

JUNE 2011

fao Casa gazette



**Works of art from the
Caribbean Region**

World Food Day 2011

**Contract Farming:
commercializing
subsistence farmers**

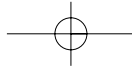
G.A.D.O.I.

Cat's

Gardens of Landriano

Children's Summer Camp

Mensile - No. 06 2011 - Reg. Trib. N. 574 dell'8/10/1990



Karol e ... Maria

di Armando Bettozzi

Pe lui er monno è 'na gran segrestia,
e da operaio Solvey, in quer griggioro,
ciaveva già contatti còr Signore
e tanta confidenza co Maria.

Ner mentre faticava, anima pia,
pregava a mano gionte a tutte l'ore
che a un certo punto venne er direttore
che fece: "A Ka, te devo mannà via..."

E Karol se n' agnede in seminario;
là studia, impara lingue e soprattutto
se sgrana l'acinelli der Rosario

co tanta Fede e tanta divozione
che in celo fanno: "Deve coje er frutto
de tanto amore e tanta dedizione...".

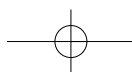
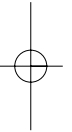
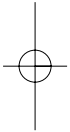
E così è stato, e morto quer che c'era,
fa er Papa e càmmia er corso de la storia
pe er nome de Maria e la sua gloria,
schizzanno l'acqua de l'acquasantiera

sur muro de Berlino che va a tèra;
cor "mea culpa" a antre Fedi, e a la memoria
de illustri personaggi... in sanatoria,
in nome de 'na Verità-più-Vera...

Fa er giramonno, va a cercà la pace;
je spàreno, ma ce la fa a campà:
quer che Lui vòle, a tanti nu' je piace.

Va in USA, a Cubba, a Mosca, in Tèra Santa...
Mo in giro ce sta un po` più libbertà...
Mo è vecchio...se stracina... e ancora canta:

"Madonna Nera de Cracovia mia,
Maria, aspettame in celo e così sia!".





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Colin Garland (Jamaica) - "Patoo"

Photo credit FAO/G.Napolitano
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Typewritten electronic contributions for the FAO CASA Gazette are welcome. These can be in English, French, Italian or Spanish - articles, poems, drawings, photographs, etc. in fact anything interesting that staff members and/or their families in Rome or the field may like to contribute. No anonymous material will be accepted, and the Editor reserves the right to choose and/or reject material that is not in keeping with the ethics of the Organization. Send contributions electronically to the Editor at jill.stevenson@fao.org or leave signed copies with the COOP Office on the ground floor of Building E. The deadline for editorial material is due on the 1st of the month preceding the date of issue. The Editor may schedule articles according to the priorities and editorial requirements of the FAO Staff COOP. The FAO CASA Gazette is published every month.

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Works of art from the Caribbean Region

by *Flavia Carbonetti*

Art in the Caribbean has been influenced by many different peoples who settled on the Islands: thousands of years of settlement by the Arawak, Taíno and Carib peoples followed by waves of immigration which included artists of European and African descent and subsequently by artists with heritage from countries all around the world. The nature of Caribbean art reflects these diverse origins, as artists have taken their traditions and adapted these influences to reflect the reality of their lives in the Caribbean. At FAO Headquarters, Rome, works of art coming from the Region can be admired in an elegant and sophisticated place, the Caribbean Lounge. Placed next to the Plenary Hall, the Lounge welcomes, with a warm atmosphere, the most important and representative authorities of our planet earth. A very special space which, once you enter, you get the impression to have been suddenly transported to a house of one of the shining tropical islands of the West Indies.



Photo credit FAO/G.Napolitano

Jean-Louis Sénatus (Haiti)- “Loiseau Caraïbe”

Jean-Louis Sénatus, who was born in 1949 in Léogane Haiti, started to draw and paint in 1969. In 1973 he met the famous Greek artist Scodilis who influenced and refined his style. His canvases became populated with slender, flowerlike figures going about their daily tasks in a dreamscape world. Via the transparency of his finely nuanced colours, Sénatus shifts his vision toward the distant climes of the imagination, with animals turning into landscapes, and giving an idealistic vision of his country through an embellishment of the landscapes. Each painting is a cameo of one or two colours which he seems to spray onto the canvas as if by magic.

The Caribbean Lounge was donated to FAO by Member Nations of the CARICOM (the Caribbean Community and Common Market), an Organization of 15 Caribbean Nations whose main purposes are to promote economic integration and cooperation among its members and to coordinate foreign policy. CARICOM now comprises 25 countries. The Lounge, was inaugurated during the 28th session of the FAO Conference on 23 October 1995 by the Director-General Jacques Diouf and the Minister of Agriculture of St. Lucia, the Honourable Ira D'Auvergne, representing the CARICOM. The Lounge, reflecting Caribbean architecture, is realized in the gingerbread style of the beginning of the Twentieth century and provides a taste of the works of art typical of the Region (paintings, sculptures, historical artefacts and prints) which are samples of the best contemporary art and also represent each country of the Region. On display there are also some typical musical instruments of the Region. Due to editorial space limitation only a few works of art, among the ones actually exhibited in the Lounge, are presented in this article.



Photo credit FAO/G.Napolitano

Stanley Coutain (Grenada) – “Abstract Form” -

Stanley Coutain, who is one of Grenada's most prolific sculptors, uses for his art work local woods in abstract and representational styles. The blue mahoe is a wood grown on a plantation in the Caribbean in a diverse ecosystem. It varies in colour; some blue mahoe could be quite brown, but also blue, violet, light blue, steel blue, green and rarely even a royal blue colour.

The Lounge project executed by the architect, Chantal Laurent, former Maintenance Officer at the Infrastructure Service at FAO Headquarters, focused on four elements: the architecture, the technical installations, the furniture and the choice of objects and works of art to be displayed in the lounge. Ms Laurent remembers with a lot of emotion and pride those times and kindly accepted to share with the readers of the FAO Casa Gazette, in the interview hereunder, some of the steps which brought her to succeed in her task.

Ms Laurent by whom were you asked to execute the Caribbean Lounge?

I was asked by the Ministers of Agriculture of the then CARICOM member countries under the suggestion of Edouard Saouma, former FAO Director-General, Frederick Zenny, former ADG-GI and Winston Rudder, former Permanent Secretary of the Ministry of Agriculture of the Government of Trinidad & Tobago, as I had just successfully completed, end of 1994, the Lebanon Room in FAO.

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Photo credit FAO/G.Napolitano

Daniel Elie (better known as Eli) (Haiti) – “Reve d’ Emmanuelle”

Daniel Elie (Eli) (architect and painter), was born in 1954 in Port-au-Prince, Haiti and was initiated very early to fine arts, including photography. The symbolism in his painting is very much influenced by his Taíno (the “Indians” first immigrants to the Caribbean region) and African ancestors with clear reference to Taíno pictograms. His technique in painting using very pasty textures, consists in applying a fresh plaster coating on the canvas, which is then worked with engraving points of various thicknesses to create lines, occasionally adding other material such as glass, to produce bright colours accentuated by earth toned backgrounds. “Emmanuelle” is the name of his third daughter and we suppose that this painting is dedicated to her.

Ms Laurent , thanks to your cultural and architectural background, you transferred the real Caribbean atmosphere to FAO Headquarters. What were the main difficulties to represent the Region and to furnish the Lounge with furniture and woodwork coming from the Caribbean? What were the main critical issues you faced in order to build such a representative and elegant Lounge?

The two challenges were:

- 1) What could be done of an oblong (narrow and long) space with a great number of windows?
- 2) Create an environment common to 15 different countries.

The choice came almost naturally to turn it into a space which would recall a veranda, essential element of most West Indian houses.

The project started with the design of the lounge, the detailed drawings of the different elements with, as a condition, that most of the elements would be produced in the Caribbean. Two missions, covering some of the countries in the region, were meant to find the craftsmanship to produce the architectural elements, to select, with the governments' institutions, the objects, furniture and works of art to furnish the lounge and organize the

shipment to Rome. This thanks to the support of the FAO representations in the Caribbean. Works included the complete dismantling of the existing lounge, adapt the imported woodwork (fretwork, doors, panels, moulding, flooring, ceiling, showcase, etc.) to an irregular space, carry out the painting, install the new infrastructure, display the furniture and works of art, all this being done with the help of the very professional and talented FAO artisans, who, I must admit, did a wonderful job.



Photo credit FAO/G.Napolitano

Dorman Stubbs (Bahamas) – “Leroy in Boat”

Dorman Stubbs ever since his childhood has expressed his talent on the canvas and his creativity has evolved into an expanded array including nautical themes and scenes from Bahamian everyday life. Exposing different sides of his own home and experiences he opens our eyes to beauty. He manages to restore the equilibrium of the art admirer's soul by achieving a connection with the richness of nature and serenity of ordinary, simple lifestyle.

Ms Laurent you travelled a lot to choose all the works of art exhibited in the Lounge. Did you select all the painters and their art work? Some of paintings were expressly done for the Caribbean Lounge?

During my two missions in the region, I visited museums, art galleries, exhibitions, auctions, met artists, which led me to select some works which I thought would better fit with the atmosphere I wished to create in the lounge and, also, which would best represent the contemporary art movements of the Caribbean. This selection was submitted to each government. Most of my suggestions were taken into account (very few were not, i.e. mainly in the countries I was not able to visit during the two missions) and they made the final choice. Among the works of art, two were expressly painted for the Lounge, the Isaiah Boodhoo “Wind in the canes” and the Jean-Louis Sénatus “Loiseau Caraïbe”.

Ms Laurent, which one in your opinion is the artist that mainly represents the Region and why? Have some of the artists ever been to FAO Headquarters to see where their works of art have been placed?

It is very difficult for me to choose as I have selected most of the works as best representing the art movements in the region, but I will give you the names of a few which I like best: Isaiah Boodhoo, probably the most well-known, along with Jean-Louis Sénatus, among the artists whose works are displayed in the lounge. But I do have also a preference for the works of Daniel Elie who, unfortunately, has stopped painting, his institutional activities first as Minister of Culture, Haiti, (2006-2007) and then as Director of ISPAN, Haiti, being too demanding, especially since the earthquake. Also, in gender solidarity, the style and themes covered by Joscelyn Gardner do appeal to me.

To my knowledge, none of the artists whose works are displayed have had the chance to travel to Rome and visit the lounge. But the publication, with pictures and plans of the lounge, the biographies of the artists and describing elements of the Caribbean culture, was distributed to all the artists.




Photo credit FAO/G.Napolitano

Joscelyn Gardner (Barbados) - “*Spirit of Woman* “

Joscelyn Gardner was born in Barbados in 1961 and earned Bachelor of Arts and Bachelor of Fine Arts degrees in Canada. In Spirit of Woman Gardner employs mixed media on handmade paper; where she links the literal and the visual, the myth and the image as she interprets the theories on the origin of women. Women in this work are conceived as round hollow containers and represented as secondary artefacts. In an article she stated “I use a postcolonial feminist methodology to probe post colonial material culture found in the Caribbean archives in order to explore my (white) Creole identity”.

(continued on page 12)




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**Carl Winston (Dominica) –
“Roots Relief”**

Carl Winston lives and works in the heart of the nature which he loves and this is illustrated in particular in his intricate wood carvings as linotype negative representing luxuriant rural and nature scenes.

Steel “tenor” pan

Music is really important in the Region and the steel pan, a musical instrument invented in the Twentieth Century on the island of Trinidad not only is the national instrument of Trinidad and Tobago but is also an essential part of the carnival.

Do you have anything special to tell us about some of the paintings displayed in the Lounge?

The donation by the CARICOM member countries to FAO of “Loiseau Caraïbe” by Jean-Louis Sénatus was prior to the decision of creating a Caribbean lounge. As a matter of fact, it was the catalyst to the creation of the lounge: the decision was taken during the ceremony unveiling the painting, in presence of both departing and entering FAO DGs and the CARICOM Ministers of Agriculture.

Ms Laurent, to bring the interview to a close, do you have a nice anecdote connected to the building or refurbishment of the Caribbean Lounge to share with us?

During the inauguration of the Lounge by the FAO Director-General Jacques Diouf and the Ministers of Agriculture of the CARICOM member countries, I was very proud of the Ministers’ reaction when they all said that the atmosphere of the lounge made them feel “at home”. In spite of the diversity of the 15 member countries, there are common values, cultural and architectural heritage which the famous Cuban author, Alejo Carpentier, has so well described in his works as “the Caribbean culture”.

On behalf of the readers of the FAO Casa Gazette I wish to thank Ms Chantal Laurent for her very interesting intervention and the precious information that she shared with us.

COVER

Colin Garland (Jamaica) – “Patoo”



Colin Garland, arrived in Jamaica in 1962 but was born in Sydney, Australia. He attended the National School of Art in Sydney, and the Central Art School in London.

In his art a meticulous realism inspired into the service of the extraordinary fantasies that are often difficult to decipher. Their constituents are Jamaican and he is an admirer of Haitian painting. The lands, the sea, the flora, the birds, the butterflies, the people, in all their variety, become part of a fantastic wonderland. Garland’s distinctive brand of surrealism has been an important influence for many young Jamaican painters and sculptors.

Enthusiasm, creativity and inspiration can easily be found in the Caribbean Region not only for the beauties of nature but also for the strong personality of its inhabitants. During my lifetime I have had the opportunity to appreciate the kindness, reliability, intelligence, sensibility and good humour of people coming from the Caribbean Region. This article is dedicated to all of them but especially to Ms Maria and Mr Raul Archer (former FAO staff member) and their children Fernando, Melina, Orlando and to Ms Edith Mahabir, Coordinator for many years of the FAO Caribbean Group and Editor of the FAO Casa Gazette.

Somonides of Ceos (Greek lyric poet 556-468 BC) left us a wise statement: “*Painting is silent poetry, poetry is eloquent painting*”. This truth can be found in the hereunder words of the Hon. Mr Derek Alton Walcott, Caribbean poet, playwright, writer and visual artist who won the Nobel Prize for literature in 1992.



Photo credit FAO/G. Napolitano

Isaiiah James Boodhoo – “*Wind in the Canes*”

Isaiiah James Boodhoo was one of Trinidad and Tobago’s leading artists (1932-February 2004) he received most of his formal art education in the USA and graduated a Master of Arts from Central Washington State University and as a PhD from Indiana University. Boodhoo brought the idea of social and political commentary through art back with him when he returned to Trinidad. Boodhoo’s first exhibition at the National Gallery in Port of Spain in 1970 was strong social and political comment in the light of Trinidad and Tobago’s own revolutionary turmoil. Artist’s statement: “It is important through all periods of the history of art that some art should comment on contemporary conditions – social comment is not only valid but necessary and relevant”. The contrasts of Trinidad’s landscapes always fascinated Boodhoo, particularly the sugar cane fields ... “A place without trees, with rolling hills, manicured green, or terracotta furrowed fields”. Critic Christopher Cozier described Boodhoo’s work as: “Hovering between being a pictorial and being abstract expressionism”.

References: Book: The Caribbean Lounge at FAO in Rome
Editor Caribbean Literature and Music Group

Web-ographie: <http://en.wikipedia.org/wiki/Caribbean-art>
<http://www.poemsabout.org/midsummer-tobago-derek-walcott/>
<http://artsocietytt.org/boodhooI.htm>

Midsummer, Tobago

by Derek Alton Walcott

Broad sun-stoned beaches.

White heat.

A green river.

*A bridge,
scorched yellow palms*

*from the summer-sleeping house
drowsing through August.*

*Days I have held,
days I have lost,*

*days that outgrow, like daughters,
my harbouring arms.*

Run for Food 2011 – sesta edizione



La 6^a Edizione della Run for Food sarà organizzata come ormai consueto dal Gruppo Sportivo Bancari Romani (GSBR) in collaborazione con l'Organizzazione delle Nazioni Unite per l'Alimentazione e l'Agricoltura (FAO), il Fondo Internazionale per lo Sviluppo Agricolo (IFAD), il Programma Alimentare Mondiale (PAM), Bioversity International, FAO Staff Coop e con il sostegno del Comune di Roma, Nike e UNFCU.

La gara, inserita nel Calendario Regionale Fidal, si disputerà a Roma domenica 16 ottobre 2011, con ritrovo alle ore 8.00 presso lo stadio Nando Martellini delle Terme di Caracalla, partenza alle ore 10.00 da via delle Terme di Caracalla ed arrivo, dopo 10 km, all'interno dello Stadio. Contestualmente alla competitiva, si

svolgerà una non competitiva di 5 Km, aperta a tutti. Anch'essa partirà alle ore 10:00 di seguito alla gara competitiva.

Scopi della Run for Food

Nella 5^a edizione la manifestazione è stata inserita nel progetto "Alberi da frutto per Haiti". Questo progetto è stato lanciato non solo per concentrare l'attenzione sulla necessità di piantare alberi in Haiti (paese devastato dal terremoto del 12 gennaio 2010), ma anche per fornire un sostegno pedagogico ai bambini e promuovere l'istruzione del medio ambiente nel paese. Una volta maturi, questi alberi da frutta costituiranno una fonte di cibo addizionale per i bambini poveri.

L'iniziativa Un albero da frutta per Haiti si fonda sulla lunga esperienza della FAO nello sviluppo di orti scolastici nei

paesi in via di sviluppo. Gli edifici circondati da alberi sono inoltre meglio protetti dalle inondazioni che ad Haiti possono aver luogo durante la stagione delle piogge. Con una donazione di soli 3.70 è possibile comprare un albero di avocado o di mango per un giardino scolastico di Haiti, e coprire anche il costo di fertilizzanti e di altri fattori produttivi.

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Photo credit FAO/G. Napolitano



Photo credit FAO/G. Napolitano

SALA DE MÉXICO “Un tapiz original de Temoaya”

por Flavia Carbonetti

“El Señor Antonio Gutiérrez Hernández , Presidente de la Sociedad Cooperativa Tapetes de Temoaya Anudados a Mano (México) y la



Señora Helvia Hernández Medina, quedaron muy emocionados al ver la revista FAO CASA Gazette del mes de Enero 2011 donde hay un artículo que describe un tapiz hecho en Temoaya, tapiz que ocupa un lugar muy privilegiado en la FAO.



Los Trabajadores de la Sociedad Cooperativa Tapetes de Temoaya Anudados a Mano agradecen infinitamente a la revista “FAO Casa Gazette”.

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Aut. n. 115 del 28 Giugno 1999

‘Contract Farming: commercializing subsistence farmers

by Peter Steele

Considered in the context of Cambodia and the need to encourage more people into commercial farming practices, contract farming continues to be widely promoted in the low-income countries as a means of boosting productivity, making markets more efficient and providing agro-producers with the security that comes from a reliable source of income. This helps build confidence in rural communities.

World population will reach seven billion before the year is out, with another 2-3 billion scheduled on Planet Earth before stability is expected to be reached by around 2050; it follows that issues of food security will continue to dominate the food insecure for the next 40 years. Food supply is simply one more example of market supply and demand.



Cooperative production. A well-established and experienced organization of growers leads logically to grower-ownership of production, logistics and processing; with the rewards of the enterprise shared within the whole community. Management of cooperatives can be a real challenge however.

Cambodia in the blink of an eye

Contract farming is widely practised in SE Asia, and has been successfully introduced into Cambodia, for example, for organic rice and tobacco production. More than 12 years of experience is available including model contracts that can be assessed for suitability and

adaptation.

Contracting food crops is more challenging than industrial crops given leakage that can arise from contract defaulters. Well-designed and well-managed contacts can stimulate agro-industrial development with the private

sector taking leadership. The public sector retains responsibilities to ensure that the system works in practice, that it is fair and equitable to both growers and processors and that sufficient resources are available from the state with which to provide infrastructure, R&D and arbitration services.

Contract growers benefit from collectivization into associations and similar wherein they may have equal negotiating status with agro-processors. The contract models developed by Messrs BAT Cambodia exemplify the opportunities available; and can be considered for other crops, locations and communities.

Cambodian players

The Department of Agro-Industries of the MAFF has a mandate to encourage

the adoption of contract farming practices as a means of commercializing the role of small-scale agro-producers (i.e. encouraging them to shift out of subsistence farming) and, importantly, encouraging them into the respective agro-industrial value chains for a range of food and industrial crops. Behind market developments of this kind are the socio-economic advantages of community development; providing the incentives to encourage rural people to remain where they are as growers and service providers.

Commercializing production

Contract farming helps shift the private sector to the fore-front of agricultural development; supplementing the role of the public sector and, where successful, largely replacing it. Commercial trading and agro-processing companies take on



Contracts. In a best-case scenario a contract is an agreement between buyer and seller that matches previously agreed conditions of delivery/purchase. Easy-to-say, but sometimes hard to match with reality. Community specific contracts such as 'hawala', 'hundi' and 'fei chien' are typically word-of-mouth; the rest of the world depends on written documents.

the responsibilities for providing effective extension and, importantly, providing the inputs with which growers are able to produce high-quality goods that meet the requirements of processors and markets.

By providing technical information, seeds, fertilizers and crop-care management the contracting company can re-direct large numbers of contract growers into factory or market supply. For example, different crop varieties may be ready for harvesting to a set timetable that may extend the processing season, make for more efficient value chains and help reduce costs (of production, transport, storage and pre-factory treatment). Delivery can be set to accommodate the capacity of the factory.

Growers in contracted schemes typically have more security of production, with firm markets available for the crops/materials produced, and thus a more reliable revenue stream (with all the implications that this may have for fluctuating prices that can shift in favour of either contract grower or processor).

Challenges involved

Notwithstanding advantages of this kind, there are constraints for application and delivery that always arise, and particularly for new growers or those susceptible to unscrupulous traders (whereby growers are encouraged to sell contracted produce to others outside the original agreement).

Contracting is typically limited to a single contracted crop, and others grown on the home farm may be ignored or given lower priority. Many skills learned by growers are crop-specific and are not easily shifted to other crops, although there is evidence



Private enterprise. Models of economic development the world-over are dominated by the investment of privately-owned funds; and risk-taking. This is based on trading and consumption patterns that may not be compatible with the long-term security of supplies of key inputs.

that many general agro-business skills such as book-keeping, trading ability and the value of timeliness with crop inputs and crop care are adopted and shared.

A number of issues continue to arise with contracting and this may, ultimately, encourage experienced contractors not to enter into new contracts for future crops. This is particularly so where growers have learned to operate within known production systems and markets (and no longer need the 'protection' that a contract provides). These are people who are able to source seeds, fertilizers and similar at market prices, and have become

astute at trading – selling to the highest offer (including the original agro-processor).

Change brings risk and raises issues

Change is the only constant in human society; although this is easier to accept in theory than in practice (and is really easy to consider from a middle-class western viewpoint). The poor, by contrast, are notoriously adverse at risk taking; these are people who simply cannot afford to fail.

Contract farming brings risk from which it may be difficult to retreat if unsuccessful. There is, for example, an unbalanced partnership between processor and grower (with the latter weaker), the transition required of the grower is disruptive, there is loss of independence and unknown and unwanted cultural or social changes, and so on. In reality the most successful and reliable contract growers are middle income people in the community; these are typically people with more land and higher intellect/ability. The fewer the number of contractors the easier the management required of the agro-processor. It follows, that the poorest newcomer and/or those with small areas of land can learn from other more successful growers already involved in the community; as second tier contractors.

Finally, there is the environment – always a key issue in 2011. Conversion from traditional practices to sometimes intensive mono-cultural practices raises risk and reduces biodiversity. Greater use of agro-chemicals for higher and better quality yields can result in more contamination of prevailing ecological systems. Unscrupulous processors may

move on to new growers and/or areas when natural resources have become depleted or spoiled.

Lessons to be learned

Generalizing raises issues of specificity, and the differences that arise between crops, growers, contracts and location. Some of the lessons that have cropped up in SE Asia and which may apply to Cambodia are concerned with the period of learning, the language used in the contract, the value of encouraging two or more agro-processors to become involved, demands for new skills with a shift in use of crops and technologies, re-interpreting the role of the public sector with the public incentives that may be introduced, issues of risk (with new crops, seasonal growing conditions and markets, for example), land ownership and control; all of which impact in some way on the way in which crops will be grown, processed and sold.

The experience to be learned by both communities and agro-processors are equally challenging; and may apply for the next period when different crops and markets may be explored. Here is a role for organizations of growers to be established that can boost equality across the contract partnership, represent from a position of strength and introduce insurances and safety nets that will provide a measure of resilience for growers.

Commercial production brings change; and the previous fall-back position of providing food security for the home may become lost as dependency shifts to the sale of crops/goods, and receipt of earnings with which to purchase foods. This may further complicate social roles

within the family as the traditional growers - mainly women and girls – surrender their independence as food providers.

One option amongst many

Contract farming is one of a number of grower-market/processor mechanisms that can be introduced as a means of boosting agro-production, creating wealth, etc., and needs to be considered in the context of the environ-socio-economic background of the rural people involved; where issues of regional and/or national context may also apply. Further, what impact will contract farming have on those in the community who are not involved? This is not so much the actual contract between grower and agro-processor, but the way it is introduced and managed.

Like much else in life, contract farming is no magic wand and there are inequalities, ambiguities and the short-term nature of the arrangements to be considered. That said, well-designed, fair and well-implemented contracts have the potential to link smallholder growers with the marketplace; and to encourage the value addition, employment and wealth creation that comes from agro-industrial development. This, ultimately, helps boost food security in rural communities.

Further information

Technical information is the basis for the work of the Organization; the reason it was established and the *raison d'être* for continuity. Name an agro-technical sector and you can all but guarantee that there's an in-house resource already available with a handful of willing people involved. Contract farming is no exception. Check out the library, toolkits, FAQs and



Industrial crops. More than half the cultivated lands of Planet Earth are given over to industrial crops, and these areas are expanding. Food lands are at risk, with food markets dominated by those able to afford them. The reality is one in which both foods and industrial crops remain essential; issues to consider for the next period.

standard contracts already available at <http://www.fao.org/ag/ags/contract-farming/index.cf/en/>. Share the contracts with your colleagues in the field. Get to know the key people.

The original paper from which this article has been taken is also available. Prepared as part of a 'road map' in support of agro-industries development in Cambodia - you are welcome to a copy from peter.steele137@gmail.com

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COPERTURA MEDICA PER CHI NON HA O HA PERSO IL DIRITTO ALLA VAN BREDA

di Francesco Di Pancrazio e Giorgio Marraffa

Queste poche righe sono rivolte a quei colleghi che ancora non conoscono il G.A.D.O.I..

Il G.A.D.O.I. (Gruppo Associativo Dipendenti Organizzazioni Internazionali), è nato nel 1996 con lo scopo di ridare la copertura medica ai figli dei dipendenti della FAO, WFP e IFAD, che avendo raggiunto l'età di 26 anni perdono il diritto all'assistenza medica della Van Breda.

Nella ricerca di una soluzione adeguata e soddisfacente per i nostri figli, abbiamo analizzato attentamente le proposte di contratto presentateci dalle più importanti Compagnie di Assicurazione operanti sulla piazza di Roma. Tra queste c'era la Compagnia di Assicurazioni SAI (oggi Fondiaria-SAI), che ci ha proposto un Contratto di Gruppo, valido in tutto il mondo, a condizioni particolarmente agevolate, e abbastanza simile a quello della Van Breda.

Abbiamo quindi dato vita a questa nostra Associazione, che è privata e del tutto indipendente da qualsiasi Organo Ufficiale della FAO, registrandone lo Statuto presso un Notaio di Roma e ottenendo quindi il riconoscimento ufficiale sul territorio nazionale e all'Estero.

Nello Statuto è precisato che il G.A.D.O.I. è un'Associazione senza fini di lucro e senza capitali ed opera nel campo assicurativo con lo scopo di ottenere dalle Compagnie Assicuratrici dei contratti vantaggiosi per i propri associati.

Dopo aver formato il Gruppo e creata l'Associazione, abbiamo stipulato una Convenzione con la SAI, che ci ha dato la possibilità di inserire nella Polizza di Gruppo anche familiari e conviventi. Inoltre

ci ha proposto di stipulare qualsiasi altro tipo di contratto, sempre a condizioni vantaggiose; finora oltre all'Assicurazione Medica abbiamo stipulato delle Polizze a Capitalizzazione (Pensione Integrativa) ed abbiamo intenzione di allargare ancora il campo delle nostre attività.

I principali vantaggi ottenuti dalla Convenzione con la SAI per l'assistenza medica sono i seguenti:

- 1) Riduzione dei premi annui pagati per la Polizza di Gruppo del 35% rispetto a quelli normali.
- 2) Garanzie e coperture assicurative maggiori rispetto alle polizze individuali
- 3) Maggiore sicurezza riguardo al rinnovo dei contratti.
- 4) Rateizzazione del premio annuo senza aggiunta di costi
- 5) Mantenimento negli anni della classe di età per gli assicurati.

Poiché il G.A.D.O.I. è un'Associazione senza capitali e senza fini di lucro, non esistono quote associative e l'unico requisito richiesto per diventare Associato è quello di sottoscrivere una assicurazione medica per se stessi, o per i propri figli e familiari. A distanza di 15 anni dall'inizio della Convenzione con la SAI, tra alti e bassi possiamo affermare che essa è stata sicuramente un'esperienza positiva che ci ha dato e continua a darci una buona copertura medica; ed il numero degli assicurati, cresciuto in misura ragguardevole ce lo conferma ampiamente.

Per ulteriori informazioni si prega telefonare allo 06 87182390 oppure al 360 428414; per parlare di persona conviene invece chiamare la FAO Staff Coop, ext. 53142 e prendere un appuntamento con Giorgio Marraffa ■

CAT'S

di Patrizia Cimini

Il mito del **Gatto** viene coniugato al Museo di Roma in Trastevere, e viene coniugato insieme al suo antagonista **Topo**. Un'idea divertente e brillante che le curatrici della mostra, Giovanna Alatri e Donata Tchou, hanno realizzato in modo attraente. Una scelta intelligente fatta nel vastissimo mondo dell'arte e della letteratura. Mondo che, a questi due antichi compagni della vita civilizzata dell'uomo, ha dedicato opere con mille materiali diversi, pubblicazioni coltissime e divertenti e popolarissimi fumetti. "Uscite, uscite Sorci! Disse un Micio..." è una mostra che fa passare piacevolmente il tempo, in un quartiere di Roma ricco di storia e di suggestioni: **Museo di Roma in Trastevere (Piazza S. Egidio 1B, orario 10-20, chiuso lunedì fino al 5 giugno - biglietto intero Euro 6,50. Info 060608. Catalogo pubblicato da Palombi Editori).**

La poesia che segue è dedicata al balletto di grande successo Cat's. Il balletto venne ispirato dalle poesie di T.S. Eliot, poesie che il grande autore dedicò ai suoi nipotini.

Cat's

Balletto per pazzi rozzi gatti.
 Cortili d'acciughe, Gryzabelle misteriosa
 Memory song, the moments of happiness,
 Skimleshanks,
 What is that?
 Un piccolo gioco di un nonno Eliot,
 per nipotini Eros, Eros, Eros,
 così "OLD POSSUM'S BOOK AND PRATICAL
 CATS"
 da non poter strappare al gatto
 sanculotto di pelliccia
 brigante di zampa
 neanche l'idea dell'assalto alla Bastiglia.
 Torrioni di rifiuti
 Crollano nel cortile d'anchois,
 e ballano i gatti.
 La notte ha solo i loro occhi
 Per non essere buia.



GARDENS OF LANDRIANA

by Jill Stevenson



Yellow Irises in the artificial lake

Since Good Friday is an FAO but not an Italian holiday, I usually go on a day trip somewhere. This year I had run out of ideas and searched Google to find a suitable place to visit which was open to the public. I found that the Gardens of Landriana were holding a Plant market “Primavera alla Landriana”.

As it is close to Rome, I decided to go. I paid a small fee to visit the gardens with a very knowledgeable guide who pointed out the beautiful local and exotic plants and trees. Unfortunately it was a little early for the roses which must be quite spectacular when in full bloom. One rose was particularly unusual in that it changed colour as it blossomed.

On another part of the estate were numerous stands exhibiting and selling beautiful plants of many different species and colours. I have attached two



One of the “rooms” in the Gardens

photographs of the market, and two of the actual gardens.

I can certainly recommend this as a visit, and have written a small note on the history of the gardens:

In 1956 Marchese Gallarate Scotti and his wife decided to buy up a large estate on the coast of the Latium Region, near Tor San Lorenzo in Ardea just 35 km. from Rome. The estate was completely bare and still contained many bombs and mines left over from the Allies who landed at Anzio during the Second World War. Preparation of the gardens started with the clearing of this area and the planting of Pines and Eucalyptus trees to block the strong winds from the sea and give some shade. Lavinia Taverna, the Marchesa, by chance started planting seeds until it became a real passion. Eventually she contacted the famous English landscape gardener, Russell Page, to help her plan her garden which

over the years has become what you can see today.

The gardens cover over 10 hectares and their main characteristic is that they are divided into “rooms”: The valley of the old roses with the lake; the orange garden; the formal garden; the olive garden; the white walk; the grey garden; the blue meadow; the Spanish pool garden and others to be discovered during a pleasant guided tour.

The gardens are open from April to November (excluding August) for general visits. But there are two markets, the one I visited, “Primavera alla Landriana” and one in October “**Autunno alla Landriana**”. So I will definitely be visiting the Gardens again between 7 and 9 October.

Those interested can contact the Gardens by calling: 039 6081532 or emailing: info@landriana.com



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Coreografia di Galina Samsova da Marius Petipa e Lev Ivanov
Direttore Andrey Anikhanov
Scene e Costumi Aldo Buti

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Regia Arnaud Bernard

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Gala Roberto Bolle and Friends

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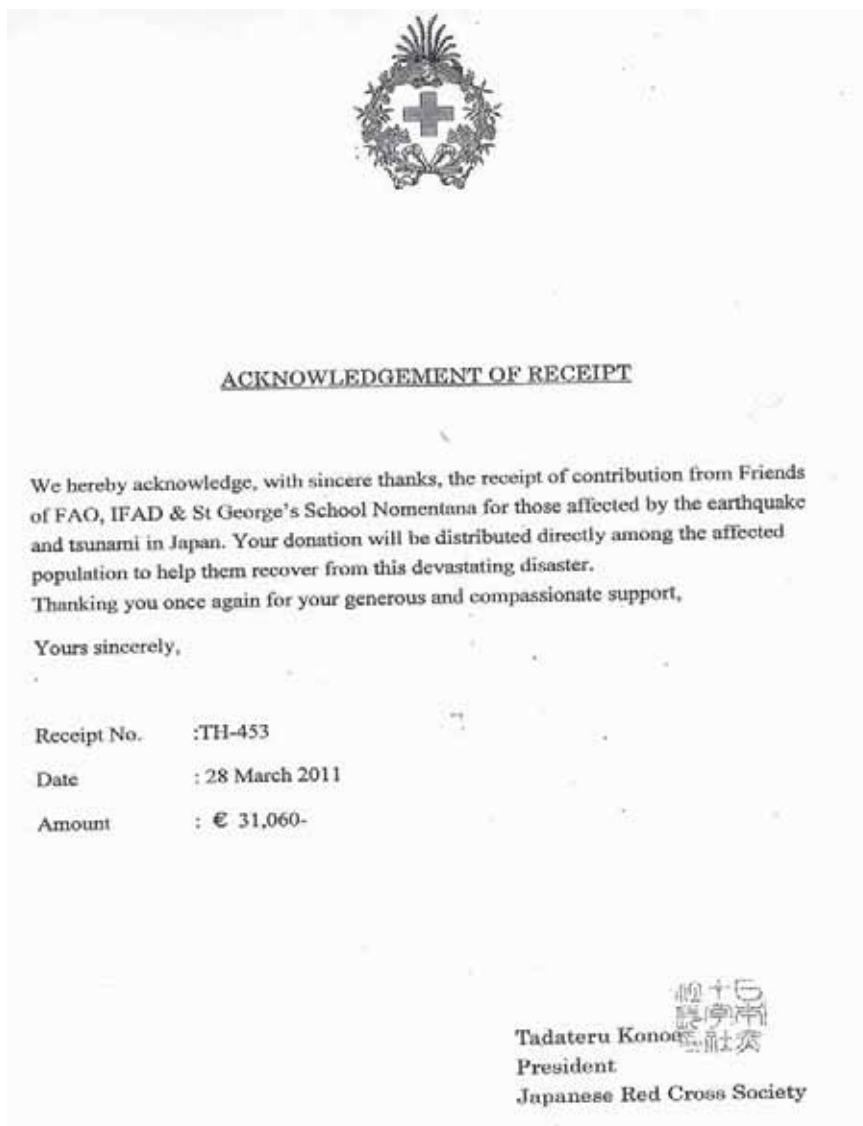
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Per ulteriori informazioni contattare FAO Staff Coop (53142)

Japanese Earthquake

An e-mail received from one of our Japanese colleagues.

Please find attached hereto the receipt from Japan Red Cross Society for the donation from our nice friends of FAO, IFAD, St.George's School and others. Taking this opportunity, I wish to thank you all again for your kindest cooperation. Arigato !!



Picadillo (Beef Hash)

by Edith Mahabir

Ingredients

1 kg minced beef
2 tbsp oil
1 large onion, chopped finely
1 green bell pepper (peperone)
deseeded and chopped
1 clove garlic, chopped finely
1 fresh hot pepper, deseeded and chopped
2 large ripe tomatoes, peeled and chopped
½ tsp ground cumin
salt, black pepper
50 gr raisins
2 tbsp pimento stuffed olives, chopped
1 tbsp capers



Method

Heat the oil in a large frying pan and cook the onion, bell pepper, garlic and hot pepper until the onion is tender but not browned. Add the minced beef and cook, stirring and breaking it up until it has lost its red colour. Add the tomatoes, cumin, salt and ground black pepper according to taste; then add the raisins and mix thoroughly. Simmer gently uncovered for about 25 minutes. Add the olives and capers and cook for another five minutes.

Serve with boiled white rice, stewed black beans (Recipe in Cooking Fantasy Cookbook, page 100) and fried ripe plantains and tomato slices.

Coconut Drops

Ingredients

250 gr self raising flour
175 gr brown sugar
½ tsp allspice
75 ml milk
rind of ½ orange grated
150 gr fresh coconut grated
1 tsp vanilla essence
25 gr margarine or butter melted
½ tsp salt
glacè cherries, chopped (optional)



Method

Sift the flour into a large bowl then add the sugar, allspice, grated orange rind, grated coconut, margarine or butter, vanilla essence and then pour in milk gradually, mixing well. Heat oven to 220°C (or 425°F). Using a tablespoon drop spoonfuls of the prepared batter on a non-stick baking tray (or use baking paper) leaving some space between the heaps formed. Decorate with cherries on top. Bake in the hot oven for 15-20 minutes. Cool before serving. These 'drops' are ideal for children's parties, as snacks and great for picnics. They are a Caribbean favourite.



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