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**Cultural Diplomacy as an instrument of
Mexican Foreign Policy: Its applicability to Ecuador**

Graduate thesis prior to obtaining a Bilingual Bachelor in International Studies minor
in Foreign Trade

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2015

“If we can not be a military and economic power, we can instead be, a cultural power
nourished by our richest traditions.”

Benjamín Carrión

Dedication

In loving memory of my mother who has been my inspiration,
example of strength, simplicity and kindness.

To my father for his love and support.

To my husband for being my pillar and angel.

Acknowledgements

I thank God for His infinite love and all the miracles brought into my life, my husband for his support, my father for being a guide in developing this thesis, and my brother and sister for always being by my side.

Also, a special offering of gratitude to my friend Cynthia for her vital assistance in editing, as well as her invaluable counsel, and particular thanks to my advisor, Esteban Segarra for his opportune direction and backing. Finally, I would like to express my perpetual gratitude to the University of Azuay for an excellent education.

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Abstract

The role of cultural diplomacy is nowadays essential to establish international relations, especially in our high-tech, globalized world, appointing culture with the most important task: to be a country's guiding light. In Ecuador, it is extremely important to enhance cultural diplomacy, creating connections between countries that are linked in abundant cultural expressions.

This paper is an in depth analysis about the management of cultural diplomacy in Mexico as an instrument of foreign policy. An examination of the most important cultural aspects is presented, considering the elements that have been the greatest enhancement ones for Mexico's culture. Since cultural diplomacy is essential for the development of a country, this study can serve as a benchmark model for Ecuador.

INTRODUCTION

A country's exercise of cultural diplomacy marks its history, identity, socio-political and economic development as well as its international image. It is impossible to reach useful political and economic negotiations to improve the quality of life of a region's inhabitants without a cultural and diplomatic framework that identifies the specific characteristics of a populace.

Today, more than ever, the importance of diplomatic relations is highlighted, considering the fact that we live in an unstable, globalized world with strong local individualities. The importance of nurturing traditions in developing countries is crucial. Culture allows us to interact on an international level. Isolated cultures rarely exist because all cultures interact and cooperate with each other.

According to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions:

Emphasizing the need to incorporate culture as a strategic element in national and international development policies as well as in international development cooperation, taking into account also the United Nations Millennium Declaration (2000), with its special emphasis on poverty eradication.¹ (UNESCO, 2005, 1)

In this case we must consider special importance to cultural diplomacy, invaluable to strengthening national policies. Often, culture is relegated to a secondary position, despite the fact that the harmonious development of a country depends on it. It is naive to think that the political-economic facets exclude the cultural ones, like any branch of a nation's administration dispensing with culture. Hence, the importance of analyzing further, the issue of cultural diplomacy and its role in the future of our country, Ecuador.

¹ Official translation from: (<http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>)

Cultural diplomacy is a basic tool for development and it is directly linked with the economic sector, as the bond of international negotiations. Let us examine the Principle of complementary economic and cultural aspects of development in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions: "Since culture is one of the mainsprings of development, the cultural aspects of development are as important as its economic aspects, which individuals and peoples have the fundamental right to participate in and enjoy"². (UNESCO, 2005.4)

It is essential for our country to emphasize on a specialized and properly structured plan of cultural policies that facilitate cultural expressions and support cultural institutions in order to achieve better management of our culture. Also to encourage the creation of cultural productions as to disseminate and promote them in a wide array of international environments.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions defines Cultural Policies and Measures:

“Cultural policies and measures” refer to those policies and measures related to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.³ (UNESCO, 2005: 5)

The responsibility to distribute our culture internationally corresponds to State entities making it a primary activity. We have extremely rich traditions with experts in culture, along with talented artists who, unsupported by State agencies, cannot achieve the desired objectives. We have a lot to do, especially since it is urgent that the system decentralizes the administration of our culture. Culture itself has the right to be expressed in every corner of our country.

² Official translation from:

<http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2005:0678:FIN:EN:PDF>

³ Official translation from:

<http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2005:0678:FIN:EN:PDF>.

In order to have laws that support culture, it is vital to adopt the *Cultural Law Project* and thus stop certain outdated bureaucratic burdens that only serve to hinder cultural growth. Only with a properly structured cultural law, is it possible to effectively promote our country on an international level.

As a sovereign nation, we are independent, yet culturally and economically inter-dependent. It is extremely positive for Ecuador and the rest of our fellow nations, to strengthen our mutual ties. Mexico is a role model for the management of cultural diplomacy, and the renown position that it has achieved in international relations.

Mexico is a worldwide country known for its cultural diplomacy, fertile traditions and irreplaceable customs. It has an ideal standard of cultural dissemination that could enrich our Ecuadorian foreign policy, as a motivator for new ideas and innovative projects that have been successful in the field of cultural diplomacy.

In March 2014, the presidents of Mexico and Ecuador signed five agreements to strengthen bilateral relations in areas such as culture, social development, education, trade, science and technology.

The Ministry of Culture and Heritage of Ecuador and the Economic Culture Fund in Mexico (FCE) signed a cooperation agreement to open a branch of a Mexican publishing house in Quito. They included a cultural center, a bookstore, a book distributor hub in the region, and a publishing house. These agreements help us strengthen diplomatic relations with Mexico, giving special prominence to the role of culture in diplomatic negotiations. This leads us to imagine new international cooperation projects.

CHAPTER 1: CULTURAL DIPLOMACY AS A PART OF PUBLIC DIPLOMACY.

Cultural diplomacy is thriving. It creates fraternal bonds of international cooperation by practicing keen cultural relations. Beyond a doubt, its value is an essential instrument for development and welfare. Cultural diplomacy is part of public diplomacy which has as a main objective, to capture the attention of international audiences through persuasion and strategic image. Both of these diplomacies complement each other and collaborate together to meet the interests of foreign policy.

To begin with, it is important to review the meaning of culture and diplomacy.

In 1982, Mexico held the "World Conference on Cultural Policies" in which culture was defined as: the set of distinctive spiritual, material, intellectual and emotional features of a society or social group. Culture, in addition to art and literature, lifestyles, fundamental rights of the human being, value systems, traditions and beliefs, gives us the ability to reflect upon ourselves. It is that which makes us specifically human, rational, critical and ethically committed. Through culture, we discern values and make choices. Through it, man expresses himself, becomes aware, recognizes his incompleteness, questions his own achievements, looks for new meaning and creates works that transcend.⁴ (UNESCO, 2009-2014).

Thus we can understand culture as an evolutionary element. Societies and civilizations are always changing so culture is also evolving and taking new forms according to certain lifestyles, customs and traditions. At the same time, culture has a retroactive effect, as it constantly reminds us of our roots and origins. Thus, we see that culture is always flexible to change. A logical reason is that it embraces everything about a civilization, nation or country, taking different bifurcations and one of them, is its direct relation with diplomacy, creating this way a new discipline: cultural diplomacy.

⁴ Transaltion from Spanish by the author

According to Augustine Basave, the term diplomacy has three basic meanings: 1) science or knowledge of the interests and relations with other nations; 2) service of states in their international relations; 3) according to the Royal Spanish Academy: politeness, apparent and interested. The first meaning refers to the scientific aspect; the second, the organizational aspect; the third, the art of negotiating. Diplomacy is both science and art. As a science, diplomacy is the knowledge of the set of rules governing the relations between States as set out in their mutual interest, Positive International Law and the Law of Nations. As an art, this applies to the same rules for a foreign government. (Basave, 1985, 245).⁵

Now we have a clearer picture of culture and diplomacy in order to delve into both cultural and public diplomacy. Cultural diplomacy is a part of public diplomacy. "The latter is distinguished from traditional diplomacy by the agents involved in it (not just government agencies), by the recipients (the general population in other countries) and available resources (communication, information, culture, education)" (Basque Observatory of Culture, 2004, 6).⁶

Thus, one can understand the importance of public diplomacy, which creates more human and social ties, allows the participation of people through various cultural and informative branches, and makes our country recognized internationally in a favorable way. I think the main ambassadors for our country should be migrants, who need to be taught about our diverse cultural and traditional heritage, so they can be representatives for sharing our culture.

The difference between traditional diplomacy and public diplomacy is:

When we talk about public diplomacy, the main point to be emphasized is the target recipient of the actions that are launched. Unlike traditional diplomacy, public diplomacy aims to reach a wider audience, foreign public opinion, which must persuade with clear messages. Public diplomacy is not addressed

⁵ Translation from Spanish by the author.

⁶ Translation from Spanish by the author.

therefore, to governmental institutions in another country but through various areas, it seeks to influence a wider range of people (2004.6).⁷

The difference between these two diplomacies is quite clear. Both relate directly but have different purposes. While public diplomacy is aimed at foreign audiences, traditional diplomacy is directed to States, in order to fulfill their interests.

It is important to understand the relationship between public and cultural diplomacy. Both approaches depend upon each other. As Villanueva describes:

Public and cultural diplomacy are primarily intended to establish an area of mutual interest and understanding among peoples and nations. These diplomacies are essentially the ones which care to develop cultural and information sensitivity towards people of other nations, which in turn cooperate as a mean to achieve a mutual understanding and lasting peace (Villanueva, 2009, 7).⁸

These two types of diplomacy play a key role in developing nations. No nation can advance in isolation. They require international cooperation at all levels, starting from the cultural to economic aspects.

For diplomacies that are inspired by public and cultural expressions, the process could be defined as a strategy of inclusion and convergence: it appeals to the reduction of differences with the Other-different; it is the elimination of identity distances that separate ourselves as societies and nations to reach an understanding, cooperation and lasting relations in the long term (2009, 7: 8).⁹

It is the aim of both public and cultural diplomacy, to strengthen ties between nations and cooperate for mutual development. Without these two diplomacies we would be isolated and stagnant countries, and most seriously, facing the violence that generates

⁷ Translation from Spanish by the author

⁸ Translation from Spanish by the author

⁹ Ibid.

the marginalization of cultural-ethnic diversity. Therefore, we can gauge the importance of these two approaches.

In this chapter, we will define and deeply analyze public and cultural diplomacy, explaining the inherent differences with traditional diplomacy. Also, culture will be studied here as a tool for sustainable development. Here, we will observe the work of cultural activists as the Committee on Culture of the World Association of United Cities and Local Governments and its first production, Agenda 21 for Culture. The role of cultural industries in development also will be examined. Finally, an analysis of the articles I consider to be the foundation of the Universal Declaration of UNESCO on cultural diversity will be presented.

1.1 Definition and Concepts

To understand Cultural and Public Diplomacy it is necessary to analyze the meaning of Diplomacy and Traditional Diplomacy:

Cull defines diplomacy as the mechanisms that are not war, displayed by an international actor to manage the international environment. This actor could be a State, a multinational corporation, a non-governmental organization, an international organization, a stateless paramilitary organization, or any other actor on the world stage. *Traditional diplomacy* is the attempt of an international actor to manage the international environment through engagement with other international actor. *Public diplomacy* is the attempt of an international actor to manage the international environment through commitment to a foreign public (Cull, 2009 , 56:57).¹⁰

Thus, the difference between a) diplomacy, b) traditional diplomacy and c) public diplomacy, lies in the kind of diplomatic receptor. Interaction between international actors, whether governmental or non-governmental, occurs in both diplomacy and

¹⁰ Translation from Spanish by the author

traditional diplomacy. On the other hand, public diplomacy is the interaction between an international actor with an international audience.

Also Cull indicates that, in historical terms, public diplomacy has taken the form of contact between a government and the population of another State. This diplomacy does not always look directly to their mass audience. It has usually cultivated individuals within the audience, which in turn, influence the community more broadly. In addition, public diplomacy does not always take the form of an immediate attempt to influence a foreign audience. It is also part of public diplomacy to listen to a foreign audience and to consider any changes of focus, and even changes from the high politics as a result of an exchange. (2009, 57).¹¹

As previously mentioned, public diplomacy is not only the interaction between an international actor and a foreign audience, but there are also spokespersons instructed to influence an international audience. Hence the importance of skilled people who possess diplomatic ties with other nations. These actors do not necessarily have to be diplomats, but people who are widely informed and empowered to influence foreign audiences. Today's public diplomacy has major forms of conquest: for example, the various media such as television, radio, newspapers, magazines and especially social media and Internet.

According to Cull, the components of public diplomacy are: "a) to listen (which is the basis of all effective public diplomacy); b) advocacy; c) cultural diplomacy; d) exchange; e) international broadcasting, f) psychological warfare. " (2009, 55:56)¹²

¹¹ Translation from Spanish by the author

¹² Definition of Psychological Warfare according to Rodrigo Borja: Psychological warfare, in its original meaning has a military sense, which includes the maneuvers of intimidation or of information aimed at breaking the morale of the enemy soldiers in order to lower their ability to fight. Generally it is directed toward the rear of the opposing troops to plant pessimism and despair in them. Radio, clandestine press, leaflets dropped from aircraft or any other form of communication to discourage the soldiers or convince the illegitimacy of their cause and the futility of their sacrifice, whether by their numerical inferiority in the field of battle, for technical supremacy and logistics of the enemy, for the lack of popular support, and the lack of international allies. It is often said that psychological warfare is to "win without fighting", that is, using different weapons from the conventional, as propaganda and information, to weaken or deter the enemy. See Rodrigo Borja. (1997). *Enciclopedia de la Política*. Tomo I. A-G. Fondo de Cultura Económica. México.

Cull also talks about the new public diplomacy, and indicates the key shifts in its practice. These are:

a) International players are becoming less traditional and non-governmental organizations (NGOs) are particularly prominent; b) mechanisms used by these actors to communicate with global audiences has moved to new global technologies in real time (especially Internet); c) these new technologies have blurred the lines between rigid spheres of national and international news; d) instead of using old concepts of propaganda, public diplomacy increasingly uses concepts that are, on the one hand, explicitly derived from marketing, in particular the name of the place-country or country-brand and on the other hand, concepts developed from the theory of network communication. Hence there is e) a new terminology of public diplomacy as the language of prestige and international image, this terminology allow us to talk about "soft power"¹³ and "naming"; f) the most important thing, might be that the new public diplomacy talks about a detachment of an actor and an approach to the population in the communication of the era of the Cold War and the arrival of a new emphasis on person-to-person for mutual enlightenment, in which the international actor plays the role of facilitator, g) in this model, the former emphasis on a hierarchical transmission of the message, from above to below, is overshadowed and the primary task of the new public diplomacy is characterized by "building relationships" (2009, 57:58).¹⁴

Public diplomacy is taking a more human sense, being itself a creator of mutual cooperation relationships that not only look for independent interests, but for bilateral benefits, or even better, for multilateral exchange. One factor that influences

¹³ Joseph Nye defines it: "As an expression of the ability of an actor to get what he wants in the international environment because of the attractiveness of his culture rather than military or economic influence" Joseph Nye (2004), *Soft power. The Means to Success in World Politics*. Public Affairs. New York. Cited in: Cull, Nicholas J. (2009). *Diplomacia pública: consideraciones teóricas*. Diplomacia pública y cultural. Revista Mexicana de Política Exterior, número 85. Instituto Matías Romero de la Secretaría de Relaciones Exteriores. México, Available on: <http://www.sre.gob.mx/revistadigital/images/stories/numeros/n85/cull.pdf>. (Translation from Spanish by the author)

¹⁴ Ibid.

these partnerships is globalization, which now features new media propagators, mainly the Internet which plays a major role of paramount importance when being used as a tool that tighten international diplomatic relations to astronomical levels.

Today the international promotion for a country, *branding its name*, is a boom, and it seeks to spread the name of a determined country at an international level. We have a clear example with the public diplomacy strategy used by the Ecuadorian government with its brand *Ecuador Ama la Vida (Ecuador Loves Life)* and the Mexican government with: *Mexico, Vive hoy, vive lo tuyo (Mexico, Live today, live what is yours)*. This is an effective way for us to make our culture known, as well as our products and tourism, and thereby engage in international diplomatic relations.

Let us compare the old and the new public diplomacy:

Chart 1¹⁵

Old and New Public Diplomacy

Predominant Characteristics	Old Public Diplomacy	New Public Diplomacy
1. Identity of the international actor	State	State and non-State
2. Technological Environment	Shortwave Radio, Printed newspaper, landline phone	Satellite, Internet, Real-time news, mobile phones
3. Media environment	Clear line between areas of national and international news	Blurring of the areas of national and international communication.
4. Source of focus	Development of the theory of advocacy and political propaganda.	Development of the theory of naming and corporate networks

¹⁵ Chart by Cull of Old and new public diplomacy. (Cull, 2009, 59). (Translation from Spanish by the author)

5. Terminology	“International image”, “prestige”.	“Soft power”, “national denomination”
6. Role Structure	Vertical, From actor to foreign population.	Horizontal, provided by the actor.
7. Nature of the role	Message aimed at target	Building relationships
8. Overall goal	International environment management	International environment management

According to Cull, a key feature of the new public diplomacy is the term “*soft power*” which Joseph Nye (2004) defined "as an expression of the ability of an actor to get what he wants in the international environment because of the attractive nature of their culture rather than military or economic influence." (Nye in Cull, 2009, 60)¹⁶

In this case, public diplomacy is directly linked to culture and a proper managing of it could be done through cultural diplomacy. Culture is the main spokesperson for public diplomacy, and it is much easier and effective to influence on foreign audiences using cultural dissemination, that leads to the correct conception of “soft power.”

According to Villanueva, in the case of public diplomacy, its scope is usually defined in the field of international information, public relations, communications between diplomats and foreign societies, cultural-tourist promotion and projection of an image-nation to other countries; in some cases use of propaganda in any of its forms is made, which may include psychological warfare. (Villanueva, 2009, 8).¹⁷

From this reason the idea of public diplomacy with two sides emerges: first, it aims to create communication links and understanding among nations, and second, in many cases, it looks to use psychological warfare as a demoralizing weapon, which pretends to influence a negative conception that a power group or nation may have of itself. Therefore, this kind of diplomacy means more than a negotiation, transcending to be a clear game of clever insights and management of public opinion.

¹⁶ Translation from Spanish by the author

¹⁷ Translation from Spanish by the author

The concept of public diplomacy appears less abstract, so continuing to refine cultural diplomacy using a definition according to Cull we can say:

Cultural diplomacy could be defined as an attempt of an actor to manage the international environment, making its resources and cultural achievements to be known overseas and/or facilitating cultural transmission abroad. This work often overlaps with exchanges, hence both are housed together, but not happy in most cases. Cultural diplomacy has historically meant the policy of a country to facilitate the export of examples of their own culture (Cull, 2009, 66:67).¹⁸

This is how we understand cultural diplomacy as a generator of intercultural ties that contribute to cooperation, the spread of culture and the enhancement of development. A proper handling of it can have extremely constructive results that reach far and wide in: social, tourist, political and economic fields. This is especially evident when practicing international diplomatic negotiations.

The Basque Observatory of Culture offers this description:

"Cultural diplomacy can be defined as the set of relations with values and cultural resources as central in order to disseminate cultural expressions of a society or to build bridges of dialogue between people and other peoples."
(Observatorio Vasco de la Cultura, 2004, 6).¹⁹

The Basque Cultural Observatory adds: "The current alternative for smaller territories is to take advantage of existing resources and use their cultural organizations as launch pads, carefully placed in the world. The idea is to make a good use of international recognized events (example: a film festival, a museum institution...) that allows these small territories to project themselves abroad. (2004.7).²⁰

¹⁸ Translation from Spanish by the author

¹⁹ Translation from Spanish by the author

²⁰ Ibid.

Emphasis should be given to the formation and development of cultural institutions. It is necessary to grow culturally for an international projection. The goal is to create high quality artistic productions in order to achieve a first-rate cultural image. This means not only organizing cultural events, but to allow time and effort for skilled use of methods, planning and strategies that achieve a quality cultural exchange on the world stage.

According to Fabiola Rodríguez Barba,

It is important to remark that the concept of cultural diplomacy is often used as a synonym of international cultural relations, international cultural promotion and public diplomacy. In this document I will define cultural diplomacy as the set of strategies and activities undertaken by a State (and / or their representatives) outside the country, through cultural and educational cooperation, for the purpose of conducting foreign policy targets, one of which is to highlight a positive image of the country. This definition clarifies who makes cultural diplomacy, establish its goal and what methods are being used. Cultural diplomacy is distinguished by its purposes, the media, and the actors who carry it out. (Rodríguez, 2014, 3: 4).²¹

While Rodriguez is right to describe the purposes and means of cultural diplomacy, she limits it to its actors, because this diplomacy also features non-governmental actors and independent cultural activists. The interesting thing about this diplomacy is that it opens the world to us as a mean of nurturing relationships and disseminating cultural traditions.

1.1.1 Cultural Diplomacy as a privileged instrument of foreign policy.

The growth and development of a nation depend directly on competent management of its culture and the relationships and bonds it creates internationally. This important branch of diplomacy takes careful focus on attracting foreign countries and distant peoples to discover our culture and traditions.

²¹ Translation from Spanish by the author

According to Alberto Fierro Garza:

The role of culture has been reassessed as a determining factor in developing countries, not only for the significant economic value of the so called cultural industries, but by the unique role of culture as a bridge of communication between nations, which facilitates mutual understanding and cooperation between peoples. Without it, the dialogue among civilizations is impossible, especially now, in a world that seems irreconcilable by antagonistic positions and viewpoints. A good cultural diplomacy, through the success of its actions, is the possibility of finding points of convergence, of matching and linking among cultures. (Fierro, 2009, 24).²²

The main role of culture is to strengthen ties between the countries around the globe. Culture comprises far beyond the economic, social and political, as it draws them all together. We should not rely solely on economic or political relations, as we need a tool to open the way to relate warmly to one another. This is even more profoundly true if we are a developing country with a great cultural transcendence but with a tough political history and instability. Therefore it is important to rescue our strongest feature: culture.

Fabiola Rodríguez Barba mentions:

Despite the diversity of structures and components of foreign policy of countries, all seek the same goals through cultural diplomacy. Cultural diplomacy has several objectives, the most important are: a) to highlight the values and customs, lifestyle, artistic and cultural aspects of the country; b) promoting a positive image of the country abroad; c) positioning the country; and, d) creating a climate of cooperation conducive to business and investment (Rodríguez, 2014, 4).²³

²² Translation from Spanish by the author

²³ Translation from Spanish by the author

It is vital that migrants maintain contact with their native countries. It is believed that the main reason for this is a need for the spreading of culture. As mentioned above, migrants are ambassadors of their culture of origin. For that reason they must be trained to know that one of the best investments a country can make, is the budget for education to both its inhabitants and emigrants.

According to Said Saddiki, one of the most popular definitions of cultural diplomacy was made by Milton Cummings (2003), who defined it as "the exchange of ideas, information, art and other aspects of culture among nations and peoples to promote mutual understanding "(Cummings in Saddiki, 2009, 109).²⁴

Saddiki explains that cultural diplomacy does not mean only the transmission and dissemination of culture and national values. An important element of cultural diplomacy is also the act of listening to other nations of the world, understanding their own lifestyle and finding a common cultural ground to share with them. Thus, cultural diplomacy should not rely solely on telling our stories to the world. (Saddiki, 2009, 109).²⁵

This is how we understand cultural diplomacy: as a form of cultural exchange and tolerance for the traditions and customs of other nations. Hopefully, an exchange of cultures leads us to an efficient international diplomatic negotiation. Moreover, this diplomacy does not only seek after self-interests but its great aim is the mutual benefit and growth for all involved.

In Saddiki's text: "While public diplomacy deals with both political short-term needs and political interests in the long-term, cultural diplomacy emphasizes the long-term exchange between nations" (Shultz in Saddiki, 2009, 109).²⁶

Cultural diplomacy is an effective way to create bonds of cooperation, since it produces greater confidence and ease in the protocol of management and the of decision-making arena. It is always easier to reach other countries

²⁴ Translation from Spanish by the author

²⁵ Translation from Spanish by the author

²⁶ Translation from Spanish by the author

through culture. It is important to respect and share customs and traditions first before engaging in other diplomatic relations; to understand those things which differentiate us culturally. This does not imply a loss of cultural identity. Through cultural diplomacy, each country's cultural identity is strengthened.

Saddiki emphasizes:

It is worth mentioning that although some writers confuse cultural diplomacy with propaganda, and some of them use both terms interchangeably, most researchers distinguish between the two concepts. While propaganda is by definition misleading and manipulative, cultural diplomacy aims to strengthen mutual understanding and trust between nations. (Saddiki, 2009, 110).²⁷

Thus we can envision new ways to relate internationally. It is not necessary the use of propaganda to achieve lasting ties that benefit international relations. Cultural diplomacy today is building bridges that effectively span long-term diplomatic alliances and create durable, transparent agreements. Cultural diplomacy is an indispensable tool for developing nations.

According to Saddiki, "the main objective of cultural diplomacy is to positively influence public opinion and the elites' opinion of a foreign State." (2009, 110).²⁸

While I agree with Saddiki's statement, I would further assert that the main objective of cultural diplomacy is to create bonds of brotherhood among nations for mutual benefit, especially respecting each other's differences. The best way to do this is through a country's attractive cultural magnetism, which inspires the world's curiosity and interest of the global public, elites, States and NGOs.

Saddiki indicates three main objectives of cultural diplomacy from the Dutch Scientific Council for Government Policy in a report of "Culture and Diplomacy" which includes: promoting mutual understanding, increasing the prestige of a country

²⁷ Translation from Spanish by the author

²⁸ Ibid.

and protecting national identity (Netherlands Scientific Council for Government Policy in Saddiki, 2009.112).²⁹

Saddiki points out that the objectives of cultural diplomacy mentioned above can be achieved by using the following means:

- Cultural exchange programs;
- Scholarships and exchanges in the field of education;
- Establishing links with journalists, academics, foreign leaders of opinion, etc;
- Programming cultural visits of artists (painters, musicians, etc);
- International promotion of cultural events (symphonies, concerts, etc);
- Conferences, symposia and workshops on topics of international culture;
- Promotion of language;
- Publications (Saddiki, 2009, 112).³⁰

In order to achieve the objectives of mutual agreement and harmony of cultural diplomacy, we must have a clearer idea of the course of action. We must begin by improving the management of culture, regionally and nationally. Local and State political support are indispensable. However, cultural institutions require financial support to thrive. Since authorities neglect to give priority to cultural areas, we cannot influence effectively internationally.

Another important aspect is education and cultural trajectory. The cooperation of experts in culture with a wide national and international panorama is of great importance. Their labor is more important than we can imagine and a big part of cultural diplomacy's efficiency depends on it.

It is essential to educate the population about their own culture and traditions, teaching all to value and respect it, to transmit it to the rest of international audiences at every viable opportunity. For example, France has done a very important work on cultural diplomacy by featuring international institutions teaching the French

²⁹ Translation from Spanish by the author

³⁰ Translation from Spanish by the author.

language all over the world. In this way they demonstrate their culture and traditions by teaching their language.

These are truly inspiring strategies. If we are to be ambassadors of our culture in the world, we cannot speak of cultural exchange as long as basic knowledge of it is absent. Therefore, we can conclude that cultural diplomacy must begin locally. Only in this way, can we begin to project it internationally.

Since WWII, Cultural diplomacy has experienced several changes and now, State government actors are not the only ones taking part on it. Saddiki observes: "Thus, the emergence of new diplomatic actors within or outside the State is one of the most important aspects of contemporary international relations. This phenomenon is related to the growing influence of information technology and communication in international affairs. "(2009, 113).³¹

New technologies, as Saddiki notes, have effected major changes in the development of diplomacy, particularly with cultural diplomacy. Today, it is much easier to communicate internationally, from the State level to non-governmental organizations, and therefore, to a more personal level via the Internet which allows all individuals to be transmitters of cultural information.

According to Saddiki:

In the past, governments have used culture as a tool to endorse generally political and economic objectives, while today the three pillars of foreign policy (political/security, economy/trade, and culture) are considered as interdependent components of a foreign policy system. Therefore, culture is no longer an ancillary element but a new focus of the diplomatic agenda for both State and non-State actors.

Contemporary developments in the field of international relations have shown that the XXI century will indeed be the golden age of the impact of cultural factors on relations between nations. Thus, both State and non-State actors

³¹ Translation from Spanish by the author

will promote the positive aspects of transnational cultural interactions that can effectively strengthen trust and mutual understanding between peoples and nations around the world. Cultural diplomacy will be the most effective framework for achieving this goal (2009.116).³²

The advancement of culture today is encouraging, playing a major role in the partnership of developing nations. We must remark that today the cultural aspects have great transcendence. At present, a large percentage of negotiations and agreements of a country rely on cultural aspects. If a country is well established culturally, it is much easier for it to relate to other countries and strengthen ties with them.

Rodríguez F. indicates,

State conducts foreign policy, and therefore cultural diplomacy actions meet the objectives and diplomatic agendas of countries. In this latter regard, there are primarily three ministries who generally perform cultural diplomacy; Ministries of Foreign Affairs, Ministries of Culture and Ministries of Education. (Rodríguez, 2014, 5).³³

The actions of government agencies in cultural diplomacy are fundamental, however, it is essential to take actions to assist non-governmental organizations involved in cultural efforts. This is achieved through State supported policies which introduce new forms of diplomatic relations, such as the creation of cultural institutions thus enabling the cross pollination of customs.

Rodríguez, F. explains that cultural diplomacy activities include:

- a) organizing cultural events and education through exhibitions, fairs and pavilions where cultural and artistic expressions of the countries are promoted, such as architecture, painting, dance, gastronomy, etc.;
- b) managing cultural and educational activities;
- c) holding meetings and regular

³² Ibid.

³³ Translation from Spanish by the author

gatherings with functionaries, academics, and to a lesser extent with civil society of recipient countries to hold bilateral or multilateral relations in culture and education subjects; d) granting of scholarships; f) provision of material and financial resources through mechanisms such as the Bank of Missions which in some countries manages visits of Mexican and foreign artists; g) coordinating international activities of diplomatic missions in culture and education subjects as well as other government entities working together; h) managing the resources granted by the State for the fulfillment of functions on cultural and educational diplomacy, i) being a link in building closer ties between countries (recipient country and issuing country). (2014, 5: 6).³⁴

The most important activity of cultural diplomacy is the creation and strengthening of international cooperation. There is no more effective and peaceful device than culture to strengthen ties between nations. In this way, without downplaying its importance, the other activities of this diplomacy become means to achieve the main objective of international cooperation and negotiation.

In 2012, Ibero-American General Secretariat says:

Culture is the pleasant and accepted side in any country and an open door to other much harder and difficult subjects: criticism of governments, internal conflicts in development, infringement of human rights of groups or citizens, unfair economic systems, etc. Thus cultural diplomacy can become a matter of "good image", which easily concludes in a cosmetic remedy, ignoring certain outstanding cultural manifestations and distortions of problems that are actually happening in those countries. The second assumes culture as a strong ideological weapon that facilitates the delivery of speeches and political arguments with which certain governments are identified. The third is a vision of the country and its "culture as a brand," that is to say, as a sign of identity allowing its commercialization and strategic location of the country in the international context.³⁵

³⁴ Translation from Spanish by the author

³⁵ Secretaría General Iberoamericana, 2012: 10. (Translation from Spanish by the author)

Culture today more than ever creates a bond between peoples. Culture can rescue a country in political or economic crisis by presenting a different face of the nation to the world. It is worth to mention the famous phrase of Ecuadorian Benjamin Carrion: "If we cannot be a military and economic power, we can instead, be a cultural power nourished by our richest traditions."³⁶ (CCE, sa 2)

As far as culture is concerned, Ecuador is extremely rich. We have the most diverse traditions, customs and an incomparable cultural heritage in our historical record. Our cultural diplomacy has solid grounds to reach unimaginable scenarios on the global platform.

1.2 CULTURE AS A PILLAR OF SUSTAINABLE DEVELOPMENT

Culture has a sense of interaction on an international level. There cannot be isolated cultures, as each must interact and cooperate among each other, working together for the sustainable development of peoples and nations. Culture often becomes secondary, although the harmonious development of a country depends on it. It is wrong to assume that political and economic branches of a nation's administration can exclude culture. Thus, cultural diplomacy plays a major role in our country's development, directly linked with the economic sector as a bond for international negotiations.

1.2.1 Actions of the Committee on Culture of the World Association of United Cities and Local Governments (UCLG)

The Committee on Culture of UCLG is a global platform for cities, organizations and networks to learn, cooperate and promote policies and programs on the role of culture in sustainable development. As stated on the official website of Agenda 21 for Culture:

³⁶ Translation from Spanish by the author.

The Committee on culture of UCGL is chaired by Lille-Métropole, co-chaired by Buenos Aires, Montreal and Mexico, and vice-chaired by Angers, Barcelona and Milan. The Committee on culture is open to the participation of cities from all continents on equal terms. The objective of the Committee on culture of UCGL is "To promote culture as the fourth pillar of sustainable development through international dissemination and local implementation of Agenda 21 for culture"³⁷. (Culture 21, 2015).

On November 17, 2010 in Chicago, the Executive Bureau of United Cities and Local Governments agreed to command the Committee on Culture to develop a Guidance Politic Document about culture as the fourth pillar of sustainable development.

According to this document, the most representative points are highlighted, in my opinion, as follows:

The concept of sustainable development and its articulation in three dimensions was developed in the second half of the 1980s. The three dimensions or pillars are: economic growth, social inclusion and environmental balance.

However, it is widely believed that these dimensions are not enough to reflect the intrinsic complexity of contemporary society. Researchers and institutions such as UNESCO and the World Summit on Sustainable Development ask that culture be included in this model of development, asserting that culture, after all, shapes what we understand by development and determines how people act in the world.³⁸ (UCLG, 2010, 4)

Truly, there is no development without culture. Economic, technological, social, environmental and political issues need culture to help them express in order to reach national or international audiences. For this reason, world trajectory organizations like UNESCO and the World Summit on Sustainable Development support culture to be included as one of the fundamental pillars for the sustainable development of nations.

³⁷ Translation from Spanish by the author

³⁸ Translation from Spanish by the author

The last World Conference on Education for Sustainable Development was held in Aichi-Nagoya (Japan), November 10–12, 2014. They called for urgent actions to include Education for Sustainable Development to advance their program after 2015.

Although culture is not yet “officially” declared as one of the pillars of sustainable development, the importance of it and the need to manage and expand it must be included as a fundamental pillar of development.

The Executive Bureau of United Cities and Local Governments supports this:

The relationship between culture and sustainable development is done through a dual approach: developing one’s own cultural sectors (namely: heritage, creativity, cultural industries, arts, cultural tourism); and advocating for culture to be duly recognized in all public policies, particularly those related to education, economics, science, communication, environment, social cohesion and international cooperation.

The world does not only have challenges of an economic, social or environmental nature. Creativity, knowledge, diversity, and beauty are essential resources for a peaceful and progressive dialogue, as they are intrinsically related to human development and freedom.

While we have an obligation to promote the continuum of indigenous local cultures, every day, in cities around the world, ancient traditions converge with new forms of creativity, contributing to the preservation of identity and diversity. Intercultural dialogue is one of the greatest challenges facing humanity, while creativity is valued as an inexhaustible resource for society and the economy.³⁹ (2010, 4).

Optimal progress cannot exist without culture. Culture is all embracing. Without culture, what link would we have to remind us of our origins? So, our creative process would be fruitless. Economics and politics require a viaduct to help them

³⁹ Translation from Spanish by the author

to communicate and diplomatically negotiate with other nations. The link is culture. Without adequate cultural relationships and dialogue among civilizations there cannot be international cooperation, consequently there may not be an adequate sustainable development.

The cultural challenges present in the world are too important to not be treated in the same manner as the other three original dimensions of sustainable development (economy, social equity and environmental balance). The fourth pillar builds strong connections that complement the other dimensions of development.⁴⁰ (2010: 5)

The three pillars of sustainable development cannot exist without the proper management of culture. Therefore, culture should be the most important pillar for development. In this way, culture generates the other internationally recognized pillars, which are depending on it as a consequence.

Importantly, members of United Cities and Local Governments consider the necessity that culture be placed as the fourth pillar of sustainable development as follows:

Call to cities, local and regional governments worldwide:

- Integrate the aspect of culture in their development policies;
- Create a solid cultural plan;
- Include the cultural dimension in all public policies
- Promote the idea of culture as a fourth pillar to the international community, particularly in the design of policies.

Call for national governments to:

- Include the cultural perspective to national development plans;

⁴⁰ Translation from Spanish by the author

- Set goals and specific actions related to culture in areas such as education, economy, science, communication, environment, social cohesion and international cooperation;
- Promote the idea of culture as a fourth pillar to the international community, particularly in the design of policies.

Call for United Nations, development agencies and the international community to:

- Explicitly integrate culture into sustainable development programs;
- Promote the international debate on the inclusion of culture as a fourth pillar of development and its effects;
- Promote the incorporation of culture in the design of international policies.⁴¹ (2010, 7).

This call by the UCLG is one of the most important and convincing; it emphasizes the urgent need to recognize culture as a dynamic part of development. The main objective of the Committee on Cities and Local Governments is to promote culture as the fourth pillar of sustainable development through the international dissemination and local implementation of Agenda 21 for Culture as a necessary action to promote sustainable societies.

1.2.2 Agenda 21 for Culture

The Agenda 21 for Culture is the worldwide founding document of the UCLG, which proposed global policies and actions of Cities and Local Governments for cultural development. This was approved in 2004 by UCLG around the world, committed to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace⁴². (Culture 21, 2015). Around 300 cities, local governments and organizations

⁴¹ Translation from Spanish by the author

⁴² Translation from Spanish by the author

around the world are associated with this agenda. The formal adoption of a local government has a vast importance: it expresses the commitment to citizenship to ensure that culture takes a key role in urban policies and, at the same time, shows the will of solidarity and cooperation with cities and governments around the world.⁴³ (UCLG, 2004, 4)

Cuenca is on the list of associated cities with this agenda, just as Mexico, DF is. These are initiatives of great importance when engaging cultural diplomatic relations internationally. Agenda 21 for Culture offers to every city the opportunity to create a long-term vision of culture as a primary pillar of its development.

The document, "Advice on local implementation of Agenda 21 for Culture," enunciates general concepts and considerations, and suggests four specific means:

- Local cultural strategy
- Charter of cultural rights and responsibilities
- Council of Culture
- Cultural impact assessment⁴⁴ (2004, 4)

The main contents of the agenda are:

- Culture and Human Rights
- Culture and Governance
- Culture, sustainability and territory
- Culture and Social Inclusion
- Culture and Economy ⁴⁵(2004, 5: 6)

⁴³ Translation from Spanish by the author

⁴⁴ Translation from Spanish by the author

⁴⁵ Ibid.

Today we have organizations that defend culture and seek to grant it the leading role it deserves. Agenda 21 for culture is one of the most important official documents in this regard, since it seeks to emphasize the cultural processes, calling on both government agencies and non-governmental entities to participate. These are initiatives to be supported and disseminated as new actions and effective forms of international performance.

1.2.3 Cultural Industries and Development

UNESCO defines cultural industries as follows:

Those sectors of organized activity, whose main objective is the production or reproduction, promotion, dissemination and/or marketing of goods, services and activities of cultural, artistic or heritage content.

This approach emphasizes the goods, services and cultural content activities and /or artistic and /or patrimonial, whose origin is human creativity, whether past or present, as well as their own necessary functions to each sector of the production chain that allows such goods, services and activities to reach the public and the market. Therefore, this definition is not limited to the production of human creativity and its industrial reproduction but it includes other related activities that contribute to the creation and dissemination of cultural and creative products.⁴⁶

This is how we understand cultural industries, through cultural goods and services, which collaborate for socio-economic development of people. Cultural policies should be created in order to support the establishment and growth of cultural industries. It is necessary that government agencies have a protocol to monitor and support these productions that are responsible for circulating our culture.

⁴⁶ United Nations Educational, Scientific and Cultural Organization (UNESCO). (2009: 2014). *Políticas para la creatividad: Guía para el desarrollo de las industrias culturales y creativas*. Available on: <http://www.unesco.org/new/es/culture/themes/cultural-diversity/diversity-of-cultural-expressions/tools/policy-guide/como-usar-esta-guia/sobre-definiciones-que-se-entiende-por-industrias-culturales-y-creativas/> (Translation from Spanish by the author)

According to UNESCO the main characteristics of cultural and creative industries are:

- Connections between economics, culture and law
- Include creativity as a central component of production
- Artistic, cultural or patrimonial content
- Goods, services and activities often protected by intellectual property - copyright and attached rights
- Double nature: economic (generation of wealth and employment) and cultural (generation of values, meaning and identity) Innovation and re-creation
- Demand and public behavior difficult to anticipate.⁴⁷

Cultural industries have a very positive impact on development. The economy of the countries gets a great benefit from them, since these businesses provide new employment opportunities in the crafts and cultural fields, increasing inventiveness and production, meaning a grand support for our artists. Another immense advantage is, that through cultural industries, we demonstrate our wealth of customs and heritage worldwide. These industries are a primary tool of cultural diplomacy.

According to Milagros del Corral:

Cultural industries are essential to promote and disseminate cultural diversity and to democratize access to culture, since with the generalization of cultural goods and services, the cultural element loses its face-to-face character that made it historically elitist.⁴⁸ (del Corral, 2005, 3)

This positive aspect allow us to be aware that cultural industries collaborate to benefit our way of life; they are not directed only to an elite in particular, but to the general populace. This is not for economic benefit alone but it builds a foundation for everyone to get involved in and nurtured by culture.

⁴⁷ *Ibíd.*

⁴⁸ Translation from Spanish by the author

Currently, globalization, innovative technologies, and computer science have led us to the creation of new ways to relate and communicate in an international level. Today there are plenty of ways to interact in the global arena. Perhaps one of the most important is cultural industry, which presently embodies a significant percentage of GDP in the world.

It is estimated that cultural and creative industries contribute around 3.4% of the world GDP, and between 2% to 6% of the GDP of many national economies: 2.6% of GDP in the European Union, with five million employees in the sector, 4.5% of GDP in the MERCOSUR countries (average); and around 2.5% in the countries of the Andean region with Chile included. In the People's Republic of China, the contribution reaches up to 2.15% with an annual growth rate of around 7%. While these figures correspond to different calculation methods, they are indicative of the economic and commercial importance of this sector.⁴⁹

The following table shows a percentage breakdown of employment generated by this important sector in Latin America.

Picture 1⁵⁰

Latin America: employment in the cultural and creative industries			
ARGENTINA	3,2 %	JAMAICA	3,03 %
BRASIL	5 %	MÉXICO	3,65 %
CHILE	2,7 %	PARAGUAY	3,3 %
COLOMBIA	2,4 %	URUGUAY	4,9 %
GUATEMALA	7,14 %		

Sources and several years: Francesco Lanzafame et alii, 2007
Competitive Intelligence Unit 2007. DNDA Colombia 2006. V.James Jamaica 2009.

⁴⁹ UNESCO. (2009: 2014). *Políticas para la creatividad: Guía para el desarrollo de las industrias culturales y creativas*. Available on: <http://www.unesco.org/new/es/culture/themes/cultural-diversity/diversity-of-cultural-expressions/tools/policy-guide/como-usar-esta-guia/sobre-definiciones-que-se-entiende-por-industrias-culturales-y-creativas/> (Translation from Spanish by the author).

⁵⁰ *Ibíd.* (Translation from Spanish by the author)

As stated on the official website of UNESCO, there are countries with very high cultural levels that are not able to project their traditions abroad. Rather, these nations are nourished by cultural services and products from other regions. The main cause for this, I believe, is the lack of support of culture from Municipal and State organization and diminutive financial assistance.

Sadly, the cultural field does not yet have its necessary platform, as there is limited knowledge about its invaluable contributions to productivity, employment and the economy of nations. Another possible cause is the disrespect for our cultural heritage. Unfortunately, the globalized world in which we live imposes socio-economic stereotypes, which developing countries blindly follow. We set aside our own customs to pursue other "modes of culture". That is how "developed" countries brainwash us, with consumerist propaganda of what they want us to consider beautiful, necessary or admirable. Our heritage is eclipsed. This is why it is vital for cultural education and the support of traditional industries by municipalities and States. Through cultural policies, we can support and create new cultural industries.

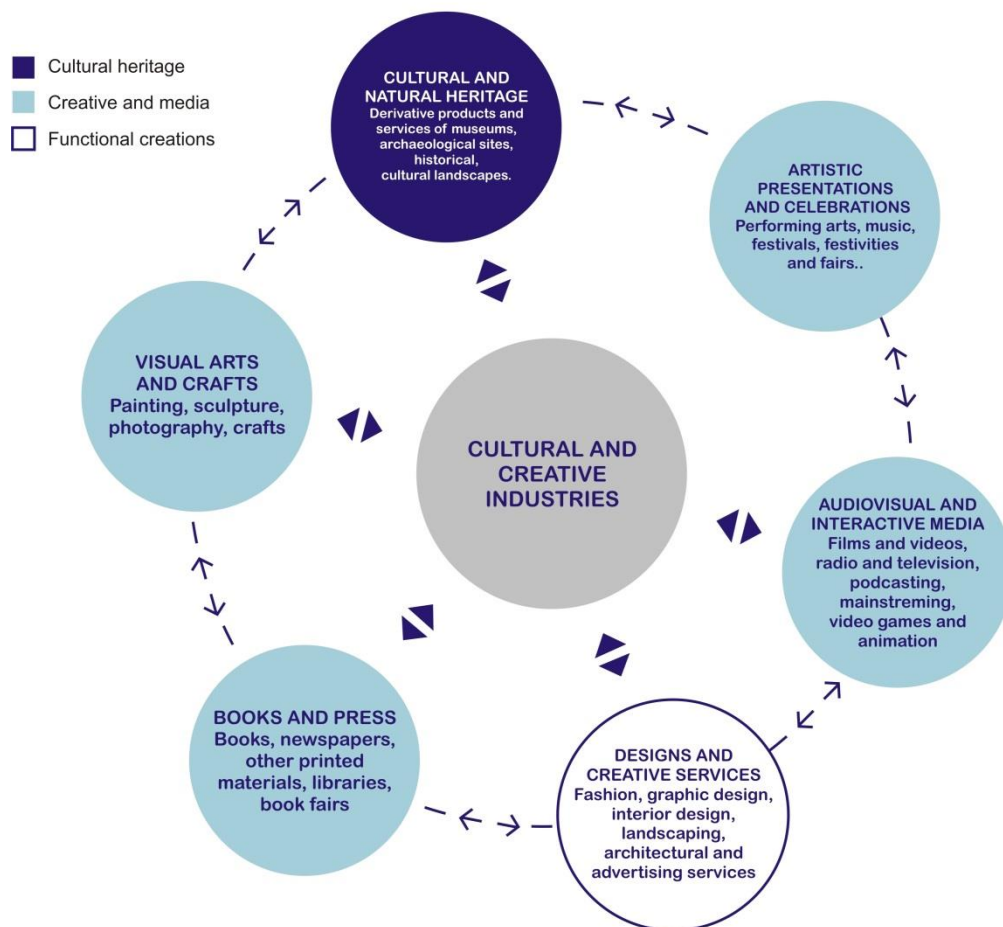
According to UNESCO, in developing public policies, it is important not to get lost in definitions, but rather to develop the field in function of realities and the preference of its actors: artists, creators, professionals and small, medium and large businesses that produce goods and cultural and creative services; distributors and exhibitors; professional associations and non-profit organizations; research centers and other organizations of civil society and the State.⁵¹

The following chart indicates cultural dominions and their creative cultural industries:

⁵¹ *Ibíd.* (Translation from Spanish by the author)

Picture 2⁵²

Creative Cultural Industries:



UNESCO explains the economic point of view for cultural industries:

- Provides a great added value. Generates direct and indirect employment.
- Great potential for growth envisioned in the coming years.
- Facilitate the introduction of other types of products in foreign markets.
- Contribute to stabilize the balance of exports.
- Contribute to the development of social trust.

⁵² Ibid. (Translation from Spanish by the author)

- To re-evaluate brands and products.
- Attract tourism and facilitate mobility.
- Generate long-term sustainable resources.
- Transform and regenerate urban spaces.

Presented as cultural arguments:

- Contribute to social cohesion.
- Facilitate the expression of communities and peoples.
- Increase personal empowerment.⁵³

Cultural industries represent a vital tool for the development of societies. Without them, creativity and innovation would not exist, having unpleasant consequences on a social, tourist and economical level. Cultural productions improve a country's diplomatic relations. By being eye-catching abroad, a nation builds bonds that allow it to develop effectively on numerous levels.

1.3 THE UNIVERSAL DECLARATION OF UNESCO ON CULTURAL DIVERSITY AND ITS DIRECT RELATION WITH CULTURAL DIPLOMACY

When we talk about cultural diplomacy, it is impossible to ignore the role of ethnic diversity as an instrument of cultural diplomatic actions. Let us make an analysis of the most important articles from the Universal Declaration of UNESCO on Cultural Diversity, taking them as a guide for successful cultural diplomacy.

According to Article 1 of this statement:

Cultural diversity: the common heritage of humanity

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is

⁵³ Ibid. (Translation from Spanish by author)

for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.⁵⁴ (UNESCO, 2001).

To ensure a balanced and harmonious exchange between nations, cultural diversity assists countries in their individual identity and distinguishes them from each other. It is paramount to respect and value culture diversity, as the love of nations for their ethos depends on it. Just as physical cultural goods are considered to be a tangible heritage, diversity is an ethereal legacy of immense importance for development.

Article 2 indicates:

From cultural diversity to cultural pluralism

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Cultural pluralism thus expresses itself in policies sustaining diversity. Inseparable from a democratic framework, cultural pluralism is conducive to exchanges of customs and to the flourishing of creative capacities that sustain public life.⁵⁵ (2001).

Therefore, we can be aware that cultural pluralism is a tool that assists us in cultural diversity. Cultural pluralism is broadly democratic and a creator of ties between traditions, which lights the path for prosperous exchange of customs. Even beyond that, it aims to achieve the primary development of peoples.

According to Article 3:

Cultural diversity as a factor in development

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a

⁵⁴ Official translation from: <http://unesdoc.unesco.org/images/0012/001240/124073e.pdf>

⁵⁵ Official translation from: <http://unesdoc.unesco.org/images/0012/001240/124073e.pdf>.

means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.⁵⁶ (2001).

Importantly, the above article supports the study of cultural diplomacy, witnessing the need for diversity and ethnic interaction to achieve the progress of the countries. In our globalized world, we need to emphasize the uniqueness of nations, specifically to preserve the identity of each country.

According to Article 6:

Towards access for all to cultural diversity

While ensuring the free flow of ideas by word and image, care should be exercised that all cultures can express themselves and make themselves known. Freedom of expression, pluralism in media, multilingualism, equal access to art and scientific and technological knowledge, including in digital form, and the possibility for all cultures to have access to the means of expression and dissemination, are the guarantees of cultural diversity.⁵⁷ (2001).

Considering cultural and social rights, cultural diplomacy and diversity work hand in hand for harmonious diplomatic relations. As the previous article refers, there cannot be effective diplomatic exchange without promulgation of equality and the freedom of cultures.

According to Article 7:

Cultural heritage as the wellspring of creativity

Creation draws on the roots of cultural tradition, and flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced, and handed-on to future generations as a record of

⁵⁶ Official translation from: <http://unesdoc.unesco.org/images/0012/001240/124073e.pdf>.

⁵⁷ Official translation from: <http://unesdoc.unesco.org/images/0012/001240/124073e.pdf>.

human experience and aspirations, so as to foster creativity in all its diversity, and to inspire genuine dialogue among cultures.⁵⁸ (2001).

The previous statement is key to understanding the importance of cultural interface. To keep traditions fertile, we must preserve both concrete and intangible practices. We are obliged to preserve cultural heritages for all social groups, to fervently value and revitalize these birthrights as the most precious treasures for societies the world over.

Article 8 is crucial on how to differentiate cultural goods and services from consumer wares. By broadcasting through their spokespersons, another important task of cultural diplomacy affirms the wealth and value of traditional goods and services.

Article 8:

Cultural goods and services, unique commodities

In the face of present-day economic and technological change opening up vast prospects for creation and innovation, particular attention must be paid to the diversity of the supply of creative work, due to the recognition of the rights of authors and artists and to the specificity of cultural goods and services which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods.⁵⁹ (2001)

Besides the transcendence of its heritage, cultural production, whether tangible or intangible, contribute to the economic development of countries through cultural industries. This does not mean that the concept of heritage must be disregarded, but rather we must defend its value without allowing it to be distorted and economically emphasized. Hence, the significance of State agencies supporting artistic expressions.

⁵⁸ Ibid.

⁵⁹ Official translation from: <http://unesdoc.unesco.org/images/0012/001240/124073e.pdf>.

Next, Article 9:

Cultural policies as catalysts of creativity

While ensuring the free circulation of ideas and works, cultural policies must create conditions conducive to the production and dissemination of diversified cultural goods and services through cultural industries that have the means to assert themselves at the local and global level. It is for each State, with due regard to its international obligations, to define its cultural policy and to implement it through the means it considers fit, whether by operational support or appropriate regulations⁶⁰. (2001)

Consequently, another revealed area is where cultural diplomacy plays a major role. By seeking cultural resolutions that emphasize diversity of traditions, we can restore cultural policies that enable effective development of heritage industries. Thus, State and local governments play an important part, initiating policies that support these cultural processes. However and admirably, today many non-governmental organizations are succeeding in making important cultural contributions.

As stated in Article 10:

Strengthening capacities for creation and dissemination worldwide

In the face of current imbalances in flows and exchanges of cultural goods and services at the global level, it is necessary to reinforce international cooperation and solidarity aimed at enabling all countries, especially developing countries and countries in transition, to establish cultural industries that are viable and competitive at national and international levels.⁶¹ (2001).

Above is mentioned one of the main activities of cultural diplomacy, responsible for creating solidarity between countries, supporting each other for the proper management of culture. The importance of the “UNESCO Universal Declaration on Cultural Diversity” is unprecedented, providing guidelines to advance cultural

⁶⁰ Official translation from: <http://unesdoc.unesco.org/images/0012/001240/124073e.pdf>.

⁶¹ Ibid.

policies. This bestows enormous backing to cultural industries, emphasizing that these are not commodities producers, but cultural fabricators preserving a rich history.

1.4 CONCLUSIONS

On the previous chapter, a reviewed of the meaning of “culture” and “diplomacy” was done, in order to get into “cultural diplomacy” as a part of “public diplomacy.” We must establish that cultural diplomacy is paramount for international relations and demonstrates our culture to foreign audiences. Therefore, the objectives of cultural diplomacy and its main activities were pointed out.

UNESCO supports the importance of culture, officially making it the fourth pillar of sustainable development. This first part underscores the actions of the Commission on Culture of the UCLG and its founding document: Agenda 21 for Culture, and its actions to achieve the recognition of culture as a pillar of development.

Moreover, Cultural industries are clearly emphasized by demonstrating their rich contribution to the development of peoples. Finally a brief analysis of the UNESCO Universal Declaration on Cultural Diversity is outlined.

Thus we have a clear study of what cultural diplomacy means, and the activities that make it a basic tool in the development of nations. In a globalized world, it enhances cultural relations and serves as a cornerstone of foreign policy.

CHAPTER 2: CULTURAL DIPLOMACY IN MEXICO

Mexico is primarily a country of great richness and cultural diversity, not always associated with the serious problems caused by powerful drug cartels. As a burgeoning country in traditions, Mexico has obtained great benefit from magnificent customs and a monumental prehispanic past proven by copious archaeological sites and exceptional museum collections, a colonial and Viceroyalty Period full of artistry, the Republican Era and the Mexican Revolution. Each epoch has left specific cultural legacies; and Mexico has made the most of these heritages by a successful practice of international cultural diplomacy. As a result, Mexico is a cultural role-model for all of Latin America.

According to Ortega, G, C:

In the middle of the 20th century was created the Office of Cultural Affairs of the Chancellery, with Jaime Torres Bodet as the head of the Ministry of Foreign Affairs, and Mexico's cultural activities abroad were formally established. Since then, and over a span of more than sixty years, Mexico has made countless activities around the world in the most varied fields of culture and arts in particular. (Ortega, 2009, 167: 206).⁶²

Ortega indicates:

Cultural cooperation agreements have been signed with the majority of nations the country relates, and they are instrumented and updated biennially or triennially through a mutual plan that forms a substantial part of the agendas. (167: 206).⁶³

An invaluable strategy is established by creating cultural ties among nations. Mexico is the most effective example of cultural diplomacy by promoting cultural relations and nurturing them through cultural contests, congresses, conventions, fairs, and

⁶² Translation from Spanish by the author.

⁶³ Ibid.

cultural institutes. Mexico has success in the international field of museology by creating new museums and exciting exhibits of their grand heritage. This is the best investment that Mexico has achieved in the cultural sphere, and consequently in its development.

In this chapter, we will make an in depth study of Mexico's management of cultural diplomacy as an instrument of foreign policy, and it will be analyzed the dynamics of how Mexico has strengthened its culture. This will provide an excellent reference for a strong cultural application model for Ecuador.

2.1 GENERALITIES

Officially known as the United States of Mexico, this nation is located in the southern part of North America, and its capital is Mexico City. Its borders are: to the north, the United States of America; to the southeast, Belize and Guatemala; to the west, the Pacific Ocean; and to the east, the Gulf of Mexico and Caribbean Sea. Mexico is a Federal and democratic Republic; its current Constitutional President is Enrique Peña Nieto, elected on December 1, 2012. The Supreme Power of the Mexican Federation is divided into three branches of the government, the Legislative, Executive and Judicial Powers. Its sovereignty resides with the people.

To analyze Mexican foreign policy, we must first define it briefly. According to Calduch, R : "We consider foreign policy as a part of the politics, formed by a combination of decisions and interventions through which the objectives are defined and the means of a State are used in order to generate, modify or suspend its relations with other actors from the international society"⁶⁴ (Calduch, 1993, 3).

According to Rafael Velasquez:

Foreign policy is shaped by those behaviors, positions, attitudes, decisions and actions that a State adopts beyond its borders, which are founded on national interests and security basically, in precise objectives of economic and

⁶⁴ Translation from Spanish by the author

political character. This policy is founded on a specific project and it depends on the ability for international negotiations of a State and the civil society. At the same time, foreign policy is determined by either internal or external factors, and it follows the guidelines of political power and political pressure. (Velasquez on *Revista Mexicana de Política Exterior*, sa, 295).⁶⁵

The proper handling of foreign policy depends upon both the internal and outside influences on a country. When referring to dynamics inside a country, this is national policy and the country's capacity for a multifaceted discussion of their own diverse identities. By "outside," I mean the well-exploited potentials for the international promotion and diffusion of various productive and cultural skills that form the major identities and particularities of a country.

Foreign policy is directly linked to all aspects that influence the development of a country. In our globalized world, we depend on an effective foreign policy to succeed in the international system. Mexico's foreign policy is currently booming because of its skillful use of cultural diplomacy. At an advanced level, Mexico is one of the pioneer countries to have mastered cultural diplomacy, this is appreciable through the concentrated cultural efforts by its embassies worldwide. While Mexico carries out its cultural diplomacy, it is important that these acts and relationships are directed according to the overarching code of foreign policy. These principles are:

- Non-intervention
- The self-determination of peoples
- The peaceful settlement of controversies
- The proscription of the threat or the use of force in international relations
- The legal equality of States
- The international cooperation for development
- The struggle for international peace and security. (Gómez-Robledo, 2001, 198).⁶⁶

⁶⁵ Translation from Spanish by the author.

⁶⁶ Translation from Spanish by the author

Today there is a lot of controversy regarding these principles because some of these do not fit into the global system in which we live. For example, the principle of non-intervention may cause misunderstandings as well as a lack of interest in public diplomacy dealings. This principle should be clarified and highly detailed. Another principle requiring clarity is: The proscription of the threat or the use of force in international relations. The word *proscription* implies a strong connotation of aggression, which can lead to misinterpretations and worst case, to justify acts of violence.

Foreign policy urgently needs an international diplomatic system as a guideline for basic principles that ensure peaceful relations, always looking for harmony and international cooperation.

According to Modesto Seara Vázquez:

Mexico's foreign policy tends to defend the national interests abroad, but the foreign policy of all other countries may not coincide with the national interests, being the result of particular and different forces which are sometimes contrary to the national interest. (Seara Vázquez, 1985).⁶⁷

Managing foreign policy has a dilemma: when national interests are targeted abroad, these goals are not always achieved because situations change constantly in the international arena. As a result, handling foreign policy is highly sensitive. This process involves decision-making, and waiting for positive results, as well as knowing how to negotiate using the best tools to achieve the desired outcomes. Thus, cultural diplomacy is essential, as it provides a gentle strategy that works in extremely difficult diplomatic negotiations and strengthens a country in multiple ways, ensuring continued development. When speaking of international cooperation and development, cultural diplomacy plays an important part throughout this analysis.

According to Alberto Fierro Garza:

⁶⁷ Translation from Spanish by the author.

Cultural diplomacy is a link of a wider process: the policy of international cooperation for the development of Mexico. The success of a State policy in this regard allows us to position ourselves better in the world, according to our strengths, and to support our brotherly countries by providing horizontal cooperation to create synergies between the artistic, cultural and academic communities. (Fierro, 2009, 24:25).⁶⁸

In order to preserve effective relationships with other countries, it is essential that Mexico maintain a policy of suitable universal cooperation that coincides with their growth, international peace, and security. The Secretary of the Ministry of Foreign Affairs of Mexico emphasizes major initiatives in cultural promotion and cooperation. Alberto Fierro Garza indicates:

Mexican cultural diplomacy must first respond to regional foreign policy priorities. Secondly, it should work to identify global areas of needs for education and culture, as an opportunity to strengthen those sectors with international experience. Finally, it should also attract, nourish, strengthen and disseminate the needs of the civil society, of the artistic communities and small cultural enterprises.

The main objective of cultural diplomacy is the promotion abroad of values that nourish the identity of Mexico, whether historical, cultural or artistic, through the diffusion of intellectuals and artists work. And in those places where there are Mexican communities, cultural diplomacy helps them to maintain contact with their country of origin, through manifestations and artistic products. (25).⁶⁹

According to Fierro,

The source for cultural diplomacy is the bilateral or multilateral subscription of cultural and educational agreements, in fields such as the mutual

⁶⁸ Translation from Spanish by the author.

⁶⁹ Translation from Spanish by the author.

recognition of studies, the establishment of professorships, the reciprocal protection against the illegal trafficking of cultural and artistic goods, language teaching, among others (25:26).⁷⁰

We can glimpse some of the most important aspects of cultural diplomacy, which contributes to educational agreements in cultural and language areas; and also it ensures the protection of cultural heritage through the diplomatic agencies of culture.

Fierro also explains:

In the last decade, Mexico promoted in the UNESCO, the creation of three new international conventions in the field for the preservation of intangible heritage, cultural diversity and underwater heritage. In addition, it shows that the alliances with various countries have generated common responses towards the challenges set out by globalization, in particular the one referring to keep our identities through heritage and cultural assets, by implementing new projects that support the creation and dissemination of performing arts, museum experiences, film and audiovisual creations, among others. (25:26).⁷¹

Mexico, through cultural diplomacy, is building bridges of dialogue worldwide, becoming a leader of many conventions and congresses. Mexico's example is very encouraging for us: its strategies are making agreements for the promotion of culture and development by establishing forums of communication for cultural issues with global concerns.

⁷⁰ Ibid.

⁷¹ Ibid.

2.2 THE ROLE OF PUBLIC DIPLOMACY AND CULTURAL DIPLOMACY

Mexico's public diplomacy is still in its beginnings. Today Mexico manages an exceptional traditional and cultural diplomacy; however, its representatives have a long way to go in the public diplomacy area. Luz Elena Baños confirms this as follows:

By not being a State policy, the actions of the Mexican government that could be considered public diplomacy do not have enough resources and do not use information as a multiplier tool for its world positioning beyond the official spaces or isolated efforts. (Baños, 2015, 154).⁷²

It is urgent that the Mexican government seriously considers the insertion of public diplomacy as part of its foreign policy. Thus, Mexico would have a public diplomacy that emerges in the global community. Unfortunately, without the proper management of public diplomacy, the country's image may not be projected to its potential. I believe that Mexico does not yet apply the necessary importance to this prime area of international relations. This is the reason why I consider that the labor of diplomats achieving a proper handling of public diplomacy is the challenge for modern Mexico. According to Baños:

Nowadays, public diplomacy is not a mere propaganda or public relations handled by specialized companies, nor is it country-brand strategies; to be effective it must convince with methods, reasons, and credible and possible arguments. In addition, it must support politics with a strategic communication that disseminates and broadens its significance. (2015: 165).⁷³

One reason for the lack of interest in public diplomacy is a diffuse idea of its true focus and purpose. Today it is still mislead with propaganda and soft power, which only pursue national interests through a purely political liaison with the global environment. Beyond this, experts on the subject want to keep an antagonistic

⁷² Translation from Spanish by the author.

⁷³ Ibid.

position with public diplomacy, thinking that cultural diplomacy is the only alternative. Indeed, cultural diplomacy is essential, but it is a part of public diplomacy. In order for cultural diplomacy to exist, it is essential to practice sound management of public diplomacy.

According to Villanueva:

In Mexico, we are more inclined to use the term “cultural diplomacy” to describe projection strategies of Mexican culture abroad, and to discuss educational, cultural and scientific relations of cooperation. We find it uncomfortable to use the term “public diplomacy,” largely because in our diplomatic tradition, there is a kind of dissonance. The term is mostly associated with the Anglo-Saxon tradition and (not the Latin American diplomacy); with the neo-colonial propaganda of the post-war, and usually associated with negative aspects from the United States Information Agency, USIA, which no longer exists. (Villanueva, sa, 10).⁷⁴

There is confusion between the terms of public and cultural diplomacy. Public diplomacy, under no circumstances, can be replaced by the cultural ilk. Both have similar aims and objectives, but different approaches; and as previously indicated, cultural diplomacy is a fundamental and instrumental part of public diplomacy.

According to Baños:

Frequently, culture is considered as a secondary resource but in the best case, as primary. However, this is inconsistent in order to achieve the highest objectives of foreign policy. Yet, this tool of diplomacy has not always been used tangentially; some countries have found cultural diplomacy as an effective tool of public diplomacy and a launch pad for their long-term interests.⁷⁵ (Baños, 159).

⁷⁴ Translation from Spanish by the author.

⁷⁵ Translation from Spanish by the author.

One of the challenges of Mexican cultural diplomacy is to promote everything that has quality, linking it closely to the achievement of national priorities, by giving it political content and significance in order to disseminate a balanced and objective reality of the country. To accomplish this, those responsible for cultural diplomacy must fully know the country they represent, and maintain a permanent dialogue with governmental institutions and civil society in order to obtain the best of each part.⁷⁶ (162).

As a substantial part of its public diplomacy, Mexico has taken advantage of benefits from managing its cultural diplomacy. It contributes essentially towards the actions of public diplomacy, by being the best collaborating partner to broadcast a country's image. Alternately, Mexico's cultural diplomacy depends deeply on State decisions. This guarantees a principle that benefits political interests without setting aside its main task, the formation of international relations and cultural promotion to contribute to the country's growth.

2.3 CULTURE AND DEVELOPMENT

Culture and development are interdependent. Development does not occur without culture. Many intellectuals, philosophers, and celebrities related to the arts affirm that culture is an essential requirement for humankind. It is a definition of being human. Although, not long ago, culture did not have the leading role it plays today. Culture is no longer seen as a mere political tool but rather, an engine of progress. So, there is a direct relationship between culture and development.

Social scientists try to call the attention from those who govern by proving that in the United States, the audiovisual industry ranks first in export incomes with over 60 billion dollars, and in several Latin American countries, it covers about 4 to 7 percent of Gross Domestic Product (GDP), more than coffee production in Colombia, more than the building, automotive and agricultural industry of Mexico. We should stop seeing ministries of culture like expenditures secretariats, and start seeing them as

⁷⁶ Ibid.

profit factories, image exporters that promote jobs and national dignity. (García Canclini, sa 1).⁷⁷

Culture contributes to the development and welfare of the countries. This is why so many scholars study the role of culture as an engine of development. It not only implies economic growth, but a sizeable development of the society. Néstor García mentions:

The bond between culture and development is valuable because of its way of building citizenship. Alongside the economic rights of enterprises, must be considered the cultural rights of citizens. In a time of the industrialization of culture, these rights are not limited to the protection of territory, language and education. The right to experience culture includes what we call connective rights, meaning the access to cultural industries and the media. (12).⁷⁸

Through time, the evolution of culture is amazing. Today, we depend on an interrelated culture. We live in a global system of information technology, which forces us to observe the participation of outside environments and realities. For this reason, culture cannot exist without other traditions that distinguish from us and help us grow and develop. Our culture depends on the enjoyment and admiration that we may produce in other geographic regions.

As we define a successful prototype, we can understand the role of culture in Mexico's development and its foreign policy.

2.3.1 Culture and International Relations of Mexico

Mexico's brilliant management of culture is exemplary for other Latin American countries. Yet still, there is ground to gain on its cultural diplomacy goals. Mexico's cultural image is among the strongest in the world today. Its success would be even greater if Mexico made an efficient use of its cultural diplomacy. Many Mexican cultural activists hold some distrust towards cultural diplomacy, because they see it

⁷⁷ Translation from Spanish by the author.

⁷⁸ Ibid.

as a pure tool of foreign policy with political national purposes. This is a narrow view when considering cultural diplomacy; in fact, it is an implement of foreign policy, and therefore used by the authorities of a country, but basically it is a great enabler for overall development, by providing jobs, supporting countless cultural institutes and cultural industries worldwide. According to Ortega:

Fully applying this resource would greatly strengthen Mexico's presence abroad; our country would contribute to the development of international relations not only with its valuable patrimonial heritage and the experience of its public institutions, but also with the contribution of its best treasures and social aspirations: those who embody history in the form of cultural achievements and give guidelines to the civilization. (Ortega, 2009, 168).⁷⁹

Culture and international relations will always depend on State and government organisms. For that reason, cultural diplomacy has unprecedented importance when engaged as a conciliatory agent between political and cultural interests. That is why Ortega says that "The government cannot and should not replace society in the practice of culture, but it has the obligation to formulate its notion and position towards the aspirations and possibilities it entails as a matter of the community, and it makes possible its compliance."⁸⁰(178).

Without the intervention of State and government agencies, culture unfortunately could not evolve. It is essential for culture to have the financial aid that these entities can provide. In addition, it is important to offer moral support to both cultural activists and cultural institutions. Government agencies are the basis from which international diplomacy is developed, by establishing policies that reinforce the development of global relations. Sadly, this is not the case in all countries.

The functions of the Ministry of Foreign Affairs of Mexico to increase the international cooperation of the country are a clear example of the excellent management of international and diplomatic relations, by supporting and establishing cultural actions with many countries around the world. It is essential to clarify the

⁷⁹ Translation from Spanish by the author.

⁸⁰ Ibid.

purposes of culture, which not only have an artistic role, culture is a conciliatory between the social, political and economic aspects of a country, being an evident promoter of international relations. Ortega explains:

When culture is reduced to a single activity, and its exercise is only through exhibitions, conferences or concerts (of unquestionable value and importance), or when it is seen as a secondary subject next to others that are considered as a priority, then culture's possibility of influencing the greatest tasks is ignored, these tasks required by both homeland and planet. (178).⁸¹

Culture goes beyond simple concepts and paradigms. Culture is a way of life, it lights up the path of human evolution, and determines our future as a society or nation. Mexico's management of culture has been highly effective, making use of its heritage as a fundamental implement to improve international diplomatic relations. Clear examples are the cultural activities carried out by the Ministry of Foreign Affairs by increasing and encouraging international relations.

2.3.2 Mexico's Cultural Promotion

When we talk about cultural promotion we refer to all the activities, strategies, and initiatives to disseminate a country's culture abroad. These activities are carried out either by State or non-governmental organizations and also by the regional sector. The National Council for Culture and Arts (CONACULTA) is in charge of this area, being a cornerstone of Mexican cultural policy.

It is important to understand the difference between cultural promotion, cultural dissemination, and cultural cooperation. Ortega mentions:

In Mexico, cultural dissemination, cultural cooperation and the promotion of cultural goods and services are assumed as a single field. But strictly, they are not. Dissemination refers to art and cultural manifestations, and it implies working with creators, researchers and critics. Cooperation deals with technical or academic aspects (also those connected with art and culture, for instance, restoration, museology) or the development of projects in common.

⁸¹ Translation from Spanish by the author.

Promotion shares public programs and public or private initiatives in the cultural field (contests, meetings, seminars) and it opens options to the activity of cultural industries. (Ortega, 2009, 167: 206).⁸²

Cultural promotion is directly linked to measures taken by government agencies or private organizations. As stated on the official website of the Mexican Agency for International Development Cooperation (AMEXCID), the objectives of cultural promotion in Mexico are:

To ensure Mexico's presence in international art events of great importance such as festivals, fairs and biennials of visual arts, film making, literature, gastronomy, performing arts and music, by presenting various artistic currents of our country, as popular art, contemporary art, young artists, emerging artists and renowned creators.

To generate ties to establish, consolidate and encourage international relations and cooperation with other countries through cultural diplomacy. (AMEXCID, 2012).⁸³

Cultural promotion is related to international cooperation and its main diffuser is cultural diplomacy. Culture opens doors to initiate international relations through its appeal: its artistic expressions and its support for the development of nations. According to the Mexican Agency for International Development Cooperation AMEXCID, the functions of cultural promotion in Mexico are:

To design a quality program, inclusive and diverse for culture and art of our country, showing a positive image of Mexico, in the context of our foreign policy.

To coordinate and implement cultural promotion with Mexico's representatives abroad with the support from other governments and international entities. (2012).⁸⁴

⁸² Translation from Spanish by the author.

⁸³ Translation from Spanish by the author

⁸⁴ Translation from Spanish by the author.

The functions of cultural promotion are not simple to implement, as they present major challenges. One of them is to guide the priorities of Mexican culture to create a strategic plan where cultural promotion can provide prestige to the country, as well as to position itself as one of the leading nations in the cultural field. Yet another great challenge of cultural promotion is to balance Mexico's cultural needs with its foreign policy.

According to AMEXCID, "cultural promotion focuses on: visual arts, performing arts, literature, gastronomy, film making and audio-visual media" (2012).

The media is one of the main tools of cultural promotion. We cannot address cultural promotion without considering the media, as a high percentage of Mexican culture is transmitted to the rest of the world through it. The Mexican diplomatic system with its helpful programs, have positioned Mexico among the richest nations in the cultural field. As well, we should acknowledge the feats of Mexico's cultural activists (many of them still in anonymity) that play a key role disseminating culture.

According to Jaime Nualart:

Mexico's international cultural focuses on two aspects: defense of cultural heritage and dissemination of artistic activities. The nation's cultural heritage, both tangible and intangible, constitutes the historic pillar on which our national identity has been built. Since the first period of independence, in which sovereignty was at risk, the national identity served as a weapon for its defense. (Nualart, sa, 305).⁸⁵

As expressed above, this is a clear perspective of the success of Mexico's cultural management, and its international cultural promotion. Mexico's greatest treasures are cultural heritage and artistic dissemination. A culture not identified with its roots cannot develop. Mexico cherishes its cultural heritage, and gives its traditions the foremost role merited, projecting it towards the future.

⁸⁵ Translation from Spanish by the author.

2.3.3 Cultural Heritage and Cultural Industries for the Development of Mexico

In 2012, during the meeting of important personalities involved in culture, Eduardo Matos Moctezuma articulated these words to the President of Mexico, Enrique Peña Nieto:

Mexico's cultural heritage is everything that characterizes us. These are our vestiges from the past, both pre-Hispanic as colonial and historical, all that the previous generations left to us, which forms a substantial part of our history. They are also traditions and legends; what we eat and how we speak: the indigenous languages and the accent of the Castilian; the products from our craftsmen and the great manifestations from our artists.

We create culture daily. It is in the way we express ourselves and the particular way in which we live. We also see it in the ways we identify ourselves. We learned it from games when we were children, and in the songs that are not our own. Culture gets richer as we grow.

This is why we must investigate, disseminate and protect our cultural heritage because it is a fundamental part of our nation. (Matos Moctezuma, 2012).⁸⁶

Our heritage is a legacy that we must preserve for our future generations; we are responsible for this conservation process. We should also know that heritage evolves and is created day by day, enriching the culture of a country. Every time new cultural productions are created, and in the future these will be considered as tangible or intangible heritage. In this context, we can make an analysis of Mexican Heritage.

According to Matos Moctezuma:

These declarations are a priority and they must increment, because with them we protect monuments and their historical content. The setting of shows, like concerts and festivals must be avoided, because it frequently involves

⁸⁶ Translation from Spanish by the author.

destruction and damage, affecting the dignity and integrity of monuments. (2012).⁸⁷

It is essential that State institutions give cultural goods a concrete value (preservation, restoration, and research actions) and the authentic recognition for goods, monuments and traditional architecture. By doing this, Mexico has defended and preserved its corporeal cultural wealth. However, in Ecuador we still have serious problems in this area. Prime examples of this are the New Cathedral in Cuenca or the archaeological site of Ingapirca. Due to the lack of proper maintenance of these physical structures, some heritage buildings are at high risk of collapsing. The lack of public attention by the respective heritage organizations has led to citizen actions such as the campaign, “A Dollar for Cuenca’s Cathedral,”⁸⁸ to raise funds for urgent restoration.

It is difficult to conceive such actions when there is a waste of public resources in unimportant, so-called "cultural" events. How is it possible, in a city declared worldwide as a “Cultural Heritage of Humanity,” that we have to beg for resources in order to preserve our patrimony? It is intolerable that authorities in charge do not take better actions in this situation.

These are extremely serious situations because we are discussing of the dilapidation of a historic building like the New Cathedral. By not working more diligently to receive needed support from responsible international agencies, Cuenca is in risk of losing its title, “Cultural Heritage of Humanity”. It is paramount to demonstrate respect towards our cultural heritage, beginning with peoples’ awareness, then we can require both municipal and State entities to properly care for our historic assets.

Moctezuma also talks about museums as a fundamental part of Mexican heritage:

Let us remember that museums, according to their content, are carriers of knowledge, which is a great complement to what students learn in classes,

⁸⁷ Ibid.

⁸⁸ In April 2014, in the city of Cuenca, Ecuador, it was launched in the Old Cathedral the campaign “A dollar for Cuenca Cathedral”.

even though the education situation in our country is regrettable. On the other side, we must dismiss with the poor practice of using areas that preserve history for activities that have nothing to do with them. (2012).⁸⁹

Museums in Mexico and in other countries offer tangible heritage with their cultural goods, as well as intangible heritage with their traditions and teachings.

Moctezuma believes:

We must be open to universal expressions and make them ours, at the same time, we must show our own cultural values to the international community. Many of our archaeological sites have been declared by UNESCO as World Heritage. It is important, in this area, to emphasize the need to propose new sites to this international organism and also to promote that the various indigenous languages of Mexico should be declared as part of the intangible heritage. All of this commits us to the world and ourselves. (2012).⁹⁰

Mexico has been able to manage and preserve its tangible and intangible cultural heritage in the most admirable way. This model of preservation is worth following. As Moctezuma indicates, it is fundamental to give a greater recognition to its intangible heritage in the world.

Despite the important work of Mexico in terms of its tangible heritage, the fact is that this is a cosmopolitan, modern and technological country, with an excessive growth of tourism, traffic and pollution in general. This tests cultural institutions to evaluate the risks triggered by exposing their physical heritage without proper planning and care.

Tourism is one of the highest incomes for Mexico, thanks to the large number of sites declared by UNESCO as "World Heritage". Cultural Heritage

⁸⁹ Translation from Spanish by the author.

⁹⁰ Ibid.

of Mexico and of any other country in the world should be handled with the greatest responsibility, by serious institutions and committed staff. When promoting and showing the heritage of Mexico, cultural industries play an extremely important role.

Support of cultural industries is among the main tasks of Mexican cultural diplomacy, helping to set them up either inside or outside the country, as well as providing guidelines for an effective operation according to the requirements of international cultural relations. This research adds more credence to Mexican cultural diplomacy as benefactor of cultural industries, which is synonymous with welfare and social and economic development, following plans of Mexico's foreign policy.

According to Piedras:

Cultural industries in Mexico are positioned as some of the most important sectors in economy. This is explained by its contribution to GDP and employment; it also represents an important income of foreign currency which strengthens the country's finances. (Stone, 2006, 29).⁹¹

Cultural industries represent one of the most important economic resources of Mexico. Culture, besides being a priceless treasure, also generates wealth.

According to The National Council for Culture and Arts:

Cultural industries are part of production and cultural trade, a sector that has been left out of cultural policies. State intervention has operated in a casual way, being more occupied in other problems or particular situations and less in the formulation of a comprehensive and articulated policy. Among these we find the industries of broadcasting, music, publishing, film making, audiovisual and design, and in particular, the sector of the performing arts and entertainment. Also others, not exactly industrial, have similar characteristics

⁹¹ Translation from Spanish by the author.

such as cultural tourism, plastic arts and crafts. (Concejo Nacional para la Cultura y las Artes, 2007: 2012, 159).⁹²

It is essential that agencies creating cultural policies in the Mexican government do not put obstacles for cultural industries. Instead, they should generate incentives for artistic productions, nurturing the growth of cultural industries with young and innovative expressions.

This Council also indicates:

Cultural policy has the challenge to transcend the fields that have traditionally been functioning on their own, and to position them in a clear and determined way, facing a close interaction between culture and industrial production. On one side, the State participates actively and directly in this production, associated with actors of the private and social sectors or by supporting and promoting the activities of third parties. Moreover, cultural policy must establish encouragement policies and legal and economic regulations of this sector.(159).⁹³

Cultural industries transcend the economic or promotional aspects of a country like Mexico. It depends on these industries the development of culture. For this reason, cultural industries should not only represent economic interests, but basically, they should cooperate to transmit the finest image for Mexico's development.

⁹² Translation from Spanish by the author.

⁹³ Ibid.

2.4 CONCLUSIONS

This chapter directs our investigation into the model of Mexico's cultural diplomacy as a tool of foreign policy. We will make an analysis of this relationship along with generalities. Also mentioned, is the role of public and cultural diplomacy in Mexico. First, let us perform a conceptual research to understand the differences between both of these diplomacies and the objectives they follow for Mexican international relations.

It is vital to analyze Mexico's culture and development basically, so that Mexico is recognized as one of the most important cultural powers in the world today. When talking about cultural diplomacy and Mexico's foreign policy, it is impossible to ignore its international relations, as they are directly related and mutually dependent. We will discuss the most important features of Mexican international relations and how it works to support its own cultural growth.

Cultural promotion in Mexico is a precious implement of its cultural diplomacy as it embraces the globe. As a guide, its main task analyzed here, is to teach us a better cultural promotion in Ecuador. I will conclude with cultural heritage and cultural industries in Mexico, examining their merits and how its cultural diplomacy functions as a supportive and a responsible agent in charge of promoting and encouraging the preservation of cultural heritage.

CHAPTER 3: CULTURAL DIPLOMACY IN ECUADOR

Cultural diplomacy is a current topic, furthermore in the case of Ecuador. Our country has a vigorous cultural history, so it is encouraging its recent but timely management in this diplomatic form. In September 2007, Ecuador participated in the first Andean Meeting on Cultural Diplomacy, organized by the Ministry of Foreign Affairs of Colombia and UNESCO, with the participation of Bolivia, Colombia, Peru, Venezuela, Mexico and Chile. This conference focused on supporting the exchange of cultural diplomacy, and encouraging cultural promotion as a device of foreign policy.⁹⁴

In March 2011, Ecuador took part in the first Ibero-American meeting of cultural diplomacy, promoted by the Ministry of Foreign Affairs of Colombia and SEGIB, which was held in Cartagena de Indias, Colombia⁹⁵. This beginning strengthened cultural and diplomatic relations with member countries of Ibero-America such as: Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Chile, Dominican Republic, El Salvador, Guatemala, Honduras, Mexico, Panama, Paraguay, Peru, Uruguay and Venezuela, as well as the three member countries of the Iberian peninsula: Andorra, Spain and Portugal. At this meeting, special emphasis was placed on the role of culture as furthering the progress and understanding among nations:

The Ibero-American cultural diplomacy seeks that culture contribute to a better understanding between the countries of Ibero-America and the world; dialogue, tolerance, respect and mutual awareness, to participate creatively in public opinion and attempt to influence the imagination of our societies in the international context.⁹⁶

Likewise, Ecuador participated in May 2012, in the second Ibero-American meeting of cultural diplomacy, organized by the National Council for Culture and Arts CONACULTA in Mexico. During the symposium, cultural diplomacy was

⁹⁴ Encuentro Andino sobre diplomacia cultural, Bogotá: Oficina para la UNESCO para Bolivia, Colombia, Ecuador y Venezuela en representación ante el gobierno de Ecuador. Ministerio de Relaciones Exteriores de Colombia. 2007, 11. (Translation from Spanish by the author)

⁹⁵ Primer Encuentro Iberoamericano de Diplomacia Cultural.. 2011. 2. (Translation from Spanish by the author)

⁹⁶ *Ibíd.* (Translation from Spanish by the author)

underscored, its processes and progress, as well as its international relations within Ibero-America's Councils, Ministries, Departments and Institutions of Culture, among other subjects of cultural diplomacy.⁹⁷

As well, Ecuador participated in the third meeting of Cultural Diplomacy held in Panama on April 2013, for the XXIII Ibero-American Summit of Heads of State and Government, which enabled to advance the strategic proposal of cooperation to better coordinate efforts that several institutions perform in cultural diplomacy of Ibero-America.⁹⁸

This is the origin of Ecuadorian cultural diplomacy and it still has a long way to go. It is essential that Ecuador continue to strengthen its international cultural relations and to adopt Mexico as a model. Taking into account the studies in previous chapters about the direct relationship between cultural diplomacy and development, Mexico holds a high-level cultural diplomacy, achieving better results in terms of cultural promotion of the nation.

This chapter studies aspects that directly affect the management of cultural diplomacy, cultural exchange, cultural policies, cultural heritage, and the work of the Ministry of Culture and Heritage of Ecuador. In this discussion is necessary to emphasize the country's cultural promotion, cultural management and cultural policies. Finally, using Mexico as our role model, I will explain Ecuador's projection of cultural diplomacy abroad.

3.1 CULTURE AND INTERCULTURALITY

In our current Ecuadorian Constitution, the first article indicates that Ecuador is an intercultural and multinational State.⁹⁹ Meaning that our country has various cultures, due to the fact that it has been inhabited by several ethnicities. We live in a country with an unique cultural wealth. Every region of Ecuador has its own traditions. Great diversity is what makes our land a wonderful place.

⁹⁷ CONACULTA. 2012 (Translation from Spanish by the author)

⁹⁸ Secretaría General Iberoamericana.(SEGIB) 2013. (Translation from Spanish by the author)

⁹⁹ Constitución del Ecuador. 2008. (Translation from Spanish by the author)

Interculturality is a political practice that goes far beyond acceptance and tolerance of other identities and cultures. Its significance lies in the cultural, social and political processes trying to confront inequality and the problem of power and at the same time building partnerships between groups, practices, use of logic and various forms of knowledge. Therefore, we can assume that cultural exchange is a dialogue between cultures where knowledge is simply not enough.¹⁰⁰

Interculturality exchange is understood as a set of processes and cultural policies that ensure the future of the many traditions that inhabit a territory. This implies a total respect for the rights of different cultures and creates bonds of partnership and communication. Inter-cultural relationships involve much more than cultural diversity. Within Ecuador, this implies a peaceful co-existence, commitment, support and respect as cultures mingle together.

According to Moya:

Cultures as well as languages and identities of a country, are not only knowledge or rating systems; they express power relations, access and differentiated use of resources, not only economic but also symbolic resources; hence they are denotative. It is in social interaction where they are expressed as ideological systems with specific purposes that might change, depending on the context¹⁰¹. (Moya, 2004, 1)

Cultural diversity should entail quality, not only in cultural areas but also in social and economic ones. Generally, all rights and duties are expressed in the Constitution and in universal declarations, such as the one stated in the thirty articles of the United Nations' Universal Declaration of Human Rights. In this context, the State should encourage policies to promote cultures that have been subordinated and marginalized. These cultures deserve equal attention and should be a priority, ensuring its respect and dissemination.

¹⁰⁰ Plan Nacional de Cultura del Ecuador: 2007. 37. (Translation from Spanish by the author)

¹⁰¹ Translation from Spanish by the author

The State, through its Ministry of Culture and Heritage, is the responsible body for appropriate actions that guarantee an effective practice of inter-culturalism. A State should be concerned with implementing cultural policies that represent the interests of citizen actions that endorse intercultural promotions. In a culturally diverse country like ours, ethnicities should be given more attention and support. Their diversity represents a colossal heritage, a legacy that must constantly be explored, recreated, respected and disseminated.

According to Enrique Ayala Mora:

Interculturality is not a “natural” characteristic of all complex societies but rather, an objective that must be achieved to articulate internally. Interculturality is constructed by an enduring effort. It goes far beyond coexistence and dialogue of cultures; it is a sustained relationship between them. It is an express search to overcome prejudice, racism, inequality, and asymmetries that characterize our country; to transform these into conditions of respect, equality and development of common spaces.

A multicultural society generates a dynamic process of sustained and permanent relationships for communication and mutual learning. In this type of society, there is a collective, conscious effort for developing potentials of individuals and groups with cultural differences. This is the basis of respect and creativity beyond individual or collective attitudes that maintain contempt, ethnocentrism, economic exploitation and social inequality.¹⁰². (Durán-Barba et al., 2011, 57:58)

The right of every individual is to expose and promote their cultural identity, and the State is obliged to support and ensure such actions. Later, we will examine some policies that accomplish this.

¹⁰² Translation from Spanish by the author

One of the cultural rights of Ecuador is: “To establish and maintain, without any discrimination, free and peaceful contacts with other members of their group and with persons belonging to other minorities, as well as contacts across frontiers with citizens of other States to whom they are related by national or ethnic, religious or linguistic ties.”¹⁰³

All policies and actions that ensure cultural diversity should not be limited to the interrelation of these ethnic groups. There must be a deeper analysis of what this diversity of cultures means today. They are the result of an enormous trend that emerges from the outside, customs that are the result of the phenomenon of migration and moreover, globalization.

To conclude, we are in an era where “global” culture is a serious threat to our own identity as individuals and as a nation, so we must rescue and prioritize our traditions, promoting all the cultural richness of our different sectors within our country.

3.1.1 Political and cultural rights.

At last, Ecuador has chosen a path for culture, hopefully expecting positive results. Finally approved in our Legislation, is the Public Recognition of the State in Cultural Areas¹⁰⁴. This regulation aims at emphasizing artistic or professional trajectories and encourages the exercise of cultural activities. The time was ripe to grant these recognitions to our artists, who have been helpless in most cases, without economic and moral support. This new law in our country opens opportunities for future cultural growth. Without bureaucratic or centralist obstacles, positive results are expected. Although these laws greatly benefit cultural areas, it is essential to determine and legalize cultural policies that include not only the economic component, but they regularize cultural processes through better management: for

¹⁰³ *Ibíd.* (Translation from Spanish by the author).

¹⁰⁴ The plenary session of the National Assembly adopted the draw legislation of Public Recognition of the State in Cultural, Scientific and Sports Areas in January 20, 2015.

instance, our inventory of heritage and historic sites. Having initiatives regarding education in culture and traditions.

Hence, the importance of having cultural policies that provides stability and dynamism to cultural processes. We cannot project Ecuador internationally if culture takes a back seat. As proof, we are aware of the customs of many European countries thanks to their excellent cultural policies they have achieved an outstanding level of cultural promotion.

According to UNESCO: “Cultural policies have evolved down through the years, following the advancement of the concept of culture, which today encompasses, in addition to art and literature, a much wider field: the lifestyles, ways of living together, value systems, traditions and beliefs.”¹⁰⁵ (UNESCO, 2006,1)

This new sense of cultural policies leads them not to be mere spokesmen or spokeswomen for cultural diversity, but to work towards the intercultural exchange. Showing respect for customs and their contribution to interrelation, demonstrates that minorities are not only tolerated but have a great presence in the areas of political and cultural decision-making. This illustrates the primary objective of cultural policies on the right track.

In the case of Ecuador, there are still no cultural policies: this causes a critical situation for culture and its enhancement internationally, with a domino effect of poor support for cultural institutions and agents. According to Ivan Carvajal: “Cultural policies determine the fields of intervention, the State’s strategies and objectives, such as government and other ‘autonomous’ public institutions in relation to cultural industries, cultural practices of different social groups, and intellectual and artistic activities”¹⁰⁶.”(Carvajal, 2011)

The nations with excellent cultural promotion use cultural policies to direct and give life to cultural expressions. This is the reason for implementing these policies at a State level, in order to project them internationally. According to UNESCO:

¹⁰⁵ Official translation from: <http://unesdoc.unesco.org/images/0013/001356/135649e.pdf>

¹⁰⁶ Translation from Spanish by the author

Cultural policies were formulated first according to an "interstate" reality, centered on international cultural cooperation, and little by little began to take into account "intra-state" cultural issues. Today, as the bridge that connects culture and development, it depends on the harmonious interaction between communities and individuals, both within and between societies. The emphasis is on "intercultural dialogue," also called "dialogue among cultures, civilizations and peoples."¹⁰⁷(UNESCO, 2006,1)

As for the need to establish cultural policies in Ecuador, it is necessary to make certain mandatory provisions of our Constitution:

Art. 21. People have the right to build and maintain their own cultural identity, to decide on their belonging in one or more cultural communities and to express these elections; the esthetics freedom; to know the historical memory of their cultures and access their cultural heritage; to disseminate their own cultural expressions and have access to diverse cultural expressions. Culture cannot be invoked when it violates the rights that are recognized in the Constitution.

Art. 22. People have the right to develop their creative skills, decent and sustained exercise of cultural and artistic activities, and to benefit from the protection of the moral and heritage rights relevant to them, for their scientific, literary or artistic production.¹⁰⁸

These articles are completely unfeasible if they do not have the support of a well-organized system of policies that facilitate cultural activities and promote respect for our tangible and intangible cultural heritage, as well as our intercultural dialogue. Therefore, it is the duty of the State to encourage policies that promote cultural development and totally support the various groups and ethnicities of our country.

¹⁰⁷ Official translation from: <http://unesdoc.unesco.org/images/0014/001497/149701e.pdf>

¹⁰⁸ Constitución de la República del Ecuador. 2008. (Translation from Spanish by the author)

According to the Ministry of Culture in Ecuador, there are some policy proposals for promoting cultural projects:

1. Information.

To stimulate the generation of information and the construction of cultural knowledge as a foundation for the development of public policy.

2. Development and enhancement.

To promote the production, marketing and consumption of products from the Ecuadorian cultural industries.

3. Regulation and control.

To ensure the fulfillment of laws and regulations, geared towards protecting the Ecuadorian cultural industries as strategic resources for the consolidation of national identity and cultural sovereignty.

4. Promotion, dissemination and market expansion for cultural industries.

5. To promote the consumption of cultural industries at home and abroad.¹⁰⁹

A strategic objective of the State is to promote integration policies, so that cultural agreements with various countries could be created worldwide. It is vital to promote our culture abroad, as there are still many nations that have little or no knowledge of Ecuador's social and cultural reality. The only way to achieve this objective is through cultural policies and measures that provide direction and guidance to cultural practices, in order to disseminate them efficiently abroad.

Concerning the project of cultural rights:

1. The exercise of cultural rights: To ensure the exercise of cultural rights of individuals and communities, in terms of parity, equality, and within a multinational and intercultural society.

2. The right to development of artistic talent: To promote the development of talent and creativity of citizens without any discrimination.

3. The right to information and knowledge: To strengthen national identity, citizenship building and access to information and knowledge of all

¹⁰⁹ Ministerio de Cultura de la República del Ecuador. 2011. 32:33. (Translation from Spanish by the author)

Ecuadorian society through the development of national systems with new approaches and modern technologies.

4. The right to the access and use of public space: Promoting access to public spaces for all citizens without any discrimination.¹¹⁰

In this case, cultural policies must be supplemented with relevant cultural rights. It is essential that projects of cultural policies and rights are approved and formalized. Almost four years have passed since the publication of these projects, but yet there is no official document to implement them.

3.1.2 Cultural Heritage

Our heritage dates back to pre-Hispanic or aboriginal times, from the evidence of lithic cultures or societies of hunters and food collectors for over ten thousand years. As in the case of the Province of Azuay; the sites of Chobshi and Cubilán, and all the great range of agricultural cultures with significant material evidence from Narrío, Valdivia, La Tolita, Chorrera, Jama Coaque, Tacalshapa, Cashaloma, Napo, among others. They cover the entire territory of the ancient Ecuador and a period of thousands of years until the Inca presence that was very short, about eighty years, taking into account Aboriginal Ecuador's long history.

We must also visualize the influence of the Spanish conquest and the establishment of the colonial order, besides the political and cultural richness of Independence, the Colonial times, the Republican era, modern and contemporary times. And nowadays, the great socio-cultural changes, resulting from three different events: migration, globalization, and the digital boom. We have a cultural and historic panorama which is diverse, extensive, plural, dynamic, in process of development, unpredictable in its multiple social notions.

Cultural Heritage not only includes the physical aspects, such as movable and immovable property, monuments, art and the historic cities that constitute the main human cultural achievement, but also it includes its great intangible cultural richness as customs, traditions, popular festivals, languages, music, and literature. According

¹¹⁰ *Ibíd.* (Translation from Spanish by the author)

to Francisco Valdez: "Our identity is rooted in cultural heritage, the seed of our historical destiny. It is a source of value and self-respect. It is the part of history that leads to the harmonious development through conservation of cultural diversity within the country, the mechanism of identification and cultural expression, the source of information about who we are."¹¹¹ "(García et al., 2006, 97)

Speaking of the cultural heritage of Ecuador, it is necessary to analyze some of its laws, which provide us a clearer idea of their work and contexts:

Art. 4. - The Institute of Cultural Heritage has the following functions and powers:

- a) To investigate, conserve, preserve, restore, exhibit and promote the cultural heritage in Ecuador; and to regulate according to the Law, all the activities of this nature carried out in the country;
- b) To prepare the inventory of all assets that constitute this heritage, whether publicly or privately owned;
- c) To carry out anthropological investigations and to regulate these activities in the country according to the law;
- d) To ensure the proper implementation of this law; and,
- e) Any other duties assigned by this Law and Regulation¹¹². (UNESCO, 2004, 2)

With the fulfillment of all the above functions, the reality of the cultural heritage of our nation would be different. As already discussed in the previous chapter, there are serious mistakes in the management of our heritage. In many cases, this reality is distressing. For example, the case of Cuenca's New Cathedral, a heritage building, that is in danger because of the lack of support of local authorities. To cover the costs of conservation, preservation, and restoration of this building, the necessary resources do not exist. Nor is there a structured and organized plan for the

¹¹¹ Translation from Spanish by the author

¹¹² Translation from Spanish by the author

management of inventories of cultural goods. Due to the erratic behavior of having different formats, changes in criteria, and unfinished actions, the result is an unending task. The consequence? A loss of control over these goods and the lack of reliable documentary sources for research.

A prime example in Cuenca is the case of the Remigio Crespo Toral Museum, which suffered the disappearance of 12 important artifacts, as reported in April 2014. Among these historic pieces, is the golden crown of the poet Remigio Crespo Toral. The most regrettable fact is that it was detected in June 2013, after about one year of silence until its formal report. These actions seriously threaten the cultural heritage of our country. There should be more control and permanent surveillance, especially in the management of public and private collections by the Institute of Cultural Heritage. A comprehensive elaboration of the inventories of heritage goods is needed, which have been left forgotten, in the hands of bureaucrats, who are negligent functionaries with a serious lack of knowledge. It is a priority the proper selection of sufficiently trained and experienced public employees for the management of cultural institutions. Today, directors in these areas are the main representatives of our cultural heritage. It is equally urgent that the State and municipal bodies financially support these institutions.

The situation of ad-libbing within the institutions is reproduced in diplomatic missions, many of them with a lack of specialized departments in cultural diffusion of the country. This current government used to criticize the "cocktail" mission of those delegations, and now, the only approach is tourism and trade. It is enough to witness the composition and content of the stands that represent Ecuador in international fairs.

Yet, it is important to emphasize the products that are considered part of our Cultural Heritage:

Art. 7. To declare State's Cultural heritage goods, those included under the following categories:

- a) Movable and immovable archaeological monuments, such as: ceramics, metal, stone or other materials that belong to the pre-Hispanic and colonial

times; ruins of fortifications, buildings, cemeteries and archaeological deposits in general; as well as human remains, flora and fauna related to the same periods.

- b) The temples, convents, chapels and other buildings which have been built during the colonial period; paintings, sculptures, carvings, gold objects, ceramics, etc., belonging to the same period;
- c) The ancient manuscripts, rare editions of books, maps and other important documents;
- d) The objects and documents belonging to or relating to precursors and heroes of national independence or the figures of importance in Ecuadorian history;
- e) Coins, banknotes, signs, medals and all other objects made inside or outside the country at any time in its history, of national numismatic interest;
- f) Seals, stamps and all other objects of national philatelic¹¹³ interest, that have been produced domestically or abroad and at any time;
- g) The ethnographic objects that have scientific, historic or artistic value belonging to the ethnographic heritage.
- h) Objects or cultural goods produced by contemporary honored artists, will be considered a part of the cultural heritage of the nation, either when artists are still alive or when they pass out and those objects that had national awards; as well as those that have been executed over thirty years or more;
- i) The works of nature, whose characteristics or values have been highlighted by human intervention or those with scientific interest for studying the flora, fauna and paleontology;
- j) In general, any object or production which is not mentioned above and that is a product of the cultural heritage of the nation, both past and present, and for its artistic, scientific or historical merit have been declared goods belonging to the cultural heritage by the institute held by the State, religious institutions or belong to societies or individuals.

In the case of immovable property, shall be deemed to belong to the nation's cultural heritage the good itself, its natural and landscape environment, necessary to provide an adequate visibility; it is a priority to preserve the

¹¹³ Philatelic adj. On philately. Philately: Hobby of collecting and studying stamps. For further information look at: Diccionario de la Lengua Española. Real Academia Española. Vigésima primera edición. Tomo I. Madrid. 1992.

setting conditions and the integrity in which they were built. To identify this area of influence is a task of the Cultural Heritage Institute.¹¹⁴ (2004, 2: 3)

Ecuador has an enviable cultural heritage. The city of Quito and the historic downtown of Santa Ana de los Ríos de Cuenca were declared "Heritage of Humanity", In addition, our Galapagos Islands, Sangay National Park and the Qhapaq Nan, Andean road system, shared with Argentina, Bolivia, Chile, Colombia and Peru.

The historical centers of both Cuenca and Quito are among the best preserved worldwide, which is a pride for all Ecuadorians. There are lots of items belonging to various ancestral cultures, not to mention all the literary and artistic wealth of paintings and sculptures as well as our musical heritage that is rooted in our customs, and that are essential even today at traditional festivals.

Our cultural heritage, is constantly growing. For this reason, it is the duty of the State to promote policies to protect it and conserve it. Without it, our collective cultural treasure would be at risk. We cannot neglect this wealth of traditions, since we would be in danger of losing our greatest asset, *our identity*.

For the protection of Ecuador`s cultural heritage, Francisco Valdez indicates:

- To identify, register, study, disseminate, preserve, and to restore property.
- To develop legal norms, laws and regulations to protect and preserve the physical and intangible goods.
- To place items in inventory and to update the register of heritage goods.
- To regulate the trade of cultural goods.¹¹⁵ (García et al., 2006, 97)

To conclude Valdez explains:

- To prevent objects from leaving the country.

¹¹⁴ Translation from Spanish by the author

¹¹⁵ Translation from Spanish by the author

- To cut networks of illicit trade in cultural property.
- To coordinate with regional governments in actions for awareness and real protection of cultural heritage.
- To strengthen the INPC (National Institute of Cultural Heritage) to make it a real technical-legal entity, specialized in legal protection and effective dissemination of measures to prevent the sacking and trafficking of cultural goods.
- To update and implement the laws for effective penalty of the offenses against property.¹¹⁶ (2006, 106)

We have some important guidelines when steering the National Institute of Cultural Heritage in its work of inventory protecting and conserving our cultural property, and also the required support to preserve and disseminate intangible assets, considered as cultural heritage.

3.1.3 The Role of the Ministry of Culture and Heritage of Ecuador.

The Ministry of Culture and Heritage is responsible for ensuring and promoting cultural policies and to create and strengthen our national identity. In this context, it is necessary to mention what the ministry stipulates.

Values

The Constitution raises, for the first time, the need to establish a systematic structure that addresses the major cultural needs for the construction of a fair, democratic, intercultural and multinational State and society. The Ministry of Culture and Heritage maintains a serious commitment with the Ecuadorian society to position this Ministry as the principal agency in the cultural field, in connection with the social sectors and institutions linked to this work.

Mission

The Ministry of Culture and Heritage exercises leadership for the National Culture System to strengthen national identity and Interculturality; it protects and promotes the diversity of cultural expressions; encourages free artistic

¹¹⁶ Translation from Spanish by the author

creation and production, dissemination, distribution and enjoyment of cultural goods and services; and the safeguarding of social memory and cultural heritage, ensuring full exercise of cultural rights from the decolonization of knowledge and power; and to inspire a new relationship between man and nature, contributing to the realization of Good Living.

Vision

The Ministry of Culture and Heritage exercises guidance of public cultural policies and the National System of Culture; it will ensure the exercise of cultural rights and it will influence the symbolic integration of Ecuador and the cultural change in society.¹¹⁷

It is total responsibility of the Ecuadorian government to give full support to this ministry, as it is essential for the growth of the country. A State that does not prioritize cultural issues, having them as a central axis for all its development policies, will remain in mediocrity, in a developmentism policy, and consequently in a confused condition. A country without culture is invisible to the eyes of the world.

Additionally, according to the new statutes of the Constitution, four basic points govern the Ministry of Culture and Heritage: Decolonization; Cultural rights; Cultural Undertakings and a New Contemporary Ecuadorian Identity. These four agenda areas are interlinked and mediated by four ideals: inter-cultural exchange, equity in an integral sense (gender, ethnic, intergenerational), the strengthening of institutionalism linked to cultural activities, and intercontinental positioning of Ecuador's diverse culture.¹¹⁸ These basic points are:

1. Decolonization. In this context, decolonization refers to promote inter-cultural dialogue and democracy, and to eliminate external power interference. The policies for decolonization are:

A. Decolonize power. Contribute to the building of a democratic, intercultural society respectful of differences, promoting equity,

¹¹⁷ Ministerio de Cultura y Patrimonio. 2012. (Translation from Spanish by the author)

¹¹⁸ Ministerio de Cultura y Patrimonio. 2011. 11. (Translation from Spanish by the author)

knowledgeable and proud of our nation's history, of who we are and our characteristics as a nation.

B. Contribute to the formation of a democratically conscious society, critical of all forms of discrimination, aimed at building self-esteem, pride and unity within the country.

2. Cultural Rights. Starting from the idea that cultural rights are not only from creators, but of all citizens. It is therefore necessary to ensure that the broader social sectors, while having favorable conditions to express their culture, have access to different "artistic and cultural languages". In turn, this will facilitate and encourage the construction of new cultural, artistic and aesthetic proposals and the affirmation of public spaces as a bridge for cultural expression.

3. Cultural projects. To promote the strengthening of cultural industries that also affects the production and circulation of symbolic content; to help to strengthen radio, television and public press; to encourage local television productions, especially soap operas, considering of course, stories of quality and free of banalities. And, the production of TV series with attractive content to reinforce identity and ensure the dissemination of cultural diversity that characterizes us, so that it can counterbalance the imported cultural invasion. The boost for cultural industries implies, in a parallel way, stimulation of local technological development (internet, software and more); to facilitate access of the population to new technologies to expand domestic services. To promote regional partnerships, that allows for integration, to suggest creative and consistent alternatives to the "culturally canned" industries that are imported by our country. Progressing in these areas will undoubtedly open the possibilities to democratize public access to cultural goods and services.

4. New Contemporary Ecuadorian identity. In the field of culture, identity can be identified from preference, ranging from sexual orientation to the aesthetic vision; or from the inherited conditions such as geographical origin, membership of an ethnic group, religion or nationality. Both

perspectives have in common, a voluntary individual assignment (preference) or involuntary (inheritance) involving subjections toward something or for something and it emerges from individual subjectivity or subjectivities of human groups. The recognition and appreciation of cultural expressions, the construction of symbolic references that fill us with pride, these are part of the construction of a new contemporary Ecuadorian identity, formed on the basis of a diversity of identities that the policy of the Ministry of Culture should enhance, strengthen and consolidate.¹¹⁹

The Ministry of Culture has several undersecretaries as:

Undersecretary of Heritage and Culture, of Social Memory, of Arts and Creativity, of Cultural Entrepreneurship, of Cultural Identities, and each one has different attributes, functions, responsibilities and strategies to carry out a well addressed plan to develop this process of cultural change. Within all of these plans the Ministry raises, are strategies that are directed to the artistic component, either in graphic, musical or theatrical theme, so as to ensure support and encourage young talent in our country. There are also plans and strategies to care for our heritage, conservation plans that must be performed by highly trained and responsible people.

Within these branches is also included the Technical Undersecretary for Social Memory, which in turn has its directives: Management of Museums and Archaeological Sites, Management of Libraries, Management of Archives, Management of Processes of Social and Collective Memory.

It is critical that these Directorates carry out their work in creating public policies to achieve mass access to the knowledge of our social memory and cultural heritage, facilitating dialogue between museums, related institutions, and the new keepers of social memory.

¹¹⁹ *Ibíd.* (Translation from Spanish by the author)

3.2 CULTURAL PROMOTION OF ECUADOR

The promotion of culture in our land is a matter of great importance, as Ecuador is a multi-ethnic country. The national Government should promote actions and policies in order that all cultures are known both internally and externally. The great cultural wealth, traditions and customs of different peoples of the Coast, Sierra, Amazon and Galapagos Islands, make Ecuador an exquisite country. The Ministry of Culture and Heritage is the responsible to develop strategies for cultural promotion. However, this Ministry is not only accountable for this, but it also jointly operates the Council for the Development of Nationalities and Peoples of Ecuador, *la Casa de la Cultura Ecuatoriana* (The Ecuadorian House of Culture) and the Ministry of Foreign Affairs. These institutions should promote effective policies and strategies to develop and achieve a better perspective of Ecuador at local and international levels.

The cultural promotion of Ecuador needs strong diplomatic and socio-cultural bases, as pillars of its proper development and efficient dissemination. It is essential to have fresh ideas on the “meaning of culture” today, and keep the cultural promotion processes on the right track. According to René Cardoso:

The management of modern diplomacy must try to design the processes of promotion and communication of cultures in a nation like Ecuador, whose Constitution recognizes its multiculturalism. It is necessary to overcome old patterns of cultural policies, which give their traditions a “*museum like*” look that are observed and photographed as a showcase of exotic objects representing the distant past or those prevailing insensitive actions of existing conflicts in the life of contemporary cultures, especially popular, where there are deep social inequalities. This aberration of the cultural image of a country has complicity in the same processes of tourism management that shows the frivolity of a runway in a fashion show.¹²⁰ (2006, 88)

Cultural policies are optimized when boosted by cultural promotion. In terms of awareness and education in cultural promotion, it is essential that cultural State agencies take action. We know that the development of our country depends on

¹²⁰ Translation from Spanish by the author

achieving great results in this area. Also, our Ministry of Tourism should consider promoting the country's diversity of culture, not only the customary "folkloric" heritage. To address all the needs identified by diplomatic representations of Ecuador, all strategies and actions must be fully coordinated with the Ministry of Culture and Heritage.

3.2.1. Areas of cultural management

Areas of cultural management in Ecuador are undoubtedly the basis for the instruction, development and promotion of art. For the new artistic trends of today, it is necessary that concordant spaces exist. We live in a time when the development of information and technology has turned art into something fleeting; we need more than finished products, processes or temporary actions.

The many museums in our country are important areas of cultural management. They provide all the historic knowledge, show us the great cultural and heritage wealth, and teach us to love and appreciate our roots. They reveal multiple cultural, scientific and social issues. In Ecuador there are 186 museums in the archaeological, artistic, religious, pre-Columbian, and scientific fields, just to name a few. These cultural spaces demand that the Ecuadorian State be responsible for the management of policies and actions for their conservation, to always remain in optimal conditions with qualified staff. Our illustrious collection of museums is our cover letter to local and foreign visitors.

Importantly, the National Government, through its Ministry Coordinator of Knowledge and Human Resources, has done an excellent job creating the University of the Arts, where you can study film and media arts, literary arts, performing arts, visual arts and music.

Additionally, one of the Secretariats of the Ministry of Culture and Heritage includes the Sub-secretary for Cultural Enterprises. They provide resources and motivation for many young talents and renowned artists building their renown. Another example is the Sub-secretary of Arts and Creativity, which supports festivals of music, literature, theater, painting, dance and film.

3.2.2. International cultural promotion.

Today, Ecuador is gaining recognition abroad; we are no longer an unknown, little country. Gradually, our culture has been promoted world wide. Strategies such as creating a "National Brand" are responsible for potential resources that Ecuador offers to the world. We have developed some campaigns. One of the most well known is a current hit, "All you need is Ecuador"¹²¹ which has drawn a whirlwind of attention. This is a very interesting strategy, since it catches peoples' attention by displaying large letters in different cities of Ecuador and countries around the world such as Germany, the United States, France and many other countries. Each letter contains a QR code¹²², a web address and a hashtag¹²³ for people to interact and learn more about who we are and what products we offer: chocolate, flowers, Ecuadorian hand made straw hats, and a diverse number of crafts.

With support from the Ecuadorian Consulate in China, a successful art exhibition was held titled, "Painting Ecuador." Another winning strategy is the "Book Fair" where Ecuador participated with major book fairs in Latin America; Buenos Aires, Lima (guest of honor), Bogotá (guest of honor, in the context of rejuvenated diplomatic relations with Colombia), Montevideo and Guadalajara. Our contribution in this program boasts approximately 300 Ecuadorian artists and writers.

Regarding their performance in 2013, the main data provided by the Office of International Relations of the Ministry of Culture are:

- Working on every event at an International level, the main objective is to position the country as a cultural power.
- It is estimated that 2,000,000 Ecuadorians have been beneficiaries of cultural activities, plus the international community.
- Ecuador has participated in two Book Fairs as a guest of honor, and is committed annually to be present in eight International Book Fairs.
- 300 artists have participated to promote Ecuadorian art and culture abroad.

¹²¹ This campaign was launched on April 1, 2014, lasting until the end of March of the same year; about 228,000 followers registered on the social network Twitter, which demonstrates that it has had a great impact.

¹²² Two-dimensional barcode

¹²³ Hashtag, refers to a label, it is a string composed of one or more conglomerate words and is preceded by a pound sign (#).

- Ecuador has sent delegations to ten programs in international forums.
- Participation in 15 international cultural events where Ecuador attends as a State.
- Ecuador has organized at least ten national cultural events with international participation.
- 50 international artists have participated in the promotion of arts and culture nationally.
- \$ 650,000 has been invested in cultural promotion abroad.¹²⁴

The Ministry of Foreign Affairs, Trade and Integration is responsible for promoting, sponsoring and stimulating cultural activities and projects abroad (related to history, art and culture). In accordance with the programming and management of Ecuador's Embassies abroad, the Ministry of Culture coordinates participation from delegates, researchers, writers and artists in various international meetings and events.

"Cultural Weeks" have been created as a plan for cultural promotion abroad. Ecuador has organized some of these in different countries like China, India, Turkey, Spain, Bolivia, among others. In these Cultural Weeks, the Ecuadorian Embassy emphasizes the increased interest towards our country through photographic exhibitions, poetry recitals, film making, testing of characteristic food, and exhibitions of traditional costumes.

The worldwide celebration of cultural agreements with different countries of South America is essential. To promote many Ecuadorian artists and the great diversity of products manufactured here, it is imperative that the Ministry of Culture work together with the Ministry of Foreign Affairs, Trade and Integration, along with the Ministry of Tourism. Together, they can successfully promote international fairs where Ecuadorian products such as the handmade straw hats and customary clothes, could be shown, elevating the name of Ecuador to the top for creativity and quality.

Finally, the international cultural promotion of our country is an issue that needs to acquire proper impetus. The government must give full support to national artists and

¹²⁴ Ministerio de Cultura y Patrimonio. 2013. (Translation from Spanish by the author)

encourage the development of culture in Ecuador. The discerning choice of diplomatic staff with expertise in areas of management and cultural promotion is indispensable.

While it is true that these processes require time, it is necessary to take these recommendations. They would help to greatly improve the management of culture in many institutions. We are no longer in an age where centralism and bureaucracy come first. Instead, we are in an era in which the methods must be flexible and effective to promote the country's development.

3.3 PROJECTION OF ECUADOR'S CULTURAL DIPLOMACY ABROAD

With sensitivity to all the positive experiences identified so far in the cultural and foreign policies of Mexico, it will be interesting to search for academic and diplomatic relations that enable mutual enrichment of exchanged experiences in the management of culture. The spheres of activities can be multiple. For example, both Ecuador and Mexico have an extraordinary wealth in their aboriginal or pre-Hispanic heritages. Mexico has a unique tradition in self-sustainable management of these heritages through an excellent national and international promotion of its museums and pre-Columbian monumental sites. Its expertise in handling diffusion is a worldwide example of managing these heritages. For several decades, they have sustained campaigns of their cultural standards and represent a formidable welcome to international tourism.

Besides this, the so-called “smokeless” industries¹²⁵ have generated significant economic incomes that have enabled the whole development of many urban and rural communities. It has assumed major projects to restore sites, implemented ambitious projects of archaeological research, and created countless communal museums, on site and urban zones in general. The job of compiling and disseminating scientific information has been transmitted through major editorial lines of the highest quality on: archeology, anthropology, history, museology and museography, and the restoration of monuments. The bibliography on Mexican culture is vast. Books that describe these cultural landscapes are magnificently edited and designed, providing a source of top-notch consultation in the enormous field of international relations and culture. Without fear of being wrong, the famous publishing industry in Mexico for culture and tourism is one of the best ambassadors of this noble nation. In international book fairs, Mexico occupies a marvelous position. Their exhibit stands are a must, and they are an indispensable reference on issues of culture and other disciplines.

International exhibitions related to the culture and art of Mexico have always been of great interests in international spaces. Mexico's leadership in the development of

¹²⁵ Cultural Industries

museographic plans has been a very important bridge for fraternal relations with other countries. The renowned tradition of Mexican art has an enormous leap ahead in the international scene, with famous artists of the twentieth century such as Diego Rivera, Leonora Carrington, Rufino Tamayo, Frida Kahlo, José Clemente Orozco and David Alfaro Siqueiros. The strength of its muralists has had an impressive international significance for Mexico's image.

International exhibitions of Mexican works have been worthy ambassadors of this incredible artistic legacy. Prestigious figures of Mexican museography as Fernando Gamboa, Iker Larrauri, Miguel Covarrubias, Alfonso Soto Soria, Felipe Lacouture, developed projects of international exhibitions that made historic news in the field of Mexico's foreign relations. In the decades of the 1970's and 80's, Ecuador, and especially Cuenca, had a great cooperation with Mexico in the development of museography. The Inter-American Center for Crafts and Popular Arts (CIDAP) received valuable technical advice from museographers such as Soto Soria and Daniel Rubín de la Borbolla.

The National Institute of Anthropology in Mexico, through the National Council for Culture, has been developing a very important agenda of international exhibitions. Some of them are presented this year, 2015, in several cities. The most spectacular show at this moment is called "The Mayan Revelation of an Endless Time," presented in Mexico City, Sao Paulo and Paris. Thousands of people have visited it. The participation of private enterprises in the field of international relations is also very important. It suffices to mention the programs of Mexican art galleries with a strong presence in international fairs, and the outstanding cultural intervention of BANAMEX ¹²⁶ which now has a top quality international exhibition called "Great Masters of Ibero-American Popular Art." Is not this an effective way to promote a country to the whole planet or a grand door for intercultural dialogues?

This year, Mexico benefits from these dialogues by receiving exhibitions sent by other countries. Currently in Mexico City, one can admire world-renowned artists like Miguel Ángel Buonarroti, Stanley Kubrick, and Henri Cartier-Bresson. Of

¹²⁶ National Bank of Mexico.

course, the main beneficiaries of this cultural diplomacy are the Mexican people. What a fantastic opportunity for citizens to enrich their sense of humanity by witnessing outstanding artistry and then to discuss their experiences.

Ecuador should develop, design and program this type of museographic presence for the arts and national culture. An entity specialized in the design of these world-class exhibitions should be created here, competently handling the complex logistics that this kind of shows demand. An experienced organization is essential to curate international shows and efficiently manage economic resources, sponsored by public and private international companies. In every major city of the nation, there should be a center of cultural thought, intended to create efficient ways of internationally promoting local art and customs.

The diplomatic delegations of the country should be staffed with specialists in cultural promotion. Currently, our society lends great weight only to commercial promotion activities, financial business and trade. We need a counterbalance to create an equilibrium to awaken the intellectual, artistic contributions and visualizations of Ecuador's ethnic and cultural groups. Ultimately, we desire to present Ecuador's multiple cultural identities, from pre-Hispanic origins to the latest manifestations of contemporary art, from crafts with ancient roots to cutting edge contributions of 21st century digital technologies.

Ecuador can be nurtured from these experiences by examining the issue of our country's cultural promotion. We should consider intangible industries as an excellent investment for cultural development, adapting our own working models for the many diverse circumstances in our lands, making the highest quality products by thinking first of our population requirements. This will be welcomed in the international media. It is an excellent project for culture and tourism because it is based on local necessities, aimed at improving the quality of human life. This will be seen with the greatest interest in the fields of international diplomacy.

3.4 CONCLUSIONS

This final chapter analyzes the incursion of cultural diplomacy in Ecuador and its impact on the country's development. To achieve an effective study, we have examined the cultural reality of the nation and the main components comprising its political and cultural rights and heritage. The work of the Ministry of Culture and Heritage of Ecuador is evaluated. Its efforts are the main source of support for adopting cultural policies that benefit activists and cultural industries. It is responsible for augmenting the significance of interculturality. As a basis for creating these policies, it is equally important to support this entity in terms of preservation, conservation and restoration of tangible heritage, as well as to endorse the dissemination of intangible heritage that dwells in our traditions and folklore.

The second part emphasizes on cultural promotion and international approach of our country today. Cultural promotion has grown qualitatively and quantitatively, in terms of endorsing activities that have been carried out abroad. There has been much discussion of the areas for cultural management and the actions we need to put into practice so that we may introduce Ecuador as a country with an effective cultural diplomacy.

The last part of this chapter explores the projection of cultural diplomacy of Ecuador abroad, providing a firm basis, with arguments and recommendations for its management. These criteria will be considered on the basis of Mexico as a model of cultural diplomacy.

FINAL CONCLUSIONS

Cultural diplomacy today is a wonderful way to enhance long-term international relationships, and countries that have participated on it have effectively used cultural promotion. By exposing a nation's customs and traditions worldwide, this provides a nation with a very appealing image in the eyes of the world. For a country to develop properly, it is necessary to create lasting ties with other nations. There is no better tool than cultural diplomacy, a new way for countries to interact and achieve agreements of mutual interest.

Today, traditional diplomacy is no longer the central axis of international negotiation; cultural diplomacy has taken its place. Simply, it is easier to achieve influence through culture that determines us as societies and countries with individual identities.

It is timely to study Mexican cultural diplomacy and its influence in foreign policy, using it as a model for Ecuador. It is important to emphasize that both countries, Mexico and Ecuador, have a valuable cultural reference. Cultural diplomacy has become the best and most effective way to create long-term international bonds. It encompasses the mutual interests of fellow nations, but not the egomaniac interests of traditional diplomacy.

Mexico is a world power of culture. The management of its international cultural relations has positioned it today as a country that nurtures and values its roots. As well, its cultural diplomacy is a model for international reference. Mexico has culturally positioned itself at a level equal to the countries that presently shape the developed western world.

There are great cultural contrasts in diplomatic relations of Mexico and Ecuador. Our country is in a birthing phase and this is the reason why it is extremely important to have a reference like Mexico, as a guideline on the path for cultural diplomacy.

Ecuador has a long road ahead to establish cultural diplomacy. Setting aside centralist and bureaucratic politics, it is essential that the government provide the

necessary support that our cultural sector requires. In order to internationally project our country, cultural policies should be introduced to strengthen our precious cultural heritage, as well as to support cultural industries and activists, which are the most important ambassadors of the Ecuadorian culture.

This study is not based solely on the cultural aspect of the countries analyzed, but it brings strategies that have had tremendous results in Mexican cultural diplomacy as a tool of its foreign policy. As a consequence, we have discovered a perfect role model for Ecuador. This is a new area in the career of International Studies, and this is the reason why it is a fruitful contribution.

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