures of the United States and the world. Information from the 2000 census shows that the United States is 75.1% White, 12.3% Black or African American, 0.9% American Indian and Alaska Native, 3.6% Asian, 0.1% Native Hawaiian and other Pacific Islander, 5.5% other, and 2.4% indicating two races. Hispanic or Latino people account for 12.5% of the entire U.S. population. An estimated 17.6% of the population over the age of five speaks a language other than English at home.

#### ***Objectives***

NEH Challenge Grants support the long-term strength of humanities institutions and organizations by encouraging fund raising for permanent endowments and appropriate critical improvements.

#### ***Starting date, coverage and target group***

The NEH Challenge Grants Program first began in 1977. Any nonprofit organization in the United States is eligible to apply, with the exception of individual pre-college schools. Because of the broad range of its applicant pool, which includes colleges, universities, public and private libraries, museums, historical societies, scholarly associations, public media stations, and other humanities organizations, the target population for challenge grants encompasses the entire population of the United States.

#### ***Description***

The NEH Office of Challenge Grants began operation in 1977 with the goal of using federal funds matching environment to leverage long-term, non-federal support for the humanities. The National Endowment for the Humanities 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. The NEH Office of Challenge Grants helps 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. Challenge Grants can aid programs in shifting from dependence on term funding to more secure support from endowment, as well as building new resources for additional staff positions and new resources for financial support through attendance membership and enrollment. Challenge grants can also aid in limited direct costs, such as acquisitions, purchase of capital equipment, construction and renovation, and debt retirement.

All programs funded through the NEH Office of Challenge Grants require non-governmental support, ranging from \$1-\$4 for each federal dollar provided. Challenge grants are offered only when NEH funds will effect significant improvement or prevent significant losses in a humanities program, 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 aim to 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.

### ***Financing sources***

Funding for Challenge Grants comes from the Endowment's annual Congressional appropriation.

### ***Strengths of the program***

In an era of restricted government support for cultural programs, the power of NEH Challenge Grants to leverage non-federal funds in support of the humanities has been cited as a unique strength of this program. Awards offered through the NEH Office of Challenge Grants have leveraged more than \$1.35 billion (actual dollars) in support of the humanities during the Office's roughly quarter century of operation.

### ***Achievements***

Evidence that the program is a best practice is measured by efficiency, coverage, sustainability, ability to promote/publicize itself and effectively communicate to target populations, etc.

### ***Challenges***

Problems that were identified ahead of time were resolved in the course of experience, weaknesses, pending problems and inconsistencies, aspects to be improved, and a vision for the future. Each year, the program's funding must be approved by congress.

### ***Recommendations regarding its potential transference to other contexts***

The application and review procedures used in the Challenge Grants program are used in all Endowment programs and are adaptable to other contexts

## **PUBLIC PROGRAM GRANTS FOR LIBRARIES, MUSEUMS OR SPECIAL PROJECTS**

### **United States of America**

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.

#### ***Needs addressed***

The U.S is an extremely diverse country ethnically, culturally, and linguistically. The National Endowment for the Humanities supports projects that focus on the diverse cultures of the United States and the world. Information from the 2000 census shows that the United States is 75.1% White, 12.3% Black or African American, 0.9% American Indian and Alaska Native, 3.6% Asian, 0.1% Native Hawaiian and other Pacific Islander, 5.5% other, and 2.4% indicating two races. Hispanic or Latino people account for 12.5% of the entire U.S. population. An estimated 17.6% of the population over the age of five speaks a language other than English at home. In addition to the vast cultural diversity of its population, the United States also varies by economic, social and geographic factors. The Endowment's authorizing legislation stated that the Endowment is to "foster, with groups, education in, and public understanding of the humanities" and "ensure that the benefit of its programs will also be available to our citizens where such programs would otherwise be unavailable due to geographic or economic reasons."

#### ***Objectives***

- Public Program Grants for Libraries, Museums, or Special Projects involve diverse audiences in the exploration of the humanities through high-quality, exciting programming. Projects should appeal to general audiences and grow out of sound scholarship.
- 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. Support is also available for complementary components such as curriculum materials, brochures, and websites.
- Projects in Museums and Historical Organizations are based on interpretive exhibitions--both long-term and traveling--on the interpretation of historic sites and on other exhibition projects that complement museum collections, such as catalogs, public symposia, and websites.
- 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.

#### ***Starting date, coverage and target group***

The National Endowment for the Humanities, established in 1965, has supported public programs since its beginning. Its target population is U.S. citizens and institutions. Its funding supports humanities projects on U.S. history and culture and the history and culture of other countries in the world.

#### ***Description***

The National Endowment for the Humanities merit review process 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. 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 peer 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. Potential applicants may submit preliminary draft proposals for informal review by staff, who assist applicants in preparing full applications. The division invites applications for any phase of a project. The applicant should expect to assume at least half the project costs. NEH support for a project in an early stage does not imply commitment for ongoing support. Proposals for successive phases of a project must be submitted separately and are evaluated independently.

Consultation Grants support the earliest development of projects and provide a maximum of \$10,000. Planning Grants support development of the project; the maximum grant is \$40,000. Planning Grants are to refine the content and interpretive approach of projects in preparation for implementation. Applicants should have already identified the key humanities themes and have assembled a team of consultants. Implementation Grants support the realization of a project. The maximum award is \$300,000, and the average grant period is 24 to 36 months.

### ***Financing sources***

Funding for Public Program Grants for Libraries, Museums, or Special Projects comes from the Endowment's annual congressional appropriation.

### ***Strengths of the program***

Museum, library, and historical society personnel work together with humanities scholars and program experts to bring a variety of perspectives to the exploration of the topic, suggest ways of conceptualizing it in terms of the relevant scholarship, and offer interpretive approaches. Museums, historical societies, and media producers often work with schools, other museums, libraries, community groups, zoos, and state and national parks to share resources and broaden the scope of their projects.

### ***Achievements***

The funding of humanities projects at cultural institutions has brought 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.

### ***Challenges***

Future funding is dependent on Congressional appropriations.

### ***Recommendations regarding its potential transference to other contexts***

The application and review procedures used in this program are used in all Endowment programs and are adaptable to other contexts. As sites for cultural programs and as community centers, libraries and museums serve a useful dissemination function.

## **COLLABORATIVE RESEARCH PROGRAM**

### **United States of America**

Collaborative research grants support original research that supports the goals of the National Endowment for the Humanities, including projects focusing on the diverse cultures of the United States and the world.

#### ***Needs Addressed***

The U.S is an extremely diverse country ethnically, culturally, and linguistically. The National Endowment for the Humanities supports projects that focus on the diverse cultures of the United States and the world. Information from the 2000 census shows that the United States is 75.1% White, 12.3% Black or African American, 0.9% American Indian and Alaska Native, 3.6% Asian, 0.1% Native Hawaiian and other Pacific Islander, 5.5% other, and 2.4% indicating two races. Hispanic or Latino people account for 12.5% of the entire U.S. population. An estimated 17.6% of the population over the age of five speaks a language other than English at home.

#### ***Objectives***

Collaborative Research grants support original research as detailed above.

Eligible projects include:

- Research that significantly adds to knowledge and understanding in the humanities.
- Archaeology projects that interpret and communicate the results of archaeological fieldwork.
- Translations into English of works that provide insight into the history, literature, philosophy, and artistic achievements of other cultures.
- Research that uses knowledge, methods, and perspectives of the humanities to enhance understanding of science, technology and medicine.
- Conferences on a topic of major importance in the humanities that will benefit ongoing research.

#### ***Starting date, coverage and target group***

The National Endowment for the Humanities, established in 1965, has supported collaborative research since its early years. Its target population is U.S. citizens and institutions. Its funding supports humanities projects on U.S. history and culture and the history and culture of other countries in the world.

#### ***Description***

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."

In this light, 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.

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.

### ***Financing sources***

Funding for Collaborative Research grants comes from the Endowment's annual Congressional appropriation.

### ***Strengths of the program***

- Publication in print, digital, or video form is the usual product of every Collaborative Research Grant.
- The Collaborative Research program has supported a large number of projects that involved international cooperation.

### ***Achievements***

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

### ***Challenges***

Future funding is dependent on Congressional appropriations.

### ***Recommendations regarding its potential transference to other contexts***

The application and review procedures used in the Collaborative Research program are used in all Endowment programs and are adaptable to other contexts.

## **EDUCATION PROGRAMS**

### **United States of America**

The National Endowment for the Humanities Division of Education Programs provides grants to schools, colleges, universities, libraries, museums and other cultural institutions to improve formal humanities education in the United States from kindergarten through college and university. Summer seminars and institutes provide school teachers and college university teachers with the opportunity to deepen their knowledge of humanities scholarship and teaching through intensive study of significant topics, texts, and issues.

#### ***Needs Addressed***

The U.S. is an extremely diverse country, ethnically, culturally, and linguistically. The National Endowment for the Humanities supports projects that focus on the diverse cultures of the United States and the world. Information from the 2000 Census shows that the population of the United States is 75.1% White, 12.3% Black or African American, 0.9% American Indian and Alaska Native, 3.6% Asian, 0.1% Native Hawaiian and other Pacific Islander, 5.5% other, and 2.4% indicating two races. Hispanic or Latino people account for 12.5% of the entire population. An estimated 17.6% of the population over the age of 5 speaks a language other than English at home

#### ***Objectives***

The Education Development and Demonstration program supports projects that strengthen teaching and learning of the humanities in the nation's schools and colleges. Projects may:

- Enable schoolteachers and college and university faculty to engage in collaborative study of important texts in the humanities and to explore how these may be taught effectively.
- Help schools, colleges, and universities develop, revise, and try out significant humanities programs, curricula, courses, and materials.
- Develop and apply technologies to provide excellent humanities teaching.
- Foster sustained study of second languages and their cultural contexts.
- Encourage the wide dissemination of educational programs and materials.
- Make the humanities integral to the education of future teachers at all levels.
- Address other educational issues of national importance to the humanities.

National summer seminars and institutes in the humanities share the following goals:

- To promote effective links between teaching and research in the humanities.
- To deepen knowledge and understanding of the humanities by focusing on significant topics, texts, and issues.
- To enhance the intellectual vitality and professional development of teachers.
- To build a community of inquiry and to provide models of excellent scholarship and teaching.

#### ***Start date, coverage and target group***

The National Endowment for the Humanities, established in 1965, has supported humanities education projects since its early years. Its target population is U.S. citizens and institutions. Its funding supports humanities projects on U.S. history and culture and the history and culture of other countries of the world.

#### ***Description***

The Education Development and Demonstration program offers support to projects in two categories: Humanities Focus Grants and Exemplary Education Projects. Humanities Focus Grants, typically of one year in duration, enable educators to consider together significant humanities topics or to map institutional

directions for teaching the humanities. Exemplary Education Projects, often of multiyear duration, enable educators to engage in more extensive consideration of humanities subjects and their teaching. It funds the development of humanities materials and ways to disseminate humanities scholarship and teaching practices.

Grants are awarded on a competitive basis for duration for one to three years and normally range from \$10,000 to \$250,000. Cost-sharing on the part of institutional grantees is encouraged, and a minimum cost-sharing level of 15% of total project costs is expected for Exemplary Education Projects. No cost-sharing is required for Humanities Focus Grants. Awards for seminars range from \$60,000 to \$120,000, and awards for institutes range from \$100,000 to \$180,000. This program also makes use of federal matching funds, which encourage private-sector support for humanities education.

Examples of recent grants and seminars include a summer institute on "Hispanic Cultures of the Southwest"; an institute on "Cultural Diversity of the American South"; a five-week national institute for college and university teachers on Brazil's historical development, and an institute on "Maya Worlds: Cultural Continuities and Change in Guatemala, Chiapas and Yucatan". The National Endowment for the Humanities is also supporting a collaborative project between Indiana University and Fort Belknap College to develop a model Assiniboine language and culture program.

### ***Financing sources***

Funding for Education grants comes from the Endowment's annual Congressional appropriation.

### ***Strengths of the program***

The strengths include the use of the national peer panel system for choosing projects and the focus on faculty development.

### ***Achievements***

The program has a strong record of significant contributions to faculty development activities and the creation of web-based resources for teachers and students of the humanities that show evidence of active use.

### ***Challenges***

Continued funding is dependent upon Congressional appropriations.

### ***Recommendations regarding its potential transfer to other contexts***

The application and review procedures used in the National Endowment for the Humanities Education programs are used in all Endowment programs and are adaptable to other contexts. Seminars and institutes could be duplicated in a number of contexts.

## **PRESERVATION AND ACCESS PROGRAM**

### **United States of America**

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. Grants are also given for the creation of research tools and reference works, for national and regional preservation training programs, and for research and demonstration projects that may explore the use of digital technology.

#### ***Needs Addressed***

Within the United States, millions of books, serials, manuscripts, still and moving images, sound recordings, and objects of material culture are at risk because of their fragility and the manner in which they are stored. Work in the humanities is 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 country 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.

#### ***Objectives***

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 nation's 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.

#### ***Start date, coverage and target population***

The National Endowment for the Humanities, established in 1965, has supported preservation and access projects since its early years. Its target population is U.S. citizens and institutions. Its funding supports humanities projects on U.S. history and culture and the history and culture of other countries in the world.

#### ***Description***

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. Grants are also given for the creation of research tools and reference works, for national and regional preservation training programs, and for research and demonstration projects that may explore the use of digital technology.

Grants are awarded on a competitive basis and are normally two years in duration. Projects to stabilize collections through improved storage and environmental conditions may receive support for up to five years. Grants have ranged from under \$5000 for Preservation Assistance Grants to \$700,000 for preservation microfilming of brittle books and serials and stabilization of collections. This program also makes use of offers of federal matching funds, which encourages private-sector support for humanities research.

Recent grants have included an award to the University of Texas, Austin, for the creation of an online database of audio and textual materials related to the indigenous languages of Latin America, many of which are endangered or already extinct. This database will preserve data from endangered languages; increase access to indigenous linguistic and cultural materials for researchers, students, and indigenous communities; and facilitate the exchange of data and ideas between indigenous communities and scholars, while protecting the privacy and intellectual property rights of indigenous communities.

With the assistance of a National Endowment for the Humanities grant, the University of Alaska in Fairbanks is preserving and cataloging 132 reels of film documenting Alaska native peoples, activities and settings from 1927 to 1965. Similarly, the Wheelwright Museum of the American Indian in Santa Fe, New Mexico, has received assistance to re-house its Navajo artifact collection and related archive.

### ***Funding sources***

Funding for Preservation and Access grants comes from the Endowment's annual Congressional appropriation.

### ***Strengths of the program***

This program has a strong record of significant contributions to preserving and increasing the availability of resources important for research, education, and public programming in the humanities.

### ***Achievements***

- Since 1988, the number of preservation programs in the nation's major research libraries rose from 76 to 118.
- 83 libraries and library consortia across the nation have now participated in the national effort to preserve brittle books and serials.
- When currently funded projects are completed, approximately 1,045,000 embrittled volumes will have been microfilmed. .
- 39 states have concluded projects to locate, catalog, and microfilm their newspaper holdings.
- Final performance reports from grantees document other project results, including publication of reference works, the creation of online bibliographic databases, the preservation of endangered sound recordings, and preservation education activities.

### ***Challenges***

Future funding is dependent on Congressional appropriations

### ***Recommendations regarding its potential transference to other contexts***

The application and review procedures used in the Preservation and Access program are used in all Endowment programs and are adaptable to other contexts.

**CULTURE AT WORK PROGRAM**  
**(Programa de Cultura en Obra)**  
**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 descendents 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.

***Start 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** **(Sistema Nacional de Música)** **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.

### ***Start 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.
- Thanks to the application of the National Music System, areas of musical action that were excluded in the past have been incorporated, in order to reduce the risk of the disappearance of important and valuable musical genres from different regions of the country.
- The System has been welcomed by its own stakeholders and has fostered their active and direct participation in the processes of cultural and civic transformation.

### ***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.