

ATTACHMENT II
MEMORY OF THE WORLD REGISTER FOR LATIN AMERICA AND THE
CARIBBEAN
APPLICATION FORM 2012

Title of item being proposed

Alacitas Miniature Press of the city of La Paz (Plurinational State of Bolivia).

1.0 Summary (max 200 words)

*Give a brief description of the documentary heritage being nominated and the reasons for proposing it. This is the "shop window" of your nomination and is best written **last!** It should contain all the essential points you want to make, so that anyone reading it can understand your case even if they do not read the rest of your nomination.*

In the global context, Alacitas miniature newspapers of the city of La Paz constitute a unique set of materials published from 1846 to the present. They represent the legacy of literate elites producing small newspapers that are sold on January 24, an annual festivity in honor of a pre-Hispanic Andean deity, *Eqeqo*. The tradition of Alacitas small newspapers constitutes an, almost uninterrupted, scriptural practice of poets, writers, journalists and bohemians, who provide humorous news and reviews of what happens in La Paz and the world, all for enjoyment of Bolivians living in their country and those who are scattered around the world. A source, produced anonymously, under a pseudonym to ensure the identity of *paceños* (La Paz residents) who have inherited the tradition of denouncing jokingly their love for freedom of expression. This material is brittle, ephemeral and likely to be disintegrated in the fires of San Juan on June 24. For that reason, the collections that have survived are rare and unique in the archival context of Latin America and the Caribbean. The small newspapers are exported to the Alacitas recreated in other countries (Argentina, Peru and the United States of America).

2.1 Name of nominator (person or organization)

Ministerio de Culturas del Estado Plurinacional de Bolivia (Ministry of Culture of the Plurinational State of Bolivia)

2.2 Relationship to the nominated documentary heritage

El Ministerio de Culturas tiene atribuciones directas acerca del patrimonio documental:

SUPREME DECREE N° 29894

~ Art.155, Paragraph b: "protect the cultural, religious, historical and documentary riches; promoting their custody and preservation."

~ Art.155, paragraph k: "Follow up and control of national and foreign institutions, in compliance with conservation and custody of the historical, architectural, archaeological, artistic, religious, ethnographic and documentary heritage."

~ Art.117, paragraph h: "Develop plans, programs and research projects for the recovery, restoration, preservation, recording and documentation of the cultural heritage of the plurinational state."

One can summarize that the State does not custody but simply records the sites where the documents are.

2.3 Contact person(s) (to provide information on nomination)

Dra. Carmen Beatriz Loza - Coordinator Responsible for the application of miniature newspapers Alacitas of La Paz.
E-mail: cbloza@gmail.com
Phone: (591) 70661773.
Phone: (591 +2) 2822551.
Box: 2907 E Central, La Paz - Bolivia.

2.4 Contact details

<i>Name</i> (a) Silvia SAAVEDRA – Link to UNESCO, Ministry of Culture of the Plurinational State of Bolivia.	<i>Address</i> Palacio Chico, Ayacucho street s / n., La Paz Bolivia ☐.
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<i>Telephone</i> (591) 79687774.	<i>Facsimile</i>	<i>Email</i> aquarella@hotmail.com
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<i>Name</i> (b) Carmen Beatriz Loza - Coordinator Responsible for the application of miniature newspapers Alacitas of La Paz.	<i>Address</i> La Paz Bolivia
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<i>Telephone</i> (591) 71215392	<i>Facsimile</i>	<i>Email</i> cbloza@gmail.com
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<i>Name</i> (c) Lupe MENESES - Director of Intangible Heritage. Ministry of Culture of the Plurinational State of.	<i>Address</i> N° 1355 Potosi Street, Building "Carlos Aguirre" - La Paz Bolivia
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<i>Telephone</i> (591) 712153924.	<i>Facsimile</i>	<i>Email</i> lupemeneses@hotmail.com
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2.5 Declaration of authority

I certify that I have the authority to nominate the documentary heritage described in this document to the International Memory of the World Register.

I certify that I have the authority to nominate the documentary heritage described in this form, addressed to the Memory of the World Register. Attached in **Annex A** - Agreements of museums, foundations and private collectors to the postulation of the Memory of the World of Latin America and the Caribbean of UNESCO.

Signature

Mr. Pablo César GROUX

MINISTER OF CULTURES
STATE OF BOLIVIA PLURINATIONAL

Date: La Paz, September 11, 2012

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

In this part of the form you must describe the document or collection in sufficient detail to make clear precisely what you are nominating. Any collection must be finite (with beginning and end dates) and closed.

Every January 24th the city of La Paz celebrates the Alacitas in homage to an Andean deity called *Eqeqa* (whose meaning comes from *eqaiqu* in the Juyai Machaj language, called "secret language of the Incas", it means let us love one another). The figurine of this humpbacked man with barely noticeable outstretched arms because he carries countless miniature food products, luggage, airfare, university diplomas, money and more. Next to his body, we see miniature newspapers since 1846 to the present, for they complete two human needs and recurrent gestures: laughter and reading. Around this deity of abundance the paceño buys with the illusion that everything purchased, at noon, he will possess. In such a way that he symbolically buys his dreams and hopes to share with his family and his immediate environment. His purchases are blessed by both the Catholic Church and the Indian priests. From this, the small newspapers and bills are mailed to Bolivian immigrants.

That is the syncretic context of the production of miniature press of the city of La Paz. It is the key to understanding that possession of tiny products is transient because until recently the acquisitions on January 24 were burned in San Juan on June 24 in full winter equinox. Despite this strong tradition, some collectors were saving the small newspapers, but very few. In such a way that we present in this nomination a total of 141 small newspapers ranging from 1910 until 2012 (with some gaps). The purpose was not to present a complete set because it is not existent in Bolivia, but rather highlight the conservation issues related to traditional practices.

The 141 small newspapers come from collections of museums, foundations and private collections, all acquired during the festivity or donated to the following institutions:

- ~ 48 *Museo Costrumbrista* (Folkloric Museum) "Juan de Vargas", 13 winners and 35 common
- ~ 78 from the private collection of the *Rada* Family;
- ~ 13 from the *Flavio Machicado Viscarra* Foundation.
- ~ 2 Collection of *Museo de Instrumentos Musicales de Bolivia Ernesto Cavour* (Musical Instruments Museum).

The background of the Alacitas small newspapers are lampoons distributed in European ports. Physical similarity exists between the two. However, the format, size and print quality were changing as the technology was introduced in its manufacturing and information communication needs became more demanding.

3.2 Catalogue or registration details

Depending on what is being nominated, appending a catalogue can be a useful way of defining a

collection. If this is too bulky or impractical, a comprehensive description accompanied by sample catalogue entries, accession or registration numbers or other ways of defining a collection's size and character can be used.

The collections have a single catalog card, which is attached in **Annex B** - CD Related description units. Materials from museum and foundation are stored in file boxes and placed in the deposit area for conservation.

3.3 Visual documentation if appropriate (for example, photographs, or a DVD of the documentary heritage)

It is useful to append photographs (or in the case of audiovisual material a CD, DVD, USB key of all or some of the material), where this adds additional information, to help the assessors visualize or listen to the collection or document.

Visual information is overturned in Annex B - CD related description units. The annex has been made with two purposes. First, as a factual and full proof of the former existence of the Alacitas small newspapers in the city of La Paz, almost steadily from 1846 to the present. Attached is the current catalog cards where the figure from the cover of each copy in miniature is described and reproduced, and general identification data, legal protection, condition and safety measures. This display through high-resolution digital photographs aims, secondly, to show several criteria: illustrative quality, literary value, printing quality, winning copies, rare copies, censored copies.

3.4 History/provenance

Describe what you know of the history of the collection or document. Your knowledge may not be complete, but give the best description you can.

The story comes down to the fact that all the 141 small newspapers were purchased or produced exclusively in Alacitas on January 24.

(a) THE FUND OF COSTUMBRISTA "JUAN DE VARGAS" MUSEUM

It was established as the Alacitas contests, sponsored by the municipality of La Paz, was consolidated over time. Likewise, it was thanks to private donations. The 105 items are chronologically as follows: ISO 8601: 1991-01-24/1992-01-24; 1996-01-24/2002-01-24; 2004-01-24/2012-01-24 (Fund). Producers have been several press institutions (eg., morning newspapers *Ultima Hora*, *Presencia* and *El Diario*).

(b) RADA FAMILY COLLECTION

This collection was formed by direct purchases in Alacitas. A total of 78 small newspapers matching: 24/01/1924; 1942-01-24/1948-01-24; 1950-01-24/1954-01-24 (Private Collection). Producers have been several (eg., La Birlocha, El Gualaicho, El Farolito, Claridadcita, Khusillo among others).

(c) FLAVIO MACHICADO VISCARRA FOUNDATION COLLECTION

The Information Center of Flavio Machicado Viscarra Foundation is a program of the Foundation that has had a long history of management. In 1996, it was aimed to organize and prepare a preliminary inventory of the private library collection of Flavio Machicado Viscarra, property that was under their custody. It was carried out with the support of a small number of volunteers and it took nine years to complete. Between 2005-2011 it has developed an intensive cataloging. The collection of small newspapers is a donation of Eduardo Machicado Saravia. They correspond to Date (s): 2004-01-

24/2012-01-24 (Collection). Producers are several (eg. *La Razón* among others).

(d) MUSEO DE INSTRUMENTOS MUSICALES DE BOLIVIA COLLECTION

The collection has just copies of 1996.01.24. and 1998.01.24. Formed by the museum's founder, the charango master Ernesto Cavour.

3.5 Bibliography

A bibliography demonstrates what others have independently said and written about the heritage you are nominating. It is best if you can cite scholars from several countries, rather than just your own country, and if they are authoritative voices clearly independent from both your own institution and UNESCO.

(a) LIBROS Y ARTÍCULOS

ACOSTA, Nicolás. *Apuntes para la Bibliografía periodística de La Paz*. La Paz: Imprenta de la Unión Americana de César Sevilla, 1876.

BUTRÓN UNTIVEROS, Doris. 2003. *Periodiquitos de Alasitas. 1846-2003*. La Paz: Printed in Impresiones Trama S.R.L.

BUTRÓN UNTIVEROS., Doris. 1999. *Época de oro de las miniaturas en Alacitas (1859-1892)*. La Paz: Artes Gráficas "Rocco".

BUTRÓN UNTIVEROS., Doris. 1999. *Época de oro de las miniaturas en Alacitas (1859-1892)*. La Paz: Artes Gráficas "Rocco".

Consejo Internacional de Museos. Comité Nacional □ Bolivia. 1999. *Código de Deontología Profesional*. La Paz: ICOM □ Bolivia.

COSTA DE LA TORRE, Arturo. 1966. *Catálogo de la Bibliografía Boliviana*. (Tomo I y II). La Paz: Editorial of Universidad Mayor de "San Andrés".

LOZA, León M. 1926. *Bosquejo Histórico del Periodismo Boliviano*. La Paz: El Siglo Printing and Lithography.

LOZA, Carmen Beatriz. *La prensa en miniatura de Alacitas. Una lectura desde la estadística textual*. La Paz: (en press).

LOZA, León M. Centenario de Alacitas. In: *La Razón* (La Paz), XXXX, Fiday January 25, 1946.

MORENO, Gabriel René. 1905. *Ensayo de una Bibliografía General de los periódicos de Bolivia 1829-1839*. Santiago de Chile: Universo Printing and Lithography.

OCAMPO MOSCOSO, Eduardo. 1978. *Historia del periodismo boliviano*. La Paz: Bookseller Editorial.

OZUNA TARIFA, María Judith. 2000. *Los small newspapers de Alacitas en la hemerografía paceña*:

Análisis de contenido. Degree Thesis of the School of Humanities and Sciences of Education. Career of Library and Educational Sciences. La Paz.

PAREDES-CANDIA, Antonio. 1982. *Las Alacitas (Fiesta y feria popular de la ciudad de La Paz)*. Monografía. La Paz: "Popular" Bookseller Editorial.

REPUBLIC OF BOLIVIA, CONSTITUENT ASSEMBLY, NATIONAL CONGRESS. 2006. State Constitution. La Paz: Vice Presidency of the Republic of Bolivia.

VISCARRA PANDO, Gonzalo. 1977. *Prensa y país. Los periodistas en el proceso político y social de Bolivia*. La Paz: "Crítica" S. R. L. Bookseller Editorial

3.6 Names, qualifications and contact details of up to three independent people or organizations with expert knowledge about the values and provenance of the documentary heritage

Name	Qualifications	Contact details
Dr. David BLOCK	Associate Director of the University of Texas Expert in Bolivian documentation from various eras.	E-mail: db10@austin.utexas.edu Phone: 512 495-4591 Phone: 512 495-4568 Box P (SRH 1.108) University of Texas Austin, TX 78713 - U.S.A
Mr. Juan Miguel Arroyo DÁVILA	historian Expert in the pacaña press from nineteenth and early twentieth century	E-mail: micky221085@hotmail.com Phone: (591) 7910000. Phone: (591 +2) 2248702. Street Dominican Republic No. 2025. Don Quijote Building Department 604. Miraflores Area, La Paz - Bolivia.
Dr. Luis Reynaldo Gómez ZUBIETA	Historian and librarian Expert in Alacitas's little newspapers of the nineteenth and twentieth centuries.	E-mail: lreynaldogomez@hotmail.com phone: (591+2) 2785375 Street Alfredo Otero No. 6472 Bella Vista Obrajés, La Paz - Bolivia

Annex C resume experts suggested for the evaluation of the press in miniature of the city of La Paz.

The referees you cite will be asked for their opinions. UNESCO may also contact other authoritative referees so that a good spectrum of opinion is available for assessment purposes.

Competencies: Expert in documentation of the nineteenth and twentieth centuries.

Annex C resume of experts suggested for the evaluation of the press in miniature of the city of La Paz.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

Name	Address	
COLLECTION OF MINIATURE Alacitas Contact: Maria Leonor CUEVAS VERDUGUEZ Architect - Head of Unit Municipal Museums	Calle Sucre s / n (in front of Plaza Riosinho, Zona Norte), City of La Paz Bolivia □.	
PRESS CITY MUSEUM PEACE manners "JUAN VARGAS". UNIT- MUNICIPAL MUSEUM MUNICIPAL GOVERNMENT OF PEACE.		
Telephone (591 +2) 2280758.	Facsimile Fax Number: (591 +2) 2390969	Email maria.cuevas@ lapaz.bo
PRESS COLLECTION OF MINIATURE Alacitas CITY OF PEACE FOUNDATION Machicado FLAVIO VISCARRA. Contact: Ms. Cristina Machicado	Address Avenida Ecuador n o 2448, Sopocachi Area, City La Paz - Bolivia.	
Telephone (591 +2) 2411791.	facsimil	Email www.flaviadas.org
Name	Address	
PRIVATE COLLECTION OF MINIATURE Alacitas PRESS CITY FAMILY PEACE RADA. Contact: Mr. Juan Manuel RADA CHAVARRÍA Phone: (591) + 2) 210 447	St. Matthias Terrazas, No. 1490, Bldg The Haddas, dept. 1-A. Alto Miraflores. City of La Paz - Bolivia. Facsímil	E mail: juanmara21@hotmail.com
Name	Address	
PRIVATE COLLECTION OF MINIATURE Alacitas PRESS CITY OF La Paz. Museum de Instrumentos Musicales de Bolivia Contact: Mr. Ernesto Cavour Aramayo	Jaen, No. 711 City of La Paz - Bolivia.	

Telephone
(591 +2) 70665462

Facsimile

Email: ernestocavour@hotmail.com

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

4.3 Legal status

Provide details of legal and administrative responsibility for the preservation of the documentary heritage

All files, documents and other cultural elements can be free under the property of private persons in the Plurinational State of Bolivia. The State through Section III, of the sixth chapter of Title II, Articles 98 to 102 of the State Constitution, currently in force, states: only the state can promote its dissemination and preservation. While Article 99, paragraph III, states that the documents are cultural heritage by law. Furthermore, paragraph I of the same Article 99, states: "The cultural heritage of the Bolivian people is inalienable, indefeasible and imprescriptible ...".

(A) STATE CONSTITUTION

~ Article 99. Cultural heritage is inalienable, indefeasible and imprescriptible (...)

Ensure the registration, protection, restoration, recovery, revitalization, enrichment, promotion and dissemination of its cultural heritage, according to law.

~ Art 302. Exclusive jurisdiction of municipal autonomous governments: "promotion and preservation of culture and historical, artistic, monumental, architectural, archaeological, paleontological, scientific, tangible and intangible municipal heritage".

(B) LAW N° 031 - FRAMEWORK LAW OF AUTONOMY AND DECENTRALIZATION

~ Art 86. Develop and implement policies for the protection, conservation, restoration, keeping and promoting local cultural heritage as part of state policy.

Prepare and develop municipal regulations for disclosure, protection, conservation and promotion of cultural, historical, documentary, artistic, monumental, architectural, archaeological, paleontological, scientific, tangible and intangible heritage under his charge, within the parameters set out in the National Law of Cultural heritage "

(C) LAW N° 2028 - MUNICIPAL LAW

~ "13. Promote and encourage tourism in the context of national and departmental policies and strategies".

~ "17. Preserve archaeological, pre-Columbian, colonial, historical Republicans nationwide heritage properties, or the ones from religious worship within its jurisdiction whether public or private, to promote their use and lucrative enjoyment and restore those who are municipal public property."

~ "18. Develop and promote the cultural arts and sports activities."

(d) SUPREME DECREE N° 05918 - CULTURAL HERITAGE PROTECTION.

The State shall protect and preserve the buildings and objects that are declared National Monuments or those considered of value or of historical, artistic or archaeological interest, by specific resolution and

after appropriate counseling.

(e) LAW N° 1178 AND SUPREME DECREE OF RESPONSIBILITY OF CIVIL SERVICE

Law N° 1178 of Government Administration and Control (called SAFCO) in Article 10 of the Property and Services Management System provides property management identifying those responsible for them (in terms of preventive maintenance and safeguarding). In that vein, the law also states the responsibility for civil service according to Supreme Decree N° 26237 establishing administrative, civil and criminal penalties for the civil service, depending on the severity of the case. Public officials and public bodies in the Autonomous Municipal Government of La Paz, are subject to these regulations and specifically to the responsibility for the public service. Currently we are working on Heritage Act, the legal field takes into account the aforementioned rules.

(F) CODE OF PROFESSIONAL ETHICS OF ICOM

Given that there is a need to provide information and services to the public. It requires institutional efforts towards the public; museums presenting their collections are governed by the Code of Ethics of the International Council of Museums (ICOM). In particular, they strive to provide open access to information about collections.

(G) TERMS OF REFERENCE OF RECRUITMENT

In the Autonomous Municipal Government of La Paz, internally, the Municipal Museums Unit, recruits to preserve and protect the assets of the museums under its charge, in addition to overseeing security resources, maintaining updated inventory of assets and supporting in cataloging them.

4.4 Accessibility

Describe how the item(s) / collection may be accessed

(a) FOR PUBLIC INSTITUTIONS

Public institutions possessing collections allow access freely and free of charge, provided that the consultation takes place in the reading room on site. For Costumbrista (Folkloric Museum) "Juan de Vargas" Museum it is mandatory that the researcher sent a formal request to the Administrative Office of Culture of the Autonomous City of La Paz pledging to serve a copy of the final investigation to be stored in the Library of the Municipal Museums Unit of the Administrative Office of Cultures. Also, the museum collections have loan regulations for specific cultural exposure abroad.

(b) FOR FOUNDATIONS

Access to the collections of documentary, literature, audio and visual heritage of Flavio Machicado Viscarra Foundation is free and open provided that consultation takes place in the reading room on site. During the last five years, they have improved the catalogs aiming to strengthen the research field in general. Thus they have supplemented two forms of consultation besides the free one on site. The first, as a subscriber with an annual fee of U.S. \$ 15. The second out of memberships with annual fees for researchers (100 U.S. dollars), students (50 U.S. dollars). In addition, there is the category of friend benefactor to the Foundation (200 U.S. dollars). These costs allow maintenance and institutional support, in addition to helping implement improvements and growth of funds and collections.

(C) FOR PRIVATE COLLECTIONS

Private collections are available, but access is determined by collectors, who ultimately decide on the conditions of access.

~ The private collection of Alacitas miniature press of Rada Family has received public presentation in museums by will of their owners. Warranty for this is that the psychologist, José Antonio Prado Rada, as an employee of the Administrative Office of Culture of the Autonomous Municipal Government of La Paz encouraged twice, samples of its Alacitas copies. In 2003, at the Museo Tambo Quirquincha for a thematic exhibition. Similar initiative was developed in 2004 (ECOBOL). The Rada family has placed special emphasis on the public display of their items because the collector founder Dr. Pablo Rada Reyna (1891-1984) was a great animator of La Paz cultural life. And continuing that tradition, his alive descendants keep that personality trait of their ancestor. This also explains the decision to participate actively in this postulation allowing scanning and inventory of the collection. But note also that, several specialists investigators in the field agreed to it for their internal and external analysis. For example, the Bolivian researcher Doris Butrón Untiveros in her work: *Alacitas small newspapers 1846-2003* (1999) mentioned the importance of the copies and made index cards of the items.

All access restrictions should be explicitly stated below:

Encouraging accessibility is a basic objective of MoW. Accordingly, digitization for access purposes is encouraged and you should comment on whether this has been done or is planned. You should also note if there are legal or cultural factors that restrict access.

4.5 Copyright status

Describe the copyright status of the item(s) / collection

*Where copyright status is known, it should be stated. However, the copyright status of a document or collection has **no bearing** on its significance and is not taken into account in determining whether it meets the criteria for inscription.*

LEGAL DEPOSIT OF MINIATURE PEACE PERIODIC

Legally in Bolivia, there is a legal deposit (Supreme Decree N° 16762 of July 11, 1979) that requires the deposit of national works, both in the public and private sectors of the country. With this precautionary measure we intend to protect the Bolivian bibliographic acquis. Thanks to this record in the national literature and its dissemination, we are aware of publishing, phonographic and national film production. Regarding its application, the picture is as follows:

~ The legally constituted newspapers obtain a legal deposit number, this protects the miniature media because its business name does not change.

~ The independent miniature press by poets, writers and bohemians of La Paz has been a group that has obtained Legal Deposit. For example, in 1980 *El Quevedito*. Alacitas Newspaper (Legal Deposit N° 009780), possibly because its editor was none other than the famed unclassifiable poet and storyteller from La Paz, Jaime Saenz Guzmán (La Paz, 1921/La Paz, 1986). But we know that *Plato paceño* 1973.

"meatless, spicy but tasty Newspaper" got a publishing license (N° 1286-1273) before the mentioned Supreme Decree went into effect. These data are in the database of the Legal Deposit under the Ministry of Culture and can be viewed and verified.

With that in our case, we clarify that since January 24, 1846 until June 10, 1979 no Legal Deposit existed and so the items included in this span of time did not have such record. Subsequently, the written media have been collecting for their own media. However, some writers, bohemians and artisans have not really taken and internalized this obligation with the state and with the documentary heritage. In addition, on January 24, poets, writers and journalists are allowed certain liberties that violate the established order, so maybe that is why they skip this mandatory national provision.

5.0 Assessment against the selection criteria

5.1 Authenticity.

Is the documentary heritage what it appears to be? Have identity and provenance been reliably established?

The authenticity of the copies of all postulating collections has been verified by a multidisciplinary team of specialists. On the one hand, by librarians and archivists, and on the other, by ethnographers and historians considering that it is a cultural asset that has served for exhibition in museums and a document required for reading and research.

(A) HISTORIOGRAPHICAL ESTIMATE

Costumbrista "Juan de Vargas" Museum collection is composed of a variety of copies whose authenticity is duly supported by written and full test. Many items come from Alacitas Miniature Contest instituted in 1869 by the Municipality of La Paz, which remains in force until 2012, thanks to the incentive of the Autonomous Municipal government of La Paz. In that way that, there are original backup documentation files in this institution. For example, they guarantee the authenticity of municipal resolutions and bylaws that confirm the awards of the Jury composed by Bolivian intellectual and artistic personalities who sign and seal their decisions (Annex D - Example of authenticity support based on Municipal Resolution 0016/26 of the Administrative Office of Cultures). Payrolls of prizes also attest authenticity, all filed in the Financial Administration Center. Costumbrista (Folkloric Museum) "Juan de Vargas" Museum has created a network of contacts with artisans, over many years, which gives them access to items of quality, authenticity and originality.

The Flavio Machicado Viscarra Foundation collection comprises various producers of major Bolivian newspapers, this collection was formed by donation of Eduardo Machicado Saravia, youngest son of Flavio Machicado Viscarra and belongs to the collection of ephemeral materials formed thanks to the great love of Flavio Machicado Viscarra for music and art and his concern for having first-hand information. It allowed keeping a graphic documentary collection in four general formats: pamphlets and newspapers of other formats, invitations, posters and catalogs of exhibitions and concerts in the city.

(B) VERIFICATION OF QUALITY AND TYPOGRAPHY OF PAPER

The Perez Family collection is authentic. The same was acquired, preserved and bequeathed, for the most part, by the lawyer and lifelong honorary consul of the Republic of Panama in Bolivia, Pablo Reyna de Rada (1891-1984). Its authenticity lies in the quality of paper and letterpress type corresponding to the time. The specimens have been analyzed by specialized curators of Costumbrista "Juan de Vargas" Museum, who have been responsible for cataloging in specialized data sheets for this nomination. There is more, however, as the copies deserved analysis in the library thesis by the librarian and lawyer Judith María Ozuna Tarifa: *The Alacitas small newspapers in La Paz Hemerography. Content Analysis* (2000). Also, were cataloged by the press specialist Doris Butrón Untiveros: *Alacitas small newspapers. 1846 - 2003* (2004).

5.2 World significance

Is the heritage unique and irreplaceable? Would its disappearance constitute and harmful impoverishment of the heritage of humanity? Has it created great impact over time and/or within a particular cultural area of the world? Has it had great influence (positive or negative) on the course of history?

Alacitas miniature newspapers of the city of La Paz are absolutely unique and irreplaceable. Each has its own personality. Its disappearance would have many consequences because we would lose a means of expressing human creativity and exercise freedom of expression. Locally it would have a direct impact on Alacitas, since it would impoverish it. At this point, it seems appropriate to emphasize that La Paz residents attend Alacitas in order to buy a equeco, the desired house, the inevitable little notes and miniature newspapers, because they are the most sought after items among many that are sold on that occasion.

Historically, small newspapers have had much impact in La Paz in the beginning, but as La Paz residents left to various regions, they carried their Alacitas tradition. In such a way that, from the nineteenth century other Bolivian regions were assuming tradition. Currently, writers of a great majority of the country are engaged in the production of newspapers (eg, Cochabamba, Potosi and Sucre).

Currently, we have 2,107,660 Bolivians living abroad (eg., Argentina, Peru, Spain, United States and others), And it has been verified that they reproduce, recreate, re-signify festivities and oral traditions, as well as their organizational forms and logics. One of the most vivid expressions is Alacitas, because their families from Bolivia are responsible for sending little notes and small newspapers to perpetuate the tradition. They augur economic welfare and prosperity to Bolivians by sending miniatures from La Paz, they are aware that the immigrants need it given that they receive remittances. For example, Bolivians in Buenos Aires recreate Alacitas on Avellaneda Park every January 24. There, Bolivian artisans offer small Bolivian newspapers to catch up with humor about what is happening in the country. We experience the same with some Bolivian immigrant communities in the United States.

Bolivia experienced several times, violations of freedoms, especially during the military dictatorships that took it out on the press. For example, in the nineteenth century, the enthusiasm of the literate elites of La Paz to produce miniature newspapers was no alibi. A look at the written evidence allows us to see that even in times of crisis circulation it was not averted. Even when La Paz faced bloody events (eg., In Copacabana Slaughter and Yanez Slaughter in 1861) and the inhabitants lived in terror of the most violent government of the nineteenth

century led by General José María Acha. At the same time, it entails the period of maximum political turbulence out of mining booming in the Bolivian coast. It is verified that the years after the war for maritime territory, immediately after the invasion of Chilean troops in the War of the Pacific (1879-1882), they still had the vitality to produce small newspapers up to early post-war. However, the conditions of production of these materials were hard because Prefecture of La Paz issued harsh prohibitions to printers under monetary penalty or simply decommissioning.

From 1880, the intellectual life started to revive, although the Bolivian mining elite was traumatized by the disruption of foreign trade by becoming a Mediterranean country. The writers enjoyed ample opportunities to write and live outside. However, this short period was rocked by clashes between liberals and Republicans that became the prelude to the liberal and regionalist revolt that eventually moved the capital to the city of La Paz from Sucre. This traumatic process that triggered a bloody civil war was not an obstacle to producing and expressing in miniature newspapers.

In the twentieth century, the efforts to ban the production and circulation of small newspapers in the darkest and bloody moments during military dictatorships were not successful either. For example, the consecrated Bolivian poet Alcira Cardona Torrico (Oruro, 1944/La Paz, 1998) published *The Centennial Khesti* causing a stir in government and intellectuals circles on January 24, 1976 due to its denunciatory character. The publication erupted when the press was in a markedly entrepreneurial stage and a low, prudent, cautious and subjective profile against the dictatorship in Bolivia. Subsequently, the work of the miniature press suffered, however, some ups and downs. From 1985 until 1995 a difficult situation was verified because of the disinterest in producing small newspapers. However, various groups of intellectuals made the effort to launch an *Alacitas* newspaper, in this manner they reactivated the interest since 1995 to present.

5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

1 Time

Is the document evocative of its time (which may have been a time of crisis, or significant social or cultural change)? Does it represent a new discovery? Or is it the "first of its kind"?

The miniature printing press was established in the nineteenth century (opened with *La Epoca* newspaper, 1846) transcending so far almost continuously. In reality, there is no media that claims to be one if it does not publish its miniature version. On every page, the variety of topics, authors, events and places listed report bold, lively and humorous management. The information presented is selective, timely and critical with their time. For example, liberal writers, anarchists, socialists and communists criticized the Catholic clergy through the dissemination of anticlerical news. In times of dictatorship, we have said, from small newspapers they raised allegations of violation of human rights and claimed the return of democracy. That role has been instrumental in view of the fear for reprisals and even the physical elimination of the complainants. Using the anonymity, editors of small newspapers managed to express the feeling of the people and denounce the dictatorial power.

2 Place

Does the document contain crucial information about a locality important in world history and culture? For example, was the location itself an important influence on the events or phenomena represented by the document? Does it describe physical environments, cities or institutions that have since vanished?

The miniature newspaper at its inception was born in La Paz, but even today the tradition has spread to Potosi and Sucre. Overall the Bolivian press has little international news due to many factors, including our landlocked situation, hence all information revolves around Bolivia. By contrast, in the Alacitas newspaper the view expands to the world, that is, bucking that trend that continues throughout the year. Producers of small newspapers assume that readers relate to the outside world through movie stars, football players, influential politicians, among others, in such a way to extend their gaze to Latin America and the rest of the world. (eg., if usually in a 30-page paper, three or four of them are devoted to world news, in the Alacitas small newspaper the international topics exceed six pages). On January 24, there is an interest to connect with the world.

Being a current product, institutions and environment of the time are well delineated and described with humor, playfulness and critically. Often, not only using narrative but through illustration, especially in recent decades when technology offers greater creative possibilities.

3 People

Does the cultural context of the document's creation reflect significant aspects of human behaviour, or of social, industrial, artistic or political development? Or does it capture the essence of great movements, transitions, advances or regression? Does it illustrate the lives of prominent individuals in the above fields?

Small newspapers are created mostly by anonymous editors or editors disguised by a pseudonym. However, some of the pieces are of literary quality. We know that many writers, poets, bohemians of La Paz have been producers during critical moments for society. The authority of his pen comes from trying political, social and artistic topics. Together, small newspapers paint a fresco of historical events in Bolivia and also some aspects of Latin America and the world. The entry of many items becomes the individualization of characters of political events which are analyzed and criticized without thereby blurring the characters.

4 Subject and theme

Does the subject matter of the document represent particular historical or intellectual developments in the natural, social and human sciences? Or in politics, ideology, sport or the arts?

Generally speaking, noted by Don Antonio Paredes Candia (La Paz, 1924 / La Paz, 2004) - the small newspapers of Alacitas resemble a popular scalpel to dissect the ills of society. That is the reason for the emphasis on the dimension of the political events of the time. However, they also address issues such as culture, economy, military, announcements and more. We emphasize that the provisions of the Municipal Government of La Paz has influenced the small newspapers to deal with the issue of Alacitas as part of the vast subject scheduled since 1957.

5 Form and style

Does the document have outstanding aesthetic, stylistic or linguistic value? Or is it a typical exemplar of a type of presentation, custom or medium? Is it an example of a disappeared or disappearing carrier or format?

It has a lively format and consequently escapes strong traditional formats. Please note that Bolivian media is rarely ironic, except on 24 January of each year. For this reason, managers care to select a good designer and delegate responsibility to journalists who have humor and ability to transmit with great impact. Not everyone can write to make people laugh. Developing them is a strategic issue that requires more tact and longer time than normal. On that date the residents of La Paz buy press, more than any other time of the year, becoming avid readers of humor and ruthless censors. People, by word of mouth, disseminate information about the quality of the text and compare them. It is they, the readers, who judge whether the media made a special effort, not only in appearance but in stylistic and aesthetic content that has the strength to denounce and criticize power.

The requirement for quality is such that in many historical junctures the enshrined Bolivian writers have been the ones who have taken the Alacitas writing. Many times they have signed it with pseudonyms and we assume that they wrote simply in the condition of anonymity, one of the favorite and predominant forms in the articles. Still, we have detected and identified as authors to several Bolivian literary personalities. For example, the politician and journalist Rosendo Gutierrez (La Paz, 1840-1883), the geographer and aymara specialist Carlos Bravo (La Paz, 1849/La Paz, 1902) who due to their relationship with the Municipality of La Paz took the pen in several copies. We also know that the Argentinean military and journalist, Bartolomé Mitre Martinez (Buenos Aires, 1821/1906) enthusiastically participated in this adventure. Later the poet Jaime Saenz (La Paz, 1921/La Paz, 1986), the poet and storyteller Yolanda Bedregal (La Paz, 1910/La Paz, 1999) among many.

The format has changed and evolved over time. Initially the historian Gabriel René Moreno said that they were "loose paper, appearing pygmy gazette or newspaper generally at the end or beginning of the year, printed as a mock or murmuring toy." Later, major changes are produced as the print media is technologically modernized, the reader demand is heightened and a municipal prize is established. First, the competition focuses on technology and color elements, for they were custom made for long time. Initially they had a very thin body. The challenge now is to deliver a body and all the extras that accompany it driven by quality competition among print media. The newspapers want to print their brand in Alacitas ensuring quality editing. The proof is that, currently, all publication that claims to be one has its Alacitas newspaper. In the past it was not so, the media witnessed this celebration with distance where the small newspapers of rebel poets and writers poliferated. It is clear that throughout history it changed from a production of literary writers to professional journalists. However, occasionally the writers continued to intervene at the request and initiative of some media. For example, Jorge Canelas, Ramon Rocha Monroy and other intellectuals.

6 Social/ spiritual/ community significance:

Application of this criterion must reflect living significance – does documentary heritage have an emotional hold on people who are alive today? Is it venerated as holy or for its mystical qualities, or revered for its association with significant people and events?

(Once those who have revered the documentary heritage for its social/ spiritual/ community significance no longer do so, or are no longer living, it loses this specific significance and may eventually acquire historical significance.)

The application of this criterion must reflect living significance: Does the documentary heritage have an affective impact on people? Is it revered because of its sacred or mystical qualities, or is it revered because of its association with significant people and events? (Once those who revered the documentary heritage because of its social / spiritual / community significance, do not do it anymore, lose this specified meaning and may eventually acquire historical significance).

The miniature press is alive because its production and circulation space is effective in Alacitas. At that time, the small newspapers are the only elements of movement throughout the space devoted to the realization of the festivity. The small newspapers are so prized that are distributed by Bolivian families and artisans to other areas of Latin America where Bolivian migrants are present. Bolivians from the nineteenth century to date have a great appreciation for collecting them in the days of Alacitas, in such a way that the miniature press cannot miss the party.

6.0 Contextual information

6.1 Rarity

The few Alacitas collections were identified in private hands, foundations and public museums. So, the small newspapers are not many by the very fact that the reader disposes it once read. We mentioned in this record that the tradition of burning the small newspapers in San Juan has been a harmful action for conservation. So, the items presented in this application are unique in the city of La Paz.

6.2 Integrity

The collections as a whole cover much of the nineteenth and twentieth century. This does not mean they are all copies that circulated at the time. In section 9.0 we noted the measures to be taken to collect more copies in digital form with the help of the population.

7.0 Consultation with stakeholders

7.1 Provide details of consultation about this nomination with the stakeholders in its significance and preservation.

Apart from the nominating institution itself, have other organizations or groups been consulted in the process of preparing the nomination – and, if so, did they support it or oppose it, or have useful comments to make?

The Minister of Culture has informed to the Mayor of the Autonomous Government of La Paz about the MoW Programme and the launch of the application. At the same time, he has requested his collaboration requesting the participation of the administrative people in charge of it.

(a) THE ASSOCIATION OF JOURNALISTS OF LA PAZ.

The General Coordinator of the application met with the Association of Journalists of La Paz, to apprise MoW program given that it is not only to safeguard the old items, but also freedom of expression. And thanks to this approach we have used their institutional channels to disseminate information among the media and media workers and journalists. We conducted interviews with journalists who participated in various print media and at different times, who offered valuable information. It also served to contact with foundations and private collectors. Despite all the efforts we verified that many private collectors are reluctant to allow access to their collections.

(b) LIBRARIES AND NEWSPAPER ARCHIVES IN THE CITY OF LA PAZ.

All newspaper archives of La Paz were informed, despite not having copies. The purpose was to understand the

reasons that prevented the maintenance or purchasing of items. In such a way, that their explanations have been collected and served to make future decisions about corrective measures to be taken in the short term.

(c) NATIONAL FEDERATION OF EXHIBITORS OF ALACITAS AND CHRISTMAS.

Contact with the National Federation of exhibitors of Alacitas and Christmas has been formalized in meetings. The Federation, as the highest organization of artisans, has expressed its satisfaction in the application, therefore they have committed to inform their members about it. We clarify that the artisans are involved in the distribution of the press in miniature from January 24 until the end of the three weeks of Alacitas. Joining them are the distributors of newspapers (known by the popular name of "canillitas" newsboys), who also, in many cases, are artisans in Alacitas. Both groups have stalls and wander the streets shouting the news containing the miniature media on January 24.

(d) THE SOCIAL NETWORKING OF WORLD WIDE WEB.

As we prepared the file, we launched a scanning campaign on social networks of the World Wide Web by the very fact that scholars and researchers noted a lack of small newspapers in public libraries. It was a coordinated action between the Coordinator of the application and the Costumbrista "Juan de Vargas" Museum. The purpose was twofold: first, recover copies possessed by the population and second, encourage private collectors to join this nomination. Proceeds from this campaign is the active involvement and participation of the owners of the collection of the Rada Family, who responded to this public invitation launched from the World Wide Web.

The institutions that support the initiative and suggested giving continuity in time. The person who can attest to the above is:

Association of Journalists of La Paz

Contact: Mr. Antonio Vargas Rios □ Attorney General Association of Journalists of La Paz.

Address: Av n o August 6 2577, The Two Towers Bldg, Floor T.

Phone: (591 +2) 2,430,340 2,430,345 □

Fax: (591 +2) 2430322

E-mail: antoniovargas@entelnet.bo

Box: 3-12260 □ Bolivia La Paz.

8.0 Assessment of risk

Detail the nature and scope of threats to this documentary heritage.

Attach a separate statement if space insufficient.

Be accurate and honest. If your document(s) is at risk for any reason, say so. UNESCO needs to know its true situation.

A) THREATS IN PRODUCTION

One threat is the lack of literary quality and Alacitas content, ie humorous, satirical and scathing reading of what is happening in the world and, in particular in La Paz society. Then there is the abuse of satire and social distancing.

That is, there is a danger that they become only a place to make a mockery of the characters; fortunately this trend has been evident in the small newspapers of the twentieth century. It has been narrated with irony, but not looking to destroy someone. Extreme care by the editors has been verified. In contrast, in the nineteenth century several problems have been identified from 1873 to 1875: "Little by little satire was overused until degradation, and this year, the few that were published, did not deserve the honor of being read, for being too bland", in the view of social actors of the time.

B) INFLUENCE OF FESTIVE TRADITION

One threat comes from another Festive tradition in La Paz: San Juan. We know from oral tradition, reflected in the press that the lovingly purchased material culture in Alacitas becomes fleeting. Miniatures are saved from January to June, months in which they are worshiped. Pure alcohol is spread in a ceremony called challa. And, on June 24, in the winter equinox, the miniatures are burn, including small newspapers that are burned with wood. Currently in the city of La Paz campfires are banned, however, this tradition has been in place for years. Here, a key of the rare and valuable Alacitas small newspaper collections in La Paz.

9.0 Preservation and Access Management Plan

9.1 Is there a management plan in existence for this documentary heritage?

YES

NO

If yes, attach a summary of the plan. If no, please attach further details about current storage and custody of the materials.

The filling of the nomination form for Memory of the World Register for Latin America and the Caribbean has helped us to build up a network of contacts with private collectors, foundations and museums without doubt this is a key approach that we want to remain durable in time. The scanning campaign launched in social networks of the World Wide Web is essential to approach the population and enhance the conservation of small newspapers. Create an awareness of the need to keep them or donate them to the Costumbrista "Juan de Vargas" Museum, the quintessential museum space dedicated to this cultural event.

The scanning of the material and organization of the collections of the city of La Paz, has been an essential step to plan some concrete actions.

(a) Scanning of copies to form a complete collection of miniature Alacitas press at the "Juan de Vargas" Museum. This measure will encourage researchers interested in the traditions of La Paz.

(b) Exhibition of miniature press with digital access for Alacitas. The Costumbrista "Juan de Vargas" Museum systematically, from January 24, holds exhibitions incorporating digital dimension, which greatly help us direct access to the public.

(c) Creation of a database with digital media, much larger than the currently constituted, for private collectors have shown resistance to the use of new technologies for the recovery of copies in their hands.

(d) Support to the study of the miniature press. To date there have been only partial catalogs and no long-term studies about the contents because of the difficulty and scattering sources. Digitization will help direct access to readers and researchers.

(e) Awareness campaign on the existence of Alacitas miniature press in the city of La Paz to raise awareness about the importance of freedom of expression. One of the key issues of the existence of this release.

(F) Extension of the digital database to retrieve miniature press copies of other departments of Bolivia that arose subsequent to the one in La Paz.

10.0 Any other information

Detail any other information that supports the inclusion of this documentary heritage on the International Memory of the World Register. If the nomination is successful, how will you use this to promote the MoW Programme?

Attach a separate statement if space insufficient
freedom of expression

Alacitas is a massive festivity that has expanded beyond Bolivia's borders (eg among Bolivian and Andean migrants in Spain, United States and Argentina) in such a way that the registration of the miniature newspapers of the city of La Paz would be an occasion to spread the Memory of the World program in Latin America and the Caribbean to several countries of the continent. We would develop a greater awareness about the value of small newspapers, literary creativity and thus the values on the critical and humorous view towards the political, cultural and social phenomenon of our times, but above all, a unique opportunity to show the need for responsible freedom of expression in a continent with serious issues between media and power.

At Bolivian level, it is important to familiarize a large portion of the population about the MoW Programme. Diffusion cannot stop at academic circles and university, but it is urgent that the popular sectors become aware of the importance of MoW Programme.

APPLICANT 1
Folkloric Museum Fund "Juan de Vargas" (La Paz)
Newspapers miniature city of La Paz

On the basis of the International Standard for Archival Description – ISAD (G)- ICA	
1. Identity statement area	
Reference code	~ ISO 3166 Code: 068 BOL BO / ~ Local reference code Costumbrista Museum "Juan de Vargas" IMP-
Title	“Alacitas” miniature newspapers of La Paz city (Fund).
Dates	<p>~ MATERIAL creation dates</p> <p>Date (s): 1991-01-24/1992-01-24; 1996-01-24/2002-01-24; 2004-01-24/2012-01-24 (Collection). Date (s) ISO 8601: 1991-01-24/1992-01-24; 1996-01-24/2002-01-24; 2004-01-24/2012-01-24 (Fund).</p> <p>Note: We warn that its appearance is produced only for the January 24, the feast of “Alacitas” in the city of La Paz. Printing can be done between 23 and 25 January. Miniature newspapers are missing on the years: 1993, 1994, 1995 and 2003.</p> <p>~ DATES OF ACCUMULATION OF DOCUMENTS</p> <p>Date (s): 1991/2012 Date (s) ISO 8601: 1910/2012</p>
Level of description	Found
Extend and medium of the unit of description	<p>A box of 45 cms. X 15 cms. Properly coded for location.</p> <p>Note: It is ordained in the basement of the Museum of Folkloric Juan Vargas and is locatable according to your code.</p>
2. Context area	

Name of creator(s)	Municipal Public Institution of La Paz. Folkloric Museum "Juan de Vargas". Note: For the authority record of the Costumbrista Museum "Juan de Vargas".
Administrative/biographical history (maximum one page)	In May of 1979 it was created The Folkloric Museum "Juan de Vargas" with the aim of promoting the history and traditions of the most relevant characteristics of the inhabitants of the city of La Paz. In the two-floor house is exhibited not only works with historical themes, concerning the customs and traditions of ancient and contemporary culture Paz, but also temporary exhibitions. Permanently on display miniature replicas on relevant historical events as the founding of La Paz; recreate thumbnails outstanding characters from the sixteenth to the twentieth centuries. The museum also has some paintings of old La Paz, scenes of the old city tram and images of pre-Columbian drums.
Archival story	The fund was establishing as the "Alacitas" contests sponsored by the municipality of La Paz were consolidated over time..
Immediate source of acquisition or transfer	There were two main forms of income: grants and awards Miniatures Contest of "Alacitas" Autonomous Municipal Government of La Paz. The last one, one of the oldest and only incentive for the production of miniatures by specialty. One is the journalism category.
3. Content and structure area	
Scope and content	This printed material is produced specifically for "Alacitas". The report narrative and illustration with humor, irony and sarcasm, aspects of local social and political life, but also about issues of world events.
Appraisal, destruction and scheduling information	For its historical, traditional and intellectual are preserved in their entirety.
System of arrangement	The organization of miniature newspapers is in chronological time.
4. Condition of access and use area	
Conditions governing Access. Specify:	Written request to the officer Major Cultures autonomous Municipal Government of La Paz and approval provided for consideration by the Municipal Museums Unit, which ultimately approves the query.
Conditions governing reproduction (Specify types of reproduction authorized)	Reference Reading Room The reproduction, conditional on the state of the document. And miniature newspapers have been exposed to the public on several occasions.

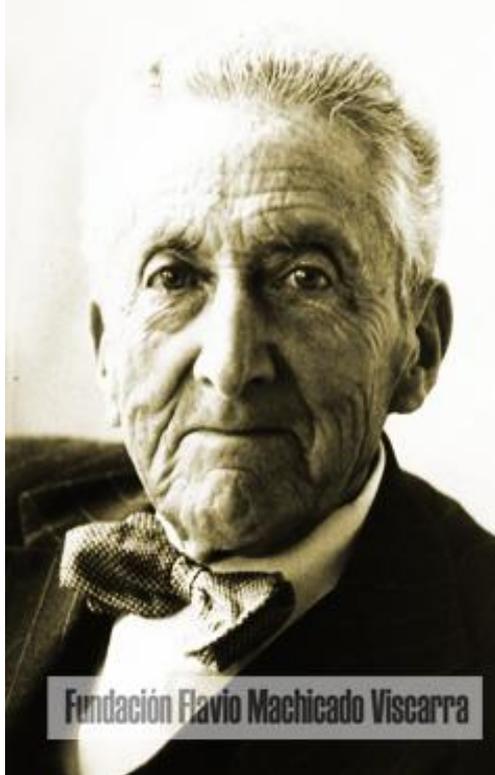
Language/scripts of material	ISO 6391 Code: es (Spanish).
Physical characteristics and technical requirements	Overall, the documentation is in good condition.ión.
Finding aids	Technical descriptions according to documentation standards used in the Museum Costumbrista "Juan de Vargas". See Appendix B - CD Related units of description of "Alacitas" newspapers.
5. Allied materials area	
Existence and location of copies	There are 10 copies of some specimens.
Related units of description	There are 48 museum catalog cards at the Costumbrista Museum "Juan de Vargas". See Appendix B - CD Related units of description of "Alacita" newspapers.
Publication notes	Some miniature copies of newspapers have been exposed in various events held on the occasion of the "Alacitas" on January 24th.
6. Notes area	
Notes	<p>It is worth noting that in the background there with the respective support the following special items:</p> <p>~ ITEMS AWARDED Mention IMP-003, IMP-018 Alacita Award 1998, IMP-056 Alacita Contest Prize; IMP-062 Journalism Award 2000; IMP-068 Specialty Award 2001; IMP-073 Honorable Mention 2001.</p> <p>~ ITEMS OTHER DEPARTMENTS OF BOLIVIA The item IMP-049 corresponds to a copy of Sucre.</p> <p>THEMED ITEMS ~ The item IMP-055 corresponds to a copy of the Municipality of La Paz. This is a miniature version which presents synthetically the activities of the institution with regard to the appointment of La Paz as Iberoamerican Capital of Cultures (1999).</p> <p>MSDS established by historian Carmen Beatriz Loza, 08/03/2012.</p>

APPLICANT 3
 Flavio Foundation Collection Machicado Viscarra (La Paz)
 Alacitas Press Collection

On the basis of the International Standard for Archival Description – ISAD (G)- ICA	
1. Identity statement area	
Reference code	~ ISO 3166 Code: 068 BOL BO / ~ Local reference code Costumbrista Museum "Juan de Vargas" IMP-
Title	“Alacitas” newspaper collection
Dates	2004-2012
Level of description	Serie
Extent and medium of the unit of description	86 supplements
2. Context area	
Name of creator(s)	La Razon press, Page 7, “Alasitas”, La Catedrita.

Administrative/biographical history (maximum one page)

Flavio Machicado Viscarra Foundation (FFMV) is a private non-profit organization dedicated to promoting liberal education and social responsibility, inspired by the example of the life and work of the famous character Flavio Machicado paceño Viscarra. To fulfill this mission, the Foundation focused programs designed to facilitate free access to resources and research dissemination, guarded by Flavio Machicado lifelong Viscarra.



Foundation members hope to consolidate a society built on humanistic principles, important considering promoting the development of critical thinking and science as we are committed to education and free access to information. Currently within the program Implementation of Information Center seeks FFMV manage and provide access to all library materials, newspaper and documentary has been protected in the past 26 years by the FFMV

<p>Archival story</p>	<p>The Information Center FFMV Foundation program has had a long history of management.</p> <p>In the year 1996, as part of the regular activities of the Foundation and following the guidelines defined by its original mission, the institution was dedicated to organize and prepare a preliminary inventory of the library collection Machicado Viscarra Flavio private, property that was custody.</p> <p>Was carried out with the support of a small number of volunteers and it took nine years to complete the same.</p> <p>In 2005, completed the inventory and preliminary integration of the different collections (library, newspaper archive and music library), is conditioned space to provide services to researchers and cultural managers in small-scale and keeps on spreading File sound by the weekly "La Flaviadas". Since 2006 we investigate what is the most effective way to publish CIFFMV, by contacting Online Computer Library Center (OCLC), a nonprofit organization dedicated to develop access to information in the world based in the United USA. From this experience, established in 2008 race contact the UMSA Library, The Archive of La Paz and the Library and Archives of the Plurinational Legislative Assembly.</p> <p>Between 2008 -2010 the plan FFMV joined the Brigades Internationalists in Support of Archives and Library of Bolivia and Peru (BRISAL) and applies to grants of international support.</p>
<p>Immediate source of acquisition or transfer</p>	<p>Donation by Eduardo Machicado Saravia</p>
<p style="text-align: center;">3. Content and structure area</p>	
<p>Scope and content</p>	<p>The newspaper collection from “Alasitas”, consists of several major producers of Bolivian newspapers.</p> <p>Every newspaper has a series of supplements culture, economy and others.</p> <p>Topics mainly satire and humor are the characteristics of the items.</p>
<p>Appraisal, destruction and scheduling information</p>	<p>-</p>
<p>System of arrangement</p>	<p>Chronological.</p>

4. Condition of access and use area	
Conditions governing Access. Specify:	The FFMV is open to any researcher or student. For funds and special collections letter is required on the work to be performed.
Conditions governing reproduction (Specify types of reproduction authorized)	Reproductions may be ordered. Are provided at a cost to noncommercial as The FFMV regulations.
Language/scripts of material	Spanish.
Physical characteristics and technical requirements	-
Finding aids	Inventory
5. Allied materials area	
Existence and location of copies	Copies of two supplements
Related units of description	-
Publication notes	-
6. Notes area	
Notes	-

APPLICANT 2
Private collection Rada Family
“Alacitas” miniature newspapers of La Paz city

On the basis of the International Standard for Archival Description – ISAD (G)- ICA	
1. Identity statement area	
Reference code	~ ISO 3166 Code: 068 BOL BO / ~ No local reference code.
Title	“Alacitas” miniature newspapers of La Paz city.
Dates	<p>~ MATERIAL creation dates Date (s): 24/01/1924; 1942-01-24/1948-01-24; 1950-01-24/1954-01-24 (Private Collection). Date (s) ISO 8601: 01/24/1924; 1942-01-24/1948-01-24; 1950-01-24/1954-01-24</p> <p>15 items undated.</p> <p>Note: We warn that its appearance is produced only for the January 24, at the feast of “Alacitas” in the city of La Paz. Printing can be done between 23 and 25 January.</p> <p>~ DATES OF ACCUMULATION OF DOCUMENTS Date (s): 1942-01-24/1948-01-24; 1952-01-24/1954-01-24. Date (s) ISO 8601: 1942-01-24/1948-01-24; 1952-01-24/1954-01-24.</p> <p>Post. Know the reasons why there was no accumulation of documents on 01.24.1949 and 24.01.1951. Hypothetically propose that the activity was due to traveling the world and exploratory producer of the collection, which prevented him from attending “Alacitas” in his hometown.</p>
Level of description	Private collection. For the authority record: Institution. Rada Family (Private Collection, La Paz, Bolivia Plurinational State of).
Extend and medium of the unit of description	78 “Alacitas” miniature newspapers without filling. Organized chronologically.

2. Context area	
Name of creator(s)	Pablo Rada Reyna
Administrative/biographical history (maximum one page)	<p>The collection was acquired and produced by Pablo Rada Reyna (La Paz, Paz 1891/La). A descendant of the Inca nobility and Azángaro Chiefs (whose ancestral line he drew). The pedigree of the two ascending branches, Rada and Reyna, both rescues family crests as photographs of several of its members.</p> <p>Advocate. Life and Honorary Consul of the Republic of Panama in Bolivia. Attorney Bolivian National Bank and Central Bank of Bolivia. Single. He used all his time traveling the world. He made three major trips to different cities on 5 continents. Trains and steamships were their preferred media for your trip and left an important memory of his adventures in a series of diaries kept by the family yet. A great collect hobby.</p>
Archival story	<p>The collection was bequeathed by Pablo Rada Reyna □ along with many other things including his own home, to his nephew who was joined by special bond and shared many hobbies, so they established a special relationship.</p> <p>Hugo Antonio Rada Monk (La Paz). The nephew, was the right hand of Don Pablo, Vice Consul of Panama that was serving as Acting while he was traveling. It was the great companion to the end of the life of Paul Rada Reyna.</p> <p>José Antonio Prado Rada (La Paz). Psychologist by profession and employee of the Administrative Office of Cultures for over seven years. With his charisma and eagerness to contribute and learn, got the collection that will be presented twice: in 2003 at the Museum for an exhibition Tambo Quirquincho at “Alasita”; running in the memory of many people working in this institution. In 2004 in an exhibition ECOBOL similar. Jose Antonio publications increased the collection since 1990.</p> <p>Juan Manuel Chavarria Rada (La Paz / La Paz), eldest son of Jose Antonio Prada Rada left a priceless family inheritance: a collection of “Alasitas” miniature newspapers that went through four generations. Currently, there is growing year after year to write "a thread in the fabric of our history, to help us understand who we are and where we come from" □ as reflection of Juan Manuel Rada.</p>
Immediate source of acquisition or transfer	“Alacitas” direct purchase in the city of La Paz.
3. Content and structure area	

Scope and content	This printed material is produced specifically for “Alasitas”. The report narrative and illustration with humor, irony and sarcasm, aspects of local social and political life, but also about topics from Latin America and the Caribbean, plus other worldwide.
Appraisal, destruction and scheduling information	For its historical, traditional and literary are retained in their entirety. It has not been removed because no item has been kept in the family as an emotional charge inheritance.
System of arrangement	The organization of miniature newspapers is in chronological time.
4. Condition of access and use area	
Conditions governing Access. Specify:	On application to Juan Manuel Rada.
Conditions governing reproduction (Specify types of reproduction authorized)	Reading. Reproduction is conditional on document status. The miniature newspapers have been exposed to the public on several occasions in “Alacitas”.
Language/scripts of material	ISO 6391 Code: es (Spanish).
Physical characteristics and technical requirements	Overall, the documentation is in good condition.ión.
Finding aids	Technical descriptions according to documentation standards as are used in the Museum “Costumbrista Juan de Vargas”. See Appendix B - CD Related units of description of “Alacitas” newspapers.
5. Allied materials area	
Existence and location of copies	
Related units of description	There are 78 catalog cards made at the Museum “Costumbrista Juan de Vargas”. See Appendix B - CD Related units of description of “Alacitas” newspapers.

Publication notes	<p>The collection is mentioned in:</p> <p>BUTRON Untiveros, Doris. Miniature newspapers of “Alacitas”. La Paz, Bolivia: Printed at Plot S.R. Impressions L., 2004.</p> <p>OZUNA RATE, Doris. The miniature newspapers of “Alacitas” are in the <i>paceña</i> newspapers archive: Content Analysis. Thesis for the Degree in Library chooses. Faculty of Humanities and Education Sciences. Career of Library and Information Science. La Paz, Bolivia: Universidad Mayor de 'San Andrés ". 2000.</p> <p>Note: Despite being cited collection to date has not received a detailed study.</p>
6. Notes area	
Notes	<p>MSDS established by historian Beatriz Loza Carmen and Juan Carlos Chavarria Rada, Rada descendant of Pablo Reyna, 08/06/2012</p>

APPLICANT 4

Private collection of the Museum of Musical Instruments of Bolivia (La Paz)
 “Alacitas” Newspapers

On the basis of the International Standard for Archival Description – ISAD (G)- ICA	
1. Identity statement area	
Reference code	~ ISO 3166 Code: 068 BOL BO / ~ Local reference code Costumbrista Museum "Juan de Vargas" IMP-
Title	“Alacitas” Newspapers (Private Collection).
Dates	~ MATERIAL creation dates Date (s): 1996-01-24, 01/24/1998 (Private Collection). Date (s) ISO 8601: 1996-01-24, 24/01/1998 (Private Collection). Note: We warn that its appearance is produced only for the January 24, the feast of “Alacitas” in the city of La Paz. Printing can be done between 23 and 25 January. ~ DATES OF ACCUMULATION OF DOCUMENTS Date (s): 24.1.1996. Date (s) ISO 8601: 24/01/1996.
Level of description	Private collection. For the authority record: Institution. Museum of Musical Instruments of Bolivia (Private Collection, La Paz, Bolivia Plurinational State of).
Extent and medium of the unit of description	2 copies (Private Collection). Private Collection of Musical Instruments Museum of Bolivia Note: They are arranged in the museum and are locatable in it.
2. Context area	
Name of creator(s)	Ernesto Cavour Aramayo

<p>Administrative/biographical history (maximum one page)</p>	<p>The current Museum of Musical Instruments of Bolivia was established thanks to the determination of one of the most important Bolivians charanguistas teachers: Ernesto Cavour Aramayo. It was refunded on July 16, 1984 in the so-called Green Cross House. A museum dedicated to not only “charango”, but has a total of 2,600 instruments distributed in 13 rooms dedicated to pre-Hispanic instruments made of ceramic, “cañahueca”, wood, stone and more. Besides chordophones instruments, wind instruments, idiophones, membranophones and variety of world instruments.</p> <p>It is a museum that pays tribute to the master builders of instruments. Among them is special space for smaller musical instruments in the world. In sum, this is an old “paceña” house They are full of activity because that many children and young people spend instruments classes, study and read in the library, working on the restoration workshops. The courtyard and the auditorium is used for conducting cultural concerts and musical events. And around this courtyard are expressions shop selling paintings and crafts as well as reading stories and poems. The activities are so intense because the Bolivian Society welcomes the “charango”, the parent institution of the artist’s exponents of the instrument.</p> <p>Ernesto Cavour Aramayo is a charango teacher and builder of new instruments. A promoter folklórico quintessential art-musical and pictorial Bolivia. Owner of the famous Peña Naira which hosted large American and European artists’ music lovers in Latin America.</p>
<p>Archival story</p>	<p>Items in Ernesto Cavour Aramayo were bought by him in “Alacitas”, given that part of them with several miniature books.</p>
<p>Immediate source of acquisition or transfer</p>	<p>Buying “Alacitas” miniature newspapers.</p>
<p>3. Content and structure area</p>	
<p>Scope and content</p>	<p>This printed material is produced specifically for “Alasitas”. The report narrative and illustration with humor, irony and sarcasm, aspects of local social and political life, but also about topics from Latin America and the Caribbean, plus other worldwide.</p>
<p>Appraisal, destruction and scheduling information</p>	<p>For its historical, traditional, and literary communication are preserved in their entirety. No small newspaper was eliminated. The collection has no new revenue.</p>
<p>System of arrangement</p>	<p>The organization of the papers is chronological thumbnail</p>
<p>4. Condition of access and use area</p>	

Conditions governing Access. Specify:	Upon application the owner's private collection.
Conditions governing reproduction (Specify types of reproduction authorized)	Reading only consulting room. It is forbidden to copy because all the miniature newspapers are pasted.
Language/scripts of material	ISO 6391 Code: es (Spanish). ISO 6391 Code: ay (Aymara). Note: In the miniature newspapers are frequently used, with a lot of Aymara language vocabulary incorporated into the everyday speech of La Paz. In some cases the newspaper is fully written, ¿eg Apalnispati Ekekkos luck?
Physical characteristics and technical requirements	Overall, the documentation is in good condition.
Finding aids	Chronological index of the contents of each volume containing miniature newspapers. See Appendix B - CD Related units of description of "Alacitas" newspapers
5. Allied materials area	
Existence and location of copies	
Related units of description	There is no description related units.
Publication notes	
6. Notes area	
Notes	MSDS established by Carmen Beatriz Loza, 10/08/2012.