

Rethinking creativity, recognition and indigeneity

Workshop: 17-20 July 2012

Timetable

Tuesday 17th July

12.30 Lunch – Hotel Gloria, La Paz

14.00-15.00 Presentations and distribution of materials

16.00 Journey from La Paz to Coroico

20.00 Dinner – Hotel Gloria Coroico

Wednesday 18th July

NB: As our workshop proceeds, please continue to raise questions, opinions, concerns, queries etc which you would like to share with the rest of the group. This includes questions that you would like to see raised on Friday in the ‘conversation with experts’ (the event in MUSEF – the Museum of Ethnography and Folklore, in La Paz).

8.00 Breakfast

9.00-10.00 **Discussion of rules of debate and working practices**

10.00-10.15 Break

10.15-12.00 **Topic 1: CREATIVITY AND MOTIVATION**

Task: (a) Work in pairs: 2 minutes per question; (b) discussion in groups of 5-6 members: 4 minutes per question. Choose a spokesperson to present your examples in plenary. Total 20 minutes.

Question 1: What has been the motivation or inspiration which led you to develop a creative work? Can you provide an example?

Question 2: What creative work would you produce without any expectation of remuneration? What creative work do you consider should be remunerated? Can you provide examples? What do you believe is the difference between these cases?

12.30 Lunch

15.00-16.45 **Topic 2: CREATIVITY AND RECOGNITION**

Task: read and analyse this imaginary story. Then answer the questions. TOTAL: 30 minutes. Finally, present your group's answers in the plenary.

THE CHARANGO PLAYER OF SUCRE. A young man, who had lived all his life in Sucre, had – instead of appreciating foreign musics like hip hop, rock or cumbia - learnt to love the music of his forebears. He learnt to play the charango in the style of the community of his grandparents, a place called Juchuy Mayu in Northern Potosí. The young man began to acquire considerable popularity as a charango player, enabling him to produce his own music DVDs. One of these, entitled *Juchuy Mayumanta* ('From Juchuy Mayu'), consisted entirely of songs inspired by melodies from the community of his grandparents, although modified by him. The young man registered all these compositions under his name with SOBODAYCOM [Bolivia's music royalties and rights society for composers]. The video, filmed in the countryside around Sucre, used a variety of images to evoke a romanticised and idealised rural life. The young man felt great respect for this musical style. He was very proud to play this music, and felt happy to share it with audiences in his performances and recordings. At the age of 30 he had become a well known musician, but nonetheless remained very poor. He lived in a small flat, paid for with a loan (*anticrético*) so as to avoid having to pay rent, and dreamt of one day owning his own house. In his home he had managed to install a small digital studio with which he could record himself and acquire a little additional income by recording other musicians.

QUESTIONS FOR THE GROUPS:

- a. How would you feel about this example if you were:
 - the young man?
 - the audience for this musical work?
 - a member of the community of Juchuy Mayu?
- b. What is your view of the young man registering the compositions in his own name?
- c. What forms of recognition might we identify in this example?

PLENARY OF THE CHARANGO PLAYER – ROUND OF QUESTIONS:

What other forms of recognition might we suggest?

16.45 Break

17.00-19.00 Topic 3: **CIRCULATION**

Task: read and analyse this imaginary story. Then answer the questions. TOTAL: 30 minutes. Finally, present your group's answers in the plenary.

A VIDEO UPLOADED TO YOUTUBE AND A MUSICAL HIT IN JAPAN. As part of a university research project, a student from El Alto (La Paz) travelled to a rural community called Río Pequeño which was celebrating a festival. The student filmed the dances and music of this feast. Returning to the city with great enthusiasm for the music he had heard, and confident in the technological resources available to him (internet, computer) which young people of his age use to share news, activities and culture, he decided to upload some of the videos he had filmed on to Youtube. The young man did this without including any information about the recording, such as the place or the people performing the music. Minutes later, in Japan, a music producer came across this Youtube clip on the internet and incorporated it in a music video he was making. This commercial video was recorded on DVD and became a major hit in Japan and in other parts of the world, making a fortune for the Japanese producer. Sometime later, a community member from Río Pequeño was walking through the street markets of El Alto. His ears chanced upon some music from his village being played from the speakers of a market stall selling pirated DVDs. Approaching the stall, he could easily identify music from his community in the Japanese music video being played. He asked for the cover of the DVD but, on it, found no reference to his village.

QUESTIONS FOR THE GROUPS

1. How do you feel about this case?
2. What is your opinion about this example?
3. Do you see any particular problems?
4. How should we recognize and appreciate, in a fair way, the different perspectives on creativity in this situation? (the student, the public, the community member)

PLENARY ON YOUTUBE AND THE JAPANESE HIT – ROUND OF QUESTIONS:

- In order to circulate, many cultural processes depend on a dynamic that involves sharing, appropriation or imitation. Often this can take place while demonstrating respect for those who came before us, or sometimes while promoting cultures – such as those of Bolivia – in parts of the world where they would not otherwise be known.
- Given that many cultural processes depend on these forms of circulation, what aspects of culture should *not* - in your view - circulate in this way? In such cases, how can they be protected, respected and recognized?

20.00 Cena – Hotel Gloria Coroico

Thursday 19th July

8.00am Breakfast

9.00-10.45 TOPIC 4: HERITAGE AND KNOWLEDGE (Plenary)

New Bolivian Constitution (ratified by national referendum January 2009)

Article 99:

- I The cultural heritage of the Bolivian people is inalienable, guaranteed against requisition, and imprescriptible. The economic resources it generates are regulated by law, in order to prioritise its conservation, preservation and promotion.
- II The state guarantees the registration, protection, restoration, recuperation, revitalization, and diffusion of its cultural heritage according to the law.
- III The riches found in [Bolivia's] nature, archaeology, paleontology, history, documents, and derived from religious worship and folklore, are the cultural heritage of the Bolivian people, in accordance with the law.

ROUND OF QUESTIONS:

What advantages or disadvantages do you believe may result when certain cultural expressions are officially declared as heritage?

PLEASE IDENTIFY AND CLEARLY DISTINGUISH THE ADVANTAGES AND DISADVANTAGES

Task: read and analyse this imaginary story. Then answer the questions. TOTAL: 30 minutes. Finally, present your group's answers in the plenary.

The Andean Parade. Among the customs for Canada Day in Montreal, Canada, is a dance parade by immigrant groups. A Bolivian immigrant proposed participating in the parade with the Tinku dance, together with his friends from Peru and Chile. Thanks to help from family members, they managed to obtain cheap outfits and recordings of Tinku music. The invitation brought together Bolivians, Peruvians, Chileans and even a few Canadians who all hugely enjoyed this initiative, which was named 'The Andean Parade' (*La Entrada Andina*). The Parade's success was so great that the following year they formed into two dance groups, one dancing Tinku – in the same way as the previous year – and a second incorporating autochthonous rural music. The brother of the group's founder, who played music from Juchuy Mayu, arrived in Canada and introduced the use of *Jula jula* panpipes (from Northern Potosi), provoking much greater participation and interest. The Andean Parade began to acquire considerable importance as a representation of people connected with Andean countries. However, meanwhile in Bolivia an official process had been initiated to register the Tinku as national heritage and as a UNESCO masterpiece of the oral and intangible heritage of humanity. When, in the light of these politics, Bolivia heard about the success of the Andean Parade in Canada, its foreign office requested the Bolivian consulate in Canada to initiate actions opposing the use of the name 'Andean Parade', and requesting that it was changed to 'Bolivian Parade'. These actions and a series of official letters provoked serious problems between the participants in the dance groups, many of whom were not Bolivians. This official action brought to an end the participation of an Andean dance group – let alone a Bolivian one – among the immigrant groups represented in Canada Day. Today, these activities - which had provided considerable social sustenance for Bolivian immigrants in an alien country - no longer exist.

QUESTIONS FOR DISCUSSION IN GROUPS

1. What is your opinion about this example?
2. What would you have done in this situation had you been the president of Bolivia?
3. How do you view the result of state intervention and of UNESCO's recognition programme?

PLENARY DISCUSSION ON THE ANDEAN PARADE

10.45 Break

11.00-12.00 TOPIC 5: WHAT CAN BE DONE? – BOLIVIA AND THE WORLD (Plenary)

INTRODUCTION: PARADOXES IN CULTURAL POLITICS (MICHELLE BIGENHO)

Task: Read the following questions as a group and present your responses in the plenary. Total: 30 minutes. Work in small groups.

- a. Do you believe that the current intellectual property policies (e.g. Heritage Registration, SOBODAYCON, SENAPI, WIPO) satisfy the social and cultural needs of your social environment? Why?
- b. Do you think that these same policies satisfy the social and cultural needs of Bolivia? Why?
- c. What new alternatives might be proposed in order to improve the situation as regards cultural politics? To answer, please take into consideration:
 - the search for a system that is fairer for everybody,
 - the value of creativity,
 - the recognition of creative work, both individual and collective,
 - the importance of creativity to the reproduction of social relations,
 - consideration of points of view that may be distinct, and
 - free access to knowledge.

Proposals may involve either legal structures or schemes outside the legal sphere (e.g. protocols). You are encouraged not only to think in terms of Bolivia, but also in what might be proposed for the world.

PLENARY: WHAT CAN BE DONE? – BOLIVIA AND THE WORLD

12.30 Lunch

15.00-16.45 **PREPARE WORKSHOP PRESENTATION FOR 'CONVERSATION' AT MUSEF**
(Museum of Ethnography and Folklore, La Paz)

16.45 Break

- 17.00-19.00
- Prepare questions for MUSEF Conversation
 - Plan future activities of discussion/dissemination – round of proposals

19.30 Supper – Hotel Gloria Coroico

Friday 20th July

8.00 Breakfast – Hotel Gloria Coroico

9.00 Coach journey to La Paz

12.30 Lunch – Hotel Gloria La Paz

15.00-19.00 **'CONVERSATION' WITH EXPERTS IN MUSEF: PRESENTATION OF QUESTIONS FROM WORKSHOP**

20.00 Supper – Hotel Gloria La Paz, Close of Workshop