Urban Culture for Social Inclusion in Latin America

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Urban Culture for Social Inclusion in Latin America

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Foreword

TO THE PUBLICATION ON THE SEMINAR: URBAN CULTURE FOR SOCIAL INCLUSION IN LATIN AMERICA

Rebeca Grynspan. Ibero-american Secretary General.

In his poem Save Twilight, where he explores the relationship between absence and distance, Julio Cortázar referred to the paradox of feeling "alone in the world's most populated city." In doing this he expressed, perhaps unknowingly, one of the greatest challenges the 21st Century would be up against: the challenge of turning growing urban concentrations into social and economic inclusive fabrics that are cohesive, capable of bringing about collaboration among citizens and solidarity bonds among the various society groups.

For the first time in history, more people live in cities than they do in rural areas. This is particularly true for Latin America—the world's most heavily urbanized region— where 80 percent of the population is urban and there are six megacities whose populations are nearly or exceed 10 million inhabitants.

In spite of such growing population density, our urban centers remain deeply fragmented economically, socially, and spatially speaking. In our region, two individuals living in the same city may live totally unlike and disconnected lives, without even sharing public spaces or services. This fragmentation makes it difficult to build what literature refers to as "social capital": those connections which, even in the presence of diversity, link together the various players in society, and allow them to collaborate beyond their differences.

Social exclusion produces invisibility and discrimination for large population segments, hindering collaboration and the sum of forces. In inclusive societies everyone, regardless of their condition, feels useful and necessary. In inclusive societies everyone, regardless of their particular characteristics, feels a co-author of a history that is written every day.

Culture may play a key role in this process, by serving as a unifying element and a meeting point, by creating shared interests and venues for dialogue. This is what we firmly believe at the Ibero-American General Secretariat (SEGIB): culture is an extraordinary tool for social inclusion.

On this belief we agree with multiple players and partners, among them the European Union and its Directorate General for International Cooperation and Development. Sharing these values prompted

us to jointly host, in April 2016, the First Seminar on Urban Culture for Social Inclusion in Latin America, which was held in Brussels. The event brought together governments, business sector representatives, artists, and members of local communities and civil society organizations of both sides of the Atlantic.

The Seminar's main objective was to identify and strengthen those means by which culture can help us create more prosperous, safe, and inclusive cities. Policies to recuperate and habilitate public spaces so they serve as venues for innovation and social coexistence were discussed there. Furthermore, participants underscored the need to implement pluralistic cultural innovation projects that contribute to build more inclusive democracies, while also identifying ways to create ecosystems that encourage social creativity.

SEGIB contributed to this discussion its own experience in organizing the Ibero-American Citizen Innovation Labs (LABICs in Spanish), a pioneering platform to promote citizen innovation in a direct, open, experimental, and collaborative manner. These labs have gradually consolidated, and for their third edition, in October 2016, they attracted more than 1,000 applications and 300 project proposals. Of these, a total of 120 volunteers were selected to work in 11 projects aimed at vulnerable population inclusion and accessibility.

The lessons we have learned through LABICs and a mapping of citizen innovation initiatives through the CIVICS project, have reinforced our conviction that our societies are dynamic, creative, and have a sense of solidarity. The inventiveness of these groups is certainly inspiring: they have devised their own working methods, and have capitalized on social technologies with originality, making their proposals unique. This became evident in Brussels.

"Our work in the citizen innovation project is proof that an international organization may listen to citizens and work directly with them, supporting their proposals."

Institutions need to make sure they create environments that make it possible to recognize and support these initiatives, and also connect them with others. With a view to the future, international organizations such as SEGIB must promote an Ibero-American platform of urban culture, where synergies among start-up, sometimes informal initiatives often coming from cities' peripheries or from vulnerable groups which find a sense of belonging and inclusion through their cultural expressions may be strengthened.

We need to make these initiatives more visible, as they provide lessons for other contexts, and may even be adapted to other urban realities. SEGIB already has experience in treating with new groups and communities that are emerging in Ibero-America. Our work in the citizen innovation project is proof that an international organization may listen to citizens and work directly with them, supporting proposals that, coming from the bottom up, have a potential to contribute to the whole of society.

Our bet is on an independent, innovative, open and diverse culture, an urban culture understood as a way of articulating ourselves as a society based on diversity and thanks to diversity. We do not need initiatives to integrate those who are peers. We need initiatives to integrate those who are different, those who usually do not see each other as colleagues or collaborators.

Our efforts and those of many others have been compiled in this publication. While diverse in terms of their nature and magnitude, all the lectures presented here respond to a certainty that citizens should not be mere recipients of public policies, but rather their creators and the agents forging their own destiny. For this to happen, however, it is necessary to tear down the barriers that separate us and build bridges between social groups. Only this way will we be able to build inclusive, sustainable, and safe cities, where no one feels alone or isolated, but rather part of a single efforts, a single luck, in the search for a greater wellbeing for all.

▼ Rehearsal on the recital "We are Ibero-America" held at the Teatro Solís de Cartagena de Indias (Colombia) during the 25th Ibero-American Summit of Presidents and Heads of State – CAPTION

Introduction

URBAN CULTURE FOR SOCIAL INCLUSION IN LATIN AMERICA AND THE CARIBBEAN

Leonel Fernández. President, EULAC Foundation.

Latin America and the Caribbean are characterized by their great cultural, ethnic, and demographic diversity. Stretching from Mexico down to South America's southern tip, numerous peoples make up this region, where several race groups of indigenous, European, Asian, and Arab descent converge.

Similarly, several languages are spoken, such as Spanish, Portuguese, French, English, Dutch and more than 30 different dialects, which are the historical result of the Pre-Hispanic times and the European colonial presence for over three centuries. Such diversity clearly shows Latin America's vast cultural wealth.

Today, some 630 million people live in Latin America and the Caribbean, and more than 80 percent of this population lives in cities, making it the world's most highly urbanized region.

Now then, this urbanization process has followed a historical pattern different from the one we find in Europe. In the case of the Old World, this process took centuries an was a result of the Industrial Revolution. As the newly formed European nations moved from an agricultural phase to industrial production, populations gradually migrated from rural areas to the cities.

Hence, in Europe industrialization gave rise to urbanization. But that was not the case in Latin America and the Caribbean. In this part of the world, the urbanization process was abrupt and disorganized. It was the result of a migration from the countryside to cities in the absence of an industrialization process. As a result of this anomalous phenomenon, instead of having workers working for industries, in Latin America and the Caribbean we have had peasants who were displaced to the cities, thereby giving rise to social marginalization, informal unemployment, and suburban slums.

This explains why Latin American societies are dual societies where underdevelopment coexists with high development poles. Even at this point in history we may find some features of the 19th Century coexisting with the 21st century.

Naturally, all of this is expressed in the cities, which have not been able to fully overcome this structural situation, despite the fact that during the past few

years there has been unquestionable economic and social progress in the region as a whole.

For example, it is worth noting that only during the last decade an impressive reduction in poverty and extreme poverty rates has been recorded. In turn, this reduction has led to a significant increase in the Human Development Index, and a growth of the middle classes.

In spite of the achievements attained over the past years, Latin America and the Caribbean remain one of the world's most unequal regions. Millions of people still lack access to quality public services and to economic resources and political power to help reduce social gaps and facilitate the integration of marginalized groups living mostly in urban zones.

With the adoption of the 2030 Agenda for Sustainable Development and the Sustainable Development Goals (SDV), as well as the Paris Agreement on Climate Change, issues involving the rapid rate of urbanization in our region have come to the fore. And this is not only because most of our citizens live in urban zones, but also because it is precisely there where economic and social inequality are usually highest, along with environmental impacts. Therefore, addressing these global issues that lead to such rapid urbanization of our cities is critical if we want a sustainable development for our region.

Art and culture, as well as building, maintaining, and putting to good use public spaces encourage growth and social cohesion in our peoples. Furthermore, citizen access to popular and urban culture has been recognized to help cities be more inclusive and tolerant, and safer.

It is for this reason that the international development agenda for the first time makes reference to culture within the context of the SDGs. The importance of cultural diversity, and its contribution to the objectives of having more equal and sustainable societies are recognized there.

Traditionally, in Latin America and the Caribbean public urban spaces have been used for promoting art and culture. This is the case, for example, of the Mexican muralist movement of Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco, among others. Similarly, exhibition of some of Fernando Botero's sculptures in several parks and public squares in Colombia represents a symbolic cultural contribution that is also inclusive.

A recent successful example of the promotion of art and culture is the Red Nacional de Orquestas de Jóvenes y Niños de Venezuela (National Network of Youth and Children's Orchestras of Venezuela), better known as El Sistema. This innovative social and cultural endeavor uses the teaching and practicing of music through symphonic and choral orchestras as a means for socially integrating and intellectually encouraging children and youth coming mostly from the most vulnerable social sectors.

Another recent, notable example is Jamaica's Resolution Project, promoted by The Jamaica National Building Society (JNBS), whose main objective is to teach young students to use the art of photography to advocate a positive change. The program offers Jamaican youth the means to express about and critically analyze those issues affecting their environment and their communities, while also encouraging creativity, critical thought, and teamwork among the youth from marginalized and rural zones. The work done as part of the Resolution Project has been shown in cities like London, Birmingham, New York, Washington, Berlin, Brussels, and Hamburg.

We are firmly convinced that culture has a potential yet to be explored as a tool for social change, and we think this is an area where both Europe and Latin America and the Caribbean have experiences to share that we also can take valuable lessons from.

In this regard, in 2015 the EU-LAC Foundation hosted a seminar jointly with the Brussels Centre for Fine Arts (BOZAR), in the context of the second EU-CELAC Summit 2015, which was attended by professionals and experts from both regions in order to compile their experiences and best practices, and to encourage debate on the role of culture in this bi-regional partnership.

It is this way that the EU-LAC Foundation welcomes and supports this initiative of the Ibero-American General Secretariat (SEGIB). The text readers have before them is the result of a seminar that put on the agenda for debate a reflection on highly opportune issues such as the economic, political, and social integration of citizens from different cultural backgrounds or in conflict scenarios.

All the various lectures presented represent a diversity of perspectives as well as theoretical and experiential analyses, to help better understand the role of culture as a driver of economic growth, progress, and the well-being of our societies, and particularly of urban center inhabitants.

CULTURAL COOPERATION BETWEEN THE EUROPEAN UNION AND LATIN AMERICA

Marjeta Jager. Deputy Director, General Coordinator at Directorate General, International Cooperation and Development, European Commission.

It is a pleasure and an honor to be here with you today and welcome you on behalf the European Commission to this seminar, which will allow us to exchange ideas, experiences and knowledge on how to tap into the potential of culture in building an inclusive urban context.

It is my great pleasure to be joined by Madam Minister, and I thank you Secretary General for your kind words of condolence and solidarity. It is true that this hotel has seen not-so-pleasant events in the recent past so your participation, together with the others today, shows the commitment of those of you and of Latin Americans to the essential role that culture has to play in international cooperation and development.

As you all know, Latin America is an important partner to the European Union not only because of existing historical, cultural, economic ties, but also because of shared values and principles. The EU and Latin America enjoy a privileged relationship. Ever since the first summit held in Rio de Janeiro in 1999, the two regions have cooperated in a joined agenda on a number of issues like science and technology, research, drug problems, and social issues. In terms of development cooperation, let me briefly mention the EU's specific target of supporting the Latin American region for the period of 2014-2020. The EU has earmarked a total of 2.4 billion Euros for such cooperation. This is a clear and concrete demonstration of our commitment to development in Latin America.

Ladies and gentlemen, today's theme of discussion is the role of culture as a factor of sustainable development, and more specifically, as a driver for urban inclusive development in Latin America. I would like to underline that Objective Four of the Sustainable Development Goals includes appreciation of cultural diversity and culture's contribution to sustainable development, as mentioned before.

Allow me to share with you a few points. First of all, I would like to underline that the EU believes that culture contributes to growth and development, as noted before by Madame Mogherini. Secondly, I would like to mention why you believe that culture is such a powerful enabler and driver of development, and

why this is particularly true for Latin America. My first point concerns the EU commitment to culture as a driver for growth and development, particularly in urban contexts. The European Union's motto of "United in Diversity" means that Europe's States and peoples have come together to work for peace and prosperity, while maintaining the richness of the continent's different cultures, languages and traditions.

"Latin-America is an important partner to the European Union not only because of existing historical, cultural, economic ties, but also because of shared values and principles."

The European Union supports cultural and artistic organizations and individuals across its member States. For instance, nearly 1.5 billion Euros of the Creative Europe Program are currently providing support to European cinema and other artistic and linguistic activities. Another example is the European Capital of Culture, an initiative launched 30 years ago already. During this time, the European Capital of Culture has promoted the culture of Europe and allowed European citizens to share their diversity. Culture has become more closely integrated to the long-term development of participating cities, which in turn have benefited from regeneration and new infrastructure, a higher international profile, increased tourism and a better image.

You will be told about the Mons experience this afternoon, and I do believe that this experience will show you how it can really contribute to economic growth and job creation. The importance of culture and cultural expression may also be seen in European external relations. The European Council conclusions on culture external relations focused on development cooperation, stressing the need for an integrated and more strategic approach to culture in external relations, and in particular in development policies. The EU has therefore a strong tradition of using culture as an enabler of development, both internationally and internally. Culture may serve as an enabler of development

because it is strictly linked to the social dimension, for example regarding identity, the fight against poverty; it also facilitates citizens' participation and intercultural dialogue. Culture and art can also be important for employment and sustainable development because they bring creativity, innovation, knowledge and diversity into development.

Latin America is the world's most urbanized region and we know that the rapid rate of urbanization is a challenge. Keeping in mind that 90% of the population is living in cities and 20% in megacities, it is clear that the subject of today is of the highest relevance. Much more remains to be done to encourage inclusive urban solutions in fast growing cities and to engage citizens in developing a sense of ownership —something that is extremely important. This is particularly relevant for Latin America, a region that despite its economic growth is ranked among the most unequal in the world. As a result, social exclusion heavily affects urban environment in an unequal manner. Let me highlight how culture may provide a crucial contribution for addressing these urban challenges. Culture bears an influence on what this generation chooses to teach the next generation. Education — and especially the academia— play a key role in cities, particularly to convey the principle of a sustainable coexistence, and to encourage citizens to be active and responsible. It is actually the responsibility of academia together with us to underline this every time we speak.

Integrating the principle of a culture of diversity and values of a cultural pluralism and freedom of artistic expression to all public policies, will allow women and men to participate in building their own cities, while enjoying their social citizenship and cultural rights under equal conditions.

Local and environmental management practices provide valuable insight and tools for tackling ecological challenges and mitigating the effects of climate change — something that is also extremely important in our view.

The key challenge is to develop public cultural policies to address inequalities in cities, especially in Latin America. We believe that public intervention at all levels is crucial for creating an enabling environment. Given the role of culture in socioeconomic development, it is important and a key interest for the EU to assist partner countries in incorporating culture to their national policies as a strategic element, as well as developing modern and inclusive cultural policies.

Our belief is that culture provides a true opportunity for the EU and Latin America to express our common values, such as freedom of expression, free and equal access to information and our commitment to building up an inclusive society. This is why I am glad to make this announcement today; we have launched a pilot project to promote and strengthen

the role of art and culture as drivers for inclusive and sustainable urban development in Latin America. EU regional cooperation has been a crucial building block of the fruitful relationship with the Latin American region, and we consider it essential to exchange meaningful needs of the region, and to identify people living within and will remain active in the discussion on cultural and sustainable development.

Today's discussion will serve as a catalyst and enabler for generating priorities and identifying objectives for the cultural development of EU-LAC partnership. I have full confidence that you will identify a long list, and we are looking forward to working with you in the future.

Graffiti in the Getsemaní neighborhood, Cartagena de Indias (Colombia) – CAPTION

THE CHALLENGE OF BEING SMALL

Sylvie Durán. Costa Rica's Minister of Culture and Youth.

I would like to begin by expressing my enthusiasm because two counterparts such as SEGIB and the European Commission are partnering to question us and talk about the central role of culture in social life and in the face of current challenges.

Their call should make us feel enthusiastic not only because of the relevance of the debate proposed, but also because it means having once again their proactive presence in a cooperation agenda where culture is included as a central concept. Indeed, I thank you for your invitation to this forum.

As regards the first topic you have laid on the table, I would like to share one of the many things I have learned from both Ibero-American and European experiences, and that is the relevance of placing culture at the heart of development by creating more dynamic ties of co-responsibility when it comes to investment for culture.

Some countries—our Central American countries included—have been slower than others in adopting State decentralization processes. Moreover, for too long we have remained subsidiary to the foundational vision of the culture institution, which was created around a project of State-Nation that was promoted with a civilizing, centralistic, Eurocentric vision where the North's fine arts were idealized. This view is also barely sensitive and open to our own diversity, to the inter-cultural nature of our societies. In fact, this vision often excludes our very own diverse, endogenous, local codes. Clearly, such a rationale entails hurting the very essence of what we are.

Although this condition generated a lively debate in the 1980s and one might have thought that it would have been overcome two decades into the 21st century, the truth is that we still have many pending issues. Acknowledging and working in favor of our wealth and our diversity as a substantive component of our social capital, of our basic foundation and strength—as is also the case with gender— is a work in process and is often very much up-the-hill.

In view of this, I will not discuss here the value of the subjects, the strategies of culture for inclusion. That is precisely what our colleagues will give us in their presentations and through their experi-

ences. Instead, I would like to take this opportunity to share some questions that are complementary to those raised within the framework of this event.

This is in the understanding that in this group we are truly convinced, that we have all been "evangelized" and we are all "evangelists," activists who for 15 or 20 years or more have reflected on why culture should be at the heart of our development. For all of us, there is no question about the strengths and singularities culture offers.

In other words, those of us who have gathered here or those on whom our debate will echo all know that in times of development, positivist and rationalist policies, culture has been the well that has preserved the possibility of working with our cognitive system as a whole, of assuming that our affective and empathetic construction is the basis for coexistence and collectivity, of boosting the ability of professional artistic groups with various characteristics for living in uncertainty and disruption.

Today, these concerns have become the rule. Various disciplines and paths share the understanding and the certainty that in the 21st century the importance of culture has grown and will continue to grow in the face of technological changes, while also recognizing that culture is key in the face of a profound segregation and inequality in our countries, in these times of globalization and hyper-connectivity. The experience of acknowledging and coexisting with the other is unavoidable, whether willingly or unwillingly. Cultural variables are at the heart of building skills so that this takes place by way of construction and solidarity.

In short, the pretense of a homogenizing hegemony on which our institutions were founded no longer holds true. Just as we have this illusion that we can hide toxins under the carpet or in our neighbor's yard, or that we can hide the consequences of our excessive waste and toxins, of our abusive exploitation of resources, today we are painfully faced with our failure to recognize our diversity on an equal footing, and with the abuses in our cohabitation.

The consequences of both of these behaviors just keep coming back to our beaches and our borders to question us into recognizing our shared responsibility.

There is an old principle that one of my cultural management teachers used to mention, which is that a policy is a budget item. If we extrapolate this idea, we could say that a policy that goes beyond rhetoric must necessarily provide the grounds to actually mobilize resources—whether financial, human, will power, advocacy, or scaling-up strategies. And here is where I would like to draw your attention.

Many of our realities—and diversity depends on this—are small to medium scale. There are 10 large cities represented here, and all the rest of us come

from small countries, from communities with other extensions that also need clearly defined co-responsibility chains so that we may build while including our diversity.

In this regard, we have to strengthen and consolidate, along with this sense of inclusion, the narrative as to why culture plays a central role. In recent years we have bet on different subjects and paradigms (creative economies, the social economy of culture, and transformation through art or culture) but we still need to finish building a comprehensive and clear rationale.

Because when we talk, for example, of a "creative economy" it is like when we talk about an "agricultural economy" — this is not accurate enough. We may be referring to realities as diverse as Monsanto or an urban orchard; we may be talking about a subsistence farming economy, or innovation processes such as those taking place in my country with small vegetables or with gourmet coffee, to which we turned our eyes to when plain coffee was no longer good business.

I will illustrate this with some ideas. Costa Rica is not only a pioneering country on issues that have earned it worldwide recognition—not having an army, a civilian tradition in place before the army was abolished in mid past century— but also, going back early on in our Republican life, as a society and at various critical points in history we have chosen the path of institutions, law, and investing in education beyond the might of the most powerful or the most heavily armed.

This construction is not the result of one single vision, but rather of an investment logic. We did not invest on an army; we chose to invest on the social, on education, on healthcare...

"...As a society, at various critical points in history we have chosen the path of institutions, law, and investing in education beyond the might of the most powerful."

The same goes for our energies. Today 97% of our energy mix is based on clean sources. This is the result of an effort and the clarity of the country on the type of infrastructure, governance and co-responsibility that we generate. If you live in the country's central part—the Central Plateau—and the water you receive comes from the northern region, you pay a canon to contribute to subsidize in order to protect these water sources.

While we still have not extrapolated such an insightful vision to the field of culture with this degree of maturity, that is precisely our task ahead. When we see

the investment drivers in those countries that are striking because of their diligence when providing resources for developing basic cultural sectors—I am talking, for example, about US$5 million in funds for music in Chile; millions for the movie industry but also for movie clubs in Brazil; and the ability of Mexico to provide funds for its great cultural institutions and promoting its heritage—there is a correlation between these two aspects. On the one hand are their possibilities for investment and the size of their economies, but additionally, as a second aspect, the revenues these countries obtain from extractive industries. Enterprises like Petrobras, Vale and Pemex, as well as mining and hydrocarbon exploitation have played a key role in financing culture.

In view of this reality, what can we do when not all countries in the region have such economies of scale? How can we structure our correlation and accountability, and investment chains and flows?

If you look at the size, population, number of municipalities, GDP, Human Development Index, and all other indicators, a country like Costa Rica can hardly be compared even with Colombia. We could perhaps compare ourselves with Antioquia in order to find similar ranges. I often say that the whole of Central America with our 40-50 million inhabitants might be comparable with Colombia or with Brazil's north-western region.

So I would like to lay on the table this concern for economies of scale and the various co-responsibility chains that we should think about so that we may move on from the anecdotal to the wonderful experiences taking place in our countries, to strategic readings that might impact on effective, scalable public policy platforms.

The thing is that we all have a "five-Michelin-star" granny or uncle in the kitchen who is capable of giving us their talent and our gastronomic heritage out of affection, out of love. We know that only a few of those relatives are going to have a restaurant or a beach "tianguis" in their lifetime to generate income when tourists arrive.

Culture is that huge space that encompasses everything from the heritage of a primary forest, to a granny's talent, to whatever we do with what the forest gives us and add value once in the market.

Today it seems that we are harassing the primary forest of culture. As is the case with nature, if we succeed in disappearing it there will be no water, no ecosystem that may possibly last.

This necessarily leads us into thinking of a "triangle of caretaking". One may take care of their granny, or allow themselves be helped by a neighbor, or hire someone for their services. That same service vocation—just as in the example with food—rises either from affection, from an interrelation we engage in with others, or from the possibility of paying for those services if there is no one to do it out of af-

fection. In our case it may be that a Haitian woman is looking after the children of a Dominican woman who is here in Europe looking after the children of some professional woman. But it can also be a Nicaraguan woman who has had to leave the countryside and move to the city to provide for her family. And so on. These extended cities and care-taking flows do not end with borders.

What does any of this have to do with our cities? Well, cities may be that space where we go back to find a diversity of ways of giving ourselves what we need to live. They may also be walls full of screens and, just like with television, make cultural contents be just the pretext and the hook-in for processes that only take us to the marketplace and make us ready for consumption.

We know there are costs that the market never takes on, costs that are not appealing for profit-making over the short term, and which have to be taken on by the government or by interested citizens. Usually they have to do with the well-being of people, with our co-responsibility for our common goods. Hence, while people are worth something, this worth cannot be translated into money.

I wanted to lay on the table this possibility of generating new shared processes and programs. Let us look for that economy of scale, for the co-responsibility circuits to sustain the fair play so that, in the space we may find ourselves, in that space we the smaller ones—the smaller communities—may fit in, because these are to be found everywhere.

In this sense, a great city like Mexico is a reference model not only for the South of Mexico, but also for Central America, as are also Bogota and Medellin. We do not have any hub of such a size in our economy. Our co-responsibility also involves those linkages. We need to grasp whatever may enable us, structurally speaking, to have the creative experience that this sector has built up, and take it out of these traditional, closed venues that we have still inherited from the high culture, and turn it into a real instrument for development for all, a co-responsibility option for diversity and inclusion in our territory and in these extended chains of survival that surpass us.

I think of the effort my country did to build a public education system which for many years was its platform for transformation, then became exhausted, could not be brought up-to-date, so that today the gap between private and public education is horrific. It is hard to sustain institutions. Investment for innovation is not only a problem of "I did not think of it"; it is just how much it cost to build the State, to build institutions, even if they are more reduced, more flexible institutions.

I wonder if, working in the State, one should think in terms of scale and question how to redefine the use of resources, considering the political warfare it would

entail to dismantle what we have to invest in innovation. That is not viable. But even if we could do it, just the price of items involving digital culture absolutely exceeds what my society can do. So we have to think of where and how to build. Maybe with libraries, with public schooling, with existing spaces, with university cultural outreach programs.

What is the chain of capacities we would need? We would have to see if some of these capacities are already in place, so that there is no need for an expenditure strictly speaking. It is not so easy to say it is just a matter of having the resources in a chain. It seems that such engineering is at the heart of building a public policy that is scalable and can make a difference at some point.

I want to lay this on the table based on Costa Rica's experience, on our size and economy of scale, on what I identify as the challenge of diversity in the 21st century, which is precisely the challenge of being small, the challenge of an empathetic, a truly empathetic harmonization and respect for the other in a world of global dimensions.

Presentation

CITIES AND CITIZENSHIP

Juca Ferreira. Brazil's former Minister of Culture.

First of all, I would like to apologize for not being able to attend this Seminar. Brazil is going through difficult times, and the President asked that the Ministers remained in Brasilia during this period. I would like to thank you for the invitation and I send my warm regards to Rebeca Grynspan and to the European authorities for organizing this important initiative.

I know that important questions will arise and very interesting dialogues will take place during this Seminar. I would like to have access to these questions, and be able to integrate them to the proposals Brazil will be presenting at the next Meeting of Ministers of Culture in Cartagena this year.

We need to have a contemporary vision on the role of culture in development. I think that if a new way of diplomacy begins in international organizations, i.e., a relationship between countries based on their peoples, based on their citizens, that is highly motivating.

Someone has said that we are doomed to live in cities. "Doomed" is quite a strong word; perhaps "destined" would be better. Cities are our destiny due to the enormous gravitational pull they exert on today's world population. They are like oceans where everything flows towards them and everything goes towards them. One of the critical tasks in today's world is to control this process, and to try and stimulate their positive aspects.

Culture is one way to do this, as cities are like a great machine we try to be a part of, often times without understanding how they work. And we can only understand this by interacting, creating, producing, interfering, questioning, and changing things. There is a constant push-and-pull between individual interests and the needs of cities resembling machines that need to operate and optimize their own performance. We all know examples of cities where the better this machine works, the unhappier the human beings living in them.

What is actually at stake is a change in mindset. Rather than seeing cities as machines, as a series of pre-established functions, we could see them as living organisms, as something capable of receiving feedback and adapting to it.

A great part of our social engineering intends to force individuals to adapt to cities, but we can also work the other way around—making cities encourage individual action and participation, and making them adapt to individual interests.

Citizen engagement is essential and should not be seen as a right provided by law, but rather as an objective in itself. Citizens are not an aspect of cities that deserve to be taken into account, that are entitled to concessions. They are the ultimate addressees, the raison d'être of cities themselves.

I

CULTURAL POLICIES FOR SOCIAL INCLUSION AND HUMAN DEVELOPMENT IN AN URBAN CONTEXT

THE FOURTH INDUSTRIAL REVOLUTION: A STORY FROM THE PERSPECTIVE OF CULTURAL MATERIALISM

Raúl Oliván Cortés. Director, Zaragoza Activa, Spain.

ABSTRACT:

The Fourth Industrial Revolution will change the world we live in altogether, especially the cities, so we should rethink questions such as on the role will culture will play in the cities of the future. This paper addresses this question from a materialistic point of view, building a narrative around three organic central areas where changes will be the most profound — the world of work, governance, and enterprises. This narrative is based on a new subject, new scenarios, and a new storyline to outline a story based on the utopia of abundance.

At the end of the 18th and the beginning of the 19th century the First Industrial Revolution changed the world like no other historical phenomenon had done ever since the Neolitic Era. The world went from a rural, agricultural and trade-based economy, to an urban, industrial, mechanized economy powered by steam. During the Second Industrial Revolution, electricity and fossil fuels would provide energy to thousands of factories that grew in size and become increasingly technical, hastening an unprecedented division in labor. The Third Revolution brought about the computerization and automation of the industry at an exponential rate, starting in the 1970s up until today, where millions of citizens live permanently connected through smart phones.

These three waves of change have transformed humanity far more in 200 years than in the previous 10,000 years. But nothing seems to indicate that the process is over or that it has even slowed down a little. Quite the opposite. The rural exodus continues, and by 2050 more than two thirds of the world's population will live in cities. In parallel fashion, some experts have identified evident signs that a

Fourth Industrial Revolution is in the making, based on hyper-connectivity and cyber-physical systems — Internet of things— or microfabrication represented by the maker movement, thanks to the popularization of 3D printers and direct economy[1] through crowd-funding platforms such as Kickstarter.

From a structuralist point of view, it is worth asking what role may culture play in the new urban ecosystems of the Fourth Industrial Revolution. But to do this, from a cultural materialism perspective we should attach the narrative to the main social structures to be transformed. Klaus Schwab, Executive Chairman of Davos World Economic Forum, has pointed out three organic realms where these changes will be radical, namely the world of work, governance, and enterprises.

"The rural exodus continues, and by 2050 more than two thirds of the world's population will live in cities."

1.- Work, dualization, spare time, hacker ethics, and political subject.

Let us start by discussing the changes to come in the world of work. Even the Davos Forum, unsuspicious of countering the benefits of capitalism, surprised us in the first months of 2016 by announcing that by 2020 as many as 7 million jobs will be lost to automation, robotics and advanced computing, and only 2 million new jobs will be created. The math is simple.

Two MIT researchers had already warned about this when they published A Race Against the Machine: How the Digital Revolution is Accelerating Innovation, Driving Productivity, and Irreversibly Transforming Employment and the Economy (Brynjolfsson and McAfee 2011), a brave essay speculating that the new wave of technological progress

1 According to Las Indias, direct economy is characterized by engaging in wide ranging productive and commercial activities on a very small scale, with little financing needs, and an intensive use of free knowledge. Las Indias (2015) Las Indias Electrónicas. https://lasindias.com/indianopedia/economia-directa.

might paradoxically be to blame for the poor rate of economic growth in the US and Europe over the past few years.

History tells us that every technological breakthrough is positive in the long run. What is unprecedented about these times is the rate at which events are taking place. To this date, most governments, local economies—and citizens with them—seem to be losing the race against machines.

So the transition will be hard and painful. The picture before us is one of unemployment, precariousness, and dualization. Unemployment and precariousness for those who do not recycle and adapt themselves fast enough. And dualization because the world will be divided between those who know how to tame machines, and those who will do the jobs requiring so little skills that it will not be profitable to replace them with machines. On the one side will be nomad employees working in STEM (Science, Technology, Engineering, Mathematics) and a few more contributing with abstract thought. On the other side, waiters and waitresses, caretakers and assistants. In the middle, there will be nothing. The social space that used to be held by huge middle classes and skilled working classes will gradually disappear. Drivers will be replaced the day Google's unmanned car notably improves a human being's incidence rate. Kiva, Amazon's ordering robot that delivers and stores packages in the company's hangars, already multiplies by four the productivity of a specialized worker. And accountants, advisors, managers, administrative personnel are being relegated by increasingly intuitive software. We are ultimately headed toward a polarized job market that will further amplify existing inequalities. A social gap which, as Thomas Piketty showed in his celebrated essay Capital in the 21st Century, may only be reversed the day we take a 180° turn in economic policy. This French economist talks about taxing capital gains. Others talk about universal income taxes, basic social income taxes, or even guaranteed jobs. Whatever the case, what is clear is that over the next few decades social pressure will be so deafening that large-scale redistribution operations will be viewed as a lesser evil even by the most orthodox liberal minds.

But not everything looks so awful. The Fourth Industrial Revolution will also multiply business productivity and shorten innovation/profit cycles, thereby favoring entrepreneurs rather than those of independent means (P. Mason, 2016). At the same time, new machines (non-obsolescence drones, free hardware and software, sensors at the price of chewing gum) will contribute to the production of goods and services at zero marginal cost

(J. Rifkyn, 2014). Sooner rather than later, things such as those expensive software packages and sophisticated sensor networks to improve traffic or waste management in cities, or a design to print prostheses or a source code for programming a drone to clean polluted air, will be as replicable as an MP3 song... How long will the current patent system of the pharmaceutical industry hold in a society of free knowledge? One can almost feel the stress in their management boards.

This more optimistic view of the future allows us to speculate on the dreams of utopian socialists. A society where productivity is so high and benefits are so distributed that working is just an option in the face of an abundance of spare time (LasIndias, 2015). While admitting that the very hypothesis may be banal and out of order, we should take this as a future trend considering that a reduction in work shifts and a resulting increase in spare time has been an objective fact ever since the Second Industrial Revolution up until today.

In this context, culture will play a prominent job, being the main source of meaning and beauty —an essential ingredient for a good living[2] of the man of the future. Thus, culture is vindicated as a central element[3] in a society where there is more spare time, and even more, in a society where the border between spare time and work time turns blurry because people are able to work doing what they find fulfilling and feel passionate about.

In the meantime, while we seat and wait for that distant utopia to arrive, the role culture may already play in society is that of contributing with critical thought and creative skills to the generations that

"The Fourth Industrial Revolution will also multiply business productivity and shorten innovation/ profit cycles, thereby favoring entrepreneurs rather than those of independent means"

2 It is essential to take a look at the global work of FLOK Society on Good Knowledge (El Buen Conocer) in Ecuador. See http://flok-society.org/

3 The main criticism that would dismantle the longing for mass access to high culture lies in the inflated share of trash TV data, as opposed to cultural TV shows. This illustrates the validity of the ever-lasting dilemma between Apocalípticos e Integrados, presented by Humberto Eco in his well-known essay back in 1964..

will have to compete against machines over the next few decades.

And all of these principles—passion, creativity, and free knowledge—invariably lead us to the hacker ethics described by Pekka Himanen in 2001. This is a fundamental work that has ordered the ideas for a legion of followers and has turned into a hacker "cook book" of choice. Hacker ethics is conceived as a new paradigm that goes beyond the protestant ethics and its redemptive notion of work, so as to build a new scale of values based on freedom, curiosity, truth, a collaborative spirit, free access to information, and social equality.

As a result of such a scale of values, which seems to be in place by default in the collective unconscious of digital natives as if it were a BIOS, a new political subject is being constructed in a silent, yet disruptive manner.

"...Culture will play a prominent role, being the main source of meaning and beauty."

For two centuries, the only movement capable of organizing itself and acquiring an identity in Europe, i.e., of constructing a transformative political subject, was the working class. But in today's social media era, the pariahs of the earth, the forsaken, the underworking class—the long-term unemployed, the forced part-time social worker, the youngster exiled from work, the person surviving on temporary contracts, the woman working in black, the retired man looking after his grandchildren—are all vindicated as a top-ranking political subject. And suddenly, all of them meet up in the social media with a small entrepreneur, an intellectual artist, a free-lance professional, or an outraged public officer... All of them interconnected by cross-cutting interests and expectations around cohesive discourses (the underdogs, the 99%...).

In the words of André Gorz, work no longer plays a central role neither in terms of exploitation nor for resistance. It is no coincidence that the Nuit Debout —the French version of the 15-M movement which has broken out as a result of the labor reform— is not led by workers unions, but rather by Indignado movements.

Thus, while the prototype of the man of the earlier industrial revolutions —its archetype from a political point of view— was a trade union leader, the male/female[4] prototype of the Fourth Industrial Revolution, the transformative political subject, will be a maker[5], an activist, an artist, a social entrepreneur, or all of these at the same time as if they were one single reincarnation of the Renaissance man... transversely connected through distributed networks, leading crowds in spite of themselves, and maybe even masses of the underdogs. The next Lula will be a hacker.

2. Governance, advanced democracy, labs, and Trojan cultural devices.

Once we have the political subject of our narrative to approach from a cultural materialism perspective, we may proceed with the second organic element of the Fourth Industrial Revolution, which will radically change governance or, in other words, politics.

We have only had Facebook and Twitter for a few years, and yet it seems to be a whole of a lifetime. Today, for example, we cannot conceive that a political scandal of the magnitude of the Panama Papers or the 43 Iguala missing students could go unnoticed and not turn into a global issue of discussion and criticism—i.e., a trending topic.

4 Criticism: Feminization of the maker and hacker movement is still a pending subject

5 Makers are people who think, design, prototype and manufacture things according to the "do it yourself" philosophy, almost always within a community. They are the new version of the full Renaissance man.

The world has changed and governments are scrutinized in real time by millions of interconnected citizens at the beat of a "like." Social pressure in this regard will be so strong and exponential, that no government wanting a certain degree of stability will be able to elude a brave agenda of transparency, open data, digital administration, and smart resource management.

Government innovation will be even more profound than enterprise innovation, essentially because it starts way below. And those who resist will be subject to an unbearable social pressure, multiplied by the web's echo[6]. Indignado movements like the 15-M in Spain and the junios in Brazil, the Occupy movements and now the Nuit Debout in France have been and are, above all, an expression of crises in government confidence... Symptoms of the gap between a disaffected generation that perceives how the world has changed, and governments failing to keep up with their pace[7].

In the meantime, some governments have failed to avoid the temptation of exploiting the externalities of the web society. Edward Snowden confirmed what we all suspected—that the US indiscriminately surveils all interconnected citizens throughout the planet. The reason? Simply because it can. Supercomputing makes it possible to fish with trawl nets anything that moves amid the ocean of emails, Facebook and Whatsapp interactions. It is almost like asking a scorpion not to bite you. The issue raises a lot of fear, especially if you add totalitarian regimes, cyberphysic systems and big data into the equation[8].

Between both of these antagonistic inertias, i.e., citizen multitudes demanding an advanced democ-

6 Criticism: Savazoni and Copello question the value of the social media during the junio protests in Brazil, pointing out that television or organized social movements continued to play a key role. See Transformaciones en la esfera pública de la sociedad civil en Brasil. R. Savazoni and K. Copello (2015), Brazil.

7 With all their nuances and complexities, the abovementioned phenomena are not the same, nor do they have a unidirectional narrative.

8 The Chinese censorship of the Internet reminds us far too much of Orwell's novel 1984.

racy versus governments (and bureaucrats, lobbies...) wanting to minimize or appease their loss of power, culture needs to play a role in innovating and improving governance models, first as a test lab, and then as a Trojan horse. And also as labs because cultural institutions, their mechanisms, their projects and equipment are small, peripheral and subordinate enough—unfortunately for governments themselves—so that they may be used as a testing zone. Let us say that those of us who are "forward-looking" and "freaks" within the government are allowed to move play around in areas like culture and innovation, which are well away from power.

Hacking an arcane museum that was conceived 100 years ago as a venue for passive cultural consumption, and turn it into a medialab for open cultural, collaborative and democratic production is difficult to do. Yet it is much simpler than hacking the healthcare system, the area of urban planning, or the army.

Secondly, cultural institutions—once hacked—will serve as Trojan horses for the various governments. They will weave partnerships with outside civic forces, first by opening discreet passageways, and then by tending large bridges so they may enter the kitchen. That is the mission of what I call, with a little sense of humor, the "hackers inside," the rebel allies acting from within, who are key when it comes to tipping the scale... A risky trade, I can assure you.

What I am describing is not simple because there is no single model of a Trojan cultural mechanism. Because we have been working with SEGIB's Citizen Innovation Group since 2014, there are several models optimally working under different circumstances[9], environments and approaches. The LAB

"Government innovation will be even more profound than enterprise innovation, essentially because it starts way below."

9 The number, type, and model of open production spaces is multiplying. Based in Rosario, Santa Fe, Argentina, SantaLab is the latest experience, and is intended to be the first of a vast network throughout the region.

Meeting held at the end of 2015 in Madrid was very helpful so that we could get to know each other. The MediaLab Prado in Madrid plays a leading role as a meta-lab. There are projects focusing on the art/culture/technology connection such as Laboral in Gijón, CCCLab in Barcelona, and Ethiopia in Zaragoza; others are betting on self-management with little or no government intervention, for example Casa Invisible in Malaga and C.S. Luis Buñuel in Zaragoza; others focus on the maker philosophy, such as Maker Space in Santiago, Chile and the UIO MediaLab in Quito; and there are also models based on broader ecosystems encompassing entrepreneurship, innovation, participation, creativity and youth spare time, as is the case with Zaragoza Activa (La Azucarera and Las Armas) that I launched in 2010 myself and have been running ever since.

While they are different, they do have some common denominators. This new generation equipment may be defined as spaces for open, collaborative and democratic production that favor bottom-up dynamics (Wiki methodology) across communities and value networks (transware [Insa., 2015]) that go beyond the physical hub (hardware) and the activities they perform (software).

In short, during the Fourth Industrial Revolution cultural mechanisms must serve as laboratories and as Trojan horses in institutions, creating an interface that decodes antagonistic languages between the crowds and governments, harmonizing their different speeds. The other choice is to wait until this is done by fields like economics, justice, or defense.

Now that we have the Who, our key political subject (the activist/artist/hacker) and the Where—the new venues for open production—to conclude our narrative of the Fourth Industrial Revolution with a materialistic approach we should wonder about the How and the What For, in order to provide it with a narrative tension. And on this regard, we should finish portraying the third sphere where these major transformations will take place from a structural point of view, namely enterprises.

3.- Entrepreneurial innovation, direct economy, post-capitalism, abundance.

Once again the Chairman of the World Economic Forum, Klaus Schwab, has become our unwilling ally, when revealing in a recent interview that there is a growing sense of anxiety, mistrust, and even fear among businesses due to the new wave of technological revolutions.

And with good reason. Never before in history have the industry champions—the heavy weights—been in so much risk of being overcome by a disruptive technology in such a short period of time. When

Nokia was becoming the world's favorite mobile in early 2000, no one could have imagined that by 2006 Apple would break the market with the iPhone, leading to the Swedish brand's downfall shortly after. Cycles of innovation, value extraction and profit are getting extremely shorter.

As I was saying at the beginning, the new wave technology allows a group of makers, for example, to prototype a product in record time, for example a sensor to help the blind perceive volume, upload it in a crowdfunding platform, manufacture it upon demand and distribute it without any intermediaries. This is direct economy, which is another way of explaining the Fourth Industrial Revolution. This phenomenon has been foretold by Las Indias Electrónicas, with David de Ugarte and others.

Until not long ago, the production processes for a prototype, its financing, the marketing efforts, the sale... would have taken years, and above all, hundreds of thousands of Euros in investment. Today this is the hobby of a gang of kids in Zaragoza when they get out of work. They are called Makeroni; I know them and they are made of flesh and bone. They are just an example of what is coming. They are the archetype of post-capitalism.

But not all stories are as pretty as the Makeronis. At a macro level the world is at a crossroads of biblical proportions. The perfect storm compounded in the financial, real estate, and energy crisis—of which many of our countries have not emerged completely—adds to the pending issue of climate change; and to the brutal refugee crisis, still to get worse in the future with the demographic explosion in developing countries, not to mention the threat of terrorism moving around the networks like fish in water.

These are the conditions explained by Paul Mason to foretell the hypothetical end of capitalism, thus heralding the good news of post-capitalism, although this may be somewhat naive and romantic on his part. Nevertheless, some keys may be found among his speculations that I fully agree with because I see them myself every day.

Collaborative economy is another vector that threatens to change the industry's business models altogether. In the words of Blablacar CEO Frédéric Mazzella, “In a few decades no one will have a car of their own in the cities." This hypothesis has started to sound reasonable, just as it would not sound crazy to say that today's largest tour operator in the world is called AirBnB, a company that did not even exist just a few years ago.

Leaving aside the black spots of collaborative economy (opaque taxing, a tendency to create oligopolies, precariousness...) the

truth is that this seems to be a hopeful itinerary to manage abundance in the cities[10].

In Zaragoza Activa[11] we were able to help an engineer who is promoting Garage Scanner—the AirBnB version for car parking. This is a good example of how a company based on collaborative economy may bring about incredibly positive externalities. With Garage Scanner every parking spot owner may profit from their spot when it is free (during working hours, on weekends or in summer time), thereby improving the price of the cheapest private operator. This entails a cash transfer in an artificially scarce economy (parking spots) to a real economy (the user decides where to spend the money saved) in addition to redistributing the benefits in a much more horizontal manner (among all micro-owners), while at the same time solving a significant mobility problem (less and more efficient traffic because there is no need to look for a spot on the street).

I do not want to expand on this any further. I just wanted to introduce the subject, to account for how the Fourth Industrial Revolution will also change the morphology of businesses. The business model of capitalist enterprises has been based on managing scarcity. Even where there is already abundance, the capitalist economy insists on artificially managing scarcity—just like employer associations of taxi drivers do—by ensuring their market share, despite the fact that cities are a reservoir of abundance, all filled with underused cars and people willing to do carpooling.

The issue of abundance versus scarcity is not trivial at all. Scarcity is the very driver behind a capital-

10 There are already alternatives to Uber in place that the Shareable platform defines as purely collaborative, since ownership and decision making are also distributed. Examples of these are VTCCab, Tappaz, and Union Taxi.

11 In Zaragoza Activa we even have our own co-working P2P that works as a time bank, La Colaboradora, with a 200-plus member community. See video "¿Qué es la Colaboradora?" https://www.youtube.com/watch?v=S_s8Gjjv_GQ

ist society with its collateral effects (inequality, a ferocious competitiveness, individualism, preservation instinct, social Darwinism). Where there is abundance we go back to our natural state, we regain the collaborative instinct that we are born with. Scarcity is also the best alibi of post-modern times and the protestant ethics of living only to work, alienated by an endless consumer dynamics, just like in Groundhog Day. It is the deformed utopia of the here and now (Chillón, 2012). A graffiti on a wall has perfectly portrayed the decline of our times: "The movie theater of your childhood is now a Zara store."

And so we get to the end of our post-capitalist story, to reveal the most important role of culture during the Fourth Industrial Revolution. If our archetype protagonist is the hacker (in the broadest sense of the word) and therefore we have the Who; and on the other hand we have the most favorable setting—the hacker's natural habitat— which are open production spaces in the way of Trojan cultural mechanisms[12], so that we know the Where; then we just need the What For and the How to complete our storyline.

The How of the story is so predictable that we are going to do an ellipsis to move on. You can imagine these legions of activists, artists, social entrepreneurs, makers and hackers in general, who will end up as political leaders and senior executives of large companies[13], carrying with them the virus of the hacker ethics and speeding up the fall of the old foundations of capitalism in collaboration with the rest of driving forces of society, which will be interconnected in cross-cutting fashion. Alongside, the

12 L*abs*, *medialbas*, *maker space*, *fablabs*, *livinglabs*, *wiki espacios*...

13 Some months after the first version of this article, Telefónica announced that it was recruiting reknown hacker Chema Alonso to run its Big Data division.

Trojan cultural mechanisms successfully inoculate the open code in the major government arteries, reaching the power centers.

And finally, let us be honest and recognize what the ultimate purpose of this story is. The What For of culture from a materialistic perspective and in a final sense, can only be to build a better society. Culture in post-capitalist society should fill every person's life with meaning, promoting individual and collective enjoyment... Training for critical thinking, nurturing curiosity and the ability to question. Creating a predisposition for sensitivity and beauty. Establishing good living in the cities as if it were an organic regulation. Rebuilding a sense of cooperative humanism. Telling a narrative of utopia in abundance.

Even if this is an impossible.

The issue of abundance versus scarcity is not trivial at all. Scarcity is the very driver behind a capitalist society with its collateral effects

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URBAN CULTURE FOR SOCIAL INCLUSION IN COLOMBIA

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ABSTRACT:

Today Colombia is moving toward peace building, a matter that involves not only the National Government but also other country sectors and its citizens. This entails a visible effort to achieve a true reconciliation and a sustainable peace. Building peace demands that the fundamental rights of individuals be guaranteed in a context where tolerance and respect for plurality and diversity are respected. In this sense, Colombia's Ministry of Culture is working on several projects in urban contexts such as "Community is Art, Library and Culture: Settings for Peace," and "Training for Trainers: The Healing Experience of Culture." Vulnerable communities and victims are the participants in these projects, and they have found in culture various possibilities of inclusion.

Moreover, to overcome the challenges involved in social inclusion, the Ministry of Culture is carrying out socio-cultural mediation processes in urban contexts under the name of Cultural Dialogue for Inclusion, and which involve a differential approach and do no harm action.

Peace and cultural diversity

We welcome the fact that this Seminar on Urban Culture for Social Inclusion in Latin America is being held. It is a tremendous opportunity to share the working experiences of the Colombian Government as regards its cultural rights agenda, as a fundamental component to achieve social inclusion of its afro-descendent communities, youth at risk, cultural groups, indigenous peoples, demobilized and victim women, and urban dwellers.

Today in Colombia we are doing significant efforts towards peace-building, involving not only the National Government but also all other national sectors and citizens. This is a critical time to change the course of national history, and therefore

we must all get visibly involved to achieve an actual reconciliation and a sustainable peace.

Peace building requires that fundamental rights be guaranteed to individuals, in a context where tolerance and respect for plurality and diversity are respected. One of the challenges lies precisely in understanding Colombia's pluri-ethnic and multicultural nature, a fact that should not be ignored at any stage of the process. The country's rich cultural diversity is expressed in multiple identities and cultural expressions of the peoples and communities that make up our nation. According to a 2005 census conducted by Dane, ethnic groups make up 13.77% of the entire Colombian population, where afro-descendents are the majority with 10.40%, followed by indigenous groups with 3.36%, and then the Rrom or gypsy people, with 0.01%.

Moreover, 68 native languages are spoken by nearly 850,000 people. Of these, 65 are indigenous languages or Indo-American languages; two local languages are spoken by afro-descendents — the English-based creole spoken in San Andres, Providencia and Santa Catalina, and the Spanish-based Ri Palengue that is spoken in San Basilio de Palenque, Cartagena and Barranquilla, which are home to "palenqueros." There is also the Rromaní, which is spoken by the Rrom/Gypsy people found in different departments throughout the country. Today many of these languages are threatened and the coming generations will not know them.

Such is the importance of diversity that if work continues to be done to respect diversity it will become a concrete tool for building a nation of peace. This may be true to the extent that every sector in accordance with their competences, helps raise awareness within the country as to the need to build an inclusive nation.

"Today in Colombia we are doing significant efforts towards peace-building, involving not only the National Government but also all other national sectors and citizens."

I would like to share two projects conducted in urban contexts with the participation of vulnerable communities and victims, who have found a number of possibilities for inclusion through culture.

The first one, conceived by Colombia's Ministry of Culture, is called "Community is Art, Library and Culture: Settings for Peace." This project is led by the Ministry of Culture in partnership with the Ministry of Housing and Social Prosperity. A public policy alternative is proposed, aimed at creating urban settings that encourage peace building, culture, coexistence, as well as helping overcome the suffering of families by making them beneficiaries of priority interest housing—VIP in Spanish— that are 100% subsidized by the National Government, as well as the so-called subsidized interest housing — VIS, which are housing projects for their surrounding communities.

Beneficiary families have either been victims of the armed conflict, or they have lived in extreme poverty, or they have been victims of natural disasters. To contribute to a comprehensive reparation and to rebuild the social fabric of participating communities, the project permanently works through socio-cultural workshops with a cultural/artistic element, promotion of reading and writing, and access to public libraries, using a psico-social and do no harm approach. These are three cross-cutting issues to enable encounter, tolerance, and a collective vision and building of common horizons. With this work methodology, priority communities will be able to give a new meaning to those adverse situations they have gone through, thereby improving their quality of life.

This project has focused on making culture an integrative element in that it contributes to community reflection, and especially because it is a powerful tool to bring about cohesion and rebuild the social fabric. To achieve this, departmental government teams work according to the following conceptual guidelines:

- Art-community relationship
- Affection, caring, and day-to-day life
- Social imaginary
- Socio-cultural revival
- Collective identity
- Rooting— Ownership of spaces
- Coexistence based on social pacts

These socio-cultural workshops are designed based on the above guidelines. They are creative, collaborative meetings where reflection intersects with artistic work, reading and writing practices and access to libraries, resorting to the communities' own cultural practices. A psico-social, do-no-harm approach is used as a cross-cutting premise for the project. De-

partmental teams work full time, hand in hand with the communities to make the project possible throughout its different stages, while also integrating skills for self-management, sustainability, and local knowledge in every action.

Moreover, the workshops have been conceived as a venue where horizontal relations allowing for a continuous exchange of knowledge and practices. Efforts are made to create venues for reflection to facilitate changes in day-to-day life, strengthen socio-cultural practices (whether revived, recreated or new), rebuild the social fabric, and exercise citizenship in its diversity. Each week working with the communities, progress is made in building this collective project that will ultimately deliver its outcomes to the entire community with a positive change in their living conditions.

The second project is called Training for Trainers: The Healing Experience of Culture. This project is part of the work the Ministry of Culture's Population Bureau does with the aim of strengthening and consolidating the local capacities of cultural managers, organizations, and groups working for a symbolic reparation, for designing and implementing measures to satisfy armed conflict victims within the framework of Law 1448 of 2011. It is implemented in the 10 Colombian cities with the largest number of armed conflict victims.

Using an urban approach, the project consists of facilitating a broad cultural dialogue about the experiences contributed by the culture sector for a symbolic reparation to dignify the armed conflict victims; to build narratives of memory; and to create environments and rebuild social and community fabric, thereby collectively amplifying skills and turning social dialogue into a dynamic strategy for symbolic reparation. This highlights the potential of culture for reconciliation and for building a true, stable, and enduring peace. In 2015 the Training for Trainers workshops were carried out in six major cities, including Bogota. In 2016 work will continue with those communities participating in the early workshops, and in other armed conflict victim communities.

While progress has been made as regards social inclusion, some challenges remain. Therefore, it is necessary to strengthen certain strategies such as the differential approach and the do no harm action through dialogue, so that the different populations are acknowledged and protected within the framework of their ethnic and cultural diversity.

To overcome the challenges social inclusion entails, the Ministry of Culture conducts socio-cultural mediation processes in urban contexts under the name of Cultural Dialogue for Inclusion. These processes consist in implementing cul-

tural plans engaging indigenous and afro-descendent peoples, youth at risk, and vulnerable communities displaced to the cities as a result of the conflict. These cultural dialogues involve community work, meetings in cultural centers that are held at suitable times depending on the groups working dynamics, and their main objective is to promote family involvement.

A cultural plan is formulated after every meeting, and support is provided for the production of audiovisual content to be disseminated in public television and in the social media.

Cultural plans address subjects such as the fight against discrimination and racism in cities, promoting respect for diversity, participation of women and senior citizens, and eradication of pre-conceived notions stigmatizing the youth.

Cultural work involves two approaches: a differential approach, and do no harm action.

The differential approach refers to an institutional strategy to train technical and professional public officials who are capable of designing, implementing, and monitoring programs and projects based on the respect, recognition, and inclusion of the various population groups. Meanwhile, do-no-harm action is a strategy to identify the risks of public actions aimed at vulnerable urban communities. Hence, decisions are made and adequate guidance is provided for every action to incorporate, even in complex situations, a search for agreement and cultural dialogue within a framework of respect for dignity, freedom and autonomy as the minimum ethical standards in the relationship with the various population groups.

"...the project "Training for Trainers consists of facilitating a broad cultural dialogue about the experiences contributed by the culture sector for a symbolic reparation to dignify the armed conflict victims."

Efforts to integrate these approaches to cultural community mediation work are the result of a need to engage multiple subjects and groups in the agenda of respect for diversity and inclusion, in the face of existing challenges relating to social exclusion, and in response to a need for pertinent policies to include the various social actors in the agenda of different entities, so that actions may be designed and implemented to advance the recognition, representation and inclusion of the various population groups that make up the nation.

I would like to point out the challenges involved in promoting inclusion:

- Strengthening venues where population groups are made participants and are represented: a governance statement for ethnic groups and stakeholders, expressed in a reinforcement of social structure, representation, as well as of symbolic, identity, and political spaces.
- Strengthening the cultural structures of ethnic groups, youth at risk, and vulnerable communities in urban contexts: Our work consists in managing each population group's knowledge of cultural, spiritual, political, and social structures. To this end, support is provided to decentralized entities so they may adequately do their cultural management work with social, community, and cultural organizations found in Colombian urban contexts.
- Revitalizing and protecting Colombia's linguistic diversity: Advice and support are provided for urban revitalization processes in this area, as well as for studies and other efforts to strengthen all 68 native languages spoken in Colombia. New technologies play a key role in this process, rendering the country's linguistic heritage more visible through the use of web platforms.
- Social inclusion of persons with disability and vulnerable populations: This is done by strengthening social inclusion policies of victimized and vulnerable populations, groups of interest, and persons with disabilities in order to strengthen decision-making and better design and implement cultural policies. Thus, actions are based on cultural dialogue.
- Promoting a discourse and the exercise of culture as a protective environment: This is a set of tools including a normative and conceptual framework intended to design attention and prevention strategies, whereby culture is approached as a protective factor that promotes a harmonious work between families, communities, and institutions, so as to allow for the participation and inclusion of population groups.

Lastly, the Ministry of Culture is inclined for a view of a creative nation that is also responsible for its memory, where every citizen is capable of interacting and cooperating, and has opportunities to create and enjoy cultural expressions under conditions of equity and respect for diversity. Specifically, the Ministry's Population Bureau with its objective of promoting the exercise of cultural rights by the country's population groups, implements social inclusion policies of victimized and vulnerable populations, ethnic groups and persons with disability, underscoring the role of culture as a protective milieu, while also striving for the inclusion of vulnerable communities through social dialogue.

CULTURAL POLICIES FOR DEVELOPMENT

Carlos J. Vilalaseñor Anaya. Consultant on public policies for development, Mexico.

ABSTRACT:

Culture, in the 21st century, without demerit of the artistic and patrimonial aspects, must also be understood as a human right and a resource for sustainable development.

In Ibero-America profound economic inequality coexists with large areas of opportunity to increase the capacities required for the full exercise of citizen's rights; Where culture, as a fourth pillar of sustainable development, can have a cross-cutting contribution.

In the 21st century, culture must be understood as a human right and a resource for sustainable development, without detriment to its artistic and heritage-related aspects.

Realities of profound economic inequity coexist in Ibero-American countries with vast areas for opportunity to build the necessary capacity for a full exercise of such rights. In this context, culture —being the fourth pillar of sustainable development— may provide its contribution all across the board.

Care should be taken, in that a boost for creative cities and other similar means to promote development may turn creativity into a means for an excluding selection and separation of territories within a single country.

In the 20st century artistic expressions and cultural heritage ascribed—in that world prior to the fall of the Berlin Wall—to either one of the two existing development models.

In this interconnected, interactive, and instantaneous world we live in the 21st century where migration, traveling, and the other's presence are day-to-day occurrences, the most educated person is no longer the one with the most informa-

tion, but rather the one with the knowledge, capacities, and skills to interact collaboratively with as many cultural diversities as possible.

While culture is usually advocated based on ethereal, almost bucolic arguments, the reality is that access, participation, and the enjoyment of culture constitute a human right that is primarily recognized in the Universal Declaration of Human Rights and the International Covenant of Economic, Social, and Cultural Rights. Culture is not a decoration, but rather essential to human beings.

Furthermore, the link between culture and development has been subject to analysis for a long time. Signed by 177 countries, the 1982 Mexico Declaration on Cultural Policies[14] is considered by UNESCO as the foundational document of a solid vision of culture and development. It is in this Declaration that we find a much broader definition of culture, moving away from the pro-monument vision expressed in the 1972 World Heritage Convention.

According to the Declaration, culture may be considered, in the strictest sense of the term, as a set of distinctive (spiritual, and material, intellectual and emotional) features characterizing a society or a social group. In addition to arts and literature, culture encompasses ways of living, fundamental human rights, systems of values, traditions, and beliefs.

This definition of culture becomes all the more enlightening with Article 1 of the Declaration: "Every culture represents a unique and irreplaceable body of values since each people's traditions and forms of expression are its most effective means of demonstrating its presence in the world."

"culture may be considered, in the strictest sense of the term, as a set of distinctive (spiritual, and material, intellectual and emotional) features characterizing a society or a social group. "

14 Mexico City Declaration on Cultural Policies (Mexico City, 1982). Available at: http: //portal.unesco.org/culture/en/files/12762/11295421661mexico_en.pdf/mexico_en.pdf

A few years later, in 1996—during the boom of neoliberalism—then President of the World Commission of Culture and Development, Javier Pérez de Cuellar, pointed out that development could not be understood as a single, lineal path, as this would inevitably eliminate cultural experimentation and diversity, and would seriously limit humanity's creative capacity with its valuable past and unpredictable future.[15]

In that same decade 1998 Economics Nobel Prize Laureate Amartya Sen[16] said that poverty could also be assessed from the perspective of the capacities guaranteed and effectively put to a person's avail by the State, to attain that which they have a reason to value. The cause of an individual's will to exercise their rights is diverse, in that it is built up based on their own particular cultural perspective, and on the different ways of experiencing the world built by each person throughout their personal and social history. This is important because culture is taken far beyond artistic and heritage components, while at the same time turning cultural diversity into something consubstantial to development.

But the importance of cultural diversity for development is not an argument used only by UNESCO or by "culturologists"; it has even been evidenced by individuals who are apparently as far from the world of culture as the President of the World Bank[17], who in 1998 said: "Together with globalization we have seen an unprecedented strengthening of individual identity. The awareness and pride stemming from cultural identity is an essential part of community empowerment, so these communities may take charge of their own destiny.

15 PÉREZ DE CUELLAR, Javier. Introductory remarks to the document "Our Creative Diversity". Available at: http://unesdoc.unesco.org/images/0010/001016/101651e.pdf

16 SEN, Amartya K. (1995). Nueva economía del bienestar. Universidad de Valencia. Servicio de Publicaciones.ISBN 978-84-370-2317-5

17 Culture and sustainable development: A framework for action", Washington DC: World Bank, 1999, 48 p. Available at:
http://www-wds.worldbank.org/external/default/WDSContentServer/WDSP/IB/2005/12/16/000011823_20051216164530/Rendered/PDF/34671.pdf

It is for this reason that we at the World Bank believe that respect for culture and for the identity of persons is an important element in any viable approach to a people-centered development."

With this background, the United Nations Development Program in its 2004 Annual Report, entitled Cultural Liberty in Today's Diverse World[18], claims that, if the world wishes to achieve the Millennium Development Goals and eradicate poverty, first it must successfully tackle the challenge of building inclusive, culturally diverse societies; in other words, it must cultural diversity and encourage the coexistence and peaceful interaction of such diversity.

In another paragraph, the report highlights that human development is about broadening people's choices, i.e., allowing them to choose the kind of life they want to live, while also providing them with both tools and opportunities so they may crystallize those choices. This calls for political will, and is something the State should provide for by law and implement through public policy.

By will of the State Parties, — including all Ibero-American countries— the relevance of diversity in cultural expressions has been laid down in the 2005 UNESCO Convention[19], where the importance of cultural goods to bring about cohesion and sense is acknowledged, in addition to their contribution for generating economic resources through cultural industries.

All four objectives of this Convention—it is not just about the creative economy and that is why I underscore this— are as follows: 1) to support sustainable cultural governance systems; 2) to attain a balanced flow of cultural goods and services, not

18 *UNDP, Human Development Report 2004. "Cultural Liberty in Today's Diverse World" Available at: http://hdr.undp.org/sites/default/files/reports/265/hdr_2004_complete.pdf*

19 *Convention on the Protection and the Promotion of Cultural Expressions. Available at: http://en.unesco.org/creativity/convention*

only through the circulation of artistic works inasmuch as they are aesthetic works, but also through the circulation of a diversity of codes, symbols, and meanings in order to increment the wealth of human creativity; 3) to integrate culture within the context of sustainable development; and 4) to promote human rights and fundamental freedoms. This is where I think the European Union has great, quite advanced experience in terms of promoting and guaranteeing human rights based on cultural rights—an experience that may be broadly shared with Ibero-America.

As pointed out by SEGIB's General Secretary, Latin America is the first region to recognize the Convention for the Protection and Promotion of Cultural Expressions and implement it at an Ibero-American level[20], while also integrating our own way of being in the world to this international vision... Our codes, our symbols and meanings, those which are the raison d'être of our region culturally speaking, based on the cultural mixes we originally share.

One particular cultural quality of the Ibero-American community is knowing how to manage our common ancestral roots in a diverse manner. Such diversity comes mostly from the wide social and environmental variety found throughout the region.

Here I would like to point out that the 2013 Creative Economy Report[21] specifically mentions examples where culture impacts on development from a local level, from a small scale, from a very local scale.

That is how we get to September 2015, when UN Member States unanimously approved the Agenda 2030 for Sustainable Development[22]. The Agenda includes 17 Sustainable Development Goals which,

20 SEGIB, Carta Cultural Iberoamericana (2006): http://www.oei.es/xvi/xvi_culturaccl.pdf

21 PNUD y la UNESCO, INFORME SOBRE LA ECONOMÍA CREATIVA, EDICIÓN ESPECIAL 2013, titulado "Ampliar los Cauces del Desarrollo Local". Disponible en: http://www.unesco.org/culture/pdf/creative-economy-report-2013-es.pdf

22 Agenda 2030 for Sustainable Development. Available at: https://sustainabledevelopment.un.org/post2015/transformingourworld

as my dear Lázaro Rodríguez has well pointed out, are the new "hardware for development."

From the moment it has taken effect, the point is no longer about promoting development solely as the need to increase the amount of economic resources available, of being a little more environmentally sustainable, of advancing human rights. Now all three aspects are seen as an integrated system where each part is interdependent with the others, and culture plays a cross-cutting role.

The way of being in the world determines the particular meaning that issues such as the end of poverty, zero hunger, healthcare and welfare, education and creativity have for each people, for each nation and for the region as a whole. Every one of these 17 objectives is deeply determined by our way of being in the world and by the store of creativity we may use for development in each milieu in our territories.

While there is enormous capacity in the marketplace to generate identity through symbolic circulation means, skills and capacities are actually generated for consumption, rather than for personal development. This is particularly relevant for Latin America, where we have high poverty rates, but above all the world's highest inequality index.

Here I would like to point out something important: in Mexico we are 122 million inhabitants with an average Human Development Index of 7.737. There is a total of 2,745 municipalities in my country. A shocking figure is that 95% of the country's population lives in municipalities with over 10,000 inhabitants., and yet these municipalities account for only 53% of the total number of municipalities

"Our codes, our symbols and meanings, those which are the raison d'être of our region culturally speaking, based on the cultural mixes we originally share"

(nearly 1,454). By contrast, those municipalities with less than 10,000 inhabitants shelter 4.8% of the population, for a total of 47% of all municipalities. What do we do with these persons, with this 4.8% of the population, which are scattered in 1,297 municipalities that do not reach the economies of scale needed to make them viable?

We have to be very careful when we promote this idea of creative cities, of generating creative production hubs which at one point may favor, or perhaps even deepen, these inequalities. We need very clear public policies so that such creativity acts as a harmonizing core, rather than as an excluding, differentiating ghetto. Thus, the process should make it possible to irradiate this creativity, this symbolic circulation toward those territories with a lower density of symbolic circulation, and which are usually identified as the periphery and the rural areas within cities.

A lot has been said about how impressive creative economy rates are. However, the major economic returns of creative economy are in the area of design, in the press/editorial industry, the audio industry, in jewelry making and in fashion, but those elements we traditionally identify as "culture" in Latin America and in Ibero-America have little impact. The share of handcrafts, performing arts, and art education schools is very reduced when considered within the large numbers of creative economy. Design alone accounts for 60% of the overall creative economy figures.

This is important because several countries are still restructuring their cultural institutions, and some are even refounding their ministries of culture. This is the case with Mexico, Uruguay, Panama, and Chile, where the tension between culture as a right and culture as an economic resource is present in the discussion in their respective Parliaments.

It seems to me that this possibility of collaborating with the European Union may provide us with many more elements to empower this vision of culture as a right, as the promotion human capabilities for a full exercise of freedoms established by law, as the main source of balance in sustainable development, as we move in in this ministry restructuring.

A lot of progress has been made in terms of Ibero-America's cultural space. In addition to Iber programs there is the Ibero-American Cultural Charter; Ibero-American congresses have been held in Mexico, Sao Paulo, Medellin, Mar del Plata, Zaragoza, and Costa Rica. There are also the so-called "Local Iber-Cultures", which is still not a program officially speaking. These are gatherings of Ibero-American local governments to

talk about cultural policies., and have been held three times —in Puebla, Mar de Plata and Quilmes. We also have dialogues on culture and social cohesion, and the dialogues for preparing the report on Ibero-American cultural space. Progress has been made from the standpoint of the Ibero-American cultural space to incorporate, to generate this vision of culture and development and I think we have to keep on moving forward.

I would like to finish with a highly relevant quote by Carlos Fuentes: "Both capitalism and socialism have proved to be incapable of getting most of our peoples out of poverty. Hence the following question regarding culture: Is there another solution, a solution of our own? Is it that we do not have an intellectual and organizational reservoir in tradition and imagination to devise our own development models consistent with the truth of what we have been, what we are, and what we want to be?"

Thus, the question that I leave in the air is, can we build a notion of sustainable development of our Ibero-American being with European Union support? That is what we wish.

II

FROM CULTURAL PRACTICES TO PUBLIC POLICIES: ART AND INITIATIVES FOR SOCIAL INCLUSION

ENTREPRENEURSHIP AND INNOVATION FOR INCLUSION

Federico Seineldin. Co-founder of the innovation space Njambre, Argentina .

ABSTRACT:

Innovation comes from the private sector and not from the State. The State must detect these innovations and help scale them.
Change happens if we integrate the perspective of the current paradigms that are no longer valid (social, political, economic and environmental).
We need more people willing to move away from the current corporate world to focus on innovation with social and environmental impact.

Every generation goes through one or more crises. My generation has lived in crisis for years, and we will keep on shaking with this "feeling of being out in the open" unless we come to understand how to change our status quo, our current organizational models. Even for our governments, in which we delegate power as citizens, it is all the more complex. It is very difficult in many ways: first, in the words of Colombian philosopher Fernando Toro, governments can only do what is written as law, and that means zero innovation and no speed. The rest of organizations both in the private sector and in organized civil society may do anything that is not forbidden. Therefore, the smallest organizations have more flexibility to innovate and run risks that governments actually like, so that governments should apply judgment to identify where there is innovation in order to promote it and scale it up, so that ideally we ultimately have sustainable public policies or lasting structures. But lack of flexibility is not the larger issue, but rather citizens' hypocrisy when claiming fast solutions, with governments lasting in power only 4-5 years, even though no organization reaches a stability point before 10 years. If I were asked today whether I would invest in a project or business that is not

going to last for more than four years, certainly I would not invest; and neither would I invest if a project were to last five years. Therefore, it is very difficult to build mechanisms that are sustainable over time from the point of view of major institutions and the lack of time.

I come from an organization called Njambre. An "enjambre" (swarm) is this group of bees or wasps which, upon seeing their hive has collapsed, they go out looking for a new place, they all leave not knowing where they are going, and they keep on searching for something new because their old home is no longer functional. Our organizational model is mutant; we view ourselves as a living organism, and ever since we started we have always changed our appearance and the way we interact, although our aim is always the same—building technology-based projects with people and the planet's development being at the heart of our work.

The way we shape ourselves is continuously changing, we cannot organize ourselves in a static manner when the context and the needs are changing, are continuously mutating. So we were a start-up accelerator, then a company builder, and now we are a group of impact enterprises.

I would like share with you two projects so you may have an idea of how it is possible to turn gaps and problems in society visible while working from the smallest places, and then build solutions and offer them to the government so they can be scaled up. The first one is an enterprise called Umana. Umana is working in the north of Argentina in the provinces of Salta, el Jujuy. We had identified that there was a great incidence of cervix cancer and breast cancer among Colla indigenous women because they did not get any healthcare, they did not go down from the hills for their annual tests, and they did not do it not because there is a lack of public hospitals—there are public hospitals, and they are free—but rather because healthcare, while public and free, is very costly for low income sectors, because it is so inefficient and careless. Patients are not seen in a speedy manner, there are not enough spots and these women who live on the hills would often have to stay at least one night on the street so as to have a spot or get minimum attention at the hospital. So their economies were precarious, they had to leave their children tens of miles away, and once they were given a spot and received attention at the hospital, sometimes they were mistreated. An inefficient healthcare system is not what one would want, and people die. So, in trying to find the cracks, we saw what was happening with private healthcare in our country.

There are a lot of fine physicians in the

private healthcare system, but this system is within the orbit of private, pre-paid or public social works, where people with formal jobs pay a monthly contribution to their union and/or private healthcare coverage systems. Doctors are tired of this system because after all bureaucratic procedures, they get paid for a patient they have seen only after three or four months. In countries where there is inflation, this is taxing on income. So we made a proposal to a group of doctors: Why keep working with this system that you do not like and mistreats you? And to the Collas women: What can we do so you receive treatment? We established a link, and tried to hack the public and the private healthcare system.

"...the smallest organizations have more flexibility to innovate and run risks that governments actually lack..."

We asked the doctors, "If we give you the volume of patients enough for a traditional social or pre-paid service, can you see these women living on the hills?" Their answer was, of course they would. Not only could the Collas women afford the consultation—we are talking about USD6-10 per appointment—but at the beginning they did not believe us that by calling a phone number they would get a spot within a week. We started to show them that it was clearly possible, that there were other sectors who called a doctor on the phone and if they had the money or if they were covered by the social works they would get healthcare. That was how we started trying. To this date 60,000 members have used the Umana system. We started with women, but then they brought their children and their husbands. This is still a pilot; we have 60 doctors affiliated to the system. It is a collaborative economy model, a system where members join for a USD10 annual fee. We bring together doctors who need more volume of patients, and patients who do not want to pay every month or who cannot afford an expensive insurance, so that when they have to go to a gynecologist or an ophthalmologist, they can do it. Today, these persons do not spend more than $90 a year if they're not seriously ill. Umana is an hybrid enterprise; we like public-private hybrid models be-

cause we're taking cost off the public system, while taking advantage of the efficiency and flexibility of a private system. Our idea is to start sending SMS or Whatsapp messages to women if they stop coming down from the hills for their annual tests (mamographies and papanicolau tests), because by staying in touch with them and knowing who they are we will be able to do preventive healthcare—something that no one in the private healthcare sector does in my country. So it is all about providing decent, high-quality healthcare for low-income sectors.

The second project is called Arbusta. An arbusto (shrub) is a plant whose very roots are transformed into its trunk and branches. We believe that in low-income communities, as Rebeca Grynspan was saying in the opening session, there are many talented people but there are no opportunities. At Arbusta we have set ourselves the goal of finding those roots, those talents, to bring them closer to the opportunities. We turned the Spanish word arbusto into a feminine noun because we believe in the ethics of caring, and we believe that women have that ability for caring that we as men are lacking (we are more prone to warring and hunting). Arbusta is that: a labor inclusion enterprise aimed at "NiNis" (the Spanish equivalent of NEETs), i.e., those 20 million Latin American youths who are neither studying nor working, where 75% of women are household heads who usually enter into a vicious, degenerative cycle about their future because they do not have any hope, as opportunities do not reach them.

"The way we shape ourselves is continuously changing, we cannot organize ourselves in a static manner when the context and the needs are changing, are continuously mutating."

Latin America is a huge lab, since today we are seeing what will probably happen in all other continents over the next 30 years—this fragmentation, this growing urbanization and high inequality levels. Today there are almost 290.000 uncovered working positions in the technology sector. If they existed, these people would have jobs. But in our beloved continent we keep on offering our youth from working class communities' traditional jobs: construction work, woodwork, hair styling, manicuring, bakery. These youngsters do not want to be those things, so there are more chances of them getting caught up in other more perverse economies in their search for higher income. Today our great challenge is to generate "ethical" economies in those places where there is no economy or economy is precarious. So art, or culture, or ethical economies have to enter the stage to provide opportunities, as these youths are subjects of law and they are wonderful; these are people who, when given a chance, they hold on to it and give their best. Our model at Arbusta is to identify "NiNi" youth with a high potential and integrate them so that in working for Arbusta they provide digital services such as software testing (i.e., finding errors in web pages or in mobile apps, or finding system bugs) or data and content management, management of social media content, classifying information and moderating content. We are able to provide these services because there is a market for them, and the Internet and mobile phones unwillingly turned our youth literate, and Arbusta's approach of teaching to work by working. Therefore, it is about providing training and offering them actual work; and the model of promoting technical training, with the promise that they will then be included in a job bank, waiting for the marketplace to come looking for these working class community youth, because that never happens. It does happen often that they are sought for construction work, but not to be computing technicians. In Arbusta we are committed to providing real jobs. We have a sales team that goes out and sells whatever they produce—we are a technology enterprise and our offices are located in working class neighborhoods. We do not work to reduce the digital gap, but rather to provide working opportunities in the digital world. They come in with a minimum salary, and work part time four hours because in these communities and especially women cannot work eight hours a day. There are a lot of pre-conceptions as to why people do not work, or why people in the poorest communities do not work, and there are many situations that prevent them from working eight hours.

Today Arbusta employs 70 people. We are in two Argentine cities: Rosario and Buenos Aires, and two months ago we started in Medellin, Colombia with a program at the Medellin Mayor's Office. Because both the Government of the Santa Fe province, the government of Buenos Aires, Argentina's National Government, and the Medellin Mayor's Office realize that Arbusta is a concrete, self-sustainable model of social inclusion.

Money is a means, not an end for us at Njambre. But we do not have ideological issues with money either, because the real issue is sustainability and development of our species in this beautiful planet. We want to be the software of the MDG (Millenium Development Goals). If the MGD are the hardware, we have to provide it with the software. The hardware alone is dumb, it is useless, and I feel that is where we have to be, with innovation... Putting the dots together, binding together that which is disconnected, broken. As Steve Jobs used to say, it is easy to put the dots together if you are looking backward, but we have to put the dots together as we move forward, and that can only be done by changing the paradigm and understanding that the common good and public goods are not only the responsibility of governments... Common goods are understood here as everything that is convenient for us all in the same quality and quantity and at all times, as is the case with security, healthcare, and education, and all sectors are responsible for this. So by innovating from below and in a small scale and testing in a flexible manner, we can then generate the input to impact on nations and on cities. And that is the challenge.

"Latin America is a huge lab, since today we are seeing what will probably happen in all other continents over the next 30 years"

I would like to quickly mention a couple of other projects. One is for urban recyclers, for "cartoneros," as we call them in Argentina. It consists in computerizing all of their cooperatives, because these are also decent people. For us, cartoneros or urban recyclers are "saints", they are the bottom line of human dignity and kindness. Starting one millimeter below they can have more profitable livelihoods —although such livelihoods might be dangerous and illegal. They check the garbage and try to recycle our garbage and eat from there. For us, they are a sector worth defending. In Latin America there are 5 million of them. We are working with technologies for them.

The other project is called Mama-Grande. The name comes from Pachamama (Mother Earth). It is a biotechnology project. By identifying biological ecosystems and bacteria, we are cleaning (putting a remedy to) contaminated waters from the city sewage, from toilets, from our homes' toilets. We are also working to change starch into biopolymers through the use of bacteria in order to replace oil in our economy as regards plastic production.

These enterprise examples seem to be easy to replicate, but the issue is not on the models but rather on managerial and organizational capacities, on the strength of entrepreneurship, on the emotional, social, and even spiritual capital that the groups of individuals working for Njambre's enterprises contribute to every project. Therefore, our main challenge is to find leaders. We need to find leaders who will move from industries having the expertise, to these new industries where integrating social, environmental, and economic visions is further required to innovate. Identifying and bringing in people who want to take a leap and who are not fulfilled with their present lives, who are not satisfied with the corporate world. It is the same problem that social economy has. In my view, the great problem with the social economy is a sale one, in that they know how to produce but not how to sell. So we keep on providing microcredits for people to produce, and then they do not know where to sell their products and go broke. So this is more about transferring a kind of knowledge that cannot always be systematized, but which instead comes from the body, from putting one's body and getting to work in these projects. We also need to speed up the migration of leaders from the business world to the world of impact entrepreneurship; people who can see, vibrate, and want to live in other (integration) paradigms. So to me, it is more about people than it is about the system.

THE IMPACT OF SPORTS AND CULURAL MEGAEVENTS IN CITIES

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ABSTRACT:

This paper offers a reflection on the value of investing in cultural interventions in cities that are in the process of transformation. The example of cities as diverse as Glasgow, Liverpool, Marseille or Rio de Janeiro, all representative of urban environments marked by social division and great economic challenges, shows us how it is possible to create new opportunities and change the aspirations and expectations of residents and visitors. Culture, interrogated and developed as a catalyst for change, can offer a creative outlet that is inclusive for cities that have been socially and economically stagnant for decades. To do this, it is necessary to overcome preconceptions about what counts as a valid culture, art and heritage, to take risks and, especially, to be open to diverse, even contradictory, contributions from all social groups and, especially, those who have traditionally been marginalized or excluded from the dominant cultural discourse.

This presentation is a reflection on the worth of cultural interventions in cities that are undergoing transformation processes. These are cities as diverse as Glasgow, Liverpool, Marseille or Rio de Janeiro, all of them urban environments marked by a social division and significant economic challenges, and showing how it is possible to create new opportunities and change the aspirations and expectations of residents and visitors. Questioned and also developed as a catalyst for change, culture may provide a creative and also inclusive way out for cities that have been socially and economically stagnated for decades. To this end, it is necessary to overcome pre-conceptions on what is regarded as culture, art, and a valid heritage. It is also necessary to take on risks, and especially be open to diverse, even contradictory contributions from all social groups, and especially from those

who have been traditionally marginalized or excluded from the mainstream dominant discourse.

For nearly 17 years I have been working on the effect of major, "mega" events in urban environments. I am talking about the largest possible event, the Olympic Games. I have also been very interested in the relationship between culture and sports, particularly from a cultural point of view. And on the other hand, I have links with the EU European Capital of Culture Program, created in 1985 and which has been held in some 60 European cities ever since. I have focused on these two types of interventions because I think they offer a very interesting opportunity to discuss the extremes that can be reached in an urban environment when there is pressure, when a platform is generated or created, when we are all forced to think of who we are and how we want to be seen. There are many contradictions in the context of a major event when it is used as the main objective of an urban cultural policy, because they may be quite aggressive, because they come with certain directives, with a specific timeline, with needs that are always extreme, but at the same time they provide an occasion to force everyone into trying to speak to each other because the opportunity is there, because everyone will be watching, and when it is gone it will probably not come back.

Additionally, I am a member of the International Olympic Committee's Commission on Culture and Heritage since last year. This is quite a new thing because issues like culture have usually been regarded as something secondary. It is a great moment to introduce changes, to be more demanding as to how culture is addressed in the context of a sporting elite event.

If we speak from the point of view of social inclusion and social effects, we are faced with a paradox, i.e., to what extent these types of initiatives allow for inclusion and tolerance, and to what extent—if they are poorly managed—they can be most alienating, excluding, and indeed a source of trouble for a city.

The work I have done on cultural capital cities has been at another level, since these are events with less of a media impact, they take place for a much longer time—usually one whole year— and they involve something as complex as culture itself... What is it? How do we define it? But what happens in both cases —and I think this is relevant here— is that because these events have an impact on everyone because they are not like an arts festival, they really force people to reflect on topics relating to their identity and their own projects, their dreams, their issues; they force them to create these communication bridges. Sometimes they

are failed but when they are not, the effect may be significant in creating a long-term legacy. They may be a great deal of help for certain cities to improve their reputation, change their image, especially those cities that are stereotyped, and especially from a national point of view, if their economy has failed and they need to reinvent themselves. Having this kind of attention focus may help retell stories, reconnect with things, in addition to clearly providing an opportunity to strike a balance between the local, the national, and the international levels.

I have a series of key questions to make these kinds of events work. The three questions that I think are more relevant in the context of this seminar are, firstly, what counts as a public space in the context of this kind of event? Because when we talk about events on this scale and with the kind of media attention they call for, what matters from a cultural point of view is not really what is happening in theaters, concert rooms or art galleries. The street is what matters, because these are times of festivity, of celebration. The aspiration is that everyone will somehow participate, and that is what is needed, that everyone make these spaces their own. How do we define that? Are we talking about iconic places, those everyone can recognize and look nice on the TV? Is it the city skyline, the city profile and the most well-known buildings? Or are we talking about the peripheries? What spaces will be used when you have such media attention? This is the first debate and is usually a central one.

"...The effect may be significant in creating a longterm legacy. They may be a great deal of help for certain cities to improve their reputation, change their image..."

The second question for discussion is, what counts as a valid cultural expression when you have such a focus of attention? In the case of the Olympic Games there are a couple of weeks when you have all the athletes and all the delegations. What are you going to show about your culture? What are you going to use? How do you use an opening and a closing ceremony? What kind of narrative emerges there? But first and foremost, how do you use the streets to show certain things? With a cultural capital this happens throughout an entire year, but there are usually some attention spots and, again, here is the great debate: Who is entitled to represent the city? Do we want to focus on the iconic, on the heritage? Or do we want to bet on something new, something that is emerging, on something risky, or contradictory? These debates are important.

The third issue is, of course, who is sitting at the table to make decisions about what a public space or a valid cultural expression is? What tends to be more common (especially over the past 15 years when there has been more demand for transparency in major events and a higher expectation that these events do not just "begin and are over" but rather leave a legacy) is that efforts are made to open up these roundtables, that they are not be made up only by the most consolidated institutions and the sports or arts leaders. Doors are increasingly opening, but it is a complex process and it does not always work as well as it could.

I would like to illustrate with some examples that I think are appropriate as to what may work when an event is sustainably and sensitively used. First is the example of Glasgow. Glasgow is a Scottish city, and it was the first city to obtain the European Capital of Culture title in 1990 without being already a major, well known capital city. Up until then this title had been awarded to major cities—Florence, Athens, Paris. Glasgow had to work at it and claim the title. Efforts began during the mid-1980s, and the main argument (it was quite innovating; now we take it for granted, but at the time it was bold) was to say, "We want it because we need it, because we have a history to tell, because culture keeps changing. This would not be a celebration but rather a prize to effort, some help, a catalyst for change." It was also highly praised, and quite astounding at that time, that they said they would not only celebrate the major aspects of their Asian culture, but they also wanted to celebrate and discuss about religion, about sports, about hunting, their traditions, what it was to sing and the coral groups they had in several communities, since that was all part of their narrative as well. That was

quite bold and surprising; it worked and it changed the way in which the Capital City of Culture works today. In fact, today the title is most usually awarded to cities in need of such pressure.

In France, the case of Marseille was really interesting, very complex, because the city really needed this chance to recount, reconnect, and speed up certain processes that had not worked as well as they could. And what happened in Glasgow after the event is also interesting. There was a great debate on what counts as a public space, what counts as a space for cultural exploration. The idea that popular culture should also be seen from a contemporary point of view has been mentioned here. Also, the notion of breaking away should not have to be a power vested solely on the middle classes or avant-garde artists, as this happens at all levels. Well, one of the debates was about opening a cultural center in a highly impoverished marginal area en Glasgow. It was a streetcar station. It started off as a center for avant-garde arts, and the typical thing happened: if the place is located on the outskirts and the only users are the usual groups who would come in their taxis and their trains without connecting with their surroundings, the great debate was how to change that. After 1990 the idea of creating some gardens—the Hidden Gardens—within that cultural space so that communities would take full ownership of these gardens, and hard work was done, particularly on interculturality, on religion. It is fascinating to see how the space has changed, as people go there not only to see contemporary dance, but also to have a curry meal, or to do a festival of light hosted by some of the smallest communities in its surroundings.

The second example is Liverpool—another case of a city with a major reputation problem— although not internationally but rather in the British context. The main issue was how to take cultural activities there; how to do something that was beyond the Beatles or those notions that city is already celebrated for; how to connect with several environments so as to create an iconic and appealing mix. So they created a giant spider robot that walked all over the town and broke with all kinds of molds in terms of how to use the streets. Moreover, some odd things came out too that can only be explained in the local context, e.g. the "Superlambanana". This is an odd creature that people decided to adopt as the new Liverpool icon, a mix between a lamb and a banana that is actually a symbol of Liverpool's past as a center for product imports and exports. The city was created based on merchandise trade, so this icon evokes the bananas brought from America, and

the wool brought from all across England that is exported to the rest of the world.

I conclude with the following: one thing is the type of dynamics brought about by the creation of a cultural capital—there is time (one year), and culture is at center stage—but when we talk about the Olympic Games, the opportunity is significantly greater because there is much more media attention, and there is usually more money. And yet creating cultural narratives that go beyond a tourist attraction and the super simplistic is very difficult, and the pressure is there. I always think the example of Mexico in 1968 is fascinating. These were extremely complex, yet very interesting times in terms of creating reference points using graphic arts, and how it was conceived; how they could prove that a country that was regarded as economically underdeveloped was completely forward-looking in terms of culture and art; and, on a primary level, how it was used to discuss peace an inclusion issues.

I will be in Rio watching what happens there. I am very much interested because we are at a much more ambitious point, a city with many more needs than a place like London or other recent seats. I think that in terms of inclusion it will be quite revolutionary, it will change many other visions in the Brazilian and the city context, especially the connections with issues like disability. This is a major item in the agenda contributed by the Olympic Games in its relation with the Paralympic movement, which during the past five or six years has been growing, and offers fascinating examples that may completely change the kinds of relations and perceptions established.

"...when we talk about the Olympic Games, the opportunity is significantly greater because there is much more media attention..."

There are risks, some of which I have already mentioned: a simplification of narratives, a short-term vision, and that some things be favored over others. But there is also enormous opportunity. There are many examples of cities that have done great changes thanks to this kind of event. Sometimes change does not happen immediately but five, six, or 10 years later, but this pressure of having to act and collaborate, and that need to save face, that you just cannot fail especially if perceptions from the outside are very negative, sometimes lead to obtaining results that would otherwise take much longer.

These kinds of events put pressure on both the celebration and activism. A lot of activism is also the result of this tension, and the creativity that emerges from those groups that want to respond may create disruption at times, not because they do not value the celebration, but to show that there is always contradiction. This is very enriching and at times has been extremely interesting to watch, especially in cities where there has been great suffering like Glasgow, Liverpool and Marseille, with a large working class that knows what it is like to be on the margins, what it is like to have nothing. Some fantastic initiatives have come up in response to the events. The ideas to launch campaigns, the sense of humor to turn logos and mottos around, and in the end, this is all an expression of creativity. But events are always an opportunity to generate discussion and citizenship. I always say that organizers should not have to see this as something negative. It is also a way of activating citizenship. Of course, it would be ideal to be able to listen and eventually capture that, so it may also impact on political change. But even in the times of peak clash, as long as there is no violence or direct aggression, what you find is an ability to disagree. The fact that no one remains indifferent when it is time for the Olympic Games —whether you like them or whether you feel nothing— this builds society, it creates a need to engage and be part of a group. I think all of this has very positive effects on a city. It is not just saying "This is all very nice." Let us go even if it is just to complain; that is also a positive example of citizenship and of engagement. So I would recommend doing a little research on campaigns and activism that are usually a result of major events like the Olympic Games.

We have been talking about the power of culture to change places for 30-35 years. At first this debate was focused on the impact of cultural infrastructure. Now we realize that what matters is the symbolic, not only a physical regeneration but also a symbolic one. And this is not something to be underestimated or regarded

as anecdotal. It is important and there are ways to capture it. It is complex, but there are ways to try and understand the emotional impact certain interventions have. A lot of work has been done in this area. Slowly, but the great debate (and this is more recent, 8-10 years) revolves around creating reference models, comparative frameworks, indicators, a base of evidence where certain terms are defined in the same way so as to be able to draw comparisons. It is highly technical and tiring. Sometimes there is great resistance from the various cultural environments. It is always useful not to lose perspective: formulas are not always feasible or good, and neither is starting from scratch. The software Impax08.net is an example of something developed to systematize evidence on how a city can change its cycles and ambitions based on a particular intervention. In the European context, 60 cities have been compared over a 30-year period of time. There are many question marks, many things that are not comparable, but there are certain traceable elements. Some things that I think are applicable as principles to document something in a systematic, assessable manner are, for example, developing a longitudinal perspective, observing something at different points in time. If someone wants to understand what changes, they cannot do a study on a specific moment and that is it; some follow-up is needed. It takes years to understand what has happened in Glasgow or Liverpool. Repeating the research, that is one thing. Another thing is not just to watch for the outcomes, but also the processes. And something else that I always recommend: using a holistic approach. You have to consider the economic, social, and cultural aspects; you have to try and apply these perspectives more or less at the same time, and use methodologies that keep that in mind, because success will depend on what you set your mind to. Some activities may work better if it is an economic objective, but that does not mean it will have a social impact of the same magnitude. You have to combine all these lenses at the same time and I think that is quite safe, just as it would be useful for any person who wants to embark on an analysis of what works in any kind of cultural initiative. I think there is great value in trying to do this and not make it just an European analysis, but rather a transatlantic or an international one, provided we recognize that there will inevitably be some aspects that will be unique and particular to each place. This has to be done, it is being done, and we have to keep on doing it because it is the only way to move forward.

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CULTURAL PRACTICES AND PUBLIC POLICIES

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ABSTRACT:

Culture constitutes one of the structural bases of any society. Its role has been essential in the development of the human conscience, which is why State's incentive to cultural practices is essential. The Public Administration has the duty to lay the foundations for the development of spaces of expression and cultural diffusion. However, it is well-known that cultural policies sponsored by the authorities are often inconsistent with cultural practices.

Beyond the role played by culture in any society, it is also possible to recognize the impact it has on international relations, as has been recognized by different multilateral organizations.

The roundtable that I have had the pleasure of moderating has allowed us, thanks to the contributions of outstanding speakers, to raise some important questions on the dichotomist tension between cultural practices and cultural public policies. The experiences and the reflections presented by speakers from geographically distant countries both in Latin America and in Europe, and from very different sectors and cultural perspectives, has allowed us to lay on the table relevant issues and questions of interest for experts attending this seminar who are dedicated to culture.

There is no question that culture is an essential engine for human development and, over the past 25 years, a great job has been done to raise awareness on this issue which fortunately seems to be starting to bear fruit. Nevertheless, there is also no question that we need to go beyond declarations of intent and of good principles.

Specifically, and with regard to the role of culture in inter-governmental cooper-

ation, I think it is worth pointing out two recent milestones. As mentioned by the Ibero-American General Secretary, the EU High Representative for Foreign Affairs and Security Policy, Federica Mogherini, recently spoke at a convention gathering 800 cultural operators, where she highlighted the importance of culture within the framework of UE foreign relations[23]. It is the first time that a political statement is made on the importance of culture in the context of the UE's international relations. Nevertheless, the next step is to endow such political will the necessary and corresponding operational capabilities. The second milestone concerns recent negotiations within the framework of the UN on the post-2015 agenda for development. I honestly believe that efforts by the cultural sector to include culture in the agenda's text in a more structural manner have failed. It is true that culture is mentioned in the Preamble and in some of the objectives and indicators, specifically in Objective 11.4 and in a cross-cutting manner in another three. But the fact that the text of the Agenda does not include a specific objective on culture will reduce the capacity for operational impacts. In my view, this would be a battle that the cultural sector should fight over the next few years so that culture is given its rightful place in the international agenda of development cooperation.

"The Public Administration has the duty to lay the foundations for the development of spaces of expression and cultural diffusion."

23 European Commission, JOINT COMMUNICATION TO THE EUROPEAN PARLIAMENT AND THE COUNCIL Towards an EU strategy for international cultural relations JOIN/2016/029 final (http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN).

As Costa Rican Minister Durán has said, it is ultimately a budged item: if culture is not also considered to be provided with operational instruments and tools for impact, we would only be left with the more general orientation, without much of an actual capacity for impact.

Based on these general considerations, I would like to point out the ideas that I have personally found key in each of the three presentations within this roundtable, all of them very interesting.

From our discussions, I would point out the importance of the role played by local powers in the new governance systems. Such powers have the fundamental responsibility within each territory, and at the same time—as we have seen—in the creation of public spaces, since such spaces are—as the British say—conducive to the creation of an actively participating citizenship, which is necessary in any society aspiring to be sustainable and developed.

As regards Beatriz García's presentation, I would like to underscore the importance of the data she has presented and the fact that, as she has well pointed out, while it is true that the impact of cultural projects may be quantified, it is nevertheless extremely difficult to extrapolate qualitative data that are extremely important, particularly over the middle and long term.

Finally, on Federico Seineldín's presentation I would like to point out the idea that ethics and ethical principles should be present in the entire economic process. I think this is an extremely important issue that has been illustrated to perfection by the speaker with highly relevant examples. A society whose objective is human development cannot focus solely and exclusively on economic matters; and on the other hand, such matters cannot—and should not—be exempt from an ethical reflection.

III

DIGITAL CULTURE POLICIES FOR STRENGHENING SOCIAL CREATIVITY AND CITIZEN INNOVATION

DIGITAL CULTURE AND CITIZEN ENGAGEMENT

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ABSTRACT:

The term digital culture is used generically to refer to a number of socio-cultural processes and practices triggered by digital technology development.
It is worth noting that several digital cultures actually coexist that are not necessarily convergent, and which are rooted in the contexts in which they originate.
Therefore, we should talk about our cities not as digital or smart cities, but rather as learning cities— i.e., learning from their citizens, learning from diversity, learning from exchange and learning from their experience and a wealth of knowledge amassed by generations.

Digital culture is an operational and conceptual tool generically used to refer to a number of practices and socio-cultural processes triggered by digital technology development in modern times. Using both theoretical and pragmatic approaches to digital culture, some strengths may be identified in the mutual tension between the different social actors and their interests. On the one hand is a group of technology corporations dominating the ecosystem of technology infrastructure; on the other hand, are governments, designing and implementing public policies to guide the access and ownership of such technologies; and on the other hand are users, taking ownership through their daily—whether critical or uncritical—use of these technologies. These actors are to be seen in a context where it is important to distinguish the relations between the economic system, knowledge production systems, media systems, and technology infrastructure (Morozov, 2013) with an eminently political dimension. For this reason, various digital cultures actually coexist that are not necessarily convergent, and which are also rooted in the contexts where they originate.

In this scenario, a number of emerging movements promote a digital culture

based on an open, collaborative, and community paradigm, in their bet for social change. Thus, when talking about digital culture, this is done from a perspective highlighting the social dimension that is at the foundation of technology infrastructures. It is in this sense that tensions between the abovementioned macro and micropolitical contexts are highlighted. This open digital culture, which also promotes a critical sense of ownership of technology, is nurtured by the hacker ethics and the freedoms defined by the free software movement deriving from source code access and the possibility for using it, studying it, improving it, and distributing it. To achieve this, collective, self-managing and sustainable community action is essential.

As regards social systems, the impact of these movements—which are nourished by local cultures—is leading to a reformulation of institutions and to redefining citizen participation and the mechanisms to address the problems affecting us. It is then necessary to address the complexity of social issues resorting to complex collective responses; to talk about an urgent need to change the institutional ecosystem so that it responds to this new rationale for governing with a flexible, open, inclusive, and horizontal approach. To this end, interfaces should be generated to allow for a genuine participation and collaboration at all levels, processes and moments of public administration, while also incorporating experimentation as a paradigm, not only when prototyping projects at a micro level, but also when prototyping institutions under new governance and organization models.

"Digital culture is an operational and conceptual tool generically used to refer to a number of practices and socio-cultural processes triggered by digital technology development in modern times."

Participation involves enabling platforms to guarantee the sum of all players, particularly those who have been silenced and made invisible. Above all, it involves

including dissident voices, voices that are usually not heard—the different, the excluded, those who are in the periphery, those who have not had an opportunity of taking spaces. Participation does not mean consulting or instrumentalizing citizens, but rather opening up venues for co-management and for designing of a common future, including aspects such as deliberating about priorities and problems, as well as decision-making, planning, implementation, and oversight of government action.

To think of digital culture and technological infrastructure with a critical perspective means to problematize the very foundations of the knowledge society—a term that has turned into an euphemism for developing a circuit of knowledge privatization. For this reason, we would have to question the kind of knowledge we are producing and its role, and consider the possibility of building open knowledge societies where life and good living are made possible. Thus, it may be appropriate to refer to our cities not as digital or as smart cities because they integrate technology to their processes, but rather as learning cities —i.e., cities learning from their citizens, learning from diversity, learning from exchange, learning from their experience, and from a wealth of knowledge amassed by generations. Consequently, talking about open governments is not enough as long as there is no co-governance, as long as other mechanisms are not in place other than the mere access to information and transparency, making room instead to jointly build such information and figure out its use for the common good.

To conclude, this understanding of the digital culture should integrate the practice of hacking, understood as a search for possibilities unexpected by the systems, of breaking predefined programs and schemes—hacking culture, hacking institutions—under this precept or this core idea that it is by learning and living together, by learning to defend the common good together, including digital common goods that are threatened today more than ever...Turning ourselves into hackers and daring to hack codes and build new ones . Only those who control codes may be genuinely free, since they have they possibility of deciding on their present and designing their future.

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FIFTEEN YEARS OF DIGITAL CULTURE POLICIES IN BRAZIL: ERRORS AND ACCOMPLISHMENTS

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It is my pleasure to be here in Brussels invited by the Ibero-American General Secretariat and the European Union to participate in this important seminar aimed at reflecting on our present time and seeking future projects that improve the quality of life in our countries.

Unfortunately, this is my first time in the city, considering it is such a difficult week. A week when the National Congress has staged a coup d'état against a democratically elected president, supported by an alleged public opinion approval.

A terrifying shadow is looming over our future. An unacceptable shadow, I would say, which is provoking us after so many years of struggle to reduce inequality and turn Brazil into a little more just country. Therefore, I ask for your understanding; it is not easy to be here.

For days before actually leaving Brazil I thought I would cancel my trip. However, I felt encouraged by the opportunity to see great friends again and lean on them, and finally accepted the invitation. I also felt encouraged by the fact that I would come here and tell our partners at the Ibero-American General Secretariat and the European Union that citizen innovation may be the way to broaden democratic capacity in our countries, to encourage autonomous and creative citizen action. So let the record show my grief, because none of what I am about to say on what we used to be or what we may be can actually exist without democracy. And for this reason, the tone of my presentation will be less optimistic than usual. I am going through a very insightful moment, and would like to take this opportunity precisely to think out loud about our accomplishments and errors over the past 15 years, when we succeeded in developing "imaginative and brave" cultural public policies, through a creative partnership between the Government and society that turned us into a worldwide role model. This partnership has been based on a solid notion that we are not pursuing the kind of inclusion that is just concerned with expanding consumer markets.

True social inclusion in our time is advanced by a culture of doing together and from the bottom up, with the aim of promoting common goods; the kind of culture that has gained momentum thanks

to people's interconnections through global networks. True social inclusion is that which nourishes bodies, minds, and dreams.

I hope this reflection may contribute to the success of this seminar which, as far as I understand, seeks to encourage progress in cultural policies toward urban development across the world, while emphasizing in Latin America. And those of you who are European, please be assured that the first step for making it to the finish line is that you help us prevent taking a step back in democracy. And the second step is that you help us so we may keep moving toward developing "imaginative and creative" exits.

1. At this time of crisis, it is worth asking ourselves, 'Have we done things right?'

And in this question, when I say "we", I am not talking about a political party, or a government team, not even a movement. The "we" that has built an idea of digital culture in Brazil is made up by a multiple network of people involving many forces.

I am 35 years old and my life is all blended with imaginative and brave cultural policies implemented in Brazil. I have always been linked to the free culture movement. Maybe that is what defines me the best. And I have been through quite a few experiences throughout these years.

I was an advisor to Lula's 2002 campaign, and back then I also helped create an NGO advocating the right to communication called Intervozes, which eventually became one of the most powerful in our country. Those were the times of the World Social Forums, the times of "another world is possible." When I was 23 I moved to Brasilia, our capital city, to take part in the Government and help create digital inclusion and democratic communication policies. When I was 25 I led the process that placed all the contents of

"True social inclusion in our time is advanced by a culture of doing together and from the bottom up, with the aim of promoting common goods; the kind of culture that has gained momentum thanks to people's interconnections through global networks".

Brazil's public communications company under a Creative Commons License. Please bear in mind that back then, in 2005, licenses were a great novelty.

Then I helped formulate and create—from the outside in—the Ministry of Culture's digital public policies, Brazil's Digital Culture Forum and a social network platform aimed at policy-making called the Digital Culture Network (www.culturadigital.br) were both put in place. In this same period, we established an NGO called Laboratório Brasileiro de Cultura Digital and the Casa da Cultura Digital. This was a collective house that was truly insane, and for four years it led many imaginative and creative processes from Sao Paulo. We can well claim we were an autonomous free culture lab.

By the time I was 30 I had already taken part in several NGOs, enterprises, producer companies and governments, always promoting free culture and free goods. I have always been committed to this. And if I revive my history here it is not because I like to talk about myself, but because I think it highlights a relevant fact: I was only able to live this way because Brazil's digital culture policy, in its search for creating a new common venue for political construction, dared erase the frontiers between government and society. A venue that, to be fair, was not even fully understood by the popular democratic project spearheaded by the Workers' Party, but which nevertheless could not have existed without it.

In my view, those erased frontiers represent one step forward in the idea of democracy. A step that leads to giving people back their ability to believe in collective processes, because by with these borders being erased we may then believe that we the citizens are the good policy makers.

But let us go back to the story that changed our lives. It begins in 2002 with the election of Luiz Inácio Lula da Silva (Workers Party) as President of the Republic, and the resulting designation of musician Gilberto Gil as Minister of Culture. Stimulus to online political expression in Brazil began with these two facts. The first decade of the century was marked by profound changes on the political scene, particularly by a growing civil society participation in governance.

In an interview granted to Emir Sader for his book 10 anos de governos pós-neoliberais no Brasil: Lula e Dilma (Ten Years of Post-Neoliberal Governments in Brazil: Lula and Dilma) the former president claims the main legacy of his administration was precisely "that the people felt they were taking part in the government."

And if I may, I would like to read the following quote:

"[Brazilians] begin to feel part of the project: they know, they contribute, they give their opinion, they are for or against... This was consolidated through national conferences. We had no participative budget; it was not possible to make a participative budget in the Union. And that is why we decided to create the necessary conditions for people to participate. We called municipal, state, and national conferences. It was a fantastic way for a President of the Republic to hear what the people had to say." (Lula, apud Sader, 2013, p. 11). Lula created lulismo. And as explained by sociologist André Singer in his article "Raízes sociais e ideológicas do lulismo,"[24] (Social and Ideological Foundations of Lulismo) published by the journal "Novos Estudos do Cebrap", lulismo was constituted as a pact based on economic orthodoxy and redistribution of wealth focused on the lower income population. However, to rise as an "arbitrator above classes" (Singer, 2009), Lula needed precisely to open his administration to the growth of organized social agents, and once these were integrated, they began to collaborate in the social validation of said redistributive process. Having been previously in the opposition, social movements turned into public policy participants.

Although economy-wise Dilma maintained the same structuring pact as lulismo, working on the "orthodoxy/redistribution" dichotomy, the citizen participation and development relationship actually lost room. Unlike Lula, Dilma gave a hint of an ideological confrontation between the pillars of economic orthodoxy, which might be viewed as a shift to the left (although her administration was characterized as being rather impermeable to social movements), thereby tak-

24 O artigo pode ser lido no Scielo: <http://www.scielo.br/scielo.php?pid=S0101-33002009000300004&script=sci_arttext> Acesso em 21 abr. 2014

ing a step back in terms of cultural and human rights policies, indigenous matters, land reform, the environment and youth, among others. This may explain her misfortune to a certain extent.

In parallel fashion to this social expansion and participation process, we had this fabulous experience of having Gil—a tropical musician, a black man from Bahía— in charge of the Ministry of Culture. He changed the Ministry into "a house for all those who think and build Brazil." Stating that "Every cultural policy forms part of a society's and a people's political culture", Gil outlined what would eventually become one of the main characteristics of his term as Minister: to contribute to the transformation of Brazil's political culture by performing "a kind of anthropological do-in, as in Eastern energy massage, whereby the vital points of country's cultural body that had been most neglected and temporarily anesthetized were massaged." (Gil, 2003, online).

The rationale consisted in reviving the old and inciting the new.

Under Gil's tenure, the Ministry of Culture would be "a space for experimenting new paths" of "adventure and boldness." Over the years, Gil and his collaborators, particularly his then Executive Secretary and subsequent Minister of Culture, Juca Ferreira (2008-2010), understood this "imaginative and brave" political project, with democratization of access to culture and the promotion of cultural diversity being the backbone, in line with changes made by breakthroughs in digitalization of symbolic goods.

The main expression of this anthropological do-in expressed in public policy was the Program Culture, Education, and Citizenship-Living Culture, whose major actions are the so-called Cultural Spots. The program was formulated based on the principle that the State, while an inductor of cultural processes, is not however the agent responsible for "doing culture." Ultimately, it falls on the State to create the conditions and mechanisms so that citizens not only have access to symbolic goods, but also produce and find the way to channel their own cultural goods, enabling the local context as active subjects of these processes.

Based on these principles Cultural Spots were brought to life by means of public tenders aimed at civil society organizations that had been active for at least two years, located in areas where public services were scarcely provided, and engaging poor or socially vulnerable population groups. Those organizations that won the tenders (which at that point became Cultural Spots) had to coordinate and promote cultural actions at the local level. To this end, they received 5,000 reales a month for three years.

Included in tenders was also the fact—and this is a key point in my presentation—that every Cultural Spot should have a multimedia digital room. The resources provided had to be used to purchase a multimedia kit: computers with Internet connectivity, all of them using free software, and all other necessary equipment for video and audio recording and editing —movie and video cameras, sound table, and so on. Clearly, this must have been the largest public program for the promotion of a free culture ever known, covering more than 3,000 spots.

According to researcher Eliane Costa, author of the book Jangada Digital, this work done together by Gil and Juca was relevant because " [it] broadened the concept of culture, the bet on diversity in the so-called periphery culture and in innovation, as well as because of the dialogue between [cultural] heritage and advanced technology (2011, p.37). And I think we could also add that said process not only led to a new phase of cultural policies, but also to a radical change in political culture, particularly among cultural agents and promoters with links to the social movement.

Gil's policy greatly encouraged digital culture and exchange-based networking. We came to think that we were dreaming when we confirmed how brave our policy was in terms of the use and promotion of free software. Back then, the Ministry of Culture spearheaded efforts to promote values of exchange communities. And, when all of this was starting, the so-called Web 2.o was still in its infancy (YouTube and Facebook did not even exist).[25]

I would like your permission to read part of a speech delivered by Gil at the University of Sao

25 "Hackers resolvem problemas e compartilham saber e informação. Acreditam na liberdade e na ajuda mútua voluntária, tanto que é quase um dever moral compartilhar informação, resolver.

Paulo in 2004, because to many this speech remains the political agenda for the present and for the future. We continue to live inspired by the hacker ethics. Gil said: "I, Gilberto Gil, a Brazilian citizen and a citizen of the world, Brazil's Minister of Culture, work in music, in the Ministry and in all dimensions of my existence, inspired by the hacker ethics and worried by the questions my world and my time pose, as is the case with the question of digital inclusion, the question of free software, and the question of regulation and the (...) production and dissemination of audiovisual content by any means and for any ends." (Gil, 2004, online).

Hence, the hacker ethics emerges as a new political culture based on freedom, generosity, exchange, free technology and democratic political participation. Until then, many of us had always been out of the attention focus of State action, for example groups of popular culture, of urban periphery culture, of indigenous peoples, and also the urban youth that remained distant from the major cultural production centers. And in this project we found shelter for our most forward-looking dreams. The new was stirred, just like Gil expected, and networks—lots of them—were created, changing the face of Brazilian civil society.

For those 15 years we experienced the possibility of jointly managing and formulating public policies that could deeply change our reality. We experienced this unbelievable partnership between dissidents and rulers, between hackers and managers, between inventors and bureaucrats. And I still believe that, politically speaking, our countries will not be able to make progress over the next few years unless we come up with new workshops that produce this kind of hybrid models. That is precisely why I am currently working on creating an action platform—Instituto Procomum—that can be home to this positive chaos.

2. **We have in front of us a human race on the brink of collapse, with global warming demanding our entire attention. And still there are people focused on conspiring against democracy, destabilizing our future, and striving to maintain corruption.**

Some lessons remain from that wonderful story we have lived, and I would like to share them with you as I conclude my presentation.

LET US START WITH OUR ERRORS:

- **We need to watch for the institutional dimension, and change laws based on the common.**

Many of the processes that I have mentioned (including the Cultural Spots policy, but particularly the digital kits policy)

suffered due to a lack of institutional structures so that they could fulfill their mission.

Supported by precarious structures, there was no stability when hiring the teams or in process management, and as a result the experience was actually fragile. The Digital Culture Action, which was intended to provide training for a critical use of technology, and was a brave and necessary action, was based on "gaps" (that is what activists taking part in this action called the long periods of time when they were not paid for their work.)

It is true that a traditional institutional model would never have the capacity for implementing such a pioneering, innovative program. But it is also true that our dedication to institutional creativity was less than our capacity to invent new paths. Not that were was not enough debate about this. I think this remains a fundamental issue. It is not enough to adapt what we are to the existing legal and regulatory models. It is necessary to come up with new models; models that dress us the way we are, and which strengthen rather than penalize those who create new worlds.

- **Our ideas must reach the higher political echelons**

Satisfied with such a significant progress at a micro-political level, in those years we did not succeed in making our flags strong enough to reach the Brazilian Parliament. In 12 years we did not elect ONE SINGLE Member of Parliament effectively linked to the causes of free culture and citizen innovation.

Some parliamentarians did embrace our ideas, although not strongly enough in terms of what we stood for. And I think that, for example, is no longer happening in experiences like Spain's. I am certain we missed something and we need to change.

A huge victory that gives us a clue as to how we can move on to attain macro-political changes is the bill on the Civil Rights Framework for the Internet. This is a bill that was written online through a participative process, and resulted in a law that upholds citizen rights in the digital era. This popular law was conceived from the bottom up, and was passed in 2013 after a long battle against economic and political interest groups in Parliament.

- **Attention needs to be paid to initiative sustainability**

Many of our initiatives proved to be ephemeral over the course of those 10 years. Few of them included a sound strategy for survival. There is one sector, more akin to entrepreneurship, that tends to blame the very initiatives for this failure, arguing that they were not consolidated because they chose to establish relations

with governments. I do not think so. To me the issue has more to do with the model. In the case of Brazil, there is no structured policy to support this new kind of productive expression of a free culture and citizen innovation.

Moreover, in the area of innovation we know the traditional way of private financing based on risk capital. But we have always defended that not every innovation will become a start-up, and it is good that this is the case. The California model is not the only one for the digital culture. Therefore, it is necessary to think of a support structure for digital culture's citizen entrepreneurship. This is a challenge we can strive to overcome together.

"It is not enough to adapt what we are to the existing legal and regulatory models. It is necessary to come up with new models; models that dress us the way we are, and which strengthen rather than penalize those who create new worlds."

AND NOW THE ACCOMPLISHMENTS:

- **Work is needed to encourage dissent**

André Gorz, in his beautiful book "L'immatériel", credits us free software and free culture activists with being digital capitalism dissidents. Well, if there was indeed a significant accomplishment in those years of digital culture in Brazil, it was precisely the possibility of having governments that saw dissent as an ally for building a new society. Considering the condition of our States, I think this is something rare and worth praising.

This was not always a peaceful relationship. I would even say it was constantly subject to a great deal of tension, as many of us were always looking for the leaking spots so as not to get caught by a system that would subsequently turn against activists themselves. But most of the time—as is the case with cultural public policies and policies to promote free software production and use by the public administration, in open government and transparency policies and in the Civil Rights Framework for the Internet—

hackers were called when it came to presenting political solutions. Dissidents are part of the creative, renovating source of contemporary culture. And for this reason public policy must necessarily take them into account when formulating such policies.

- **The State should be understood as an experimentation field**

Gil used to say that we needed to go through the experience of reaching the State nourished by the dream that one day we might live without the State. This touches on one of the most original formulations of current Brazilian thought, by anthropologist Eduardo Viveiros de Castro and his Amerindian perspectivism, when he proposes an indigenous future. It is not about going back to live in huts, but rather about the possibility of seeing ourselves in the light of indigenous contributions and identifying in them the paths for our future. Somehow, as far as I can see, that is what Ecuador and Bolivia are vindicating with their new constitutions, and we in Brazil have not been able to do it yet. But we have to do it.

Precisely because we saw the State as a historical battleground, it was then possible to view it as a ground for experimentation with imagination and courage. Clearly this is no easy task, because the normalizing power of bureaucracy always acts taking the compass toward the center of the circle, but the intention is valid. And I think this has been one of our accomplishments, even though with highly relative results from a practical point of view, I would say.

- **There is a need to promote a critical sense of ownership of digital technologies**

One of the main aspects of digital culture and inclusion policies is Brazil over the past ten years has been the statement that technology is not a good in itself. Every technology is a result of a certain political construction, and for that reason its ownership must be associated to a sense of criticism. While on the one hand it was key to offer unconnected users the possibility of producing multimedia content and browse on the Internet, it was also essential to reflect with each of them about the meaning of such technologies, their forms of production, and their use.

This gave rise to the concept of a critical ownership of technologies, where literacy took place at the same time as a more profound vision of such work was developed. In other words, we were trying to break from the black box enigma that characterizes these beautiful, seductive devices, often times leadings us to a deep alienation. It only takes to see an iPhone to understand what I am saying. In

this case there is no more illustrative metaphor than reality.

With the growth of web pages and social media services such as YouTube and Facebook, this complex process has grown deeper, as these are technologies that we can easily take ownership of but which do not always operate based on free knowledge values. For this reason, it remains vital to fight the lock on knowledge and an uncritical ownership of digital culture processes. We already know the end of the story: turning our countries into huge consumer markets for technologies created at the heart of capitalism.

"While on the one hand it was key to offer unconnected users the possibility of producing multimedia content and browse on the Internet, it was also essential to reflect with each of them about the meaning of such technologies, their forms of production, and their use."

- **Work is needed to promote independent networks**

Gil said that one of the aims of his work was to incite the new. Well, he succeeded. Over the last decade we have seen an explosion of interconnected networks in Brazil, based on actions where software and free culture were at the core.

Networks of quilombo peoples (the heirs of the African diaspora who emerged from their fight against slavery) for example the MOCAMBOS NETWORK or the Candomblé interconnected lands.

Networks of indigenous peoples, in whose villages there are Cultural Spots that have allowed them to establish direct contact with agents from all over the world. Examples of these are Indios Online and the Ashaninka people, located in Acre, on the Brazilian border with Peru and Bolivia.

Networks of youth from urban peripheral zones exchanging information and developing alternative production models, as is the case with the RED ENRAIZADOS and the Saraus Networks, from Sao Paulo's peripheral zone.

Networks of young cultural producers from cities that are completely isolated from the cultural hegemonic circle, producing a new economic sustainability model based on solidarity and communitarianism, for example Fora Do Eixo.

A network for experimentation and production of critical technologies based on electronic recycling, as is the case with Metareciclagem. A network for collaboration and collective creation including digital culture houses, and more recently the "hackerspaces" and the "makerspaces".

A civic and inside hackers network, hacking governments and projects, as is the case with Transparência Hacker. Clearly we cannot attribute solely a government with all this explosion of choices, but we do need to recognize that was a time favorable for invention, and this is precisely because the aim of these public policies was to open the way for an emergent cycle of creativity expansion from the bottom up, and also because the democratic foundations were solid.

That continues to be a guideline for the development work done by Fernando Haddad in the City Council of Sao Paulo. His policies include the occupation of town squares and parks by digital culture agents, as well as deploying a public network of digital manufacturing workshops called makerspaces.

The abovementioned networks, which have been created in recent years, are one of the great political legacies of the period that I have analyzed in this presentation. And they in turn have resulted in the theoretical and practical structure that may allow us to take a step forward.

"Over the last decade we have seen an explosion of interconnected networks in Brazil, based on actions where software and free culture were at the core."

- **There is a need to go beyond participation to reach a space for political co-creation**

And now we get to the final section of my presentation. And this relates to the slide I have left on screen during the time I have been reading my speech.

This was a dinner party at the World Social Forum that brought together Gil, sociologist Sergio Amadeu da Silveira—a major free culture leader in Brazil—along with activists, many of them hackers. In this picture there is a kid showing his back, and wearing a T-shirt that reads "This is how democracy looks like!"

"...that was a time favorable for invention, and this is precisely because the aim of these public policies was to open the way for an emergent cycle of creativity expansion from the bottom up, and also because the democratic foundations were solid."

In fact, one of the fundamental aspects of that whirlwind we lived was that of encouraging radical participation environments, where authorities and activists would share the same space without any kind of mediation. And not just participate, but also make shared policies. Not only make ourselves be heard through pre-established channels, but actually engage in face to face dialogue with representatives and public officials. And not just engage in dialogue, but jointly produce policies.

When I recovered this picture I remembered another story that I witnessed during the First Forum of Brazilian Digital Culture, which we hosted back then at the House of Digital Culture, in collaboration with the Ministry of Culture. This is a story of 2009, and I remember precisely because I am here, at the city that is home to the European Parliament.

Amelia Andersdotter, who at the time had just been elected as an Eurodeputy by the Pirate Party, was one of our guests. And she was wondering around the Sao Paulo Film Library building when she approached a roundtable of activists who were freely chatting with a man who was older than them. A true conversation, with no filters or mediators. And Amelia realized that the senior man who was talking and making gestures sometimes in agreement, and sometimes in disagreement, was Minister of Culture Juca Ferreira. Amelia was stunned. Were there not any security guards, or any protections, or any barriers between the Minister and the activists? Were they talking at the same level?

Clearly, in Europe there is a lot more democratic tradition than in Brazil, but these small subversions of creating disarray in spaces of power made and still makes a lot of sense when we are faced with the challenge of thinking about democratic political solutions for our future.

We have talked a lot about the potential of new technologies for creating new governance models. There is no doubt that technologies can be tremendous allies for making culture a social inclusion tool. And I think that the Brazilian experience that I have brought all the way here is prove of this—faults and accomplishments included. That is why I do not think this is a time to take any steps back. And because of this, long live democracy showing its face!

DIGITAL CULTURE AND OPEN GOVERNMENT POLICIES

Dardo Ceballos. Director of the Open Government Program, Government of Santa Fe, Argentina.

ABSTRACT:

In my presentation for the Urban Culture for social inclusion in Latin America Seminar I will try to address the relationship between open government and citizen innovation in some key points. The idea is to think about this relationship by recalling the ideas put forward by Yochai Benkler on the battle over the institutional ecology of digital environments, which has left us many learning that could be applied to the devices of citizen innovation.

I intend to talk about the relationship between open government and digital culture. In the previous presentation Marcos García paved the way on many aspects regarding our notions on digital culture. It is no coincidence that we stayed in that Medialab-Prado residence along with other colleagues, because our understanding of digital culture is exactly as Marcos stated, with the same hacker ethics as Raúl Oliván stated, and with the same ethics as those kids that make up the Zaragoza Activa community. That is what we understand digital culture is all about.

But we also have to recognize that for the past ten years, the concept of open government has increasingly permeated governments. A concept which, thanks to international organizations such as the Open Government Partnership, is increasingly penetrating national governments and, over the past few years, also subnational—i.e., regional and local—governments. Being the director of Open Government in the Santa Fe Province, one of the questions I ask myself is, what the relationship is between that vision of digital culture and open government policies. That is what I would like to address in this presentation.

To this end, I have thought of a series of "mash-ups" mixing ideas, and the first one starts with taking up a notion by Yochai Benkler on the battle on institutional ecology of citizen innovation. In his book The Wealth of Networks—another "bible",

along with Pekka Himanen's work on hacker ethics that has already been mentioned here— Benkler proposes at one point that this as an issue in the fight surrounding digital institutional ecology. Today we wonder what the battle on institutional ecology of citizen innovation is like, and we are considering to include citizen innovation as part of our open government policies. As you may know, the notion of open government involves three central concepts: transparency, participation, and collaboration. The last of these—i.e., collaboration— is like "the ugly duckling" of open government plans, the one that is always forgotten, and I think in collaboration strategies therein lies a potential for digital culture and for citizen labs. So we are witnessing this battle, and the truth is that this battle of institutional ecology resembles old bureaucratic structures, as these are not so permeated by digital culture or by the hacker ethics, and they are not working this concept of the wealth of networks. Institutions and governments at all levels, remain tough in terms of allowing themselves to be permeated by this new digital culture; a digital culture which—as has been said here—is what the younger generations come with in their unconscious. That is why there is a gap between institutions and the new generations. There are institutions that no longer represent a good many generations of citizens. So we need to fight this battle and we think it may be fought from spaces like these ones.

There is another fight and another "mash-up" that we think needs to be fought. It involves smart cities and smart governments, and we need to relate this to the notion of open government. There is increasing talk about smart regions and smart cities. But, How are smart cities understood, and how is the open government understood? I think smartness is understood as a metaphor; it is all about hyper-connected cities, cities that are crisscrossed by sensors, and arduinos, and technology. However, in this concept of smartness citizens are barely in the picture. What kind of smart city can be built without its citizens?

That is another battle we have to fight, because included in the plans of action regarding open governments and transparency is the issue of open data, and even big data. The example just used by Marcos of citizens working with the city's open data, is not the most common one. Overall, big telecommunication companies sell intelligence packages to the governments, and governments are always quite willing to buy quick solutions, intelligence packages, and the truth is that sometimes these packages are not even adapted to the regional contexts, let alone take into account citizens. This is a cultural

kind of battle, a battle where citizens are not participants in these smart cities, and I think we need to integrate them to these strategies.

In the Santa Fe Government and the public innovation team we are working with the support of the Citizen Innovation Program of the Ibero-American General Secretariat, as well as Medialab-Prado, Zaragoza Activa, and other groups being created to promote an open government culture.

And this is where we get to the part of culture: we need "hackers inside", i.e., inside the institutions. We do not view a hacker as someone who breaks the law or violates institutions, but rather as someone who, based on those practices, knows how to build new models of doing; that is the concept of hacker we have used in digital culture. A hacker is not this notion sold by corporations of someone who steals. Instead, this is someone who finds new ways of doing within processes, in machines, in things. When we talk about "hackers inside" institutions, we mean hacking institutions so they are more open to citizens.

We recently launched our Citizen Innovation Lab project in Rosario, Santa Fe. Many girls and boys have participated, doing the same things that are done in Medialab-Prado, and which only a few months ago they were doing in their own places without any kind of State accompaniment. And when we decided that we are "hackers inside" it is because we want them to have the possibility of joining a true open government process and we are putting it into action. This event was attended by the main authorities of our region: the Governor, Deputies, the President of the House of Deputies, and the City Intendant. They listened to the hackers, they listened to the makers, and took their ideas to try and take them to the institutions. We think that this really is an open government strategy, and that is a little bit the idea behind being "hackers inside."

What we are thinking—and I would like you to join me in this idea—is that citizen innovation labs should probably be the collaboration interface in open government strategies. It is a discussion, because overall open government strategies are found in central government bodies, i.e., in divisions directly attached to the Executive, in heads of Cabinet, but clearly not in the Ministry of Culture. Here I would like to make a connection that I find interesting. Open government strategies are carried out by the executive, which also implements transparency and open data strategies. However, once these data are released by governments, How are citizens empowered so they may take ownership of such

data and propose improvements? What is the interface? That is the question we are making in Latin America, where we still do not have any institutions like Medialab-Prado, not even like Zaragoza Activa. While we do have some similar institutions, we need collaboration interfaces and we might have digital interfaces. But clearly, today we need physical interfaces, we need physical spaces where citizens are invited to collaborate with the government.

We have another kind of relationship with the government. We are rather beneficiaries, we can go do a bureaucratic procedure, we can deliver a service, but we do not have a place where we can join to work on a collaborative project, and we think citizen innovation labs are a collaboration interface that should be maximized. We are working on that. That is part of what we did at Medialab-Prado residence, where we discussed these ideas and tried to learn some practices to adapt them to our territories. In our province we started an exploratory process, and in just 60 days starting on the date our citizen lab project was launched, we have already found very active open communities working on open data, data visualization, makers, hackers, kids working in digital inclusion organizations with renewable energy projects, internet of things and other innovative topics, and we realized that most of them lacked an interface to work in. So we are thinking about this, because it is true that within governments, ministries of culture are the ones most used to implementing interfaces, for example the various kinds of museums and other spaces open to citizens, and these are usually in the cultural sector. Generally speaking, cabinet ministers, heads of departments and executive bodies do not implement these practices. So it is necessary to build new cross-cutting policies with governments, where open government strategies may converge with digital culture strategies cross cutting our lives at all levels.

It should be noted that in Argentina we did not even have a process as they did in Brazil in terms of digital culture, and the process conducted by Gilberto Gil and Juca Ferreira from the Ministry is so valuable, and has been implemented for over a decade now. In Argentina we have not had a digital cultural policy, so we are a little bit behind, but at the same time we have an unexplored territory to work on involving these collaboration interfaces.

And that is how we have come to the state-of-the-art or the current situation. We devised a project called SantaLab that we have been mentoring for about a year and which we recently launched to turn it into a collaborative building strategy with people in the two most impor-

tant metropolitan areas of the province. In the city of Rosario's metropolitan area, which is the largest one with 1.5 million inhabitants, and in Santa Fe's metropolitan area, with more than half a million inhabitants. In these two areas we are already working with communities. During the past 60 days we have found more than 350-400 persons who have joined groups that are carrying out innovation projects, and we want to integrate them to the government. We have hosted some presentation events where we have taken decision makers and, together with this community, we are putting together a schedule of events that includes a mapping of citizen initiatives, including hack meetings on specific subjects, aside from implementing some practices such as the Medialab-Prado. But basically, what we are doing with them is a collaborative building process to learn what kind of equipment we are going to need to set up this collaboration interface. We are going to build this equipment together, i.e., we are not going to wait for citizens to come, but instead we are all going to devise it and build it together. We are in this process.

To ensure the continuity of this process, one of the things we are thinking of and which we think is so interesting to tell, is that because of policy backs and forths, (in Argentina, for example, a lot of us worked for many years on this Media Law; a new government came and it was all over for this Media Law, although it is true that many things were done wrong when implementing it) we are thinking of working collaboratively by using the Internet's tools in Santa Fe, so as to produce a citizen innovation law to guarantee that regardless of these political backs-and-forths, collaborative interfaces remain in place and their financing and working possibilities are ensured. But we need this to be very much a bottom-up process so that it is then difficult to eliminate, as it happened with the Media Law.

One related subject is that of public institution and public university financing. In Latin America—or at least in Argentina—we have a long-standing tradition with public universities. Today in 2016, not even public universities have a clear understanding that the knowledge they produce is part of a collective effort. Such knowledge is built together and cannot be privatized because we all collaborate so these universities may exist, we all collaborate so that governments may exist, and we all collaborate so that many ONGs receive public financing. Therefore, part of an open government might be to compel these publicly financed NGOs so that the knowledge they produce be released to the public.

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CITIES LEARNING THROUGH NETWORKING

Marcos García. Director, Medialab-Prado, Spain.

ABSTRACT:

Cities have always had spaces of encounter between their inhabitants, but also barriers that have helped to build homogeneous worlds and hampered communication among them. Nowadays, technological advances have revolutionized the concept of city and citizenship: new technologies have turned upside down the way residents interact in large cities and have offered a unique opportunity to generate new structures, models and protocols allowing users and citizens to develop initiatives that strengthen the common good. New spaces, such as the laboratories of citizen innovation, stand as meeting points for the improvement of living conditions in urban nuclei.

Aristotle used to say that a city is made up by different types of men, as no city may be created by similar individuals. All the innovation potential of a city is based on the fact that cities allow for an interaction among different people, for a connection between different worlds. To what extent the cities we have inherited and their institutions encourage a meaningful interaction among different worlds?

There are various spaces for encounter in cities like public squares, cafés, libraries and markets. But there are also all kinds of barriers, for example a road that divides and prevents two communities from interacting, enclosed residential areas and gated communities, university campuses, or the so-called cities of culture, all of them located in the city outskirts, and which contribute to build excessively homogenous worlds with little interaction with the rest of the city. In other words, they go against whatever the city may have to offer.

At the same time this segregation effect is produced in today's cities, the promise of Internet as a venue where

connections among those who are different flow easily, without the obstacles of the physical world, is always floating in the air. Everything seems to be connected by a click, and yet, after more than 20 years of World Wide Web evolution, we see that the tendency to get together with our peers is also reproduced there. Therefore, before I am accused of being a techno fetishist I would like to recall the words of Cedric Price, the utopian architect of the Archigram group, when he said in the 1960s: "Technology is the answer, but what was the question?" And with the advent of digital technologies the idea that any problem may be solved with a mobile app is highlighted but, What was the question? What is the notion of digital culture that we want to place at stake?

Just as it happens with the term "culture" when we talk about digital culture it is worth specifying what it is that we are talking about. In the 1980s Rafael Sánchez Ferlosio wrote a text for the daily El País entitled "La cultura, ese invento del gobierno" (Culture: That Government Invention). Rulers back them had apparently adopted a cultural policy completely opposite the one defined by Goebbels' famous phrase "Whenever I hear the word 'culture' I release the safety on my pistol," which was changed by "Whenever I hear the word 'culture' I write a blank check to the bearer." If talking about culture in general as something that only promotes positive values is troublesome, making it necessary to clarify what we mean en each case, the same thing happens when we use the term digital culture. We have to specify what kind of digital culture we are talking about. In our case, we are interested in the kind of digital culture that promotes user involvement, that triggers new forms of organization among users in production processes, and on the design of new platforms and new infrastructures where they operate. Operation protocols of the World Wide Web, free software, and Wikipedia are paradigmatic cases.

"All the innovation potential of a city is based on the fact that cities allow for an interaction among different people, for a connection between different worlds."

Coinciding with the development of digital networks, most studies on innovation conducted over the past 15 years have presented the same idea with different names: social innovation, hidden innovation (i.e., not picked up by traditional indicators), user-based innovation, as well as civic innovation and citizen innovation. It is the idea that users/citizens/individuals come up with unexpected uses, innovations, and a kind of value that is usually not found among traditional innovation players such as experts and renown research centers. This has become evident on the Internet: There are multiple platforms where users organize themselves and generate value. The question is, if users are the ones generating value, who gets the benefits? For example, Facebook is not the same as Wikipedia. While users produce the content in both cases, the benefits of the social wealth collectively produced are not distributed in the same way. I think this would be one of the greatest opportunities offered by digital technologies—generating new structures, new models, new protocols that allow users, individuals, and just anyone to get involved and develop their abilities in projects that strengthen the common good. Digital technologies also provide a chance to rethink forms of organization of the knowledge we have inherited. In El Libro de los Árboles (The Book of Trees) Manuel Lima talks about how we have structured knowledge using the tree as a metaphor. Thus, knowledge is divided in branches that are sometimes very much apart from each other. What happens with projects or with life issues that call for many disciplines, many spheres of knowledge? How can we address the complexity of social matters without resorting to this image of a tree, which sometimes seems insufficient in that it tends to overspecialization? Manuel Lima proposes the image of a network as a mechanism to deal with the complexity of social issues in complex manners.

Most cultural institutions we have inherited are part of this organization system by disciplines, and they operate based on a hierarchical structure where experts are in a privileged position, as content producers and project developers, and the rest of us only take part as spectators. It is in this context that the notion of citizen labs came up, these being places where citizens themselves take part in experimentation processes.

We find examples of citizen labs in various places throughout the world: a parish in Detroit, the Mind Lab in Copenhagen where public policies are jointly designed by citizens and administration experts, and the Othello network, which comprises small rural labs in Austria. Me-

dialab-Prado is set within this context. It is an initiative of the Madrid City Council launched over a decade ago. Since 2013 it is based in a former sawmill near El Prado Museum.

Medialab-Prado is intended to be a venue for encounter, for production and experimentation, rather than just a place for conveyance or for presentations. Medialab-Prado is a production platform where anyone may present an idea or get together with others who have proposed a project, and develop it in working groups. It is more of a workshop than it is an exhibition room, and it is more of a lab than it is a museum: It is a place for doing, not just receiving. Nevertheless, Medialab does not give up the exhibition format as an instrument to make certain processes public. The projects undertaken by Medialab-Prado are presented in public. They are prototypes that often times are not entirely functional, but which are presented as experiments that anyone can take part of. Medialab-Prado is more of a lab than it is a museum because it does not take part of the culture of excellence as much as it takes part in the culture of experimentation. In other words, the idea is to offer a space where errors are possible.

Medialab-Prado provides an open infrastructure and some tools for project development, but maybe that is not the fundamental part. The fundamental part is that it is formed by a community active users who collaborate to produce the proposals by contributing their knowledge and their time. It is a community built around specific projects that are carried out by various types of working groups. Some have a more academic or theoretical approach; others have a more activist approach; others are more scientific in type; and still others have a more artistic/design-oriented. But the aim is for persons from different worlds to have an opportunity to be together and contribute their knowledge. Aside from getting involved in projects, many of these users are interested in the work of this institution they feel a part of. Thus, they participate in the discussion on the center's model and operations through an activity called Thinking and Doing Media-Lab-Prado.

I will now describe an activity format that allows for building a space where someone who has an idea may get together with others who can collaborate to carry it out. It involves production workshops. Ten years ago, in April 2006, we hosted the first "Interactive?" workshop, using a methodology that works with a very simple system of two calls for proposals: for projects, and for collaborators. A first call is issued to receive ideas that will be developed in the course of

two weeks by working teams made up by promoters of the 8-10 selected projects and by volunteer collaborators, all of whom register once through a second open call once the projects are chosen. This is an international call, so people from all over the world respond, both by presenting their ideas and then to take part as collaborators. From 60-90 people—including project promoters, collaborators, facilitators, and invited experts—get together for two weeks to carry out the various proposals chosen.

Following is a brief description of some examples of projects implemented in this kind of workshop. These are proposals involving the city's air quality.

- The project In The Air (http://www.intheair.es/) proposed by Nerea Calvillo in a workshop whose theme was "the city as a database." The aim was to make a visualization on different air components, using information collected by the measurement stations of the Madrid City Council.
- The group "Internet of Things, Madrid", coordinated by Sara Alvarellos and César García, with a proposal to build data collection infrastructure using open hardware devices called Air Quality Eggs, which allow anyone to place one of these home-made meters somewhere in the city and then share the data on an online platform.
- Avis Data https://vimeo.com/126062775 , by Kepa Landa proposes an approach to the issue of air pollution using sound art. Thus, contamination data collected in real time by the mediation stations of Madrid's City Hall would be translated into the sounds of calls made by different birds,

"Medialab-Prado is a production platform where anyone may present an idea or get together with others who have proposed a project, and develop it in working groups."

so that if the threshold recommended by the World Health Organization were surpassed, the bird callings would get distorted.

- And finally, the initiative Air Quality with Biomarkers: Lichens, found in the platform crowdcrafting.org uses online mass participation mechanisms (crowd sourcing) so that people may analyze large amounts of lichen images in this case taken by users. Lichens appearing on a tree cortex are good bioindicators of air quality. So a user takes a picture using a coin next to the lichen so as to determine the lichen's size on the screen image, and that way we know what the air quality is like at that point in town.

In all of these projects documentation is of the utmost importance, since it makes it possible to replicate them elsewhere, as well as to collaborate remotely. "Autofabricantes" is a project to design and manufacture open-code, low-cost prosthesis of hands for little children, which must often be replaced because these children are on a growing phase. Using 3D printers, free hardware for electronics and a distributed design system and working groups from different parts of the world, costs are reduced significantly, and practice & knowledge communities are built by prosthesis users themselves along with people working on various disciplines.

Because projects are documented, not only are they replicable, but methodologies and working formats are more easily conveyed. When talking about innovation, emphasis is often placed on product-based innovation. However, there is immense potential for innovation in processes, formats, and organizational models. Medialab-Prado's production workshops are a good example of a replicable format: They have been replicated in more than 20 cities around the world in various contexts, in cities such as Lima, Mexico City, Bello Horizonte, Dublin, New York, Gijon, San Sebastian, and Nuven, the latter being a rural lab rural Brazil. There have also been cases where the format has been adapted, for example the Laboratory Life, in Brighton's Lighthouse, or Birmingham's Open Innovation Lab in the summer of 2015, where a version of this workshop was implemented with sustainable energy enterprises. Perhaps the most significant experience are the Citizen Innovation Labs (Laboratorios de Innovación Ciudadana, LABIC) promoted by SEGIB's Citizen Innovation Program in collaboration with Medialab-Prado. Thanks to their investment on a model including improvements on participant conditions, there has been an increase in participation both

at the workshops organized in Veracruz (2014) and Rio de Janeiro (2015), as well as the one to be held in Cartagena de Indias soon in 2016. I think it is a formidable bet that is helping build collaboration networks in Ibero-America. During the last workshop in Rio de Janeiro, a so-called "telegram group" was created, with a total of 130 people that remain in conversation months after the workshop was held. A community of people from diverse backgrounds has been built who are already interacting and generating projects far beyond what was done in the labs.

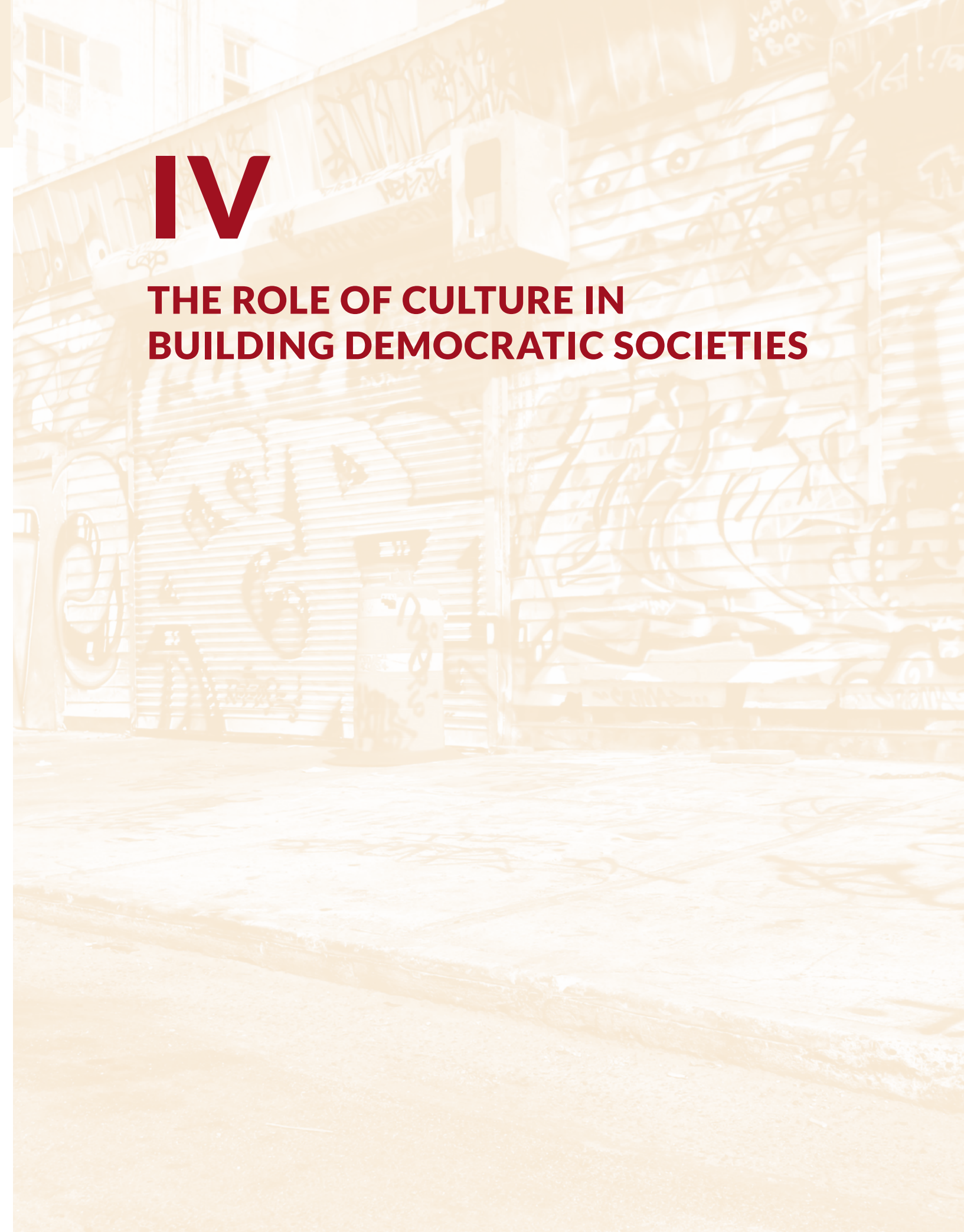
Another example of collaboration forms are citizen innovation lab residences in Ibero-America, which are jointly hosted by Medialab-Prado and SEGIB. For two weeks in September 2015 representatives of six lab projects participated in these residences, to be subsequently implemented in Ibero-American cities. In this case, it is a small-scale action with great impact, since having a few people live together for two weeks has helped them build a collaboration network.

When we talk about education, we often underscore the importance of "learning by doing." When it is a collaborative project, and what is done is also presented in public and integrated within the community, learning is much greater. Learning by doing together in public is the

"Because projects are documented, not only are they replicable, but methodologies and working formats are more easily conveyed."

proposal of citizen labs. Learning to co-operate means developing a number of skills associated with listening, empathy, and mutual recognition. Citizen labs are ideal for this kind of learning through practice, and for learning to live together. And how we learn to live together is a question we should never lose sight of.

"the most significant experience are the Citizen Innovation Labs (Laboratorios de Innovación Ciudadana, LABIC) promoted by SEGIB's Citizen Innovation Program in collaboration with Medialab-Prado."



IV

THE ROLE OF CULTURE IN BUILDING DEMOCRATIC SOCIETIES

LA FAMILIA AYARA: INTEGRATION FROM HIP HOP

Don Popo. Founder and Director, Fundación Artística y Social La Familia Ayara, Colombia.

ABSTACT:

The day-to-day challenges of maintaining the art of hip hop alive, of making it known and of changing negative stereotypes that used to make it look like it was a criminal expression, motivated a group of young artists to work as a community to generate resources and ideas, for leading these youths and helping them make a sustainable livelihood through hip hop. That is how Fundación La Familia Ayara was created.

At first, La Familia Ayara appeared to be a youth entrepreneurship option to sell hip-hop related products, and it was first to create its own brand for Colombia's hip hop community. Love for our work and a belief in hip hop as a tool for change lead la Familia Ayara to grow beyond a business logic, and turn into a cultural exchange venue, where youngsters would meet not only to learn about hip hop as an artistic movement, but also to create and spend their time in art, away from the violence experienced in their neighborhoods. This venue turned into a cultural center and today, after 20 years, it continues to work every single day by offering workshops to youth and teenagers on their fundamental rights, a culture of peace, peaceful conflict resolution, prevention of psycho-active substance consumption, and support to women's empowerment, among others, by means of art, rap, break dance and graffiti.

The life stories of the Foundation members, their day-to-day contact with youth who were clearly in need of spaces to change their lives through art and the responsibility they felt of contributing to peace-building in a country that was being bled by a pointless war, led La Familia Ayara to set a goal for itself of turning hip hop into a tool to make Colombia a more just country for children and youth.

With La Familia Ayala as a pioneering organization, today hip hop has gone from being an urban culture, to respond to the needs on communication and dissemination of fundamental rights in various parts of the country that have been negatively influenced by the armed conflict and social inequality. It has been proven that there are no borders or limits in terms of the understanding of hip hop and of the actions for the rights of children and youth.

Some friends in the commission have suggested that we should have a little bit of urban art in this Urban Culture Forum, and have asked me to sing one of my songs. I asked if they knew my music and they said no. I asked if they would be willing for the audience to be exposed to that and they said yes. Rap acapella is our style, is our way; it is all emotions, sensations, thoughts, ideas going through your brain, being felt in your skin, your heart... So let us see:

"Listen up! 'Cause the enemy is another one. Listen up! 'Cause is the enemy is another one. The tough thing about poverty is not the dead, it's the hopelessness and not knowing if tomorrow will be better. Fidel won't let Cubans out, the opposite of us Colombians, the world won't let us in. Forty years in a war, millions are displaced, whether you're fool or you're educated there is no work, the desperate, the hitmen, the guerrillas, the military and the paracos, these are the people's poor and they're gunning each other. Listen up! 'Cause another one's the enemy. Listen up! 'Cause another one's the enemy. Listen up! 'Cause another one's the enemy."

"I was cheated; my duty to the nation is an outrage. A nation that has given me nothing, has taken away, and has tied my people down to poverty. Our blood 's been spilled by governments, to give the empire to the oligarchs, 'cause money is never enough for them. A killing of minds and innocent bodies, gunning each other down day in, day out. My people's people massacre for lands, for drug dealing, for arms for war, to the benefit of the rich mother-fuckers, it's not my war. Listen up,

listen up, gas is blowing up, and disappointment is on the rise. I see many anxious faces and a few tears here and there. Listen up! 'Cause another one's the enemy. Listen up!"

"Rap acapella is our style, is our way; it is all emotions, sensations, thoughts, ideas going through your brain, being felt in your skin, your heart..."

"Last night I had a dream: a world with no owners; last night I had a dream: there were no emigrants, no illegals, no borders or nationalities; no refugees 'cause there was no war. Last night I had a dream that multinationals didn't fund the paramilitary, that they didn't displace peoples like animals to extract matter, oil and minerals; that the mineral resources they're takin' out they were givin' back turned into trash, and 'cause of that trash we think we're gettin' better, the poor in the ghettos don't kill each other no more. I had a dream that our land was no dunghill and leaving was not the only way out, I dreamed that migrants living in the culprit's land were not despised. It was just a dream."

"I had a dream, me, I had a dream, me. I had a dream so nice, but it was a dream, I had a dream..."

That is hip hop, a way of showing feelings, ideas, and thoughts to catalyze them and expose them. When these reflections come out of your heart or your brain to be known using your own language, suddenly you feel they are no longer dangerous, they are just art and can help have a conversation, a discussion, and then they encourage transformation, consensus-building, and social construction.

Hip hop is a massive, connecting movement that allows anyone to participate with no discrimination, as it may involve men and women alike, regardless of their age, ethnic background, social status, geographical location, sexual identity, political ideology, or personal beliefs. It may reach any community and allows for micro-territories where there is often no significant State presence and no access even to social services to actually gain visibility. It creates networks among commu-

nities, whether it be through music making (rap), dancing (break dance) or painting (grafitti). It presents these processes in a tangible manner, and today it also makes them viral through new communication means such as the social media and web pages.

Hip hop is a social and political movement for change, and also for entrepreneurship. La Familia Ayara is an example where you can feel the strength of hip hop to facilitate the realization of life projects thanks to entrepreneurship. It was created when we, its founders, were still kids. I was the oldest among my friends, and I was just 18, but we had already been practicing some hip hop disciplines for some years, so we nourished common skills, similarities and dreams.

La Familia Ayara was founded based on two solid guiding principles, which we have furthered thanks to the bonds created through hip hop. The first one is that we truly believe that art—and particularly this art—is a powerful tool for social change, and a fantastic means of communication within participant groups, with close groups, and with the community in general. This is because it helps breaks barriers to engage in dialogue with people from different sectors, different backgrounds, and different origins. Secondly, we believe that children and youth are subjects of choice for social change and transformation. Regardless of the roles some might want to see them in—whether as rights holders or as victims (and in some cases as victimizers)—in their various contexts, we see them as carriers of change and solutions, regardless of the

"Hip hop is a massive, connecting movement that allows anyone to participate with no discrimination, as it may involve men and women alike, regardless of their age, ethnic background, social status..."

psycho-emotional, political or economic issues they might have experienced because of their personal or their family histories.

In our years as a foundation, La Familia Ayara has done social work in drug rehab sites, in juvenile prisons, in communities and in contexts where youngsters have been removed from the armed conflict, from paramilitary groups, guerrilla groups, and we have also worked with youth prone to join these groups or to be caught by organized and non-organized crime. Thanks to these processes, we have continuously developed and improved two work methodologies of our own. One is the Ayara High Impact Methodology, and the other is called Rap Debate.

The first one is a psycho-emotional and psycho-social approach based on the tools hip hop provides—rap, break dance and graffiti—whereby painting, music, dance, drama, and audiovisual means, among others are linked. Through this methodology, which has its own timing, discourses and concepts, we approach any population group—whether or not hip hop lovers— to convey practices, habits, values, and meanings; and from that point on, changes are brought about in the participants' behavior until ensuring a change in their social behavior. We have used this methodology to work on psychoactive substance abuse prevention, prevention of violence and sexual abuse, gender empowerment, ethnic identity, ethnicity, multiculturality, and preventing target populations from joining the armed conflict, all of this within the framework of the promotion and guarantee of human rights.

On the other hand, Rap Debate is a methodology basically focused on speech. We think that language limits and contributes to create imaginaries that lead us to create our reality and conditions our actions in it. That is why we use rap to get to those contexts with high rates of violence, fear, risk, inconformity and confrontation, to provide a tool that allows for dialogue, and encourages debate, argumentation and critical thought, as well as active citizenship. Because it is art, we tear down this very common myth found in our country that in Colombia you cannot use your voice because that may increase the chances of putting your life in danger.

La Familia Ayara also designs social mobilization strategies using the new technologies, all the social marketing strategies and some that we have devised ourselves based on the hip hop culture, mobilizing public masses, informing them and raising awareness, thereby broadening that social responsibility we should all share.

In another aspect of our work, we use a platform of 10 youth organizations at a national level, and in turn each of these organizations works in coordination with another 10, so that we have a total of 100 youth organizations or more. Through this network we provide each other training and we strengthen each other. It provides us with background information, sometimes services, as well as logistical or social capabilities in order to get to these micro-territories across the country, and we offer them organizational strengthening, fund-raising methods, technological development methods, as well as administrative and management models.

For our own sustainability, at La Familia Ayara we also have a section for providing services to the private sector. This accounts for over 50% of our income. We sell our show with a group that brings together 150 artistic groups. We sell BTL marketing strategies, social marketing, financial marketing for major brands using our artistic expressions, and strengthening of human talent in companies.

That is what we do as La Familia Ayara, an organization that emerged thanks to the hip hop culture and which today showcases the potential of art as a tool for change, social responsibility, and entrepreneurship.

LIVING CULTURE: INNOVATIVE CULTURAL PROCESSES

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ABSTRACT:

Culture at the heart of new development models for Latin America. The concepts and practices related to the Living Culture Policy in Brazil are presented, where culture is viewed as a "commons", a common good. By supporting 4,500 community-based cultural networks and groups in 27 Brazilian states, significant visibility has been given to a broad cultural, traditional, cultural, urban, and peripheral production, thereby gradually transforming these territories. The Living Economy and the states' challenges to finance processes and lives, rather than "products." Cultural Spots as citizen, social innovation labs and their expansion through a culture of networking. .

Using culture to propose social projects and actions with an impact on territories. The experience presented here by Colombian hip hop singer Don Popo Araya expresses the same concept and practices I will talk about, and which we refer to as Cultura Viva —or Living Culture— in Brazil.

The Living Culture Program was created in Brazil by the Ministry of Culture, headed by Minister Gilberto Gil in 2004, thereby introducing an anthropological, expanded concept of culture to cultural policies that goes beyond the cultural industry.

This Program meant a significant moment of social imagination and policy, in that community and territorial-based cultures (traditional and popular cultures, rural, urban, and peripheral culture) were mapped out, supported and provided with funding.

The Program's greatest innovation was that existing cultural projects and actions were supported through calls for proposals. The so-called Cultural Spots were defined as non-profit units, groups or networks—whether with or without a legal status—which had a cultural nature and purpose, so that they could develop

or coordinate cultural activities in communities or in networks.

This is one of policies with the highest capillarity and visibility devised by Brazil's Ministry of Culture. There are Cultural Spots in all 27 Brazilian states and in more than 1,000 municipalities. There are over 4,000 cultural spots throughout the country, bringing together—whether directly or indirectly—an approximate 8 million people through their actions.

"This Program meant a significant moment of social imagination and policy, in that community and territorial-based cultures (traditional and popular cultures, rural, urban, and peripheral culture) were mapped out, supported and provided with funding"

Among the Program's main beneficiaries and protagonists are the youth and traditional groups, reaching a cultural production that comes from the peripheries and inner Brazil, and ranging from digital culture to indigenous peoples. Cultural Spots have become a cultural policy landmark within and outside Brazil, and have been adopted in several Latin American countries such as Argentina, Chile, Peru, Colombia, and Costa Rica.

Through IberCulturaViva, Cultura Viva is part of the Iber Programs, which are found in 10 Latin American countries today. This is a program that has inspired policies in other Latin American ministries, and has now reached Spain where it has inspired actions by the Barcelona City Council under Ada Colau's tenure.

This is a Brazilian policy that has travelled through Latin America, inspiring along the way other programs and other cultural policies and practices. It is worth highlighting that this Program marks a breaking point from institutionalized cultural policies in Ministries of Culture throughout the world.

Cultura Viva rose in that paradigmatic turning point in Brazil that was the progressive administration of Luís Inácio Lula da Silva, a period that continued under President Dilma Rousseff, but which at the time being is in danger of being interrupted through a political maneuver in

Congress, with the risk of President Rousseff being impeached and having an end put to these public and cultural policies.

The greatest innovation of the Living Culture Program is quite a simple, yet radical idea that cultural production and culture cannot be conceived as a sector. Nor can they be thought of as a hyper-fragmented field divided by languages (audiovisual production, film production) that are part of a cultural industry where we have products.

Therefore, in a way Cultura Viva has brought this notion that culture is a common good, a "commons" producing symbolic value, producing immeasurable value that often times does not translate into a monetary value, it does not turn into a cultural product.

The definition of a Cultural Spot is quite interesting in that it allows a whole continent of community-based or sociocultural experiences to emerge, and these are not synthesized into products, but are rather considered as processes. In other words, they do not fit into the dynamics of the cultural industry, not even under the concept of a creative economy.

We are talking about non-profit cultural communities and entities with or without a legal status. An indigenous tribe, for example, has no legal status; a hip hop group does not necessarily have a legal status. Nor are they managed by legally constituted entities. So, how it is possible to make public policies for groups, for persons whose cultural production is absolutely associated to their vital, day-to-day expression? What is the product of an indigenous tribe? What does an indigenous tribe produce? Music, housing, clothing, food, handcrafts, languages. Their very life and existence is their product. Therefore, we are talking about a public policy that has started to assign a monetary value—i.e., to finance—processes rather than products.

"IberCultura Viva is part of the Iber Programs, which are found in 10 Latin American countries today."

In other words, the Program has broken from the standard of the cultural industry. It has broken from the traditional role of ministries of culture all over the world, whose priority is to support institutions and groups that are already legitimate, institutionalized. We went the other way around and saw a gigantic continent emerge in Brazil, with a cultural diversity that obviously already existed, but which the State has come to acknowledge, finance, and support.

Therefore, above all, the Living Culture Program has meant a symbolic recognition that society produces culture, language, aesthetics, and that these products cannot necessarily be reduced to the rationale of the cultural industry—entertainment, a book, a film, or other products.

Living Culture has a potentially huge, diverse social foundation that includes an indigenous tribe as much as a group developing free software; a group of hackers; a hip hop group; or a funk or other musical style group; a group whose cultural production is associated to minorities, LGBT groups, digital culture... a whole range cultural processes and productions for which there used to be no room in the Brazilian State or in ministries of culture at large.

Such practices and expressions are recognized today in several other Latin America countries with public policies for their community-based cultural groups, and have looked at Living Culture as a definitive moment and a critical milestone of such recognition of culture based on a territory or a network, even on a virtual network, and encompassing all kinds of cultural and artistic languages.

So today we have in Brazil Cultural Spots associ-

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ated to indigenous groups, to hip hop, to audiovisual production, drama, free software developers, digital culture, and so on. It is a broad range that also reflects that very diversity of cultures and processes.

There is a lot of talk about social inclusion, but the Living Culture Program works with a concept that is crucial in my view, namely subjective inclusion. These are groups that are disputing the world's narrative, the narrative of culture. They use their territory to basically claim themselves as being subjects of the world, cultural subjects, aesthetic subjects, political subjects, and subjects of cultural rights.

And so it is very interesting to think, even in qualitative terms, of the broad range these groups include. We might say that today this socio-cultural production may constitute into what we call a "social movement of culture." This movement begins with using culture to think about subjects relating to economics, healthcare, housing, and several other areas.

The Program has an enormous capillarity. It is implemented in exactly the same way it was created in all 26 Brazilian states, in the Federal District, and in 1,200 municipalities. There are 5,000 municipalities in Brazil, but it works in 1,200 of them or a little more, and it ultimately benefits some 8 million people through these projects. These are very small projects, sometimes for three or four people, but much bigger, highly structured projects are also included. The Program has that characteristic, this hyper-capillarity, a hyper-territoriality. And above that, it is about understanding the concept of a Cultural Spot as a State investment in what is already there. It started by means of calls for proposals, where groups would submit what they were doing and the State would provide support and financing. So, up to this date 4,500 Cultural Spots have been funded. However, when we actually think about how huge this content of cultural agents and producers is, we can imagine there are not 5,000 cultural spots in Brazil, but rather 10,000, or 30,000, or 100,000 Cultural Spots. And if we were to take stock of and do a mapping of Cultural Spots in all of Latin America, there would be thousands of them.

Beginning in 2015, we moved from a policy of financing these Cultural Spots, to a second policy of symbolic recognition, so that those groups that do not receive funding may be recognized as relevant culture producers. A "symbolic coin" was officially coined to this end. In addition to financing to support project sustainability, we have introduced a self-declaration of Cultural Spots, whereby groups self-declaring themselves present their portfolio, their activities, and they are recognized and certified by the State.

It may not make sense in Europe for the State to recognize a group as a culture producer, but this is critical in Latin America. This symbolic recognition that often prevents a cultural group from a violent peripheral zone to be obliterated by the police. Additionally, it prevents their participants from being persecuted, since these Spots have a State seal recognizing them as relevant culture producers.

By being Points of Culture they are part of a safety network, an exchange network, a network for adding value, sometimes the entry point for peripheral zone groups that had never before had any relationship with the State through a public policy. Therefore, this entry point is critical for peripheral minority groups, traditional groups which until then had no relationship with the State and were completely left aside from public policy.

It is interesting to find that, in a way, many Cultural Spots play a role of simulating public policies themselves. So, if we take the large museums, we have Cultural Spots that work as Memory Spots where—unlike the major museums— it is the community or the territory which produces a record of their cultural activities, i.e. the actual documentation. In other words, they work as the living memory of their territory and their community; a simulation of the major museums, I would say. That is citizen innovation!

There is also the question of disputing venues of recognition and consecration. Indigenous Cultural Spots want to be recognized for the aesthetic production of these groups—their music, handcrafts, and rituals. This is a way for indigenous groups to express themselves to the outside world, to be recognized, and to compete for a position, even with regard to contemporary art.

Today many groups (here is a picture to illustrate this) are disputing the production of contemporary aesthetics. Why are indigenous groups not featured as "performers" in museums and cultural centers? Today, some indigenous groups want to compete for institutional spots with their rituals, their music, going beyond the living experience in their territories. This is a very interesting movement in Brazil as regards indigenous groups. Why not hold a Biennial Exhibit of Contemporary Indigenous Art? Why do we deny them their contemporary character?

Now, going back to Cultural Spots as a simulation of State structures, we also have the example of Community Museums. These are built to preserve community memory, and are one of the policies of Brazil's Ministry of Culture.

Another knowledge recognition policy is that for masters of oral tradition, masters of popular culture, storytellers, matrons... Persons whose knowledge is

different from written, school, or university culture. Today we have a Master's Degree bill in Brazil, still in Congress pending to be voted, whereby popular masters in oral tradition are to be equated with a university Master's Degree. This is something altogether radical. In other words, what are these groups disputing is the production of knowledge, because when taught in universities, traditional and popular culture are ranked as outreach programs, as something rather superfluous or secondary.

Today these traditional community groups want to compete for the production of knowledge, the conceptual production. In other words, an indigenous group says, "We have a different world vision, concepts, and our own understanding of the world," and they are often competing, for example with the capitalist production, the social and economic system as we know it.

Therefore—and this is very interesting— these groups produce concepts involving collaboration, exchange, and a sense of community that are highly organic, associated to their territories and their more traditional experiences. And these are many of the values we have seen here to be of great interest to the digital culture, to a whole range of cutting-edge experiences of contemporary and urban culture—the idea of "commons," of the common good, of citizen innovation.

When we talk about these peoples and digital quilombos, we are also talking about a very interesting movement. Some groups in Brazil are staging what we call technological or intercultural ownership, thereby making technology as their own to preserve and record their traditions. There is, for

"Today these traditional community groups want to compete for the production of knowledge, the conceptual production. In other words, an indigenous group says: 'We have a different world vision, concepts, and our own understanding of the world."

example, Indios Online and the Indigenous Web, which are portals for the production and dissemination of indigenous experiences, languages, rituals, and for keeping record of their culture on the web.

In my view this is a critical issue. We must think of the use of digital culture and how to harmonize the various cultures and contemporary matters with these traditional experiences. I think this is the great contribution of Latin America to a discussion on the harmonization between the traditional and the contemporary... A popular digital culture, or a traditional digital culture, and I feel this means taking a step beyond the more limited notion of digital culture itself.

And so, what I would like to say is that in addition to community culture we also have several key urban experiences—those involving the occupation of public spaces, of streets and public squares. At the Ministry of Culture's Citizenship and Cultural Diversity Secretariat we were thinking, for example, of creating Street Spots. These would be Cultural Spots operating on the streets in nomadic fashion, performing on streets and public squares and other public spaces, as a way of taking the streets. Because today cities are the new factories, the new studios, the new cultural production labs in Brazil and all over the world. They are all competing for the streets, for public spaces, as a way of taking over the cities, the city "commons", the city of common goods, the city that we understand to be our own.

Without a doubt, Cultural Spots in Brazil operate as citizen labs. I find a very interesting issue to raise here this concept of a Network State, i.e., where these spots work as public policy hubs or labs. Clearly they do not replace public policy, and often

"These groups produce concepts involving collaboration, exchange, and a sense of community that are highly organic, associated to their territories and their more traditional experiences."

times they lack the scale, so while they are territorially-based, they may even inspire large scale policies. I am sure that a program like the Living Culture one has the potential of becoming large-scale, producing both actual and symbolic currency and monetizing, pointing to innovative paths to make these cultural practices sustainable.

This is the great challenge of these projects. How can you assign a monetary value to life? How can you assign a monetary value to procedures? It is just like I have said. An indigenous tribe has no products; its cultural "product" is its life, its community. What are the means to their avail? Today, part of these indigenous groups, for example in Brazil, are living in the cities. They are urban natives who have to reinvent their culture outside their territories. How does the State engage in dialogue with these groups?

This idea of Cultural Spots as citizen labs, this idea of a Network State, is critical. Cultura Viva did a very interesting co-management experience between these groups and the State, using many ideas from cultural groups, many experiences of networks and circuits to inspire the calls for proposals.

Last year we did three calls for proposals: one for Free Media Spots, one for Networking Culture, and another one for Indigenous Cultural Spots. The proposals were discussed collaboratively. So, How can this Network State be created? Clearly, these public policies, including the Living Culture Program, and even the Ministry of Culture, run the risk of being de-constructed and dismantled in the face of President Dilma Rousseff's destitution process, whereby these policies would be suspended, and would be a mistake.

But if this happens, we might be able to create an autonomous experience, a "parallel government" or a Para-State, whereby this Network-State would play a key role, because this network of Brazilian Cultural Spots has strengthened. Today they exist as a community of identity, perhaps as a political movement vindicating policies that go beyond culture.

So it is very important that we see culture at the heart of political processes, of inclusion processes that work as a Social Movement of Cultures. I think this is absolutely crucial. These are new subjects of the discourse, new political subjects constituted based on these incredibly rich cultural experiences. For example, today the hip hop movement is the seed of a political party of blacks in Brazil. A cultural network like Fora do Eixo inspires a networking culture, and is the creator of a remarkable experience of free media like Mídia Ninja, which has been doing a critical job of competing for the narrative.

To finish my presentation, I would like to talk about the importance of this cultural production coming from peripheral zones... The importance of these peripheral zones, not only in Brazil but throughout Latin America and the world—citizen innovation coming from the ghettos.

There is no doubt that a favela like Rocinha in Brazil, with some 100,000 inhabitants, is a city. It has dynamics of its own, and today's urban cultural production comes largely from favelas—their fashion, language, clothing, lifestyle, and their way of being. Thus, they are a truly enormous area of cultural influence.

"Cultura Viva did a very interesting co-management experience between these groups and the State, using many ideas from cultural groups, many experiences of networks and circuits to inspire the calls for proposals."

We cannot think about the future of cities without thinking of a public policy or networking actions for peripheral zones. That global periphery that rap singer Don Popo has expressed so well here. Because these global ghettos are also producing language, and successfully transforming the most hostile of all things—poverty and violence—into language, aesthetics, and value.

They are machines turning the most hostile and precarious into social construction, creation, into exits and solutions. And for me this is critical when we talk about citizen labs. I call it the wealth of poverty. Poverty produces an enormous wealth all over the world, and perhaps the greatest wealth of all, which is an immeasurable symbolic production coming from these places. And this happens in peripheral zones all over the world.

Therefore, these experiences of coordination between Brazil's local peripheral networks with other Latin American networks are critical. And we always find solutions. That is why I also say that this community-based cultural production, this cultural production associated to these processes also constitutes a new, very important force of capitalism, i.e., the precariat. These are groups of self-employed workers, often working in the informal economy, and which are constituted

around these circles based on a sense of belonging and language. I am talking about the precariat, but some scholars are already talking about the cognitariat, because these self-employed also work with the production of knowledge, with inventions, with information. Their brain is their capital, not the fordist work force.

Everyone thought that culture, the cultural production model, was an exception in the world of work. That the world of work would remain formal, offering job security to individuals, providing labor laws with a universal coverage, etc. But here we are in the 21st century and this promised horizon of full employment and job security is over. Today the greatest workforce all over the world is related and linked to emigrants, to the periphery, to the precariat. In other words, it is a huge force. And, rather than being the exception in the world of work, culture has become the model of the new form of work. The precariat is the model within cultural, knowledge, and information capitalism.

To sum up, we should think about the economics experiences relating to this precariat, because they are enduring, they are sustainable, they devise community banks and social currencies and collaboration economies, pointing to this critical question which is a living economy. This informal economy, for which there are no data or rates in Brazil. And I think the time has come when public policies, and the Ministries of Culture of Latin America and the world should expose this continent made up by the economics of livelihood.

What do these groups produce? How do they subsist? How do they link up? That would be the next program we would develop at the Ministry of Culture—under Living Economy— which I think will be aborted through the ongoing legal/media coup. But we will resist in a parallel government, a Para-State, thinking of a program called Networking Culture, which is about articulating and mobilizing these groups that over the past 10 years have emerged, and which are a new political force when they link up and mobilize.

THE ROLE OF CULTURE IN THE DEVELOPMENT OF DEMOCRATIC CITIES

Paul Dujardin. Executive Director, BOZAR Center, Belgium.

ABSTRACT:

Culture has revealed itself as one of the structural bases that support the co-existence in society. It constitutes the main mean of bonding citizens who inhabit a certain territory. Through it, different political and social concerns are manifested as a result of democratic health. These cultural manifestations often serve as a channel for integration and participation.

I am deeply interested in the role of culture in democratic cities development, for several reasons. First of all, it is at the very core of the Palais des Beaux-Arts: it was conceived by civil society in 1928 as a public space for cultural gatherings, and not as a traditional museum with a vast collection. It embodies something else that is even more valid today: it is an agora, a space where different communities can dialogue. The second reason lies in Brussels as a metropole. After the horrible terrorist attacks in Brussels, I believe more than ever in culture, tightly linked with politics and education, can make a difference. Brussels has a huge diversity with numerous communities. Brussels will never be Paris or London, and our situation will never be compared to what we see in mega cities in Latin America which are greatly improving with a lot of creativity. The question is, then, what can we learn from Latin America today.

BOZAR is a house of culture open to all, and it reflects diversity of a cosmopolitan city as Brussels in a globalized world. Cultural exchanges, freedom of speech and citizenship participation are the pillars of a healthy democratic society. Interestingly, today artists are not always part of discussions in social, political and economics realms. It is not easy because artists are individuals, but they are very responsible. I am always amazed to see one of the most famous artists from the

post-Second World War generation, Italian artist Michelangelo Pistoletto. He recently went to Cuba where he was doing a fascinating workshop with civil servants from the Cuban Ministry of Culture to explore how the future could be with artists working together with public administrations. BOZAR tends to be a space that brings together people coming from different origins and disciplines: artistic, scientific, political or civil society representatives. I firmly believe in projects emerging from civil society and reaching political decision-makers. Thus, we need to give those initiatives and artistic activities a place to develop. BOZAR can act as a platform, an intermediary and as a facilitator.

Today, BOZAR is organized with vertical structures by disciplines, as most of institutions, like the Ministry in Brazil for example. The classical ones (for music, for performance arts, cinema, culture industries), but we decided recently to also have horizontal ones, with a different approach. A more geopolitical approach with Bozar Africa or Bozar Latin America. Mainly because we are globally analphabets: we think that the center of the world is Europe and to change this perception we need to look at things in a more horizontal and multilateral way. But not only at the level of esthetics, but also at the level of ethical questions, such as those we are discussing in here: immigration, gender issues and other global issues. From that perspective, a common discussion together with Latin America and other regions is very important. In this sense, there are two essential elements to take into ac-

"After the horrible terrorist attacks in Brussels, I believe more than ever in culture, tightly linked with politics and education, can make a difference."

count: one of them is mobility; one of Europe's most important acquisition is the Erasmus Project. I think it is an extremely important opportunity when I saw students from Latin American countries coming to study, not only in Spanish but in all European universities. In June 2015 we had in Brussels the II CELAC-EU Summit, and what came out there was the model we have in BOZAR, the idea of networking in cooperation. This is why BOZAR organized a cultural forum simultaneously with the Summit.

BOZAR, as a federal platform, has to work with more than two hundred and fifty partners, networking. The other element is, as stated before, the matrix of the verticality and horizontality in our organization. It is impressing to see how cities can transform the reality of social issues through the use of culture. One of the most important projects I have learned as president of the International Music Council, and networking with the Latin American Music Council was "El Sistema". This project, a model from the Venezuelan Ministry of Culture, had a tremendous impact. Also, with the assistance of Latin American countries we started projects as Música Viva that had an impact on European culture institutions and in our communities. Those are examples of how artists can, through bottom-up initiatives not as a result of a political engagement but as citizens, as people from the community, can be part of the solution during crisis. Likewise, one can also cite the examples of those artists and cultural activists now being active with local communities including young peo-

"...we think that the center of the world is Europe, so it's important that we look to these things in a more multilateral , horizontal way."

ple in poor urban areas across Latin America. I think about El Salvador, Medellín or Brazilian favelas. BOZAR also has to be active in this respect by giving a platform for these actions.

There are several formal examples that can illustrate BOZAR recent actions concerning democratic development at cities. Three of those are the projects "We-Traders. Sous la crise, la ville!", "Next Generation, Please" and, finally, 'LAIC - Culture and arts supporting social cohesion in Latin American cities'

The first one, was a project by the Goethe Institute started in 2013 which brought together artists, designers, activists and many citizens of Lisbon, Madrid, Toulouse, Turin, Berlin and Brussels. An exhibition in 2015 at BOZAR revealed a large number of citizens' initiatives across Europe, showing how citizens, "We-Traders" redefine the relationship between shared values, the general interest and the benefit of everyone. The We-Traders offer a wide range of possible actions in response to urban crises, whether economic, social or environmental. "Next Generation, please" one of our pilot projects, brings together 200 young people from 12 schools and associations and to reflect and with the participation of artists at various issues, including borders (openness), culture and the European identity, citizenship (participatory), democracy, freedom of speech, migration and diversity.

Thirdly, we are now partnering with Interarts in Barcelona to implement the EU project 'LAIC - Culture and arts supporting social cohesion in Latin American cities'. This ambitious and experimental initiative aims at gathering artists and cultural activists within workshops in Brussels and Medellín in 2016. It will culminate with an exhibition at BOZAR in May-July 2017 showcasing Latin-American projects and installations engaging with key issues such as mobility, education, sustainable development, memory or violence. I am convinced we need to further encourage this sort of networking process and offer it more visibility.

For, to serve as a public space occupies a very important element at the time of planning activities in a great number of cultural organizations as BOZAR. Besides LAIC, I would also like to underline the connections established by BOZAR helping artistic projects in different public spaces of cities: in the exterior of the Palace of fine arts, up to in Quito and the will to carry out this year the United Nations Conference, Habitat III.

With our partners we're determined to strengthen the dialogue on the role of culture in the development of inclusive societies. Latin America has much to teach to Europe in this field. I am sure

that artists have an important responsibility towards civilians. Art, Culture and Creative Industries can be the real engine of cultural, social and economic development for more cosmopolitan urban and public spaces, whether in Latin America or Europe. Today's topic really touches my heart, so that it's an honor for me sharing with you this important reflection.

"It is impressing to see how cities can transform the reality of social issues through the use of culture."

I JUST WANT TO BE HAPPY AND LIVE A QUIET LIFE IN THE NEIGHBORHOOD I WAS BORN:

Communication as the Backbone of Culture and Citizenship Building

Andrea Ipinze. Communicator, Red Científica Peruana, Red Peruana de Periodistas Culturales.

ABSTRACT:

We are part of a historical time where we people feel we are world citizens. In this globalization stage we have stopped looking from the inside out; or, as we say in Peru, we have stopped looking at our own navel. On the contrary, today we often connect more with stories and news coming from other contexts and realities. Technology development and a growing access to the Internet have allowed for this global view of reality to become the new paradigm of urban citizens. In this sense, being a world citizen means to be online at all times, and to receive such a huge amount of news per day that we are unable to read them and take them in. This bombardment of information from communication media whose intention is to unify cultures (in the sense of homogenizing) rather than unite us is, gradually disconnecting us from our own reality. This globalized, unilateral, and homogenizing type of communication whose manifest bombards us every day in newspapers, television, social media and other aids, represents a major threat to the existence of cultural diversities and their integration. Based on this vision, and taking society and its needs as the central point for building better lives and spaces, our proposal is to work toward a closer communication with our milieu, thereby reviving and prioritizing the value chains each culture decides on for its own development, and based on this, build various narratives and stories in communication media that represent their citizens. This principle is our point of departure and the reason why we created the Red Peruana de Periodistas Culturales (Peruvian Network of Cultural Journalists). This is an education, social construction and integration project based on the ideas of the Escuela Latinoamericana de Comunicación (Latin American Communication School) and the principles of indigenous communication. We strive to work on communication based on the harmony of contemporary and pre-Hispanic knowledge.

I would like to begin my presentation by taking up again something Rebeca Grynspan said, when she mentioned that nearly 70% of all university students in Latin America are first to attend university in their families. I belong to that 70% because my parents did not go to the university as they lacked the economic resources. I come from a neighborhood that I had to move from because it was so dangerous, and I have found in culture—and in the opportunity it has given me— a chance to build my own identity, move on, and be a better person.

"I just want to be happy and live a quiet life in the neighborhood where I was born." That is the title of my presentation. I took this phrase from a Brazilian funk group ("Eu só quero ser feliz", by Cidinho e Doca), because it represents what we all pursue for our lives in a way— to be happy in those places we love, without being forced to migrate or see our places forsaken due to social exclusion. I also chose this name because to attain complete happiness and full citizenship, we must necessarily think of communication, on the influence it has on our lives and on how we build our legitimacy and identity.

A place in the South deserves a kind of communication conceived in the South

We all come from Latin America, where every country in turn contains many countries within. We are plurinations; we are many cultures in one territory (I think the same goes for Europe). For this reason, the State should recognize that we are a nation of nations, that we are many cultures cohabitating in one single space. This acknowledgement has already taken place in Bolivia, but still not in Colombia or in Peru. We have yet to explore and work on our pluricultural nature as a distinctive feature of worth and as a factor for our integration. This situation is expressed through the various communication media, where the values of these millenary cultures are not integrated to the mainstream culture. Thus, their wisdom and their world vision are not communicated, thereby preventing the rest of society from understanding them and respecting them.

For this reason, if the media do not tell these life stories, and if citizens lack the means to get to know these other cultures, the big question that comes up is, How can we get to know each other and connect from a perspective of our differences? How can we overcome this rupture, this disconnection? Where can we see represented all of these initiatives that allow us to raise awareness about a

more human type of development?

As ordinary citizens, we all understand that the media are important to make our practices and advances visible (and also to legitimize them) as a group and as a society. Furthermore, we envision communication as the very possibility of conveying messages. But we should also think about its endless possibilities for creating more just realities, "as the production of links and meanings, and not as the production of means and messages", in the words of Gabriel Kaplún.

"it represents what we all pursue for our lives in a way— to be happy in those places we love, without being forced to migrate or see our places forsaken due to social exclusion."

In the face of this situation, it is necessary and quite urgent to envision communication as the backbone for building culture, and to understand its importance for their recognition and valorization. As Kaplún says, we must think of "a [kind of] communication whose raison d'être is the understanding of each culture." The path toward this kind of communication should be understood not from the point of view of feedback, but rather from that of pre-feeding—a state where the point of departure is defined by the communicator as "the subjects s/he wants to communicate with each other. Use the other as the point of departure, listen to them attentively, [understand] their concerns and interests, their knowledge and experiences, their hopes and fears, is an essential virtue of the communicator," says Kaplún.

By following these paths of dialogue and horizontality, communication and the media will fulfill their intended purpose, which is "to share something" (according to the meaning of the Latin term "comunicar.") This way, it will succeed in contributing something to build more just and inclusive communities, cities and countries, with increasingly happier citizens who also feel more at ease with inhabiting spaces conceived for a good living.

Peasant rounds are not about violence; they are about culture

(An example of cultural invisibilization in traditional media and of possibility for the new media)

In Peru, for example, the issue of the "Rondas Campesinas" or Peasant Rounds (and the peasants who make up this group) is often on the press. These round makers (in Spanish "ronderos"), are authorities in charge of enforcing order and watching public spaces in communities and in the country's Andean region. They are elected and recognized by citizens through a self-devised organization system, but they are still not recognized by the State. Hence, there is a power fight between the people and the State in areas where these rounds are carried out. Who are peasant round makers? Many people in the country and throughout the world ignore it and they first hear about them from the mainstream media. In this context, their activities have been overshadowed and misrepresented though violence and sensationalism, forcing them to leave behind an indigenous practice dating back to over 40 years.

Peasant rounds are a native practice, but because they have been stigmatized by the media, this Andean living culture is gradually disappearing due to the ignorance of the new generations, thereby increasing its chances for extinction.

For people in towns, ronderos do an important job because they look after their hens, and they watch over for water not to get contaminated. Moreover, in places where there are extractive industries, they are the guardians of environmental sustainability. They watch over lagoons and pasturelands, which are part of their world vision as well as a food source.

"By following these paths of dialogue and horizontality, communication and the media will fulfill their intended purpose, which is 'to share something."

The information presented in the media is out of touch with reality. Because of this, the Red Peruana de Periodistas Culturales works to create a different narrative in Peru to coordinate efforts, discuss and devise solutions to cultural communication from both a local and a regional perspective.

Networks for inclusion: Red Peruana de Periodistas Culturales

The Red Peruana de Periodistas Culturales (Peruvian Network of Cultural Journalists) was created with this reasoning in mind. We view it as a chance for creating another type of narrative that is just as powerful as the mainstream media's.

One of our principles is to communicate culture to be agents of change. We came to understand that academic training is necessary to be able to move on, so we decided to open venues for learning with collaborators from different countries whom we often invite to deliver workshops. We came to understand that those of us working in cultural communication—and especially in independent, horizontal projects—did not have any kind of university education. Therefore, we decided to do something so that we could add theory to our day-to-day practices, and then be able to create citizen power blocks. In this process of sharing what we learn, we also deliver workshops with a dynamic of sharing our experiences in order to find methods, and then replicate them in our work zones.

At the Network we have also understood that sometimes the same media formats such as television, radio, and the Internet, exclude some populations that do not include them as part of their daily lives. That is how we have learned, thanks to popular and indigenous communication, that an oral narrative—an indigenous ancestral practice— is also a means of communication, as are the labyrinth designs in Amazon art, and the "ícaros" (songs) of the Shipibo people. This kind of communication means should be recognized by the State, since it is meaningful in terms of building the identity of native peoples and of the rest of citizens.

Finally, I would like to point out that communication, understood as a fundamental part of culture building, is essential to bring about social, human, and economic development, and to build the history of our countries more in keeping with what we all dream of—just, inclusive places filled with harmony, where differences may enrich us rather than separate us.

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V

FINAL REFLEXIONS

CULTURE, A NEW VECTOR FOR SOLUTIONS

Jolita Butckeviciene. Director for Latin America and the Caribbean, General Directorate for International Cooperation and Development, European Commission.

First of all I would like to thank all of you for coming to share your experiences and views on culture. This seminar has opened the door to a lively and stimulating debate and I hope this has improved our understanding of culture as a vector for strengthening social inclusion in urban contexts.

I very much appreciate the picture on the screen which said *"Yo quiero ser feliz."* This is a beautiful message; I wrote it down because in fact this is the purpose of our work. When we are talking about development, it is not just about increasing the GDP, but the real purpose is human development. Human development based on a human rights approach is something that is high on our agenda, and that is why for us it was extremely important to organize this event and to bring great minds together. We all have a common commitment called the 2030 Agenda for Sustainable Development, which for the first time has included culture among its objectives. The EU has acknowledged the need to establish strategic and operational guidance on the role of culture and creative activities for sustainable urban development, so we are now looking at how to deliver together against our commitment.

Your discussions of today will not be lost. For us it was extremely important to see how your experience, your view of the world could turn into action for us and how we could support you to take forward the challenges that each of you face, and how we can translate this understanding into a better life for all of us, so that we and those who live around us may say: *"Yo soy más feliz."*

The panels were extremely rich. I was going through the conclusions and the lessons learned, and they are not elements that I think would be easy to translate into specific projects, but I think there are a lot of ideas that will inspire our engagement with the Latin American region.

First of all, a very significant point –I think for all of us– is that culture is one of the new vectors that could help in finding solutions, and maybe solutions which are unorthodox. We talk about the cities which are hubs for individuals and collective creativity; there are hubs of problems but there are also hubs of solutions. And solutions will not necessarily come

from above, but rather will be built from the people living in the cities. In this sense Latin America is ahead of the tide in finding local urban solutions. So this is really for us to find policies which have to be built based on local knowledge. We have to take the responsibility and promote an inclusion in the urban context, and reinterpret the urban policies to include the cultural dimension and lead to what local people need today.

Reviewing what came as a feedback from the sessions, I can see the most popular word is tolerance, which is definitely something that we have to assimilate and learn through different means: culture is a vector of tolerance. Culture is a vision for a better world because it can encourage an identification of tangible objectives and find –again– appropriate creative solutions for more economic, social and environmental development.

I hope that the discussions you've held today will inspire a long-term dialogue between the EU and LAC Countries and future pilot projects in the field of culture and urbanization. Today's event can feed into this dialogue and could generate priorities for our future collaboration.

We have good ideas which should build on this laboratory for intercultural dialogue, diversity, and promotion of democracy. I think we still need to strengthen the platform between all actors at a Latin American level and Europe-Latin America, to actually understand what needs to be done and how we can translate all these ideas into projects that we would like to support for the better and happier lives of all people in Latin America.

So I really would like to thank you; you gave a huge input in shaping European Union's engagement to working in Latin America.

Many of us certainly live in cities, we will continue to live in cities, we depend on cities. Solutions will not be simple, but will be appropriate if we look at diverse, adjusted solutions.

VI

PARTICIPANT BIOS

REBECA GRYNSPAN

Rebeca Grynspan is an economist and former Vice-President of Costa Rica. She was unanimously elected as Ibero-American General Secretary on February 24, 2016, in Mexico City, by the 22 countries making up the Ibero-American Conference. Her mandate started on April 1, 2014.

Before her appointment as Ibero-American General Secretary, Ms. Grynspan was Assistant Secretary General of the United Nations and Associate Administrator of the United Nations Development Program (UNDP), as appointed by General Secretary Bank Ki-moon on February 1, 2010.

From 2010 to 2016 Ms. Grynspan was UN Under-Secretary General, and Regional Director of UNDP's Regional Office for Latin America and the Caribbean.

Before that, she served as Director of the Subregional Office of the Economic Commission for Latin America and the Caribbean —ECLAC— in Mexico. There, she co-chaired the Executive Board of the International Institute of Research on Food Policy, and was part of the advisory group of the IADB's PROLEAD Program (supporting women's leadership in Latin America).

Before joining SEGIB and the UN, Ms. Grynspan was elected as Vice-President of Costa Rica (1994-1998). During this period, she also served as Minister of Housing, Coordinating Minister of Economic and Social Affairs, and she was also Vice-Minister of Finance during the Oscar Arias Administration.

Ms. Grynspan is author and co-author of numerous papers and books on economic and social policy, as well as on gender and poverty.

She was born in San Jose, Costa Rica, and holds a Master's Degree in Economics by the University of Sussex in England.

LEONEL FERNÁNDEZ

Leonel Fernández Reyna was born on December 26th, 1953 in Santo Domingo, capital city of the Dominican Republic. After completing his primary and secondary studies between the United States and his country, he joined the Law Department at Autonomous University of Santo Domingo (UASD). In 1978, he obtained the PhD in Law. His thesis, "The crime of public opinion" enriched the debate about this topic, and paved the way to the beginning of his academic career.

In his almost 20 years of academic life he lectured several generations of professionals in journalism and communication, graduated from the Universidad

Autónoma de Santo Domingo. In this university, he lectured on press law, history, communication sociology and international relations. He also lectured at the Latin American Social Sciences Institute (FLACSO) in the Dominican Republic.

In 1995 he was nominated the presidential candidate of the Dominican Liberation Party (PLD) for the elections of May 16, 1996, which he successfully won becoming the youngest president of the Dominican Republic (1996-2000), and the first from the party PLD

He finished his Presidential mandate on August 2000, however on May 16th 2004 he was once again elected President, in this occasion for two periods, until August 2012.

The Presidency of the EU-LAC Foundation is ad honorem and nominated by the Board of Governors every four years.

MARJETA JÄGER

Directorate General for International Cooperation and Development of the European Commission.
She has been Director of Security in the Directorate of Energy and Transport of the European Commission and Deputy Permanent Representative and Minister Plenipotentiary of Slovenia to the European Union (2002-2004). In addition, he was Undersecretary of State of the Cabinet of the Ministry of Foreign Affairs of Slovenia; Counselor of the Ministry of Foreign Affairs of the Republic of Slovenia for relations with the European Union (1991-1995) and First Secretary of the Slovenian Mission to the European Union (1995-1999). Ms. Jäger holds a degree in Law and International Law from the University of Ljubljana (1991).

SYLVIE DURÁN SALVATIERRA

Sylvie Durán graduated in Dramatic Arts at the Universidad de Costa Rica. She has received professional training at the Escuela del Método Lecoq de Actuación de Buenos Aires, Argentina, and has been certified as an Entrepreneur Trainer by Doinglobal- Universidad de Salamanca. Ms. Durán also graduated at the Body-Mind Centering School Program in Berkeley, California, as well as the Training Program on Somatic Education and Reeducation of Movement, Somaryhtms Approach, Costa Rica (1993-1995).

She has worked at both an institutional and development cooperation level at the Ministry of Culture and Youth, UNESCO Office for Central America in San José, the Central America Support Program for Regional Integration within SICA, and the Network of Cultural Centers of the Spanish Cooper-

ation Agency (Agencia Española de Cooperación Internacional, AECID). She has also worked as a teacher and researcher, and a facilitator of group processes on cultural matters. At present she is part of the research staff of several graduate programs on culture.

She has also worked in teaching and researching, and facilitated group processes on cultural matters. She is currently part of the research staff in several graduate programs on culture. Additionally, she has been a consultant on culture and development; national heritage and cultural tourism; networking and partnering skills; economy, sustainability of culture and management models.

JUCA FERREIRA

Twice Minister of Culture of Brazil, 2008-2010 and 2015-2016. He was student leader and presidio the Brazilian Union of Students of Secondary (Ubes) during the dictatorship. He lived nine years in exile during the authoritarian regime, a stage that I took to study social sciences. Back in Brazil I work in the environment field and in different cultural projects. In 1993 he was elected Councilor of the city of Salvador by the Green Party (PV), being reelected for that same position in year 2000.

MOISÉS MEDRANO

Director of Populations, Ministry of Culture, Colombia

Moisés Medrano, is a professional of the Social Sciences. He has been a university teacher in the areas of conflict, humanitarian action and vulnerable populations. Formed in international cooperation and development, he has worked in organizations in the field of gender, planning and management of cooperation resources. Permanent guest to national and international events on Afro issues for his in-depth knowledge of the subject.

RAÚL OLIVÁN

Director of Zaragoza Activa, City Council of Zaragoza, Spain

Raul Oliván has a Bachelor's Degree in Advertising and Public Relations, a Diploma in Social Work, and has done specialized university courses on Persuasive Communication, Citizen Participation Techniques, and Urban Strategic Planning Specializing on Culture.

He has worked on projects involving youth, social education, citizen participation, employment, entrepreneurship and citizen innovation. For the past 6 years he has designed and headed a local government program called Zaragoza Activa, an ecosystem of enterprises, in-

dividuals, and public projects such as an Entrepreneur Nursery, Seedbed of Ideas, La Colaboradora (Banco del Tiempo and Coworking P2P), the Centro de Economía Creativa Las Armas, Made in Zaragoza, ZAC social media, and the lab ThinkZAC. During this time he has promoted over 400 enterprises, and carried out more than 2,000 activities.

Zaragoza Activa has received regional, national, and international recognitions and awards, including Aragoneses del Año. It was also selected by SEGIB as a model for its citizen innovation agenda. Mr. Oliván has sporadically published articles in Periódico de Aragón, in El País daily's blog Alternativas, and in his own blog on subjects such as collaborative economy and social innovation (www.raulolivan.com, @raulolivan).

CARLOS J. VILLASEÑOR ANAYA

International consultant on cultural policy for sustainable development. Mr. Villaseñor currently resides in Panama. He is part of the EU/UNESCO Group of Experts on Cultural Governance and Creative Economy (UNESCO 2005 Convention); the Cultural Economy Network (Jiao Tong & Monash Universities); and the Latin American Studies Association (USA).

For more than 20 years he has collaborated with various public institutions in Mexico (INAH, ITC, CONAGO, Chamber of Deputies). Mr. Villaseñor is a consultant in cultural policies since 2005, and has worked in all the states of the Mexican Republic, as well as in countries like Argentina, Brazil, Chile, Costa Rica, Colombia, Ecuador, Spain, France, and Panama.

FEDERICO SEINELDIN

Co-founder and Director of the holding Njambre, a venue for joint envisioning, co-creating, watching over, and developing to scale innovation enterprises with a socio-environmental impact. Examples of these enterprises are Arbusta, MamaGrande, Teqxac, and Umana. He was one of the promoters of the Corporate Social Responsibility movement in Argentina, and throughout his life he has co-founded several social organizations, enterprises and movements. He was recognized as a global entrepreneur by the Endeavor Foundation and Fundación Avina.

BEATRIZ GARCÍA

Beatriz García grew up and received her education in Barcelona, where she studied Communication Policy, City Market-

ing, as well as the then emerging field of research on international cultural policy. While studying, she also lived in France, Australia, the USA, and Great Britain, where she now lives.

Dr. Garcia has been at the forefront of discussions on urban cultural regeneration for more than a decade. Her pioneering work on cultural impact and the legacy of major events has informed strategists in cities around the world, from Sydney to Liverpool, and from London to Taipei. She headed and produced a high-profile project to study the impacts of major events (www.impacts08.net), which simultaneously analyzed the economic, social and cultural impacts—on both the short and the long term—of the European Capital of Culture Program –ECC. Impacts 08 was focused on the case of Liverpool 2008, and was a point of departure for another benchmark study, published by the European Parliament, on the first 30 years of the ECC Program. Other studies headed by Ms. García include an analysis on the cultural impact of the arts agenda for the Olympic Games, particularly including the cases of Barcelona 1992, Sydney 2000, and London 2012. She has been an academic cultural observer in all Olympic Games editions (both winter and summer) since 2000, and is currently a member of the Culture and Olympic Heritage Commission of the International Olympic (IOC).

MERCEDES GIOVINAZZO

Director of Interarts, a private agency specialized in international cultural cooperation. She is a member of the Rome Theater Administration Council. From 2008 to 2015 Ms. Giovinazzo chaired the Executive Committee of Culture Action Europe, an European platform for arts and culture. From 2008 to 2011, she chaired the European Commission Access to Culture platform. Before that, she was Director of Services and Deputy Director of Customer Service of the Universal Forum of Cultures in Barcelona; Administrator of the Directorate of Cultural and Natural Heritage, Council of Europe; Director of the Master's Degree in Cultural Management of the Higher School of Commerce, Dijoin, France. She holds a Laurea in Lettere by the Università degli Studi La Sapienza in Rome, Italy, and a Master's Degree in Cultural Management by the Higher School of Commerce in Dijoin, France.

PAOLA RICAURTE

Research Professor, Instituto Tecnológico de Monterrey, Mexico.

Paola Ricaurte is a full-time research professor at the National School of Graduate Studies in Education, Social Sciences, and Humanities at the Instituto Tecnologico de Monterrey. She is the Director of Openlabs, a citizen innovation project in this School. While working as a professor she has taught courses at both graduate and undergraduate levels. She has broad experience teaching for diplomas, workshops, and other courses in organizations, political parties, as well as private and public institutions in Mexico and abroad on subjects relating to digital culture, technopolitics, and educational innovation.

RODRIGO SAVAZONI

Rodrigo Savazoni is a Brazilian writer, multimedia director, cultural activist, and researcher. He obtained a Bachelor's Degree in Journalism in 2001, and Master's Degree in Humanities and Social Sciences from Universidad Federal Do ABC in 2013.

At present, he is one of the founders of Instituto Procumum, a new organization aimed at promoting common goods and a free culture (www.procomum.com.br). Through this institute, he coordinates projects involving alternative technologies Committee(www.tecnologiasalternativas.org.br, as well as LABxS (Lab Santista), which is a citizen innovation lab.

Mr. Savazoni was Subsecretary of Culture of the Sao Paulo Intendant Office (2013-2014). He was also a co-founder of the Casa da Cultura Digital and of the Festival CulturaDigital.Br (www.culturadigital.org.br).

He is the co-author of "CulturaDigital.br", jointly with Sergio Cohn (Azougue, 2009), "A Onda Rosa-Choque - Reflexões sobre redes, cultura e política contemporânea" (Azogue, 2013), "Os Novos Bárbaros - A Aventura Política do Fora do Eixo" (Aeroplano, 2014) —to be edited in Argentina in 2016— and "Poemas a uma Mão" (Azougue, 2015).

DARDO CEBALLOS

Director of the Open Government Program, Government of Santa Fe, Argentina.

Graduated in Social Communication from the National University of Rosario (UNR) he has worked as a consultant in communication and digital marketing. University teacher. He has also been Director of Digital Communication in the Secretariat for Modernization of Management, Ministry of Government and State Reform, Government of Santa Fe. Formerly coordinator of multimedia communication at the UNR.

MARCOS GARCÍA

Marcos Garcia, holds a degree in Fine Arts from the Complutense University of Madrid and currently serves as director of Medialab-Prado, an initiative of the Madrid City Council. Medialab-Prado is conceived as a citizen's laboratory for the production, research and dissemination of cultural projects which explores the forms of experimentation and collaborative learning that have emerged from digital networks.

Between 2006 and 2013 he was responsible for the coordination and programming of Medialab-Prado, along with Laura Fernández. From 2004 to 2006, they launched the MediaLab Madrid educational program, in which they developed the cultural mediation program and the interactive project, a research and production platform about the creative and educational applications of technology.

DON POPO

Jeyffer Tadeo Rentería, better known as Don Popo, has devoted his life to telling stories through rap. He is the Founder and Director of the arts and social foundation La Familia Ayara, in Colombia. Through his work, he intends to insist on one single message: That we all have several voices. And that one of them —hip hop—serves for exorcising a difficult past. Through rap beat and through art in general, this native of the Choco Department, a leader of Bogota's urban movement, has consolidated a large family of youth who have found in art a way out of conflict in their environment, where Fundación Ayara is at the heart of this change.

With a Pfaff 260 sawing machine, Don Popo set up the first distributor of hip hop clothing in Colombia in 1995. He got to own 17 stores in just a couple of years. With the sale of clothing he and his group started doing workshops in juvenile prisons. Using a simple, yet effective methodology (i.e., urban art), Jeyffer started training youth in leadership and entrepreneurship. In 2006 La Familia Ayara was created as a foundation working through rap, graffiti, and breakdance.

IVANA BENTES

Former Secretary of Citizenship and Cultural Diversity, Brazil's Minister of Culture, de 2015-2016. She is a professor at the Graduate Program on Communication and Culture at the Universidade Federal do Río de Janeiro. She writes essays on Communication, Culture, and the Media, Ms. Bentes was Director of the Communication School from 2006-2013. She obtained a Bachelor's Degree in Journalism (1986), and completed her Master's De-

gree with a dissertation entitled "Perception of the Truth: Philosophy of Cinema (1997). She is the author of Cartas ao Mundo: Glauber Rocha (organization and presentation, published by Compañía de las Letras, 1997); Joaquim Pedro de Andrade: a revolucao intimista (Editorial Relume Dumará, 1996), Avatar: O futuro do cinema e a ecologia das imagens digitais (Editora Sulina, 2010); and Mídia-Multidão: estéticas da comunicação e biopoder (Editora Mauad, 2014). She is the coordinator of the Digital Cultural Spots Program at ECO/UFRJ. This office is charged with coordinating the Cultura Viva (Living Culture) Program. At present she is working on two research projects: "Estéticas da Comunicação: Novos Modelos Teóricos no Capitalismo Cognitivo" (sponsored by CNPQ) and "Periferia Global", about the imaginary and actions in favelas and peripheral zones, both in Brazilian culture and in the global stage, as well as their articulation networks.

PAUL DUJARDIN

He has been the director and artistic director of the Center for Fine Arts (BOZAR) in Brussels since 2002. Under his direction, the Center has become an internationally recognized, multidisciplinary and interdisciplinary center of art, offering a wide range of events, from concerts to exhibitions, cinema, literature, theater, dance performances or debates and workshops for your audience.

Paul Dujardin represents the Center for Fine Arts in Brussels on various platforms, such as the European Concert Hall Organization (ECHO), the International Society of Performing Arts (ISPA), the European Network of Ancient Music (REMA) and ASEMUS - Europe Network (since September 2010). Since 2013 he has been President of the International Music Council (IMC). He has been a member of the board of directors of the European Festivals Association (EFA) since February 2014.

Dujardin is also a passionate supporter of the European project. It devotes its special interest to creating a dialogue between the arts and the political spheres. It has succeeded in developing BOZAR as Agora, a platform to initiate the debate between the citizens, the arts, the decision makers and other sectors. He is the animator of the steering committee of the project "New Narrative for Europe", an initiative of the EU that tries to give to Europe a new and more cultural vision for the future of the continent.

From 1992 to 2002, Paul Dujardin was general director of the Société Philharmonique de Bruxelles, before which he was, among others, in charge of the

annual "Ars Música" festival dedicated to contemporary music.

ANDREA IPINZE

Andrea Ipinze is a student of Organizational Communication at the Universidad Complutense de Madrid. She graduated as a journalist and has experience on digital media, with an emphasis in communication, culture, and development. She has studied the space and dynamics of culture in Peru's communication media since 2008. In 2010 she co-directed the Asociación Cultural Sientemag and launched sientemag.com, one of Lima's most representative communication and culture portals, which has been recognized by Peru's Ministry of Culture for its continuous work with civil society. In 2011 she founded the Peruvian Network of Cultural Journalists, the first meeting place created in Peru to discuss and devise solutions and opportunities for cultural journalism in this country and in Latin America.

Ms. Ipinze has worked as a digital journalist in Terra (2008-2009), as an editor for the Peruvian League against Cancer (2010); as an RPP digital journalist (2010-2011). She has also been a digital journalist for the cultural section in Lamula.pe (2011-2012). She has developed digital communication strategies at Centro de Cultura España-Lima (2013-2014). She has also worked as the Director of the Asociación Cultural Sientemag (2010-2014); organizing content at the Observatorio Cultural de Cuba; and as content analyst and strategic communication analyst for Red Científica Peruana (2016).

JOLITA BUTKEVICIENE

With a portfolio of ongoing operations of almost3 billion € and an annual budget of 700 million euros,

Its Directorate is responsible for all the bilateral, regional and thematic cooperation between the two regions.

For thirteen years, Mrs. Butkeviciene worked at the United Nations Conference on Trade and Development (UNCTAD) in the field of negotiations on trade in services and services' development. She joined the European Commission in 2007, where ahe has assumed different management positions.

Her formal training and experience is in the field of quantitative economics and commercial law negotiations.

Mrs. Butkeviciene began her career teaching economics at the University of Vilnius, Lithuania, and subsequently at the University of Binghamton, New York, USA.

She has postgraduate studies of both Universities.

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