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NEWSLETTER

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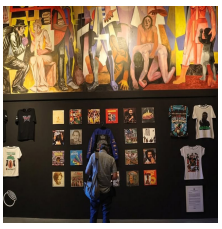
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Bad Bunny Has Become An Unofficial Puerto Rican Ambassador.

'The whole world already knows my dialect, my slang,' he said.

At the Madrid Book Fair on Tuesday, Professor Fernando Feliu, from the Department of Hispanic Studies at the University of Puerto Rico, stated that Bad Bunny has become an "unofficial Puerto Rican ambassador" and a more influential cultural disseminator than Puerto Rican literature itself.

Feliu recalled that the artist himself mentions it in his song "La mudanza" from the album "I Should Have Taken More Photos": "The whole world already knows my dialect, my slang."

The reggaeton artist has popularized expressions like "jangueo" (from the English "hang out"), which are now used in Latin American countries where they were previously uncommon.

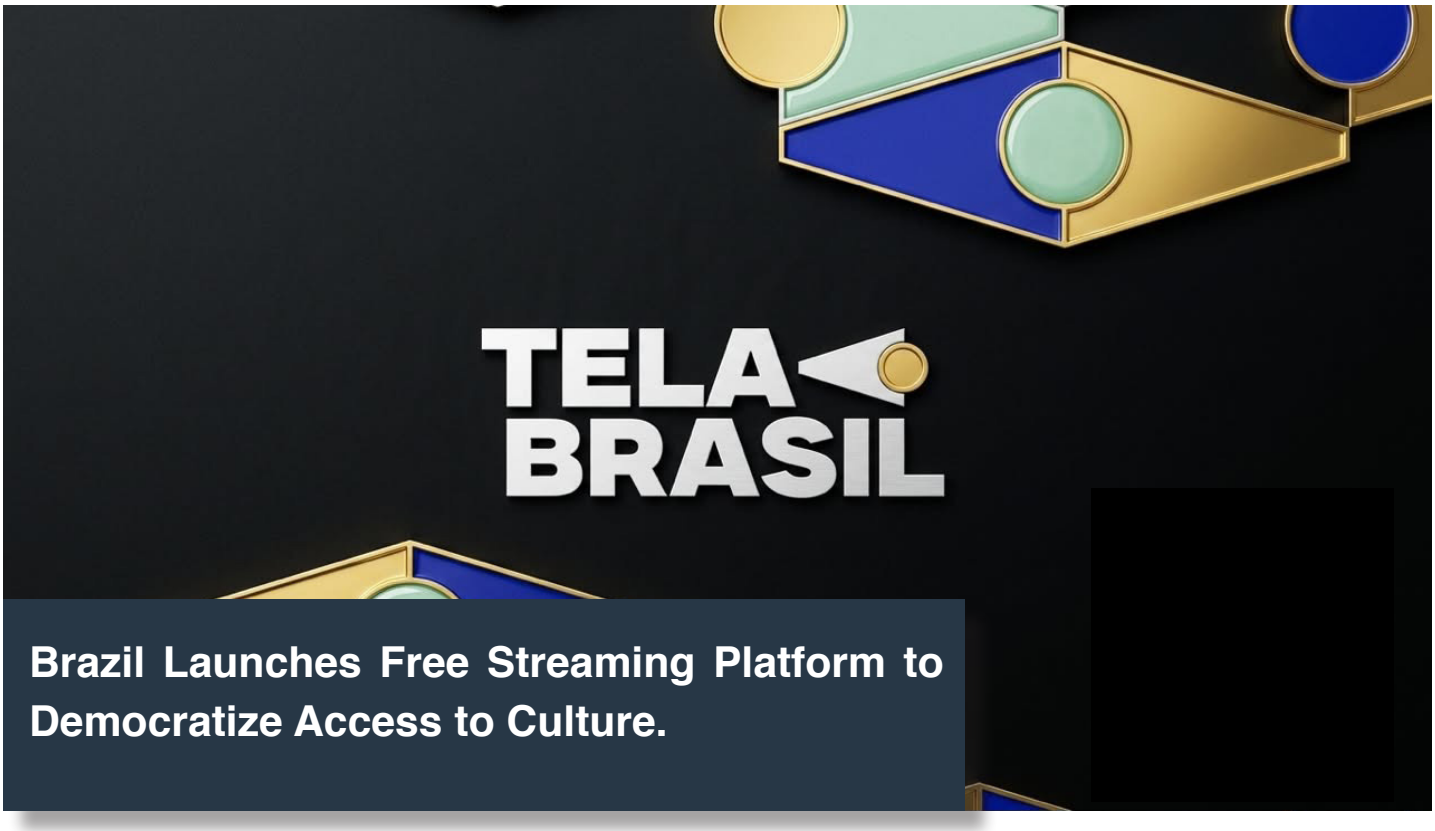
Although Feliu is not a fan of Bad Bunny's music, he highlighted the artist's leadership and ability to draw a crowd, calling him "a marketing genius" during the talk "The Influence of Puerto Rican Spanish: A Torrent of Creativity and Reclaiming."

The professor explained that in the current U.S. political context, speaking Spanish is an act of resistance and that Bad Bunny has managed to position Puerto Rico's identity and aesthetic across the tourism, music, and political spheres.

Feliu compared his impact to that of artists like Ricky Martin and Daddy Yankee, who achieved international fame. He highlighted that Bad Bunny has spurred an increase in Spanish classes on platforms like Duolingo, and that he even sang in Spanish at the Super Bowl halftime show.

As part of his "I Should Have Taken More Photos" world tour, Bad Bunny will perform ten concerts in Madrid for approximately 600,000 attendees, consolidating his role as a cultural and linguistic icon of Puerto Rico on the global stage.





Brazil Launches Free Streaming Platform to Democratize Access to Culture.

Tela features 555 initial titles, including films, series, and documentaries.

On Saturday, the Brazilian government launched the free streaming platform Tela to democratize access to culture and strengthen national audiovisual production.

Tela features 555 initial titles, including feature films, short films, series, and documentaries, and plans to reach 1,000 available productions soon. Among the featured works are classics such as Glauber Rocha's Black God, White Devil (1964), Hector Babenco's Carandiru (2003), and Fabio Meira's The Two Irenes (2017).

President Lula da Silva emphasized that Brazil is "very accustomed to foreign culture" and that this platform will allow for a better understanding of national identity through film.

Culture Minister Margareth Menezes, a singer, stated that the launch seeks to guarantee the right to culture and strengthen sovereignty in the face of limitations in audiovisual distribution.

Brazilian cinema is experiencing a golden age after the success of "I'm Still Here" and "The Secret Agent," which were nominated at the last two editions of the Academy Awards.

"I'm Still Here," directed by Walter Salles, won the Oscar for Best Foreign Language Film in 2024, becoming a historic milestone for Brazilian cinema.

With Tela, Brazil seeks to consolidate a digital space that preserves its audiovisual heritage, expands cultural dissemination, and offers free access to productions that reflect the diversity of the country.



Ecuadorian Team to Wear Montecristi Hats at the 2026 World Cup.

This hat's fame grew in the 19th century during the construction of the Panama Canal.

On Tuesday, the Organization of Ibero-American States (OEI) informed that the Ecuadorian team will receive Montecristi hats, made from toquilla straw, to wear at the 2026 World Cup, where they will face Germany, Ivory Coast, and Curaçao in the group stage.

Each hat will feature the logos of the OEI and the Municipality of Montecristi, which are promoting the project to safeguard traditional Ecuadorian weaving.

Sara Jaramillo, OEI director in Ecuador, emphasized that preserving toquilla straw connects cultural heritage with productive development, reinforcing cultural identity and the economic value of artisan communities.

The initiative incorporates virtual reality (VR) technology, offering immersive tours of rural communities ties in Manabi that showcase. weaving techniques, historical sites, and the cultural legacy passed down through generations.

In addition, each hat will feature a QR code that certifies its origin and provides access to the stories of the artisans behind the piece, ensuring traceability and transparency in the international market.

The Montecristi hat, known worldwide as the Panama Hat, originated in Ecuador in the 16th century. Its fame grew in the 19th century and during the construction of the Panama Canal, when it was exported on a massive scale.

In 2012, the toquilla straw weaving technique was inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity, recognizing its historical, artistic, and social value.



Mexico Calls for Suspension of U.S. Auction Over 80 Looted Archaeological Pieces.

Mexico's Ministry of Culture demanded the suspension of an auction in Louisville, Colorado, after specialists from the National Institute of Anthropology and History (INAH) identified 80 archaeological pieces of Mexican origin being offered by Artemis Fine Arts in a sale titled "Fine/Visual Art, Ancient, Ethnographic Art."

Culture Secretary Claudia Curiel de Icaza stated that "since these are goods belonging to the Nation, inalienable and imprescriptible by legal mandate" the government has initiated actions to halt their commercialization and secure their restitution.

"Our heritage is not an object of profit. Its defense is a permanent commitment to the memory and cultural sovereignty of Mexico," she added.

Under the Federal Law on Archaeological, Artistic, and Historic Monuments and Zones, such items are property of the Nation, inalienable and imprescriptible, and their export has been prohibited since 1827. Their presence outside Mexico is therefore the result of illicit extraction.

Since 2018, the Mexican government has recovered about 16,500 cultural pieces by fighting auctions in New York, Paris, and Rome, and by intensifying demands on foreign governments for the return of archaeological and artistic artifacts.



Mexico Inaugurates Exhibit to Celebrate Tepito's Cultural Identity.

"Tepito on the Field" seeks to symbolize the union between social diversity, community spirit, and soccer.

On Wednesday, Mexican authorities inaugurated the exhibitions "Tepito on the Field" and "Duende Dynasty, 50 Years: Finding Gold at the End of the Rainbow," which celebrate Tepito's cultural identity through soccer and music.

"Tepito on the Field" seeks to symbolize the union between social diversity, community spirit, and soccer, narrating the neighborhood's history through objects donated by residents and works by local artists.

The Jose Maria Velasco Gallery displays jerseys, medals, and photographs representing neighborhood soccer, featuring emblematic teams such as the Tepito Veterans and the Tepito Gardenias.

The cultural identity is further explored in the exhibition dedicated to the Duende Dynasty, founded by Ricardo Mendoza Garcia (Sonido Duende) and Elfega Gomez (Sonido Butterfly), which has become a musical symbol of the community.

Sound system music, a blend of cumbia and salsa modified in speed and tone using turntables, is distinguished by the voice of the sound system operator, the master of ceremonies, who sends greetings and messages in real time.

The exhibitions will be open to the public until September 20, offering a space for reflection on how sports and music function as vehicles for social cohesion and cultural resistance.

The opening was led by authorities from the Mexican Ministry of Culture and the National Institute of Fine Arts and Literature (INBAL), reaffirming the institutional commitment to the preservation and dissemination of Tepito's popular culture.


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