

Culture mission to Bolivia, December 2008

Report

This debriefing note is the first output of the culture mission, which was carried out over the period of 6-12 December by a team fielded by the Embassy of Denmark in Bolivia and the Danish Centre for Culture and Development (DCCD).

The overall aim of is to formulate a *culture programme for Bolivia 2009-11*, which takes these immediate objectives from TOR into account:

- 1) Assess the extent to which the cultural dimension, as outlined in the culture strategy, contributes to the intercultural dimension of human rights, dialogue and indigenous peoples within the Bolivia context
- 2) Identify initiatives for strengthening interculturality and indigenous peoples dimensions based on the culture strategy
- 3) Suggest stronger strategic linkages between cultural activities in Bolivia and exchange projects from Denmark, stressing the learning components and ensuring that the activities supported are mutually reinforcing
- 4) Identify the new framework of support for the next phase of the frame agreement (2009-12) with a focus on animation techniques and an overall objective of promoting dialogue, respect for human rights and intercultural understanding.
- 5) Based on the project proposal from the host institution in Greenland, support the planning of the re-visit in Greenland in 2009 including the establishment of a partnership between the host institution in Greenland and the co-ordinator in Bolivia
- 6) Consider the conditions for a multi-donor basket fund in support of a cultural programme in Bolivia
- 7) Perform a rapid assessment of a) the local culture fund based on the evaluation reports of the local projects 2005 and 2006, and b) the frame agreement with DCCD based on meetings and the project reports from the Danish partners.

Based on the feedback from the Embassy to this debriefing note, DCCD will therefore continue the work with the elaboration of the culture programme 2009-11, which will be ready in January 2009. DCCD will also make a proposal for a frame agreement, including technical assistance from DCCD.

The debriefing note will start with a short presentation and analysis of the culture sector in Bolivia, both at a macro level and civil society level, highlighting the overall priority areas and needs that are relevant for the Danish culture programme (chapter 1). This will be followed by a short outline of the proposed programme and its components (chapter 2).

1. The Culture Sector in Bolivia

1.1. Politics and Institutions

At this time, Bolivia is in a historical process of transition and an economic juncture characterized by cultural affairs management supported by international cooperation. The mission was able to identify the following conditions and opportunities for a new three year cultural program.

For the past three years, public management has been highly influenced by political turmoil between the national and local governments. To put the new Constitution into action (presumably approved by January 2009) at least two electoral processes must take place along with a long period of adaptation of related legislation.

On the other hand, the economic tranquility that Bolivia has enjoyed for the past three years seems to be over and the country could go back to its usual economic tradition of shortfall, with the consequent decrease in public expenditure and the growth of the foreign debt.

These circumstances explain the weakness of public management, expressed in low budget execution, a loss of technical efficiency and a disconnection between the national government and local institutions (prefectures and municipalities). This situation could go on for the next couple of years.

This is the context that explains where Bolivia is in terms of cultural affairs management:

- The Vice-ministry of culture has been relatively isolated within the Ministry of Education, of which it depends and could not benefit properly from the basket fund donations made by foreign cooperation, including Denmark. The Vice-ministry of Culture was re-included in the Ministry of Education three years ago, when the basket fund already existed, but was not able to include its own budget into the main budget for the whole ministry. For 2009, the assigned budget is calculated to be 12 million Bs. (roughly about 1.7 million dollars) destined mainly to institutional strengthening and infrastructure. The magnitude of international cooperation contribution when compared to that of past years, as the Vice-ministry's budget alone is 6 million dollars (twice as much than previous years).
- Two years late, the "Jornadas Culturales" (Culture Days) finished last week. These meetings were aimed to defining the guidelines for the "Cultural Revolution". At these meetings the proposals were the strengthening of the cultural expressions of indigenous peoples, the encouragement of artistic production, and the creation of a National Cultural Council as a consulting institution, that with a Ministry of Cultures, would take up state institutions such as the National Culture Foundation of Bolivia's National Bank (FCBCB). The ministry would manage a National Culture Fund, that would receive donations from the National Treasury, foreign cooperation and the transference of destined taxes (which current legislation forbids)
- The new policies could cause conflict between institutions (especially with the FCBCB) and not have enough funds to respond to the needs identified in the "Jornadas Culturales". The deficient management of the Vice-ministry and the nature of its policies do not promote it as a trustworthy counterpart in the eyes of foreign cooperation. Bolivia, at least for the next 2 or 3 three years, will continue to be in a transition process with high institutional instability.

- The economic drop could increase the demand for international cooperation funds, that government, department administration (Prefecturas) and municipalities didn't necessarily depend on in past years.
- For these reasons, the mission, in consultation with officers from other cooperation agencies, interested in coordinating efforts, recommends that Denmark's culture program be aimed at organizations and civil society actors that prioritize the encouragement of artistic production with autonomous management tools (as actions to promote ethnic-cultural diversity will be addressed by other institutions)
- The mission could perceive a recent availability in several cooperation agencies (Spain, Holland and Switzerland) that have finished the evaluation phases of their cultural programs and that in 2009 will begin new activities with previous diagnosis, strategic guidelines and greater economic resources, which will demand more efficient management and coordination. This new phase is aimed at joining smaller cultural activities through longer and more impacting programs.

1.2. Civil society

Out of all the interviews with different cultural actors, the following needs and demands are the most important for the civil society:

- Education of culture endeavoring and management
- Adequate infrastructure for artistic activities (music, dance, theatre and others)
- Promotion and diffusion (Broadcasting)
- Organizing and systematizing of the artistic education (legislation and normative).

Cultural centers, children and youth theatres, like Teatro Trono, Wayna Tambo, Wawatinku, Aymara Hiphop, graffiti (urban art) and many others need to have stable financing to ensure the continuation of their workshops and other activities to be able to have a real impact.

A very common situation between artists is the inability to live of their artistic work, which is still considered marginal. Contemporary artists from all fields have a need to be able to dedicate their whole time to their art, and not only nights and weekends. In this regard, a way to promote their art could be through scholarships.

There is also a need for forums, where artists can promote and share ideas, tendencies, influences, techniques, etc.

Many cooperation agents to the culture sector have endorsed small cultural events, that don't allow continuity. Something we consider vital in the development of art and culture, especially to guarantee greater impact is ensuring sustainability and continuity of cultural activities. The dispersion of smaller projects has caused the division of resources and its weakening.

Most of these activities will probably remain only as anecdotes and not as referents. It's because of this deliberation that it's important that projects are aimed at guaranteeing sustainability and

continuity to position themselves as cultural goods that nourish the development of Bolivian culture.

2. Proposal for a Culture Programme

2.1. Overall objectives

Based on the analysis of the culture sector above, the overall aim of the culture programme is:

1. *To strengthen intercultural relations and dialogue among the ethnic groups in Bolivia*
2. *To support independent arts organisations as advocates for an open and democratic society*
3. *To strengthen the capacities of cultural operators to contribute to social and economic development in Bolivia*
4. *To promote co-operation and mutual understanding between Denmark and Bolivia*

Over the recent years, the promotion of cultural diversity has been a strong priority of the Bolivian government. It has ratified the international convention on cultural diversity, adopted it into the national legislation and launched several initiatives to strengthen the protection and recognition of the indigenous cultures of the country. While this process has had a positive impact in terms of restoring a cultural identity of the ethnic groups, it has also created a tendency of multiculturalism rather than “interculturalism”. Thus, it is recommended that:

- The objectives of the culture program do not focus on promoting cultural diversity as such but rather on developing a common identity, understanding and appreciation between the indigenous cultures of Bolivia.

This is fully in line with some of the actual policies of the government.

2.2. Approach

The Danish Embassy has worked in the field of culture since 2003, where the first frame agreement with DCCD was signed – covering exchange projects with Denmark. This was followed by the establishment of a local fund for culture in 2005, and later on a cultural strategy as well as a new frame agreement for the period of 2007-9. While a number of relevant projects have been supported, the implementation of the cultural strategy has been slow, and the efforts have been too scattered and isolated to create a strong impact in the cultural field. Thus, there is a need for a more systematic and coherent approach, and it is recommended to:

- Develop a culture programme for the period of 2009-12. This will be linked with a new frame agreement with DCCD, also for 2009-12, which will then replace the existing frame agreement.

With a expected budget for the culture programme of about 5 million DKK, the effects of a sector-wide approach would be limited, so funds are better spend addressing some of the immense needs of the cultural operators and independent organisations described above. Furthermore, Denmark is already providing substantial funds for the Ministry of Education, under which the Vice-Ministry for Culture serve. The fact that only a limited percentage of this amount is transferred to the Vice-Ministry is an internal issue of the government and should not affect the priorities of the present programme. Thus, following the institutional analysis of the culture sector in Bolivia, it is recommended to:

- Direct the support to arts and culture in Bolivia to the grassroots and civil society level.

Nevertheless, the implementation of the culture programme should be co-ordinated with the respective authorities, not only at the central level, but also at the local level, for example with the councils established through the “jornadas culturales”.

Finally, for the reasons presented below, it is found that the development perspective in Bolivia in general, both of the local fund and the exchange fund, have both limited. There is a need to strengthen the results and the impact in Bolivia through the new culture programme. It is recommended that:

- The Culture programme gives priority to larger projects – for example projects that are based on a series of events and contain clear elements of capacity development in Bolivia – as well as projects that are anchored in competent organisations and build on long term partnerships.

Thus, it is proposed to include a film animation as a separate, medium-sized development project as well as modifying the practice and the set-up for the exchange fund/frame agreement with DCCD and the local fund, as explained below.

2.3. Programme Components

A overview of the proposed culture programme is presented in the matrix below:

Theme	Partner (s)	Tentative Budget (DKK)		Time Frame
		Embassy	DCCD	
Danish-Bolivian Exchange Fund	DCCD + various	400.000 ¹	600.000 ²	2009-2012
Local Culture Fund	Culture Foundation, MUSEF + various	2.600.000		2009-12
Animation project	Animation workshop, NICOBIS and others	1.100.000		2009-10
Bolivia-Greenland re-visit	Sisimiut Culture House, MUSEF	275.000	190.000 ³	2009
Technical assistance		300.000		2009-12
Unallocated		300.000		2009-2012
Grand total		4.975.000	790.000	

¹Earmarked for the activities implemented by the Bolivian partner of the exchange projects

²Transferred through the Danish partners of the exchange projects

³Including a contribution of DKK 40.000 obtained from Greenland Culture House in Nuuk.

2.3.1. Exchange fund/frame agreement

During the mission, the team has met with some of the Danish and Bolivian partners of the exchange projects from 2007 and 2008, financed under the frame agreement 2007-9. This includes

Teatro Trono (theatre tour to high schools in Denmark), Annie Oehlerich (training of Bolivian curators linked with Guarani exhibition at Moesgaard museum in Denmark) and Boris Vasquez (music exchange with a Danish ensemble, production of CD and performance at the Jazz Festival in Copenhagen). In addition, the frame agreement has also included two Bolivian presentations (art and music) at festivals at Bornholm in Denmark.

In general, the team finds that the projects have been relevant, as culture presentations is a key element of the frame agreement, but that too many of the activities and presentations have taken place in Denmark. There are examples of capacity development of the Bolivian partners, for example the training at Moesgaard museum, but in most cases, this has not been a strong element of the projects. Thus, the impact of the frame agreement has mainly been to build relations between Bolivia and Denmark and introduce a Danish audience to Bolivian contemporary art and culture. The development impact in Bolivia has probably been minimal.

Part of the reason for this, is that the exchange fund and the local fund have been kept separated in Bolivia. And the role of DCCD has mainly been to screen incoming applications from the Danish partners, not to pro-actively search for development partners. This means that the results and impact in Bolivia have not been considered in the projects, as this will often not be the point of departure of the Danish cultural operators applying for funds.

In most countries, the DCCD frame agreement with the Danish Embassy contains a joint fund for culture and development, but Bolivia has been an exemption. This is due to the fact that the approach of the Danish Embassy in Bolivia is to establish a basket fund for culture with other donors and thus prefers to keep the local culture fund separated from the exchange fund. As explained under the local fund below, discussions have now started with some of the other culture donors.

In this case, it is recommended to:

- Establish a fund for Danish-Bolivian partnership projects that will include both elements of capacity development in Bolivia as well as performances/images development in Denmark and Bolivia. The projects will have an exchange component with Denmark and, when relevant, also a local component in Bolivia.

The aim is to create synergies between exchanges with Denmark (vertical dimension) and local development initiatives (horizontal dimension). If, for example, a Danish partner supports capacity building of a Bolivian partner, the local component of the project would enable the Bolivian partner to actually utilise these competencies. Thus, the exchanges with Denmark get a stronger development impact in Bolivia. In practice this means that the partnership projects will have an exchange component with Denmark, and, preferably, also a local component in Bolivia. Both DCCD and the Danish Embassy contribute to the exchange fund, but the DCCD fund will be earmarked for the exchange component (transferred through the Danish partner) and the funding from the Embassy earmarked for the local component (transferred through the local partner).

There is a amount of approximately 65.000 DKK left from the frame agreement 2007-9¹. During the mission, a idea for an illustrator project between the Arts Factory in Copenhagen and Teatro

¹ Exact amount depending on time registration at the end of the year

Trono was developed. The Arts Factory has a Spanish speaking, female illustrator that mixes hand-drawings and computer animation to make illustrations for children's books. Her work was shown to Teatro Trono, that has a group of young people working with illustrations, and there was a very strong interest for a training/production project in Bolivia. This could also be linked to the animation project (described below). It is recommended that:

- The outstanding amount of approximately 65.000 DKK from the existing frame agreement 2007-9 is earmarked for an illustrator project between Teatro Trono and The Arts factory

Regarding the future frame agreement between DCCD and the Danish Embassy, it has been agreed that:

- DCCD makes a total contribution of 600.000 DKK for the period of 2009-2012. As there are 65.000 left from the existing agreement, this will require an additional grant of 535.000 DKK.

DCCD, however, has made the condition that the institution must have an active role in the effectuation of the culture programme. This will have to be further described in a bilateral agreement between DCCD and the Embassy.

One of the ideas for future projects could be to have a Danish film festival in Bolivia combined with a visit and master class of a prominent director. DCCD has organised that in other countries, e.g. Nepal (with Per Fly) or Egypt (with Annette K. Olesen). The idea was introduced to the Foundation Cinemateca in La Paz, which were highly interested. Or, perhaps even better, Per Fly, could be invited to Bolivia and his animation movie "Prop og Berta" translated into Spanish and shown at the annual animation film festival in La Paz.

2.3.2 Local Culture Fund

The Bolivian culture fund covered the period of 2005-7 and had a total budget of 2.9 million DKK. This amount was provided by the Local Grant Authority under the Danish Embassy and the overall goal of the fund was to support cultural heritage and cultural promotion. In total, 45 projects have been supported. During 2008, the fund has been converted into an independent foundation and moved out of the premises at the Vice-ministry for culture to establish its own office. The Foundation is now officially registered as the "Development Foundation for Culture and Dialogue" and has a legal status. The focus has been widened and now covers 6 areas of culture: natural resources, tourism, heritage, gender, research and education. The Danish Embassy provided a grant 25.000 USD in 2008, which enabled the fund to support 4 new projects. During the mission in 2006, the mission had the opportunity to visit 2 projects, and this time, 1 of the new project was visited. The team also had a meeting with the local consultant, who have made a evaluation report covering all projects supported in 2005 and 2006.

The evaluation report made by the local consultant is very positive. It is claimed that 12 of the 15 projects analysed in 2005 were effective - successful in achieving their goals and well managed. In 2006, 25 out of 30 projects were effective. This implies a success rate of 83%. The weak point of the report, however, is that the overall results and impact of the culture fund is not analysed. The projects may well have been implemented quite successfully and carried out the planned activities (typically a culture event or workshop with a budget between 5-10.000 USD) but the results and wider outcomes are not assessed. In most cases it is unclear how many people participated in the

events and how they are going to benefit from it in the longer term. A concrete example would be the handicraft workshops – were the participants able to penetrate the market and sell their goods as a result of the training?, or the meetings between folklore dance or music groups – did they maintain the contacts after the event and did they get a more positive, mutual understanding? In most cases, the reports do not provide such information.

One of the interesting findings from the report, however, is that projects that are anchored within an *existing structure* (organisational, physical, festival, etc) are the most sustainable and likely to generate better results. One example is an project in Oruro, in which the support to intercultural meetings, training and performances is linked to a local, annual festival, and thereby get a wider perspective and higher impact. Even that there are a few cases of these “best practices”, it is still a clear finding of the review team that the projects of the culture fund have been far too small, too scattered, too isolated and in most cases implemented as a single, ad-hoc event.

The findings from the three projects visited by the team are positive. The projects were implemented by competent and dedicated organisations, they had a clear focus on intercultural dialogue and they contained interesting elements of bridging traditional cultures with modern art (e.g. puppetry performance on social topics, rapping in Aymara). Yet, it also appears that these are some of the more innovative projects. Going through the project portfolio, the large majority of the projects – about 90% - concerns the promotion of traditional cultures (dance, music, handicraft, etc) and only about 10% actually brings in more contemporary arts elements. Clearly, this has been done to reflect priorities of the government and the sector programme for indigenous peoples, but in the view of the review team, the priorities are unequal. The objectives of the fund actually talked about *innovative creative expressions*, but this has not really been put into practice. The consequence is that the artists do not find the fund relevant or appealing to them, and they do not even send applications to the fund. One of the causes for this is probably the composition of the board. At present, only one board member (out of 7) is a specialist in the art field.

In terms of administration and management, the fund (and the foundation) is found to be very effective and transparent. Files and accounts seem to be up to date, all applications are registered, call for proposals are launched in the media, project assessment are placed on the web-site, reports are collected and filed, and statistics of project portfolio are continuously updated. The problem with the foundation, however, is the location. It has established its own premises in ordinary office block and seems to be completely disconnected from the arts and culture environment. In addition, renting such office space does not seem to be cost-effective, neither sustainable.

The condition from the Danish Embassy for continuing the support to the foundation is that other donors can be brought on board. Denmark do not want to continue as a single donor for the foundation. The foundation itself is aware of this demand and has approached other culture donors in Bolivia. So far it has not obtained a clear commitment, but it has tried to widen its scope to accommodate the (expected) priorities of those donors. Yet, in the view of the review team, this has negative side effects. The scope of the foundation is now very broad, it looks more like a general development fund than an culture fund, and this may not be attractive for the donors. As the scope of the culture fund was already quite broad, accommodating natural resource projects for example, this seems to be moving in the wrong direction. But, this will of course depend on the priorities of the various donors.

The review has introduced the purpose of the mission and outlined the new culture programme to a group of donors containing Switzerland, Spain and Holland. And there was an in-depth follow meeting with representatives from the Dutch Embassy. All donors expressed a clear interest in a closer co-operation and it became clear that they share some of the same problems (lot of small projects that requires many administrative resources) and there was thus a joint vision of making the whole set-up more effective, better co-ordinated and more smooth and flexible. As explained above, three donors are currently undertaking reviews of their culture programmes so this is a very opportune moment to strive for closer integration of the activities. It was decided in the meeting to set up a “mesa de la cultura” which will hold its first meeting January 2009. Holland will host the meeting. The donors will present the outcomes of their evaluations, and, on that basis, decide on which strategies and mechanisms are feasible. In this sense, all donors was very open to idea of setting up a joint basket fund and said that the foundation would be one option (among others). But they felt that it was premature to give a clear commitment at this stage due to the internal evaluation processes described above.

This assessment leads to the following recommendations:

Denmark, which has a strong need of outsourcing the local projects, undertakes a pro-active role in this “mesa de la cultura”. Some of the donors said that it could be complicated in technical and administrative terms, to set up a joint basket fund. And there were some discussions of the most suitable partner for the basket fund, especially with Holland, in which each donor tend to have its own preferences. Thus, if the donors agree in principle on a basket fund at the January meeting, Denmark could contribute pro-actively to this process by bringing an independent consultant, who could develop a concrete proposal for a basket fund with recommendations and different options.

As many resources (manpower, money, time) has been invested in setting up the foundation, it recommended that this is funded in 2009 through the culture programme. There are two reasons for this, 1) This will maintain the foundation as an option if- and when- the donors decide to set-up a joint basket fund, and 2) Apart from its own projects, the foundation could also be assigned with the task of overseeing the local component of the animation project (described below). In this case, it should be considered moving the fund to the premises of MUSEF. The fund would still have its own staff and the same independent, legal status, but a agreement of co-operation would be made with MUSEF. The aim is then to test such a set-up over a period of one year. To bring some dynamic into the fund, there should be a call for proposals in the beginning of 2009. It might be decided that projects submitted at the last round (August 2008 where only 4 projects were approved due to lack of funding) will also be taken into account so that the organisations have not wasted their efforts.

The support to smaller events will be reduced and mainly take place when such events have strategic purpose, such as building new partnerships and/or exploring methods on a pilot basis.

To increase impact, the foundation needs to give priority to larger projects with a longer duration, for example a series of events, and always projects that have their roots in existing structures and operations.

Thus, there is a need to create a balance between contemporary and traditional art within the overall framework of promoting intercultural dialogue and promoting of culture and arts productions. As a consequence, there is also a need to change the board of the foundation. There is a need to establish a balance at that level also, for example by bringing in arts managers (curators, consultants, organisers) – people who have a professional background in the arts field and also an overview of the sector.

Thus, it is recommended that foundation moves into the structure of a well-established culture institution. It should be an independent institution, a dynamic place and an institution that enjoys a high degree of trust and respect among the artists and culture operators. Based on these criteria, the Museum for Ethnography and Folklore (MUSEF) seems to be a relevant choice. MUSEF organises about 400 culture events per year, including many contemporary arts events, and attracts a wide audience. The Museum is currently planning the construction of a cinema at the roof, which will include animation films. In addition, MUSEF is foreseen as a partner for the Bolivia-Greenland exchange project (described below). Thus, there would be many synergies with the other projects of the culture programme. MUSEF has expressed a strong interest in hosting the fund.

2.3.3 Animation project

The vision of our project is to get Bolivia to develop its own visual style, a style that represents a common Bolivian identity. Animation is an interesting mean since it expresses a universal language that transcends beyond reading or writing, and it also has a strong local grip. At the same time, animation is an efficient tool since it combines fun and education, and at the same time reaches marginal groups of society.

One of the specific objectives is to create a solid animation environment in Bolivia, through capacity building, film production and the creation of networks. We also want to attend population issues regarding the problematic of the Danish sector programs. Specifically, we can imagine a film that includes issues related to water, climatic changes and natural resource management; all this to reach its promotion on national television and be a part of the climate conference in Copenhagen. The first meetings have taken place with the Bolivian counterparts. This allows us to set prints in Bolivian history, include Bolivian myths and history and look into the future.

At this time there is a growing interest in Bolivia towards animation and a better understanding of its potential. Small producing companies have appeared and a private school in La Paz is on its way to move to the Art School in El Alto. There are also a high number of individual animators, many of which are highly talented and committed. Nevertheless, the main problem is the low production value since the knowledge of animation software tools is still incomplete. Another problem is that most of the individual animators are not group under any organization.

The Danish counterpart of the Project is the animation school in Viborg (Animationsværkstedet). This group has great international experience and has accomplished to form a network of Spanish speaking teachers. This animation school has already completed an animation project in Bolivia, which was carried out in a three week workshop, among other activities. The pilot project has already created an animation platform to work from, and some of the participants are already

working within it. Nevertheless the project was too short to be able to become sustainable on its own.

The mission has already identified possible Bolivian counterparts, such as NICOBIS and ESCORZA (film producers), National film council (CONACINE) and the Bolivian film producing company NAYA FILMS. When NICOBIS was involved in the pilot project, it displayed great competence and reliability. The animation school hopes to be the main counterpart in the project.

The project will start with a two month workshop in Bolivia to train 20 animators from which 8 animators will be selected for a 6 to 8 months intensive training process in Denmark, which includes a phase of production. The story itself, the design and animation will be developed by Bolivian animators with vast knowledge, supported by the animation school.

2.3.4 Bolivia-Greenland re-visit

As part of the frame agreement 2003-6, and with extra funds from the Danish Embassy and partners in Greenland, a visit of a Greenland delegation to Bolivia was undertaken in February 2006. The overall aim of the exchange was to bring indigenous peoples from different parts of the world, who are effected by colonisation and the forces of globalisation, together to demonstrate and discuss how arts and culture can play a role in strengthening identity of indigenous peoples as well as respect for their rights at local, national and international level. The Greenland delegation consisted of artists and culture resource persons. It was also planned that the Minister of Social Affairs in Greenland should participate, but the minister was not re-elected in a public referendum just before the visit, so that was not possible. The visit was a clear success as far as the exchange between the artists is concerned. It included spectacular performances and very fruitful discussion between the artists – as concrete examples, the Greenland delegation was impressed by the strong consciousness of cultural heritage among the indigenous peoples of Bolivia, whereas the Bolivians were inspired by the presentation of the home-rule government system in Greenland. Yet, due to the absence of the minister of social affairs, the political and institutional dimension of the visit did not really materialise.

Since 2006, the relevance of the exchange has been further increased, as the UN has passed a new convention on indigenous peoples rights, and many countries – including Denmark and Bolivia, has ratified the convention of cultural diversity. Greenland is represented in the permanent forum for indigenous peoples in the UN, and they have hands-on experience of those processes and their implications – information which would be beneficial for Bolivian partners. And, artists on both sides, have expressed a strong interest in a re-visit to Greenland. Thus, the partner in Greenland, Sisimiut Culture House, has developed a tentative programme for August 2009 and a budget. The programme includes a 10 day stay in Greenland for 10 people. There will be performances in Nuuk and Sisimiut, visits at the local and central governments, meeting with the Inuit Circumpolar Council as well as a conference on the rights and identity of indigenous peoples – and the role of arts and culture.

As the Danish Embassy has signalled an interest in such a re-visit, one of the tasks of the mission has been to find a Bolivian partner (The institution “Museo Tambo Quirquincho” that served as partner for the first visit has no longer a director). As mentioned above, the team recommends MUSEF as the partner. Their core focus on ethnology and research would fit perfectly with the content of the project. And, as the director of the museum is fluent in English, there will be no

language barriers. The team has launched this idea both to MUSEF and to some of the Bolivians that were involved in the first visit, and there is a strong interest and support to such a set-up. Thus, if the Danish Embassy gives green light, MUSEF will start forming a Bolivian delegation that will be composed of artists and specialists in culture and indigenous rights. When the Greenland host knows more about the Bolivian participants, they will start the more detailed planning for the visit.

2.3.5. Technical assistance

As indicated in the budget, an amount of 300.000 DKK is proposed for technical assistance. One of the concrete proposals is to contract a specialist in culture funds/basket funds to help the donors design such a modality, if they decide to pursue in that direction.

In addition, there is an existing agreement between DCCD and the Danish Embassy that DCCD provides technical support and administration to the exchange projects. This takes place on a time-registration basis. With the new frame agreement, the need for technical assistance is expected to increase, as the programme will include an exchange fund plus to separate projects – animation and Bolivia-Greenland exchange. Experience from the first part of the Bolivia-Greenland project shows that this required a substantial input from DCCD in terms of overall planning and co-ordination. In that case, DCCD had a separate contract with the Embassy to handle the exchange. Clearly, the ambition is that the partners should be able run the project on their own this time, but it is foreseen that some support will be needed. For example to elaborate a consistent document that describes the project and some sparring in relation to the design of seminar in Greenland. Apart from that, the Embassy may also decide to draw on the DCCD expertise in relation to the foundation/basket fund – design, implementation, evaluation – as DCCD has core expertise in that area.