

HERITAGE 2018

Proceedings of the 6th International Conference
on Heritage and Sustainable Development
10th Anniversary Edition

VOLUME 1

Edited by

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Fabián García Carrillo



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In Memoriam
Professor Gregory Ashworth
(1941-2016)

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Community crafts and culture: empowering indigenous communities

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ABSTRACT: Community Crafts and Culture (CCC) is a collaborative research project working in Costa Rica that, recognising the essential nature of intergenerational transmission of collective knowledge, sets out to create an online community map of local artisan workshops and to document significant sites in the landscape. A website is being created in collaboration with the local community as part of a local development strategic plan to increase sustainable tourism, using the physical eco/community museum as the administrative hub. Working with existing groups and respected women leaders, the programme also empowers young people by engaging them with their indigenous heritages. Given the opportunity to assume leadership roles and gain skills, young people's practical experience can contribute towards a more equal and fair community that respects their ancestors' landscape and safeguards their distinctive ecology for future generations.

1 INTRODUCTION

The CCC project is a close collaboration between the Museums, Galleries and Collections Institute at the University of St Andrews, Scotland (MGCI), the Museo Nacional de Costa Rica, the Red de Museos Comunitarios de Costa Rica, students from the University of Costa Rica, and the International Council of Museums (ICOM) Costa Rica. It is funded by the Scottish Funding Council Global Development Research Fund (SFC GCRF). CCC engages three local museums and their communities in Costa Rica: the indigenous territories of Rey Curré Yimba Cajc and Boruca, both in the southern part of the country, and the Ecomuseo Chorotega San Vicente in Guanacaste, to strengthen the cultural sector (heritage, creativity, handicrafts, cultural tourism and others) by working with existing forms of traditional, communal practices of craftmaking and decision making in the environment in which they live. The community museums engaged are located in remote and difficult to reach areas with poor infrastructure to attract secure and regular tourism. Their crafts, popular with tourists, are sold mainly by third-party sellers at the international airport and gift shops in Costa Rica's coastal towns. In an effort to make the future of their crafts production and promotion more sustainable in the frame of local development, the CCC project aims to address the local people's ambition to sell crafts directly to new and wider markets, thus ensuring the survival of their unique artisan craftsmanship for their young people.

Through a process of consultation, six project objectives were outlined:

- (1). To build on existing partnerships, from local community groups to national and international organisations;
- (2). To empower local women to take ownership of selling their crafts;
- (3). To support the communities by helping them acquire the necessary skills to promote their crafts;
- (4). To evaluate and harness the knowledge gained through the project across the wider Community Museums Network of the Americas; and
- (5). To utilise the increased capacity of an empowered community in a future broader Latin America project.

However, in the first week of October 2017, all three communities suffered severe flooding, with Rey Curré being the most affected. In Rey Curré, many family homes close to the river were destroyed, and the school and community museum, constructed by local people using traditional materials and techniques, were flooded to roof height. The community has since suffered varying degrees of disruption and trauma that have affected community life and indigenous systems of governance, temporarily postponing project activities in the village. To counterbalance this difficult situation, the project worked to build community resilience by engaging with existing partners from the ICOM Latin America and Caribbean Regional Alliance to deliver a community disaster preparedness workshop in the neighbouring UNESCO World Heritage site to Rey Curré, called Finca 6, in February 2018.

In reaching the project's goal of enabling local artisans to sell their goods online, external factors, including the absence of a local delivery and banking infrastructure, and, crucially, the shipping restrictions on sending crafts to markets in North America, Europe and Asia from the remote rainforest environments of Costa Rica, had to be faced. To address this problem, consultation was sought with our in-country partners, the Museo Nacional de Costa Rica, the Ministry of Commerce in Guanacaste, and an existing cooperative in Costa Rica's capital San Jose. These meetings led to the development of a community map promoting the artisans' work and linked directly with the local development strategic plan to address each community's needs.

Boruca, Rey Curré and San Vicente are connected to Red de Museos Comunitarios de las Americas, and are supported by the national network of community museums, the Red de Museos Comunitarios de Costa Rica, managed through the National Museum of Costa Rica. As shown in the case study below, these networks function to strengthen the roots, cultural identity and resolve of the community museum members. Culture works hand in hand with social, environmental and economic aspects of sustainable development to build a strong sense of belonging and to promote community resilience and the long-term sustainability of communal life in remote settings. It is for this reason that the SFC GCRF CCC project advocates that culture plays a major role in sustainable development, and one of the main benefits of this approach is that it feeds into thinking relating to the 2030 Agenda for Sustainable Development, which in turn has implications for future projects.

From the seminal events of the 1980s through to the 2030 Agenda for Sustainable Development, the three main aspects of sustainable development agendas have been economic, social and environmental. New approaches have been tested, including the Anthropocene (Folke, 2013), and Planetary Boundaries (Steffen, et al. 2015). However, when considering sustainability vis-à-vis heritage in the Global South, it is essential that the fourth pillar of 'culture', identified in the 2010 Agenda 21, is upheld. Culture gives form and cohesion to human groups, and welfare policies for at-risk populations must develop cultural programmes that work towards the attainment of dignified and fulfilled lives.

The vast majority of Latin American countries operate within a dynamic of under-development. As Raworth (2013) reasons, in the process of under-development a structural problem has been consolidated involving an excessive monetary approach that 'has not reflected the growing degradation of natural resources, the invaluable work but not paid caregivers and volunteers, and income inequalities that leave people of all societies facing poverty and social exclusion' (p.28). There is an urgent need, then, for an economic paradigm shift (a fast transition from monetary to social and natural metrics) that opens doors for possible new indicators (such as the World Bank's WAVES partnership – Wealth Accounting and the Valuation of Ecosystem Services, of which Costa Rica has been part), and provides options for less privileged countries. In the words of Folke (2013), 'In a globalised society, there are no

ecosystems without people and no people who do not depend on ecosystem functioning. They are inextricably intertwined. Ecosystem services therefore are not really generated by nature but by social-ecological systems' (p.27). Since the overarching agenda of sustainable development reduces the possibilities of environmental degradation, it must, at the same time, diminish the number of people in extremely marginalised conditions.

Culture, by itself, is also experiencing important challenges as the twenty-first century gathers pace. Growing interest in the protection of cultural diversity goes hand in hand with the promotion of human rights, fundamental freedoms, peace and progress, goals that cannot be achieved without drawing on creativity, knowledge, diversity and beauty (UNESCO's *Universal Declaration on Cultural Diversity*, 2001; *Convention for the Protection and Promotion of the Diversity of Cultural Expressions*, 2005; Nurse, 2006). Intercultural dialogue makes us face a double challenge: the preservation of identity and, simultaneously, an openness to diversity, as local indigenous cultures come into contact every day with new creative forms from the surrounding world.

Addressing 2030 Agenda for Sustainable Development Vision 8 for 'respecting respect for race, ethnicity and cultural diversity' means grappling with the above issues in a forward-thinking way, and engagement in the CCC project has been based on the premise that sustainable development cannot be achieved without harmony between cultural diversity, social equity, environmental responsibility and economic viability. Nurse (2006) goes even further to propose that culture is not only a fourth pillar of sustainable development, but that it is the *central pillar*, because 'peoples' identities, signifying systems, cosmologies and epistemic frameworks shape how the environment is viewed and lived in. Culture shapes what we mean by development and determines how people act in the world' (p.37). Nurse (2006) provides a perspective from very heterogeneous and, at the same time, marginalised regions, such as those that constitute the Small Island Developing States (SIDS). From this context, Nurse affirms that a vision of sustainable development that does not support culture, legitimises the narrow vision of modernising theories, based on the principles of the Western technological civilisation, that is promoted as 'universal', devaluing alternative systems and falling in an asymmetry 'between the "West" and the "Rest"' (Banuri, 1990 in Nurse, 2006, p.35). This reflection is also relevant for the Latin American communities whose initiatives and creative ideas, on many occasions, are not taken into account, but submerged under the standards of an agenda dictated by the developed countries, thereby creating new dependencies and bringing to the surface the concern about whose interests are being served.

The simple emulation of a path to development through the Western way can therefore be challenged for creating a hierarchy of knowledge where the 'leaders' dictate the best decisions for their 'followers', and then faithfully apply this formula (Nurse, 2006). Thus, the very concept of development is geoculturally conditioned, reinforcing the notion that the pillar of culture is actually the centre of sustainable development. Arguing against top-down approaches, this understanding of a *geocultural centre* nevertheless gives way to a new paradigm that allows more diversity of approaches in the policies chosen by each region, and is more in line with the experiences, needs and concepts of developing countries, such as Costa Rica, where indigenous communities have organised themselves to find local solutions to their problems, allowing for a more robust conservation of their heritage.

2 COMMUNITY, ECO-MUSEUMS AND SUSTAINABILITY

The European Landscape Convention promotes the idea of landscape as a 'living context' – a concept that fits very well with the principles of eco-museology. Conceiving of a diffused territory containing tangible and intangible assets, including not only important museum objects and buildings but also memory points such as sacred sites, monuments of historic interest and ecological assets, ecomuseums can offer a tried and tested fluid model for sustainable development. The Convention also establishes communities as major players in planning processes – a central tenet to ecomuseums, and especially to community museums, in their conception and governance structures.

By engaging with one ecomuseum and two community museums in Costa Rica, the CCC project therefore focuses on museums located on the periphery of traditional definitions of a

museum within walls (Brown, 2017a). The ultimate goal of both of these types of museums is to build social sustainability (especially for community museums) and economic sustainability in the form of local development (especially for eco-museums). Some scholars would consider the organisations to be the same thing, while others would refute such a possibility (De Varine, 2017a; Camarena and Morales, 2018). Although the concept of the ecomuseum has a European origin (De Varine, 2017b) and has developed by others, not least Peter Davis in the UK, as ‘a tool towards a more sustainable local development’ (Murtas and Davis, 2009, p.152; Davis, 2011), in Latin America the concept of a community museum has been developed by specialists such as Cuauhtémoc Camarena and Teresa Morales, who work closely with communities in the state of Oaxaca (Mexico) (Camarena and Morales, 2016).

As mentioned, the three CCC museums are linked into the Red de Museos Comunitarios de las Americas based in Mexico, and subscribe to the network’s principles. The trajectory of this network, spanning more than 200 community museums in the region, has arguably been one of the main practical innovations in Latin America whose sustainability is proposed as a mixture of individual patronage and community empowerment (Burón, 2012). The *museo comunitario* has become an initiative born in the community itself, from the grassroots, and not from an external assistance agency. The community museum ‘responds to local needs and demands, is directed by a community organization and has been created and developed with the direct participation of the local population. The community is the owner of the museum, whose work strengthens the organization and the action of the community beyond its walls’ (Camarena and Morales (2016), pp.79–80; our translation from the Spanish). In the Costa Rican context, a network of national community museums, managed through the National Museum of Costa Rica, has flourished from this approach since 2008–2009, giving the participating communities the chance to exchange ideas, support and experiences. As Borucan village elder Feliciana Gonzalez Lazarotestifies, ‘for us, it’s important to know that, as a community museum, even though we’re small, we’re known in other countries, through the museum network of Costa Rica and Spanish America’ (Gonzalez Lazaro, 2016).

Within the communities that have resolved to build a community museum, we find the communities of Rey Curré Yimba Cajc and Boruca in the southern part of the country, where the inhabitants bear witness to the story of a joint struggle, mainly led by indigenous women leaders. These women took the initiative to preserve their heritage with pride and, at the same time, seek a sustainable development for their community. The Ecomuseo Chorotega San Vicente in Nicoya, possibly the oldest ecomuseum in Costa Rica, is another museum dedicated to sustaining the production and promotion of indigenous ceramics. As was the case with the Cortemilia ecomuseum experience in Italy promoted by Davis and Murtas, the idea for this museum was a long-term strategy for inhabitants to have an increased sense of belonging, and to enhance recognition of their unique history, their tangible and intangible heritage and their cultural landscape (Sanchez, 2016).

One of the first things recognised by the CCC researchers from Scotland and Costa Rica was the potential of ecotourism and cultural tourism as a means of economic sustainability for each of these communities. As asserted by Heritage 2018, sustainable development brings heritage concepts into a relationship with economics, environment and social aspects. However, economic activities should not become an end in themselves, or the means, because there also exist ‘complex problems ... including global and local pollution, climate change, poverty, religion, tourism, commodification, ideologies and war (among others) demand(ing) new approaches, concerns and visions about heritage.’ (Heritage 2018)

Functioning outside state politic or traditional museum organisation, such community museums depend on voluntary contributions and community collective action. Community and eco-museums in Costa Rica have great potential to position themselves as guarantors of the conservation and transmission of their heritage, and a means of sustainable economic development for their artisans. This achievement can be attained in coexistence with the indigenous people’s history and natural environment, with creativity, experimentation and emotional perception. It has been the role of the CCC project to assist in this process.

3 ENGAGING COMMUNITY MUSEUMS IN COSTA RICA

The University of St Andrews has worked with the Network of Community Museums of Costa Rica since 2016 when, in collaboration with Ronald Martínez Villareal of the National Museum of Costa Rica, a series of interviews were carried out with community leaders and representatives in the three communities of Boruca, Rey Curré Yimba Cajc, and San Vicente. Boruca and Rey Curré are located in indigenous territories in the south of Costa Rica formed during the period of Spanish rule. The community groups and museums there were developed in the 1980s, and have served to strengthen the communities' roots and to act as a form of resistance against exploitation of their resources, including cedar wood, from which they carve their traditional masks, and natural inks for dying weavings.

In Boruca the leaders of the movement were women acting outside the norms of women's roles in society, and today, after 30 years of struggle, 95% of the Borucan people live off crafts (Gonzalez Lazaro, 2016). The women produce mostly weavings for sale, and the men decorate carved masks, which have incorporated new motifs (such as animals) for the tourist market and painted them in bright colours. Boruca covers an area of approximately 12,470 hectares. There are around 17 or 18 communities connected to the territory, around 3,000 inhabitants, and over 1,200 non-indigenous inhabitants – 'what we call mestizos ...well, non-indigenous, let's say; white people, to say it like that' (Gonzalez Lazaro, 2016). The local government is called the Asociación de Desarrollo, which funds primarily environmental projects. There is a national programme of forest conservation, and the government pays to maintain territories in good condition. So this is the way the community approach the government to get support for all the communities.

One of their biggest problems is related to water as they don't have a proper pipeline (though they were in the process of getting one in 2016). The roads infrastructure and housing are also basic. They are working with the Ministry of Culture on strengthening their indigenous Borucan language, but they are also fighting to have artisan rights to indigenous materials, such as sea snails which expel a purple pigment when frightened. The artisans need the pigment for local dyes but the snails are located in a nature reserve beach (Gonzalez Lazaro, 2016; Margarita Lazaro Morales, 2018). Community-owned lots are used to grow materials for weaving, and they are lobbying to have local access to balsa wood to avoid purchasing it at high prices elsewhere. Their main projects in the past few years have been to attain the status of Protected Designation of Origin for artisan crafts, and to achieve national Intangible Cultural Heritage status for their festival, the Baile de los Diablitos (Dance of the Little Devils).



Figure 1. Left: Edixon Mora, artisan of Rey Curré; Middle: Traditional weaving in Boruca; Right: Dona Celedina teaching indigenous language.

In Rey Curré Yimba Cajc, the motivation for the creation of a museo comunitario may have begun as early as the 1980s, but was not realised until much later. The impact of the Cerretera Interamericana highway, built in the 1950s and running through the indigenous territory, had a

significant impact on the local population, including the destruction of natural habitats and biodiversity, as well as an influx of foreign culture and illegal excavators and gold diggers to archaeological sites. Later, studies on electrical generation on the Térraba river basin would begin, further disrupting the community by dividing them over proposals, and leading to manifestations of resistance, including political organisation of the community, and an insistence on safeguarding the annual Diablitos festival (Morales and Camarena, 2016, p. 12). On 13 August 1979, the Asociación de Desarrollo Indígena (Association for the Development of Indigenous People) was created. Although not all peoples were in favour at the time, its aim was to protect indigenous rights and especially to act as a form of resistance against a hydroelectric strategic plan in the Boruca territory (Guided tour of Rey Curré museum by local school children, 2016). The Community Museum Yimba Cajc was created in Rey Curré following a series of discussions begun in 2011 and continued through to 2013.

In Ecomuseo de la Cerámica Chorotega San Vicente de Nicoya, the context is rather different, owing to the Chorotega roots of the community and their crafts, and because of support received to establish the ecomuseum from the USA, as well as the Ministry of Labour, the Ministry of Fine Arts, the National Museum, and regional museums. In 1992 the community began to envisage a museum project. In 1998–99, a North American Peace Corps Volunteer helped them to plan one, and in 2002 the project was approved by the Fundación Interamericana for \$85,000 USD, with \$75,000 USD finally being invested (Sanchez, 2016). The museum project was slow to progress: by then, much of the enthusiasm and impetus had waned in the community, and there was a change to the funding application to include local labour wages to build the museums. But eventually, the Ecomuseo was inaugurated in 2007 following a process of interviews with senior management and museography designers in consultation with the National Museum of Costa Rica. Its primary focus is to rescue indigenous Chorotega ceramics. The President explains:

‘The mission of the eco-museum is to rescue the culture of our Chorotega indigenous ancestors. Because it’s a living culture that we have and although we do not keep the language, we do have our culture in the aspect concerning ceramics, traditions, let’s say, food ... corn, all around this area, the cultural aspect’ (Sanchez, 2016).

4 COMMUNITY CRAFTS AND CULTURE METHODOLOGY

4.1 *Development of women and youth in community museum settings*

Within traditional indigenous settings, women and youth occupy marginal and under-represented roles. However, in a series of meetings held in Boruca in March 2018, and in a public lecture given by village elder Margarita Lazaro Moralez at St Andrews, Scotland, it is evident that, in the context of Boruca especially, women have played a leading role in the reclamation and promotion of indigenous culture, and that there is a current resolve to foster the young people to understand their roots and be trained in traditional artisan crafts. For the communities running the museums in Rey Curré, Boruca and San Vicente, a new resolve has manifested as the result of strong collaborations with the University of St Andrews, in partnership with the National Museum of Costa Rica and the Red de Museos Comunitarios de Costa Rica on youth programme (‘Our Vision of Change’), and bi-regional exchange funded by the European Union Horizon 2020 programme within the EU-LAC-MUSEUMS project.

In 2016 during the Royal Society of Edinburgh research visit, interviewees identified a fear that the next generation needed to take all their hard work forward in order for the museum to continue and for their local heritage to be valued. For example, Dona Feliciano of Boruca said:

‘Our female partners have been saying that we need to figure out who’s going to inherit the museum, what we’ll do... Thank God, our family, our children have been around; they already know about this. And we’re hoping that the young people carry on, as they should! As we keep saying that we’re old now and that

we're here to accompany them. But I hope this doesn't fall apart, that this doesn't end, that we keep going, because it's been really hard to get to this point, and we have to take care of it (the museum) and love it. And I'm sort of seeing that things are getting even better now.'

However, by 2018, through MGCISt Andrews-led bi-regional projects, the story was rather different, a change witnessed by both village elders and young people. Here is the view of a 16-year-old:

'If we are not interested in our culture, our traditions, and see the possibility of getting ahead, we were focused on our studies but our culture was left aside and we stopped practising it, we try to avoid it and we are sometimes ashamed by it. Also, technology and drugs have affected us and our lack of interest in our culture. It's shameful our lack of interest in the crafts and all the rich culture of our people. I feel very grateful for this project because it has allowed us to rescue all these things that were unknown to us, and the talks with the elderly, have been helpful to us, and knowing how the things were in the past, how the community was organised in the past and the real origin of our culture, how it has evolved and how we can take it forward... when we started we didn't know about our culture, only the basics, and this has helped us to discover and unearth the beauty from our culture: the legends, the work methods of the past, the way our people have evolved, the development of our community, and how it has changed, and have been recognised.'

And here are the views of village elder and museum founder Margarita Lazaro Morales on the same occasion:

'Many thought that this was only a dream and might not become true, there was a lack of trust because for many, many years we worked together as a community museum and to tell you very proudly that Boruca's community museum is organised. Thanks to that organisation, to this love, to this respect, to this affection to our ancestors, today I smile and full of joy have the great pleasure to see these young people hold a microphone and take the risk to say a few words. For me, it is something you cannot imagine, I am tearful because I see this opportunity, a God's blessing that is so profound that in such a small space (of time?), they say: 'we are interested, we are grateful, what a beautiful opportunity.'

'As an older person, as the museum's founder and representative of the community, this is unforgettable and these words are engraved in my mind, and hurt because I feel what they felt when they took the microphone, they did so because they really feel this love and they feel grateful, what they convey is feeling grateful to God for this great project which is a great blessing. ... It is the product of that effort, those tears and pain because it has not been easy – like my colleague said – there are many setbacks and many times you want to give up. But there is something deep down that says 'no, there is no turning back for anything in the world, we shouldn't even look back'. Forward, nothing is impossible, in life what you want you can do, that is saying ... This is our task and struggle as a community museum towards the young and the children. Thank you so much for this opportunity, I know I am taking too much time, but I really wanted to tell you how happy I feel to see that those tears from 30 years ago have slowly like the turtle but firmly, we now see results. And we hope on God and the virgin that very soon, once the young people and children are immersed and feeling what I do, our culture and roots will grow, and they won't fall back and this won't die. Let's be brave fighters. Many thanks for this opportunity.'

4.2 Potentialities of new technologies in remote locations

While the communities we engage with suffer from a lack of infrastructure, inaccessibility, and poor internet access, most people – from teenagers to the elderly – carry a smartphone and can access the world wide web through mobile data. As with anywhere else in the world, remote Costa Rican communities are susceptible to the negative external forces associated with globalisation, and easy mobile access presents both opportunities and threats to the community. As Margarita Lazaro Morales says,

‘What is worrying now is that we are focusing a lot on material and that also is a challenge for us. That weakness, I could say it like this, seen in youth, in childhood, I feel it as a weakness, that they ignore how important it is to want to keep our roots alive, this is a very big challenge, I feel it is a very difficult task, because along with our culture there is something more powerful, and it’s that now we are seeing those mobiles, internet, that are stealing all that is culture ... We have to fight a lot not to have a great loss of our memory, in our childhood, in our youth’ (Morales and Camerena, 2016).

On the other hand, the communities see potential in the internet and technology to help them promote their culture and craft. As the school principal of Rey Curré school said in 2016: ‘we’re always talking about putting together a website, about making a website where we could upload all the information and promote ourselves.’ However, he also identified the main obstacle to achieving this goal: the internet connection was not adequate, though there were plans to install better broadband locally by the end of the year. It is a dream that remains unrealised, especially since the floods, after which all 56 of laptops provided to the school by the Ministry of Education had to be destroyed. They are not scheduled to be replaced.

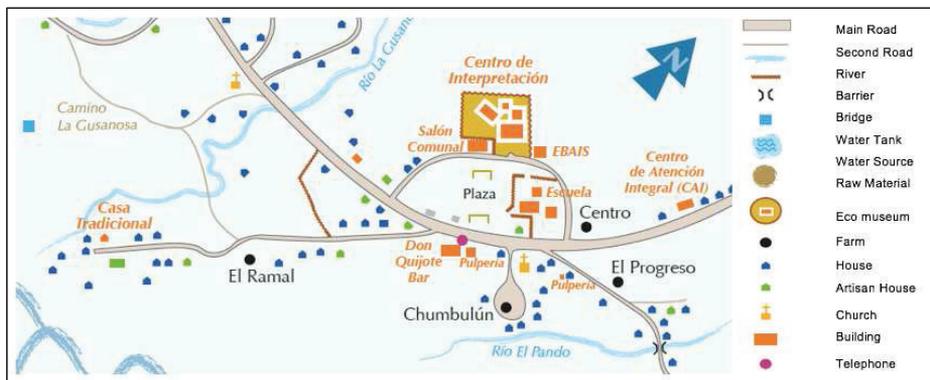


Figure 2. Community Map of San Vicente de Nicoya, Guanacaste, Costa Rica.

Social media platforms such as Facebook, YouTube and the project’s collaborative online map, produced by CCC, place the communities involved on an even footing with other communities that are not regarded as marginalised. Recognising the nature of intergenerational transmission of collective knowledge, and using these new technologies and social media gives the younger generations greater self-determination for both their own and their communities’ futures. A platform for disseminating their culture and determining their own story and narrative means that communities no longer rely on third parties and external descriptions of their way of life.

The CCC project pursued an asset-mapping approach by supporting community individuals, paired with University of Costa Rica students, to define the boundary of each community, explore its geographical contours and raw materials, and identify artisans and significant sites of interest. The results of this approach have been applied to the project's collaborative online map, addressing the connection between the community, its landscape and its artisans. The map is combined with examples of artisan work, thereby prompting users to contact directly the artisans for further information. In addition to the online map, the website is scheduled to host interactive and varied content, such as accessible videos and photographs of each community, to encourage tourism by linking with the local tourism board and providing transport and accommodation suggestions. To ensure sustainability and keep the maps and online content up to date, each community will be given a guidebook and resource pack on how to manage the website and its resources, thus increasing the capacity of each community representative to take ownership of their map and content. Each map will also be available offline as a downloadable brochure so it can be easily distributed and printed by the community, and promoted through the National Museum of Costa Rica.

In February and March 2018, the CCC project collected data from artisans through a ten-question survey designed to gather information regarding their demographics, economic and education level, their aspirations for the future, and the relationship between their current situation and the future sustainability of the craftsmanship. A total of 24 artisans participated the survey across Rey Curré Yimba Cajc, Boruca, and San Vicente. The artisans interviewed were identified by their respective community associations and included some people who opted to take part during the asset-mapping stage.

Firstly, we asked about the artisans' demographics, including their age, gender, employment status and education. This allowed researchers to create a profile of each artisan's household. Of the sample interviewed, the average age of artisans was 49 and they were self-employed as craft makers and sellers.

Secondly, we asked about the type of crafts they produce, how they got started and the involvement of young people in crafts today. This allowed researchers to understand the artisans' context, background and aspirations for their craft and community. All the artisans who took part thought it was of great importance to share craft skills with the younger generation in the community, and to encourage the adults to continue the tradition and pass it on to the next generation. As Edixon Mora, artisan of Taller Cújsrót in Rey Curré Yimba Cajc, said *'we don't want this craftsmanship to die, it's our tradition, we have had so many bad times in Curré, we must pass it down to the young people, just like my father and grandfather did to me, we must keep our culture alive!'* (Mora, 2018).

Thirdly, we asked about the process of selling the crafts and if they receive or seek support from the tourist board or national/local government agencies. The main buyers of crafts are third-party sellers, who then sell the crafts at the international airport and directly to gift shops in Costa Rica's coastal towns such as Tamarindo, Playas del Coco and Jacó. The survey revealed what a vulnerable position this places artisans in, putting them at risk of exploitation because they receive lower prices for their crafts than the price they're being sold at in tourist areas, because middle men take a cut of the profit.

Finally, we asked each artisan to identify for the CCC collaborative map the boundaries of their community, significant sites they deemed relevant for their crafts, and potential areas of interest for tourists. A downloadable educational resource pack using the online map will be available with learning and interactive activities for parents, teachers and youth workers, thus sharing the indigenous culture and narrative with users across the world, something only dreamt of by community elders. As a result of the CCC project survey, two obvious key challenges face the communities of Rey Curré Yimba Cajc, Boruca, and San Vicente: firstly, the need for intergenerational transmission of craftsmanship to young people in each community, helping them to gain the essential skills and knowledge to maintain tradition while harnessing the young people's skills in technologies and social media platforms so they can determine their own story and narrative; secondly, the need to address the over reliance on third-party sellers of their traditional crafts. By utilising the CCC project's collaborative online map, it is possible for artisans to reach new, wider markets that are not accessible via physical visits to their community.

5 WHEN CATASTROPHIC EFFECTS OF CLIMATE CHANGE ALTER THE LANDSCAPE

Community resilience describes the case of Rey Curré Yimba Cajc Community Museum, located in an area flooded in October 2017 by the tropical storm Nate, and whose museum facilities, and even the high school building were heavily damaged. The community as a whole helped to rehabilitate the facilities and assist the neighbours whose homes were most affected by the disaster, turning the challenges into opportunities through adaptability, flexibility and innovative approaches. Heritage preservation and safeguarding in this context was not always the priority of the community, and so the role of the SFC GCRF CCC project needed to adapt to assist the community on their road to recovery and preparedness for the future.

In collaboration with ICOM Costa Rica, ICOM LAC and the Museo Nacional de Costa Rica, the CCC project delivered a community disaster preparedness workshop at UNESCO World Heritage Site Finca 6 near to both Rey Curré Yimba Cajc and Boruca. The site itself was affected by flooding, which damaged the preservation of pre-Colombian stone spheres central to each community's indigenous identity. Samuel Franco Acre, an internationally renowned expert on disaster preparedness, facilitated the programme in collaboration with us and Luran Bonilla-Merchav, President of ICOM Costa Rica, inviting both local community representatives and emergency response professionals. Adhering to the International Committee of the Blue Shield standards, the programme addressed how to coordinate preparations to meet and respond to emergency situations, promoting international standards in risk assessment and management, and how to recover and store cultural objects until they can be rehomed. Focusing on practical tasks, the training gave participants an opportunity to reflect on past experiences and think of ways to secure their community museums, preserve local sites, and, most crucially, artisan workshops. To document Rey Curré Yimba Cajc's resilience, the researchers filmed the experiences of the local community in their village, showing the impact of flooding on the community museum and local heritage, and documenting how the community responded to the floods.

6 CONCLUSION

The CCC project took an integrated approach to crafts production, sales, and cultural sustainability to build on existing partnerships and community groups in order to at once strengthen local community traditional crafts, and engage external researchers and facilitators to empower local people - especially women and young people - in promoting and selling their native crafts. By creating an interactive website designed according to community decisions, and that can be managed locally by the community museum, the local people are enabled to promote their crafts beyond what was possible before the project began. Promoted through the Red de Museos Comunitarios de Costa Rica, the online map and documentation provides a solid platform for future projects in Costa Rica, and also in other Lower or Middle income ODA countries in Latin America and elsewhere where indigenous and ethnic traditional cultures are at risk of extinction on one hand (through a lack of investment from the next generation and the dangerous effects of climate change), and exploitation on the other (through third party traders and inappropriate tourism initiatives). The CCC project argues for the role of culture as the fourth pillar of Sustainable Development, needing its corresponding place in public policies and international cooperation efforts alongside environment, economics, and social aspects. As we have demonstrated, working with artisan communities to define and strengthen their own path through culture can reach the aims of sustainable development relating economy, social areas and environment.

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HERITAGE 2018

6th International Conference on Heritage and Sustainable Development

Heritage 2018 - 6th International Conference on Heritage and Sustainable Development celebrates the 10th anniversary of Heritage Conferences. As the previous editions HERITAGE 2018 aimed at maintaining a state of the art event regarding the relationships between forms and kinds of heritage and the framework of sustainable development concepts, namely the framework of the 2030 Agenda for Sustainable Development.

However, the four dimensions of sustainable development (environment, economics, society and culture) are, as in the past, the pillars of this event defining an approach on how to deal with the specific subject of heritage sustainability. Furthermore, beyond the traditional aspects of heritage preservation and safeguarding the relevance and significance of the sustainable development concept was to be discussed and scrutinised by some of the most eminent worldwide experts.

For a long time now, heritage is no longer considered as a mere memory or a cultural reference, or even a place or an object.

As stated by some the Sustainable Development Goals of the 2030 Agenda, the role of cultural and social issues keeps enlarging the statement where environment and economics had initial the main role. The environmentalist approach (conceiving the world as an ecological system) enhanced the idea of a globalised world, where different geographic dimensions of actions, both local and global, emerged as the main relationships between producers, consumers and cultural specificities of peoples, philosophies and religions. In such a global context heritage became one of the key aspects for the enlargement of sustainable development concepts. Heritage is often seen through its cultural definition and no further discussion seems to be appropriate. However, sustainable development brings heritage concepts to another dimension, as it establishes profound relationships with economics, environment, and social aspects.

Nowadays, heritage preservation and safeguarding is constantly facing new and complex problems. Degradation of Heritage sites is not any more just a result of materials ageing or environmental actions. Factors such as global and local pollution, climate change, poverty, religion, tourism, commodification, ideologies and war (among others) are now in the cutting edge for the emerging of new approaches, concerns and visions about heritage.

The Editors

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