

VERSION ENGLISH

**Encuentro del Lago Ypacarai**  
**Broadcast – distribution alternatives to create**  
**indigenous film and audiovisual community**  
*San Bernardino Paraguay*  
*11, 12 y 13 de Agosto*

**CONCLUSIONS**

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## **Context**

As specified in its Constitution (1946), UNESCO, the only United Nations agency with responsibility for culture, has received the dual mandate of promoting the "fruitful diversity of cultures" and "free flow of ideas through word and image"<sup>1</sup>

The renewed challenges presented by the culture since the establishment of UNESCO have forced the organization to act on all available channels: a laboratory of ideas to anticipate and identify cultural policies and appropriate strategies, as a documentation center to collect, transmit, disseminate and share information, knowledge and best practices, and building human and institutional capacity of member states, and as a generator of standards by the invitation to member states to establish common rules designed to strengthen the genuine international cooperation

Within this context arises the initiative of UNESCO, in his capacity as United Nations agency in the field of culture, encouraging the promotion of cultural diversity through the creation and audio visual indigenous community in Latin America and the Caribbean; giving rise to the Houses of the Diversity Project. For several years Chambers of Diversity supports the training and professionalism of members of indigenous communities and the production and dissemination of cultural products

Thus, in this 2010 is the International Year for the Rapprochement of Cultures whose main objective is to demonstrate the benefits of cultural diversity, recognizing the importance of constant transfers and exchanges between cultures that inhabit the Earth and the links forged between them from the very origins of our humanity.

This year means actions aimed at protecting and promoting diversity and invites us to face new challenges at the local, national, regional and international levels with the hope of correct cultural representations, values and erroneous stereotypes.

That is, recognizing the diversity of world cultures, resources and links that unite them. "The orchestration of different cultures, not in uniformity but in the unity-within-the-range, so that human beings are not trapped within their different cultures, but will, rather, to share the wealth a unique and diverse world culture "(Report of the Director General, 1947).

In seeking to create mechanisms that provide the inclusion of such rich cultural peculiarities of our American continent, there is the proposal to address the Indian cinema and audiovisual creation and sharing community from experiments carried out from public and private sectors where Unesco, the Paraguayan Coalition for Cultural Diversity and Diversity Cameras, Film Effect sponsored by the Government of Flanders and the support of the National Secretariat of Culture of Paraguay, the National Secretariat of Tourism, the Ministry of Education and Culture the Ministry of Interior, the Hotel del Lago and the Organization of Audiovisual Professionals Paraguay pledged in opening a space for meeting, discussion, reflection and exchange of practices that make the process of creating and disseminating local content. A place where, thanks to the presence of experts of national and international as I address three lines of action related to the dissemination and distribution of cinema and audio visual indigenous and community:

- Strengthen the public debate on the challenges and new strategies in the dissemination and distribution at local, regional and international works of indigenous is sues and community.
- Collect the experiences of production and distribution of indigenous and community theater.

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<sup>1</sup> Diez Claves se la convención sobre la protección y la promoción de la diversidad de las expresiones culturales.

- Promote national policies, particularly in laws on film production support indigenous and community in the countries of the region with emphasis on the production made by women.

In this context, the Meeting of the positions the audiovisual Ypacarai Lake as an excellent instrument for intercultural dialogue by ensuring diversity and representation of their contents, where the Convention on the Protection and Promotion of the Diversity of Cultural Rights<sup>1</sup> aims to create a environment for the States parties to the creation of public policy, where the diversity of cultural expressions to be affirmed and renewed interest in all societies

Supported by the equal recognition of the dignity of all cultures, protection of cultural property, the promotion of intercultural dialogue, respect for cultural rights, the formulation of cultural policies that promote diversity, promoting constructive pluralism, cultural heritage conservation, etc

The Convention takes note of the fact that cultural creativity, an aspect of cultural diversity, has been given to all mankind. This opens the way towards strengthening human relations in a globalized world that sometimes lacks compassion. Although from the supply side, never before has had many jobs as now, the Convention seeks to ensure that this offer is enjoyed by as many people as possible, and that the options, local or foreign origin, proposed such persons, not limited to a small number of jobs.

The process of creating and distributing film and audiovisual materials and community indigenous two-way benefit them. Provide members of the community the opportunity to interact, communicate, and express their own ideas, knowledge and culture in their own language. In this sense, promoting the creation and dissemination of these materials is to ensure cultural and linguistic diversity as an essential characteristic of humanity. Dissemination also contributes to the protection and promotion of the diversity of cultural expressions, dialogue between cultures and promoting multiculturalism.

Notably, the regional context is also auspicious from the existence of government agencies, such as citizens' demands are generated synergies that enable the promotion of Cultural Diversity, which is hinted in the days of the meeting.

### **Exchange**

#### **Experiences, Concepts, Strategies and Analysis**

For three days, experts, researchers, artists, filmmakers, promoters of Indian cinema and audiovisual creation and community from Argentina, Bolivia, Brazil, Uruguay, Colombia, Peru, Chile, Canada, Mexico, Paraguay and Mapuche indigenous nationalities, Toba , Guaraní, Enlthet, Nivaklé Atikamek and shared their experiences, knowledge and dreams in the production of collective images of its own, seeking to strengthen human relationships through visual tool, which emerged almost naturally to the incorporation and appropriation of new technologies.

Experiences arising primarily from the need to create self-image allowing local view from a context that seeks to highlight diversity. Most of these processes of collective imaginaries own particular image that return each symbolic universe that gives life, seeking autonomy within a narrative aimed cultural homogenization.

We are facing a continent from bases indigenous community and seek to reassert themselves as liberating and democratizing task from the identities, promoting the existence of channels that allow mirrors looking at us, tell us and find us

These tasks are possible only from the existence of legal frameworks and public policies to promote, strengthen and protect cultural identity, democracy and collective processes.

The commitment of the organized civil sectors is meeting the demands and cultural rights.

Since the creation of scenarios, capturing images, training in the use of technology, knowledge transfer, production and dissemination of this content comes the question that permeates the process sharing in the match for what we produce materials audiovisual?

We produce it for communication. In this effort we are creating and outlining strategies that allow us to get the message to which we go, be it an emotion, claim, an imaginary or a poem.

Within this context and within the field of Indian cinema and community grounds during the three days of meetings we can conclude the existence of frameworks that lead us to create materials in the field of audiovisual among which we could see the following:

Need for self-affirmation and return of our own image in a globalized world governed by the commercial in aesthetic dictatorship does not allow diversity. The need or tell our own stories focused on the search for a narrative and to show independence and self-image projection.

Projecting our realities, create and recreate symbolic maps themselves. Consolidate the horizons of meaning from what is shared. In this instance the collective creation takes extraordinary importance.

Need for dialogue: Understanding the audiovisual and intercultural bridges that allow us to get closer to that one, where in many cases they share experiences and situations similar to ours. Is looking for a way to generate solidarity ties, hopes and common concerns

Let us know or open to the world showing our worldviews, practices and languages. Sustaining and expanding thought processes. So much exposure leads mainly to recognize the diversity with a view to building horizons of existence, where we all fit within a framework of respect for human rights, cultural rights and particularly those of Indigenous Peoples. Stressing the need to incorporate culture as a strategic element in national development policies and international

The audiovisual thus becomes a versatile tool in inclusive educational processes appropriate to the contexts in which they operate. Promote diversity, reflection and recognition of the importance of traditional knowledge as a source of intangible and material wealth, in particular the knowledge systems of indigenous peoples and their positive contribution to sustainable development in accordance to the 2005 Convention.

Cultural revitalization process is recording and disseminating best practices, oral history, language and symbolic world. Mainly contained in the concept of "intangible cultural heritage" prepared by UNESCO in the 2003 convention, where the practices, representations, expressions, knowledge, skills, together with the instruments, objects, artefacts and cultural spaces associated therewith-that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation is constantly recreated by communities and groups in response to their environment, their interaction with nature and history, with a sense of identity and continuity, thus promoting respect cultural diversity and human creativity.

Countercultural identity assertion process, decolonization, recreation of other symbolic universes, visibility of the hegemonic otherness and offset

Participatory political processes, mainly used by communities in order to report situations of abuse of human rights or the rights of indigenous peoples, protection of acquired rights and the collective claims are legitimate. We are the only ones who can protect and promote cultural diversity. If there are guaranteed human rights and fundamental freedoms such as freedom of expression, information and communication as well as the possibility for individuals to choose cultural expressions.

Intercultural Processes in the exchange of cultural imagery enabling approach and recognition of cultural diversity. Creating and nurturing space for meeting and understanding environment in intercultural dialogue.

Currently the region is doomed primarily to the transfer of knowledge and technology to strengthen the collective production areas, the sustainable production of materials, extension and installation of distribution systems, incorporating new technologies, development of content and higher quality production with a view to creating greater public.

During the analysis of the experiences are hinted addressed the invisibility of indigenous and community from the hegemonic centers and in the media and commercial cinema circuits. There is urgent need to create spaces to highlight the necessary changes to strengthen the identities that make the formation of our nations face a given level of symbolic domination uniform. There are two ways: access to a rich and diverse range of cultural expressions, access to appropriate means of expression and dissemination as reflected on the guiding principles of the Convention.

The construction of these alternatives would entail further investment in technology transfer to allow as many groups produce their own image, creating quality products at both the technical and accessing content that turn into ever larger circuits. An agreement between public and private sectors to obtain a better material creation and circulation. And joint regional level that will permit strategic alliances in the lines of production and dissemination.

Another issue discussed was the passage of inbred-production productions for us, to creations that generate exogamous exchange-productions allow me to communicate with each other, thereby leading to the incorporation of new and larger audiences

The expansion of distribution channels that make this tool enable a sustainable channel for more and better productions making them increasingly less dependent on grants and subsidies was one of the proposals

The availability of channels for the dissemination of indigenous film and audiovisual production and community are given the centrality of options available in the cities. Alternative circuits being the most widely used as film festivals, universities, film clubs, public television and the Internet. However, there are exceptions such as cases of Bolivia and Colombia with an expanded network of community media in operation. The mobile cinema is another of the strategies implemented to bring productions to remote and rural areas. The free access to the presentations is a constant observed in the majority of the cases described.

All the above agrees with the need for legal frameworks to regulate and protect the production, distribution, and audio visual and cultural assets and as such cannot be left at the mercy of market laws. In accordance with the statement of the Convention both in 2003 as in 2005 holding the one hand, the need to recognize that

cultural goods and services contain identity, values and meaning and therefore can not be considered mere commodities or consumer products, and secondly, the need for all states to adopt appropriate measures to protect and promote the diversity of cultural expressions at the same time ensuring the free flow of ideas and products, and finally, the need to redefine international cooperation, the cornerstone of the Convention, given that every form of creation contains the seeds of dialogue permanent<sup>2</sup>.

### **Major Challenges for display during the meeting**

Potentiate community resources through audio visual literacy.

More intercultural bridges tend to establish connections and exchanges between different cultural worlds.

Dignify our imagination and dismantle cultural hierarchies from more and better distribution networks and distribution.

Socialization of methodologies and experiences through regional partnerships and creating opportunities for reflection.

Massification of production and public training.

Generation of sustainable alternatives that do not rely solely on grants

Build linkages with other development agencies and educational networks for greater movement

### **Needs**

Framework of good practices / cultural indicators to measure the impact / Articulation

Increased investment in training and media literacy to promote a greater democratization of production and images

Network / Mechanisms / Monitoring / Public Policy

Mechanisms of control over the work we do

Creating channels to enable the sustainability of the creative, production and dissemination. Access to more and better resources and funding sources / Movement at the transnational level systems

Strengthening interregional cooperation initiatives

Introduction of new technologies

Expand the grid on public television productions and indigenous community

Construction of intergovernmental agendas to support audiovisual production

Creating international platforms as files

Creating agendas which included activities such as festivals and international

### **Agreements**

Remind States Parties to the Convention for the Safeguarding strive to promote, within their territories, the creation of an environment that encourages individuals and social groups to create, produce, disseminate, distribute and make available their cultural expressions, concern for the special circumstances surrounding women and other social groups, including those representing minorities and indigenous peoples, and the need for such groups to have access to diverse cultural expressions of domestic or foreign origin within which alternatives are framed and distributing broadcast on Indian cinema and audiovisual and Community developed during the three-day meeting of the Lake Ypacarai.

Support the process of enactment of the Cinemas Act containing the same production, film distribution and indigenous community. Holding forums, regional meetings to update existing legislation in this area. Paraguay

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<sup>2</sup> Diez Claves se la convención sobre la protección y la promoción de la diversidad de las expresiones culturales

contributes to the process of achieving a law of cinema through the work of specialists and the positioning of the subject in public debate.

Creating mechanisms to reflect the impact of culture in terms of development through the creation of lines of research at the regional level.

Strengthen the inventory of audio visual productions driven by UNESCO and other regional initiatives such as ISUM TV among others.

Development of a regional virtual platform that contains a calendar of festivals, exhibitions, launches and relevant information to industry forums.

Creating intergovernmental agendas that address the needs of the MERCOSUR Cultural sector / OEI / OAS / UNESCO / ALBA

This initiative was proposed to convert the "Meeting Ypacarai Lake" in a permanent space for reflection, to convene annually to the industry benchmark, setting provide continuity and follow up the objectives of the meeting. Sought to establish its headquarters in the historic Lake Hotel as the venue for future meetings and other related activities, which accepted by the directors of the same who supported this event.

### **Proposed actions from civil society organizations participating**

1. Américo Cordula, Secretary of Identity and Cultural Diversity of the Ministry of Culture of Brazil, proposed the creation, -through the Forum of Ministers and a proposal led by UNESCO-, an intergovernmental framework that links the film and audiovisual laws giving special attention to dissemination and distribution of indigenous and community productions.

He also proposed a continental network for the dissemination of indigenous and communities film those link public and civil institutions that work the issue. These institutions and public and private organizations would ensure the audiovisual content as a means of promoting national identity, intercultural dialogue and advocacy, promotion and protection of cultural diversity.

Finally, as a representative for Latin America and the Caribbean to the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions, he proposed the compilation of all the experiences presented during the meeting and a working document signed by all participants for submission to the IGC said.

2. Nestor Ganduglia, Scientific Director of SIGNO, Interdisciplinary Center and the Latin American Forum "Memory and Identity", proposed the creation - within the Forum - of an indigenous film show for audiovisual materials from the community network of Diffusion Chambers of Diversity. He also offered this space for any discussion or related initiative, beyond the indigenous and community audiovisual production, for the protection and promotion of the diversity of cultural expressions.

Nestor Ganduglia also offered SIGNO portal for the promotion of any activity related to the project.

3. Antonella Denegri, as technical advisor for INCAA, offered the cooperation of the Institute in relation to the advice requested by various organizations on the laws of cinema. She offered to UNESCO the possibility that INCAA may be

the means of contact between the specialists of the Institute and the public and private organizations that request assistance.

4. Miguel Lopez, Paraguayan Producer, Researcher and Journalist requested -in the framework of the meeting-, to sign a declaration to promote the creation of a cinema law in Paraguay.

5. Gabriela Gamez, content and design coordinator of Isuma TV, explained how ISUMA digital TV platform was going through a process of adjustment. To date, the sustainability and continuity in terms of human and financial resources the project had contributed ISUMA. After 4 years of implementation once open to all users, ISUMA is considering a new system of management shared with other institutions and organizations of indigenous audiovisual. The specific proposal is that from the UNESCO, in particular, from the design of the Houses of Diversity, will lead this new proposal management. Most of these projects, including CLACPI CREFREC received the support of the attendants, who joined in the proposal.

Gabriela Gamez also offered to draft the Chamber's ability to create your own TV channel within ISUMA.

6. Cristian Calonico, Project Coordinator of Voices Against Silence, proposed UNESCO, through the Chambers of Diversity, the creation of a catalog of indigenous film and video throughout the region. At this point Voices Against Silence offered the 300 Indian-themed visual that are registered in its the virtual library.

Cristián Calonico also discussed the need to lead projects that contribute to the development of qualitative indicators of the impact of Indian film projects and community as the safest way of civil societies in search of support. Asked UNESCO in this respect, to share the experiences that the Organization is developing indicators and create a project for the application to audiovisual them.

He also stressed the importance for UNESCO to contribute, within the framework of the 2005 Convention, that in every country of the region carry out a review of the laws of cinema, especially in this new era in which the film is in addition to technological challenges of the audiovisual.

Finally gave up the space in the project in the Canal de la UNAM, Autonomous University of Mexico, for the project houses.

7. Juana Miranda, head of KINO Collective and a member of the Committee of the "Forum across borders" supports the creation of he Law of cinema in Paraguay and highlighted the potential contribution of UNESCO in this regard. Invited the Project of the Houses of Diversity to the next edition of the Forum and highlighted the valuable work of the proposed house and of his work in Network.

8. Marcelo Perez, Director of the Department of Cinema and Audiovisual Area (DCEA) proposed the project of the Chambers of Diversity through its distribution network in the Film Festival of Indigenous Peoples, Chaco Argentina, which has organized the DECA in recent years. He shared the need for a law film for Paraguay and offered technical assistance to indigenous groups and communities in the border region of Chaco of Bolivia and Paraguay.

9. Jeannette Paillán CLACPI as general coordinator of the project and previously worked for the Chambers of Diversity, stressed the need for any project led by UNESCO and linking to indigenous communities should be valued by the communities themselves. Applauded the proposal of UNESCO to consult the organizations themselves on the real needs of indigenous groups linked to audiovisuals. The concrete proposal of the coordinator was to integrate indigenous training modules not only in creating audiovisual if not visual project management to ensure sustainability of the proposals from the civil sector is developing.

10. CEFREC, through its general coordinator, Ivan Sanjinés joined CLACPI grounds for highlighting the importance of actions under the Indigenous audiovisual made in the region are reconciled with the worlds and ways of life and thought of communities. Highlighted the danger of programming projects from outside the communities and asked UNESCO to work on this line.

11. Paraguayan Coalition for Cultural Diversity suggested that the page created for the event to become a space of reflection open to all participants where they can present all the proposals and concerns of the group. UNESCO took responsibility for financing a new page that includes a blog and a forum to update the debate in relation to indigenous and community audiovisual issues in the region.

12. **Medios en Común** (Colombia) is an organization that works with community television in Colombia and has access to them through programming and training spaces, remember that there are about 720. A fairly high percentage of these channels are located on sensitive sites and with little access to information. Our proposal is for people to showcase their work through these channels and display such important issues as Indian cinema take advantage of these spaces in Colombia so that our people know other ways to produce and display important realities in other parts of the continent. **Medios en Común** is ready to open a space for discussion and showing of works in the 2nd INTERNATIONAL FILM FESTIVAL CITY MOON .. to be held in Chia - Colombia (Bogota 15 minutes) between 27 and 31 October this year. We might think of an exclusive space for the chambers of the diversity and even for the participants of the meeting. We may also consider the auspices of UNESCO for it. (Not only with money, but with support). For us it is very important that issues as those discussed in the meeting clearly highlight in our country, and analyze possibilities for assistance.

The latest proposal has to do with the materials sent from here to where we can direct you to what the broadcasters and community groups are doing in Colombia and can also power mobile tours and local television. Would enter a state that contents can be interesting and effective as well as places. It is essential and necessary movement of audiovisual material for all our window display and community channels are 720 separate windows. Furthermore, our festival is becoming very important in a window display for young Latin American filmmakers and the subject of the chambers of diversity is very relevant, we can go all to share and to realize a chain of content distribution and indigenous community

13. VOCES AGAINST THE SILENCE (Mexico) with the proposed integration of the documentary output of the project by the Chambers of the Diversity of Voices of the Videos, in that part of the acquis on free loan for educational and cultural. Programming cycles with these documentaries on TV-UNAM. Make settings on the Alternative Network of

Documentary Exhibition including documentaries of this project. Promote the various activities of Chambers of Diversity in Latin America on page Voices Against Silence.

14.NOMADAS (Peru) proposed the creation of a mobile cinema Latin American Network.

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**Agenda**

- 7 th Latin American Forum on Memory and Identity Montevideo Uruguay 28 to 31 [www.signo.com.uy](http://www.signo.com.uy)  
Across Borders-Forum
- X International Festival of Indigenous Film and Video 6 to 11 October [www.clacpci.org](http://www.clacpci.org) Ecuador
- Meeting of the Guarani Village
- UNESCO Paris Intergovernmental Conference