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Operational and Administrative Plan for the
Strengthening of the Department of International
Cooperation in the Inter-American Center for Handicrafts
and Folk Art

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Dedication:

After all these years at the University of Azuay, I have learned that a personal professional work is owed to all the people who have pass through the life of a student. I refer to all those “teachers” who contribute to our professionalism and to the ethical and moral formation of each one of us. This degree work I dedicate to all my colleagues who motivated me to do my work better every day and to my college professors, thanks to their knowledge I finished this research with the best of myself.

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Index

Dedication:.....	i
Thanks:.....	ii
Abstract:.....	vii
Introduction.....	1
CHAPTER 1: INTERNATIONAL COOPERATION	3
1.1. Realism and Liberalism	3
1.2. Constructivism	4
1.3. Institutional Cooperation.....	5
1.4. Development Cooperation.	6
1.5. South-South Cooperation.....	10
1.6. Organization of American States (OAS).....	11
CHAPTER 2: FRAMEWORK	13
2.1. Ecuador Constitution.	14
2.1.1. Culture and Heritage	15
2.1.2. Administrative.....	16
2.1.3. Indigenous Peoples.	16
2.2. International Agreements.....	17
2.2.1. UNESCO Universal Declaration on Cultural Diversity.....	19
2.3. Statute of the Legal and Administrative Regime	23
2.4. Supreme Decree of CIDAP.....	24
2.5. Local laws and organizations supporting the craftsman.	26
2.5.1. Ministry of Industry and Productivity.....	26
2.5.2. National Board of Artisans.	28
2.6. Heritage and Culture Act.	29
CHAPTER 3: DIAGNOSIS.	31
3.1. Situational Analysis.	32
3.1.1. Latin America and Ecuador.	32
3.1.2. CIDAP.....	34
3.1.3. Matrix of Competencies.....	41
3.1.4. Organic Statute of Organizational Management by Processes.	42
3.2. Current context.....	50
3.3. Comparative Analysis: Artesanías de Colombia.....	53
3.4. Qualitative Analysis.....	56

3.4.1.	SWOT	56
3.4.2.	PEST	57
3.4.3.	Time Lines	57
3.4.4.	SWOT Strategies.....	59
4.	CHAPTER 4: PROPOSAL	63
4.1.	Justification	64
4.2.	General Objective.	65
4.3.	Specific Objectives	65
4.4.	Establishment of the Department of International Cooperation.....	65
4.4.1.	Raising the profile	65
4.4.2.	New Organization Chart of the Area of International Cooperation.	67
4.5.	Conclusions.....	68
References	70
Annexes:	73

Table 1: International Cooperation.	38
Table 2: Organition Chart	39
Table 3: Matrix of Competencies Explanation	42
Table 4: Current organization chart	45
Table 5: Management Model	46
Table 6: Institutions that have a close relation with CIDAP.....	48
Table 7: CIDAP's Value Chain	48
Table 8: Craft Promotion Activities.....	51
Table 9: Artesanias de Colombia Organization Chart	55
Table 10: Average Indiviual Salary of CIDAP staff.....	61
Table 11: Proposed Organization Chart.....	68

“In the fifties and sixties, the main subject of policy was development, so the policy was, above all, economic policy. In the seventies and eighties, the main theme was political change. In the nineties, and I believe that in those that come, the central theme of politics, what constitutes the historical problems of Latin American societies and ours, will be cultural policy.”

-Manuel Antonio Garreton

Abstract:

The Inter-American Center for Handicrafts and Folk Art is located in Cuenca. The center has been a gathering of information about the state of handicrafts and Folk art in Ecuador and Latin America. This center has been doing exchanges of experience and knowledge with countries, even from other continents.

CIDAP is the result of an agreement between the Ecuadorian government and the Organization of American States (OAS). This agreement came to an end in 1994, and since then, this center has carried out its activities as an institution of Ecuador's executive function. This means that their activities are regulated by the country law; creating certain ideological differences due to a lack of consciousness among other reasons which have a negative impact on its functionality and existence.

The cultural expressions in Latin American are protected and disseminated, thus representing the recognition of a multicultural society. This thesis proposes the creation of an international cooperation department based on the analysis of international theories, cultural policies and institutional organization.

Introduction

The objective of this investigation is to develop an operational and administrative plan for the creation of an international cooperation department at the American Center for Handicrafts and Folk Arts (CIDAP). This thesis will be kept as reference in the library of the institution. In addition, it has suggestions for the implementation of this proposal in a local, national and international context.

In order to analyze an inter-American institution in a critical way, one must first take into account all those theories that originate with what one call solidarity between countries. In this way, it will be better understood the international organizations and, of course, the current and relatively new ways of cooperation.

This project must focus in a similar way in terms of legality; considering the constitution, international agreements and most importantly in cultural matters. It is necessary to take into account the cultural issue, because the context in which the CIDAP has evolved must be analyzed, for this the Latin American culture and its relation with cultural policies will be exposed.

CIDAP is an institution of Ecuador's executive function and its internal documents are regulated by national institutions. It will be taken a look at the internal condition of CIDAP with all of its documents and its laws.

The historical context of CIDAP is incredibly important. It is linked with the identity of the American continent, international politics, culture and education both present and past. At the moment of the center's creation, society was in a time of mass production. Everything created by hand lost its value, due to the time and quality checks involved. Likewise, folk art was disappearing due to globalization. Communities acculturated what came from Western societies, forgetting their traditions and cultural expressions. Inherent to these changes was the idea that what comes from outside is somehow better. Latin American countries urgently needed measures to help promote and disseminate the importance of the conservation of all that was not only culture, but our history.

Local and international activity is therefore of the utmost importance in the functioning and objectives of this institution. International activities have been carried out by all CIDAP staff members as directors, technical directors, handicraft or cultural promotion departments. However, since its establishment there has been no department specifically designed for the creation of international links which may be financial, cultural or technical.

The diagnosis will provide information that will contribute to the creation of a strategic plan with clear objectives. In addition, it will improve its current internal structure and organization, correcting shortcomings that may not have been detected, enhancing its strengths and mainly establishing how the area of international activity should function. All this, as part of a strategy for the institution. A proposal for an international cooperation department will be offered with the respective profiling, competencies and designated activities that will allow CIDAP develop its objectives more efficiently. The conclusions will have recommendations for next year's activities.

CHAPTER 1: INTERNATIONAL COOPERATION

International cooperation has always existed; countries seek interdependent relations mainly to complement tradable products. The history of international cooperation is interesting because it is conditioned by the historical events and culture of a region or country. When talking about an international institution, it is necessary to analyze the context in which it was born and with what kind of objectives it was created. This will make it possible to have clearer information for a deductive and historical analysis. The concept of international cooperation has several definitions and theories depending on schools of thought.

International cooperation, in large part, was born after the Second World War; however, there had already been attempts by international organizations such as the League of Nations after the First World War.

It can be said that international cooperation is created by countries as a way to help each other, be it in trade, economic or technical matters. This creates an environment of interdependence; so national and international activities can take up their flow without conflict.

Realism and liberalism are the main theories of international cooperation. However, several others derive from them. According to culture and different historical facts this concept has been acquiring new views and criticisms as well. The main theories and types of cooperation will be shown, mainly those that will influence the development of this thesis.

In addition, this chapter will talk about the creation of the Organization of American States that created CIDAP and the historical context where it was created. Constructivism will also be analyzed showing deeper reasons about the cooperation between the States that will serve to understand the origin of an inter-American institution.

1.1. Realism and Liberalism

There are three concepts that give rise to cooperation between states: selfish interests, altruism and problem solving (Pauselli, 2013). First, realism focuses on survival of states,

something that can be compared to a zero-sum game. For example, the fight between Russia and the United States to exert greater political influence. If one speaks of realism, one speaks of power and domination over other states. It is the case that one country donates money to another to say education issues. However, the donor does not do it out of sheer will. His will lies in an idea of ideological domination in the government of the host country. One's conduct is determined by his interest and the pursuit or maximization of power (Pauselli, 2013). One can cite the example of the United States in the Second World War, when it donated money to all the countries destroyed by the war, with the aim and condition of the spread of capitalism.

Liberalism is the theory which, unlike realism, highlights the possibility of cooperation in a context of general progress. There are objectives that can be achieved by all those involved through relationships of trust between them. Liberalism explain the phenomenon of international relations focuses on variations in the interests of states, and not on the national interest (Pauselli, 2013).

The most important idea to rescue from liberalism is common peace. The states do not declare war on each other, explaining it like this: If one country trades and has mutual interests with another, they should be able to come to an agreement in any area. It is not in the interest of another country to declare war or to prejudice what would benefit them a certain way. Moreover, aware of international rights, countries operate within an interdependent system in which all can create common agreements both national and international. Finally, a harmony is created between the states resulting from a context of peace, trust and democracy.

In this way, the international development cooperation can be seen as a foreign policy instrument of liberal and democratic states to generate cooperation and greater democracy abroad creating a safer world. (Pauselli, 2013). One example is the Organization of Arab Petroleum Exporting Countries (OPEC), where several countries with a common interest come together to have more weight in international decisions involving issues such as the price of oil.

1.2. Constructivism

It is important to talk about constructivism as its main idea generates great impact on the topics to be dealt on this investigation.

Constructivism can be related to flexibility of states, their reasons for cooperation cannot be categorized only in two categories. There are more issues that influence when it comes to making decisions. This theory has its origin on the first debates about international relations and the discipline itself. Topics that were discussed tried to explain sources of conflict; addressed from two perspectives, the first on cooperation and peace; the second on the national interest and power (Sanchez, 2012).

The basic premise of the constructivist approach is that human beings live in a world that they construct, in which they are the main protagonists, a scenario that is the product of their own decisions (Sanchez, 2012). Constructivism no longer focuses on states as the main actors in international relations; it now speaks of “agents”, which involves new actors such as NGO’s and transnational corporations that influence on economic and social international issues.

Constructivism is not against realism or liberalism; it is a theory that proposes a more profound analysis of the context in which certain decisions were made, which external factors and which agents influenced a certain determination. The same example of liberalism can be cited, OPEC. In view of the fact that oil-buying countries and all the transnational enterprises were the ones making the price decisions; the economy of these states were threatened so they decided to unite in order to face an issue of common interest.

In this context we can analyze other types of cooperation that have developed over the years because of new needs and the urgency of adapting to the culture and ideology of each stage of cooperation.

1.3. Institutional Cooperation

For better understanding the school of institutionalism a liberalist though must be kept in mind. States create institutions to resolve regional, bilateral or multilateral issues. In so, an institution can create political strategies efficiently influencing domestic laws of each state member. Institutionalists describe institutions as government action in organizational fields. Institutions are considered as resources of rational agents and actors to achieve their objectives. (Vargas, 2008) According to Michael Banner states use institutions to intervene on others states law. The influence that is exerted on its law will always be indirect because it is done through institutions (Banner & Duvall, 2005).

Institutions may choose to create areas of cooperation not only with other institutions but with governments working on cultural and technical issues. Cultural cooperation covers several areas such as the strengthening of cultural identity; the protection of cultural diversity and minority languages; strengthening artistic and cultural projects; and the cultural space of professionals, ideas and projects, supporting the arts and promoting intercultural dialogue (OEI, 2016). On the other hand, technical cooperation can be complementary in terms of advice and training. Nowadays this type of cooperation is developed in large numbers, as it seen between agreements with universities and institutions that provide technical assistance to governments or communities.

1.4. Development Cooperation.

At the end of the Second World War, the concept of a global society appears. It is based on the needs of an international community prioritizing the importance of intervention of new global actors such as international organizations, NGO's and transnational corporations. This stems from the interconnection of three processes: industrialization, building of the rational state and ideologies of progress. This development is essentially due to new needs of the international community, which no longer focus solely on peace and economic inequality.

In 1945, countries were destroyed after the world war. The economy and governments needed not just national labor, but cooperation between several countries in order to recover from the global crisis and to create policies to make sure that the same atrocities would not happen again. Then, the United Nations (UN) was created after the failed attempt of the league of nations at the end of the First World War. The UN marks a historic milestone because it changes focus towards a global mindset and seeks peace in a global society. Following the creation of the UN there is a relatively peaceful global society.

There is a really important concept that modifies what was known as development and solidarity. International cooperation for development meets the criterion of co-responsibility, keeping in mind the criterion of peoples, while respecting and protecting human rights, therefore the constant search for better resources and conditions for human dignity (Duarte & Gonzales, 2014). Dignity no longer only involves ethics and morals, but a decent place to live and education. Cooperation seeks to improve these aspects and responds to priority issues. In addition, international governmental and non-governmental actors are involved in regional and

international decision-making. These decisions arise from a dialogue between the parties seeking to harmonize their interests. It is important to mention that cooperation does not imply obstruction of sovereignty. By cooperating with others, countries do not interfere with domestic policies and customs.

The decade of 1970's is known as the "flow of greater concession" within external financial flows of scarce resources. Several donations were made from developed countries in the view of the necessity to optimize and maximize financial resources, technical and cultural. Usually, the money came from West to South with the aim of solving the problems and improving the quality of life of their peoples (Duarte & Gonzales, 2014).

It is necessary to specify what kind of financial aid is being given and for what purpose. In fact, there are two types: public and private. These could involve one or several actors: bilateral, multilateral, decentralized by working with municipal or business governments when working with companies. In addition, funds invested for cooperation could be both reimbursable and non-reimbursable. Donors could set conditions, hence their classification as tied or untied aid. For example, the donor establishes the import of its products in exchange of financial assistance. On the other hand, the aid may also be non-financial, being involved with cultural, technical or educational resources (Duarte & Gonzales, 2014).

Everything has a limit, in the 1990s began what is known as the crisis of international cooperation for development, which was caused by three factors. First, the low performance in development aid for the Third World countries and donors, mainly from the west, showed financial fatigue. For western countries, the 1980s were a lost decade, noting that their financial and technical aid did not show the results that had been proposed. Secondly, western countries no longer saw a major need to establish zones of political influence. The funds allocated had not been solely out of a sense of solidarity; the background to cooperation was also based, to some extent, on the desire of some countries for ideological expansion. One can cite the example of the United States and Colombia. When it came to drug trafficking, the United States through its DEA program had a very important say. Finally, in these years the debate on development begins, focusing the discussion on the weakness of international policies and their impact on states.

There are two major flows, western countries did not see tangible results within the measures they set up in financial cooperation; and, developing countries did not have the knowledge, technology and education necessary to be able to carry out all projects at the pace of a developed country. The debate opens the way to a new current of thought because the western countries did not use horizontal strategies, but used verticality as a tool to avoid dealing with the underlying problems of the developing states. In fact, the western states did not take into account the most priority characteristics (Duarte & Gonzales, 2014). Thus, through these debates, a concept of international cooperation for development is exposed, which establishes a more horizontal, more participatory, less technocratic and less economic scheme, where human development is a priority.

Development implements concepts such as reducing inequalities, eradicating poverty and fair trade. However, it also includes financial assistance from western countries for developing countries. The year 2000 marked a milestone for international development cooperation, a decade of redefining an international agenda in which goals were set to reduce the global imbalance and achieve development.

The Millennium Development Goals are eight goals that were issued with the acceptance of several countries to reduce factors of imbalance on the planet. Its objectives focus on the eradication of poverty and discrimination on both race and gender, in addition to concern for the environment and fair trade.

Goal No 8: Promote a global partnership for development. Further develop an open, rule-based, predictable and non-discriminatory trading and financial system. This includes a commitment to good governance and poverty reduction, nationally and internationally. Address attention to the special needs of least developed countries (Duarte & Gonzales, 2014).

This goal has subdivisions that help the reader to understand not only the goal, but also the reason of millennium goals.

- Further develop an open, rule-based, predictable and non-discriminatory trading and financial system.
- Meeting the special needs of the least developed countries.
- Addressing the special needs of landlocked developing countries and small island developing states (UN, 2015).

From this, it can be highlighted the fact that a development society seeks to involve all actors, trying to prioritize, what is now categorized as needs. Now there is a more coherent society in its own actions as towards the other; because it watches over the human being, putting it before economic interests. However, it cannot rule out the fact of the importance of trade, technology and education for development.

This type of ideological change can be seen in the history of an organization born in the Second World War, the Organization for European Economic Cooperation (OEEC). It was born with the aim of rebuilding a continent devastated by war, and it also recognized the interdependence of the economy in order to develop and generate activity in each country. The United States and Canada decided to join OEEC and in 1961, after several conventions, the creation of the Organization for Cooperation and Development (OECD) was formalized. Several countries have now joined this organization, mainly countries that have carried out projects with international impact for the generation of economic activity in their territory, including Japan and India. Now, this organization has several programs for Latin America, the organization does not provide financial support, it establishes parameters and guidelines on political and economic issues for society development.

Over the past 20 years, the organization's relation with Latin America has been strengthened through projects with some countries. Its way of generating links has been mainly through the generation of social impact projects. In 2016 a regional program for Latin America and the Caribbean was created. This organization has made it possible to generate studies and approaches to problems that the continent faces with more efficient results. The program focuses on education, innovation, investment, gender equality and integrity.

Surely, these kinds of organizations can be criticized as profiting and influencing Latin countries with the ideologies of richer countries. However, it is an aid that does not involve money, but generates an atmosphere of understanding to improve not only the national economy, but also to generate an interdependence on social issues among several countries of the region. It is emphasized that belonging to the OECD pushes to adopt policies of transparency in governance and institutional strengthening that end up providing a contribution to development (Frenkel, 2017). On the other hand, those who criticize talk about an

organization that encourages the movement of capital and freedom of foreign investment and transnational corporations.

1.5. South-South Cooperation

It is important to talk about a relatively new type of cooperation; which has been the path of several countries to generate international policies that help, not only to develop, but also to address the background of national problems. The concept of South-South cooperation has begun to be implemented in recent decades, this term has been used for several years as Technical Cooperation among Developing Countries (TCDC) (Lopez, 2014).

This cooperation focuses on solidarity among developing countries in order to resolve issues of common concern. It was born due to a lack of knowledge about real issues that were not managed by developing countries through their dealings with western countries alone. Developing countries then decide to cooperate with each other in order to create more direct, targeted strategies with more influence on the national policy of each country.

One can note that Latin countries through their handicrafts show their roots to the world. Developed countries, already industrialized, have lost contact with manual labor. This means that in those countries, handicrafts are no longer the source of work for communities. Southern states really know about it and have developed activities and projects for the benefit of craftsmen. Taking this approach into account, then, it is comprehensible that cooperation is intended with countries that address issues from the same point of view. In addition, they share history, culture and language; which are factors that have a fairly significant influence on an international agreement.

After having exposed those basic theories of international cooperation, one can see that international cooperation no longer has only two points of view. Countries adapt to needs and seek national, regional and international well-being.

Knowing this, the origin of the Organization of American States (OAS) will be analyzed, the historical and cultural context in which it was born and how CIDAP was born.

1.6. Organization of American States (OAS)

It is important to know that long before the concept of global society became known globally; the Organization of American States had its origin in the First American International Conference in 1889. Moreover, the OAS is the oldest regional organization on the planet and its official creation was in 1948. The concept of development and solidarity among nations, as established earlier, has been evolving. Therefore, one must go back to the time when the OAS was created; an environment where national interests were prioritized over common interests.

What was really the reason to be of this organization that has established great advances in the field of human rights? Advances as the creation of the international court and technical, cultural and economic assistance. To understand the origin of this organization, one must talk about Simon Bolivar; who wanted not only Venezuela, Ecuador and Colombia united in a great nation, the liberator sought that the South American region could have enormous political power as a great nation in the international arena. Years later, Latin American countries hold technical meetings in which they establish the need to create an organization that allows us to address issues in common; so that all Latin nations could have more weight when making international decisions.

At the time of these meetings, the Cold War was happening. It is known that Cuba played an important role in establishing rivalries with the United States and Russia. In 1976, an important meeting was held in Colombia with the aim of drafting the charter of the Organization. Since 1926 the relation between Latin American countries and the United States has not been legally binding. A conference was then held to reaffirm the set of rules that enshrine mutual assistance and solidarity in the defense of sovereignty, territorial integrity and independence. It consolidated existing ties and the alliance between the United States and Latin America (Chamorro, 2006).

It was no coincidence that on the same day of the conference, Fidel Castro held a student congress in the city of Bogotá. The presence of secret socialist agents was rumored to be an attempt to prevent this meeting from taking place. Finally, this conference was held for a week. However, this was still a strategy of the United States, creating an organization that engages with several Latin-American countries in a financial way and in return they provide a loyalty

of political ideology. All this carried out in a moment where any international movement, either with capitalism or socialism, could provoke accelerated conclusions.

These movements carried out a consolidated organization with its own legal system in which issues of an international nature were discussed and the concerns of Latin-American countries. The United States provided the necessary advice and funding for its operation. Its headquarters are in Washington, D.C. It cannot be ruled out that the United States, although with a different history and language, has the same history of colonization and liberation.

The OAS creates a Regional Program for Cultural Development within its cultural department, within two projects of great trajectory are established: Visual Arts Division and Music Division. The deputy director of that time Guillermo de Zéndegui wanted to create a program of monumental, historical and artistic heritage. With the passing of years CIDAP was born, in 1974 along the Inter-American Committee of Culture (CIDECA) which approves the creation of a center of crafts and Folk art, its history will be seen depth in chapter three.

Conclusion:

Surely, the way in which countries decide to cooperate with each other does not depend on a single factor as realism and liberalism mention. With the history of the OAS, it can be seen that cultural, historical and even ideological factors are key elements in creating agreements between parties. The way in which agreements can be done with other states and institutions, allows us to be clear about the field in which CIDAP will be developed. Once the theoretical part of everything that international cooperation implies is understood; it is possible to have clearer and more viable objectives both in long and short term. On the other hand, being aware of the theory, new factors are taken into account that in the past could have gone unnoticed. When planning, more actors and elements will be included that will allow an effective and real cooperation according to the environment. The story of how each type of cooperation was born is really important for an institution working within the continent. However, it has not been limited to working only in America but has spread to Europe and Asia.

CHAPTER 2: FRAMEWORK

CIDAP, as an institution located on Ecuadorian territory, is governed by the Ecuadorian constitution, codes derived from it and organic laws. In addition to its charter and international agreement. The codes include the Labor Code and the Organic Law on Transparency and Access to Public Information (LOTAIP). The Organic Laws include the Organic Law on the National Public Procurement System; The Organic Law on Jurisdictional Guarantees and Constitutional Control (LOGJCC); Public Service Organization (LOSEP); Organic Law of State Comptroller-General and the Organic Law of the Citizen Council Participation and Social Control. However, CIDAP works with craftsmen and there are laws regulating craft activity; although the institution does not have its day-to-day activities regulated by these laws, they do influence decision-making and the implementation of programs.

For a better understanding, it is important to know terms such as heritage, identity and culture. CIDAP is an inter-American institution that promotes and preserves all cultural expression, this means that its functionality depends a lot on Latin- American identity. Its objectives and its reason to be were born in the unity of common goals of Latino countries.

The creation of this institution is approved along with the recommendation entitled "Interamerican Charter of Handicrafts and Folk Arts". Decree No. 787 established the foundation of CIDAP in May 1975; an institution having legal status, public-law entity and its own funds. This institution would be responsible not only for disseminating the importance of handicrafts; but also, for opening up research lines that would allow the knowledge of the state of culture in Latin-American countries; thus, creating an information and cooperation network.

Globalization brings a supply of diverse products in high production volumes at low prices, creating a threat to hand-made products. It is essential to understand this issue, because craft industry risks disappearing and losing its meaning in the midst of an aggressive global market based on volume and price. All types of objects from industrial processes that have designs or features of ethnic and/or artisanal evocation are marketed at a low-cost production, thus reduced prices (Serrano, 2015).

However, globalization should not be seen from a negative side; the scientific and technological processes it has brought have been of enormous benefit to society. The ideal is

to converge between the needs of artisans and the benefits of globalization, without losing the essence of craftsmanship.

Handicrafts should also not be seen as delaying development. On the contrary, the villages work with raw material of their area, transform it and thereby reduce dependence on external inputs. In addition, handicrafts are not only a cultural product, it expresses the diversity worldviews in a homogenized world. It is a living process; traditions permeated in permanent change.

Craft creativity is almost unlimited. All materials are suitable to receive this spirit. From gold and precious stones to leaves provided by nature, they are receptive to this spirit. Craftsmanship dignifies some materials destined for dumpster. The rags and scraps bear witness to it. The amorphous brand seal is not given by handicrafts. (Malo, La Artesanía como forma de vida, 2016). Handicrafts not only fulfil a decorative function, but also meet practical needs and the capacity of human beings to appreciate beauty. Life is constantly changing and handicrafts are the product of their environment, referring to practical and aesthetic needs.

For all of the above, it is of the utmost importance to analyze the national and international context around the conservation of these artistic expressions.

2.1. Ecuador Constitution.

No international treaty or international agreement could go against the constitution, since it establishes the course of action for realization of an international agreement and relations that it entails. The importance of CIDAP is really high; any agreement of international character must pass through its board of directors with members of high rank in the country. This is why it will be seen everything that regulated and regulates the activities of the institution.

Art. 4.- Ecuador in its relations with the international community:

1. Proclaims peace, cooperation as a system of coexistence and legal equality of states.
2. Condemns the use or threat of force as a means of conflict resolution and ignores military dispossession as a source of law.
3. Declares that international law is the rule of conduct of States in their mutual relations and promotes the settlement of disputes by legal and peaceful methods.

4. Promotes development of the international community, stability and the strengthening of its agencies.
5. It advocates integration, especially in the Andean and Latin American regions.
6. Rejects all forms of colonialism, neo-colonialism, discrimination or segregation, and recognizes the right of peoples to self-determination and freedom from oppressive systems (Constitution of Ecuador, 2006).

Art. 5.- Ecuador may form partnerships with one or more states for the promotion and defense of national and community interests.

From the above-mentioned articles, it can be determined that Ecuador is a country that safeguards not only national interests, but also those of the international community. In addition of promoting the strengthening of international organizations. The fact that the Ecuadorian Constitution rejects discrimination against the peoples puts a foundation on which CIDAP can grow and expand for the dissemination of identity through crafts and folk art.

Taking into account the reason to be of CIDAP, it is important to know the area of culture and heritage within the Constitution of Ecuador.

2.1.1. Culture and Heritage

The seventh section of the Constitution deals with culture and heritage. CIDAP is an institution that manages and ensures their preservation; this article establishes the first and main law regarding the handling of them and their interrelation.

Art. 62.- Culture is the heritage of people and constitutes an essential element of their identity. The State shall promote and stimulate culture, creation, artistic training and scientific research. Establish permanent policies for the conservation, restoration, protection and respect of the tangible and intangible cultural heritage, of the artistic, historical, linguistic and archaeological wealth of the nation, as well as the set of diverse values and manifestations that shape the national, multicultural and multi-ethnic identity. The State shall promote interculturalism, inspire its policies and integrate its institutions in accordance with the principles of equity and equality of cultures (Constitution of Ecuador, 2006).

Art. 63.- The State shall guarantee the exercise and participation of persons, under equal conditions and opportunities, in the goods, services and manifestations of culture, and shall take measures to ensure that society, the educational system, private enterprise and the media contribute to encouraging creativity and cultural activities in their various manifestations. Intellectuals and artists will participate, through their organizations, in the elaboration of cultural policies (Constitution of Ecuador, 2006).

2.1.2. Administrative.

It is considered important to mention the administrative sphere, because CIDAP is an organization that, although international, is under the tutelage of the executive function of Ecuador. It will be understood this in depth later in the Executive Decree.

Art. 124.- The public administration will be organized and developed in a decentralized manner. The law shall guarantee rights and obligations of public officials and regulate their entry, stability, evaluation, promotion and cessation. Admission to and promotion to civil service and administrative service shall be made through merit and competitive examinations. Only as an exception will public officials be subject to a regime of free appointment and removal. The remuneration paid to civil officials shall be commensurate with their functions, efficiency and responsibilities. Under no circumstances shall a citizen's political affiliation influence his entry, promotion and separation from public office (Constitution of Ecuador, 2006).

Having mentioned the articles that are going to establish a regulatory framework for CIDAP; it is important to see what the constitution says about indigenous communities, because crafts and mainly folk art comes from these ethnic groups.

2.1.3. Indigenous Peoples.

As it is well known, Ecuadorian communities are going through a process of globalization and adaptation to Western culture. Their handicrafts and culture need to be rescued and promoted within a society that forgets its roots every day. Indigenous communities carry out artisanal activities not only for economic benefit, but also for the production of everyday utensils.

Art. 84.- The State shall recognize and guarantee to indigenous peoples, in accordance of public order and human rights, the following collective rights:

1. To maintain, develop and strengthen their spiritual, cultural, linguistic, social, political and economic identity and traditions.
6. Conserve and promote their practices in the management of biodiversity and their natural environment.
7. To preserve and develop their traditional forms of coexistence and social organization, of generation and exercise of authority.
9. The collective intellectual property of their ancestral knowledge; to its assessment, use and development in accordance with the law.
10. To maintain, develop and manage its cultural and historical heritage.
13. Formulate priorities in plans and projects for the development and improvement of their economic and social conditions. (Constitution of Ecuador, 2006).

Knowing what establishes a regulatory framework around culture, heritage and indigenous peoples, it will be reviewed certain international agreements. When talking about handicrafts and folk art, the concept of diversity appears. Agreements of international character that promote and preserve diversity will constitute a basis for CIDAP. The institution may require the government to comply with these cultural policies through activities that are annually planned.

2.2. International Agreements.

Knowing agreements and conventions requires understanding two key concepts: diversity and culture. Culture is understood as a living and continuous process, in turn as the result of history and tradition. Edward Tylor said that culture is: a complex process that includes knowledge, beliefs, art, morality, law, customs and all other abilities and habits acquired by a person as a member of a given society.

Anthropologists have developed a concept closest to reality. Culture consists of explicit or implicit patterns of behavior, acquired and transmitted through symbols, constituting the distinctive achievements of human groups, including their expressions in artifacts. The core of culture is made up of traditional ideas and especially of community's values. Cultural systems

could be considered as products of action; on the other hand, as conditioning elements for other actions (Kroeber and Kluekhohm) (Garreta, 2000). Culture is thus understood as an evidence of organization, as the expression of the creative capacity of a community. On the other hand, there is a current that sees culture only from its aesthetic side. UNESCO claims that by looking at culture only in this way, we forget reality.

Diversity represents our continent and it has established not only a concept that is difficult to define in words, but an identity. There have been several debates to assign a precise definition to what culture exactly means. Its heterogeneity has borne fruit to a large number of definitions.

The most powerful definition is the one that associates the unique character of a collectivity with the real or imaginary fact that it possesses a defined territorial space and its members participate in the same culture or history (Bolán, *The States and the Politics of Difference.*, 2013).

There is a very close relation between politics and culture; coming from the actions of the government in socio-cultural spaces and the consumption of public culture. This close relation originated after the Second World War; these new measures consisted in defining the values and principles that any public institution would considerer to take actions (Bolán, *Los Estados y las políticas de la diferencia.*, 2013). The reality is that there is no specific path to pursue cultural or political policies on diversity. There are several spaces for discussion and exchange of information that will establish frameworks and references to each state.

Because of diversity, the continent actually confronts two factors: the existence of a large indigenous population segregated on the basis of racial and social criteria; and, the changes in the global economy that have affected the ability of Latin American states to meet the demands of pluralism and diversity (Bolán, *Los Estados y las políticas de la diferencia.*, 2013). Public policies must assume diversity as a principle, opening up traditional spaces for the manifestation of it.

All that have been exposed can be seen in handicrafts. They are symbols that convey part of the story and its adaptability nowadays. On the other hand, folk art is the living expression of culture.

2.2.1. UNESCO Universal Declaration on Cultural Diversity.

Art. 4: The defense of cultural diversity is an ethical imperative, inseparable from respect for dignity of the human being. It implies a commitment to respect human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples. No one can invoke cultural diversity to violate human rights, that are guaranteed by international law (UNESCO, 2001).

Art 9: Cultural policies, as they guarantee the free circulation of ideas and works, they should create conditions conducive to the production and dissemination of cultural goods and services to develop locally and globally. Each state must, in accordance with its international obligations, define its cultural policy and implement it. States should use the most appropriate ways knowing about specific support or appropriate regulatory frameworks (United Nations Educational, Scientific and Cultural Organization, 2001).

Art 11: Market forces alone cannot guarantee the preservation and promotion of cultural diversity, a condition of sustainable human development. With this point of view, it is convenient to strengthen the primal function of public policies in association with public and private sector and civil society (UNESCO, 2001).

2.2.2. Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

It highlights the need to incorporate culture as a strategic element in national and international development policies; as well as in international development cooperation. On the other hand, it is considered that culture acquires different forms through time and space and that diversity is manifested in the originality and plurality of the identities and cultural expressions.

The nine objectives of this convention are really important; however, four must be considered for the purpose of this investigation.

- Promote respect around diversity of cultural expressions and raise awareness of their value at the local, national and international levels.
- To reaffirm the importance of the link between culture and development for all countries, especially developing countries, and support national and international efforts to recognize the true value of this link.
- Recognize the specific nature of cultural activities and goods and services as bearers of identity, values and meaning.

- Strengthen international cooperation and solidarity in a spirit of partnership, in particular to strengthen the capacities of developing countries to protect and promote the diversity of cultural expressions (UNESCO, 2005).

Within the framework of their cultural policies and measures, the parties may take measures to protect and promote the diversity of cultural expressions in their respective territories. These include two very important measures:

- Measures that provide opportunities in an appropriate manner for national cultural activities and goods and services, among all cultural activities, goods and services available within the national territory, for their creation, production, dissemination and use.
- Measures to establish and adequately support relevant public service institutions (UNESCO, 2005).

Below it will be cited numerals of certain articles that are of great importance when talking about Ecuador and CIDAP.

Art 7: Measures to promote cultural expressions.

(b) Have access to the various cultural expressions coming from their territory and from other countries.

Art 9: Exchange of information and transparency.

(c) Communicate and exchange information on the protection and promotion of the diversity of cultural expressions.

Art 10: Education and public awareness.

(a) Promote understanding of the importance of the protection and promotion of diversity of cultural expressions through education programs and increasing public awareness.

(b) Cooperate with other parties and international and regional organizations to achieve the objectives of this article.

(c) Strive to encourage creativity and strengthen productive capacities through the establishment of education, training and exchange programs in the field of cultural

industries. These measures should be implemented in such a way that they do not have a negative impact on traditional forms of production.

Art 12: Promotion of international cooperation.

(b) strengthening public sector strategic and management capacities in public cultural institutions, through international professional and cultural exchanges and sharing of practices.

Art 19: Exchange, analysis and dissemination of information.

The Parties agree to exchange information and share expertise on the collection of information and statistics relating to diversity of cultural expressions; as well as on best practices for their protection and promotion (UNESCO, 2005).

It is quite curious to read all the objectives and measures that have been established as a framework for countries of the Americas. These were carried out after several conventions, debates; CIDAP has been doing all these activities in our country. Just by analyzing what is considered important internationally in the cultural field, one can realize the importance of CIDAP. This institution is several years ahead regarding the flow of information.

2.2.3. International Agreement between Ecuador and the Organization of American States (OAS).

The international agreement establishes the objectives of CIDAP, in addition to the functions of both the OAS and the institution. This agreement was concluded on 26 May 1975 and its official registration takes place in July. In 1975, the OAS elected Ecuador as host country to the institution.

CIDAP was born under the administration of Galo Plaza Lasso, Secretary General of the OAS; Guillermo Rodríguez Lara, President of Ecuador; and Gerardo Martínez Espinoza as an appointed Director. The Government of Ecuador, together with the OAS, were committed to supporting a coherent, practical and agile policy of research, conservation, production, defense and promotion of folk art and crafts in general.

The city of Cuenca is the result of the convergence of cultural and geographical factors; as well as the validity of rich artisan traditions. These would provide the enabling environment for research and patient work that would require an initiation work. Cuenca was considered the ideal city for a pilot plan. This plan consisted of the collection of information and then action based on the needs of craftsmen. The pilot plan would then be implemented in the cities of the OAS member countries.

• Article II:

The objectives of CIDAP are:

1. To train technicians in different specialties in the fields of handicrafts and folk art, through inter-American, regional and national courses.
2. To serve as a Centre for research, information and dissemination of the defense, promotion and development of handicrafts and folk arts.
3. Provide technical assistance services to governments and public or private entities of OAS Member States.
4. To organize a specialized library and a Documentary Center for Handicrafts and Folk Arts that gathers, preserves, classifies, distributes and meets the needs of transfer of all knowledge and artisan technology.
5. To collect, preserve, record inventories of shapes, designs and decorative motifs of American handicrafts and of the raw materials, tools, equipment and techniques used in the past or today.
6. Organize the Museum of Folk Arts of America that contains national and regional handicrafts samples from all over the continent for documentary and educational circulating exhibitions.
7. Organize experimental laboratories and provide technical services to the craft sector, at the request of Member States. (Agreement between the Government of Ecuador and the General Secretariat of the OAS for the establishment of an Inter-American Center for Handicrafts and Folk Art, 1975)

For the duration of this Agreement, CIDAP shall enjoy administrative and technical autonomy and shall operate under the authority and responsibility of a Board of Directors and a Director as set out in this Agreement, in the rules of the Inter-American Council for Education, Science and Culture (CIECC). In accordance with the internal regulations and structure of the GENERAL SECRETARIAT and with the official documents issued for this purpose.

After having described the laws and agreements that regulate the activities of CIDAP, first of all, one can note that in several years no data update has been carried out. Several ministries no longer exist and the OAS is no longer an indispensable actor within the institution. As the agreement established, CIDAP continues its international activities without the need of an international organization. This leaves a legal vacuum in the activities carried out by CIDAP; now it would be necessary to deepen the sessions of the board of directors to draw conclusions.

2.3. Statute of the Legal and Administrative Regime.

CIDAP is a public institution that manages its budget from the Executive Function. This is established in DECREE No. 2428 which is formally known as the Statute of the Legal and Administrative Regime of the Executive Function, which was issued during the presidential term of Gustavo Noboa. This decree contains administrative functioning and rules governing the institutions under the Executive Function.

It is important to emphasize that CIDAP does not depend on any ministry; as its charter proclaims, it is an entity with legal personality and with own patrimony.

Art. 7.- Institutional public administration. - The Institutional Public Administration is made up of entities under public law with legal personality and own property, different from those of the Central Public Administration. The Office of the President of the Republic of Ecuador, 2002, has been entrusted with the direction, organization and control of the operation of the public services of the Office of the President, under the principles of specialization and variety.

The entities that make up the Institutional Public Administration carry out their activities in accordance with the plans and decisions of the President of the Republic and the respective ministries. This is nationally known as the Annual Operational Plan (POA).

Art. 22.- (Reformed by Art. 7 of D.E. 2772, R.O. 616, 11-VII-2002). - Entities and public enterprises attached. - Public entities and enterprises expressly attached to the Office of the President of the Republic or Vice-presidency or one of the Ministries of State shall be governed in their structure according to their founding rules and by their respective functional organic regulations or process organic regulations (Presidency of the Republic of Ecuador, 2002).

2.4. Supreme Decree of CIDAP.

CIDAP is established in accordance with the provisions of Supreme Decree No. 1149 published in the official register No.682 of 1974 (Intern Archive CIDAP, 1976). The Inter-American Center for Handicrafts and Folk Art is a public law institution that fulfils the objectives and activities set out in an agreement between Ecuador and the Organization of American States (OAS) which was established in 1976, later published in the Official Register No. 205.

In this decree, it can be detected the members of the board of the institution and its functions. In addition to a continuity in its Art. 15 of the agreement without the need for ratification in due time. This means that the activities of CIDAP are carried out without the need of an update of this agreement; so, the lack of activity and presence of the OAS is not a fault, but at a certain point was part of the agreement. It has been established that after four years, CIDAP would have to continue its activities even without the sponsorship of the organization. The curious thing is that, as it can be seen from the following articles, the OAS does not cease to be part of its board of directors.

Art. 2.- The Inter-American Center for Handicrafts and Folk Art (CIDAP) will have a Board of Directors, which will be composed as follows:

- (a) The Minister of Industry, Trade and Integration, who will chair it.
- (b) The Minister for Foreign Affairs or his delegate.
- (c) The representative of the Secretariat of the Organization of American States in Ecuador.
- (d) A representative of the country's scientific and cultural institutions, appointed by the Minister of Public Education.
- (e) A representative, jointly elected by the Governor of Azuay, the Prefect of Azuay, the Mayor of Cuenca and the President of the *Centro de Reconversión Económica del Azuay, Cañar y Morona Santiago* (CREA) (CIDAP Internal Archive, 1976).

The Director for the Promotion of Small Industry and Crafts of the Ministry of Industry, Trade and Integration shall also be a member of the Council, with a voice, but without a vote; the Executive Director and the Technical Director of the Inter-American Center for Handicrafts and Folk Art (CIDAP).

Then Board of Directors is formed by the Minister of Foreign Affairs, the Minister of Culture, the Representative of the OAS, the Executive Director and a Representative of the GAD.

According to this, there would be three members of the executive function within the Council; however, there is a point that is open to interpretation. This state a ‘representative of the country’s scientific and cultural institutions’, appointed by the Minister of Public Education. So, this member can be either a minister of culture or a craftsman from a private institution dedicated to the cultural field or, for example, the chairman of the national board of artisans. It is important to mention this, as it leaves a legal vacuum of easy subjective interpretation.

Art. 5.- The functions of the Council are:

- (a) To determine the inter-American, regional and national programs to be carried out annually by the Inter-American Center for Handicrafts and Folk Arts (CIDAP) in accordance with the objectives set forth, the commitments and recommendations.
- (b) Approve the budget for the operation of the entity and its reforms.
- (c) Appoint the Technical Director, Treasurer and Departmental Heads.
- (d) To authorize the Executive Director to sign agreements with national and international organizations for the better fulfilment of the objectives of the Inter-American Center for Handicrafts and Folk Art (CIDAP).
- (e) Approve the hiring of internal or external services as necessary.
- (f) Approve the purchase, disposal, mortgage or exchange of its immovable property.
- (g) Establish Departments and Sections as it deems necessary for the smooth running of the entity.
- (h) Recruit such national and foreign advisers as it deems appropriate.
- (i) To resolve special cases and cases not covered by this Decree and by-laws (CIDAP Internal Archive, 1976).

Art. 6.- The Inter-American Center for Handicrafts and Folk Art (CIDAP) shall have an Executive Director who shall be appointed by the Government of Ecuador in accordance with Art. 6 of the Agreement signed with the General Secretariat of the Organization of American States (CIDAP Internal Archive, 1976).

Art. 15.- At the expiration of the period provided in the agreement between the Government of Ecuador and the General Secretariat of the Organization of American States; the Inter-American Center for Handicrafts and Folk Arts (CIDAP), without the need for the issuance of a new Decree, will continue with the same legal character, for

identical purposes, and with its own heritage and structure (CIDAP Internal Archive, 1976).

2.5. Local laws and organizations supporting the craftsman.

2.5.1. Ministry of Industry and Productivity.

The Ministry of Industry and Productivity (MIPRO), in view of the vulnerable conditions faced by artisans in the country, jointly with the Ecuadorian government, decided to issue a law in order to develop and promote production, service and artistic crafts. Production costs and commercial conditions in 1965 led to the creation of this law, which was codified as the Small Industry and Crafts Development Act in 1973. The last amendment was made in 2003, now known as the Craft Development Act.

Art. 1.- This Law protects craftsmen who work, individually, in associations, cooperatives, guilds or craft unions. Currently producing goods or services or art and processing of raw materials with a predominance of mainly manual labor, with or without the aid of machines, equipment and tools; provided that they do not exceed their fixed assets, excluding land and buildings, the amount indicated by this law (Craft Development Act, 2003).

For the purpose of this investigation it is necessary to describe who are those who qualify to be under this law.

3. Craftsman Master of Workshop: A natural person who has mastered the technique of an art or trade, with theoretical and practical knowledge. A person who has obtained the corresponding degree and qualification, in accordance with the law and runs a workshop.

4. Autonomous Craftsman: One who performs his art or trade with or without any investment of implements.

5. Associations, guilds, cooperatives and unions: Organizations of artisans that form economic units legally recognized (Craft Promotion Act, 2003).

This Act provides several benefits. Craftsmen have a special insurance known as the Craft Social Insurance scheme. They are not governed by the Labor Code; however, they will be in respect of their workers, the minimum wage provisions determined for the craft sector, as well as the payment of legal compensation for untimely dismissal (Craft Development Act, 2003).

Craftsmen who are governed by this law are exempt from provincial, fiscal and customs taxes, both on export and import of raw materials for processing.

In addition, they have an important benefit, which is the exemption from customs duties when importing machinery and tools intended for the production of handicrafts. They have the option of granting applications for credits and loans under the aegis of the National Fund for Artisanal Investment (FONADI), which is run by the National Development Bank. (*National Development Bank*)

An article that is worth talking about is the one that establishes how an apprentice is governed, because this dictates an activity different from the what is usual in workshops.

Art. 26.- Craft apprentice is a person who enters a workshop for the purpose of acquiring knowledge in a particular craft branch. In the event that he will render his personal services, shall receive a salary not less than 60%. The apprentice must register his name with the National Board or the Provincial Artisan's Defense Board (Craft Development Act, 2003).

In order to obtain an operator's certificate, the apprentice must complete the maximum period of apprenticeship equivalent to 50% of the respective craft branch and take an examination before the established court.

The institution responsible for the implementation and monitoring of this law is the Inter-Institutional Committee on Craft Development; however, they are supported by the National Board for Artisans Defense and the Ministry of Industry, Trade, Integration and Fisheries for the classification of craftsmen and issuance of documents.

Art. 13.- For the enjoyment of the benefits established in this Law, the application must be submitted to the Ministry of Industries, Trade, Integration and Fisheries, which shall submit to the Interinstitutional Committee for the Promotion of Craft Industries for consideration the relevant report, recommending: (a) the benefits to be granted, (b) the conditions to be met by craft workshops. Once the request has been accepted, the Ministry will proceed with the elaboration of the Inter-Ministry Agreement on the Granting of Benefits to be issued by the Ministers of Industry, Trade, Integration and Fisheries and of Finance and Public Credit (Craft Development Act, 2003).

2.5.2. National Board of Artisans.

The Artisans National Board (JNDA) was established in 1953 by Decree-Law 356 on November the 5th. This institution is autonomous under public law and has legal status, a social purpose, and the general State budget is used to cover its operating expenses. Its mission is in its article two.

Art. 2.- To generate public policies for the development of the craft sector with a territorial and equity focus, promoting the linking of artisanal production in services and guaranteeing the rights of artisans, providing training, technical assistance and professionalization through its articulation with national and international markets (Organic Statute for Processes of the Artisan Defense Board, 2017).

The JNDA has several areas in charge of its daily work that are among the most important in relation to this degree work:

- Strategic and Tactical Management for the Strengthening of the Craft and Institutional Sector: To direct, manage and execute the public, economic and administrative policies of the entity, framed in the current legal regulations.
- Internal Audit Management: Review, verify and evaluate the fulfilment of the mission and objectives of the institution and the use of resources, administration and custody of public property.

The Artisan's Defense Act is governed by an annual plan, as can be stated in its article eight.

Art. 8.- JNDA shall draw up a National Artisanal Development Plan, which shall form part of the National Development Plan and shall be binding in its execution. To this aim, it will receive free advice from the National Development Council (CONADE), universities, polytechnic schools and other public institutions.

The JNDA is mainly involved in education and training of craftsmen. It develops projects for the award of diplomas to master craftsmen, which are subsequently approved by the Ministry of Education and Culture. In addition, it creates courses and ongoing training only for craftsmen who are governed by this law. To this end, fairs, exhibitions and competitions are promoted at the national and international levels, in accordance with the goals and objectives set out in the National Artisanal Development Plan.

Art. 15.- Duly qualified teachers and self-employed craftsmen may practice crafts and maintain their workshops, once they have registered with the National Board for the Defense of Artisans, which they will be issued with the Craft Professional Card at the time of their registration.

It is important to emphasize that no matter how protective these laws may be, they do not focus on the real needs of craftsmen. The Artisans National Board manages several craft branches including even hairdressing and mechanics. These workshops do not profit the amount that a business of different nature makes. However, the realities are different as they establish laws that limit craftsmen who usually have their domestic and familiarly ways of running their workshops.

2.6. Heritage and Culture Act.

It is considered important to mention this law, because CIDAP generates activities around heritage and culture. This law is regulated by the National Institute of Culture (INPC).

Handicrafts are declared intangible heritage. An object in general cannot be declared patrimony, because handicrafts are a living process, but one can declare folk art and its expressions as heritage.

Art. 31.- To the extent that the permanence and continuity of some ethnic groups of indigenous, black or Afro-Ecuadorian cultures in Ecuador represent a living testimony of the plurality cultures. The Cultural Heritage Institute shall take measures to preserve their customs, language, cultural, handicraft, technical, artistic and musical manifestations, religious, rituals or community that the indigenous, black or Afro-Ecuadorian people themselves have recognized as recurrent and valid for identification and cultural expression (Cultural Heritage Law, 2004).

Art. 33. Folkloric, musical, choreographic, religious, literary or linguistic expressions corresponding to culturally homogeneous ethnic groups, the Cultural Heritage Institute, by itself or through the competent authorities, seek measures to safeguard and preserve such manifestations. It is the responsibility of the Institute to preserve these manifestations in all their purity by means of photography, cinematography, sound recording or by other means.

Art. 34.- The Cultural Heritage Institute shall ensure that the cultural pluralism of the country is expressed in all manifestations and is not distorted, through the supervision and control of representations or exhibitions related to the State's Cultural Heritage statements (Cultural Heritage Act, 2004).

Conclusion:

CIDAP is an institution that has worked for Ecuadorian and Latin American crafts for several years. In accordance with laws established as a regulatory framework for its activities. Always working in dependence of the executive function of Ecuador on the annual operational plan. Everything done by CIDAP is intended for the benefit of craftsmen, courses, exchanges, exhibitions and fairs that take great importance for those who find a way to grow. On the other hand, Ecuador has laws regulating artisanal activity, which is certainly very helpful, but they do not focus on the context in which CIDAP should work. In other words, the promotion and dissemination of handicrafts will not be an objective that can be achieved solely on the basis of economic benefits. A process in which cultural policies are clearly applicable to a reality is really needed. This is certainly a challenge in such a diverse society, but CIDAP has the advantage of having the sufficient amount of information about cultural processes carried out in Cuenca and Ecuador: This certainly shows an ambitious platform taking into account everything that it is found in international agreements.

CHAPTER 3: DIAGNOSIS.

Development policies and projects that have not considered the cultural dimension have been a failure. The international community has found that culture effectively contributes to policies, strategies and programs aimed at inclusive economic and social development. (Agenda 21, 2015). Taking this into account, for the development of an effective plan and the creation and strengthening of a department for international cooperation; it is first necessary to analyze the historical and cultural context in which CIDAP has been developing. Latin America, in general, will also be analyzed because of the inter-American nature of the institution.

In order to diagnose the area of international cooperation in CIDAP; it is necessary to resort to the study of organizational administration, which provides a systematized course of action; this administrative process allows for successful strategic planning. Firstly, an analysis of the current situation of the institution will be made, taking into account the documents governing their activities. The legal documents have already been published in chapter two. However, each institution has internal documents that regulate its daily activities, define the functions and persons responsible for each department.

Structure and monitoring play an important role in any organizational administration. Structure determines the proper function of hierarchy, departments and roles of those within the institution. Monitoring makes it possible to evaluate and control those functions. Here, I will look into the organizational administration of CIDAP and how they apply to their current international activities. However, it is important to briefly summarize the historical context behind the creation of CIDAP's organizational administration.

A diagnosis according to Andrade de Souza is a method of internal and external knowledge that will facilitate the decision-making process (Rodriguez, 2003). Diagnosing means analyzing all the information obtained from the current situation. This will be the starting point for defining the problem and making decisions that are agile and efficient for its solution. What I will do is what many consultancy firms do for companies. These firms consist of three to five people who analyze, identify and propose a solution to the current situation of a company. Some companies and institutions use these firms, multiple times annually.

This research will be the first analysis from an external point of view. It will help, not only the area of international cooperation, but the institution as a whole. In order to make a proposal for a specific area, it is necessary to obtain the information from the whole context. For this, a qualitative analysis needs to be carried out. Once it is done, I will know specific improvements for the area of international cooperation.

3.1. Situational Analysis.

3.1.1. Latin America and Ecuador.

In order to understand why our state, among others in Latin America, desired for the creation of an institution to protect and disseminate handicrafts and folk art, one must first understand our own history and identity.

We are living in a period where the link between cultural identity and nation states has weakened. In the process of internationalization and deepening of economic, cultural and political interrelations, the model of national identities has lost its validity (Vergara Estévez & Vergara del Solar, 2002). Latin America has developed an economic and even political dependence. The critical thinking of the Latino people cannot be reduced to "social change". In order to establish correct policies on the continent, it is necessary to understand the past and accept the present.

There are four theses that are currently exploring what it means to be Latin American. The first concept to understand is identity. Identity comes from tradition, but it is always social and historical construction (Vergara Estévez & Vergara del Solar, 2002). Identity can give way to the acceptance or rejection of certain lifestyles. However, rejection is not the essential part of an identity, but it is part of reality.

The first thesis affirms that our identity is clearly indigenous, referring to European culture as a colonial juxtaposition. The aim is to reach out to the people through the recovery of the indigenous *modus vivendi* and the promotion of their universalism. The second thesis is based on Hispanic culture. This thesis maintains that Latinos are Hispanic heirs and that the Spanish Empire brought order to a savage land. The third thesis focuses on the western influence on Latin America's identity in which the process of colonization caused America to modernize and those indigenous groups that remain will disappear as modernity reaches. This happens as

European and American culture becomes idealized and then imitated in matters of education, urban development, etc. This is what undoubtedly leads us to fill foreign investors with profits (Vergara Estévez & Vergara del Solar, 2002).

The fourth and final thesis is the most accepted and commonly embraced, the *mestizaje*. The *mestizaje* is an identity and a culture where elements of African, Spanish and indigenous culture converge. The process of miscegenation was not only racial, but also cultural, leading to a completely new identity, a product of history. Yet, the process of *mestizaje* happens unconsciously for those who live it. This would explain why the previous theses are still valid in some philosophies, political parties, etc.

This theme is used in several speeches in a modifiable way, so to this day it is not fully defined. This concept is also related to what is known in the United States as the melting pot. In the case of Latin America, it was a movement that added European characteristics in order to evade in some way the indigenous past. When talking about miscegenation, the mixture of races is rescued, but indigenous processes are discarded. Certain "heroic facts" may be included within this new concept; however, the *mestizo* is considered a little purer on account of having European traits. This can explain why the indigenous social situation is at a lower level than the *mestizaje* representatives. (Schmidt, 2002-2003)

Being a *mestizo* is quite complex because there is cultural heterogeneity on the continent. As something that is inside the casserole itself, but does not manage to blend completely, there are still barriers or certain separations that do not allow it to be mixed in a homogeneous way. This is what we call pluricultural. The philosopher Todorov considers that the lack of being able to assimilate and understand other cultures is a weakness. Surely it may be true, the lack of tolerance and understanding between cultures has caused the true reality of Latin America not to be accepted and idealized into the past or westernization. However, nothing is done to build one's own identity. This, has led to the de-territorializing of symbolic processes; the lack of cultural awareness has changed what was known as folk or traditional.

What should be done, can be cited as an example of what happens in Tijuana city in Mexico. The inhabitants have undergone a giant change with the arrival of migrants from all parts of the world, who have their own culture and traditions. Here the inhabitants realize a

"reterritorialization" when the villagers integrate new symbols, new ways of celebrating, in order to generate a self-identification (Schmidt, 2002-2003).

Culture is a process where all those who live in a continent with a complicated history are actually actors. Folkloristic elements today move from one side to the other; these are found in both urban and rural contexts. It is often believed that they lose their meaning in this way, but rather it adapts to the different situations. (Schmidt, 2002-2003). Culture cannot be seen as static; culture is a process of interrelation.

Knowing this, what are the cultural policies that will be established in the continent. As it is well known, cultural policy was born at the end of the Second World War in Europe as a framework for democracy. The break with authoritarian and discriminatory forms of public action in culture was not as radical as in Europe because the experience of fascism and anti-Semitism was generally distant. (Bolán, Cultural Policies in Latin America in the Context of Diversity, 2013) It is proclaimed that this is the reason why America saw cultural policy as a process of modernization or development but not as a necessary democratic process.

The current challenge is quite complex, because we, as a continent, originally had two factors of our own: an indigenous population segregated on the basis of social and racial criteria, and changes in the economy. This certainly makes it difficult to create policies or institutions that can meet the needs of diversity.

What is the solution behind this scenario; first of all, the creation of one's own identity based on reality, but not on idealizations that in the end create bigger barriers in a heterogeneous culture. This identity can be built from education and awareness through information and events for civil society that dignify what we reject today.

3.1.2. CIDAP.

CIDAP was born in 1975. Cuenca was chosen from many cities because of the convergence of cultural and geographical factors, as well as the validity of rich artisan traditions. Latin America faced the loss of the value of handicrafts; in fact, not only the object as such was lost, but also the history and tradition expressed in it.

In a society where mass production takes the leading role, what is done by hand automatically loses its value. The aesthetic value of handicrafts has been used as a universal strategy. In them we see reflected the Andean worldview as well as being a beautiful object, either for decoration or use.

Handicrafts faced not only a consumerist society but also a lack of knowledge and devaluation, both local and international. The supremacy of Westernism over the relatively small ethnic groups caused them to gradually disappear. In the 1960s, there was a strong indigenous thought that encouraged dialogue on issues involving indigenous people in Latin America, such as rights, cultural expression, handicrafts and tradition.

An institution was needed to promote handicrafts and educate a society with no knowledge about the importance of artisanal conservation. Having said this, CIDAP was born under the administration of Galo Plaza Lasso, Secretary General of the OAS; Guillermo Rodríguez Lara, President of Ecuador; and Gerardo Martínez Espinoza was appointed as director, who resigns from the prefecture to take over the institution. The Government of Ecuador, together with OAS, is committed to supporting a coherent, practical and agile policy of research, conservation, production, defense and promotion of folk art and handicrafts.

Before CIDAP was established as an institution with its own funds and legal personality, it was Daniel Rubín de la Borbolla who took charge of its administration until 1976, but mainly its institutional construction. In Ecuador CIDAP was born with the director Gerardo Martínez who took office until 1984. Claudio Malo Gonzales took it until 2010, then María Leonor Aguilar took over for a year and Juan Pablo Serrano was director until 2016. Fausto Ordoñez is now the current director. Directors have always been people who were in close contact with crafts from different perspectives seeking their dissemination and conservation.

While each director worked for this institution, they faced different challenges which required hard work, both institutionally and professionally. Latin America's eyes were placed on the institution during its first years. Then, an intense process of receiving information about the state of the crafts in the continent began to develop. In addition, several investigations were carried out by CIDAP in agreement with other institutions. Although, it should be understood, that CIDAP has clearly established its objectives. The stages in the history of Ecuador and the

continent have been in state of constant change around the way of thinking about handicrafts. Directors have had to face different challenges according to time and society.

Dr. Claudio Malo had to face a society where culture was understood as a cultured and cultivated person. Much more importance was then attached to the studies and professionalism than to what culture and its expressions truly are. It is anthropology that began to give a new vision: culture is a component of human tradition and its organization is do the collective's creative capacity for order. So, if creativity is the essence of the human being then culture, over time, creates a series of components that give identity to that conglomerate. For cultural anthropology, culture is essential to the human condition, it is not for the one who is cultivated but for every human being. (Malo C., The History of CIDAP under Claudio Malo direction, 2019). Knowing this, Malo dedicated his administration to the promotion of handicrafts through research in Ecuador and other countries to finally argue its importance in our society.

On the other hand, Juan Pablo Serrano dealt with a society that recognizes the importance of safeguarding handicrafts, but there is a lack of importance to CIDAP's activities from the Ecuadorian government. In addition to a powerful protest against the United States by the government of Rafael Correa; as this is an OAS institution its importance is minimized by political issues, but not by its activities. Therefore, for a time, it became a desire to close CIDAP. Juan Pablo carried out a process of *re-institutionalization* so that CIDAP is not eliminated from the institutions of the executive function. There was even a desire to move to CIDAP at the municipal level, which they opposed because of its inter-American nature.

Fausto Ordoñez, CIDAP's current director, has on his side the hard work of Malo and Serrano. However, society, for the most part, still see handicrafts as an object not as history. When one buys the object she says, "I bought it at the CIDAP fair". Yet, one does not remember the history of the craftsmen. That is very important to understand, because who is the bearer of knowledge is a craftsman (Ordoñez, 2019). For this reason, besides the aesthetic value, it is necessary to create a cultural and historical value around handicrafts and to make society aware of the importance of craftsmen.

There was a key moment in 1994, when CIDAP did not renew the contract with OAS, so they lost a huge part of financing. But as its statute regulates it, CIDAP continues its functions and

purpose for which it was created. In addition, OAS continued to collaborate closely with CIDAP in international activities.

3.1.2.1. Origin of the International Cooperation Area

It could be said that CIDAP as an international institution, has had an area of international cooperation since its creation. This is not the case. At the moment this institution was born, much more importance was given to the exchange of knowledge and to the training of technicians who could promote handicrafts through their work. International cooperation practically was created under the direction of Juan Pablo Serrano, in 2012. Serrano saw the need for an area specifically dedicated to international affairs and to promote crafts at national and international level. This was a proposal in which a higher-ranking unit would be created. Prior to this proposal, all international activities were carried out by the executive director and the technical deputy director.

Years before, the administration of Claudio Malo created the sub-directorate of craft promotion that would have been in charge of finding international contacts and managing activities. Years later, Juan Pablo Serrano hires a person as an external service. Then the proposal is made for the new organization chart of CIDAP, where the area of international cooperation is included as a higher- ranking unit. Yet, this model was not accepted. This document summarizes the agenda of the extraordinary meeting of the Board of Directors, held on August 24, 2016.

This agenda establishes a new management system, where certain resolutions are adopted and some changes are made within the institution. These changes are justified by the importance of training, promotion and international artisanal certification, clearly activities that fall within the nature of CIDAP. It states that Ecuador lacks research in order to know what kind of policies should be established to prioritize actions in the craft sector. In the light of this, it is then intended to foster and enhance national and international linkages for financial, material and human resources.

This investigation will carry out an analysis of documents issued in the past and the current ones, showing those positive and negative aspects around the international area. It will also analyze certain aspects that directly or indirectly influence and how all international faculties have been carried out.

This is the vision of the 2016 document:

CIDAP plans to be an institution that actively contributes to the improvement of craft activity and the living conditions of the artisans and craftswomen of the continent; which also supports the sustainment and strengthening of manifestations of folk-art culture in Ecuador and America (CIDAP, 2016).

It is necessary to mention the vision because it includes crafts of Ecuador and of the continent; this is certainly an ambitious vision but within its competencies, attainable.

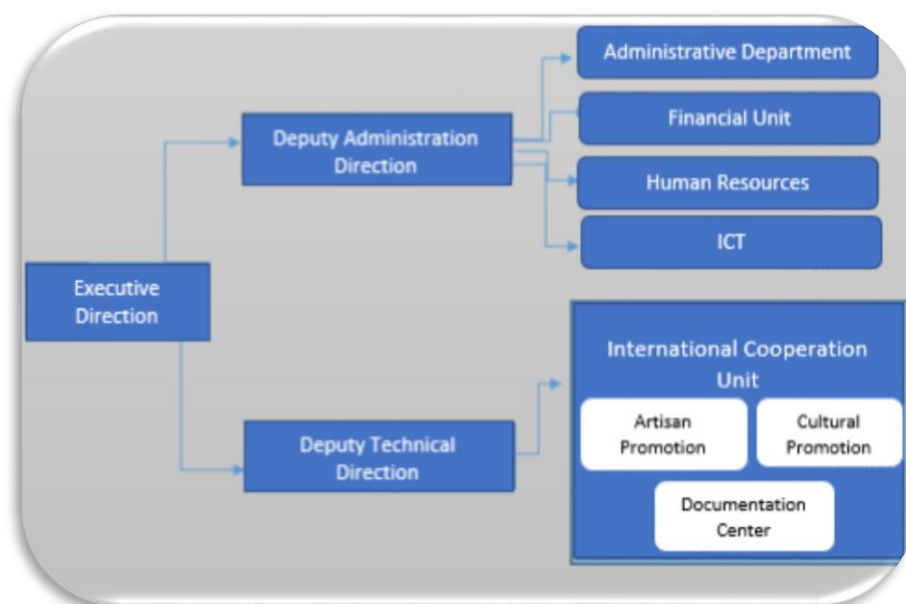
The international cooperation unit within this management model focuses on working on the generation of international linkages. Its importance lies in the following statement: «Allows to identify, to establish and maintain relations with international public and private organizations with the objective of developing programs and projects to strengthen craft sector of the Americas through the signing of bilateral and multilateral agreements. This is an important area because it strengthens other processes (CIDAP, 2016).

The entire document is written with an ideology of solidarity towards the artisan area; it states that the generation of activities both national and international are of vital importance for the main objective of promotion, dissemination and conservation of handicrafts and folk art. This can be seen more clearly on table one.

Area	General Objective
International Cooperation	Strengthen the existing international relationship and manage the promotion of bilateral agreements according to institutional objectives.
	Specific Objectives
	To build tools and instruments for the promotion of craftsmen at the national level abroad, as well as for the preparation of publications and exhibitions.

Table 1: International Cooperation.
Author: Torres Deby
Year: 2019

International cooperation unlike the administrative area is created as a unit, which has subordinates under its authority. Then, the proposal was not only to generate a new area but to give it certain hierarchy with which it can generate and improve processes and strengthen processes in other areas.



*Table 2: Organiation Chart
Author: CIDAP
Year: 2019*

The area of international cooperation should focus on two types of cooperation, technical and financial. Technical subject is about project creation, short and medium-term training, meetings and seminars, volunteer services, exchange of experience, and fellowships. On the other hand, financial cooperation is designated to work with grants and bankable funds.

Then, according with this system management there is a discourse of a strong CIDAP capable of taking actions and generating activities of international nature. Furthermore, a system which not only relies on the budget designated by the government, but also opens several other financing mediums.

It must be remembered that CIDAP is under the administration of the executive function. This means that the activity of this institution depends on the Statute of the Legal and Administrative Regime of the Executive Function; as was well noted in chapter one. Within the documents regulating the activities, we find the requirements of the Ministry of Labor.

Before discussing these regulations, it is important to highlight that, an agenda containing proposals that are going to change the daily activities of an institution needs to be approved later in a signed Act. This resolution should pass by the board of Directors that will accept proposals that have been previously approved by CIDAP's director. This did not happen with the proposal presented.

3.1.2.2. International cooperation in the current context.

In order to add, create or delete any unit, the institutions of the executive function need to obtain three documents beforehand. These are the competency matrix, the organizational status of process-based management and the management system. Here is a very important fact, these documents are approved and officially issued by CIDAP in January 2019. Employees of CIDAP worked for a year to make these decisions in the best interest of the institution.

Preceding meetings of the 2016 agenda, met a more restricted Ministry of Labor. This was undoubtedly due to the austerity policy issued on September the 1st, 2017. This policy is aimed at all institutions of the executive function. There is a limitation on the budget allocated to each institution and, above all, on the creation of a higher-ranking unit. CIDAP therefore decide not to generate this unit for the purpose of ensuring that the required documents are accepted without delay.

Executive Decree No. 135 states that all institutions of the executive function must limit their activities due to budget reduction. It includes a reduction in the unified basic wage, travel, vehicle disposal, services, etc.

Art. 7.- Support staff. - The Human Talent Units of all the State institutions referred in Art.1 shall set up a bank of public employees at the disposal of the Ministry of Labor with the staff of the support areas and advice that exceeds regulation 70/30 (70% processes generating added value or substantive and 30% enabling processes of support and advice or adjectives). This will form the staff that can be reassigned to fulfill tasks in other entities within the scope of this decree. No new support staff can be recruited as long as there are staff who can be reassigned to other entities. The Ministry of Labor shall issue the necessary instructions for the application of this article (Moreno, 2017).

This article explains that the competences of public institutions are divided by processes. It is important to mention that international cooperation department finds itself in an advisory process. This, is in order to comply with this decree.

To a higher hierarchical unit duties and responsibilities are attributed; so, because of a lack of budget this is not created. “The Ministry of Labor would not allow us to create a unit because this would mean a higher salary” (Reinoso, 2019).

On the other hand, the decree also states that activities related to value-adding processes of institutions will be duly exempted. The creation of a unit that brings economic benefits to Ecuador definitely relates to worth activities.

To elaborate a conclusion on what has been achieved, each document requested by the Ministry of Labor will be discussed theoretically and it will be analyzed at the present time whether it fulfils its objectives. This will allow the investigation to get to know every faculty, both internal and external, that could be affecting international issues in CIDAP.

3.1.3. Matrix of Competencies.

A competence can be understood as the capacity of a worker to respond efficiently to the requirements of the organization according to the area in which he/she is doing his/her work. In addition, it involves carrying out tasks according to the performance criteria established by the institution (Rodriguez, 2003). The competency matrix allows us to establish a field of action to be able to evaluate activities. This is also known as knowledge management, which is successful when information is used efficiently to meet needs. A matrix will be laying on the objectives of the institution. It will then contain the development of competencies, the strategic planning of competencies, career plans, training and administration, not to mention their evaluation (Rodriguez, 2003).

The matrix required by the Ministry of Labor is structured on Table three:

Competence	Legal	Attribution	Faculties	Product	Territorial Management
This is where the powers of the institution are designated. Therefore, these are carried out in accordance with the eight objectives that gave birth to the CIDAP	On the basis of which legal document a jurisdiction is established. In the case of the CIDAP will be the Agreement between the Government of Ecuador and the OAS	It says what to do.	Coordination, management or planning.	Activities are generated to comply the attributions.	In the case of CIDAP, it will always be central, because there are no matrices in Ecuador.

Table 3: Matrix of Competencies Explanation

Author: Deby Torres

Year: 2019

A matrix allows us to generate a plan with assigned competences in order to be able to establish them within a planning then evaluate them afterwards. In this case, we do not find a way to evaluate skills, because it does not establish people responsible for each competence. When assigning a planning, management or coordination faculty to competencies, not being flexible could be a limitation. Flexibility allows people to adapt to reality and work effectively under different circumstances. Here there is a matrix which sets only the limits for the work of employees. It does not establish the management of human, technological, material and auxiliary resources. Therefore, there is no record under which to carry out evaluations and control of such activities.

3.1.4. Organic Statute of Organizational Management by Processes.

This charter is developed in order to obtain a guide according to the processes that the institution consider necessary. In its first part, which is the strategic direction, there are the mission, vision, values and institutional objectives, both general and strategic.

The strategic objectives are the result of a correct planning, those are the following:

1. To strengthen the skills of craftswomen and craftsmen in Ecuador and the Americas in order to develop their knowledge and technical skills in the production of artisanal products of excellence.
2. To promote the knowledge, appreciation and dissemination of the work of the artisans who are the architects of excellence in the country and in the Americas; promoting their relationship with the market and enhancing the value of cultural elements and identity of the craft industry.
3. To support the generation of knowledge on the subjects of handicrafts, culture, identity and to promote the appreciation of handicrafts and their contribution to the socio-economic wealth of the country and the Americas.

Based on these objectives, institutional processes are created. These processes serve to accomplish the mission and are divided into three types:

Governors: Processes that will provide guidelines, policies and strategic plans for direction and control.

In the case of CIDAP it is the executive direction, which is the process that directs the institution.

Substantive: Processes that carry out the essential activities to provide services and products offered to their clients and/or users, the same ones that focus on fulfilling the mission.

Those which give direct service to the citizenry, so the heart of the institution. We would talk about the sub-directorate for the promotion of crafts and culture. According to the organization chart established in 2016, the processes are the Technical Deputy Director, Head of the International Cooperation and Craft Training Unit, Cultural Training and Documentation Centre.

Adjectives: Processes that provide advice and support to products or services to governing and substantive processes. They also help to enable a substantive process to serve.

The Administrative Area would consist of a support team: Human Resources, ICT, Public, Financial Administration.

Advisory: processes that provide external advice or to the director, that is why there is communication, legal, planning and the international cooperation unit.

International cooperation is in an advisory process, the reason of what it is found here is because CIDAP say that this unit does not have a single product like adjective processes. On

the contrary, the products resulting from international cooperation are tied to the whole institution, such as the legal, craft and cultural training unit. On the other hand, the current director comments that this advisory unit is part of the service provided by CIDAP (Ordoñez, 2019).

Since the international cooperation unit is an advisory process, it is not part of the current organizational structure. The institutional advisory unit is designated as follows:

Advisory level: Institutional Advisory Unit.
 Responsible for Institutional Advisory.

Internal Management:

- Management of Communication
- Management of Legal Advice
- Management of Planning
- Management of International Cooperation.

These are the activities of international cooperation management:

1. Reports of technical assistance provided to governments and public or private entities of the member states of the OAS.
2. Report on inter-agency cooperation processes at the international level.
3. International inter-agency cooperation agreements.
4. Status reports on the implementation of commitments made on international agreements signed by CIDAP.
5. Database of international artisans.
6. Advisory reports to international artisans for participation in the Americas Crafts Festival.
7. Advisory reports to national artisans for participation in international promotional events.

It could be said that these seven “products”, as CIDAP refer to them, are related to all areas, this means, all employees will work to be able to fulfill them. The current organization chart will be on Table four. It is important to mention that there is no person in charge of the Advisory Unit; firstly because of a lack of staff and secondly because of a lack of corporate structure.

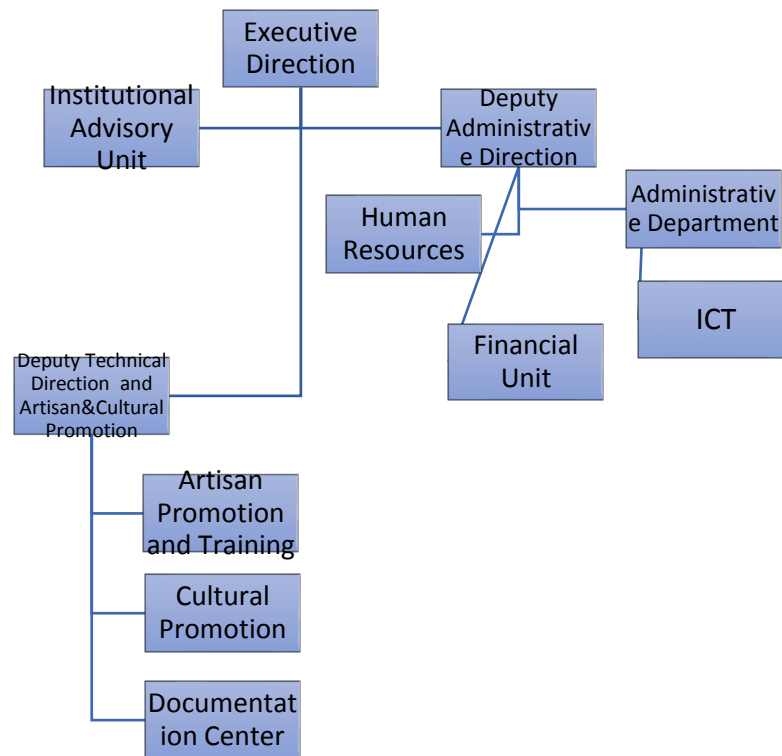


Table 4: Current organization chart

Author: CIDAP

Year: 2019

It can be seen that there is a post called Institutional Advisory Unit, within this area there is international cooperation. Now, in Table five it will be understood how the processes are carried out and designated competencies, which so far are not in a clear and precise way.

1. Line Management	2.Target Population	3.Proposal Value	4.Key Actions	6.Strategic Allies
<ul style="list-style-type: none"> -Promotion of an active craft sector. -Enhancing value of handicrafts through museums specialized on crafts, art and folk art. -Dissemination of knowledge on art, handicrafts and folk art. -Artisans Training -Technical and International Cooperation. -Research on specialized topics such as handicrafts, culture and folk art. 	<ul style="list-style-type: none"> -Craftsmen and craftswomen -Public and Private Institutions -Member states of the OAS. -Researchers. -Provincial decentralized governments. -Agents. Actors and collectives. -Society in general. 	<ul style="list-style-type: none"> -Strengthening of artisans' skills through handicrafts events. -Boost handicrafts knowledge of artisans works through exhibitions and broadcast of bibliographic material - Create links between artisans and the market through various events. 	<ul style="list-style-type: none"> -Design an annual operation plan for craftsmen capacitation. - Publish articles about handicrafts and culture. -Exhibition of the Americas Handicrafts Reservation. -Promote artisans work through festivals and fairs. -Realize a Latin America artisans' database. -Create agreements between public and private institutions; national and international ones. 	<ul style="list-style-type: none"> -Decentralized provincial governments. -MIPRO -Ministry of Culture. -Ministry of Foreign Affairs. -OAS -UNESCO -Embassies -Public and Private Enterprises.
				5.Key Resources
				<ul style="list-style-type: none"> -Appropriate Infrastructure. -Economic Resources. -Human Resources -Technology

Table 5: Management Model

Author: CIDAP

Year:2019

In order to better understand Table five, the established management lines will be explained below.

- **Promotion and activation of the craft sector:** This line of management allows the strengthening of entrepreneurship and craft development for the revitalization of the economy, and strategic intervention in the markets of artisans, maximizing their economic and social profitability and contributing to improving their quality of life.
- **Enhancement of the value of handicrafts through museums specializing in handicrafts, art and folk culture:** This line of management makes it possible to promote the appreciation of handicrafts and their contribution to the socio-economic wealth of the country and the Americas. CIDAP carries out the same process through the organization of museums and temporary and itinerant exhibitions in different entities that work for the promotion of ancestral knowledge and the cultural field.
- **Dissemination of knowledge about handicrafts, art and folk culture:** In order for the general public to know and value the craft sector, it is necessary to generate knowledge about crafts, art and folk culture. The reason being that the CIDAP works through this line of management in strengthening the Documentation Center with attention to face-to-face and virtual users.
- **Training of craftsmen:** In order to make artisans competitive and to be able to insert their products into new markets, the CIDAP promotes training, which makes it possible to strengthen the skills of artisans and craftswomen in Ecuador, for the development of their knowledge, skills and technical skills in the production of excellent artisanal products.
- **Technical assistance and international cooperation:** Since its creation, the Inter-American Center for Handicrafts and Folk Arts (CIDAP) has aimed to provide technical assistance to member states of the Organization of American States (OAS), in order to strengthen the craft sector not only in Ecuador but also in the Americas, for which international cooperation is of vital importance, This is conducive to the conclusion of agreements for the development of projects benefiting the craft sector.
- **Research and dissemination of material specialized in handicrafts, art and Folk culture:** This line of management allows to promote knowledge, conservation, evaluation and dissemination of the work of the artisans of excellence in the country and the Americas, promoting their relationship with the market and the enhancement of cultural elements, and identity of the craft sector (CIDAP, 2019).

In order to achieve all of these objectives, the institution needs to relate to others in order to carry out its activities. The CIDAP lists nine relations that need to be strengthened. Table six.

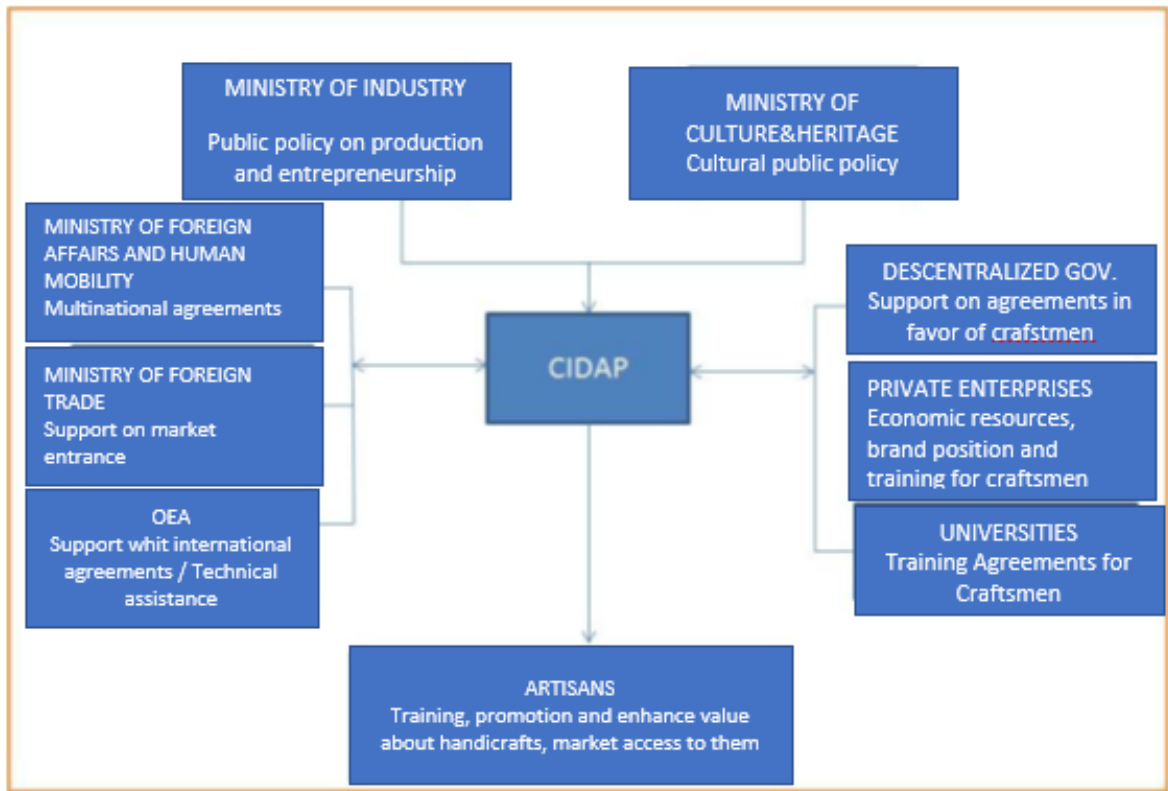


Table 6: Institutions that have a close relation with CIDAP

Author: CIDAP

Year:2019

After knowing which institutions will work with CIDAP more closely, the value chain:

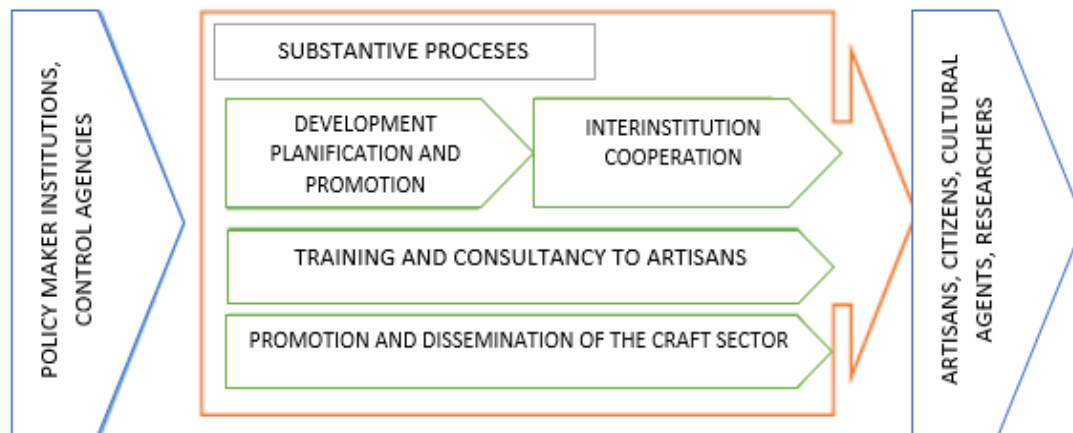


Table 7: CIDAP's Value Chain

Author: CIDAP

Year:2019

There is an inconsistency on Table seven, because inter-agency cooperation is designated as a substantive process. It is not called an international process, but within the institutions with which activities are carried out, the OAS is mentioned. In addition, it mentions a relation with the Ministry of Foreign Trade for the purpose of coordinating activities

concerning market research and market access through the international business wheels. The relation with the OAS lies on the communication for the conclusion of cooperation agreements, as well as technical assistance. Last but not least, it is to say that not only do CIDAP work with national craftsmen, but they also maintain contact with international craftsmen throughout the year.

Having made a presentation of all these documents together with their theoretical side, I must analyze the implementation of what the documents communicates. However, before proceeding with the current context of the international cooperation department, it is necessary to conclude on the structure of how these documents are organized. There are several inconsistencies at the time of establishing competencies, the strategy of the institution and how all this is organized.

Firstly, faculties are not assigned to any responsible person, so this is not monitored and evaluated. A control of activities cannot be carried out without designating the person who will take charge of them. On the other hand, the institutional advisory unit is really only there as an advisory process, but there is no one in charge of this unit. This makes all processes confusing thus a lack of organization within the company.

Employees, not being aware of the designation of functions, the processes become activities that do not generate a sense of belonging. Within an institution an organizational culture must be maintained, it allows knowing how to work as a team. In addition, the designation of functions causes the work to eliminate the differences in burden. For example, it may be the case that one person performs several activities while another does less than half. Another problem is dissatisfaction among employees; this generates divisions and definitely breaks the path to objectives, creating obstacles that could be avoided with the implementation of strategic planning.

In international cooperation, individuals and international affairs are mentioned; however, since it is product, as its name says, it is not involved in important processes. So, all the activities lose their value generation.

Interviews have been conducted with three directors of CIDAP, in addition to the staff of the institution. The directors give information about the historical and current context around what

is international cooperation. Also, those interviews conducted to the staff will allow me to know those inconveniences that have uncomfortable staff or generate problems between them and the daily activities.

After talking with human resources, sales and cultural promotion, I could realize that the main problem that exists in the CIDAP is the lack of organization, evaluation and control. The employees say that they all realize everyone's role; they simply justify it to the lack of personnel. However, the difficulty is certainly deeper. Another latent problem in profiling people in positions who are untrained in what is needed is because they do not have a proper profile document.

3.2. Current context

Surely, one wonders who does the international cooperation activities. Looking at the organization, a process of advice, in theory, should be exercised by all. This area is given more specifically to the craft promotion unit. Even if it may be irrelevant, it is a fact that made me ask about the true organization of the institution. When entering the offices, there is the signaling of international cooperation towards the office of craft promotion. In fact, there is no post under the name of international cooperation, though there is one listed within its facilities. It is now necessary to see what role it plays in promoting craft production in order to make it international.

Table 8. shows the processes from human talent of the craft promotion unit.

International Cooperation Processes	Product	Support
<ul style="list-style-type: none"> - Disseminate and receive applications from national and international artisans who participate in craft promotion events. - Provide support and advice to international artisans - Coordinate the assembly of the UNESCO International Pavilion within the Crafts Festival of America. - Advisors to national artisans to participate in events of craft promotion at international level. - To coordinate the assembly of the exhibition Guest Country and the activities annexed to it together with the Cultural Promotion Unit. - Permanently update the database of international artisans. 	<ol style="list-style-type: none"> 1. International Pavilion, Guest Country Festival and Artisan Lively Workshops of Crafts Festival of America. 2. International artisanal database. 3. Coordinate show montage Guest country and activities annexed to it. 4. Manage the confirmation of attendance and timely delivery of documents for the participation of selected international artisans and guests at trade fairs. 5. Advise international artisans on different requirements. 6. Advise national artisans for participation in events and International Pavilion. 	<ul style="list-style-type: none"> - Support in the assembly and dismantling of museum samples. - Support in the development of museum scripts. - Support in the assembly and disassembly of travelling samples. - Support for training events and craft tours. - Support in the coordination, elaboration and realization of the cycle of conferences and workshops for ARDIS. - Support in the development of research projects. - Support in attention to museum users and storage of pieces.
Cultural Promotion		
Support in the verification and updating of cataloguing sheets of goods from the Crafts Reserve.	<ol style="list-style-type: none"> 7. Verification and updating of cataloging sheets and reorganization of reserve assets by areas. 8. Manage with embassies and consulates the participation of Guest Country and translation of documents. 9. Identify and consider international institutions that manage funds for financing institutional projects. 	

Table 8: Craft Promotion Activities
Author: CIDAP
Year: 2019

Although employees are aware of the need for an international cooperation unit, due to budget issues and lack of staff, they decide to work without this unit; this question the efficiency of CIDAP. However, the responsibility cannot be assigned to the current management or to certain employees, because the problem of the lack of organization of this institution goes back already, several years. This may be due to a lack of awareness of the importance of the study of international relations or of what has been established in the institution since the beginning. The absence of strategic planning has consequences on the fulfilling of objectives.

The nature of CIDAP is to be inter-American, so the existence of a person in charge of this area is extremely important. The director or the deputy technical director cannot be appointed because the lack of knowledge in the intended area would create even more confusion, in addition to overloading any of the two activities. International cooperation must be an advisory process as well established, but it is not being implemented in the right way.

In an interview with Fausto Ordoñez, he talked about why documents are issued without a unit of international cooperation, when there were already documents supporting and mentioning the creation of a unit of greater hierarchy. Fausto mentions that it was a strategy. “CIDAP did not have any of the documents that were now issued, little by little, once these documents were approved by the Ministry of Labor, we could proceed in the future to create another post of higher rank” (Ordoñez, 2019).

There is a need for profiling, and other missing documents in the institution, but the current ones need to be polished. Through the OAS, CIDAP should generate internal documents that meet not only national but international standards.

As designated for craft promotion, international cooperation activities are limited to the International Crafts Fair in November. The creation of links and work with international institutions are not mentioned at any time. In addition, several of its international cooperation activities are outputs that are set out in the competency matrix.

There is a resolution, issued by the Ministry of Labor, that heads all internal documents of CIDAP. The resolution mentions on its first page, when approving the documents issued by CIDAP: For the exercise of its powers it has its central level in Cuenca, from which it provides

coverage at the national level and does not need a presence in all the territory (CIDAP, 2019). Perhaps it is only a paragraph, however, it has a rather significant observation. This establishes that CIDAP only has national coverage, when in fact they forget its own name: Inter-American.

In large part, the decrease in importance is due to the fact that in the city of Cuenca the international area has no development. There is no international airport, international transactions in the city of Cuenca are reduced to remittances, and the majority of companies designate their managers as responsible for generating international links. Another explanation could be given due to the inefficiency of the Ministry of Labor in wanting to implement national processes in an international institution. The creation of an international cooperation unit would have been a factor that could have opened doors for the creation of external links and the development of economic activity within the country.

In the tourism boom that Ecuador has had and the importance that the defense of the rights of the artisans and indigenous communities has had; it is contradictory to find ourselves trying to resolve problems in an institution that watches over our artisans. CIDAP is seeking international opportunities with a low budget and past threats of closure. However, I cannot argue without a comparative study or a reference of the same magnitude; so, I will carry out a general comparative study with an institution similar to CIDAP. I have chosen Artesanías Colombia, because, in addition to holding an international fair, like CIDAP, it is also dedicated to the training of craftsmen and the safeguarding of handicrafts.

3.3. Comparative Analysis: Artesanías de Colombia

Artesanías de Colombia is an institution born in 1964 with the main objective of marketing handicrafts. With the passage of time the objective of the institution was transformed to the promotion of handicrafts and the promotion of this sector. Throughout this time, the company has worked with several strategic lines that have helped the craftsmen to market their products in a better way and with much more quality.

Mission

To contribute to the comprehensive improvement of the handicrafts sector and to the preservation, rescue and valuation of the country's cultural heritage (Artesanías de Colombia).

Vision

In 2022, Artesanías de Colombia will be recognized internationally for its leadership in the productive, innovative, inclusive and sustainable development of the craft sector and for its ability to improve the living conditions of craftsmen (Artesanías de Colombia).

General objective

To promote the productive, innovative, inclusive and sustainable development of the craft sector at the local, regional and national levels, as well as preservation, rescue and appropriation of the cultural heritage represented in crafts and artisan tradition (Artesanías de Colombia).

Artesanías de Colombia have 13 functions that would be, in the case of the CIDAP, its competencies, we will then put those that have similarity with the objectives of the CIDAP.

- Promote the competitiveness of the craft sector through the implementation of programs and projects to improve the quality and innovation of products and promote their sustainability.
- Contribute to the preservation of the intangible heritage and the diversity of the craft sector through research, knowledge management and the protection of intellectual property rights.
- To provide technical assistance to producers of raw materials, craftsmen, traders and other operators in the craft sector.
- Develop cooperation links with various national and international, public and private entities that support the implementation of the programs defined by the entity, in coordination with the Presidential Agency for International Cooperation of Colombia, APC COLOMBIA.
- To promote the channeling of national resources, public and private, international and multilateral organizations to actions carried out by the entity.
- To form or become part of societies, cooperatives, associations with private or public natural or legal persons, national and/or foreign, in accordance with the rules in force, for the promotion, dissemination, positioning and marketing of artisanal products that contribute to the development of the entity and the craft sector.
- Participate in strategic spaces and carry out actions to promote, publicize and position the craft sector, as well as raise its recognition at the national and international levels.
- Develop marketing strategies for the craft sector.

- To generate information from the craft sector in order to support the initiatives carried out by the agents belonging to it (Artesanías de Colombia).

As it can be seen, several of its functions resemble the objectives of CIDAP, but it is not focused on the generation of international links, but on the commercialization of handicrafts. The aim of this company is to find markets and improve the quality of handicrafts, so the generation of links focuses on business links that ensure a net income for the craftsmen.

To this end, there must be promotion programs, training, cooperation links and strategies. Then, as this company is organized:

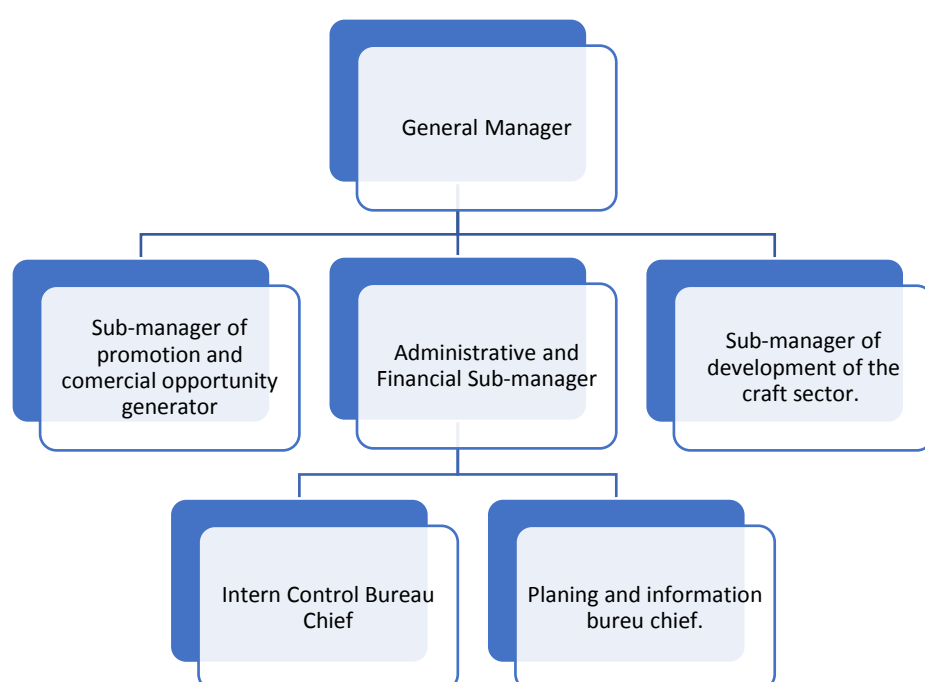


Table 9: Artesanías de Colombia Organization Chart
Author: Artesanías de Colombia

As I could note several of its functions focus on craft development and training. What in CIDAP is international cooperation, in Artesanías de Colombia is Promotion and Generation of Business Opportunities unit. This was the initial reason why this company was created and the nature of it. That is to say, it is given the importance that it must have within the company, dedicating a specific unit for its development. In addition to working together with other areas in order to be able to fulfil all the functions of this institution.

If I compare with CIDAP, I can say that its unit of cultural formation needs to receive activities around it, so that the generation of international links and both technical and financial

cooperation can be held accountable to a single area. As in Artesanías de Colombia, this allows an organized work and a defined strategy.

Artesanías de Colombia, having as their main objective the commercialization of handicrafts, know that this requires international activities, in addition to being aware of all laws and requirements for marketed products. This company has developed training in quality management and the creation of laboratories to make it easier for artisans to market their handicrafts. In addition, to create policies that facilitate and expedite their process together with the Colombian government.

3.4. Qualitative Analysis.

Qualitative interviews have been conducted with two former directors, Claudio Malo and Juan Pablo Serrano. In addition, an interview with Fausto Ordoñez, current director, and different CIDAP officials through group questions. These interviews are attached to this document. With the information obtained, a SWOT and a PEST analysis will be carried out, as well as a timeline that will help to better understand the history of the CIDAP and what has happened around international cooperation.

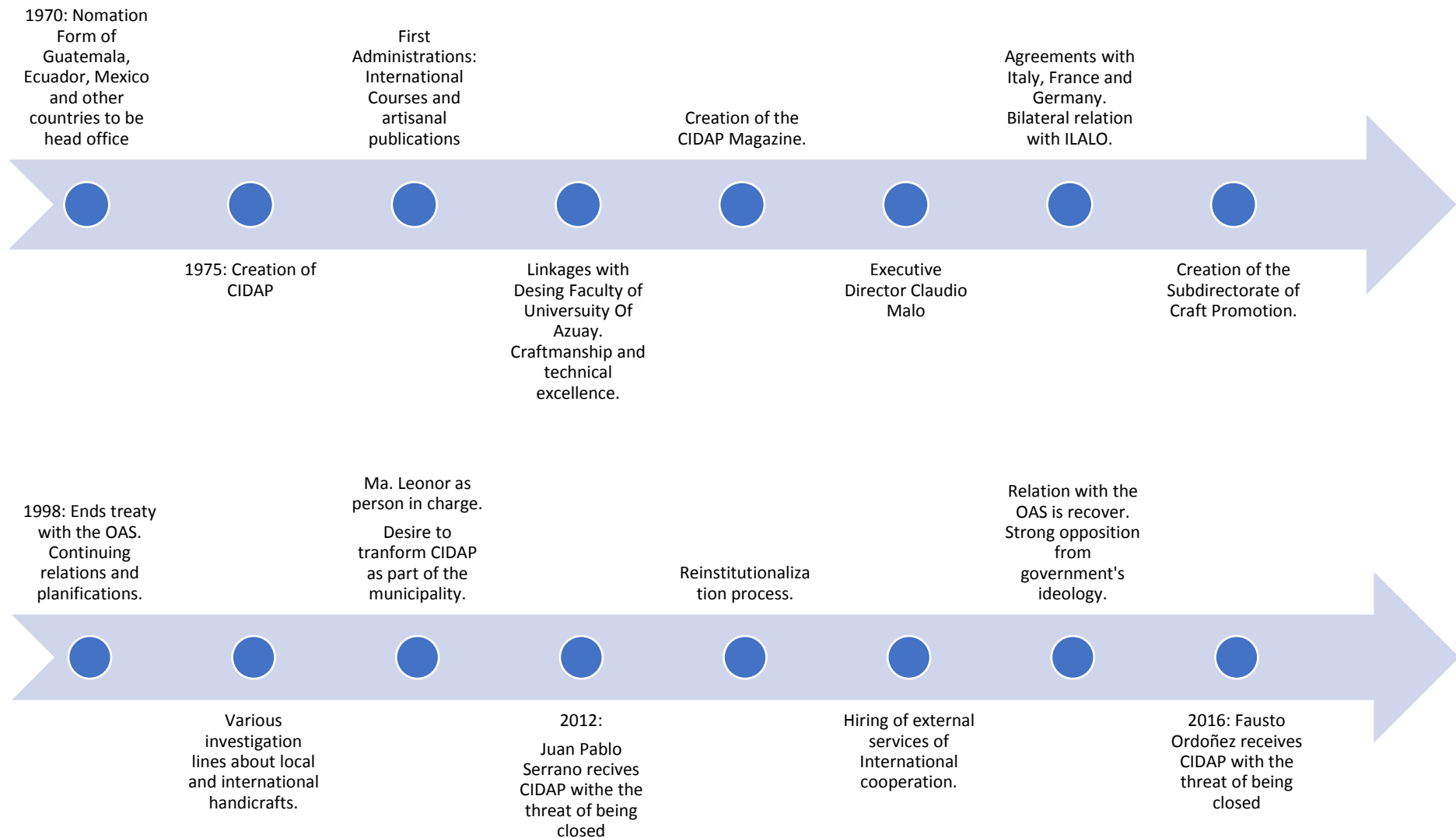
3.4.1. SWOT

Strengths	Opportunities
<ul style="list-style-type: none"> - Flow of information - Inter-American - Experience in the craft field. 	<ul style="list-style-type: none"> - Generations more open to knowledge. - Current trend of returning to the roots and rescuing the traditional and ancestral - Bilateral relations.
Weaknesses	Threats
<ul style="list-style-type: none"> - Not enough staff. - Lack of organization in the company. - Lack of available budget. 	<ul style="list-style-type: none"> - Government of the day. - Political wishes on the CIDAP. - Lack of awareness of its importance at national level.

3.4.2. PEST

Politics	Economic
<p>CIDAP, having its board of directors made up of ministers and being an institution of the executive function, is submerged in the political ideals of the government.</p> <p>This is undoubtedly a weakness that conditions its strategic objectives and, above all, conditions relations with countries.</p>	<p>The budget designated for CIDAP comes from the POA, activities must be carried out in accordance with it. However, they have a budget that for an inter-American institution falls short. It is important to mention that at the beginning their money also came from the OAS for certain activities, which would be interesting to take up again.</p>
Social	Technology
<p>In the socio-cultural aspect, it develops in an efficient way. It has several agreements, not only with Latin American countries, but has expanded its work to other continents. The work of CIDAP has been recognized in several Eastern cultures.</p> <p>In the national aspect regarding the awareness about crafts influences too much the work of craftsmen. It is a threat, but at the same time an opportunity to exercise its objective.</p>	<p>CIDAP is dedicated to the training of craftsmen and therefore lacks up-to-date technological conditions. However, this institution may enter into agreements with other institutions that have laboratories for craftsmen to exchange technicians and professionals through them.</p> <p>CIDAP has a digital library that is freely accessible, for which they need a technician who has this page in the best of its conditions and understandable to craftsmen.</p>

3.4.3. Time Lines



3.4.4. SWOT Strategies

Strategies	Opportunities	Threats
Strenghts	<ol style="list-style-type: none"> 1. To generate bilateral alliances according to their needs and to exchange experience in the field of handicrafts and information. 2. To create awareness to safeguard the crafts through the new generations and currents of thought. 	<ol style="list-style-type: none"> 1. Strengthen relations with the OAS to raise national and international awareness of the importance of the CIDAP. 2. Prevent CIDAP from becoming a political platform.
Weaknesses	<ol style="list-style-type: none"> 1. Generate bilateral alliances with institutions or governments to obtain financing. 2. Create plans within the company to improve its organization with the hiring of young and prepared people establishing a balance between old and new. 	<ol style="list-style-type: none"> 1. Taking advantage of the lack of knowledge about CIDAP to create a deep awareness of its importance in Ecuador and in Latin America. 2. Unleash the strong bond between the government and CIDAP, to avoid political influence.

In order to establish how much money would be needed for the creation of a department, it is necessary to analyze how the money is currently spent or invested. Is important to know how much is spent on international relations each year, so I will be reviewing the accountability for the past three years. See attached.

First, it is necessary to mention that there is no budget allocated for international relations. What is mentioned as the promotion and diffusion of handicrafts is intended for the festival that takes place in the month of November and some other related activities. The importance of planning a budget lies in the reasoning of the person who carries it out. Priority must be given to certain activities and, above all, anticipation of the future. The programming process is defined by the actions of coordinating, anticipating, anticipating the future, determining a course of action (Martner, 2005).

In the case of the CIDAP, workshops, training are held, money is invested in research for the museum, among other activities. However, in the absence of a designated amount for either the creation of bilateral conventions or international protocols, this creates a disadvantage and a weakness within the institution.

Now, it is important to know that one of the weaknesses is its reduced budget, but it is important to know why the government of Ecuador does not provide more money to an institution of an international nature. According to ECLAC, institutional design in the fiscal field must meet three objectives. The first relates to the inescapable need for revenue and expenditure levels to be conducive to macroeconomic balance and growth. The second involves the ability to ensure that the use of public resources corresponds to government plans and priorities arising from the democratic process. Finally, the third requires the efficient use of those resources (Martner, 2005).

With this in mind, a strategy must be created, a quite attractive to the government, which will allow it to be more open to the generation of activities and the education of its employees. In addition, as a priority, to reorganize and generate documents that meet the requirements not only of CIDAP locally, but also of an international community. The first document will be this thesis that argues the importance of creating a department of international cooperation.

An attractive proposal must also be created in relation to the budget, so that the creation of a unit can be realized in economic terms. However, this thesis cannot go deeper into this subject, because the budget is allocated and responds to the planning of the POA.

One idea that emerged was to establish a trial period, in which for one year the money allocated to the museum exhibitions would be reduced, since they are made four per year, and to spend

this money on hiring a person for one year. After seeing how it works, decide whether or not to retain the position formally. However, this cannot be done because all hiring must be under regulation and under the conditions of the ministry of labor such as social security, etc.

On the other hand, it is possible to realize what was accomplished during the period of Juan Pablo Serrano. The external services of a person were contracted for international cooperation. In the future, it should be possible for this person to carry out a reorganization within the company as well. The proposal is quite ambitious, however, necessary and beneficial in the long term for the institution.

Average Staff Budget in the last three years.	Anual	Individual Monthly Average
\$332010,00	\$15091,50	\$1257,61

Table 10: Average Individual Salary of CIDAP staff.

Author: Deby Torres

Year: 2019

If a person at CIDAP earns an average of \$1257.61 dollars. The salary of a person who will provide both internal and international advice should be around \$1000 dollars.

A trial period should be established. In addition, the person hired will have to reorganize the dynamics of the institution and create a work culture where values are established. All this with the help of work psychology. The person who is now in human talent is a lawyer by profession, so there is a need of two professionals who can establish clear strategies, reports and create a proper profile.

Conclusion:

CIDAP is an institution that has done excellent work around the conservation and promotion of handicrafts. What is demanded internationally has been held in the city of Cuenca for several years. However, the Ecuadorian government does not seem to be aware of the importance of this institution, especially as a platform for action and international cooperation. CIDAP could be a reference institution for many countries, certainly in its early years it was, but with the simple fact of having had threats of closure, is the realization that it is not given the importance. Nor the necessary budget and much less an easy process-making.

Internal documents issued by the Ministry of Labor need to be modified urgently. An inter-American institution needs to have standardized processes in accordance with international standards. This will benefit not only CIDAP, but the country. CIDAP has ambitious projects, the lack of budget is a limitation, the lack of trained personnel and especially the lack of a department of international cooperation are barriers that are put in the way voluntarily. The reality could be different if one realizes that the institution carries out important tasks, that in the international community are valued and that with proper management with local institutions, national and international actors can be included within the framework of economic development. Culture has an intimate relationship with politics and the economy; the responsibility for democracy lies with the state's awareness-raising through planning through educational institutions as CIDAP.

CHAPTER 4: PROPOSAL

CIDAP is a truly important institution regarding handicrafts development in Ecuador and in the Latin American; in addition to its promotion and dissemination. It has gone through several phases influenced by current governments, such as the re-institutionalization and threats of closure that have been presented. As seen in the previous chapters, the institution lacks internal organization and a strategic plan that allows staff members to be clear about their roles and to exercise responsibility for them. The creation of an international cooperation department is the purpose of this thesis. However, it is not possible to create something regarding the disorganization of the institution.

First, there is the requirement to recruit a person who has expertise in project formulation and in the international field. In this way, this person will be able to provide both internal and external counseling. Certainly, there is the necessity of an organizational psychologist, this would help the institution's culture to be established and create processes which contain the four basic steps: planning, organization, monitoring and evaluation.

The importance of the creation of this department lies in the nature of CIDAP and the initial objective for which it was created. Although, since the beginning it did not have an area specifically designed for international relations, basically because the career of international studies takes on greater importance in Ecuador in recent decades.

The creation of this unit will provide not only contributions to CIDAP, but also to the city of Cuenca. By gaining more international activity from a city recognized as cultural heritage, it increases revenues, tourism and transactions. Cuenca was chosen as the perfect place for the instauration of CIDAP, which is why it is necessary to continue working and enhancing CIDAP's activities. Handicrafts should be not only a representation of American cultures, but a representation of history of our ancestors' lives and cultural adaptations. One of the objectives of CIDAP is to generate awareness nearby the artisan; this, through international cooperation could get local and global advances.

For all this, it is also necessary that CIDAP educates about the awareness around the investment for an international cooperation department and the reorganization of the institution. For this purpose, leaders, external presences and most importantly its board of directors must be aware

of this requirement as something really important to do. Companies must be updated in knowledge every five years at least for the proper functioning of the institution. CIDAP has not been doing this for a long time. In this way it is also expected that CIDAP will not receive again threats of closure or even leave it to a lesser degree like make it part of the municipality of Cuenca, as was once proposed.

4.1. Justification

Regarding of all the information obtained in the interviews, studies and analyses of CIDAP both in the present and in the past; the creation of an international cooperation unit is a necessity for its correct operation. It should not be forgotten that a reorganization should be carried out prior to the creation of a certain unit, because building this department will not solve the problems of lack of strategic plans.

This department must be created, for all the above it can be summarized in three parts. Firstly, the lack of importance attached to this institution. The government of Ecuador has been doing a rather arduous job around valuing culture and our ancestors. CIDAP has done this for several years, the experience and information that it has is too valuable when establishing historical analysis projects. If the government worked hand in hand with CIDAP, instead of considering it a separate institution, things would be different. Secondly, the lack of organization within the institution, which has created the absence of a work culture and finally the latent necessities of craftsmen.

Nowadays society in general and ethnic, regional or migrant groups claim the provision of cultural services or at least a place for setting up their own representative elements (Garreta, 2000). CIDAP is a gatherer of information, containing all about cultural artistic expressions from various countries of the continent and even from other countries.

The right to culture is essential in our lives; through a department of international cooperation it is possible to establish better programs, better technical and financial cooperation in benefit of craftsmen. All educators, and especially those responsible for management levels, must sharpen perceptive capacity, critical sense, creative faculties and the ability to rethink the implementation of transcendent values in a changing flow for them to be applied. (Garreta, 2000)

4.2. General Objective.

- Establish the creation of a department of international cooperation in CIDAP, based on its historical overview and the institution current needs.

4.3. Specific Objectives.

- Adapting the current organization chart for the insertion of the international cooperation department.
- To form the profile raising and work assignment for the department of international cooperation.
- Implement a core model of what a department should have regarding CIDAP requirements.

4.4. Establishment of the Department of International Cooperation.

Having seen the current context of CIDAP, the creation of an international cooperation unit is not only a requirement, but an obligation of the current administrators of the institution and for those who took care of it.

4.4.1. Raising the profile.

The following profile has been carried out based on a study carried out in the city of Quito in the months of October to December in 2017 by students of organizational psychology of UDLA. This study sought to define the adequate roles and to qualify what kind of knowledge is needed to be able to carry out duties and the requirements or changes needed at the time of a profile raising (Oquendo, 2019).

International Cooperation in CIDAP	
Expertice	2 years minimum in the area of international cooperation. Formulation of projects Handicrafts Culture and Heritage. Third level in: International Studies, Political Science, International Relations,

	<p>Law, Sociology, Heritage Restoration and the like.</p> <p>Preferably fourth level in:</p> <p>Cultural Management, International Cooperation, International Business, Conflict Resolution, Project Formulation, Crafts and similar branches.</p>
Studies	<p>Third level in: International Studies, Political Science, International Relations, Law, Sociology, Heritage Restoration and the like.</p> <p>Preferably fourth level in:</p> <p>Cultural Management, International Cooperation, International Business, Conflict Resolution, Project Formulation, Crafts and similar branches.</p>
Required knowledge	<p>Tangible and intangible heritage with specialty Ecuador.</p> <p>Tangible and intangible heritage of the world.</p> <p>Communication and Marketing.</p>
Skills required	<p>Sociability</p> <p>English B2</p> <p>Leadership and teamwork.</p> <p>Delegation of tasks.</p> <p>Monitoring and evaluation of projects.</p> <p>Flexibility</p> <p>Organizational Awareness.</p> <p>Adaptability</p>
Main functions	<ul style="list-style-type: none"> - Generate formal and strong links with institutions, governments, embassies, agencies, companies

	<p>located within the cultural heritage area.</p> <ul style="list-style-type: none"> - Develop the operational capacity of the institution by developing proposals and seeking funding for projects. - Identify and follow up international cooperation actions. - Plan and control the technical and financial cooperation of publicly and privately financed international cooperation projects at the local, national and inter-American levels, not limited to other continents. - Formulate international projects for the benefit of CIDAP artisans' network. - Work together with the deputy technical director for local and international knowledge exchange workshops. - Travel around America to know the state of the crafts and the artisans, formulating projects to benefit them.
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4.4.2. New Organization Chart of the Area of International Cooperation.

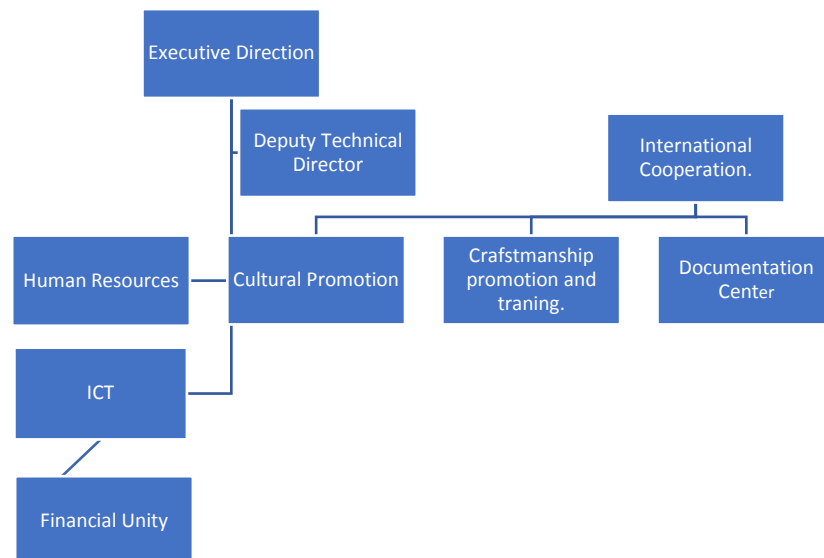


Table 11: Proposed Organization Chart.
Author: Deby Torres
Year: 2019

This organization chart allows the international cooperation department to be on the same level as the deputy technical director; both are in charge of three very important branches, so they must work on the same page to achieve better objectives. This unit will provide permanent advice on all activities and the director will have to work hand in hand for a better efficiency on their activities.

International cooperation will be in charge of these three units as we can see on the charter above; through them it will be able to carry out projects with greater scope that are interconnected. With this execution, employees will be conscious on their duties and it will be the deputy technical director with international cooperation who will guide and create strategic plans under the direction of the executive director.

4.5. Conclusions.

This thesis has an attractive proposal for CIDAP as the purpose of this work was to produce a document that could serve as a guide for CIDAP officials. It has the entire process of profiling and assigning functions without forgetting the indications for CIDAP to start establishing its own processes.

I advise to set up a meeting between the director and the entire board of directors to question the efficiency of the documents intended by the ministry of labor for an institution of an international character. Through international cooperation, it is possible to reach all the objectives set by the institution, which is why a strategy framework has also been created on the source of a PEST and SWOT analysis.

One of the main lines of work is strengthening the relation with the OAS, which Fausto Ordoñez is currently working on. However, it would be important to mention the lack of advice that the institution has. The presence of an international authority will give importance not only to the institution, but also to its employees. As they see that international activities really matter not only locally but also internationally, their attitude also changes. Two directors have experienced threats of closures and diminished importance of their work; so, through a department of international cooperation workshops to the administrative are could be carry out in order to improve their performance.

As a recommendation it is necessary to carry out a marketing campaign both national and international. Locally the institution is known for the fair that takes place in the month of November, or even people relate it to Dr. Claudio Malo; the work of CIDAP is very little recognized in the city of Cuenca. This is a weakness for a city where its inhabitants must be aware of the importance of its crafts, culture and heritage. At the same time, this weakness becomes a way to work for CIDAP. It represents more local strategic alliances to be sought, especially universities, not only in the field of design but in several disciplines, mainly education.

There is also a lack of interest on the part of the Ecuadorian government and bureaucratic processes, this is radically opposed to cultural self-management. It is a serious problem that the government does not focus its attention on such an important institution, but more serious is that it places unnecessary limits on projects that cross borders and ultimately attract tourism. These projects generate capital movements and even bring recognition to Ecuador in the field of craft promotion.

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Annexes:

Claudio Malo's Interview:

- You are the longstanding director besides the fact that you had a close relation before holding this position. Could you tell me a little about the beginnings of the CIDAP?

The Organization of American States used to have a cultural area projected towards exhibitions of painting and literature. This is what we call in anthropology an elitist culture. In the 1960s, cultural anthropology gained strength as a discipline. From a traditional point of view, culture was understood as cultivating; meaning, there are cultivated and uneducated people. For cultural anthropology, culture is a component of human tradition, since its organization in life has to do with the creative capacity for the organization of the community. If creativity is the essence of human being, culture creates a series of components of different material and non-material nature that give identity to that conglomerate. For cultural anthropology, culture is essential to the human condition, it is not for one who is cultivated but for every human being. Knowing this, we can notice the importance of spontaneous manifestations of culture, often called folk culture. One of them is, for example, handicrafts. Before industry, everything was done with hand-made objects, quite simply. Then, in the emergence of the industrial revolution, there is a division between the industrial, which is mass produced and crafts in which the hand human beings must prevail over the processing of objects. Within this context, the OAS created organizations to develop components of folk culture. For example, the Ibero-American Institute of Ethnomusicology and Folklore was created in Venezuela; later it decided to create an Inter-American Center of Folk Crafts and Crafts. Ecuador and Guatemala were the countries more interested to be a host. There was a juncture, the secretary of the OAS, Galo Plaza Lasso. This contributed to the fact that Ecuador was designated as host country to this center, so an agreement was created between the OAS and the government of Ecuador.

Regard to financing, Ecuador adopts the obligation to provide the premises and bear the administrative expenses. The OAS contributes to projects as for example, international courses in craft design and courses for craftsmen. First ones were addressed for university students with an interest in design, not just designers. On the other hand, courses for craftsmen were addressed for craftsmen without training. These courses were sponsored by the OAS with professors, scholarships and all the expenses required. Handcrafted design was carried out in

several countries in Latin America: Mexico, Dominican Republic, Colombia, Uruguay, Paraguay, Chile, Ecuador and Brazil. These courses were carried out with highly qualified teachers especially from Mexico, because the technical director of CIDAP was Dr. Daniel Rubín del Borbolla. I arrived to CIDAP thanks to my relationship with him and my training in anthropology. I have a kind of extraordinary recognition for him, and when the occasion came, we agreed a lot and he hired me as his assistant at CIDAP. His first course of craft design was held in Bogotá, the second in Popayán and for the third course, he returned to Mexico and appointed me as the deputy technical director of CIDAP.

At that time, investigations carried out by CIDAP and publications were also paid by the OAS as projects. The OAS did not provide a monthly or permanent income, but only projects. The government of Ecuador signs a contract with the OAS, which was never renewed.

- Historically, it is said that in 1998 the OAS withdrew financially from CIDAP, but in practice, in that year the OAS were contributing.

The last course was held around 2002, but the OAS continued to support other projects, not financed by the OAS but by other institutions. When I was in charge of CIDAP, we had international projects with the Latin American Institute, which also sponsored courses. We were looking for concrete international projects, for example, with Sweden the first popular handicrafts book was published in Ecuador, this country financed a Swedish ceramic researcher. A series of collaborations with other countries and institutions was then sought. Since the OAS changed its policy, it substantially reduced its contribution to culture and instead devoted itself to controlling electoral processes. The OAS stopped doing cultural financing when they stopped with its cultural department. While I was director, there was the craft promotion sub directorate.

- Nowadays, craft promotion is not a sub-directorate but a substantive process. How was the structure of CIDAP when you were in charge?

When I took over the management of the CIDAP in 1984, it seems to me, I created besides the administrative and technical direction, a direction for promotion and publications. In short, they were subdirectories, because in an institution there can only be a high-level authority. In international terms, it worked that way, by presenting projects and achieving funding. The government of Ecuador was able to maintain the CIDAP, but it has already assumed

administrative costs and cost of premises. The organization of other types of projects depends on what CIDAP seeks either with the OAS or with other international institutions.

We achieved, for example, an agreement with an organization in Germany that financed us with technicians, staff and sometimes with scholarships. There must always be a written document of these agreements. With the Latin American Institute, for each course or financing, a document had to be signed setting out the obligations of the two parties. These agreements with Germany were made around the 1980s. Likewise, with Spain. Rafael Rivas de Benito created an institution that organized technical craft meetings in various countries. We also achieved collaboration with them on issues of publications. In short, if CIDAP is an inter-American center that functions as an institution dedicated to handicrafts and popular arts and that seeks support with other institutions, its projects go beyond Ecuador.

- During your administration, who was in charge of international affairs.

The sub-directorate of craft promotion. In addition to the direction. Part of the management was to seek out contacts and projects of various kinds.

- (Brief explanation of the functions of craft promotion and the present organizational structure of CIDAP). In short, craft promotion is reduced to its international activities around crafts fair held in November. However, it isn't enough for a whole InterAmerican definition. Your administration has the largest number of publications, which is linked to one of the objectives of the CIDAP, was this also worked in an international way?

For Doctor Daniel Rubín de la Borbolla one of the missions of CIDAP was to enhance handicrafts. After the industrial revolution, the idea that handicrafts were very second-rate was easily spread. As an anecdote, I don't remember if I was in high school or school. In Cuenca there were poets and, in some fight, one called the other an *artesano del verso* (*a verse artisan*), as if it were an insult. For the aesthetic expression, it was considered that sculpture and painting had to have a higher level than handicrafts, when in fact there is no such thing. It was then necessary to dignify the craftsmanship by working to restore the ancient value that it had; and, to eliminate discrimination towards craftsmen. Within this context, one of the ideas of CIDAP was to research and publish on subjects related to handicrafts and reach many people through them. Dr. Rubín de la Borbolla created the magazine, when I retired from CIDAP in 2010, the

magazine was in number 72. I mean, he stood up. Then a series of investigations and publications were carried out for this purpose, it was believed that one way to achieve the revaluation of handicrafts was research. Without daring to say that it is more important if much importance was given to research analyses of crafts and popular culture with an anthropological vision. Among the books I wrote at CIDAP there are two that I wrote on that topic. The one is called art and popular culture.

- Currently, CIDAP has also established that one of its strategic objectives is to support the generation of knowledge regarding handicrafts. In the present context, a generation open-minded and conscious about craftsmen. What do you think is the way to achieve this goal?

There are several paths and one of them is through education. I got an anecdote that has to do with the University of Azuay. I was dean of academic coordination. At the beginning, the university was operating in Monay. Then in the center and when getting the place where Asunción School was operating, the university only had careers from 18:00 to 22:00. Since I was Minister of Education, I got funding to start building. We decided to make a morning schedule for certain careers with the idea of not repeating those offered by the University of Cuenca. Instead of creating another school of architecture, it was thought that it would be very interesting create the career of Design. There was a very interesting juncture in the relationship Azuay University - CIDAP. The courses held by CIDAP to craftsmen were held in UDA, because there was much more space and, very high-level Mexican professors, renowned designers such as Alfonso Soto, professor at the UNAM and Omar Arroyo of the Iberoamericana. They gave the guidelines on how a design faculty should be structured. Given the richness of Cuenca's handicrafts, at the beginning, it was thought if it was worth the creation of Craft Design. This meant limiting a design faculty only in the field of crafts. Then the faculty was born with: Object design. Within this context, the artisanal valuation was one of the foundations for creating the faculty of design. Let's say the frameworks were given by these two Mexican professors, who gave courses in craft design at CIDAP, and in different countries. Another form of promotion are exhibitions. The museum, for example, was created for that purpose. Keeping selecting outstanding works of craftsmanship to keep the historical memory. Then, those who visit the museum see handicrafts that go beyond the simple object. Craftsmanship can reach high levels, such as the upholstery, also ceramics where the craftsmanship is strongly preferred due to the aesthetic. This moment is for the promotion of handicrafts, because utility with the apparition of electric cookers and gas practically loses

importance, clay pots, for example. These were for a function not aesthetic but practical, but now they lose importance; then the ceramists of our days are giving more importance towards the aesthetic value.

For example, a project carried out by CIDAP in Gualaceo with the macanas. Macanas are no longer craftsmanship as a *chola* garment, but it can be used for other garments. That is to say, they are roads that have that projection to other areas of use tradition. When the industrial revolution took place, it was believed that handicrafts were doomed to disappear. Craftsmanship has to find its place, value what is done by hand, in relation to what is done by machine. In hand-crafting, there is the presence of craftsmen, the artist. Then, through this series of exhibitions, the craft fair began with the name of craft excellence, simply to expose what CIDAP considered to be the most skilled high-level craftsmanship. That really is a way to promote and enhance craftsmanship.

- Nowadays craftsmen face globalization, several of their fabrics and designs are used by internationally recognized brands without them being recognized. How could this phenomenon be addressed locally and through international cooperation?

Well here comes a problem that I put it like this. Should handicrafts be limited to a single cultural space, or should handicrafts be extended to other cultural spaces? In this case, we enter the area of production and marketing. In the marketing field it is very difficult to establish limits. There has always been what can be called in crude terms, a copy and in other words an inspiration. These things are part of our identity, used by designer they become more universal; therefore, we entered a field that is very difficult to establish clear and effective rules. What matters in craftsmanship is the handmade and increasingly the aesthetic over the utilitarian. Aesthetic crafts from the past, as jewelry, has always had good market. The jewel serves to decorate and there has always been a very large demand for these objects. In this field, has the industry outpaced the craft? The jewel has to be made by a jeweler; the presence makes the difference. In the ornament the person seeks a certain form of exclusivity, the same in certain types of fabrics. Handmade gives more identity, but this phenomenon has to expand, where elements are taken from elsewhere. There are acculturation processes; for example, our culture is totally *mestizo*. This implies linking to other cultural traits, cultures grow and develop not only through initiatives of one's own culture but also through the communication of other cultures. These are elements that make it very difficult to set standards.

- A weakness of the craft sector for marketing is quality control. What can be done about it?

Now, tell me. Does not in picture painting happen the same? There are excellent pictures and mediocre pictures. The same can happen in crafts, because there plays a very important role the qualities of the person. Part of the elaboration of the object involves quality control, not only that given from the outside, but if I make a good craftsmanship, it is me who have to see that the quality is good, that the metal is the best. Then, when the individual component enters the problem becomes more difficult to establish. In the craft sector, standards can be established through organizations. Institutions must give importance to quality control.

When we had the museum community in Chordeleg and then in Gualaceo, we started a process of valuation of alternative objects to the hat of *paja toquilla*. Starting with the boxes, craftsmen had a place to produce their skills. For example, one of the problems in craft marketing in some sectors in the past was the following. Craftsman survives from what he does, then when he goes and sells, comes the supply and the demand. The one who buys, haggles because he wants the cheapest. If craftsman is offered the cheapest, he has to sell at a price imposed, because or else he does not eat. So, we created a center CIDAP, to buy these objects and pay enough for them; for this we got a financing from the AID. Then craftsmen no longer sold only at a final price, there is a fair price in the market. Obviously, only items containing the best quality were bought, which influenced the craftsman to be educated and to know about control quality in order to sell at a better price.

- Laboratories have been set up in other countries in order to improve the final product of craftsmen. Locally what CIDAP should do, without forgetting its international side. What happens is that, with the phenomenon of globalization, each time the craft market goes out, and in the market, we do not longer find what a craftsman sells in his village as utility. We have to adapt. So, there are countries that have created efficient institutions for this, such as handicrafts from Colombia, perhaps the most efficient is FONAR from Mexico. To aim, in the international market, if something is offered and there is quality, people will buy. The Otavaleños are still dressed as otavaleños to go and sell their products, they have done this without having to have an institution, with ideas born from their community. This means, that it is necessary to adapt to the changing conditions and within these conditions, accepting certain elements that were not previously considered to be exclusive of the craft industry. For example, the implementation of certain types of machinery.

- During your administration CIDAP lacked an area of international cooperation, this was a limitation for the exercise of its activities or what was the main limitation that they faced at that time.

CIDAP has had an economic limitation all its life. In the administration one wondered, as within this limitation I'll do my best. For example, to do this I need \$5000, but I have \$1000. So, either I do something with this money or I don't. This is also what you call administration, limiting yourself to what you have, obviously always looking for other alternatives as well.

- Although CIDAP carries out local activities, being an inter-American center, must be shown from the inside out.

CIDAP largely did that, through courses, exhibitions various places. But of course, if I make an exhibition abroad, CIDAP with its money cannot finance. It has to get someone there who helps and finances it. Part of the financial limitation of CIDAP, there are staff limitations. With what I actually have, what do I do? I create another thing, not because I don't have budget, but someone on the inside will be preparing himself.

The interesting thing about CIDAP is that it can do more, motivating other institutions in the city or the whole country to join its objectives. CIDAP offers its know-how, which is not a thing that is thrown out there; it is a very important thing in all areas and get interested national people or foreign institutions to develop certain types of projects.

- There are local institutions that have played the role of the CIDAP locally or that have given a sales place to craftsmen.

The fact that there is only one craft institution in a city is unreal. When we started operating the *CREA* had a craft institute, more or less like the EDEC's craft portal. We as CIDAP, did not want it to disappear. If there is a small competition is better, because the competition helps us to overcome. People have created more spaces where handicrafts are exhibited and the people who come to Cuenca, have not only a place but several places. Besides from the private sector, there are others promoted by the municipality, all of this is part of the culture. This does not necessarily lead to CIDAP losing ground, each to its own mission. Within CIDAP, there were proposals to have a store of sale, but no. The mission of CIDAP is not the

commercialization, but the change of mentality and the elevation of the category of crafts in society. If you do this, the market automatically will increase

- At each stage, the craft industry faces different threats, so CIDAP must develop strategies for the promotion of handicrafts. Currently, what do you think the CIDAP line should be.

I left the CIDAP in 2010, and as I am not within the organization, I do not dare to comment. A director desire is supposed to be to work the best way. Respecting the guidance of all directors, I do not dare to make value judgments about what has happened next.

Juan Pablo Serrano's Interview:

- (Brief explanation of how CIDAP is currently doing) Could you tell me a little bit about how CIDAP was doing during your administration.

Exactly four years ago, the institution celebrated 40 founding years, we made a museum montage about the history of the institution. I asked that, in the museum area, they put up a map of America with the network of contacts we had built. Several ministers were invited. I keep in mind that Guillaume Long stood in front of the map and asked me how I had managed to do that. A relational map of the CIDAP with more than 1600 contacts in the world, institutions and craftsmen. He asked me how I could have accomplished something that no ministry had. My answer was because CIDAP axis is simply international cooperation.

The problem, Deby, is that in human history there are processes that liquidate things. The country experienced an intense process of 10 years of *correismo*, in which people considered themselves chosen by a divinity to exercise power and had no rational framework to do things. At the beginning of the year 2016, a number of dark people entered CIDAP. Economist Jaime Abril was appointed president of the board of directors of CIDAP; as his greatest achievement he had been driver of Rafael Correa before arriving in the city of Cuenca. The delegate of the Ministry of Industry, Carlos Dias, a trusted man of Minister Ramiro Gonzales, who is currently detained in Peru. These people made the determination that I was an uncomfortable person. I spoke to Doris Solis when my period was over, because I had support, mainly from foreign agencies; and she told me that I was crazy to want to do certain things without being director. She knew that meetings for dialogue were being created with the OAS. She asked me if I had informed the president about this. My answer was no, because it was my job to report to the CIDAP board of directors.

These people made the decision to behead CIDAP, and name an individual who does not understand what the institution is. In Ecuador there have been good footballers, as Lupo Senén Quíñonez, he was a destroyer. People said he was a good player, but he was a failure as technical director. The problem with CIDAP is that it was beginning to grow and being autonomous. This angered people of *Alianza País* and they chose to decapitate CIDAP processes, even if it brings the death of the institution. I think the CIDAP is fatally wounded. When I arrived at CIDAP with 37 years of life of the institution, it had registered 245 national and international craftsmen. I lived in Quito for several years and wanted to return to Cuenca,

without knowing about CIDAP. I was offered to be an Iran's ambassador, since nobody wanted to go to Iran for visa reasons, I had no problem. After that, for personal reasons, I made the decision to return to Cuenca. Then, the possibility of being director of CIDAP appeared in a report, I was elected in December 2011. The moment I am elected as director, the board of directors informs me that it is necessary to close the institution. My reaction, this is a game. I told them that I have no soul of pantheon, if they want to close CIDAP I submit the resignation and I leave. It makes no sense to choose a new director in an institution that's going to be shut down.

The board of directors informs me that the indicators are terrible, the institution had an average age of 58 years. My position was to declare myself in rebellion, I did not want CIDAP to be closed. I asked to be allowed to try, and I was given six months to try to get this institution recovered.

When Rafael Correa comes to power, he finds 103 institutions like CIDAP, institutions that functioned as a model of the public and received money from another party. Two to three are left alive. To finish destroying an institution is easy. During my administration the north was to resist *correismo*.

In the midst of this complicated situation, I started to speak person by person and I go up to the second floor there was a pretty taciturn person. This person asked me for a favor. Every first week of January she takes vacation and go to Quito; she asked me to authorize her, and she tell me that she will buy the tapes for the typewriter for the whole year.

What was the path to travel? There was a typewriter, 245 craftsmen and a trade fair where the level of repetitiveness of craftsmen was 80%. There was only one person under the age of 30 and he had resigned 15 days before I got there. What was the light at the end of the tunnel? There is a film that is called the Walk in the Clouds, it is this film is said: *The possibility of restarting is at the roots*.

I had to do a Via Crucis in 2015. I had to go to Mexico to rebuild the steps of CIDAP. It turns out that there is a key person for the creation of CIDAP, Galo Plaza Lasso, then secretary general of the OAS, also creator of CIDAP.

An executive report was made on the board in May 2012. I hired lawyer Beatriz Orellana, whom I asked to review all of the CIDAP board. To Sonia Martínez, I asked for the entire international movement of CIDAP in the 37 years. Next step, hire young people. Institutions

are a mix, experience is super important, youth gives you the energy. A compendium is presented for the first time in the May 2012 directory, that is the key. I realize, then, that the only option left to CIDAP is the international one; that is, to return to the root.

The history of CIDAP: Galo Plaza Lasso realizes that he was about to finish his administration at the OAS and has left nothing to Ecuador. It is necessary to create an inter-American center, in time a center of great power because it allows the flow of information. Who has information, has power and the link of a number of things.

Plaza, a being of deep respect. The interviewer Freddy Ellers interviews Plaza, asks him to choose a place, he chose the pastures of his hacienda, this reflects how he was. Through CIDAP, he wanted to dedicate a profound work, which was the innovation for the conservation of *Zuleta fabrics*. He needed an institution to do this. Plaza called all the ministers of education of America, says to them: Gentlemen, it is necessary that you preserve crafts! - Crafts? But that's an indigenous product. Meetings begin to be held in the Caribbean; the OAS council, made up of the representatives as the foreign ministers or ambassadors. It is important to say that there are a series of events prior to CIDAP, we could say that there was a second phase of what happened in the 1930s, which is *indigenismo*. I mean, a force to return to the roots.

However, several countries subscribe to the interest of submitting a candidacy to host this institution. I went to Mexico and went through all the issues to rebuild the path of CIDAP. It presents Guatemala, Panama, Peru, Bolivia and Ecuador. We're talking about six countries competing for headquarters. Mexico gets off because of the creation of FONAR; the others are withdrawn and Guatemala and Ecuador are finally left. From Ecuador a tremendously powerful candidacy is created, to which two forces converge. Locally by Dr. Alejandro Serrano Aguilar and the provincial prefect Gerardo Martínez Espinoza; in addition to the president of Ecuador. These documents are in Washington.

The OAS sends an international delegation to evaluate the cities, which is why some nominations are lowered because of the potential that Cuenca had. An institutional presence of first class, a very solvent university, airport and with cultural presence and a *first-class* municipality. In addition, with the main telephone system of South America. And, Cuenca wins, so important was CIDAP, that at that time the prefect decided to resign to assume CIDAP, that importance.

The first technical director was Daniel Rubín del Borbolla, who created interaction of all countries, travel all the time to see what they are producing in Uruguay, Argentina, Mexico, Curasao, Haiti, everywhere. Where that information went, to CIDAP. It is very interesting the state in which Ecuador is in crafts, we are in the last places in America, I have information and I am updated. Forty years ago, we were the first, that's why Ecuador was selected. Colombia is the most developed country in handicrafts, Artesanías de Colombia. Do you know who led Artesanías de Colombia? CIDAP.

CIDAP has no reason to be if it is not international. That is very difficult for people to understand, because we have a reduced mentality in Cuenca and Ecuador. In Ecuador, there are very few international organizations, the Andean Court of Justice and OLADE. I was a representative of OLADE, so for me it was always clear where to take the institution. When I take the institution, the international side has died. He was probably dying in the late '80s, in Dr. Claudio Malo's period. There were attempts by Dr. Malo, very valuable attempts, to preserve the international component expressed through links with Italian cooperation the Andean silk network, German cooperation, the IDB.

I reaffirm the need for it to be an international organization, therefore, in 2012 I ask for a meeting with the Chancellor. I tell the delegate of the Chancellor, Quinto Lucas, the panorama and he found brilliant my proposal. He then tells me to turn CIDAP into an organization of UNASUR, ALBA or CELAC. I ask for the OAS as a fourth scenario, and I begin talks with UNESCO.

I travel to Quito to speak with UNESCO, international relations are long-term processes, letters are and are gradually being heard. Then, relations with UNESCO are initiated, through the office for the Andean countries, UNESCO requests an authorization from Paris. In May 2012 an official UNESCO mission visited CIDAP. The official mission was chaired by the Architect. Sandoval for three days. At the same time, I found out who was at the OAS, it turns out that María Isabel Salvador was an ambassador at the OAS and her mother had had relations with the OAS. Then relations began with the government of Ecuador and the OAS. It was thanks to their management that the project was resumed with the OAS. This works in a spear way. Ecuador is part of the inter-American system, and within the chancellery there is this direction. The first person responsible was Denis Toscano, the second was Carola Iñiguez with whom he worked together. After three and a half years, I met in Quito with José Miguel Insulsa, secretary of the OAS and then Ambassador Diego Avente.

An international agreement was then concluded, from which CIDAP returned to its roots, which is the international training of handicrafts. The OAS provided more than half a million

dollars for the annual courses to be held throughout the Americas. I raise the issue of training the decision-makers who were called in the 1970s. Because one of the issues that took place in the 1970s was that all decision-makers and journalists were trained in crafts. People don't know what handicrafts are, so the all know locally, is *San Francisco Square*.

In January 2016 I had a friction with Foreign Minister Patiño because they didn't want anything to do with the OAS. When Xavier Lasso takes office, the creation of an agreement with a favorable legal report is activated, with this report the endorsement for the month of April is given and I am ready to sign the agreement. CHECKMATE!

My situation with the Correa government becomes unstable, because they did not want to sign the agreement by authorities of the Ecuadorian government, so I was the one who was going to Washington, so I asked them to buy the ticket. This is found in the enabling documents of April 2016.

Paulina Tama, a former CIDAP official, told me that when they tried to make the agreement that was left in standby, they had sought the direction of culture. What a horror! They don't know what they're doing. There's the chancellery, where the inter-American affairs department exists. It was already approved, it was ready to make the agreement, it is a legal issue. But of course! The OAS cannot function with a country that has no say. If an executive director doesn't know which way the door is, we're screwed. After 35 years and 3 and a half years of work, that was the great opportunity that CIDAP had.

Among the documents that were made, is the willingness to buy me the ticket to Washington, was all done for 2016.

Something very important to mention, the key is in the generational turnover. I have to train people for when I leave. Officials went to study Handicrafts in India; Foreign Trade Crafts in Australia; International Marketing in Japan. All these people are outside the CIDAP.

When I arrived at the CIDAP was cidap.org, operated as a private foundation, mutated to the public, in this I had to register before the national council of competences. Then Dr. Aguilar and Dr. Malo sent a distribution that leaves much to be desired, because it is a distributive of a cantonal institution, not of an international one. Then, in May 2012 after the executive directorate's report, the CIDAP board declares it in re-institutionalization. Which means this, means everything. Determine where the institution goes, which officials stay, which officials go. Here a very strong question arises, that is this centralist vision of the Correa government, we were asked to go to the ministry of culture. How? We are an autonomous institution. So, we talked to the Ministry of Labor that gave us a budget mattress that allowed us to hire people

through professional services. There was no lawyer, no planner and no driver. We didn't have a lot of budget, so looking for profiles was quite complicated.

A person called Daniela Cordero enters as international cooperation, I asked her every week to make reports and she begins to carry out the structure of bilateral cooperation, that is embassies and all that matter. We also work with Lorena Páez to generate links.

- Brief presentation of the current documents of the CIDAP. International Cooperation is now a *process*.

There's a key problem there. A few weeks after the declaration of Mayor Paul Granda he thought that the CIDAP should become the responsibility of the municipality and tried to do this with Director Ma. Leonor Aguilar, representative to the Historic Center Commission. I think it's crazy, the foundation of this institution is inter-American. So, that's the problem with people who've been to CIDAP, they don't think outside the Milchichig Bridge.

The planning process at the time of Falder Falconí was very rigorous and all of these competency matrices were discussed at ministerial level. He came to see me several times, because the relationship of the executive director of CIDAP has to be from minister to minister. If there is no international cooperation, the institution has no compass.

International cooperation was linked to a system, we were not allowed to create the workstation by the process of re-institutionalization, but in the end, it is created. It had several functions; first, to create a bank of contacts according to the international logic, bilateral relation, multilateral relation, system of Ngos, a fourth line the international registry of craftsmen. I went to Mexico to Banamex and brought those contacts. We had to work with bilateral agreements, we had signed with Artesanías de Colombia and with Peru. In Peru there is a whole system of innovation laboratory. An agreement is signed with the laboratory of Piura of jewelry and with another laboratory in Chiclayo. This was done through international cooperation. In October 2012, the executive director of CIDAP was delegated as Ecuador's representative to all the international craft organizations. Among them is the World Crafts Council, for 4 years. The CIDAP was created for that, to be the jewel of Cuenca, but unfortunately people of such poor level of education have arrived, thus, the institution has been degraded. CIDAP was the key to getting an agreement with the SEGIB (Ibero-American Secretariat for Cooperation in Culture) which is called *iberartesanias*. Here was the CIDAP, but we didn't have \$20,000 in our budget. We were with Uruguay, Mexico, Peru, Argentina Chile.

- Reading of the document of Ministry of Labor 2018.

This is a problem of chancellery, chancellery has to say: Gentlemen there is an international cooperation agreement and this is an international organization, CIDAP has to have a different status. I have never wanted to go out and make public statements about what CIDAP is, but I think the serious problem is that the profiles of people in CIDAP are not adequate.

I had to learn from this and study. There is a leadership process, where there is the board of directors and executive direction and there are value-adding processes. The administrative unit does not generate a *sucre* of value, the aggregating processes of value historically in CIDAP are promotion and research. If you put those processes in a lower level than the administrative unit, you have no idea what the institution is.

You have executive direction and two sub-directions. One of my discussions with Dr. Aguilar was when they deleted and the other sub-direction. The excuse was: we had no money. Here it is not a problem of silver; it is a problem of vision.

- In any case, regarding a policy of austerity, international cooperation is the key to generating income and expenditure.

The economic distress of the day is being alleviated, but they are being liquidated. International Cooperation is an antenna that allows to capture where the matter is. The truth be told, the Correa government had tyranny with the OAS and no one was allowed to have contact with the OAS.

There are only two moments that put special emphasis on international cooperation, at the beginning with Gerardo Martínez, then there was international cooperation on the part of the technical management; but the problem is the profile of the person in charge should have.

When I was with the OAS and UNESCO back in 2016, I went to the countryside to cry, and I cried because I gave everything to the CIDAP. You have to study too much and become experts in the artisan subject, because you have to get on with the big flat. People here are happy to be the roosters of the chicken coop, but in Quito our pants are trembling.

CIDAP grew as the jewel of Cuenca, as an institution to be respected, Martínez create respect towards this institution, so Claudio as well. I tried to continue this.

I got a call from Paris in May 2012.

- Juan Pablo, you are speaking to Ambassador Lautaro Pozo. Ambassador of UNESCO to Ecuador.

I was summoned by UNESCO to talk about CIDAP, UNESCO had two proposals. They come the technical mission of May 2012. UNESCO welcomed the formulation by CIDAP of a dossier to be declared a World Class 2 Centre. CRESPIAL, for example, is an organization that functions like CIDAP in Peru, it works with the government, but UNESCO managed it.

There I made a mistake, because it had several fronts, I should have been the one handling this file. Advantageously I complied with the OAS, but the key was to be declared a category 2 center. There was no category 2 craft organization, we were going to be the first. Alzira Sandoval Ruiz is a UNESCO official in Paris, she knows CIDAP well. She was a key piece, to me I lacked time in CIDAP to realize everything that was wanted to do.

In addition, UNESCO welcomed Cuenca's bid for the eighth creative city in the world. Now there are specific categories, there is creative city of literature, music. As Dublin and Bogota.

You don't know how hard it was to talk to the mayors of Cuenca. There were several letters I sent to the mayor's office, I proposed this to Paul and he told me that I was totally wrong. What a pain! This was 8 days before the election. Then Cabrera won. In April 2014 I spoke with Ms. Saria Sánchez, UNESCO delegate for the Andean countries, we were organizing the most important event of CIDAP: Recognition of Artisanal Excellence in the World. The jury came from Paris and here was the president of the World Crafts Council, at that level was CIDAP. In May 2014 we met at the Mayor's Office and Saria Sánchez with the Director of Culture, Eliana Bojorque who offered to pay UNESCO its mission.

UNESCO asked to the mayor: - This is a worldwide event, we were working to start the dossier of Creative City Cuenca, we would be pleased if you did not grant permits to street vendors around the UNESCO event.

I Called Marcelo desperately a few days before to remind him that there is an international commitment, he committed to UNESCO. I told him: You cannot surround the event with vendors of oranges, boots, washing faces, shoes, discs, baskets, etc.

He told me to do not ask him that, and UNESCO withdrew.

Then I found out that the mayor of Duran is interested in being a creative city of UNESCO, I didn't want to help. I fell, I lost power and the new executive director made the file to declared

Chordeleg. Chordeleg cannot enter, because it is the level of the cocks. When you're at international levels, it's hard to be at that level, because you have to sustain the presence. It is the city that makes the file, as presented by Fernando Cordero Cueva in '99. Cuenca lights all the characteristics; it has CIDAP, has universities, has a festival, heritage city, neighborhoods such as the blacksmiths and the convention of 45. ¡ It has EVERYTHING! But there is one head missing that can drive.

That is then international cooperation. In 2013, the then Minister of Heritage, whose name was María Belen Moncayo, arrived at CIDAP. I didn't know who could help her, they were in trouble with Guatemala, the otavaleños have invaded Guatemala. Perfect, we will carry out an investigation, for two years. That is international cooperation. We went to Mexico, Peru, Colombia and Imbabura

Then, the CIDAP fell into the hands of the *correísmo*. CIDAP was kept hidden on purpose, because otherwise Correa would have closed the institution. The key was the re-institutionalization which took place with a new executive decree. This decree was impossible to do with the *correísmo*.

Fausto Ordoñez's Interview:

- The documents issued by the Ministry of Labor have forgotten a very important point, to analyze the presence of CIDAP in the inter-American context. They only focused on analyzing it locally. In order to create strategies and develop new areas, it is necessary to carry out an analysis of their actions in the international territory. Could this be an impediment to the inter-American development of CIDAP?

CIDAP is an institution created between the Ecuadorian government and the organization of American States. Today it functions as an evidently non-deployed public institution with the center in the city of Cuenca, meaning that it has no branches in other provinces. Now, when we generate a human talent planning, the ministry of labor tells us that before approving the planning we must generate a statute and organizational chart that this institution has not had during all this time. However, this is a territorial, local issue of the Ecuadorian government because we are a public institution. This does not mean that CIDAP will be deprived of its powers in the international sphere; in fact, we are on the verge of signing a new agreement with the OAS. It has nothing to do one thing with other. It is the responsibility of the Ministry of Labor and SENPLADES.

The Ecuadorian government in 1974 has proposed that CIDAP should be established in its territory. It is the government's commitment to create this public institution. The actions of CIDAP are those of inter-American competence, the links we may have, allow us to sign agreements with embassies, or with other countries. In consideration of the Ministry of Labor, all this is an action not a condition for the functioning of the CIDAP.

- In the process of the realization of the CIDAP statute, how was analyzed the inter-American presence?

The statutes depend on the statute of creation. We must not be confused, the statute is the way in which the institution obviously works and the activities related to, are the other elements of management that the institution makes.

Creating a department or having an international relations office is a desire we have; but it also depends on the resources of the state. That is to say, I have to propose to the Ecuadorian government that within our needs is required a department of international relations that enters within a planning that approves the ministry of labor.

We have in fact proposed, all the analysis that is made throws the necessary staff that we require in human talent for the institution to function.

- The organizational chart mentions an institutional advisory unit Who is in charge of this area? Because, in the area of human talent, I have been informed that this unit does not exist.

The objectives of the creation of the CIDAP are to be advisors to the member countries that request it. If tomorrow a Member State asks us for advice on a subject, such as straw. The CIDAP can say we are or are not in a position to deliver this advice according to the funds we have for that purpose.

- Staff have proclaimed that everyone does a little of everything, this is because the documents that have been generated leave a void in which the role designation is not clear. As the fact that international cooperation attributed to everyone.

When we set up our organization chart, we set out the activities that CIDAP carries out, based on that, it is the ministry of work that gives us the possibility of having certain spaces. If it were my discretion, I'd have three people in international cooperation tomorrow.

Intervention by Byron Reinoso, Human Talent:

Before having the statute and all the documents, CIDAP was operating on the basis of the decree of creation, that tells us what the competences of the CIDAP are. Of course, international competence when talking about the technical assistance of the OAS. By creating the statute, we could already have international cooperation as a process.

Why we don't have a person there yet. First, because there is no post for international cooperation, that is the next step. Creating our manual and creating those posts that we do not have. However, first we have to end human talent planning, then go towards a reform of our job manual. It is not that the functions of international cooperation do not exist, they are there, but there is no unit.

- When creating these new documents, why was it not proposed to create an international cooperation unit? In the documents of the management model by Juan Pablo Serrano in May 2016 is already proposed a unity of international cooperation.

That management model was not approved by 70% of the board of directors. When I arrive, they made me do a new management model. One thing is what I want to do, however, it is the board that approves, and all this must be approved by the ministry of labor. If I need a training department, if the Ministry of Labor tells me not to, then it's not. As a director, I cannot invent a position, and as of tomorrow, I have to accept what is the statutory and legal regulations of the Ministry of Labor. Before there was not even international cooperation. Since we have the statute already legally established, it can be seen the management of international cooperation.

- Why then is international cooperation created as a management and not as a unit?

To create an unit it was necessary to have on it a deputy director and we do not have the budget for another deputy director. The only way for us to get the statute approved was to put all these activities as processes. Juan Pablo Serrano hired a person for occasional services, Daniela Cordero, who went into international cooperation activities. This was called in quotation marks international relations, fictitiously he created this, but there was never a contract or even within the existing status of international cooperation.

MINISTRY OF FINANCING
Cost Program - Reports - Aggregate Information
Budget implementation (Dynamic Groups)
Expressed on American Dollars
Institutional Entity = 476
- Activity – Funding Source-
FROM JANUARY TO DECEMBER

PAGE : 1 OF 1
DATE : 07/02/2017
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EXERCISE: 2016

DESCRIPTION	ASSIGNED	MODIFIED	CODIFIED	BUDGET CERTIFIED	COMMITTED	ACCRUED	PAID	TO COMMINMENT	TO ACCUE	TO PAY	% IMP
01 00 000 001 INSTITUTIONAL STRENGTHENING											
001 Fiscal Resources	460,885.00	-12,986.92	447,898.08	0.00	427,566.67	424,063.95	424,063.95	20,331.41	23,834.13	0.00	94.68
TOTAL 01 00 000 001 INSTITUTIONAL STRENGTHENING	460,885.00	-12,986.92	447,898.08	0.00	427,566.67	424,063.95	424,063.95	20,331.41	23,834.13	0.00	94.68
76 00 000 001 PROMOTION, CONSERVATIONS AND DISSEMINATING OF HANDICRAFTS AND FOLK ART											
001 Fiscal Resources	25,941.00	8,704.48	34,645.48	0.00	32,966.43	32,842.37	32,842.37	1,679.05	1,803.11	0.00	94.80
701 Technical Assistance and Donations	0.00	55,000.00	55,000.00	0.00	55,000.00	55,000.00	55,000.00	0.00	0.00	0.00	100.00
TOTAL 76 00 000 001 PROMOTION, CONSERVATIONS AND DISSEMINATING OF HANDICRAFTS AND FOLK ART	25,941.00	53,704.48	89,645.48	0.00	87,966.43	87,842.37	87,842.37	1,679.05	1,803.11	0.00	97.99
76 00 000 002 TRAINING ON HANDICRAFTS AND FOLK ART											
001 Fiscal Resources	3,602.00	1,341.64	4,943.64	0.00	4,892.18	4,892.18	4,892.18	51.46	51.46	0.00	98.96
TOTAL 76 00 000 002 TRAINING ON HANDICRAFTS AND FOLK ART	3,602.00	1,341.64	4,943.64	0.00	4,892.18	4,892.18	4,892.18	51.46	51.46	0.00	98.96
76 00 000 003 SUPPORT ON INVESTIGATION ON THE CONSERVATION AND DISSEMINATION OF HANDICRAFTS AND FOLK ART											
001 Fiscal Resources	47,644.00	2,135.49	49,779.49	0.00	47,243.69	46,930.13	46,930.13	2,535.80	2,849.36	0.00	94.28
TOTAL 76 00 000 003 SUPPORT ON INVESTIGATION ON THE CONSERVATION AND DISSEMINATION OF HANDICRAFTS AND FOLK ART	47,644.00	2,135.49	49,779.49	0.00	47,243.69	46,930.13	46,930.13	2,535.80	2,849.36	0.00	94.28
76 00 000 004 STRENGTHENING OF QUALITY AND EXCELLENCE ON CRAFTS PRODUCTION											
001 Fiscal Resources	6,100.00	-559.80	5,540.20	0.00	4,046.01	3,984.22	3,984.22	1,494.19	1,555.98	0.00	71.91
TOTAL 76 00 000 004 STRENGTHENING OF QUALITY AND EXCELLENCE ON CRAFTS PRODUCTION	6,100.00	-559.80	5,540.20	0.00	4,046.01	3,984.22	3,984.22	1,494.19	1,555.98	0.00	71.91
76 00 001 001 PRESERVATION AND CONSERVATION OF THE CIDAP HANDICRAFTS RESERVE											
001 Fiscal Resources	222,565.86	-136,880.44	85,685.42	0.00	82,431.61	82,431.60	82,431.60	3,253.81	3,253.82	0.00	96.20
TOTAL 76 00 001 001 PRESERVATION AND CONSERVATION OF THE CIDAP HANDICRAFTS RESERVE	222,565.86	-136,880.44	85,685.42	0.00	82,431.61	82,431.60	82,431.60	3,253.81	3,253.82	0.00	96.20

PAGE : 1 OF 1
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PAGE : 1 OF 1
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