

THE UNIVERSITY OF CRAFTS AND TRADES
PROMOTING KNOW-HOW AND CULTURAL IDENTITY

IDEASS LATIN AMERICA

Innovation for Development and South-South Cooperation



Introduction

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The “University of Crafts and Trades” is a new alternative approach to education which originated in the Andes in 2004 (Quito-Ecuador). Its aim is to valorise and preserve the immense wealth of knowledge that lies within the country's population, creating opportunities and markets for everyone, asserting and preserving cultural identity and natural diversity.

It is a well-known fact that the world's natural heritage and biodiversity is rapidly shrinking, just as cultural heritage and diversity is fast disappearing in every continent. The symptoms are obvious to everyone. Everyone realises that we need to urgently adopt new courses of action for the future, new educational methods and models that move away from an elitist conception and focus once again on knowledge, the only great wealth in the hands of both developing countries and industrialised nations. It is in this context that the project for a University of Crafts and Trades arose, to meet the challenges faced by society and higher education.

The Quito University of Crafts and Trades is a centre of knowledge and know-how, whose aim is to promote the preservation of cultural heritage, techniques, crafts and historical memory, by networking with the country's universities and offering bachelor's and master's degree courses.



The University is based on models such as PRATEC in Perú, which valorises the culture of ancient Andean villages. In agreement with the la Selva Agrarian University of Perú, PRATEC organised a master's degree in Andean-Amazonian biodiversity and agriculture in Tingo Maria, involving students, technicians and university professors. The main aim of the master's degree is to decolonise education and valorise the know-how of local artists, artisans, technical experts and others, who possess knowledge of exceptional value but who are isolated from the career advancement mechanisms that society offers but to a few, generally by means of higher education.

Thus, Quito Mayor Paco Moncayo decided to support the University of Crafts and Trades Project and provided a 13,000 square metre 16th century building in the old part of the city for the purpose. While the building was being renovated a global plan for the university was drafted, with the support of the country's higher education institutions, the United Nations, UNESCO, and countries such as Spain and Belgium. The Ecuador High University Council recognised the enormous potential that the University of Crafts and Trades had for transforming education and is actively involved in organisation.

Countries in the region have welcomed the idea of establishing and organising a University of Crafts and Trades involving an innumerable number of workshops, laboratories, art institutes, specialists and experts. In many countries there have been surveys on the know-how and specific skills possessed by the people of a community, in cooperation with higher education institutions. The Andean Community of Nations views the possibility of setting up vocational universities in other countries with great interest. This initiative has been recognised by the United Nations and UNESCO as being in complete harmony with the Millennium Goals, the Decade of Education for Sustainable Development 2005-2014, the declarations and action plans for higher education adopted by the intergovernmental conferences promoted by UNESCO at the end of the 1990s, Science and Technology and Cultural Policies for Development.





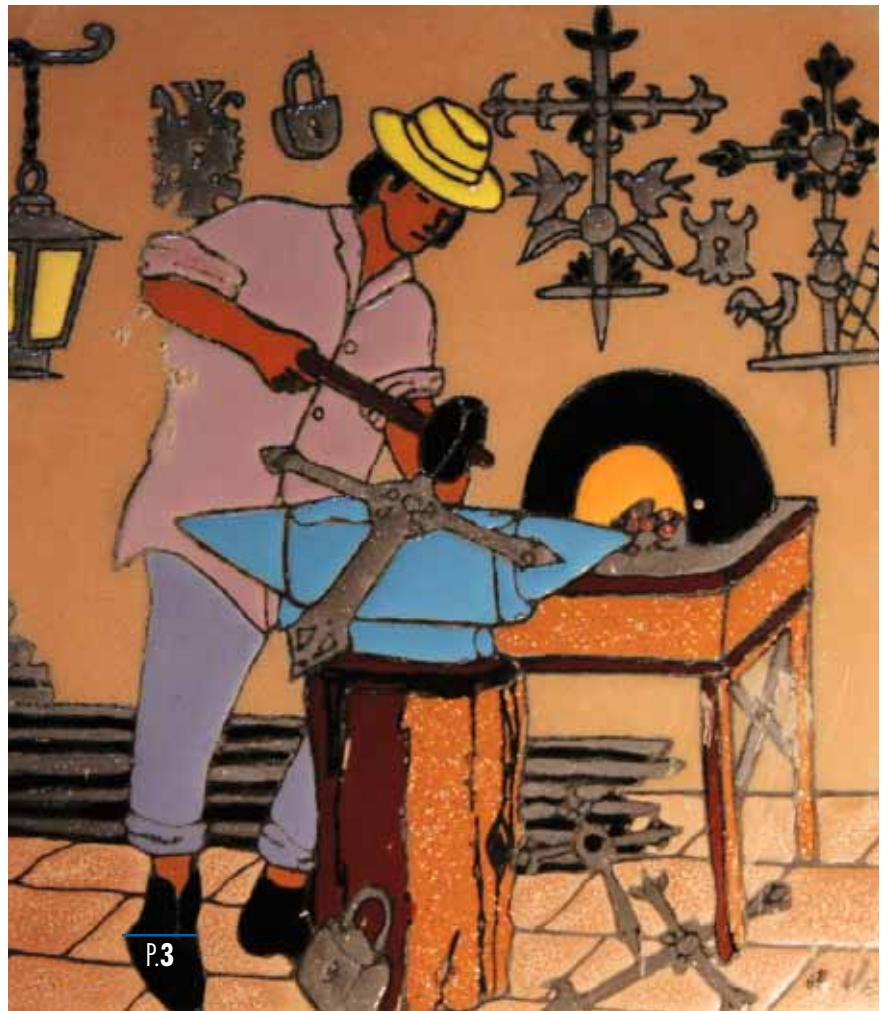
The problem it solves

The idea of setting up a University of Crafts and Trades in the Andes stemmed from the efforts being made to preserve the know-how of Andean populations and their natural, cultural, material and immaterial heritage. Studies revealed the strategic importance of supporting new educational policies capable of offering more people greater opportunities in productive activities, meeting the new demands of economic internationalisation and defending cultural and natural diversity. The University of Crafts and Trades is a response to this innovative concept of education and training. Throughout history, “crafts and trades” have formed a community’s cultural expressions and activities, its social makeup and way of life.

The limits of traditional formal education

A greater degree of democracy has to be injected into higher education if it is to be made accessible to the great majority of people. There has been a considerable rise in enrolments in higher education in Latin America and the Caribbean, in response to the dynamic and revolutionary impact of the economy of knowledge and new technologies. The number of university professors, which in the 1950s totalled 25,000, now top the million mark. However, despite the increase, enrolment figures in 1995 represented just 16% of the population compared to the 60% of industrialised nations. The world total, according to UNESCO figures, continues to be below 20%. Higher education institutions have boomed in the last few years and there are more private than public institutions. However, most students still go to state universities.

Although state budgets have increased in financial terms these last few years, they still fail to meet the demands of quality and the need to extend higher education to broader sectors of the population. It is a situation that contrasts with the great mobilisation of financial resources in the private sector. This is why we need a reappraisal of higher education, the very mission and organisation of public universities and their relations with society, industry and the state itself. As regards organisation, we need to rethink the courses offered at the undergraduate level (professional, technological and university technique) and at the three postgraduate levels (short courses, master’s degrees and doctorates).





As regards access for the different socio-economic groups, especially those with lowest incomes, we need to completely change the present situation, since it is highly discriminatory and elitist. Only 10% of university students belong to the poorest 50% of the population, even though it is this sector of the population that has the skills and know-how that should bring it individual and collective growth, greater well-being and give it a greater say in society and the economy of the country.

The society of knowledge and information, the market and the ongoing process of internationalisation are making great demands on higher education in terms of quality and results. Greater choice must be offered and alliances promoted within and outside national contexts. Internationalisation is affecting all aspects of university life, especially in terms of assessment and public accreditation. Added to this is the tendency towards flexible interchanges involving students, teachers, researchers, designers and advisers. The international community, too, wants a university that no longer gives priority to the instrumental management of knowledge and tools, producing a mass of graduates without any clear points of reference in the complex universe to which they are expected to contribute.

The increasingly strategic presence of knowledge and know-how in the economy, industry and social life means that there is a demand for more precise knowledge and higher quality. There has been a great upsurge in educational and vocational options over the last few years in all societies of the American continent, which has driven relations between the university and the business world, society, science & technology, the public and private sectors, the real and virtual worlds. So it is important to work out what a university should be and do in the present century.

The conclusion is obvious: in an increasingly complex, sophisticated and demanding society low educational levels and average quality can only lead to exclusion from progress, marginalisation and poverty. Higher education needs to work in close alliance with society and the environment, to give a concrete answer to the demands of modern life, rethinking the sequential manner in which knowledge is imparted today to get a diploma or certificate. In other words, the challenge is to break the monopoly of traditional formal education.



New tendencies in higher education

Change in the academic world has always been, and continues to be, slow, controversial and complex. It is because of this that Latin America has set about creating areas for the promotion of new concepts of higher education. Two principles have completely revolutionised institutional understanding of education: inclusive education for everyone and life-long education. Added to this is the principle of 'individual self-regulation' in a society of knowledge that develops rapidly because of the enormous changes in communication and information technologies.

Since the 1990s governments, academic and cultural authorities, the business sector and social actors have been pursuing new forms of education that are more inclusive and that respond to economic, social, environmental and political needs. Specific knowledge present in Andean communities was studied, experimented and applied. Medicine, agriculture, cultural heritage were the focus of this research. The understanding and use of this knowledge gradually enabled it to be incorporated into educational processes, in collaboration with higher education institutions.

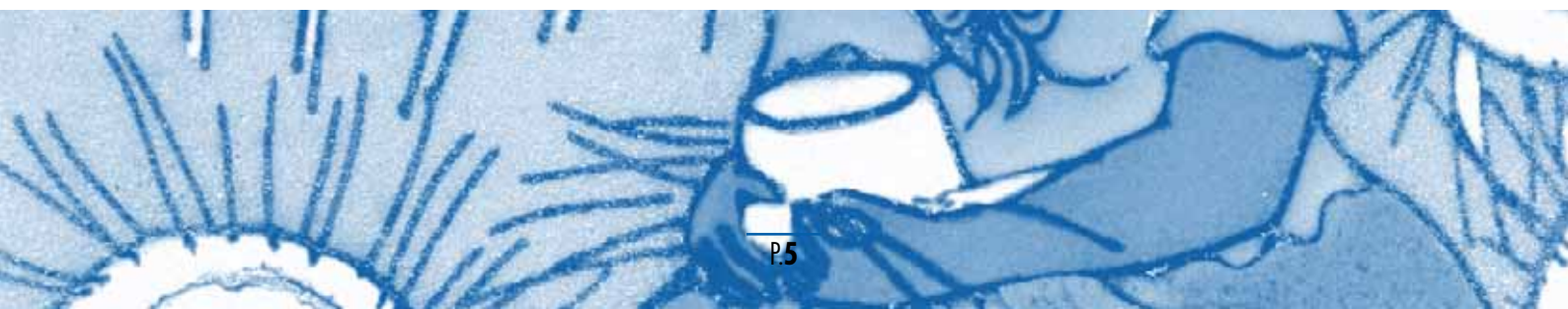


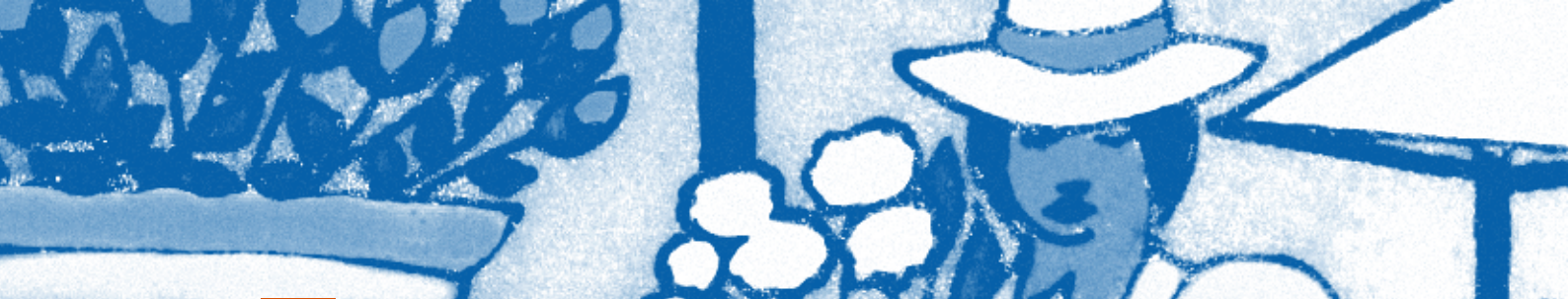
However, a new juridical model is needed to safeguard and encourage these new educational tendencies, and it is within this framework that the University of Crafts and Trades Project operates. It adopts a new approach outside traditional formal education to valorise the knowledge present in a country. Instead of the traditional curricula, sequential teaching of knowledge and techniques, bureaucracy and administration of traditional institutions, the University of Crafts and Trades

valorises a student's accumulated knowledge and helps maximise their know-how. University activities are networked with traditional higher education institutions, workshops, laboratories, art institutes, and others. The university is conceived as an open space which, depending on the facilities available in each country, includes libraries, museums, cultural centres, theatres, research centres, enterprises, workshops.

The University of Crafts and Trades also supports the re-qualification of vocational training practices, directing them towards a country's existing potentialities and valorising them for community development. Finally, the University of Crafts and Trades provides a framework for the initiatives of international and national cooperation institutions for the preservation of historical heritage, valorising training programmes and providing an academic appraisal of study programmes.

The model on which the University of Crafts and Trades is based provides a very good, profitable cost-benefit ratio. It mostly makes use of existing infrastructure, complemented by research and studies that produce concrete results. The educational processes of the University of Crafts and Trades are validated by competent national authorities.





The University of Crafts and Trades in practice



The University of Crafts and Trades in Ecuador is an innovative, universal instrument for the valorisation of knowledge and the transformation of higher education, which developed from the practices being carried out in many areas of Latin America.

Specifically, the University of Crafts and Trades aims to consolidate the country's existing knowledge. Below is a description of the Quito University of Crafts and Trades, the study programme of the San Geronimo University College of Havana and the themes of higher education programmes in Andean areas.

THE QUITO UNIVERSITY OF CRAFTS AND TRADES

The Quito University of Crafts and Trades was established in 2004 as an educational centre specialising in the training of technicians and artisans for the preservation and valorisation of the historical heritage of Quito and the country. The UNESCO Andean Regional Office promoted and supported the process.

The municipality of the Quito metropolitan district provided an important civil building, built in the 18th century, in the old part of Quito for the University of Crafts and Trades. It is an 8,064 square metre building consisting of two cloisters, a chapel and gardens. It is built in adobe and brick, tiled, and with wooden columns on stone pilasters.

Quito, capital of the Republic of Ecuador has considerable cultural heritage dating back to the pre-Colombian, colonial, republican and contemporary periods, and has been declared a UNESCO world heritage site (1978). In the 1970s Quito started a process to valorise, preserve and develop its heritage. With the support of countries like Spain and Belgium, important work was carried out to preserve buildings and works of art, some of which were in danger of being destroyed. The Spanish International Cooperation Agency has three workshop schools in the cities of Quito and Cuenca.

Despite the country's considerable heritage, no university offers a History of Art degree, and courses organised by other educational institutions are disorganised and isolated, not enough to provide the training required by specialists in this field. Since the 1970s a degree course in museography and restoration has been available, but there is a need for updated short courses. Although the development of the arts in Ecuador is studied, appropriate methodologies, specialised management, a contemporary vision and above all an academic education is needed to enable students to carry out research in the best possible way.

Despite the fact that building techniques and other skills have been preserved in Ecuador much has disappeared, especially the intangible heritage that is the essence of village culture. The lack of labour and apprentice organisations, such as the guilds of the colonial era, which handed down their skills from generation to generation, is one of the causes of the loss and disappearance of many techniques.

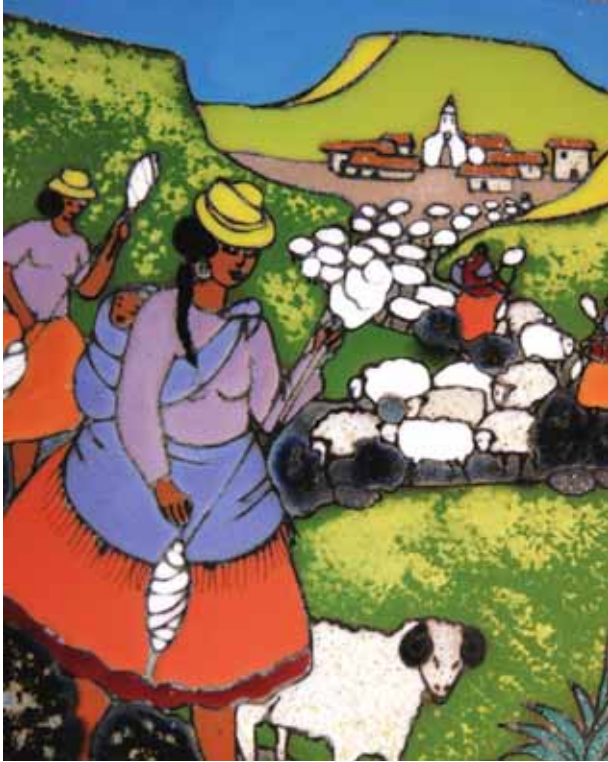
Since cultural activities have the potential to generate added value and employment, especially in the areas of tourism and development, the University of Crafts and Trades strives to make people and visitors aware of the importance of cultural heritage, so that it can be looked after, safeguarded and promoted. Together with local governments, the University promotes projects in support of the development of arts and crafts to promote traditional techniques and motifs and improve the quality of life of craftsmen.

For these reasons, the University of Crafts and Trades Project in Ecuador focuses on valorising,

preserving and developing historical heritage through a programme that involves the following strategic activities:

- Restoration work on the building that will be housing the University, through workshops specialising in restoration and preservation of works of art and buildings: architecture, painting, sculpture, stonework, paper, etc.
- Partnerships with trade unions to preserve and spread the knowledge of age-old techniques and develop them for the preservation of heritage: engravers, joiners, carpenters, sculptors, painters, goldsmiths, silversmiths, blacksmiths, stonecutters, master builders, parchment makers, confectioners, shoemakers, hatters, chair makers, muleteers, millers, locksmiths, and others. Every culture on the planet has an enormous wealth of skills and knowledge.
- Participation of craftsmen and experts in project work, jointly putting forward new arts and crafts proposals to be implemented with traditional techniques.
- Partnerships with the tourist sector, governments, specialised centres, universities and workshops in Latin America, the Caribbean and other continents, especially Europe.
- Study programmes and formal training course recognition procedures defined in collaboration with the Higher University Council.





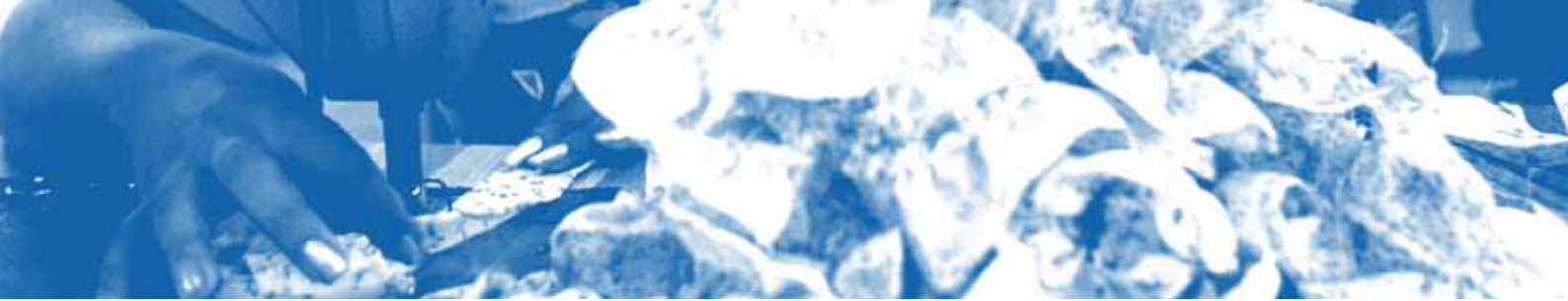
The training activities of the University of Crafts and Trades are aimed at: artisans, construction workers, experts, undergraduates and postgraduates (history of art and the preservation and valorisation of national and international heritage), young people, tourist developments enterprises.

The University of Crafts and Trades programme:

- Undergraduate, master's and doctorate courses in the history of art, archaeology, museology, museography, preservation, restoration of works of art and buildings, cultural management, cultural tourism and the development of arts and crafts.
- A centre for the preservation and restoration of works of art and buildings, including laboratories, disinfection chambers, and professional workshops for the packaging of works of art, etc.
- Vocational workshops to preserve colonial period construction techniques originating in Spain and other European countries.
- Workshops to preserve the construction techniques used in works of art and buildings.
- Temporary exhibition rooms to promote the knowledge and development of the arts in Ecuador, America, Europe and other countries.
- Multi-purpose rooms for short courses, seminars, conferences, concerts, arts and crafts exhibitions.
- Areas equipped with modern communication and information technology to facilitate networking and scientific technical dialogue with national and international institutions.
- Documentation and research centre and technical library.
- Educational workshops for children, craftsmen, senior citizens.
- Storehouse for handicrafts, replicas and other tourist souvenirs.

The university has a modular and flexible organisation. Educational and training processes are carried out by autonomous multi-disciplinary teams. These teams operate within a network, leading discussions on problems, themes or fields of activity and thought. Training activities are carried out with the support of laboratories, workshops, creative or innovative areas, enterprises, institutions, etc. The courses generate income by promoting commercial and tourist activities within the training process.

University training is complemented by three essential support activities that guarantee the study of: current affairs and present-day opportunities; history, future scenarios and strategic vision; ethics, values and universal understanding. The courses last between three and five years, depending on the knowledge or know-how being studied. Parts of the training courses are carried out in partner institutions or in institutions with which agreements have been stipulated. The University of Crafts and Trades also provides services for other institutions



COURSES AT THE SAN GERONIMO UNIVERSITY COLLEGE OF HAVANA

The San Gerónimo University College of Havana opened in November 2006 in the same location as Cuba's first university, founded in 1728, the Royal Pontifical University of Havana. This higher education institute is directed and coordinated by the Office of the Historian of the City of Havana, in close collaboration with the Ministry of Higher Education, universities and other Cuban and international higher education centres.

The University College offers various postgraduate vocational courses (degrees, master's degrees, and doctorates) in the regeneration of old town centres. The first degree course offered was on the preservation and management of historical and cultural heritage. The university course is aimed primarily at young people that have graduated from workshop schools and those working on the regeneration of the old part of the town, giving people that have reached a certain professional level (renovators, archaeologists, master builders) the chance of having a university education in an area closely connected with their work.

More than 600 young people have graduated from the four workshops schools in Havana. The schools provide young people with the opportunity of learning the skills of restoration work: stonework, ironwork, glass work, carpentry, etc. The methods used involve putting theory into practice in restoration work, thus guaranteeing graduates the chance of a job. The goals of these schools extend beyond the creation of human resources trained in restoration work and the preservation of crafts and skills in danger of disappearing to the social inclusion and integration of young people that have no schooling or work.

Study programmes in the University College involve a general study module and four specific modules, depending on the course chosen by students: archaeology, museum science, socio-cultural management, and urban management. There are ten fields of study: world historical heritage; world cultural heritage; history of Cuban society and culture; cultural and historical heritage and its preservation; methods and techniques for heritage research; archaeological study and heritage management; heritage and urban management; foreign languages.

These 10 fields contain more than 80 subjects ranging from philosophy to ancient music, applied computer science, palaeography, archaeology, anthropology, urban sociology, economic management, classical languages (Latin, Greek,) and native languages (Quechua, Aymará), to mention just a few. The professors teaching this course are mostly highly experienced and skilled specialists and experts from the Office of the Historian.



THE VALORISATION OF ANDEAN KNOW-HOW

Andean know-how is present in numerous traditional trades, still being performed in contemporary society. This provides the basis for the work carried out by the University of Crafts and Trades.

Organic farming, seed banks, and food safety. Andean, Mesoamerican and Amazonian farmers use methods that involve clean farming, the preservation of original seeds and the cultivation of important alimentary species such as amaranth (quinua, quihuicha, etc.). PRATEC and NUVICHA in Peru have a lot of experience in the preservation and valorisation of these practices and skills, which improve the environment and food quality.

Clean and integral water management. Ancient American practices presently used by indigenous populations provide better management of this essential element, a crucial global environmental issue.

Soil improvement, management and conservation. Indigenous farmers, whose practices are based on ancient American traditions, provide good examples of soil management for farming and pasture, such as the raised fields of the Ecuadorian sierra, the Peruvian Waru-Waru or the Bolivian Suka Kollus. These environmentally friendly practices involve clean soil management, equity and safe food for great masses of the population.



Desert agriculture. This is one of the most significant examples of extreme ecosystem management. The sunken fields of the Peruvian and Chilean desert provide balanced and clean examples of desert agriculture, which can generate further jobs and offer a living to whole communities of people.



Traditional medicine and useful plants, the quest for pharmacological patents.

These processes are carried out by the Chapingo University in Mexico, PRATEC and NIVICHA in Peru, and in native communities throughout America, valorising medical practices that complement allopathic medicine and improve national public health services.

Agriculture in wetlands or areas subject to periodic flooding. This is another example of extreme ecosystem management, soil and water conservation, exploiting natural cycles rather than fighting them as in imported foreign techniques. The “Mojana” region in Colombia, the Mayan biosphere in Guatemala, the Brazilian and Andean wetlands are examples of ancient know-how that can be recreated to achieve the same results.





ARTS AND CRAFTS WORKSHOPS

Arts and crafts are one of the most representative aspects of the identity of a population, region or cultural area, and the repository of many of its values. Arts and crafts represent a real alternative to science and technology as an instrument for development. Andean countries are part of the cultural traditions of ancient America (from the earliest settlements to the 15th century and the 'conquista'), which still live on in many inaptly named 'indigenous' populations. The 'Fundacion para el Pensamiento Americano' of Medellin, Colombia, organises

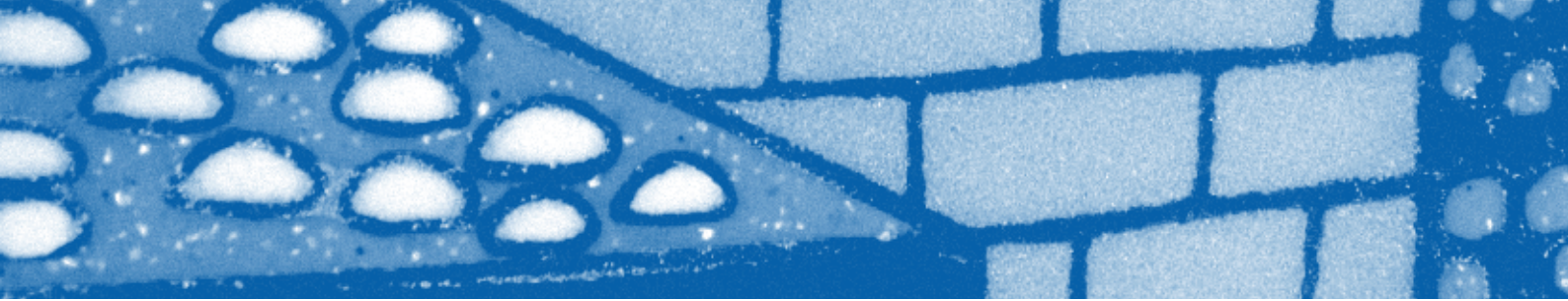
training workshops to reintroduce useful expertise into contemporary society. This traditional know-how can help craftsmen reap the benefits of expanding globalisation.

Jewellery and metallurgy

- Designs recreated (not copied) from the magnificent examples of metalwork in museums of indigenous arts and crafts.
- Individual and appropriate technology (gleaned from these works)
- Readily available raw materials



An example is the jewellery recreated from the designs that can be seen in the Gold Museum of the 'Banco de la República de Colombia', using techniques such as hammering, embossing, gold-plating and lost wax casting, developed by original populations and studied by researchers. In Colombia varying qualities and colours of gold are mined and found in alluvial deposits. Reintroducing these crafts and skills into the market gives indigenous populations and poor miners the chance to earn extra income by selling products at a fair price, promoting more environmentally friendly extraction techniques, and offering the world some unique products.



Textiles

- Designs recreated using pre-Columbian and present-day indigenous American designs
- Techniques for the production of cotton or woollen yarn, colouring and weaving.
- Readily available raw materials (high-quality cotton, alpaca and vicuña wool, the finest in the world).

The extraordinary wealth of ancient American textiles, all with amazing designs, began with the Paracas culture (600 AD); a unique technology allowed many of these fabrics to be preserved to this day. It is a tradition that is similarly found in North America, Mesoamerica, Central America, the Andes and the Amazon, employing different techniques, fibres and designs but all adding to the wealth of this tradition.



Pottery

- Design recreated in the wake of the extraordinarily tradition that started in ancient American times and has continued to the present day.
- Technology deriving from the same tradition (handling of materials, dyes, firing techniques etc).
- Extremely varied raw materials offering endless possibilities.

Pottery has many uses: art, domestic or everyday utensils, crockery, moulds, items used in other industries. The development of these skills (metallurgy and jewellery, cloth making and pottery), from a local perspective, recreates cultural identity, protects the environment, and improves the living conditions of artists and artisans. These skills can be usefully employed by businesses and industry (designs, appropriate technologies for new products), and, at a more sophisticated level, these cultural traditions can find a place in the world market.

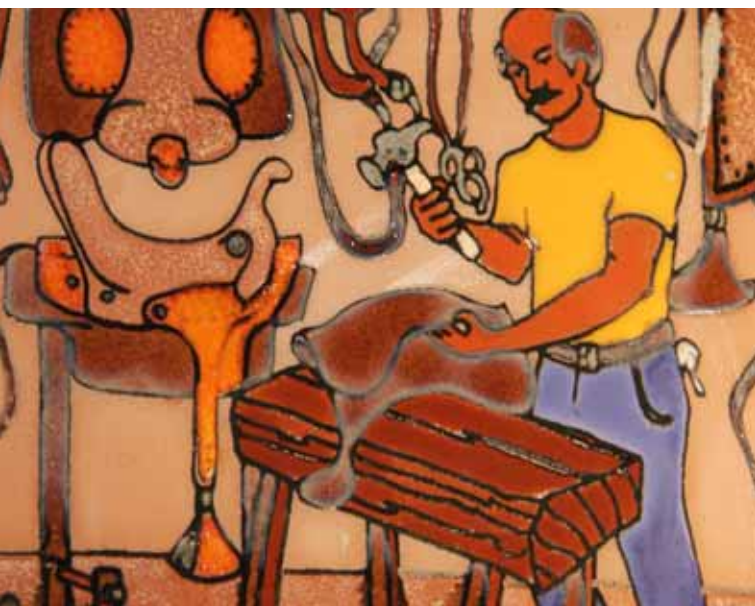
International interest

The University of Crafts and Trades is supported by the United Nations and UNESCO. The UNESCO World Heritage Office is especially interested and is keen to develop it as a new means of cooperation and solidarity among nations possessing heritage of universal value (today there are around 800 sites in most countries of the world). Higher education institutions in Latin America, the Caribbean and other continents have shown interest in the proposal and hope to incorporate it into their working plans, with the support of cultural, economic, environmental and international cooperation institutions. This interest is a sign that there is an urgent need for a new approach to the management of knowledge and a reappraisal of higher education and training. This need has been on the agenda since the late 1990s when the UNESCO organised the first intergovernmental meetings on higher education, science and technology and cultural policies. It was further discussed in the 2002 World Summit on Sustainable Development.

Significant progress has been made and there have been various initiatives in the Andean region, with similar experiences in other regions. The wealth and value of the human knowledge rooted in cultures and ways of life provide the potential to continue working in the direction indicated by the University of Crafts and Trades.

However, in many countries existing legislation and traditional education and training methods do not encourage experimentation. The international community has invited all nations to focus on education and the society of knowledge and information as the most important instrument for change.

In every country there is an increasing number of publications and databases on the know-how, techniques and knowledge present in communities, which is of great importance for the implementation of the University of Crafts and Trades. Moreover, the increasing interest of the academic world, science and technology, industry and social actors in these skills, know-how and knowledge is an unmistakable sign of the space that is now available for new nationally and internationally significant visions and experiences.



The University of Crafts and Trades Project will greatly benefit from the contributions of different countries interested in implementing it. The University of Crafts and Trades can be implemented in many different ways and various fields of activity may be pursued. By consolidating this great diversity of options and accumulated intellectual and cultural wealth, the University of Crafts and Trades can become a universal value in the short term. At the same time, this process which is based on a country's material and immaterial, and natural heritage can mobilise new alliances involving international and decentralised cooperation, the major actors in setting up this university in different countries.



Promoting the University of Crafts and Trades in other countries

A project for the implementation of the University of Crafts and Trades must be based on the potentialities and specific characteristics of a country. The purpose of the University of Crafts and Trades is to consolidate know-how in a country's priority areas by bringing together all the institutions and actors interested in taking part.

The main aim of a University of Crafts and Trades is to create an education and training programme that contributes to the valorisation, enrichment and future development in time and space of a country's natural and cultural heritage. The goal of the university is to generate a permanent process to support creation, innovation and interchange, in which key crafts and trades take a leading role in different areas of cultural, material and immaterial and natural heritage.

The preservation of cultural and natural heritage is primarily an educational issue in which national institutions responsible for educational policies play an important role. Other important actors are local administrations, the public and private sectors, the media and civil society organisations.



The different phases of the University of Crafts and Trades Project in Quito are described below.

Identification of interlocutors

The first step involves the identification of institutional interlocutors interested in promoting a University of Crafts and Trades: ministries of planning, higher education, development and trade, culture, environment and natural resources, agriculture, health, labour; universities; traditional culture institutions; historical heritage offices and other bodies.

The University of Crafts and Trades Project is necessarily national, intersectoral and transdisciplinary, so a working group can be set up at this level with the participation of institutions interested in promoting it. It is also important for the project to envisage the involvement of universities that operate at the local level so that the new training activities have a greater impact on the country.

In Ecuador the university was promoted by the Municipality of Quito and the High University Council.

Identification of international partners

When the project is being developed it is important to envisage the participation of strategic partners at the international level to guarantee financial and technical support in defining the structure of the University of Crafts and Trades, the study programmes and training activities.

The strategic partners of the University of Crafts and Trades in Ecuador are: UNESCO Quito Metropolitan Municipality; the European Community; the Andalusia Region, which provides support for the Project Outline and Management Plan; the University of Granada, which offers master's degree courses in the History of Art; the St. Thomas University, USA, which offers master's degree courses in the History of Art; the University of Seville, Spain; the San Marcos University, Peru; the Office of the Historian of the City of Havana, Cuba; the Andean Community, CAN; the Andean Development Corporation, CAF; the Convenio Andrés Bello; CIESPAL; CERALC.

Strategic support for the project was provided by the 'Centro del Pensamiento Andino' of the city of Cuenca and the Andean University, which is supported by the Andean Community of Nations-CAN, the Convenio Andrés Bello, and a great number of research centres involved in the study of ancient Andean cultures. These institutions support the project by researching into and studying the know-how, knowledge and techniques of the region, with the collaboration of research and training centres from other regions of the world, especially the European Community.

Project planning

The planning phases of the project in Ecuador were as follows:

- Assessment of the institutional situation and technical and financial feasibility.
- Identification of the university site, production of an architectural restoration plan and usage plan for the renovated areas
- Assessment of the artistic heritage existing in the country
- Historical study
- Studies on the potential offered by cultural heritage, arts and crafts and know-how.
- Project Outline and Management Plan

Educational project preparation

The following phases were carried out in collaboration with the competent institutions and international social partners:

- Definition of study programme
- Publicity
- Start of activities





Further information

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Contacts

Staff at the Quito University of Crafts and Trades is available to provide technical assistance to interested countries. Depending on the specific nature of the training plans concerned, collaboration may be sought with other institutions operating in this framework to facilitate the implementation of a University of Crafts and Trades in other countries.

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The IDEASS Programme — Innovation for Development and South-South Cooperation — is part of the international cooperation Initiative ART. IDEASS grew out of the major world summits in the 1990s and the Millennium General Assembly and it gives priority to cooperation between protagonists in the South, with the support of the industrialised countries.

The aim of IDEASS is to strengthen the effectiveness of local development processes through the increased use of innovations for human development. By means of south-south cooperation projects, it acts as a catalyst for the spread of social, economic and technological innovations that favour economic and social development at the local level. The innovations promoted may be products, technologies, or social, economic or cultural practices. For more information about the IDEASS Programme, please consult the website: www.ideassonline.org.



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Innovation for Development and South-South Cooperation



ART - Support for territorial and thematic networks of co-operation for human development - is an international co-operation initiative that brings together programmes and activities of several United Nations Agencies. ART promotes a new type of multilateralism in which the United Nations system works with governments to promote the active participation of local communities and social actors from the South and the North. ART shares the objectives of the Millennium Development Goals.

In the interested countries, ART promotes and supports national co-operation framework programmes for Governance and Local Development - ART GOLD. These Programs create an organized institutional context that allows the various national and international actors to contribute to a country's human development in co-ordinated and complementary ways. Participants include donor countries, United Nations agencies, regional governments, city and local governments, associations, universities, private sector organizations and non-governmental organizations.

It is in the framework of ART GOLD Programmes where IDEASS innovations are promoted and where cooperation projects are implemented for their transfer, whenever required by local actors.