

Towards a culture of non-violence: The role of arts and culture: Field kit

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towards a
culture of
non-violence:

the role of arts
and culture

field kit

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Organization of
American States

introduction

Art and culture are increasingly recognized as important elements of strategies to reduce violence and stimulate social inclusion. As a result, the Inter-American Committee on Culture of the Organization of American States has created this field kit that includes a short video profiling four innovative art and culture programs from the Americas, as well as background information to help guide discussion on the topic.



what you'll find in this kit

The Video: *Towards a Culture of Non-Violence: The role of Arts and Culture*

Booklet: Background information, statistics, and more

about the video

Title: *Towards a Culture of Non-Violence: The role of Arts and Culture*
URL: <http://www.youtube.com/watch?v=jgGMyoJvnwQ>

Video Synopsis: Profiles four organizations that are working to reduce violence in their communities through art and culture programs

Presentation Time: 15:00

Video Run Time: 6:49

Produced By: Inter-American Committee on Culture of the Organization of American States

Featured Subjects: [The Remix Project, Toronto, CANADA](#)
[The Transformation of Medellín, Medellín, COLOMBIA](#)
[Arte Como Expresión de Lucha, GUATEMALA](#)
 Caribbean Vizion, CARIBBEAN

about the booklet

Booklet Contents: How-to: Facilitating Dialogue

Creating A Culture Of Non-Violence (Supporting Information)

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[The Transformation of Medellín \(Supporting Information\)](#)

[Arte Como Expresión de Lucha \(Supporting Information\)](#)

[Caribbean Vizion \(Supporting Information\)](#)

Annex: Statistics, Indices And Annotated Bibliography

[The Remix Project](#)

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[Caribbean Vizion](#)

The booklet serves as a support tool for presenters, educators and viewers of the video *Towards a Culture of Non-Violence: The role of Arts and Culture*. It includes supporting and background information on the programs highlighted in the video and provides further context to the issues discussed. In addition, an annex with statistics, references, suggested reading and addresses for selected websites is included.

how-to guide

how to host a dialogue

With 35 different countries¹ — each with varied histories, cultures, and languages — facilitating a conversation on violence and violence reduction in the Americas can be a challenge. However, the reality of violence in the Americas requires us to find new and innovative ways to address this persistent issue. Here are some tips we have compiled in order to help you host a dialogue and present the video effectively:

1. Identify your audience

- a. This is the most important step and should be the first thing you determine: What are the ages, backgrounds, etc. of the audience?
- b. Is the audience receptive or resistant to the idea of arts and culture being useful tools to reduce violence?
- c. What is the audience's motivation for watching the video?

2. Determine your objectives

- a. Once you've identified your audience and what its objectives may be, you need to determine your own objectives.
- b. Do you want to simply share the video with the public or do you want to rally support around the main topic or around a particular subject, such as combating violence affecting youth or violence against women?

¹On June 3, 2009, the Ministers of Foreign Affairs of the Americas adopted resolution AG/RES. 2438 (XXXIX-O/09), that resolves that the 1962 resolution, which excluded the Government of Cuba from its participation in the inter-American system, ceases to have effect in the Organization of American States (OAS). The 2009 resolution states that the participation of the Republic of Cuba in the OAS will be the result of a process of dialogue initiated at the request of the Government of Cuba, and in accordance with the practices, purposes, and principles of the OAS.

On July 5, 2009, the Organization of American States (OAS) invoked Article 21 of the Inter-American Democratic Charter, suspending Honduras from active participation in the hemispheric body. The unanimous decision was adopted as a result of the June 28 coup d'état that expelled President José Manuel Zelaya from office. Diplomatic initiatives are ongoing to foster the restoration of democracy to Honduras.

3. Tailor your message/focus

- a. Depending on your audience and your objectives, you may need to tailor your message and focus.
- b. Your message to government officials might be different from that for high-school students. Develop a "key message" that you would like to emphasize. An example of a key message to government officials could be:
 - i. "We need to strengthen arts education"
 - ii. "We need to incorporate the voice of youth in governmental decision-making processes"
 An example of a key message to high-school students could be:
- iii. "Arts and culture can be more than just things we participate in because we enjoy them"

4. Ask questions and stay objective

- a. After you have finished steps 1-3, create a list of questions to help push the conversation forward in case you get stuck. We give you some ideas below.
- b. Questions are a great way to stimulate dialogue without stating facts or opinions.
- c. Ask your audience to draw its own conclusions. If appropriate, ask the group to formulate next steps or actions that they could take in their own communities or contexts.
- d. In the end, violence and prospects for peace are very complex issues, so there are no absolute truths and it is crucial to keep an open mind.

5. Check in with your initial objectives

- a. Lastly, five to ten minutes before your session ends, quickly review your objectives and message to see if you've accomplished your initial goals. Make sure to leave time for your key messages but also to make sure your audience members feel that they had the opportunity to address their objectives.

We hope this field kit is helpful, and we're glad to share this journey with you. If you wish to share your reactions and suggestions with us, send us an email at: cultura@oas.org.

key questions to stimulate and guide discussion

general questions

1. In what manner is each of the projects reflective of its community? Why is this important to consider?
2. What are the costs and benefits of investing in the arts as a method of violence reduction? How does this compare to other methods of violence reduction?
3. What are some the commonalities of regions heavily affected by violence?
4. What government agencies should be responsible for violence reduction?



1. From a global perspective, Toronto has a very low homicide rate; why is it still important to invest in violence reduction in areas such as this one?
2. Why is violence usually concentrated in certain areas? What are the main predictors of violence?
3. Why is it necessary to provide young people with activities beyond school and, in some cases, work?



1. What are the factors that led to Medellín's elevated homicide rates in the 1980s and 1990s? Where can similar forces be seen today?
2. Why was it important to create new physical spaces for the citizens of Medellín?
3. Why did the investment in arts in Medellín prove so effective in reducing violence?
4. Why had Medellín's approach of investing in arts and culture not been previously employed?



1. Violence in Guatemala varies greatly by region; what are some of the reasons for this?
2. Why does Arte como Expresión de Lucha choose to communicate with Guatemalans through performance art?
3. How does art help to communicate difficult and painful realities?



1. Why is music such an effective form of communication?
2. How does geography (local and global) play a role in violence?
3. What are the ties between drugs and violence?

creating a culture of non- violence supporting information

“The awareness of
our own strength
makes us modest.”

- Paul Cézanne

Humans have long considered the value of arts as intrinsic and indisputable, an expression of the inexpressible, and any debate may seem to cheapen these most human of endeavours.

In recent decades, as pressure to account for public policy decisions intensified, this perspective has come under scrutiny and questions that were previously considered coarse are now asked: What are the benefits of art and culture—and more basically—why invest in art and culture?

At the beginning of the video we present a dichotomy: art and culture as constructive and creative, violence as destructive and myopic. But how can aggressive behaviour be altered by lessons learned in a music class or a theatre troupe? And are there more efficient methods to reducing violence?

The World Health Organization’s ecological model for violence contains four levels: individuals, relationships, communities, and society². Traditionally, violence has been confronted at the societal level only, and primarily through punitive justice, but as crime rates continue to surge in many parts of the Americas it is evident that new approaches are needed. As a recent UN study in the Caribbean suggests, “The public health approach, which focuses on modifying risk factors for violent conduct, is especially promising for addressing violence against women and youth violence.”³

Summaries of the existing research on arts-based programs conclude that there are multiple private and public benefits⁴ and that art and culture programs are effective in all four levels of the WHO’s model. Most relevant to violence-reduction efforts, the research consistently shows that art expands capacity for empathy, creates social bonds and produces expression of communal meaning (Figure 1). All three of these benefits foster attitudes that lead to a reduction in aggressive behaviour.⁵

Further, researchers have identified several strategies that seem to reduce violent behaviours in youth, and which can be achieved through art and culture programs. They are:⁶

- Providing life skills training: *stress management, conflict resolution, communication etc.*
- Involving the community: *creates support systems and establishes community norms*
- Providing information: *builds awareness of repercussions and establishes options*
- Providing alternative activities: *occupies free time in a positive manner*

² *World Report on Violence and Health*, World Health Organization, 2002, http://www.who.int/violence_injury_prevention/violence/world_report/en/summary_en.pdf

³ *Crime, Violence, and Development: Trends, Costs and Policy Option in the Caribbean*, UNODC and World Bank, 2007, <http://web.worldbank.org/WBSITE/EXTERNAL/COUNTRIES/LACEXT/o,,contentMDK:21320803~pagePK:146736~piPK:226340~theSitePK:258554,00.html>

⁴ *Gifts of the Muse*, Rand Corporation, 2004, <http://www.rand.org/pubs/monographs/MG218/>

⁵ *National Arts and Youth Demonstration Project*, School of Social Work, McGill University, 2004, <http://www.mcgill.ca/naydp/>

⁶ *Creative Partnerships for Prevention*, National Endowment for the Arts (USA), 1998, http://www.eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=ED421449&ERICExtSearch_SearchType_0=no&accno=ED421449

From a fiscal perspective, art and culture programs are low-cost solutions with an accepted estimated average cost of \$2600 per student per year (adjusted for inflation)⁷, considerably lower than the average yearly cost per incarcerated youth of \$100,000⁸.

These are a few of the arguments for arts and culture programs as a tool to help create less violent societies—but as the video and the field kit demonstrate—there are real world examples. The four programs highlighted in this field kit serve as a powerful testament to the power of art and culture. We’ll witness the restorative powers of art and culture programs, their mitigating effect on violence and social exclusion, and the long-term skills they teach that help to set the stage for vibrant communities and economic growth.

Figure 1.
Framework for
understanding
the benefits
of the arts⁹

Instrumental benefits		
Improved test scores	Improved self-efficacy learning skills, health	Development of social capital
Private benefits	Private benefits with public spillover	Public benefits
Captivation	Expanded capacity for empathy	Creation of social bonds
Pleasure	Cognitive growth	Expression of communal meaning
Intrinsic benefits		

Supporting documents and research

Coming Up Taller, Judith Humpheys Weitz, President’s Committee on The Arts and the Humanities, 1996. A landmark report that describes the impact of over two hundred art programs. http://www.cominguptaller.org/report_pp.html

Gifts of the Muse, Rand Corporation, 2004. A meta-analysis of research and arguments regarding the benefits of the arts. <http://www.rand.org/pubs/monographs/MG218/>

World Report on Violence and Health, World Health Organization, 2002. http://www.who.int/violence_injury_prevention/violence/world_report/en/summary_en.pdf

YouthARTS Handbook: Arts Programs for Youth at Risk, Americans for the Arts, 1998. A guide for starting up youth arts programs; includes best practices, potential costs and fundraising advice. <http://www.artsusa.org/youtharts/>

⁷ *Imaginative Actuality Learning in the Arts during the Nonschool Hours*, Shirley Brice Heath, Stanford University, 1998, <http://artsedge.kennedy-center.org/champions/pdfs/ImagAct.pdf>

⁸ St. Thomas University, Center for Youth at Risk, <http://www.stthomasu.ca/research/youth/myths.htm>

⁹ *Gifts of the Muse*, Rand Corporation, 2004, <http://www.rand.org/pubs/monographs/MG218/>



supporting information

background

“A lot of people don’t realize the types of communities we have in Toronto. They are consistently getting worse. If you look at the past ten years, there’s been a lot more shootings.”

- Derek Jancar,
co-founder of
The Remix Project



Toronto,
Canada





“If a young person can leave knowing that they have options, and knowing that they have opportunities, and knowing that they have choices, we consider that a success story.”

- Amanda Parris,
Outreach and
Community
Development
Coordinator,
The Remix Project

In 2006, Canada's Census revealed that nearly half of Toronto's 2.5 million citizens were foreign born;¹⁰ this statistic confirmed the city's self-image as being one of the most multicultural urban centres in the world. Two years earlier a report prepared by the United Way spoke of another new reality — that poverty in Toronto was rising, and it was increasingly concentrated in a few neglected neighbourhoods, many of them populated by foreign-born Torontonians.¹¹

The city may have plodded along ignoring this information, content in the relative riches gained from being Canada's commercial and cultural capital, if it weren't for the events of 2005. Dubbed “The Year of The Gun” by Toronto's media, 2005 saw the highest number of shooting homicides in Toronto's history at 52,¹² and a fifteen-year high in homicides of 79.¹³

The city took notice. The United Way's report, which had previously identified 13 high-priority neighbourhoods, suddenly looked prescient as most of the city's homicides had occurred in these identified neighbourhoods.¹⁴ In response, the municipal, provincial and federal governments committed \$87 million (CAD) spread over nearly five hundred initiatives to combat the problem.¹⁵

One of these initiatives is The Remix Project.

Co-founded by Toronto youth Kehinde Bah, Derek Jancar and Gavin Sheppard, The Remix Project was born out of Toronto Mayor David Miller's Community Safety Panel. Focusing on urban arts, Remix opened its doors to the public on September 16, 2006. Each semester, the program accepts 30 youth ages 16 to 22, most of whom come from Toronto's 13 high priority neighbourhoods, and mentors them through a tailor-made program that teaches them business, interpersonal and social skills and positions them for educational opportunities and long-term employment.

¹⁰ *Release of the 2006 Census on Ethnic Origin and Visible Minorities*, City of Toronto, <http://www.toronto.ca/demographics/reports.htm>

¹¹ *Poverty by Postal Code*, United Way of Greater Toronto and The Canadian Council on Social Development, 2004, <http://www.unitedwaytoronto.com/whatWeDo/reports/povertyByPostalCode.php>

¹² “Gun violence on the wane,” *The Toronto Star*, December 27, 2006, <http://www.thestar.com/News/article/165373>

¹³ *2005 Statistical Report*, Toronto Police Service, <http://www.torontopolice.on.ca/publications/files/reports/2005statsreport.pdf>

¹⁴ Op.Cit. “Poverty by Postal Code”

¹⁵ “13 Neighbourhoods in need,” *The Toronto Star*, January 16, 2010, <http://www.thestar.com/news/insight/article/751444-13-neighbourhoods-in-need>



project scope

“It’s not all about art. We’re trying to teach people to be financially literate and have a career, and know how the system works.”¹⁶

- Gavin Sheppard,
co-founder of
The Remix Project

Realizing the influence of hip-hop culture on young people today, The Remix Project uses urban arts as an engagement and empowerment tool for at-risk and marginalized youth between the ages of 16 and 22. Endowed with a yearly budget of \$550,000 (CAD) and housed in a five thousand square foot space in downtown Toronto that includes a full recording studio, Remix is the largest government-funded community hip-hop program for youth in Canada.

Each semester, thirty young people work with project leaders to develop a six-month curriculum to achieve their goals. As co-founder, Gavin Sheppard puts it, “We work with 30 of the most brilliant young people across the city, and we work with them on their personal plans for success. We’re working with them on skill development, personal development, on a type of growth that’s going to allow them to reintegrate into society on their own terms.”

The project offers three streams of programming: recording arts, creative arts and the art of business, but it is also open to programs presented by the participants. Graduates are expected to return to school or university; get an internship with a partner organization or company; or take out a small loan to start their own business venture—and to live out the project’s entrepreneurial motto of, “Get Money, Make Change.”

successes

Since its inception in 2006, The Remix Project has graduated 144 out of 150 students from its program, an astounding 96% program completion rate that serves as a testament to the program’s ability to engage its participants. Further, 76% of participants have gained significant post-program benefits:

- 30 graduates (21%) are currently enrolled in post-secondary institutions
- 25 graduates (17%) have received high school credits for their work at Remix
- 24 graduates (17%) have entered paid employment
- 18 graduates (13%) have received internships in the field of their choice
- 11 graduates (8%) were helped by Remix staff and mentors to obtain grants to pursue their own business or charitable endeavour

In addition, each year, three Remix graduates receive full scholarships to attend Toronto’s Humber College.

Remix’s successes can be quantified, but it is the participants who best capture the transformative power of this unique urban arts program.

Kyauna
18, singer
(Recording Arts Stream)

“Without Remix, so many people wouldn’t be where they are now, some people wouldn’t know who they are. I feel like I’ve discovered myself by coming here.”

- Kyauna

After an official site visit by Kyauna’s teacher, it was noted that there was a “palpable change in her overall attitude at school,” going from “despondent and uninspired” to “excited and engaged.” Kyauna’s teacher attributed this change to her time at Remix.

Roxanne
19, photographer
and videographer
(Creative Arts Stream)

Like many Remix students Roxanne benefited from the program’s extensive network. For her internship, Roxanne was mentored by Randal Thorne (RT), one of Canada’s most accomplished music video directors. Post graduation, Roxanne has put together an impressive set of accomplishments in film editing, photography and community development, including travelling to Rio de Janeiro, Brazil to document an exchange between Remix and the Institute for Innovations in Public Health’s (IBISS) Ponto Br community initiative. This inspired her to organize two more trips to Rio. She recently completed leading a six-week intensive photo program for young people from the Ponto Br community project.

<http://www.youtube.com/watch?v=JShNZBWsBik>

Read more at:
<http://www.theremixproject.ca/index.html>
See the program’s promotional video at:
http://www.youtube.com/watch?v=J3QKHr6AAvw&feature=player_embedded

Find statistics, charts and graphs, further reading and web links on Remix and Toronto in the Annex section of this booklet.

Adel Prince Nur
20, DJ
(The Art of Business Program)

Adel’s most transformative experience with The Remix Project, was traveling to Rio de Janeiro, Brazil to build a recording studio in one of the city’s many favelas—it’s an experience that Adel, or Future the Prince, as he’s better known, describes as “life changing.” Today Future is the DJ for one of the world’s most popular hip-hop performers, Drake, and a Youth Business Arts Leader for Remix; he elevates other youths by providing links to the music industry.

¹⁶ Urban Arts: Engaging and Empowering Youth Through Art, *Municipal World*, February 2009.



supporting information


background

*“When the state
doesn’t reach an area,
then the delinquents,
guerillas and
paramilitaries
take it over.”¹⁷*

- Jorge Melguizo,
Secretary of Social
Development for the
City of Medellín,
(2005-2007)



Medellín,
Colombia

the 
transformation
of medellín

¹⁷ “Oponen al crimen el poder cultural,” *Reforma*, http://mail.tabascohoy.com/nota.php?id_notas=190521



“Culture and art allow us to unite, create and live together... it is the opposite side to destruction and damage.”

- Sergio Fajardo, former mayor of Medellín

Seated in the heart of the idyllic Aburra Valley, Medellín, with a population of over two million citizens, is Colombia's second largest city after Bogotá. Originally a mining town, where the hard-working locals refer to themselves as *Paisas*, the nearly four-hundred-year-old city grew organically until Colombia's notorious “La Violencia” period in the 1940s and 50s caused an influx of immigrants seeking safety in the city.¹⁸ This unplanned growth increased the population from 358,000 in 1951 to over one million by 1973¹⁹ and resulted in the formation of many of Medellín's most impoverished neighbourhoods that still fill the hillsides of the valley today. As the shantytowns of the hills grew in an uncontrolled manner, Medellín's municipal government lost control of these areas and they soon became centres of drug commerce. By the beginning of the nineties, two decades of near unchecked narcotrafficking had suffocated the once proud and prosperous citizens of Medellín. The Medellín Cartel, led by Pablo Escobar, as well as local gangs and paramilitary forces, paralyzed the city through intense violence that climaxed with a staggering homicide rate of 381 per 100,000 citizens in 1991.²⁰

In response to the ineffectiveness of the government, a student-led movement successfully petitioned for a reformation of the nation's constitution.²¹ Backed by commercial consortiums and emerging community organizations, the new constitution marked a significant milestone in civic engagement and catalyzed a rebuilding period in Colombia that resulted in a significant reduction in violence and homicides throughout the nineties and into the new millennium.²²

In 2004, an independent mayoral candidate, Sergio Fajardo, representing a network of business leaders and community organizations named “Compromiso Ciudadano (Citizen Engagement), was elected as mayor. Fajardo, a journalist and Ph.D in Mathematics, mobilized the citizens of Medellín around a platform of social integration and investment in education, culture and the arts.

With the proud *Paisas* supporting the city's efforts, Fajardo's administration increased city spending on education to 40 percent of Medellín's annual budget of \$900 million, made major investments in art and culture, reconnected the poorer hill dwellers to the rest of the city through public transportation, reinvigorated public spaces with ambitious and inspirational architecture and spurred growth through micro-lending projects for small businesses.²⁴

With this visionary response to deep-rooted violence, Medellín is a city transformed.

¹⁸ “Medellín: Frontline of Colombia's Challenges,” *Americas Quarterly*, <http://www.americasquarterly.org/node/1310>

¹⁹ DANE, 2005, http://www.dane.gov.co/daneweb_V09/index.php?option=com_content&view=article&id=307&Itemid=124

²⁰ *Encuesta de cultura ciudadana en la ciudad de Medellín*, Alcaldía de Medellín, 2007, <http://www.medellin.gov.co/irj/go/km/docs/wpccontent/Sites/Subportal%20del%20Ciudadano/Cultura/Secciones/Publicaciones/Documentos/2009/Encuesta%20Cultura%20Ciudadana%20Medellin%202007.pdf>

²¹ “Yo marcho, tú marchas,” *Cambio*, November 2, 2008, http://www.cambio.com.co/portadacambio/729/ARTICULO-WEB-NOTA_INTERIOR_CAMBIO-3597706.html

²² Op.Cit. “Medellín: Front line of Colombia's Challenges”

²³ “Medellin's Nonconformist Mayor Turns Blight to Beauty,” *The New York Times*, July 15, 2007, http://www.nytimes.com/2007/07/15/world/americas/15medellin.html?_r=1&scp=1&sq=Medell%C3%ADn's%20Nonconformist%20Mayor%20Turns%20Blight%20to%20Beauty%20&st=cse

²⁴ *Ibid.*



Parque Biblioteca España represents one of the most tangible expressions of Medellín's transformation. Situated in the historically isolated and depressed Santo Domingo area, the giant library, created by Colombian architect Giancarlo Mazzanti, sits atop the hillside overlooking Medellín—its three large coal-colored buildings look simultaneously alien and natural.

So accustomed to neglect were the citizens of Santo Domingo, that the appearance of one of Medellín's most important buildings in their neighbourhood completely transformed their self-image. With the completion of another city-funded project, the extension of the public transport system to include Santo Domingo, the formerly forgotten neighbourhood quickly became a gathering place for all *Paisas*—this civic engagement led to cultural participation, and commerce soon followed.²⁷

But Parque Biblioteca España's placement was not arbitrary. The promotion of social mobilization through physical transformation was central to Mayor Fajardo's strategy to respond to inequality and violence. Throughout Medellín similar projects were initiated and similar results followed. In the former mayor's own words, "We knew that we had to have public mobilization, reconstruct public spaces, load them with content, and give space for creativity, and we did what we could do with all of our might."

With the citizens of Medellín supporting him, the Mayor's might was significant. Medellín instituted comprehensive cultural and educational initiatives and invested the bulk of the city's budget into them—from keeping libraries open late, to providing free access to museums and cultural events, to building a multitude of day cares, schools, computer labs, parks and other public spaces.

project scope

*"Our most beautiful buildings must be in our poorest areas."*²⁵

- Sergio Fajardo, former mayor of Medellín

*"Such a beautiful thing, right here with us. Who could have imagined that?"*²⁶

- Jaime Quizeno, Santo Domingo, Medellín, resident on Parque Biblioteca España

successes

Since the introduction of Medellín's myriad cultural and social initiatives there have been significant improvements to some of the city's most intractable problems. Homicide rates fell from 160 per 100,000 citizens in 2000 to 19 per 100,000 in 2007—a near ten-fold reduction that translates to 2500 less deaths per year.²⁸ It is a remarkable achievement that alone would be cause for celebration amongst the proud *Paisas*, but their successes do not end there. Unemployment fell from 16 percent in 2003 to 13.8 percent in 2006²⁹ and Colombia's annual growth, due at least in part to the success of Medellín and other major urban centers in reducing crime and violence, has grown from 1.7 percent in 2002 to 7 percent in 2008 and foreign investment topped \$10 billion (USD) in 2009.³⁰ While many factors contribute to these improvements, it is clear that smart public policies have played an important role.

Significant cultural indicators include:³¹

85,000 people visit the five Parque Bibliotecas every week.

700,000 people (1/3 of the population) visit the three major museums in a year

94,175 people have received art training since 2004.

1,487,104 people visited parks and libraries thanks to Project Entrada Libre (Project Free Pass).

1,000 cultural activities in parks, community centres, libraries and theatres took place in 2009.

15 major events with more 7 million spectators, including the Flower Fair, the Tango Festival, the International Poetry Festival were hosted in 2009.

4,486 students are enrolled in music schools.

The resounding success of Medellín's transformation spurred the city to elect Fajardo's successor, Alonso Salazar, a journalist and writer, in 2008. The new mayor has continued to invest in arts, culture and education, and in 2010, Medellín announced its largest city budget ever at \$1.75 billion (USD). Salazar faces some difficult challenges; after over a decade of decline in Medellín's homicide rate, 2009 saw an increase in murders as narco-traffickers and paramilitaries once again fought over territory.³² The rise in violence is a striking reminder that although Medellín is undoubtedly a changed city, continued investment in people is necessary to achieve the long-term changes the citizens deserve.

Find statistics, charts and graphs, further reading and web links on Medellín in the Annex section of this booklet.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Op.Cit. "Medellín: Frontline of Colombia's Challenges"

²⁸ CIC – Policía Nacional, http://www.elcolombiano.com/BancoConocimiento/H/homicidios_en_medellin_la_perdida_de_una_generacion_joven/homicidios_en_medellin_la_perdida_de_una_generacion_joven.asp

²⁹ Employment statistics from "Medellín es Solidaria y Competitiva," Alcaldía de Medellín Encuesta de cultura ciudadana en la ciudad de Medellín", Alcaldía de Medellín, 2007, <http://www.medellin.gov.co/irj/go/km/docs/wpcontent/Sites/Subportal%20del%20Ciudadano/Cultura/Secciones/Publicaciones/Documentos/2009/Encuesta%20Cultura%20Ciudadana%20Medellin%202007.pdf>

³⁰ "Colombia offers lessons for US aid efforts elsewhere," *The Boston Globe*, April 18, 2010, http://www.boston.com/news/world/latinamerica/articles/2010/04/18/colombia_offers_lessons_for_us_aid_efforts_elsewhere

³¹ *Medellín Imparable*, Alcaldía de Medellín, 2010, <http://www.medellin.gov.co/irj/go/km/docs/documentos/aplicaciones/alcaldia/img/enlaces%20de%20interes/revista%20medellin%20imparable.pdf>

³² "Tarnished miracle of Medellín, Colombia, holds a lesson for Mexico," *The Dallas News*, 2010, http://www.dallasnews.com/sharedcontent/dws/news/world/mexico/stories/DN-medellin_29int.ART.State.Edition2.140d4242.html



supporting information

background

“As the World Bank noted in 1997, ‘Crime and violence have emerged in recent years as major obstacles to the realization of development objectives in Latin America and the Caribbean.’ Since that time, the crime situation appears to have worsened in many respects.”³³



Guatemala

 **arte**
como expresion
de lucha

³³ *Crime and Development in Central America*, United Nations Office of Drugs and Crime, 2007, <http://www.unodc.org/pdf/Central%20America%20Study.pdf>



“Through art we find pieces of reason and we can arrive at the most spiritual part of ourselves. I believe it provides support, and it is for this reason that art serves as a tool to struggle for transformation... to make change, and to realize that we have the right to a life free of violence.”

- Andrea Barrias
(Casa Artesana)

Guatemala, the historic heart of the Mayan civilization, is today home to 13.6 million citizens, making it the largest country in Central America. Across its mountainous regions, northern jungles, and fertile coastal lands, the country's indigenous legacy is ever apparent, and over 40 percent of the population identifies itself as members of one of Guatemala's 23 indigenous groups.³⁴

This is a nation characterized by contrasts and inequality. A stark rural/urban dichotomy exists and nearly 75 percent of the majority indigenous rural population lives in poverty.³⁵ These disparities reflect, among other things, the country's colonial legacy characterized by the economic and social marginalization of the indigenous population.³⁶

Guatemala has also suffered through intense violence in its history. The country's civil war that lasted from 1960 to 1996 claimed over 200,000 lives, with the indigenous population suffering the worst casualties.³⁷ In 1996, the Agreement on a Firm and Lasting Peace brought about an immediate, but ultimately short-lived, reduction in the homicide rate. In 1999, Guatemala saw 2,665 homicides, a number that had climbed to 5,885 by 2006—effectively doubling the homicide rate in only seven years.

The effect of this violence on Guatemala's development is profound. A United Nations Development Programme study put the total national cost of violence in Guatemala at 7.3% of GDP.³⁸ For the region as a whole, one analysis found that in Latin America and the Caribbean, the “net accumulation of human capital” had been cut in half in the past 15 years because of crime and violence.³⁹

³⁴ *Assessment of Development Results: Guatemala*, United Nations Development Programme, 2009, http://www.undp.org/evaluation/documents/ADR/ADR_Reports/Guatemala/ADR-Guatemala2009.pdf

³⁵ *Latin America and the Caribbean Selected Economic and Social Data*, Bureau for Latin America and the Caribbean, USAID, 2009, <http://lac.eads.usaidallnet.gov/>

³⁶ Op.Cit. “*Assessment of Development Results: Guatemala*”

³⁷ Ibid.

³⁸ Ibid.

³⁹ “Does Social Capital Have an Economic Payoff? A Cross-Country Investigation” *Quarterly Journal of Economics*, 1997.



project scope

Art is the most essential part of culture, it's the place where collective imagination is expressed; fears, anguish, happiness, history. Art is a tool to give power to the causes that we are living for—this tool can change hearts.”

- Gabriela Alvarez Castañeda, Asociación de Investigación, Formación, y Creación de Artes Escenicas (AIFCAE)

Born during the 2008 Social Forum of the Americas, and based in Guatemala's capital of Guatemala City, Arte Como Expresión de Lucha (Art as an Expression of Struggle) is a collaborative effort among several arts organizations with varied focuses. They include: AndamioTeatroRaro (theatre); Casa Artesana (cultural center); CajaLudica (cultural education and promotion); ELLATU (music); La Banqueta Z.1 Observatorio Cultural (cultural center) and La Troja (TK). Collectively, the group advances arts research, arts creation and production, artistic promotion and live performance. Within the context of achieving these goals, Lucha also provides training and facilities to marginalized members of the community with a particular emphasis on youth inclusion.

The group's overarching goal is to provide emotive and psychological outlets for the people of Guatemala, primarily through arts instruction, public performances of theatre, music, busking, and visual arts. The subject matter ranges from historical re-creation to daily issues, with a particular focus on violence against women, all performed in public spaces in order to promote dialogue amongst ordinary Guatemalans. Other works provide public service messages about safe sex, domestic violence, gangs and drug use. Additionally, visual artists focus on urban renewal through the creation of murals and sculptures.

successes

The spontaneous nature of Lucha's work does not facilitate the collection of data other than empirical observations of the crowd's reactions. In that regard, Lucha's work appears to be a tremendous success. Wherever their events unfold, the public is treated to easily grasped, entertaining, high-quality performances that transcend age and social backgrounds.

With a modest operating budget of \$12,000 (USD) per year, Lucha has performed throughout Guatemala reaching the most isolated, and often neediest, communities. Members of Lucha have also performed outside of the country, spreading their collaborative model to artists in Honduras and El Salvador.⁴⁰

In 2010, members of Lucha, in collaboration with non-profit and government agencies, organized Guatemala's first ever dance festival⁴¹ and participated in the National Theatre Festival, a sign that their unorthodox street theatre had reached the highest levels of artistry.⁴²

Find statistics, charts and graphs, further reading and web links on Guatemala and Arte como Expresión de Lucha in the Annex section of this booklet.

⁴⁰ "El Arte Callejero se tomó la capital," *El Herald*, April 2, 2010, <http://www.elheraldo.hn/Vida/Ediciones/2010/04/03/Noticias/El-arte-callejero-se-tomo-la-capital>

⁴¹ "Se acerca el primer festival de danza en Guatemala," *SigloXXI*, April 8, 2010, <http://www.sigloxxi.com/vida.php?edicion=20100408>

⁴² "Teatro de calle, más que una adaptación," *SigloXXI*, February 26, 2010, <http://www.sigloxxi.com/vida.php?edicion=20100226>



supporting information

background

“Without a doubt, the high level of violent crime remains our most troubling and pressing problem.”

- P.J. Patterson, Former Prime Minister of Jamaica, during his 2006 New Year's address

Caribbean





“My reason for this initiative is to make all aware that whatever change needs to be made in this world, in this society, totally depends on us. We must be the role models of what we desire and only then will others see our goal and feel our passion.”

- Choc’late Allen, CEO of Caribbean Vizion

Spanning 7,000 islands and home to 38 million people, the Caribbean today is as varied as it is similar. Twenty-seven territories are represented amongst the islands, distinguished from one another by a pastiche of dialects based on English, Spanish, Dutch and French, and the mosaic of ethnicities that reflect their shared history of colonialism, slavery, and independence.

From a geographical standpoint, the Caribbean has always presented a natural port for trade between the Old and New Worlds, providing riches to traders and cultivators of tobacco, cotton and sugar. However, more recently the region has acted as a major route for narcotics trafficking commerce between North and South America, a trade that has served as the main driver of crime and violence in the region.⁴³

While the region’s use as a narcotics trafficking corridor has fallen somewhat in recent years (due to the increased use of the Central American corridor)⁴⁴, it remains to be seen if this trend will be reflected in violence statistics in the region. The most recent figures place the Caribbean’s collective homicide rate at 30 per 100,000 citizens — the highest of any region in the world.⁴⁵ However, there is significant variation throughout the region, ranging from Jamaica’s regional high of 49 homicides per 100,000 (2005), to Grenada’s 7.1 (2000) homicides per 100,000.

Crime and violence have been cited as being the Caribbean’s primary impediment to development, with direct effects on human welfare in the short-term and effects on economic growth and social development in the long-term. Estimates suggest that were Jamaica and Haiti to reduce their rates of homicide to the level of Costa Rica, each country would see an increase in its growth rate of 5.4 percent annually.⁴⁶

⁴³ *Crime, Violence, and Development: Trends, Costs and Policy Option in the Caribbean*, UNODC and World Bank, 2007, <http://web.worldbank.org/WBSITE/EXTERNAL/COUNTRIES/LACEXT/o,,contentMDK:21320803~pagePK:146736~piPK:226340~theSitePK:258554,00.html>

⁴⁴ Op. Cit. “Crime and development in Central America”

⁴⁵ Op.Cit. “*Crime, Violence, and Development: Trends, Costs and Policy Option in the Caribbean*”

⁴⁶ Ibid.



project scope

Founded by Trinidadian native Choc'late Allen at the tender age of eleven, Caribbean Vizion's mission is to promote cultural and economic cooperation among Caribbean people and their governments.

Funded with an annual budget of \$100,000 (USD), Caribbean Vizion's primary vehicle for its message is its "Educulture Programme," a creative union of dance, music, singing, drama, poetry, visual art and language—all infused with a Caribbean sensibility. Through the Educulture Programme, young artists and educators from several Caribbean countries use these varied art forms to entertain and inform youth on everyday issues, including: HIV/AIDS, violence, teenage pregnancy, drugs and piracy. With fifteen performers in the Educulture troupe, each representing a different Caribbean nation, CaribbeanVizion presents a personal portrayal that resonates acutely with its diverse audiences.

According to Caribbean Vizion, Educulture's objectives are:

Encouraging participation in the cultural arts as a way to improve academic and artistic success.

Encouraging participation in the cultural arts as a means to curb risky behavior and raise the self esteem level of young people.

Providing information that helps to develop and change the participants' false impressions and erroneous beliefs on critical youth-related issues.

Teaching participants how to recognize and oppose prejudice by increasing their respect for and understanding of diversity.

Encouraging involvement and commitment to education and community, aiming to transform the overall culture into one that exemplifies nonviolent conflict resolution and a respect for and openness to diversity.

Motivating and inspiring youths to achieve their fullest potential.

Showcasing youth in a positive light and providing alternatives to crime and violence among them.

"Arts and culture could really change our attitudes towards crime and violence because [they provide] that sense of knowing there's something else that we can do. There's another avenue that we can express ourselves and express our leadership qualities. We don't need the gun, we don't need the knife."

- Choc'late Allen, CEO of Caribbean Vizion

successes

Since its inception in 2001, the Caribbean Vizion troupe has toured across the Caribbean, including stops in St. Vincent and the Grenadines, St. Lucia, St. Kitts and Nevis, Grenada, Guyana, Antigua & Barbuda, Dominica, Trinidad & Tobago and Jamaica—visiting over six hundred schools in that time.

Endorsed and recognized by the Council for Human and Social Development (COHSOD) of the Caribbean Community (CARICOM) as one of the existing organizations in the Caribbean that assists youth in identifying and nurturing their abilities, Caribbean Vizion has been commissioned by the CARICOM Secretariat as the lead organization to conduct CARICOM Single Market Economy Awareness programs directed at youth throughout the Caribbean.⁴⁷

In 2008, Caribbean Vizion spearheaded a program that encouraged youth engagement in issues called "Youth Speaking to Youth." With the help of UNESCO and the Ministry of Education of Jamaica the program was presented to over 10,000 students in forty schools.⁴⁸

Find statistics, charts and graphs, further reading and web links on the Caribbean and Caribbean Vizion in the Annex section of this booklet.

⁴⁷ "Children learn about unified market," USAID, http://www.usaid.gov/stories/caribbean/ss_lac_market.html

⁴⁸ "Youth speaking to youth," UNESCO, http://portal.unesco.org/ci/en/ev.php-URL_ID=27472&URL_DO=DO_PRINTPAGE&URL_SECTION=201.html





**annex
statistics and
annotated
bibliography**



statistics

Canadian indices⁴⁹

GDP per capita (PPP USD)	Human Poverty Index-1 ⁵⁰	Infant Mortality (per 1000 live births)	Literacy % aged 15+	Richest 10% to poorest 10% ⁵¹	Inequality Gini Index ⁵²	Indigenous Population
\$35,812	--	5.04	99.0	9.4	32.6	3.75% ⁵³

Toronto indices

Population of City of Toronto:	2,631,725 (2006) ⁵⁴
Population of Census Metropolitan Area	5,113,149 (2006)
Population under 24 years of age:	29.1%
Unemployment Rate CMA:	9.44% (2009) ⁵⁵
Torontonians employed in the culture sector	8% ⁵⁶
Police Force:	5,457 (2008)
Police Budget:	\$880,566,000 USD (2008)
Art Budget:	\$45,000,000 USD (2008) ⁵⁷

art statistics (Canada)

Revenue from arts and culture industries:	\$84,600,000,000 USD (2008) ⁵⁸
Percent of Canada's total GDP:	7.4% ⁷
Total spending on arts by all levels of govt.	\$7,900,000,000 USD (2007) ⁷

⁴⁹ Statistics for country indices from UN Human Development Report, 2009, <http://hdr.undp.org>

⁵⁰ The HPI-1 measures severe deprivation in health by the proportion of people who are not expected to survive to age 40.

⁵¹ The ratio of the income or expenditure share of the richest group to that of the poorest.

⁵² A society that scores 0.0 on the Gini scale has perfect equality in income distribution. Higher numbers indicate higher inequality.

⁵³ Aboriginal population from Statistics Canada, <http://www12.statcan.ca/census-recensement/2006/dp-pd/tbt/Rp-eng.cfm?LANG=E&A PATH=3&DETAIL=0&DIM=0&FL=A&FREE=0&GC=0&GID=837928&GK=0&GRP=1&PID=89122&PRID=0&PTYPE=88971,97154&S=0&SH OWALL=0&SUB=0&Temporal=2006&THEME=73&VID=0&VNAMEE=&VNAMEF=>

⁵⁴ Population statistics from Statistics Canada, <http://www.toronto.ca/demographics/2006-census.htm>

⁵⁵ Employment statistics from *Toronto Employment Survey 2009*, City of Toronto, <http://www.toronto.ca/demographics/surveys.htm>

⁵⁶ *A Statistical Profile of Artists in Canada*, Hill Strategies Research, 2004, <http://www.torontoartscouncil.org/ARTS-FACTS/Art-Stats>

⁵⁷ Based on \$18 per capita and 2.5 million citizens, <http://www.theglobeandmail.com/news/national/toronto/budget-chief-wants-revenue-from-new-billboard-tax-to-support-the-arts/article1525791/>

⁵⁸ *Valuing Culture: Measuring and Understanding Canada's Creative Economy* by The Conference Board of Canada, <http://www.conferenceboard.ca/documents.aspx?did=2671>

crime statistics

homicides (Toronto)⁵⁹

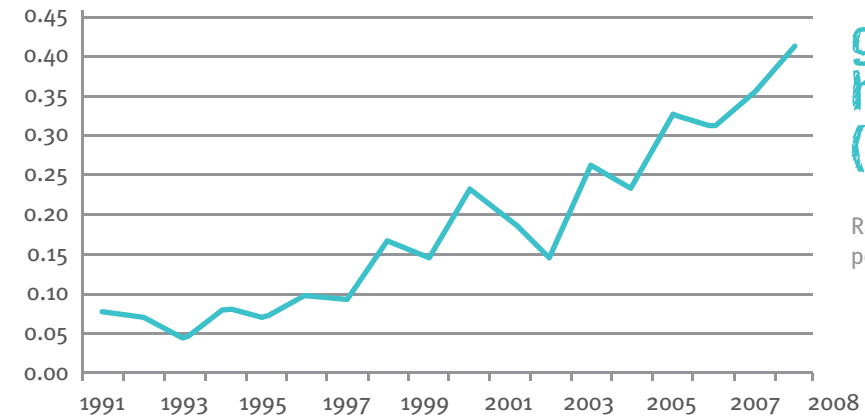
2007	Per 100,000	2008	Per 100,000	2009	Per 100,000
85	3.3	70 (-17.6%)	2.7	62 (-11.4%) ⁶⁰	2.4

total violent crime (Toronto)⁶¹

2006	Per 100,000	2007	Per 100,000	2008	Per 100,000
34,506	1327.2	33,750 (-2.2%)	1298.1	32,648 (-3.3%)	1255.7

shootings (Toronto)⁶²

2007	Per 100,000	2008	Per 100,000	2009	Per 100,000
204	7.8	239 (+17.1%)	9.1	257 (+7.5%)	9.9



gang related homicides (Canada)⁶³

Rate per 100,000 population

⁵⁹ Police Service, 2008 Annual Statistic Report, <http://www.torontopolice.on.ca/publications/files/reports/2008statsreport.pdf>

⁶⁰ Toronto Police Service, http://www.torontopolice.on.ca/statistics/ytd_stats.php

⁶¹ Op.Cit. "2008 Annual Statistic Report"

⁶² Op. Cit. "Toronto Police Service"

⁶³ Statistics Canada, Canadian Centre for Justice Statistics, Homicide Survey, <http://www.statcan.gc.ca/dli-ild/data-donnees/ftp/hs-eh-eng.htm>



**the
remix
project**

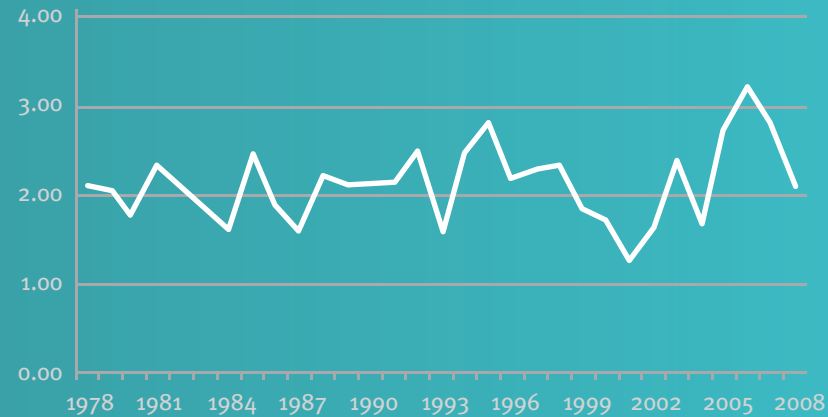
**statistics
and
annotated
bibliography**

youth homicide (12-17 years of age, Canada)⁶⁴

2000 Youth Charged	2001 Youth Charged	2002 Youth Charged	2003 Youth Charged	2004 Youth Charged	2005 Youth Charged	2006 Youth Charged	2007 Youth Charged	2008 Youth Charged
4.3	32 (-25.5%)	42 (+31.3%)	62 (+47.6%)	44 (-29.0%)	72 (+63.6%)	85 (+18.0%)	74 (-13.0%)	55 (-25.7%)

youth accused of homicide (ages 12-17, Canada)⁶⁵

Rate per 100,000 youth



⁶⁴ Statistics Canada. Table 253-0003 - *Homicide survey, victims and persons accused of homicide, by age group and sex, Canada, annual (number)*, CANSIM (database).

⁶⁵ Op. Cit. "Homicide Survey"

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<http://www.thestar.com/article/647625>

"Off the Streets, Into the Studio," *The Globe and Mail*.
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http://toronto.ctv.ca/servlet/an/local/CTVNews/20051227/homicide_year_051227/20051227/?hub=TorontoHome

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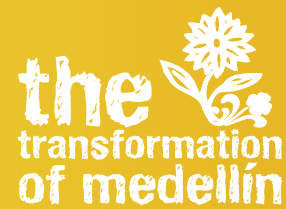
"Homicide in Canada, 2008," Statistics Canada.
<http://www.statcan.gc.ca/pub/85-002-x/2009004/article/10929-eng.htm>

"Youth Crime in Canada, 2006," Statistics Canada.
<http://www.statcan.gc.ca/pub/85-002-x/2008003/article/10566-eng.htm>

links

City of Toronto Handgun ban website.
<http://www.toronto.ca/handgunban/index.htm>

The Remix Project.
<http://www.theremixproject.ca>



statistics

Colombian indices⁶⁶

GDP per capita (PPP USD)	Human Poverty Index-1 ⁶⁷	Infant Mortality (per 1000 live births)	Literacy % aged 15+	Richest 10% to poorest 10% ⁶⁸	Inequality Gini Index ⁶⁹	Indigenous Population ⁷⁰
\$8,587	7.6%	17.37	92.7	60.4 (High inequality)	58.5 (High inequality)	3.4%

Medellín indices

Population of City of Medellín:	2,223,078 (2005) ⁷¹
Population of Census Metropolitan Area:	3,312,165 (2005)
Population under 24 years of age (Colombia):	49.0% (2005) ⁷²
Art and culture budget:	\$18.5 million US (2007) ⁷³

⁶⁶ Statistics for country indices from UN Human Development Report, 2009, <http://hdr.undp.org>

⁶⁷ The HPI-1 measures severe deprivation in health by the proportion of people who are not expected to survive to age 40.

⁶⁸ The ratio of the income or expenditure share of the richest group to that of the poorest.

⁶⁹ A society that scores 0.0 on the Gini scale has perfect equality in income distribution. Higher numbers indicate higher inequality.

⁷⁰ Population statistics from, Departamento Administrativo Nacional de Estadísticas, (DANE) *Censo 2005*, http://www.dane.gov.co/daneweb_V09/index.php?option=com_content&view=article&id=307&Itemid=124

⁷¹ DANE, *Censo 2005*.

⁷² Ibid.

⁷³ Art budget from "Anexo 2: Presupuesto de inversión por resultados 2007," Alcaldía de Medellín, 2008, http://www.medellin.gov.co/alcaldia/jsp/modulos/P_desarrollo/obj/pdf/Anexo%20PPR%202009.pdf

unemployment rate (Medellín)⁷⁴

2003	2004	2005	2006
16.0%	15.4%	14.1%	13.8%

unemployment rate

31.1% (2004) ⁷⁵
26,3% (2007) ⁷⁶

crime statistics

homicides (Medellín)⁷⁷

1995	Per 100,000	2000	Per 100,000	2005	Per 100,000	2006	Per 100,000
4153	226	3305 (-20.4%)	160	791 (-76.1%)	35.9	709 (-10.4%)	21.5

2007	Per 100,000	2008	Per 100,000	2009 ⁷⁸	Per 100,000
654 (-7.8%)	19.8	871 (+33.2%)	26.4	2189	99.5 (+151%)

homicides by age group 2009 (Medellín)⁷⁹

14 - 17	18 - 26	27 - 32	33 - 38	39 - 45
137 (6.2%)	886 (40.5%)	481 (22%)	287 (13.1%)	203 (9.3%)

⁷⁴ Employment statistics from "Medellín es Solidaria y Competitiva," Alcaldía de Medellín Encuesta de cultura ciudadana en la ciudad de Medellín", Alcaldía de Medellín, 2007, <http://www.medellin.gov.co/irj/go/km/docs/wppcontent/Sites/Subportal%20del%20Ciudadano/Cultura/Secciones/Publicaciones/Documentos/2009/Encuesta%20Cultura%20Ciudadana%20Medellin%202007.pdf>

⁷⁵ "Medellín es Solidaria y Competitiva," Alcaldía de Medellín, 2008, http://www.medellin.gov.co/alcaldia/jsp/modulos/P_desarrollo/P_desarrollo.jsp?idPagina=380

⁷⁶ Op.Cit. "Medellín es Solidaria y Competitiva"

⁷⁷ CIC – Policía Nacional, http://www.elcolombiano.com/BancoConocimiento/H/homicidios_en_medellin_la_perdida_de_una_generacion_joven/homicidios_en_medellin_la_perdida_de_una_generacion_joven.asp

⁷⁸ Personaria de Medellín, *Seguridad en Medellín y Derechos Humanos*, 2009, <http://www.personeriamedellin.gov.co/modules/publicaciones/item.php?itemid=60>

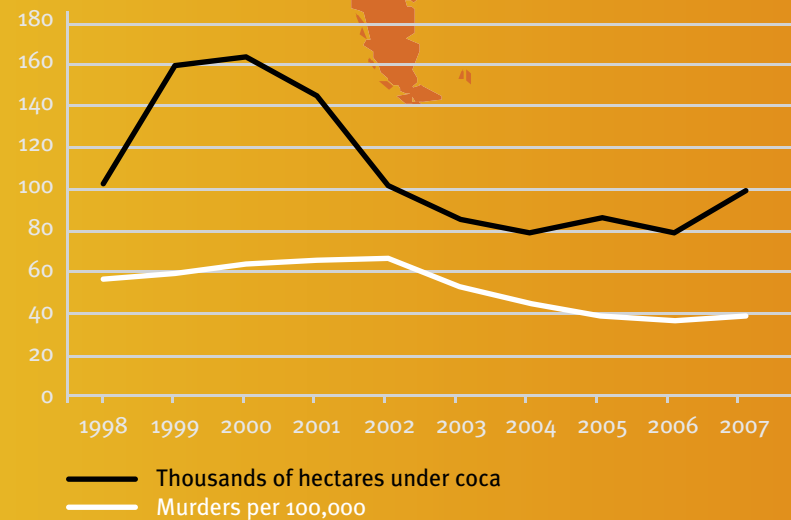
⁷⁹ Ibid.



the transformation of medellín

homicide and narco-trafficking (Colombia)⁸⁰

Colombia: Thousands of hectares under coca and murders per 100,000 inhabitants



Source: UNODC; Policía Nacional de Colombia

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 A detailed look at Parque Biblioteca España.
<http://www.plataformaarquitectura.cl/2008/02/19/biblioteca-parque-espana-giancarlo-mazzanti/>

⁸⁰ *The Threat of Narco-trafficking in the Americas*, United Nations Office on Drugs and Crime, 2008, http://www.unodc.org/documents/data-and-analysis/Studies/OAS_Study_2008.pdf

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"Medellín Imparable," Alcaldía de Medellín, 2009.
 A synopsis of the Medellín's achievements in arts and education. Includes relevant statistics, budget projections and images of many of the constructed and planned public buildings and facilities (Spanish).
<http://www.medellin.gov.co/irj/go/km/docs/documents/aplicaciones/alcaldia/img/enlaces%20de%20interes/revista%20medellin%20imparable.pdf>

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 Detailed budget and overview of the City of Medellín's continuing transformation plans (Spanish).
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"Threat of Narco-Trafficking in the Americas," United Nation Office on Drugs and Crime (UNODC), 2008.
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 A detailed report on homicide and violence in Medellín— statistics broken into age, gender, weapon used and much more (Spanish).
<http://www.personeriamedellin.gov.co/modules/publicaciones/visit.php?fileid=64>

links

Programa de las Naciones Unidas para el Desarrollo PNUD website for Colombia
 Links to many documents published by PNUD on Colombia (Spanish).
<http://www.pnud.org.co/sitio.shtml>

City of Medellín website.
 Searchable website filled with information on the cities transformation.
<http://www.medellin.gov.co>

City of Medellín's culture website.
 Information of the Medellín's many cultural events and initiatives.
<http://www.medellincultura.gov.co/Paginas/medellincultura.aspx>



statistics

Guatemalan indices⁸¹

GDP per capita (PPP USD)	Human Poverty Index	Infant Mortality (per 1000 live births)	Literacy % aged 15+	Richest 10% to poorest 10%	Inequality Gini Index	Indigenous Population ⁸²
\$4,562	19.7%	27.84 ⁸³	73.2%	33.9	53.7	41%

Guatemalan indices

Population of Guatemala: 13,675,714 (2008)⁸⁴
 Population under 24 years of age (Colombia): 61.8% (2010)⁸⁵
 Unemployment Rate: 3.2% (2010)⁸⁶
 Rural Population: 51.4%⁸⁷
 Rural Poverty: 74.5%⁸⁸

crime statistics

homicides⁸⁹

2000	Per 100,000	2003	Per 100,000	2004	Per 100,000	2005	Per 100,000	2006	Per 100,000
2904	28	4237 (+45.9%)	37	4507 (+6.4%)	38	3305 (-18.4%)	44	5885 (+10.3%)	47

⁸¹ Statistics for country indices from UN Human Development Report, 2009, <http://hdr.undp.org>
⁸² Censo Guatemala, 2002. Instituto Nacional de Estadísticas, <http://www.ine.gob.gt/index.php/demografia-y-poblacion/42-demografiaypoblacion/75-censo2002>
⁸³ CIA World Factbook, <https://www.cia.gov/library/publications/the-world-factbook/geos/gt.html>
⁸⁴ World Bank, World Development Indicators, <http://data.worldbank.org/indicator>
⁸⁵ Instituto Nacional de Estadística Guatemala, <http://www.ine.gob.gt/index.php/demografia-y-poblacion/42-demografiaypoblacion/207-infodemo2010>
⁸⁶ CIA World Fact Book, <https://www.cia.gov/library/publications/the-world-factbook/geos/gt.html>
⁸⁷ Op. Cit. World Development Indicators
⁸⁸ Latin America and the Caribbean Selected Economic and Social Data, Bureau for Latin America and the Caribbean, USAID, 2009, <http://lac.eads.usaidallnet.gov/>
⁸⁹ United Nations Development Programme, 2007, <http://www.undp.org.gt/frmPub.aspx>

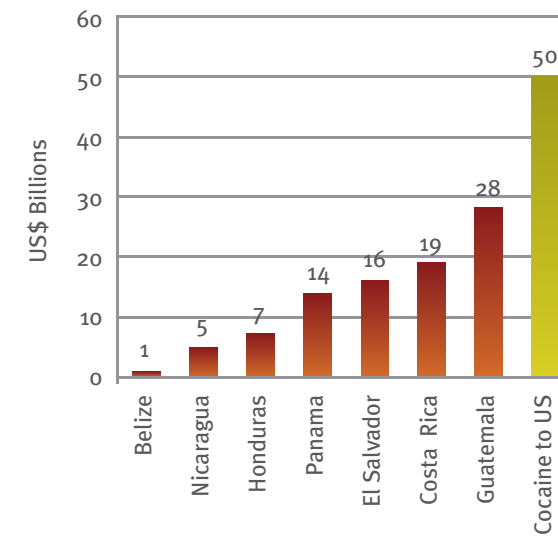
war casualties⁹⁰

Wars in Central America

Country	Years	Dead
Guatemala	1960 - 1996 (36 years)	200,000
El Salvador	1980 - 1992 (12 years)	75,000
Nicaragua	1972 - 1991 (19 years)	60,000

cocaine vs. GDP⁹¹

Central American GDPs (in US\$ Billions) versus retail value of cocaine flow to US in 2004



Source: UNDP HDR 2006, UNODC V/DR 2006

⁹⁰ Op. Cit. "Crime and Development in Central America". Pg. 35
⁹¹ Op. Cit. "Crime and Development in Central America". Pg. 26

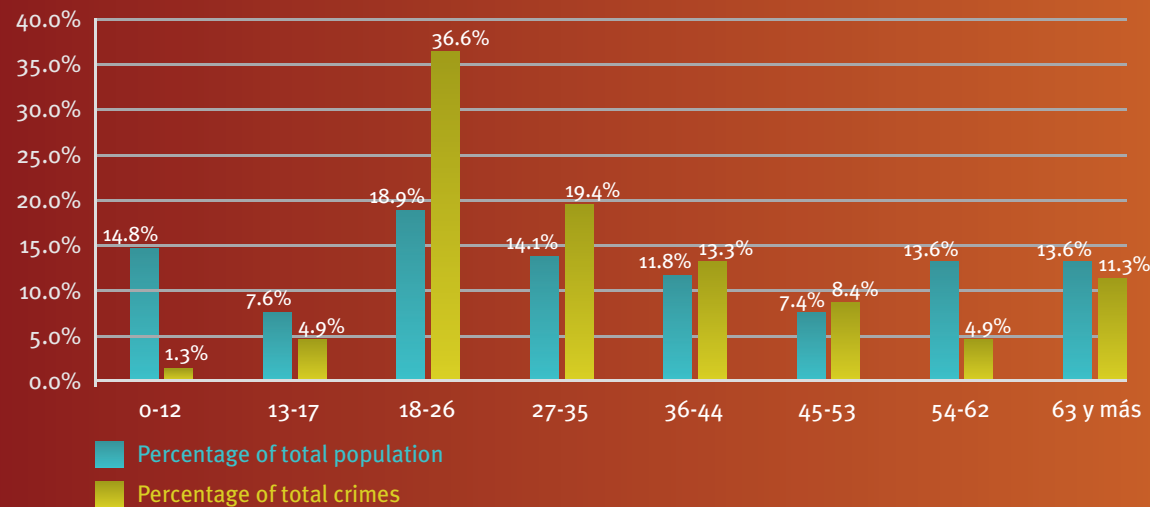


arte
como expresión
de lucha

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Source: *Victimization and Insecurity Perception Surveys*, Citizen Security and Violence Prevention Program, UNDP – Guatemala

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Participating Groups:
AndamioTeatroRaro
Casa Artesana
Caja Lúdica
ELLATU
La Banqueta Z.1 ObservatorioCultural
La Troja

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Guatemalan civil war synopsis.
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A documentary on the various art programs and collectives in Guatemala with a special focus on Caja Lúdica.
http://208.106.244.210/public_tvn/index.cfm?MainSection=a_fondo

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<http://www.sigloxxi.com/vida.php?id=7378>

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<http://www.unodc.org/pdf/Central%2oAmerica%2oStudy.pdf>

Abrir espacios para la seguridad ciudadana y el desarrollo humano: Informe sobre Desarrollo Humano para América Central, Programa de las Naciones Unidas para el Desarrollo (PNUD), 2010 (Spanish).
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<http://hdr.undp.org/en/reports/regional/latinamericathecaribbean/name,19660,en.html>

links

Programa de las Naciones Unidas para el Desarrollo PNUD website for Guatemala
Links to many documents published by PNUD on Guatemala (Spanish).
<http://www.pnud.org.gt/>

Asociación de Investigación, Formación, y Creación de Artes Escenicas (AIFCAE)
YouTube account for AIFCAE with videos of Lucha events.
<http://www.youtube.com/user/AIFCAE>

Caja Lúdica.
Caja Lúdica's website, with videos of performances and program details.
<http://www.cajaludica.org/>
<http://cajaludicarabinal.blogspot.com/>
<http://www.youtube.com/cajaludica>



statistics

Caribbean indices⁹³

	Grenada	Jamaica	Trinidad & Tobago	St. Lucia	All Caribbean
Population	103,538 ⁹⁴	2,700,000	1,300,000	170,205 ⁹⁵	39,800,000 ⁹⁶
Population under 15 years of age ⁹⁷	29%	30%	24%	28%	29%
GDP per capita (PPP USD) ⁹⁸	\$7,217	\$6,409	\$21,669	\$9,549	\$10,194
Infant Mortality (per 1000 live births) ⁹⁹	13	14	13	14	31
Adult Literacy ¹⁰⁰	96.0	85.5	98.6	94.8	86.7
Ratio of incomes of wealthiest 20% to poorest 20% of population ¹⁰¹	--	9.8	8.3	93	12.3
Inequality Gini Index ¹⁰²	20.0 ¹⁰³	45.5	40.3	42.6 ¹⁰³	38.0
Indigenous Population	NA	NA	NA	NA	NA
Unemployment ¹⁰⁴	15.2%	11.3%	5.1%	17.9%	10.0%
Youth Unemployment	27.0%	34.0%	25.4%	44.0%	--

⁹³ *Latin America and the Caribbean Selected Economic and Social Data*, Bureau for Latin America and the Caribbean, USAID, 2009, <http://lac.eads.usaidallnet.gov/>

⁹⁴ World Bank, World Development Indicators, 2008, <http://data.worldbank.org/>

⁹⁵ Ibid.

⁹⁶ *State of the World Population 2007*, United Nations Population Fund, 2007, http://www.unfpa.org/public/publications/search_pubs/swpreports

⁹⁷ *2009 World Population Data Sheet*, Population Reference Bureau, 2009, <http://www.prb.org/Publications/Datasheets/2009/2009wpds.aspx>

⁹⁸ Op.Cit. "*Latin America and the Caribbean Selected Economic and Social Data*"

⁹⁹ Op.Cit. "*State of the World Population 2007*"

¹⁰⁰ Op.Cit. "*Latin America and the Caribbean Selected Economic and Social Data*"

¹⁰¹ Ibid.

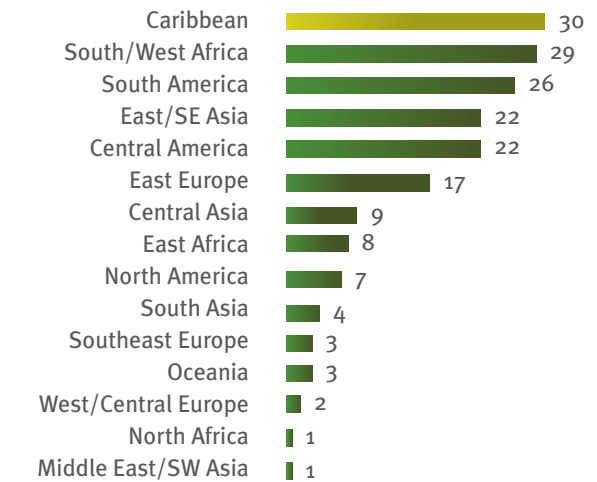
¹⁰² *UN Human Development Report, 2009*, <http://hdr.undp.org>

¹⁰³ *A Time To Choose: Caribbean Development in the 21st Century*, Caribbean Country Management Unit, World Bank, 2005, <http://web.worldbank.org/WBSITE/EXTERNAL/COUNTRIES/LACEXT/o,,contentMDK:20468612~pagePK:146736~piPK:146830~theSitePK:258554,00.html>

¹⁰⁴ *Panorama Laboral*, International Labour Organization, 2009. (Spanish), http://portal.oit.or.cr/dmdocuments/empleo/pan_lab2009.pdf

crime statistics

Regional homicide rates per 100,000 (2002)¹⁰⁵



crime statistics

Male Youth as Victims of Homicide (per 100,000 inhabitants)¹⁰⁶

Country	Year	Total	Male (15 - 29)
Grenada	Avg. 1990 - 1996	7.1	--
Jamaica	2004	55.7	188.0
Trinidad & Tobago	1994	12.1	21.6
St. Lucia	2004	20.0	--
Latin America & Caribbean Average		19.3	68.6
World	2006	8.8	19.4

¹⁰⁵ *Crime, Violence, and Development: Trends, Costs and Policy Option in the Caribbean*, UNODC and World Bank, 2007, <http://web.worldbank.org/WBSITE/EXTERNAL/COUNTRIES/LACEXT/o,,contentMDK:21320803~pagePK:146736~piPK:226340~theSitePK:258554,00.html>

¹⁰⁶ Ibid.

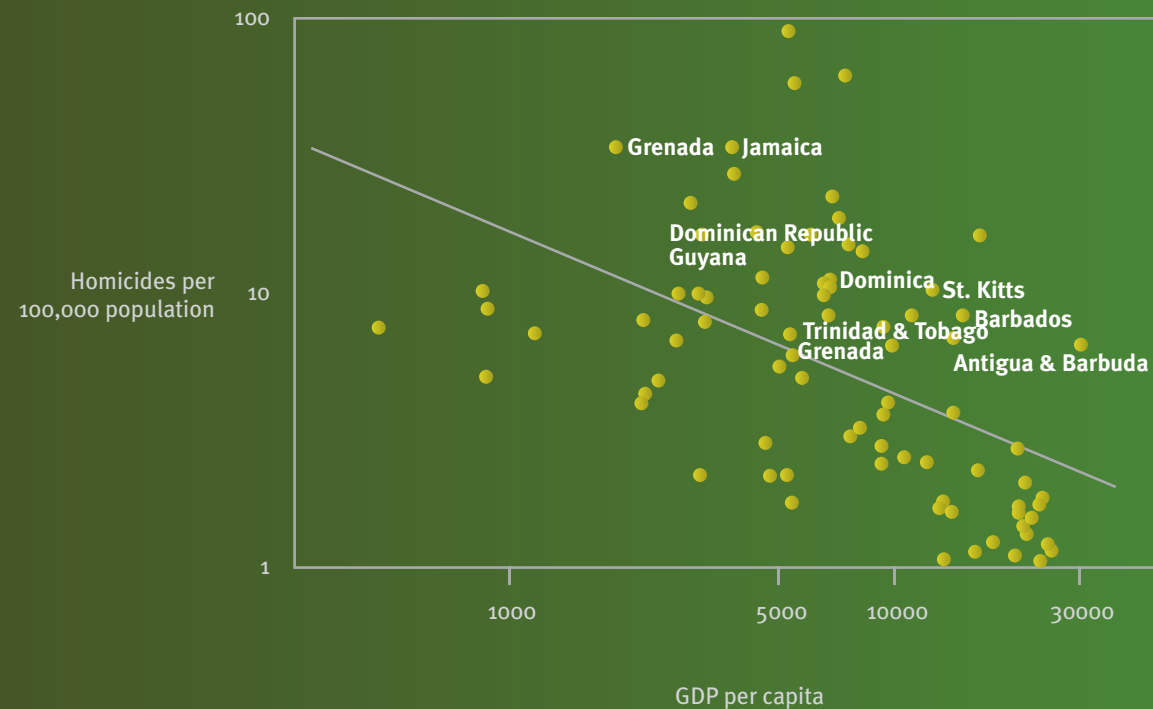


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crime statistics

Homicide Rates of Caribbean and World versus GDP per Capita¹⁰⁷
Homicide rates in the Caribbean are 34% higher than in countries in other regions with similar macroeconomic conditions.¹⁰⁸

Murder Rates for Countries of the World vs. GDP per Capita, Late 1990s



¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

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"The Business of TT's 13-year-old CEO," *Trinidad and Tobago's Newsday*, 2006. Background on Caribbean Vizion's origins and goals. <http://www.newsday.co.tt/features/0,47978.html>

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"And a little child shall lead them," *Jamaica Gleaner*, 2007
Editorial on Choc'late Allen's five day anti-violence fast. <http://www.jamaica-gleaner.com/gleaner/20070112/cleisure/cleisure2.html>

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Crime, Violence, and Development: Trends, Costs, and Policy Options in the Caribbean, United Nations Office on Drugs and Crime and the Latin America and the Caribbean Region of the World Bank, 2007. An excellent report on the crime and violence in the Caribbean; filled with hard to find statistics—the definitive report on violence in the region. http://www.unodc.org/pdf/research/Cr_and_Vio_Car_E.pdf

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United Nations Development Programme
Homepage for the UNDP Caribbean
<http://www.undp.org/latinamerica/caribbean/>

Choc'late Allen homepage
Information on Caribbean Vizion founder
<http://www.chocolateallen.com/home/tour/>

EducultureYouTube channel
<http://www.youtube.com/user/cbeanv>

Caricom
The Caribbean Community's official website; research and statistics on the region. <http://www.caricom.org/>



general resources

Development Statistics for Latin America and the Caribbean.
<http://lac.eads.usaidallnet.gov/>

Economic Commission for Latin America and the Caribbean (United Nations).
Statistics and Research on the region.
<http://www.eclac.cl/>

Geneva Declaration on Armed Violence and Development.
The home on the Geneva Declaration, also produces research on violence and its effects.
<http://www.genevadeclaration.org/home.html>

Lanic.
Excellent portal for information on Latin America and the Caribbean; run by the University of Texas.
<http://lanic.utexas.edu/>

Nation Master.
Unaffiliated statistics aggregator that pulls data from many sources on a wide assortment of metrics.
<http://www.nationmaster.com>

United Nations Human Development Reports.
Essential statistical reports on human development across the globe.
<http://hdr.undp.org/en/statistics/>

United Nations Office on Drugs and Crime.
Produce the annual World Drug Report as well as collect statistics on crime and homicide from international bodies.
<http://www.unodc.org/>

United Nations Data
Search engine of the U.N.'s data
<http://data.un.org>

World Bank.
World Bank data combined with Google maps. Provides easy access to statistics and news from around the world.
<http://geo.worldbank.org/>