

PART 3

CASE STUDIES





MONITORING OF THE CASES

UNIVERSITY OF MÜNSTER - WWU
UNIVERSIDADE FEDERAL DO RIO DE JANEIRO - UFRJ

This project has been funded with support from the European Commission.
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UFRJ
Universidade Federal do Rio de Janeiro



Co-funded by the
Erasmus+ Programme
of the European Union



BRASIL



THEATRE IN COMMUNITIES

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The main source for this text are the answers to the questionnaire for monitoring, previous research on the website (both written by the program's coordinator Marina Henriques Coutinho) and local interactions.

The Extension Program 'Theater in Communities' works, through the theatrical language, the training of young people living in one of the largest favelas complexes in the city of Rio de Janeiro / Brazil - the Maré Complex.

Created in 2011, it is an initiative linked to the Department of Theater Education of the Federal University of Rio de Janeiro - UNIRIO, and is coordinated by Profª. Marina Henriques Coutinho.

Its main action is the performance of undergraduate students in Theater as advisors of groups formed by adolescents and adults in different points of the Maré Complex. These students are responsible for conducting the theater classes that take place regularly every Saturday morning, integrating actions in the three axes of higher education: academic education, social extension and institutional research.

Kind Of Social Innovation

Theatrical work proved to be an educational practice of enormous value, often adopted in social inclusion projects. Consisting, as is the case, of the collective effort, the theater is capable of strengthening the affective ties, the self-confidence and the critical thinking, reinforcing

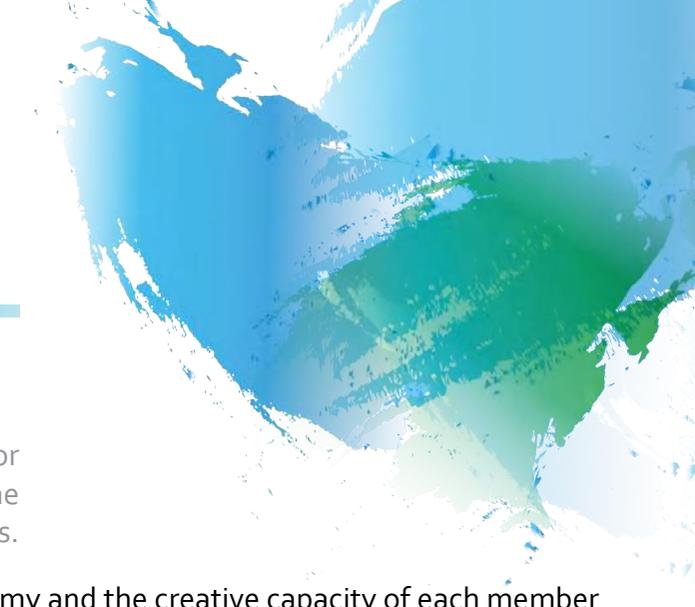
the autonomy and the creative capacity of each member of the group. The actions of the Theater Extension Program in Communities occur in territories marked by violence, the Maré and Penha Complex in Rio de Janeiro / Brazil.

Art and culture are recognized instruments of mobilization with the potential to exert a strong impact on the lives of children, youth and adults, offering a counterpoint to face and oppose violence. The main objective of this University Extension Program is to offer contact with the theater.

The program aims to promote the production of knowledge in theater, artistic practice and pedagogy, stimulated by the meeting between the Theater School (UNIRIO) and residents of Maré.

It is observed that the continuity, regularity and quality of the activities offered by the program in recent years have guaranteed positive results, both qualitative and quantitative.

The achievement of these results was aided by important collaborations with partner institutions, such as the Maré Development Networks (REDES); the Maré Arts Center,



the Carioca Arena Dicró; the Favelas Observatory and the Américo Veloso Municipal Health Center.

Has been constant, growth in the number of participants. In 2016, seventy-five young people and adults participated in three theater centers.

At university, the number of students interested in attending also grew. There has been an increase in the number of families and residents who make up the audience attending the project presentations and attending the meetings organized by the Community Theater staff.

Social Challenge To Be Solved

The activities of the program are already included in the agendas of the partner institutions. From the qualitative point of view, the contribution that the program offers to the participants of the communities of Maré and Penha, as well as to the students of the Training Course of Teachers of the UNIRIO, future teachers of theater.

The students of the Federal University of the State of Rio de Janeiro - UNIRIO are responsible for guiding the practical work developed in the theater centers that operate simultaneously on Saturdays. The activities emphasize the development of improvised processes for theatrical creation, with the aim of stimulating creative forces in the young participants, developing the capacity to work within a group and cultivating interest in the theater and its possibilities.

At the end of each year, there are presentations where ideas and subjects can derive from the reality



of groups and issues related to their community, to the investigation of distant and even fanciful universes.

Community Involvement & Development

The open and collaborative process of game trials enables the staging of theatrical events that include parents and the community in general. The event is called 'Maré¹ de Espetáculos'. Since the creation of the program, there have been twenty-one theatrical events with molds made up of residents of Maré and Penha, led by UNIRIO students.

Concerned about the importance of "mobility" throughout the city, two events entitled "Idas ao Teatro" and "Encontrão" (meetings between all those involved in the project conducted at the UNIRIO Theater School) were created.

Recognizing the difficulties that the young people of the communities face, particularly those farther away from downtown Rio de Janeiro and the South Zone of the city, to attend cultural activities, whether due to the high fare of public transportation or to the feeling that they do not belong to those places, the fact is that many prefer to remain in their communities and give up their right to the city.

The transportation provided by the university has been a great help in carrying out these events. Every year, groups have the chance to visit cultural sites in the city of Rio de Janeiro.

They participate in ballets, exhibitions, musicals and many types of performances and plays. Considering that these populations have historically been excluded from such places, these movements contribute, if not to overcome social and economic discrepancies, to the enjoyment of rights.

This does not mean that establishment values are strengthened or mainstream productions are considered to have a higher status. It is understood that seeing a wider context helps to perceive the contradictions contained in society.

The right to move around the city also means the right to the city and citizenship. This can mean a process of "urban regeneration". Once more aware of their rights, the inhabitants of the favela will be better able to promote concrete and effective transformations.

Relationship Of The Hei With The Surrounding And Social Impact

However, some challenges are presented to the development of the Program. One of the main challenges faced is the context in which it is inserted. Locations accommodating theater groups are dominated by drug warring factions at war and often experience conflicts between traffickers and police.

¹'Maré' means tide - the periodic rise and fall of the waters of the ocean. 'Maré de Espetáculos' is a joke with de term.

The Maré Complex is one of the largest agglomerations of poor communities in the city of Rio de Janeiro, despite its 130,000 inhabitants, is neglected by public authorities. This neglect exposes youth to the difficulties experienced by residents of Brazilian urban peripheries, whose daily life is marked by a combination of numerous vulnerabilities: low schooling, coexistence with criminal factions, armed conflicts and preconception.

Another challenge lies in securing grants for extension courses for students who participate as facilitators in the program. The fact that resources for public universities in Brazil are increasingly scarce is worrying.

There are also problems to ensure transportation from the university to the workplace. Regarding the incentive to research, it is important to note that the extension program interacts with teaching activities (undergraduate and postgraduate).

It is also inserted in the research of the teacher who coordinates the project: "Applied theater: investigations about an expanding universe. It is a field of study called in Brazil as Community Theater and is recognized in the international context as Applied Theater (applied theater).

"A broad set of theatrical practices and creative processes that take participants and audiences beyond the reach of conventional mainstream theater in the realm of a theater that responds to ordinary people and their stories, local settings and priorities. , occurs in informal spaces, in non-theatrical locations in a variety of geographic and social settings: schools, community centers, street, prisons, a property or any other location that may be specific or

relevant to the interests of the community "(PRENTKI, Tim e PRESTON, Sheila (2009), The Applied Theatre reader, London e New York: Routledge. p.9)

In the evaluation of the coordinator of the Program, all the challenges already mentioned will continue to confront them in the future because they are part of a bigger challenge - social change.

The program's effort is to contribute to a network of sociability that presupposes the trajectory of these young people beyond their vulnerable situations, working from the perspective of rights holders, capable of planning autonomous and emancipatory strategies and, necessarily, supported by socio-educational teaching, by networks of schools, universities, labor, non-governmental organizations, programs and public policies for young people.

The Community Theater Extension Program has the following impacts:

- **EDUCATIONAL** - the direct impact on the life situation of the participants; in relation to their rights as citizens; in terms of equal rights and discrimination.
- **ARTISTIC CAPACITY** - Contact with theater language, training, attitude change in relation to proposed activities, degree of involvement, participation, group interaction, growth, motivation, curiosity, appreciation.
- **COMMUNITY DEVELOPMENT** - Impact of actions on communities and partner institutions: strengthening of cultural identity, support for cultural diversity and training of the public.





-IN THE UNIVERSITY - Contribution to the training of future teachers of theater, recognition by the University of popular knowledge of communities and the advancement of scientific knowledge.

Universities are social actors with a great capacity for intervention capable of complementing the strength of community groups, creating new networks of sociability in order to overcome inequality. The participation of the academic world in initiatives such as Theater in Communities helps to improve the preparation of professionals with perspectives of social advances.

The program thus expresses the most appreciated values of extension in the Brazilian university, which aims to develop working methods integrated with its philosophical principles, mainly maintaining respect for the people with whom they interact.

It is believed that the educator and the learner are in a horizontal relationship where the exchange of knowledge and experience is the philosophical principle of practice, made possible by the dialogical approach. Therefore, the method of work and the ultimate goal of action are: to teach to learn and to learn to teach.

The long-term consequence sought by the program is the consolidation of networks capable of involving community organizations, universities and public institutions and authorities leading to significant changes in the areas of popular communities in Rio de Janeiro.

The possibility of growth of the initiative is closely linked to how the university can support the Program. If there are resources, new centers can be created.

It is important to mention that there is an expansion of the scope of the program at international level, being object of institutional studies and academic works, such as monographs and articles.

One of the most recent publications is the article "Theater and reinvention of the divided city" by Marina Henriques Coutinho², program coordinator. There is also an important partnership between the Program and the University of Michigan, Ann Arbor, signed by a mutual cooperation agreement between UNIRIO and the American institution. Since 2013, the Community Theater Program has hosted students from the University of Michigan, Ann Arbor, through a partnership with the Pradesh Creative Arts Project (PCAP). In 2014 and 2015, UNIRIO students and faculty visited and participated in the activities of the PCAP in the US³. They are academic and artistic residences both at UNIRIO and Ann Arbor. At these times, the groups participate in classes, events and the activities of the PCAP.

"The student mobility, during graduation, broadens the horizons of the young university, future professionals, favoring their contact with the contexts of other countries and young people from different parts of the

world", affirms the teacher of the School of Theater and coordinator of the Theater program in Communities, Marina Henriques Coutinho.

Scalability & Replicability – Sustainability

The partnerships made by the program promote the exchange of knowledge, the dialogue between learning and intellectual academic work, and the knowledge and cultural formation proper to popular communities - a two-way communication. In other words, knowledge is open, a constant flow shared by all.

The infrastructure and support necessary for the development of the activities of the Program are the responsibility of the educational institution. Physical spaces, scholarships for students and transportation are available. In addition to support for research, publications and academic events. However, the program could not exist without the participation of communities and partnerships with community organizations.

It is an Education and Culture program, developing specific skills, in this case, mastery of theatrical language and activities that promote awareness of people's health.

In this way, the university through the Program in Theater in Communities is related to several

²COUTINHO, Marina Henriques; *Theatre and the reinvention of the divided city. Applied Theatre Research*, v. 4. p.105 – 116, 2016.

³More information on last page.

institutions, such as: Centro de Artes da Maré and Carioca Arena Dicró, Secretary of Culture of the Municipality of Rio de Janeiro, Health Department of the Municipality of Rio de Janeiro, Américo Veloso Municipal Health Center and the University of Michigan / Ann Arbor.

The profile of the participants is characterized as follows:

- A) Most are people from outside the university;
- B) Residents of Favela da Maré and Penha.
- C) There are single women and single mothers among the participants.
- D) There is a group of elderly women.

The program is based on the collaboration of individuals working in localities of community organizations.

The main communication strategies are the website and the page on facebook. The pages of partner institutions are also an important vehicle for publicizing the program:

<http://redesdamare.org.br/blog/noticias/teatro-em-comunidades/>

<http://arenacariocadicro.org.br/site/>

<https://lsa.umich.edu/pcap/students/study-abroad.html>

<https://razorwirewomen.wordpress.com/2016/06/11/guest-blogger-caroline-baron-on-the-UNIRIO-program-teatro-com-comunidades/>

The Program is funded by the university and public resources from the public. In 2014, the Program was recognized by the Public Notice of the Carlos Chagas Filho Foundation for Research Support of the State of Rio de Janeiro (FAPERJ). These resources made it possible to acquire permanent materials for the university and the Maré Arts Center.

The program also has international support. In 2014 and 2015 he received air tickets and accommodation for academic and artistic residency in Ann Arbor funded by the University of Michigan.

For More Information:

<http://teatroemcomunidades.com.br>

Vídeo clip 'Maré de espetáculos 2016': <https://www.youtube.com/watch?v=ooHNvNGUwKc>

<https://www.facebook.com/Programa-Teatro-em-Comunidades-1395153857471958/>.

<http://www.unirio.br/news/estudantes-da-escola-de-teatro-realizam-residencia-artistica-em-michigan>

<http://www.unirio.br/news/recepcao-a-estudantes-de-michigan>

<https://lsa.umich.edu/cgis/programs/americas/gcc-brazil-theatre-and-incarceration.html>

Entrevista e relatório de notícias sobre a parceria com Ann Arbor: <http://global.umich.edu/newsroom/escaping-with-theater/>





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Kind Of Social Innovation

The University of Quebradas (UQ) was created in 2010 with the objective of promoting the exchange and absorption of university knowledge with the cultural and artistic production manifested in the outskirts of the city of Rio de Janeiro.

The idea was born from the doctoral thesis on rap, made at UFRJ by the researcher Numa Ciro, currently one of the coordinators of the course, under the guidance of Heloísa Buarque de Holanda, who also works on the project. The initial proposal of the thesis was to gather people linked to culture in the outskirts of Rio de Janeiro to exchange information.

The project was consolidated through the Advanced Program of Contemporary Culture (PACC), Federal University of Rio de Janeiro (UFRJ). The proposal was to create a common environment, to enable and promote the exchange of ideas between the students of the course - 'quebradeiros' as they are called - and the teachers. The term 'quebradeiros' (breakers) is an expression, or slang, to indicate those who live on the outskirts of the city.

On the one hand, the university participates, contributing

with a kind of formal knowledge, and on the other, the students, who bring to the classroom their sensibilities and experiences of the artistic world and the experience of the periphery of the city - are artists and cultural producers from different 'territories' - with different experiences and perceptions.

The project, conformed as Extension Course, was created and the first group began in 2010, with 40 students. In 2011, that number rose to 50 and later, 70 students. Even with the course completed, many alumni return to attend classes, reinforcing the university's motto of 'once a 'quebradeiro', always a quebradeiro'.

Beá Meira, one of the first responsible for the project, comments that the University of Quebradas is an exchange place. Where everyone leaves this experience with new knowledge at every meeting.

The course deals with subjects such as Philosophy, African Culture, Art and Architecture in Antiquity, Classical Epic, Greek and African Myths, Yoruba Mythology, Romanticism in Art and Literature, Black Literature and 'Cordel' - a type of handmade notebook produced by lithography, of illustrated poetry, typical of northeastern Brazil. In the second part of the course, classes of Cinema,

Music, Dance, Theater and elaboration of Cultural Projects are taught, as well as Language and Expression workshops. The project has already had the partnership of some institutions, such as Firjan, Petrobras and the Roberto Marinho Foundation.

The differential of this project is that it is not limited to training, but it invests in the exchange and the mixing of knowledge between the community that is producing culture outside the universities and the academic community can be impacted and stimulated to create new forms of knowledge and new expressions artistic activities.

Social Challenge To Be Solved

According to Heloisa Buarque de Hollanda, professor emeritus of Critical Theory of Culture of the School of Communication of UFRJ, the name of the project - University of Quebradas - is because the jargon *'broken' in the Northeast and in São Paulo means a distant place, peripheral. It is also an allusion to the university's need to break its rigidity and open itself to the popular.* "

Heloisa Buarque de Holanda explains that the University of Quebradas is dedicated to the effort of *"cultural translation, listening and recognition of the other"*.

The *'quebradeiros'* go through a selective process to join the project, which offers activities from April to December. Once a week, they go to the campus of the Faculty of Arts, on the Island of Fundão (city of Rio de Janeiro), for a full day of academic immersion. *"We launch an annual call for selection of 'quebradeiros' because we want to receive leaderships*



with artwork already consolidated in their respective outskirts".

Even if they have not completed formal education, candidates submit a portfolio describing their artistic performance and a presentation letter. Then there's an interview. It is similar to a selection process for the master's degree, but without the requirement of diplomas.

The University of Quebradas Project of the PACC / UFRJ is an academic extension experience in the area of culture that aims to consolidate an environment of exchange between knowledge and practices of creation and production of knowledge, articulating cultural and intellectual experiences produced inside and outside the academy.

The project is based on the concept of ecology of knowledge. Knowledge of the university is embedded in a system of knowledge, in which formal knowledge must dialogue with informal knowledge, which is popular, more intuitive, but not less important. For Heloisa, there is no hierarchy between cultures - to say that the culture of outskirts is less developed is wrong. *"Just as communities that did not have the opportunity to receive formal higher education show a strong lack of access to knowledge and the intellectual production of universities, the academic community also denounces a similar lack of access to other knowledge and cultural formations outside of the university"*.

Community Involvement & Development

This project intends to be worked in two ways. Like

the communities that are producing culture but do not have access to the intellectual production of universities, the academic community also denounces a similar lack of access to other knowledge and cultural formations outside the University.

What is wanted with the University of Quebradas is to promote the production of knowledge and artistic creation stimulated by the encounter and the dialogue between the academic community and the producers of culture and artists of the outskirts.

Thus, the project wants to establish itself as an environment, a space of interaction between the various knowledges that make up the texture of contemporary culture, enhancing the production of knowledge and artistic creation in the city.

Professor Heloisa Buarque de Hollanda, in an interview for the blog Access (<http://www.blogacesso.com.br/?p=2684>) reported:

"I had been working for a long time with the outskirts and peripheries of the city, developing research, and I realized that the academy had complete ignorance of the favela, what the people who lived there thought, I did not know much, I knew that there were wonderful intellectuals, but I did not know what they were thinking. It was then that I proposed an exchange of experiences, instead of continuing with the existing works (...) The great difference of a project like this is when the second group comes with a different academic baggage, since the resident of the periphery did not have the opportunity to formally study some given subject before. Many have had contact with much of the content covered in class, but not

in an organized way. They have a demand for repressed knowledge and, consequently, a much more enthusiastic search. And that's what makes this exchange so rich."

Quebradas University Process

It is still rare in the academy to develop permanent spaces for dialogue, capacity building and shared creation among diverse cultural segments.

The University of Quebradas Project, in turn, aims to meet this demand that today becomes urgent due to the current impact of the development of the culture of the peripheries and the resources generated by the new digital platforms.

It is the creation and the implementation of this space that this project proposes as a new format of extension policy in UFRJ:

- We create a cutting edge extension program in the area of culture that has continuity and becomes a reference in the area;
- We open the space of the University to the diverse cultural communities;
- We offer extended training for cultural producers and artists from the peripheries through face-to-face and virtual meetings with intensive use of new digital interaction platforms;
- We promote a productive meeting between UFRJ researchers, thinkers, participants in cultural projects in the peripheries and university students, encouraging debate, research and the production of shared knowledge;
- We stimulate the shared production of articles, texts and videos on the Internet, reaching different audiences.

Relationship Of The Hei With The Surrounding And Social Impact

The Project offers weekly classes, seminars, lectures, workshops and laboratories defined according to the development and demands of the Program. The duration of the Program is one year. The total workload is: 216 hours. There are 70 students in the unit of UFRJ, 40 students distributed by the advanced poles and the potential public of the network.

The University of Quebradas has an annual call for the selection of project participants. Quebradas Program will work in six areas of cultural production: Philosophy, History, Literature, Visual Arts, Architecture, Theater, Dance, Music and Digital Culture. The program covers the decisive moments of the cultural formation, namely: Antiquity, Romanticism, Modernism and Contemporaneity. During the course period, the student will have follow-up and orientation of his / her research project by professors and researchers from UFRJ. At the end of the year the projects will be delivered to an external examining board and the student will receive an evaluation and an extension certificate from UFRJ.

The University of Quebradas website will offer content support to students and will allow the expansion of the exchange between students and teachers. In addition to having a video library with the registration of classes and other videos and a link library with bibliographical references to increase the scope of the lesson.

The presence of the project in the main social





media extends the networks of exchange of experiences around common themes and interests, promoting a relationship based on the concept of co-creation.

In 2017, 80 places were made available for the course with classes taught on Tuesdays from 10am to 6pm, participants should have a minimum attendance of 75%, in addition to presenting a final work to complete the course. The breakers show how the peripheries are lacking in new repertoires. The demand is very high for the inscription.

We have, unfortunately, reported Heloisa, to eliminate a lot of people. They are artists who speak very well, work very well, but need a repertoire increase. The 'breakers' are people who already work, who already have a project, that already has its band or whatever.

Since 2013, the project takes place in the first half of the year at the Faculty of Letters of UFRJ and in the second half at the Museum of Art of Rio - MAR, in the center of the city of Rio de Janeiro. In the MAR, the classes also have to do with the exhibitions, there is a productive integration with the Museum.

In the Faculty of Letters the focus is on the humanities, theater and literature. In MAR the course turns to the visual cultures. In order to have UFRJ certification, students must have completed both modules. In both, the discussion is based on the system of exchange and respect for an ecology of knowledge.

Pedagogical coordinator Rosângela Gomes emphasizes that the scope of the project expands beyond the experience lived in the course. A series of new perspectives are only perceived by those who accompany and coexist with the groups from the beginning. Rosângela points out some of these new perspectives:

- The possibility of participating in the projects and initiatives of others;
- The wide exchange of experiences;
- Building a broad network of cultural and social actors;
- The development of friendships - many are extremely lonely;
- The increase in the degree of autonomy - many are dependent on external actors, with little attitude to move forward;
- The set of interactions, helps and increases the direction of projects and initiatives;

- Groups with similar and complementary intentions are formed;
- The possibility of participating in other activities within HEI.

Scalability & Replicability – Sustainability

The work has biases of maturity, as for the general format, for example. However, by perceiving itself as an interaction system, it is fluid and permanently subject to change. In this sense it is always under construction.

In some ways, it has regressed, such as in the participation and support of other institutions. With the advent of the economic crisis, traditional supporters have suspended their support. In this way, it does not count with financial support, to advance in more sophisticated actions.

The project is based on a methodology of interaction and monitoring that needs to be conducted and followed with dedication and quality. Playback attempts were tested, however, the original format was undone, which changed the scope of the project.



CHILE

BALLOON LATAM



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Balloon is a social enterprise that promotes the strengthening of communities and their development through programs of connection and creation of shared value between local entrepreneurs, agents of change, institutions of higher education and organizations of the public and private sectors. It provides tools for the development of people and communities, seeking solutions to local challenges, keeping in mind the possibilities of reality, historicity, culture, geography and productive development specific to the locality.

Students develop their entrepreneurship skills and share their learning with local communities. At the same time this could promote job creation and culture. In the particular case of Balloon Latam the concept of community is fundamental. They look for each person to feel good and work towards achieving this. The development of trust is a key part, as it requires the honesty and trust of each of its members and thus achieving the feeling of belonging, which makes members feel safe and proud to share the feeling and to collaborate with the same purpose. They seek to work with the concept of collaboration rather than individualism in which people understand that by growing as a community they also grow as individuals.

They aim to work with more than individuals rather they make sure to work with the key actors and stakeholders of the ecosystem with the common goal of strengthening community development and bringing together citizens with the public and private sectors of their region.

Over time Balloon's managed to add to its model companies, public institutions, foundations, B corporations and tertiary education organizations, bringing them all together and helping in increasing the effectiveness, endogeneity and relevance of the work performed in each locale.

It will be reflected in the increased profits of local entrepreneurs. They aim to remain a seedbed of social leaders and change agents, formed to challenge themselves to bring about transformative change in their communities, their countries and ultimately, the world. And will try to prepare for future scenarios, defining specific strategies that solve the problems of society in a more viable and effective way, thus, one of their main long-term objectives is to shape the public policies of the countries in Latin America where they work.

The Balloon model contemplates shared financing between all the actors involved in every one of the ecosystems. In this way, shapes a business model that is coherent with their mission, in which all involved parties, betting on sustainable community development and the generation of shared value, commit themselves to the development of different Balloon programs. The actors' stakes are as follows: students, universities and private. Balloon has a long-term development model for the locals where they work. Where different social innovation programs are implemented a promotion of skills and social and business activities of all stakeholders as well as the generation of meaningful links and ties among them.

Kind Of Social Innovation

Balloon Latam is a social enterprise that promotes the strengthening of communities and their development through linkage and shared value creation programmes between local entrepreneurs, change agents, tertiary education institutions and organizations from both the private and public sectors.

Balloon Latam generates instances of shared value creation and provides tools for the development of people and communities by searching for solutions to local challenges, while keeping in mind the intervened locale's particular reality, historicity, cultural, geographical and productive development possibilities.



Social Challenge To Be Solved

They want Latin America to stop being one of the world's most unequal regions, allowing its over 600 million inhabitants to have greater access to opportunities and resources that allow them to work from and for their passions, shorten the gaps that hinder them and work collaboratively and cooperatively in their own communities based on trust, respecting the historicity and culture of each locality while promoting sustainable and decentralized development.

Community Involvement & Development

Balloon Latam has a long term development model for the locales where they work; where different social innovation programs are implemented, all working towards the strengthening of the locale itself, the promotion of social and entrepreneurial abilities and activities of all stakeholders in a given one as well as the generation of meaningful links and ties among them. The Balloon Latam model itself is made of four big phases:

In the first phase a deep diagnosis is made of the potential locales to be worked at. Necessary empirical information about the most important gaps, needs and opportunities of the community are gathered, working hand in hand with local stakeholders and potential partners for a future implementation.

Phase in which our team installs itself in the

locale and articulates all stakeholders of the local ecosystem for the subsequent implementation of a Balloon International program, which serves as the first big milestone of the model as far as impact in the community goes, activating the local's inhabitants by having them work among themselves as well as with the then future Balloon Fellows directly. The base line questionnaire of the impact evaluation is also performed at this point.

After having an active community, where the working groups articulated in the previous phase are in place, Local Innovation Committees are formed, which serve to give continuity to the work done before, as well as giving legitimacy to the entrepreneurs as working and articulated groups, while also serving as development and growth focal points for the whole locale.

Phase in which the same local entrepreneurs, consolidate themselves as ambassadors of their own communities working directly with other entrepreneurs by transmitting their experience and knowledge to others through the Balloon B-Local program as well as the implementation of a Balloon Fair, recycling center and gallery of local products for the environmental education and the use of residues.

The first milestone in the Balloon Latam model is the Balloon International program, a social innovation program for the catalyzation of change agents and development of communities, where various change agents and social leaders from all over the world work hand-in-hand with local entrepreneurs of over a five week course in a unique cross-learning experience.

Following the local's diagnosis and articulation, change agents from all over the world are summoned for a chance to work with the local's entrepreneurs as well as receiving a unique innovation and entrepreneurship course. All change agents apply for the Balloon Fellowship and after an exhaustive selection process, anywhere between 8 and 20 of them are chosen, the number selected being proportional to the number of intended entrepreneurs to be worked with.

Relationship & Interaction With HEI Sector / Relationship Of The HEI With The Surrounding And Social Impact

They aim at working with more than individuals, rather, they make sure to work with the key actors and stakeholders of the ecosystem, with the common goal of strengthening community development and bringing together citizens with the public and private sectors of their region. Over time, Balloon's managed to add to its model companies, public institutions, foundations, B corporations and tertiary education organizations, bringing them all together and helping in increasing the effectiveness, endogeneity and relevance of the work performed in each locale.

Companies they work with are ones that make an active contribution to improve their social, economic and environmental surroundings, with the goal of optimizing their competitive situation and their added value. In Balloon they see a chance

of relating in a better way with the environment and fostering local economy through entrepreneurship. With us, long term and trusting relationships are built with the communities that are nearby their operations, generating a setting that promotes their development.

For this, it's fundamental that local development is defined as a strategic and transversal axis in the organization, that is, not limited to a single area of the organization, but one that goes hand in hand with the sustainability of the business as a whole. Relationships with Balloon and the communities impacted must be long-term ones, sustained not only by resource input, but also supporting with new activities and tools that compliment the on-site work with the entrepreneurs and communities. Public institutions they work with make sure communities develop in a productive way, intertwining the local, regional and national ecosystem. For this to happen it's important that coordination exists with public policies and resource allocation with intent to activate and revitalize rural economies, creating centers of development that generate knowledge, methodologies and practical tools so that the entrepreneurial ecosystem can acquire a leading role generating income, employment, relationships in the community and well-being. Public sector institutions they've worked on include regional governments, tourism and commerce chambers, municipalities and others.

The foundations they maintain alliances with stand out because of the integrating vision they have about the territory, where they seek to strengthen and develop it via the growth of businesses, forming





projects that allow a sustainable social and economic development in the each communities, salvaging and fostering local resource and knowledge as well as incorporating technology in a non invasive manner.

B Corporations they keep alliances with are companies that redefine the meaning of entrepreneurial success, using market forces to give solutions to social and environmental problems. Each of them complimenting our intervention with the core of their business: recycling and environmental conscience, development of communities through the incorporation of sustainable tourism, reuse of waste for high value proposal product development, as well as giving solutions to the problem that waste generates in the environment.

Their tertiary education institutions network is formed by those that put social innovation close to their students and see value in delivering a comprehensive and multidisciplinary formation. They give their students access to resources, role models, on-site learning opportunities and the necessary guidance so they can achieve their potential as change agents. They promote bonding between students, teachers, universities and the environment, so that with different initiatives students can create innovative solutions to different social problems of the country.

Social Impact

Balloon Latam seeks to promote community development and the strengthening of local economies through the promotion of innovation but with a fundamental difference. Not through just any type of innovation, through endogenous innovation.

Considering how human capital, innovation and knowledge contribute significantly to boost growth and development, communities must encourage innovation from within, as well as its resources and immediate surroundings; for this reason, Balloon Latam promotes the generation of conscious, autonomous, responsible, democratic and horizontal innovation spaces that develop from and for themselves, while being aware of their surroundings, all through a series of explicit or implicit, but always conscious, ingredients and processes that facilitate tools, methods and systems for each group to self-organize and self develop from their own resources and possibilities.

This allows Ballon to apply a method in which communities can be organized and establish the basis of a projection towards an integrating horizon, where the people who make up the community can believe more in the value of their own resources, talents and abilities, as well as those of their peers, fostering relationships of trust and generation of shared value, and betting on a diverse and rich universe in its varied composition. This way, rather than promoting the exploitation of the most 'convenient' resources, fostering of endogenous and frugal innovation culture is favored, which focuses on the essential; innovation

based on the development of new products and services with resource constraints and low environmental impact, which in turn allows the costs (and therefore the final price) to be kept as low and accessible as possible, as opposed to those tending to innovate in the more advanced countries, where companies use and exploit all available resources and transfer the cost to customers, who must weather the price increase. In short, in Balloon Latam they bet on applying existing resources, creativity and ingenuity in the face of adversity.

Stages Of Social Innovation / Scalability & Replicability

Balloon Latam seeks to impact the lives of hundreds of entrepreneurs, and measuring that impact is something they're deeply committed to. This section details how they intend to measure the impact, scalability and replicability of the program on the entrepreneurs of the places they work in.

Their target population are local entrepreneurs from the communities that mostly come from low-income levels. Most of the participants are between the range of 25 to 65 years old, with many of them having an incomplete basic education.

Given the excess of demand for the program, an experimental evaluation will be performed, with randomization applied on the entrepreneur level. This way, they'll be able to fairly choose which entrepreneurs get to participate in the five week Balloon International program, and they'll also be able to scientifically identify the effects of the program. The sample size will be composed of 140

local entrepreneurs for the control group and the same amount for the treatment group.

From the total population of entrepreneurs in each country, our target population are all the entrepreneurs that live in the communities where the program is to be implemented. From those, the evaluation sample will be all the entrepreneurs that apply for the chance to participate in the five week intensive training program. After having all the potential participants answer the base line questionnaire, treatment will be applied to 140 entrepreneurs.

Sustainability

The Balloon Latam model contemplates shared financing between all the actors involved in every one of the ecosystems. This way a business model that is coherent with their mission is formed, in which all the involved parties, betting on sustainable community development and the generation of shared value, commit themselves to the development of different Balloon Latam programs. The actors' stakes are as follows:

The local partner is the institution or group of institutions that apply for the implementation of the Balloon Latam programs in the communities they are interested in, and they commit to a long term work with Balloon Latam. The local partners can be companies, public institutions, foundations or a group of them. The implementation budget varies according to the country and territory.

The Balloon Fellows make a payment of USD\$2.500 for participating in the Balloon International program. Out of the total value that each Balloon Fellow contributes, 12% is destined to the obtaining of the Balloon Latam Innovation and Entrepreneurship course certificate by the Pontifical Catholic University of Chile, and 10% is destined to a common fund for the awarding of prizes in assets at end ceremony of the program.

Universities can finance the participation of their students, alumni or staff in the Balloon International program (USD\$2.500) and of their master, or doctorate students as researchers of Balloon Research.

Sponsors are allied companies or institutions that form part of the model through non pecuniary contributions such as wardrobe, co-branded products, prizes for the entrepreneurs, etc. The independent researchers make a payment of USD\$2.000 a week for the participation in the Balloon Research researching programs. In the implementation of the Expoarte Balloon program, a percentage of the sales that the entrepreneurs generate in the space is destined to Balloon Latam, as well as a minimum interest rate in the case of the investments that are done through Balloon Local Fund. Participation of the actors in the model according to the program.





CHILE

TAKE A HAND



UNIVERSIDAD TÉCNICA
FEDERICO SANTA MARÍA
Powered by 3IE



UNIVERSIDAD TÉCNICA
FEDERICO SANTA MARÍA



IRIS GUARDATTI; PAULO REIS; GUILHERME MONTEIRO
FEDERAL UNIVERSITY OF RIO DE JANEIRO

The main source for this text are the answers to the questionnaire for monitoring, previous research on the website (both written by the program's coordinator Marina Henriques Coutinho) and local interactions.

The case focuses on empowering people and communities through innovation, social inclusion, health care and the elderly. Innovation can be seen in the development of new products and services but also in its business model. Through new forms of production, distribution and relationship.

Its innovation is protected by the system of licenses. It benefits from both its own and external resources. The TakeaHand team seeks to materialize the affordability of modern technologies and their benefits impacting the quality of life of people in the health area with presence in Chile, Venezuela and Costa Rica. TakeaHand arrives in Chile with the help of startup Chile to be incubated at the 3IE Institute business incubator of the USM.

CORFO/Start-up Chile have supported the venture with their networks, funds and training. Other international organizations such as the Inter-American Development Bank (IDB) and the Latin American Development Bank (CAF), the Israeli Embassy, have supported dissemination, training and networks for the formation of alliances. With the Fablab of the University of Chile there is an agreement of space and infrastructure for the development of the project.

The users of TakeaHand's prosthesis receive a treatment that includes a follow-up of the evolution of those people. This accompaniment in the process allows measuring the advances and results that are obtained with the product. The team has grown both by the people dedicated to the project at 100% and by the number of collaborators that make up the network.

With the TakeaHand prosthesis users save 60% of the costs of a prosthesis and since these types of products are necessary throughout life, this means direct savings and medical expenses.

TakeaHand scale with collaborative networks creating production centers with local entrepreneurs interested in a social impact with industry 4.0. The production centers have training, licenses, machinery, support and services in the cloud, allowing an exponential growth in network. TakeaHand's growth strategy is to protect the development and innovation of its designs by means of patents that it then licenses to the production centers that it creates in a franchised, networked model.

As a brand TakeaHand is the only one recognized for

having prosthetics with commercial value in the market based on industry 4.0. There is a network of communication with collaborators, the public in general, users, partners, and stakeholders, based on web 2.0.

Currently TakeaHand is funded by public resources of CORFO, and so is also co-financed with own resources. But it is not ruled out in the future to carry out crowd funding campaigns to help the economic sustainability of certain Take a Hand initiatives, especially if they are mainly donations.

Kind Of Social Innovation

TakeaHand is dedicated to developing functional orthopedic systems, adapted to the needs and abilities of each person, with the to put independence within reach. This is done through 3d printing of prostheses. For this it makes use of the technologies emergencies and social networks, with the proposal of creating a support network, a distributed production system and a library of products in the cloud to deliver their solutions to any place in a collaborative marketing model.

The TakeaHand team seeks to materialize the affordability of technologies and their benefits, generating an impact on the quality of life in the health area, presence in Chile, Venezuela and Costa Rica. Connect solidarity of the good people, with the talent of the best professionals and the spirit of overcoming the adversities of those who face a physical difficulty.



Social Challenge To Be Solved

For the majority of people who require prosthesis is very difficult to obtain since those that in the market are not affordable or do not work functional. According to the World Health Organization (WHO), there are more than 30 million people who by accident, illness or birth represent this condition and for which there is no solution that suits your needs. Of these 90% unemployed and 30% of children do not attend schools.

Against this reality was born TakeaHand developing solutions that empower a sector generally society innovating with the use of new technologies through a family of products orthopedic products that adapt to the needs of each person, so that they can carry out the activities that dream without hindrance.

Products and Services guaranteed TakeaHand have made their users recover from the confidence of a hug to the power of exercising in the sport of his preference. His proposal is that nobody has a problem of functionality in their hands regardless of their physical, economic, geographical or social condition, placing physical independence within reach of who needs it by combining design, expertise and state-of-the-art technologies in a personalized service.

Community Involvement & Development

The goal of TakeaHand is to make sure no one has

a functionality problem in their hands, and believe that the best way to do it is through collaborative economics.

TakeaHand is in the process of reproducing and scaling its experience, they want to make technology transfer so that the public and private organizations with which we work in different countries can produce locally the solutions that they need.

The community is invited to participate in some different formats. People with demands are geared to interact with the TakeaHand team and interested people and

companies have the opportunity to interact with co-creative process with events such as <http://www.3dmakingrace.com>, where they invited others to join and accelerate the ability to provide solutions.

Relationship & Interaction With HEI Sector

With the aim of expanding the range of prosthetics that exist in the market - where some of them are neither affordable nor functional - TakeaHand aims to deliver a new perspective to orthopedic solutions through the design of customized prostheses, supported by new technologies, in 3D printing and crowdfunding through a platform in the cloud. TakeaHand is a company incubated at the International Institute for Business Innovation (3IE) of the Federico Santa María Technical University..

Relationship & Interaction With HEI Sector / Relationship Of The HEI With The Surrounding And Social Impact

The products obtained are the result of an intensive process of interaction - research and development - direct with different actors, such as prosthesis users, prosthodontists, technicians, kinesiologists, traumatologists, orthopedists, prosthesis houses, directors and representatives of public and private foundations, municipalities, makers, universities, among others. These represent the links of the prosthetic value chain in Chile.

TakeaHand has as its value proposition the development and design of functional, ergonomic and affordable orthopedic solutions adapted to the capacities of the people. Thus, he works by adding value to his collaborative network, looking at the creation of a world where everyone has the hands they need.

TakeaHand has two major competitive differences, which allows the development of products that are complemented by attention and personalized design.

The first thing is that the user does not adapt to the product; a takeaHand prosthesis adapts to the user, their needs, anatomy, abilities and purchasing power - is not just a custom made prosthesis.

For most people who require them, prostheses on the market are not affordable or not tailored to their

needs. At takeaHand we make affordable solutions functional and quality services with the objective of ensuring that no one has a practical problem in their hands regardless of their physical, economic, geographical or social condition.

The second is this collaborative network that makes you unique. The network adds value by uniting the solidarity of good people, to finance the talent of the best professionals, fostering a sense of belonging and expertise in the project. Knowledge in takeaHand is shared with this network and grows exponentially because its actors are motivated by social development and also the personal fulfillment that leads to profit aspirations.

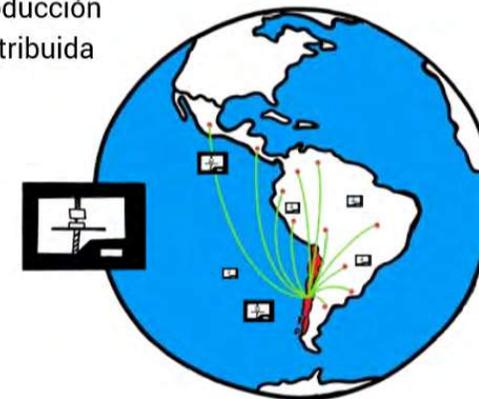
Currently solutions have been developed for upper limbs assistance devices for these and a research line is currently being developed for lower limb prostheses.

The systems developed by TakeaHand have the particularity of providing a customized and high performance product, in which different processes and materials are combined. In this way these prostheses adapt to the specific needs of users, such as lifting weights, cycling or rowing, among others.

3D printing is used as a basis to revolutionize manufacturing processes and make possible a product made conveniently on demand. Likewise polymers, textiles and metal-mechanical parts are used to complement the products so that they have the quality, durability, resistance and functionality guaranteed by doctors and specialists, taking care that the products are anatomical and hypoallergenic.



Sistema de producción distribuida



Diseño colaborativo



Red de apoyo





In this way each joint is analyzed so that the final result is more than a prosthesis made to measure and more than the visual complementation of a part of the body, but is a solution that integrates different adaptation tools, increasing the quality of life of the patient and their independence.

Stages Of Social Innovation

TakeaHand solutions bring together knowledge applied ergonomics and biomechanics to generate systems with a unique mobility, activated with the strength, control and precision that every person has in their joints. At present, solutions for upper limbs, assistance and is on the way to lower limb prosthesis. TakeaHand systems are unique in taking advantage of the technological development to provide a product customized and high performance, in which combine different processes and materials.

The 3D printing is used as a basis to revolutionize manufacturing processes and make it possible to product manufactured conveniently on demand. Also, polymers, textiles and parts metalworking products that complement the to have the quality, performance, durability, resistance, and functionality guaranteed by

doctors and specialists, taking care that they are anatomical and hypoallergenic.

Scalability & Replicability - Sustainability

Each piece is analyzed so that the final result is more than a piece made to measure, more than technical assistance rather than the of a part of the body but a solution combining different tools to enable the users to truly adapt and perform those activities people with demand always wanted, how to eat, do exercise and perform independently in your environment.

In this context TakeaHand also carries out a post-delivery follow-up process of the prosthesis, which

offers a personalized service to the patient during the period of adaptation of the joint. In addition, there is a model of support through donations that can be used to finance the prostheses of low-income people.

More details and strategic plans for TakeaHand can be accessed at:

http://comunidad.socialab.com/uploads/Respuesta/1216d1_takeaHand_PlanEstrategico.pdf



COLOMBIA



UNIVERSIDAD
DE ANTIOQUIA

MUSIC SCHOOLS' NETWORK OF MEDELLIN

SERGIO PUERTA
UNIVERSITY OF MÜNSTER

The main source for this text are the answers to the questionnaire for monitoring and the interview.

The Music Schools' Network of Medellín is a program of the Mayor's Office created by Municipal Agreements in 1998, for generating and strengthening coexistence processes and citizen culture through training of girls, boys, and young people through the enjoyment and learning of music.

The Faculty of Arts of the University of Antioquia operates the network, which is part of the artistic and cultural training of the Culture Secretariat of Medellín.

The Network articulates and develops its work in five dimensions, namely Pedagogical, Aesthetic-musical, Sociocultural, Communicative and Administrative, strengthening and projecting a public, social and musical program for Medellín. The case aims for social inclusion and urban regeneration, encouraging attitudes of concertation, participation and social integration, educating citizens for life through art and culture. At the same time, they seek to ensure girls, boys and young people's rights in the dimensions of being, doing and knowing.

The training program is divided in three cycles, which are designed not only using specialized musical knowledge, but also giving the boys a chance to acquire the discipline of musical interpretation, thus changing their daily habits

and offering an alternative occupation other than the ones related to violent situations in vulnerable areas of some neighborhoods. Boys and girls between 8 and 18 years take part of the training processes.

Although musical products in a professional standard is not the essence of the initiative, the most skilled boys and girls with the best performance are awarded to participate in a more advanced musical ensemble, which brings together boys and girls out of the 27 music schools, creating a permanent concert schedule, turning out to be so striking for society. The musical ensembles are part of the official program of the Network and do not generate income for the musicians, who have had the chance to play at a local, national and even international level. Further information of all their activities, stories and others, can be found on their official website and their Facebook page. <http://www.redmusicamedellin.org/>, <https://www.facebook.com/ReddeEscuelasdeMusicadeMedellin/>

The university supports the initiative with teachers, trainees and graduates from the Faculty of Arts to lead the training processes, and the network has their own spaces and endowments, mainly represented in musical instruments. A high proportion of them are being used during several years, lacking extra resources for its

renewal, because the contributions provided by the Mayor's Office, are hardly enough to maintain the administration of the network.

Besides the future financial sustainability, some questions regarding the training models for musicians and performers arose, posing the challenge to link more clearly the musical education with the social dimension. Due to the financial limitations, they don't intend to grow as network, but at least to continue operating.

Nonetheless, the Network is well known in Colombia and the impact of the initiative represented in the number of boys and girls trained in schools, has gradually increased since the creation of the first schools in 1998, particularly the social impact in areas with vulnerable children in neighborhoods with violence situations. The initiative has also inspired the creation of other networks in Medellin, in theater, plastic arts and dance, also with resources of the Mayor's Office.

INTERVIEW

Participants:

Wilson Berrio - Pedagogical Manager of the Music Schools Network. In charge of Five Schools of the East Zone and the 11 integrated groupings of the Program.

Juan Fernando Giraldo Lopera - Saxophonist Musician, Program General Director. He was also a workshop member of the Youth Symphonic Band of the Program.



The Music Schools Network of Medellin is a program of the Citizen's Culture Secretariat, Subsecretariat of Art and Culture of the Mayor's Office of Medellin and operates through the Faculty of Arts of the University of Antioquia since May 2005. Prior to this operated since 1996 with the Amadeus Musical Foundation.

The schools are distributed in three zones, Northwest, South and East. The administrative structure of the school has a General Management and 3 coordinations. Administrative, Social and Pedagogical Coordination. Each coordination has a group of managers. The pedagogical coordination has 3 zonal managers and a curricular manager, who is in charge of observing the curricular functioning for each training subarea. The social coordination has 3 managers too. Administrative coordination has also a production team in charge of organizing events, concerts, communications, as well as all aspects related to administration.

The network has 27 music schools, and each school director has an administrative support team and trainers who are responsible for giving the classes of instruments, language, choirs, cultural expression, etc. In addition, they have 11 directors of integrated groupings, which bring together the most talented boys among the different schools. These groups also have their own administrative support and trainers.

Around 5000 children and young people are currently involved in the program. At the historical level, different strategies have been set up to connect children and young people to the program. In order to be part of the initiative, children between

7 and 14 years old do not need previous knowledge of music. After the age of 14, a previous knowledge in music is required and they are allowed to join until the age of 18, with an additional stay of 6 years, that is, until the age of 24 they can participate in the Program. Every year, around 80 children per school and about 2000 per year join the program. The Network is a program in process that obeys to the different dynamics that the city generates in its history. Currently, children and young people should be studying to participate in the program, but the way to extend the program to the non-school population is still being analyzed. The objective is to maintain adequate program coverage in the city, without compromising the quality of the program.

The starting point of the Program was inspired by the Venezuelan Orchestral System, play and strive, who even gave advice to the pioneers of the Program in the city of Medellin. Initially, it was necessary to make efforts for the program to take strength and gain credibility in the city, so it was necessary to show results quickly in front of the difficult social reality that lived the city of Medellin by that time, beyond the issue of violence and addictions. This is how they saw the opportunity, through art and particularly Music, take the Program to the neighborhoods where this problem was more strongly evidenced.

One peculiarity of the program was first having establish the different schools in the neighborhoods, with formations in strings, winds, percussion, etc. separately, and from there on forming the orchestral nuclei for large formats. In the orchestral nucleus, participate the children and young people who desire so, because the aim of the program

is that they can learn through the joy of learning music.

The program was created through an agreement of the mayor's office for the establishment of 20 music schools. In year 97 6 of them were already established and by the year 98 the goal of 20 schools had been fulfilled. There are currently 27 music schools. Thirteen schools of bowed string instruments (Violin, Viola, Cello and Contrabass), plus of thirteen of Wind Instruments and Percussion (Flute, Clarinet, Oboe, Bassoon, Saxophone, Trumpet, Tuba, Baritone, Horn and Percussion). School number 27 was founded in 2010, which is also very particular because it has been transformed, is the school of Whistles y Drums, for Colombian music.

In 2008, the Symphonic Band was included. In 2009, the Tango Orchestra and Popular Music Ensemble were added. Since 2003, the Choirs have started with the Youth Choir and in 2005 the Choir of Families, which is very interesting for the inclusion of the children's parents who also want to sing and make music.

The Tango Orchestra and the Ensemble of Popular Music are integrated groupings, fed by the schools that have a more conventional emphasis, with the format of academic, European and classical music. The Network seeks to balance the training, giving an account of the cultural diversity of the city, since it has always had a component and an Afro population in its culture, as well as the influence of tango and other popular music. Nowadays, the Colombian music school is also in operation, integrating pulsed string instruments and the

Colombian clarinet, which combines the music of the Andean region and the Colombian coast of both the Caribbean and the Pacific. These regions are fed by the different cultural traditions and the idea is to link them to the processes of professional training, giving way to the approach of ancestral knowledge with conventional knowledge.

The Program has three cycles of Music Education. The first cycle is addressed to children without previous knowledge, in two levels, musical initiation and instrumental initiation, one year each. At the beginning of the second year, they choose the instrument they want to play. The second cycle has three levels, basic, intermediate and advanced, two years of duration each. The intermediate level is also called pre-band. At the advanced level, they become part of either the band or orchestra with a greater projection in their territory and at the city level. Mostly boys and girls from advanced level are the ones who become part of any of the 11 musical groupings of the program. The third cycle of training lasts approximately 4 years and in this one, the most advanced integrated groupings are, with permanent projection in the city, outside the city and sometimes outside the country. As they progress in the different cycles, the duration and frequency of classes increases, while boys acquire more discipline and passion for music. The training process is also flexible and the boys for their dedication and good performance can advance faster through the different cycles.

Parallel to the evolution of the program, the training approach has also evolved. Initially, it was mainly intended to offer children and young people an occupation to protect them from falling into



harmful activities characteristic of their social environment. Subsequently, there was a need to integrate personnel to support the social area, more or less since 2000, 2001, to accompany the processes in the communities, not only for the training of the children, but also for the trainers, usually with the support of teachers and practitioners of Psychology and other social areas of the University.

In 2007, a team was exclusively hired to strengthen the social component of the Program, outlining it as a social project, rather than a musical aesthetic project, with a more psycho social, care and assistance approach. In 2017, the new coordination also poses a different vision, considering music as a social and community artistic manifestation, in which intrinsically, parallel to the musical trainings that develop collectively, a series of soft skills necessary for healthy coexistence, including discipline are breaded.

On the other hand, from the curricular point of view, there are some components that allow respect, empathy, tolerance, among others to be introduced. To do this, a sensorial, creative and expressive, conceptual and socio-affective component are included within the formative processes, enabling the children to express what sensations the lesson generates, what they can create from it and generate their own concepts, as well as being able to make and receive reflexive and constructive criticisms in the daily exchange with their peers.



Musical instruments always remain within each of the venues, except for those occasions when concerts are held elsewhere. However, in many cases due to the enthusiasm of children and young people, their parents make an effort to buy them their own instruments.

Because the initiative is born by a municipal agreement, it is not threatened by changes in government, as each administration guarantees resources for maintaining the initiative as a city program, which has generated a great social fabric. Nevertheless, there is a need for renewal of instrumentation, which has been used for several generations and has naturally worn down in recent years, but they do not have enough resources to do so. Likewise, it is necessary to build pedagogy at the administrative level, not only for sustainability but also for strengthening of the initiative's quality, usually due to lack of specific knowledge of the program's needs related to the musical field.

On the other hand, the contribution of the university has been significant through an interdisciplinary team throughout the duration of the program, with a joint construction not only as an administrative operator, but as a voice that contributes, manages, dialogues and strengthens the program in its vision and projection. Likewise, the Network has had a great impact not only in the University of Antioquia, but also in other universities and musical, artistic and cultural institutions of the city, as well as in symphonic and philharmonic orchestras, which today receive many of the young people who have been through the program. Some of them have decided to become professional in their musical training, even taking masters abroad, on many

occasions returning to support the initiative from another perspective.

In contrast to the processes of musical training, there is also a projection towards the community at large. The 27 schools of music are present in their territory in a territorial projection exercise, either through an open class, a concert with their musical grouping, seedlings or choirs, etc. City concerts are also held in parks and theaters, in response to requests from private companies or other institutions. On average, there are about 15 concerts a month, in addition to the proposals of each school.

Apart from this, concerts are held with the integrated groupings, called seasonal concerts and a monthly concert at the Theater of the University of Medellín, last Monday of each month, impacting in this way a large number of people who benefit from these concerts, since all are offered free of charge to the public.

Concerning the transfer of knowledge from the community to the academy, it is an everyday exercise. The programs combine musical artistic training with social processes of human formation and require a specific profile, seeking a perfect balance between academic expertise for teaching at a musical level and relevance and management skills at the community level. As a result of the above, diploma studies are being developed based on the experiences of this specific type of knowledge for this type of artistic training programs such as Batuta and CLAN in Bogotá. At this moment, they are working directly on it with the support of the Metropolitan Technological Institute (ITM), one of

the higher education institutions that belongs to the city's administration.

Specifically, the support of the University of Antioquia is given through the trainees and the constant dialogue in the monthly interinstitutional meetings of processes and visions about the learning in the musical aesthetic. The practitioners' contribution has been mainly given to support the trainers and the school directors work from the musical pedagogy.

The Network has always been concerned with the articulation with different cultural institutions in the city and the country, beginning to weave some alliances for the program's enrichment at the pedagogical and aesthetic musical level, through trainings, master classes, concerts, etc. Some of these institutions they've had some relations with are the Philharmonic of Medellin, EAFIT University and its Symphonic Orchestra, the Children' University of EAFIT, Fine Arts, Antioquia's Museum, BATUTA, the Ministry of Culture, among others. There is a more entrenched agreement with the ITM for the recording of city concerts and the Tango Orchestra, performing concerts at its facilities as compensation for their support to the Network.

Music Recordings and a journalistic book of the 20 years of the Network have been published. The Network contributes with knowledge at the research level, by the work of 213 people team among artistic creators and trainers who have developed pedagogical research projects. If an editorial line were consolidated, it would be possible to give a chance to these voices accounting for everything that is done in the Network. Currently,

an alliance with the Editorial Fund of the ITM is being worked out, analyzing the budget feasibility for fair publication to the arrangers and composers. However, extra support would be required to establish a publishing infrastructure, which the Network does not currently have. Most of the professors are musicians, although for the work of corporal expression they also count on theater teachers. Additionally, there are professionals in the social, communications and administration areas, but the highest percentage is related to the arts.

As far as impact measurement is concerned, in 2005 a social impact study of the program was carried out up to that time. Besides, when the children enter the program, they interview them and their families to know their motivation and expectations, as well as to inquire in which other programs they participate. In the Network's institutional video, there are some experiences where the children comment that their participation in the program has taken them off the street, and has protected them from the world of drugs. The training team and the facilitators end up becoming a second family for the children. However, there are no established mechanisms for the systematization of impact measurement. There are quantitative and historical records of the different contractual indicators, although they are working in the constant way of obtaining the qualitative data in different dimensions. In the 20 years book and in the bulletins of the Network's web page, some stories of life transformation of some boys and young people who have participated in the Program have been included.

Because it is a public order initiative, it can not accept

monetary donations. However, existing resources may be sufficient to sustain the Program, but not for growth. For the current year, there is no budget item for the participation of events abroad, which have a high impact on the children's life experience. Similarly, there is insufficient capacity at the level of infrastructure and instrumentalization, in order to link more children and young people to the program. All this depends on the guidelines drawn up by the municipal administration, who grant the resources for the program. Nonetheless, the administrative team of the Network is also responsible for defending the needs of the program to maintain the quality and demonstrate that the Schools generate a transformation of the social environment in the place where they are, defending the need to expand the presence from schools to other areas, creating a greater impact on the city.

The Network has achieved to grow its *raison d'être* and the goal for which it was created, offering children the opportunity to occupy their time,

creating protective environments so that besides learning music, they also build relationships with others children, away from drug use and delinquency. In addition, the program facilitates the discovery and changes in their worldview, from a perspective different from their habitual social environment, which in many cases is quite complex. An example of this are the integrated groupings, where children from all schools converge, thereby facilitating the construction of society and city in these relationships, because they are children from strata 1 and 2, strata 4 and 5.

The Network as a brand is recognized at the city level and have a presence on social networks like Facebook, Instagram and Twitter, in addition to their own website and a YouTube channel. With the musical groups they have been present in countries like Belgium, Holland, Germany, Spain, Argentina, among others.



COLOMBIA

PARK OF LIFE



SERGIO PUERTA
UNIVERSITY OF MÜNSTER

The main source for this text are the answers to the questionnaire for monitoring and the interview.

Park of Life was proposed by the University of Antioquia and since 2012 in alliance with the Mayor's Office of Medellín, opened a space to citizens for the promotion of health, quality of life and human development, looking for the appropriation of rights and guarantees by vulnerable populations. This implies the transformation of cultural imaginaries related to health, which requires significant investments and changes in the behavioral factors of the culture and involves the construction of tools and methodologies to promote the inclusion and strengthening of the social fabric. Their guidance to work for the promotion of life is the well-being and health on the axes of health education, cross-sectoral coordination, reorientation of health services, public policies, development of life skills, community involvement, healthy environments, and communication and health.

The University provided the ground and the Mayor's Office built the place where Park of Life currently operates. On the model of Inter-Administrative Cooperation Agreement, this project is co-financed by the University of Antioquia and the Mayor's Office of Medellín. The University provides strategic and operational management, and pays the administrative staff, while the Mayor allows the project to participate as operator of some of its projects.

Park of Life assumes social inclusion under the concept of social health, which refers to health of a person in relation to their ability to interact with others and thrive in social settings. In this sense, this aims to promote and protect the rights of community for the improvement of their quality of life, operating social projects in lines such as health promotion, sexual and gender diversity, citizen participation, etc., generating an open and creative space for the encounter and the dialogue of knowledge in the city of Medellín.

From the perspective of content and knowledge generation, Park of Life access existing information transformed and systematized in the field exercise, becoming new information addressed from the perspective of qualitative and quantitative assessments. In their approach, the implemented methodologies from experiential education apply knowledge in pedagogical routes and then put them as an input in the service of other projects of the Park.

Park of Life has a general communications plan, as a guide for the planning and development of communication actions that make visible the work of the entity, manage alliances and position the institution in the imaginary of the inhabitants of the city. This plan includes internal and external communications supported by advertisers,

communicators and journalists from the teams of the different projects operated by the Park. Similarly, the Communication's Office of Faculty of Medicine and its team of professionals nurture this strategy.

The innovation empowers people and communities with each of its projects and interventions, not only as a beneficiary, but also as an active agent of their interventions, through participation of leaders and validating agents. They also work with other local companies and institutions through specific cooperation agreements, always with the aim of boosting resources and increasing the impact level in the communities. The intersectoral management is part of the strategic platform of the Park of Life. In the same way, the initiative promotes education and culture by listening to the voices of some inhabitants of the city, generating spaces for creation and meeting, facilitating different ways of understanding human development, quality of life and promotion of health. Thus, the Park promotes academic and cultural programs and activities as the center of its activities and projection to the community.

With more than 100 events in a six months period, social investment has been reflected in issues related to the protection of sexual and gender diversity, the health of vulnerable communities, community participation, childhood, etc. In this way, to measure the impact they observe evaluation as a strategic tool for health promotion, which allows validation and monitoring of the achievement of its objectives, which must be transversal in the execution of all its programs and Projects. Each



project led by the Park of Life follows a process of systematization consisting on the collection of information, analysis of what happened, based on the learning of the different components. For this purpose, different sources of information are used, such as participants' observations, written and oral sources, and field diary. Statistics and quantitative indicators are also taken into account.

Although the case benefits from both its own and external resources, financial sustainability to maintain effective processes over time, that allows them to have an effective impact and not short-term interventions, is a big challenge for the future implementation of initiative. Another challenge faced by Park of Life to carry out their activities is the implementation of technological surveillance actions for knowledge management, visibility before national and international entities and management of political lobbying for the incidence in decision-making and associated public policies in health promotion. Although the University of Antioquia pays for the support of the physical infrastructure and the project base staff, the Park must generate its own income to guarantee its future sustainability. The University of Antioquia includes graduates and practitioners among its project operation team. In this way, it seeks to consolidate an interdisciplinary team that represents a job projection for its graduates and students.

On behalf of the university, some of the disciplines involved are the Faculty of Medicine, Public Health, Communications, Physical Education, Social Sciences, Nutrition, Nursing, and Information

Systems Management. However, the case has involved other public and private institutions in their activities, such as the Ministry of Health, Secretariat of Social Inclusion, Family and Human Rights - Secretariat of Citizen Participation - Youth Secretariat - Ministry of Education - INDER - Telemedellín and Teleantioquia.

It also delivers a cultural programming component involving cultural entities such as local museums, cultural centers and libraries to diversify its offer for the community. In addition, the Park works with educational institutions such as public and private schools, colleges and universities as natural scenarios for the development of programs and activities and as allies in the development of some of the strategies linked to awareness raising. An example of successful collaborative actions derived from the Park are an urban garden with participation of the neighboring community and a space for the promotion of emerging artistic talents, called "Wall in white". Thus, the case has brought in few years a program with different projects that are constantly growing and evolving, working side by side with the community and stakeholders to achieve their objectives inspiring people.

Website: <http://parquedelavida.co>

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YouTube: <https://www.youtube.com/user/ParquedelaVida>

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INTERVIEW

Participants:

Andrés Marín - Leader of Relationships and Intersectoral Alliances.

Social challenge to be solved.

Medellin has been classified by the UN as one of the most unequal cities in Latin America. Therefore, one of the main challenges faced by the initiative is that of social inclusion through Social Health, understood as the integrality of the city or community, giving access to democracy and citizen participation, recreation, culture, education and, of course, physical well-being. The initiative aims at access to basic rights, participation, sexual and gender rights, rights related to diversity and public policies of ethnic groups, all encompassed under the Andean concept of called "Buen vivir" (well-being). This facilitates the improvement of the quality of life in one of the most unequal cities in Latin America.

Characterization Of The Population.

The characterization of the target population is done in a very transversal way. However, Park of Live develops actions in areas of different strata throughout the city, although efforts are mostly aimed at the vulnerable population. They have worked with street dwellers, street children, youth, ethnic population, LGTBI population, women, and seniors, among others. Some of the projects are developed according to the opportunities offered by the public policies of the city and each project, it is evident the characterization of the population

served. Particularly, there is a very low participation of people belonging to the upper strata of the city, and have been the most complex communes to articulate to the work of the Park.

The more active projects are those related to training and culture, such as training in health promotion, healthy lifestyles, and culture of peace. Likewise, gallery of art, processes of artistic formation, creative interventions, diploma courses and continuous training are the most active ones. The weakest processes are those carried out with the state, especially those processes that are threatened and interrupted by changes in the public administration of the city, or can be delivered to another ally for their development.

Medellin takes the Word is an example of this. A structure project for social participation and democracy, the qualification of public opinion and the strengthening of critical citizen thinking, which despite the success in its implementation, the state withdrew their support for its maintenance. That is one of the greatest risks faced by different projects every four years with the changes in the city administration, depending financially on political will.

The Park is an operations center where part of the training process is carried out in its classrooms, lecture halls, laboratories and interactive classroom, although 99% of its activities are carried out in public parks, educational centers, companies, townships, the streets, communal action boards, in the houses, that is, the whole city is the main stage. The whole administrative part is handled in the building of the Park of life, and some actions such as the programs





with the older adult, and some formative processes take place there too.

They are currently working on a recomposition of the Park's structure, in a more horizontal way. Until now, the activities had been coordinated through an academic committee that usually becomes very theoretical and idealistic, due to the lack of contact in the fieldwork, therefore now a city advisory committee will be formed, with representatives of other universities, the social and cooperative sector, private businesses, youth, among others. The idea is that the leaders representing these guilds advise and guide the work of the Park.

Its administrative structure will be compounded

by the Coordination, Communications Area at a technical level, Social Mobilization Area and Relations. The missionary activities are structure in the following areas:

- Management of Park's own Programs – Academic and Cultural Management.
- Project management - Articulation with city projects, State and Private Companies.
- Evaluation and Information Systems. Quantitative and qualitative analysis.
- Administrative area. Quality system, logistics, operational, etc.

Before it was operating through the different projects and if any of them stopped, it also slowed

the activities of the park. The new work structure will allow for a plan based on the Park's strategic lines and an operational plan with its respective indicators.

In addition, the need for intellectual protection of several of the Park's creations is contemplated, so that these won't be transferred to other state agencies, inhibiting the possibility of a better development of these initiatives.

The Park of Life is born paradoxically in a sector where the city's funerals predominate, with resources granted by the mayor's office for the building and on a land owned by the University, who in turn have been in charge of developing the concept of what the Park represents.

A quantitative evaluation of the different projects has been done, although due to the lack of resources, administrative and structural conditions, it has not been possible to make an impact assessment on the behavioral changes, attitudes and competences of the Park's beneficiaries for the long term.

Regarding the strategy for monitoring and follow-up of Park's activities, most of it has to do with indicators related to each Project. The activities are bound to quantitative indicators, monitored in terms of deliverables for every project. However, there are currently no available mechanisms to allow general alerts for the solution of special situations when required.

Community leaders are one of the main partners in reaching out the community through local planning (PL) and participatory budget (PP) programs. Both

programs are made up of members of community action boards and local action boards, councilors and community leaders. From the state, the initial guideline on the type of problems that need to be addressed in a specific area of the city is given. Through the health, human rights and women's boards, they get in touch with the specific population they want to reach. On other occasions, it is done through the private sector, for example, when an entrepreneurship training in social inclusion and diversity is required. Some of the projects are addressed to specific populations, like those aimed at ethnic or LGBTBI population, whereas others are targeted at all types of population, including children, youth, adults, public institutions, private sector, etc.

Apart from community leaders, there are no staff identified as volunteers who frequently support the activities of the Park, so far. However, the Advisory Board that is taking shape as the new structure of the Park, will have the ad honorem support of some leaders of social, cooperative and private sector, among others, who would be a few times in a year, putting their knowledge and expertise at the service of Park of Life's strategy.

Their main current challenge for performance is the technological monitoring and visibility actions, as well as the political Lobby and financial sustainability. They do not have technological monitoring tools and they try to look at similar experiences from other countries, even though the socio-cultural contexts differ.

In addition to the city hall and the university, there have been some financial alliances with

private companies' foundations, when it comes to implementing projects in the same social lines that these foundations want to attend. Regarding the social sustainability, they have also been related to councilors, community leaders and social validators from academia. Park of Life currently operates as an inter-administrative agreement between the university and the municipality of Medellín for a period of 8 years, of which five have already passed. However, the Park must participate in public calls in order to access financial resources for some projects maintenance. Additionally, they also seek ways to obtain resources through international competitions or calls, with NGOs or other international organizations, although they require support to strengthen their skills for that matter. They consider that private enterprise could also be a potential ally for financial support of the initiative, assuming that social inclusion is not an exclusive responsibility of the state.

Since the actions of the park depend mainly on the financing by the state, actions of political lobbying have been carried out before the different secretariats of the city's government and some councilors, for channeling the resources of the governmental plan through the Park's activities. One of the main allies on the government side, is the Secretary of social inclusion, family and human rights of Medellín, nonetheless it is a complex task to access many of the resources to finance their activities by the state. Consequently, the park has developed a Political Sustainability Plan, for every four years when there is an administration change. Thus, another of the challenges faced by the initiative is being able to guarantee the permanent hiring of a base team, since the vast majority

of collaborators have been connected through temporary contracts of service rendered, which end once they finish the projects they have been hired for.

The reason of being for the park's activities in terms of thematic lines arise in the first instance from the results of studies that have been paid by the state, which are crossed with pertinent information from other organisms State.

The park has developed its own methodologies to fulfill its activities, mainly through the Wisdoms dialogue, experiential education and direct contact with people. Nevertheless, on many occasions enough trained personnel is needed to be able to implement these methodologies, due to the lack of financial resources for their hiring. To try to mitigate the effects of this situation, they have created a program called Promoters of Communication, addressed to different social leaders representing the community, such as priests, boy scouts, motorcyclists, etc., who are taught methodologically about everything the park knows how to do, so that they become multipliers and promoters of social innovation in their own communities. However, contact with many of them has been lost and it has not been possible to follow up on their performance and scope.

Some of its tools for the inclusion and strengthening of the social fabric are oriented in the resignification and methodological change of what already exists. Playing with the triad of the political, ethical and aesthetic dimension, where aesthetics represents the way in which human being is shown. For this, it has been necessary to break the paradigms of

a capitalist and adult-centrist society, where the child is considered a subject without voice, and from there to break the myth of "If you are having fun, you are not learning". Thus, the Park assumes as part of his philosophy the opposite, "If you are having fun, you are learning", applying it in a simple way to the context, such as dancing conversations, taking into account the taste that Latins have for dancing.

Another methodology developed by the Park is that of the five vowels. To approach, to excite, to inform, to operate or to act and to universalize, in order to achieve the replicability and sustainability, being fundamental that all the developed methodologies pass through the filter of the five vowels and the experiential education, to maintain the essence and the seal of the Park. It is a matter of reading contexts and the needs of community, stripping away the vain vision of academia, where only everything that is complex, dense and with multiple quotes of several authors, is useful. The contents and materials used have been developed in conjunction with the community, instead of approaching them directly with primers or other elements, which do not arouse people interest. One of the major obstacles for the implementation of these methodologies is to break the paradigm about entertainment and the impact it might have on changing the city.

By the time of the interview the current projects were Ethnicities, Healthy lifestyles, Education and Culture – This is life (Children, youth, home garden, community garden, blank wall), Audiovisual Production Center, I take the floor (To strengthen critical thinking community). The ones

in contractual procedures are Caregivers, School of metro leaders, In Plural (With population LGTBI). In addition, there are two associated Projects permanently active, which are Living Lab and I Feel. Anyone can participate in the activities of the Park. However, some of the projects have certain conditions, such as the Etnias Project, for which it is indispensable to come from an indigenous community or Casa Somos (We are home), a subproject of the Healthy Lifestyles Project, which works directly with families who have social vulnerability problems, or some with problems of psychoactive substances consumption.

A record of participation and attendance of the participants in the different projects is always kept, because some of the training processes are certified by the university as seminars or diplomas, as an additional motivation for people, to receive an official certification from the University of Antioquia.

Without the resources of the University and the Mayor's Office, it would not be possible for the Park to operate. As previously mentioned, some projects are occasionally carried out with the support of the Private Companies. The cooperative or private sector have supported some of the Park's activities through specific cooperation agreements for the provision of resources generally in kind in form of a service exchange such as the use of infrastructure, joint events and in some cases with financial support, when the Park services are sold. It is also expected that the new structure will facilitate the contribution of these sectors with their know-how. Concerning the impact of the initiative on education and culture, the major challenge is



the scientific measurement of it, beyond the quantitative measures. However, a change in the perception or perhaps the quality of life of people can be appreciated. At the closure of some training processes, some people have mentioned that they are no longer depressed, they have hope and their circle of friends has expanded. On the other hand, some other have felt empowered and decided to study, like the case of some women. Similarly, you can appreciate the strengthening of communities in the neighborhoods, and acceptance of diversity and sexual differences, gender or ethnicity, going beyond the fact of recreation and culture, since all these processes are observed amid the increase of laughter and joy. Although until now, they have not found scientific mechanisms to carry out this measurement and our interviewee adds: "I do not know if someday society will measure smiles and joy as an indicator of social transformation."

Additionally an impact on the city is perceived, when programs with similar activities to the ones of the Park begin to emerge. For example promoters of the conversation that encourages participation by people of street or dance conversations promoted by other cultural institutions of the city, but no doubt one of the main challenges is to be able to measure that impact.

A first possible approach to demonstrate the impact, has been through the journalistic component of the Park, at the end of certain processes, when a publication of stories from some people who participated in the program, are being documented as life transformation stories.

The G8 (Group of Eight universities), National

University of Colombia in Medellín, University Luis Amigó, Theater Pablo Tobon Uribe, Theater Matacandelas and some cultural corporations are some other educational and cultural institutions that have worked with the Park. Although, they are aware that it is very difficult to build a relationship with some institutions, due to lack of knowledge and recognition of the work and impact for the community of the activities performed by the park, coupled with Bureaucratic processes by the involved parties, when willing to make an alliance through a cooperation agreement. Some of these alliances have been conjunctural, for a short period or for specific events, but with some institutions, it has been possible to establish alliances for mutual strengthening and collaboration.

As already mentioned, the University of Antioquia provides permanent support to the activities of the Park. Similarly, some graduates and practitioners from other universities have also been involved, mostly through the temporary contracts of service rendered. The Faculty of Medicine and Communications are those who have been mainly committed to support the Park of Life, although it is necessary to involve other areas and faculties for the strengthening of the Park's projects.

In addition to the Park's own publications, some have been achieved by linking master's students to Park's processes, focused on particular academic processes. They had an additional publication addressed to community leaders with instructions from Medellín Takes the Word, a multimedia publication that integrates video, radio, animations and methodological primers.

Currently, the advisory committee integrates a guest of the EAFIT University, National University and the University of Antioquia, although there has not been an active participation from them by now. That's why, with the re-evaluation of the new advisory committee, the participation of expert teachers from different areas is sought, who probably do not have a high position at the managerial level within the institutions, but are an important voice in society and wish to commit themselves to contribute with their knowledge and expertise.

Initially the proposal of the Park was developed supported by an interdisciplinary team of teachers from the University of Antioquia who met weekly. Teachers in the areas of Physical Education, Medicine, Dentistry, Public Health, Social and Human Sciences, Communication and Nursing, among other, were part of it. Currently some teachers are directly related to the Park, such as the Park Coordinator and some project coordinators who are also university professors, from the areas of Communication, Gesis (Management of Health Information Systems), Journalism, Administration And Physical Education.

From the quantitative level, a measure of the initiatives' impact is regularly carried out, and from the qualitative point of view, measures have been taken particularly in the project Medellín Takes the Word, taking into account changes in the behavioral factors of the culture, although it is clear that much more remains to be resolved in this matter.

Despite the difficulties in financing various initiatives of the Park, financially the Park reaches

a breakeven point and sometimes even generated surpluses that have been used for the institutional strengthening of the park. These resources are administered through the Faculty of Medicine of the University.

The objectives and goals proposed by the Park arose from various studies carried out by the city hall and the university, and in their exercise, these objectives have been fulfilled. The results of the indicators have been recorded, but it is necessary to make a measurement again to compare the growth to the initial results.

At a general level, one of the main contributions of the university has been their Faith in this Program, in addition to knowledge, the academy and professors' support, advisers, students and deans, making the Park a city program, beyond their facilities. Likewise, the park has documented its know-how, from the methodologies of two hours that have been used on a certain time, to complete projects, step by step.

Although the Park envisages in its vision becoming a national benchmark in the promotion of health, at the moment it does not contemplate a strategy of growth or expansion towards other regions, but focuses mainly on the sustainability and stability of the different projects that the Park currently has, before giving way to the expansion. Nevertheless, some specific actions have already been carried out in other areas of Antioquia, through the university thanks to their presence in the region and it is only through them that they the program could potentially be extended to other cities in the region. The recognition of Park of Life as a brand is mainly

at the local level, between private companies, sectorial guilds, community leaders, the metro, hospitals and the mayor's office. However, the initiative was presented as a practice of excellence in health promotion within the framework of the World Conference on Health Promotion, held between 21 and 24 November 2016 in Shanghai.

Concerning their communication and outreach strategy, they use social mobilization as a tool for training and raising awareness. They do not have the resources to make great television or radio programs, so they use creative intervention. Intervening traffic lights, streets, sidewalks and libraries with an exercise called by themselves as markers. In addition to the usual use of social networks, emails and newsletters, the success of its communication strategy is in the urban intervention and creative campaigns using Art and socio-cultural encouragement, as in the case of the Campaigns of resignification in parks and the city streets, with clowns and flyers, delivering a mobilizing message.

They have also had a program on local television, Saludando TV, also available on their Youtube channel, a space for health promotion with their creative and fun style, outside the traditional interview format with a doctor or expert.

The financing of the activities of the Park is done through the state, the university, the sale of some concrete projects to private companies, as well as the application to calls and presentation of projects in other states. On the other hand, more than a sustainability plan they have a diagnosis of social, political and financial sustainability with concrete actions within a reasonable time frame to guarantee the permanence of the project.



COLOMBIA

AREANDINA
Fundación Universitaria del Área Andina

ASAKAA, THE GREETING OF AREANDINA

SERGIO PUERTA
UNIVERSITY OF MÜNSTER



The main source for this text are the answers to the questionnaire for monitoring and the interview.

Considering the ethnic communities and their heritage in a state of vulnerability, Areandina has decided to highlight their practices to generate greater inclusion, working with communities in their place of origin and communities that have been forcedly displaced by ongoing violence to cities other than their native ones. Asakaa's activities are oriented only to ethnic communities and intends to preserve their heritage practices, also promoting their economic, social and environmental sustainability through productive tools.

The intervention implies small changes in the daily life of the community, as well as deep because of their rooted customs. In the same way, both the dissemination of their heritage and their empowerment towards sustainability requires support and investment, which depend on currently unavailable allies. Another particularity challenging the future of this initiative is the fact that several individuals in the community suffer low vision and memory problems because of war, besides a high expectation of early victories and seeing results in their counterparts.

Through the project, the community could optimize and redesign their processes and products to be more commercial. Historically the fish skin has been discarded in the coastal areas of the country, but women make full

use of it, for elaboration of leather goods and jewelry, which are used for sale and consequently improvement of their income.

Areandina contributes from fashion design and entrepreneurship to the consolidation of commercial activity, like the current project with the treatment of fish skin and previous initiatives with traditional woven clothes. It benefits from both its own and external resources. Areandina provides some of their own resources and installed capacity for these projects and the community receives some other inputs from the government. In addition, the case promote partially the circular economy.

The Department for Social Prosperity (DPS) contributed through its program for employment creation and employability, by donating machinery and equipment to strengthen the artisanal production and marketing processes. In addition to the resources provided by the DPS, the project generates its own income with the work of the community, being thus financially supported by own resources, government and academia.

The case came emerged as a proposal from the community, who had been already working on the initiative prior to its breakdown due to violence and now

willing to strengthen it, they look for assistance at the university. Professors of graphic and fashion design are currently supporting them, thus promoting entrepreneurship activities too, from the empowerment with tools related to fashions design. Classroom exercises have resulted in rapprochement with the community, even to the point that representatives of the community are now transferring ancestral knowledge to the University, specifically to the students of gastronomy.

The economic and social benefits and costs of the project will be measured with the resources generated by the community and the number of participants, as well as the required investment. The project benefits different actors with their activities, like young people, single mothers, older adults, people with disabilities and victims of violence; but the baseline for measuring the impact of the initiative has not been established yet.

Although the project is at a young stage of its development, it has a great potential to continue growing and expanding their outreach to some other and diverse communities, engaging professors and students in the knowledge exchange, looking for innovative ways to preserve the culture heritage and build solutions with the people.

INTERVIEW

Participants:

Julieth Rodríguez - Director of Social Responsibility of Areandina.

Giovanni Forigua - Director of Social Projection



Asakaa begins when the community of Tocaroma from Guajira searched for help from the University, stating that they want to work with them. Thence the University goes on a pedagogical exercise with the students of Gastronomy and Fashion Design. In this exercise, the characterization of this population was made. When this phase concluded, they advanced towards the Tumaco community, with whom they are currently working. In this community, work is done mainly with women. Thus, it is estimated how many families can be benefiting when working with these women.

Keeping in mind that, this work involves displaced population, which is a floating population with a tendency to increase. That can be seen every time they visit the project, usually there are one or two more people or families that are coming. Currently, although the conflict is declining in the interior of Colombia, Tumaco is one of the areas that displaces people still.

There are two main focus areas for project intervention. One directly with the students through the PISE (Semester Integrator Plans), involving students for example of Fashion design with the community in their interaction to generate a specific project. The other focus of intervention is on the community as such, with the help of some students and teachers for the training of communities.

Methodologically, they work in the beginning with focus groups, to identify the needs that must be satisfied and also to see how the community can reciprocate to the academy, as in the case of students of gastronomy, who learn about

the culinary traditions with the members of the community directly.

Considering the stages in which they are working with the populations, the productive tools for their training are developed. In the case of the Afro communities of Tumaco, work is being done on the generation of skills that will allow the participants to acquire other tools later. For example, the Business Administration program supports everything related to the generation of business model, Marketing for commercialization of products, among others. In many cases, the processes do not start from scratch, but are being complemented by previous advances of the community, such as the improvement of sewing techniques, strengthening of teamwork, social division of labor in production, etc.

They have a mini-program with teachers of complementary areas, which is adapted according to the needs and nature of the Asakaa projects. Internally the university works with a document called the GREEN FILE, which allows them to collect basic information about the project, such as objectives, activities, timetable, academic programs involved, expected results, monitoring and evaluation indicators, because due to the project's short time, it is not possible to make an impact measurement yet.

Although there are guidelines for intervention, the specific themes and skills to be worked are not imposed, but are developed hand in hand with the community. The starting point has been sitting down and talking to the community about what they have, what they need, and what they want

from the university to begin the process of building the intervention model.

The process with Guajira lasted for more than a year and with the community of Tumaco, only six months have passed, at the time of this interview. The university has day a called, the “day of the Volunteer” and it was through this space that the community of Tumaco approached the university. Since then the process of joint work began.

In addition to the communities of Guajira and Tumaco, they have worked with the community of Salto del Tequendama, which though are not an ethnic community, wanted some help for the recovery of the cultural tradition, resulting from a combination between French and Colombian, supporting the recovery of cultural tradition at the gastronomic level and of its architecture. That has also been a joint work with the community, with peasants of the area and the recovery of the fog forest of Salto del Tequendama.

With the community of Tocaroma from Guajira, some relationship is still possible. With the Salto del Tequendama’s community, the Alliance has been closed by delivering of restored menus, the recovery of the fog forest and its hand over to the foresters empowered by the community itself. These two are common sources of income for that community by the tourism that they have over there. However, the central idea is to equip communities with the necessary capacities, so that their processes can be self-sustaining and replicable with surrounding communities.

For the performance of the initiative, one of the

main challenges is to connect other possible actors. Nevertheless, the university have articulated efforts with professors of the National University related to the subject of ancestral knowledge, from the areas of Medicine and Anthropology, wherewith Areandina does not currently have. They receive as counterpart the knowledge related to the subjects of Gastronomy and Fashion Design, which the National University lacks for the recovery of ancestral knowledge related to these areas. The University of Los Andes has been working on the identification and recovery of native species of endangered fish in the Region of Tumaco, with a potential to work with their skins once established that they are no longer in danger.

On the other hand, communities are somewhat reluctant to deal with issues of inter-agency coordination at the international level, as they consider that the processes are highly bureaucratic and ultimately no progress is made. On the contrary, they prefer to work with support of the Academy, in the generation of capacities so that they can develop their own while recovering ancestral knowledge. However, the university has a list of potential stakeholders, who could eventually be contacted as the project progresses.

One great advantage they have had with the Tumaco community is that they are very organized and show great interest in participating in the process, without having to press them or make greater efforts to keep them linked to the project. The most important thing is that there has always been clarity with the community, indicating to them what the university is capable of giving them and consulting them what they need.





Tumaco's community present in Bogotá is established as a "Mutual", facilitating the establishment of an interinstitutional agreement with the University for the exchange of knowledge of both sides, which facilitates establishing some duties towards them, as well as some rights regarding the relationship of the community with the university.

At first, there were different expectations on behalf of the community, so it was important for the university to clarify the action's framework in which they can move, to avoid future disappointments. Among community's expectations is the need to work independently and self-sustaining, since several women participating in the project must work all day long in domestic employment, with no choice other than leaving their children alone during the time they are at work.

One achievement has been clarifying the women about the need to acquire the necessary skills not only in the subject of entrepreneurship, but also to work in associative processes, so that they can eventually develop their productive activities within their social environment and likewise, they can keep an eye on their children.

With the community of Tocaroma, it was possible to fulfill the purpose which they approached the university for, as well as with the community of Salto del Tequendama, where the very scope of the relationship with the academy was always very punctual.

Among the established customs of the community, necessary for the development of the project, the gastronomic aspect has been of vital importance, linked mainly to work in community and linked to women's work in Guajira, as well as weaving. Specifically in the Guajira that matriarchy has been something facilitating the recovery of knowledge, in a natural way.

In contrast, the community of Tumaco is reframing the theme of Palenque and Quilombo, forms of associativity of the community, with the support of Culture Secretariat. A Quilombo is smaller than a Palenque, where the community organizes and meets to manage knowledge and needs from the inside out. Quilombos have some Knowers or community leaders, who are empowered by their communities to establish the communication processes and relationships with external agents. Knowers are the contact points for the development of project activities, and are responsible for transmitting the information to the community. The academy does not have access to the Quilombos, because it is where community meets to make its decisions, which will be later communicated through their knowers.

At the external level, the university holds fairs and exhibitions, facilitating community participation in these spaces, as well as support for the configuration

of its corporate image, resulting from a joint work of the community with the university's marketing area. Likewise, the university has a public relations agency, which facilitates the communication of the projects outwards, strengthening their visibility, even obtaining interviews for the project actors in mass media such as RCN and CM&, some well-known TV channels in Colombia.

Community empowerment is clearly visible in the last six months of the project, on the one hand by the increase in the working group and on the other, on the frequency of meetings, where women often bring new proposals for their integration, evidencing community's empowerment towards the project sustainability.

The university has been training the women in the project, with the support of the Faculty of Business Administration in the preparation of business plans, so that themselves are the ones to propose and identify what type of organizations they would like to relate to. According to the specifications of the type of institutions in which they demonstrate interest, the Faculty guides them in the elaboration of the necessary documents to establish this relation. In this way, other possible allies for the sustainability of the project have been identified. For example, the initiative is currently participating at the United Nations' competition related to Biodiversity.

On the academy's side, some medium-term actors are the National University and the University of Los Andes, who also have had a certain journey in the work with this community and now Areandina wants to strengthen the articulation with these institutions.

The current project with the Tumaco communities is carried out directly in Bogota with the displaced population. In Tumaco there is a satellite of the community, supported by other actors who contribute for example sending raw material for the social entrepreneurship with the fish skin to Bogota city. Likewise, there will be a visit of one of the community leaders in Tumaco, known as "Mama Patria", for the articulation with this satellite.

In the specific process of knowledge exchange, the community has contributed to the handling of fish skin, whereas the university through the fashion design program with specific knowledge for dyeing, curing, suitable cutting techniques to facilitate sewing, among others. Until this point of the project, the process of mutual learning has been given and the collaborators of the design program have begun with the schematization of suits out of fish skin, as well as the bonding of a student for her thesis work. It is a process in which complementarity and knowledge exchange is given.

About the exchange made with the Wayuu community, three very important things have remained for the academy. A gastronomic recipe book compiled by the graphic design program, an undergraduate thesis with two students of fashion design and a research text on the subject, and a video graphic work with the compilation of their traditions and knowledge. For the community a business model has been created for the sale of their products online, their backpacks and handicrafts. In addition to the knowledge exchanged so far, it is also desired to include the subject of ancestral medicine, articulated with the Faculty of Medicine of the National University. It is observed that generally the communities have small gardens

with different plants that have different medicinal properties and the women want to see how to establish a kind of school, where they can transmit this specific knowledge.

Another opportunity that has arisen, is the accompaniment in the vocational aspect and the elaboration of a life plan, with the support of the psychology program, providing career guidance for the young people of the community who are finishing their secondary education.

One of the main strengths of the installed capacity for the project is the human capital, integrated by not only teachers and students but also by volunteers. Among them, there are teachers from other areas other than those directly involved with the initiative. Similarly there are some graduates who want to link to the project from the currently working lines. The students who join in supporting the research work, and the teachers are also linked from the platform of social projection of the university.

At the infrastructure level, now Areandina has the SISU, in addition to the workrooms of the fashion design program located in different venues. In fact, the women who are part of the initiative have already gone to university and have made use of molds, machines, and mannequins. Similarly, the spaces related to the program of graphic design and animation, are available and at service of these initiatives. Additionally, there are the gastronomy laboratories, equivalent to more or less eight kitchens. Also part of the university's administrative budget is intended to subsidize some expenses or costs of initiatives, such as transportation and refreshments.

Formally, there is no permanent government support. Some government agents have been contacted to address specific issues, particularly in the area of health or some other particular needs of the community.

Other important input required to strengthen the initiative is the establishment of alliances with other stays, so that the community can be given greater resources. At present, the capacity to send students or teachers to the project's satellite in Tumaco is not available.

The project activities involve mostly women. However in Guajira they also had the interaction of some men with the students when they worked the aspect of the patronage with the fabrics and the weaving, unusual situation because in this community men do not normally weave.

The project with Tumaco's community is still in the phase product's development and in parallel; the marketing plan for these products is being developed. Initially, the marketing of the products is done more internally, but it is considered the inclusion of other markets to other cities and even countries yet. Once they have a catalog including different products of leather goods made with fish skin, they will try to approach new markets in other levels.

Regarding the Wayuu community, progress was achieved with the elaboration of a business plan and marketing of products through a web platform. This was achieved supported by a teacher from the marketing area; but unfortunately, it could not be implemented so far, mainly due to difficulties of

communication and access to the area, although the Areandina retains the interest of returning efforts in this direction.

Community Development And Participation.

Current project has its suppliers of fish skin in Tumaco, because women part of the initiative prefer to bring their supplies from there through the satellite. The university does not have direct contact with the suppliers. Women of the project have their contacts through relatives and acquaintances, who provide them with the raw material they require.

Impact On Education And Culture.

Inside the university, the project has had a high impact thanks to direct relation with the community and knowledge exchange in both directions. Towards the community, specifically with Tumaco's community, the improvement of organizational aspects has been easier within the Quilombos. Likewise, the generated social capital has been very important, facilitating community's articulation with other district entities to meet certain needs. The community of Tumaco is organized as Mutual ANDAE. A Mutual is a Network of Corporations or Cultural Foundations that articulate with each other to propose projects and initiatives. The university meets with them at least once a week and maintains a direct contact through the teachers or students, as well as constant communications via email or telephone.



There is currently no formal link with other higher education institutions. The Asakaa project is from Areandina, but it has managed to articulate certain activities with the University of the Andes and the National University, since both institutions also work with the same community, but from other areas. However, for the university it would be very important to be able to formalize an agreement for cooperation with other institutions and thus be able to guarantee continuity.

The connection of the majority of students supporting the initiative is through their PISE. Others do it as part of their degree work and some as a volunteer, but this does not constitute any type of student's internship nor hours of social work.

Concerning the relationship of the University with the environment; the Department for Social Prosperity was supporting Asakaa project with the Wayuu community, but currently there is no active participation of other public institutions within the project. They specifically supported with the provision of certain machinery and equipment to facilitate community's production activities. In regards of Tumaco's community, it is expected to obtain the support from other institutions of public sector for getting some equipment and spaces for the distribution of the products. In the current phase, there is no need for articulation with other public institutions, but in the future, it would be necessary to articulate with other institutions such as the Ministry of Interior, who could eventually support them with the restitution of land, which in turn could contribute to their productive processes. The administration of the initiative is achieved through the coordination of social projection of the

university, with some teachers who are specifically linked to the project, but it does not function as a separate organism with its own organizational scheme.

Regarding the impact measurement, there are some indicators for monitoring and evaluating specific goals. Usually the measurements are made semiannually, according to the teachers and students' support time. In the GREEN CARD of the project, the activities derived from the specific objectives are registered, some of them linked to follow-up recorded in the green accompanying card. This accompanying card basically records the people participating in the different activities, both at the institutional level and the communities side. The central problem to be solved by the initiative is to equip them with the necessary tools for self-sustainability within their social environment, to improve their quality of life and avoid them having to travel to other ends of the city for developing their productive activities.

The term initially agreed to make a first evaluation of the project, is three years, with the possibility of extending it, in case is needed. The project is currently in an initial phase focused on capacity building.

Although the initiative is mainly aimed at strengthening ethnic communities, with the knowledge acquired so far, it is planned to widen the scope of the Asakaa initiative to other types of communities.

The Asakaa project is recognized at the institutional level, but steps are being taken to publicize the



brand outwards. With the university's media agency support, work is being done to strengthen the visibility of the current initiative supported by Asakaa project, but at the same time it is also desired to strengthen the visibility of the Asakaa's program.



PANAMA



USMA

SCHOOL FARM CASICIACO MARIA HAREN

SERGIO PUERTA
UNIVERSITY OF MUENSTER

The main source for this text are the answers to the questionnaire for monitoring and the interview

Granja Escuela Casiciaco Maria Haren Alde is a farm located in Llano de las Minas in the Province of Herrera in Panama, inaugurated in September 1997. The farm was donated by a Spanish NGO, which acted through the Spanish Agency for International Cooperation. This initiative arises from a real and palpable need in the district of Las Minas, Los Pozos Ocú. The project was born from a Christian commitment to help people in need and new trends in cooperation to help teaching and learning by doing. The project was established on three basic pillars: more efficient and diversified production, training the producer and the future professional, consistent marketing of the product obtained. They aim to keep the quality from the line of organic agriculture and sustainable livestock, as viable alternatives in tune with the world's demand.

In 1999 and after the two years of financial auspices by the Spanish Government, the Research Center for Agricultural and Environmental Sciences (CEICAA) of the USMA, took over the maintenance, monitoring and administration of this farm, nowadays under the administration of Adelaida González and Jorge Castro, director of Campus USMA AZUERO and Coordinator of the farm respectively.

The Farm is located in an area where the communities are much dispersed and have very low incomes, besides the fact that there are very few access roads and those used to reach the Farm are not in the best conditions. This is one of challenges for the project.

The case is categorized as a social economy initiative. Their main social challenge is the improvement of the quality of life of surrounding communities' members, through training in agricultural production and other topics such as business management, health and others. The surrounding communities are both young people, women and older adults who are generally small producers having spaces of land that have not been able to use in an efficient way. People can see good practices developed in the farm, which can be replicated in their places.

They train producers in sustainable and productive techniques, through the development of appropriate technologies that can be transferred. This increases the self-esteem of the producers, actively integrating population in the development of their own initiatives, leading proposals for the sustainability of community based-development. The local producer with low incomes repay the knowledge transferred and the exchange of

other agricultural species cultivated in the farm, bartering goods of some native seeds or a small amount of their production to be used for sowing and redistributed among other local producers.

They foster the reproduction of animals in smaller farms where they have no way of improving production, exchanging patrols for example, for social investment, using techniques or models of self-sustaining development with small producers in other regions with the support of local and international organizations.

This project is a space where professional farmers, students and academics converge, as well as administrators of institutions related to agriculture to transfer experiences and good practices seeking common benefits and fighting against poverty, promoting associativity, cooperativism, learning communities and development of social projects replicable in other communities.

The farm has an infrastructure to promote the exchange of experiences, knowledge and good practices among teachers, academics and students from both the USMA and other higher education institutions like Arkansas University and Winona University, but also from other local educational institutes in agricultural sciences.

In addition, other local bodies or organizations participate supporting or receiving support from them exchanging good production practices. Furthermore, other public bodies have been sporadically involved in the project, like the IDIAP (Institute of Agricultural Research of Panama) and the Ministry of Education, through which the farm



provided instruction to primary and secondary schools in the region.

In the same way, they accept special visitors from other regions and have available rooms for accommodation for academic and non-academic activities. The farm receives incomes from the sale of training services, the rental of rooms and projects that have been developed with local institutions. Thus the case benefits from both, its own and external resources, their infrastructure, as well as from human and financial resources of the HEI.

The training processes offer an exchange of experiences and provide tools for the empowerment of the population, so they realize that the improvement of their conditions is in their own hands.

Moreover, the one who provides the training also learn what the villagers do and how they do it, exchanging their good practices, like the treatment of biological wastes from various production or seeding processes, which are used for other purposes in other areas.

These are just some of the characteristics and experiences that make this case successful. Thus it demonstrates how it is possible to support, involve and empower community, exchanging knowledge and growing together as a community, despite the difficulties and challenges faced to keep this initiative viable in the near future, even when the economic resources might not be abundant, finding innovative ways of compensation in this cooperative exchange of knowledge, seeds and products.

INTERVIEW

Participants:

Adelaida González Salazar - Director of the University Regional Center of the USMA in Chitré and General Coordinator of the Farm.

Lourdes López Polanco - Director of the of the USMA Campus in Veraguas.

Jorge Castro Peralta - Administrator of the Farm, engineer in animal production.

The School Farm Casiciaco Maria Haren Alde, colloquially known as the USMA Farm has in its facilities lounges and sleeping areas, for the reception of groups that want to be trained in agricultural subjects. On the farm, trainings are offered according to the needs of the community mediators of the province of Herrera who live in the area, and those of other groups that visit the farm like associations of organic agriculture and students of the university, among others. Some of the institutions that have used the facilities of the Farm for their training, mainly by its representatives in the region, are the IDIAP (Agricultural Research Institute of Panama), MIDA (Ministry of Agricultural Development), Agrotourism ATP (Agrotourism Panama Tourism Authority) and representatives of the Judiciary of Public Ministry.

On the other hand, in one year the farm can train between 5 to 6 groups of people in the community. Depending on requirements and what is being specifically applied, training can last from one to three days on average. The main topics that have been taught in the training are basic aspects in organic agriculture, as well as grazing hen, minor species and management of rural incubator.

They also work frequently with representatives of MIDA in the area of Las Minas in matters related to Agroturismo. In addition, the Farm is part of the group of Agro-touristic farms of the Province of Herrera, accredited as such by the MIDA, but not by the ATP. Thus, the farm has the potential to develop new themes not only at a formative level, oriented towards agro and ecological tourism, where the inhabitants of the community can be integrated too, not with the intention of changing their current occupation, but as a complement to their current productive activities. In this sense, it could include classes of tourist culture, as well as the attention to the visitor, service quality, security in farms, gastronomy, among others. To do this, it would be necessary to seek the support of the ATP and MIDA, who regulate the declarations of agrotourism farms.

The Farm is a non-profit organization, which depends on the University. At Azueros Campus of the USMA, it has among its careers Engineering in Animal Production and Engineering in Natural Resources. In this way, the teachers of these careers have been given information on the facilities offered by the Farm, so that they can integrate these themes and offer them to their students, and possibly complementing their training on the farm. Students are also supportive with community training, assisted by their teachers. Azueros also offers other courses such as International Business and Industrial Administrative Engineering, which have participated in the training processes too. However, it is considered that careers such as Psychology and Architecture have a huge field of possibilities to support the activities of the farm, which do not strictly stick to the agricultural issue. With regard to community training, one of the

main obstacles is the following situation. It must be taken into account when programming the training, that the farmer would have to leave his farm and allocate part of his productive working time for the sustenance of his family to it. To be able to carry out the training, an alternative is to bring young collaborators, who will train the farmers directly to their farms or to schedule one or two dates for people to come to the Farm, preventing that it coincides with the harvest or planting times. Therefore, efforts are being made to coordinate actions with MIDA for the promotion of training, because they have organized producer groups according to the productive seasons.

Besides the possibility of bringing the training directly to the peasants, supported by the students, another alternative would be to offer the training processes after the working day. However, the challenge still remains to be able to access the farm. The majority of peasants live in remote areas where there is little public transportation, so it is often necessary to arrange transportation to take them directly to the farm. The trainings must be programmed in advance and normally direct invitations are made through the local Radio, which is the only mean of communication present in the more remote areas, indicating the points in which the transport enabled for it, will pick them up.

In this way, one of the main objectives for which the Farm was founded is satisfied, so that farmers can subsequently replicate the received knowledge on their surroundings. When offering training in food topics to mothers or women within the family, they should also be allowed to bring their young children to the farm. It is for all these reasons that it is a great challenge to reach the inhabitants of the area





with training, without removing them from their environment.

At financial level, their main source of income is the lodging services. They have an agreement with a nearby hostel that sends them people for accommodation including meals. This money is used to cover expenses of the different activities of the farm. On the other hand, they also plan to include a Biotechnology Laboratory, which will have its own budget from the university's research direction. This may eventually generate products suitable for sale or barter, being barter one of the activities generating a closer proximity to the community.

For the coordination and development of the different activities of the farm, the administration has an Annual Operational Plan (POA), which includes a planning of the different products and planting periods for the different times of the year. At present, they use machinery for the execution of some activities, which has facilitated the decrease in labor costs.

The sustainable productive techniques that have been transferred in the Farm are organic food, use of forage in the feeding of animals as an alternative dietary supplement, breeding of genetics in pig species, rescue of the creole hen and architecture for an adequate use and disposal of avian and porcine waste. Under an agreement, also the

repopulation of the cultivation of coffee in uplands was carried out.

With regard to the transfer of knowledge from the community, a training session was held on the initiative of a woman member of the community, about the use of banana in the tamales dough. There emerged the idea with the support of a teacher from Linares, to train people on the use of various agricultural products from this zone that sometimes generate large surpluses and people do not know how to use them.

In the same way, taking advantage of the possibilities of diversification of the farm, there have been training in quail farming, teaching the community that not only the hen is the only type of bird that can be raised.

An interesting phenomenon has occurred during some formations, when some of the people invited to be formed, have more specific knowledge and closer to their contextual reality that the one academy tries to transfer. Sometimes the peasants end up transferring their knowledge to their "classmates" during the formations, receiving a place as facilitators instead of being only participants.

In this sense, there is also an opportunity to rescue the knowledge related to the use of medicinal plants. However, country people who possess this knowledge do not feel confident enough to give their knowledge to the representatives of the academy, because there is a paradigm that the academy is the one who knows and perhaps, they will not take seriously, what the inhabitants

of rural zones could teach them. The transfer of this knowledge is given in a more natural and spontaneous way, among the inhabitants of the region.

On the other hand, the farm also offers the possibility of developing research from the agricultural and scientific point of view, in various subjects with the support of professors and university students, also involving students of schools with agricultural vocation that have presence in the Area, in order to encourage the curiosity and inquisitive ability of young people.

In terms of resources for maintenance, the University is responsible for paying the salaries of personnel involved in the administration and maintenance of the farm. Besides the income generated by accommodation and training for different groups other than peasants from surroundings, they apply with projects before some institutions in order to obtain additional resources for the development of academic and research activities. The administration of the Farm is empowered to resolve day-to-day situations, although for global issues, the Rector (Administration) and Vice-Rectors (Research) represent the USMA.

A particular type of negotiation widely used in the area is the exchange of goods in kind. For example, if someone has a specific type of seed, but he does not have the means for its multiplication or production, he provides the farm with it and as payment the produced quantities are distributed. The exchange or direct barter of products, such as barter coffee and corn, rice, avocado, etc., is usually done.

Another particular example of the different possibilities and opportunities present in the farm is this one. Although, it is not part of the Farm's activities, they provided a deposit service for porotos' producers in order to support the community. In the form of a silo, local small-scale producers have delivered their production to the Farm, who served as mediators with the big distributors, thus, guaranteeing a better price of the poroto for the small producers of the zone. Unfortunately, up to date, there have not been documented variances of the different good practices that are being developed in the farm, which could eventually be used for the preparation of manuals on diverse topics.

Likewise, there are no current tools for measurement of the impact. Nonetheless, as a result of a thesis work with USMA students, a comparative measurement of some variables that partially evidence the impact that some training processes had on the families that participated in it was made. Informally the impact is perceived only through the comments received by people, who in one way or another benefit from the services offered by the farm.

Relations With Other Institutions.

At the institutional level, the farm has a research agreement with IDIAP for the research field and the Biotechnology laboratory. Another agreement is being sought with the Ministry of Education for agricultural schools of the zone. As a patrimonial asset of the USMA, most of these agreements are carried out at the institutional level. Nevertheless, the farm has relationships on a personal level with

the schools in the area, receiving students to learn in situ, how some of the farming processes, the different crops and animals' production on the farm work.

We can notice the Farm faces different challenges when carrying out its activities. Another particular problem in the area is that young people no longer want to work the land. Their parents and grandparents are the ones working there. Young people prefer to learn in colleges and universities to leave the rural life, but here the Farm plays an important role, offering a space to support the training of young people from agricultural schools, as well as those who choose to study careers in agricultural sciences.

Regarding the visibility and handling of communications of the farm, they have a facebook page, but they require institutional and technical support to set up an official website to strengthen the farm's visibility and communication strategy. As previously mentioned, radio continues to be an effective means of communication when convening community members for participation in training activities.

<https://www.facebook.com/granjacasiaco.lasminas>





PANAMA



USMA

YOUTHS UNITED FOR THE DIALOGUE

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The main source for this text are the answers to the questionnaire for monitoring and the interview

The YOUTHS UNITED FOR THE DIALOGUE (YUD) is a student's organization, young people in constant search for all kind of solutions through Dialogue. It promotes the formation of Debate Groups, in different public and private institutions (High Schools and Universities), organizes national and international forums for debate, lectures and university-level speaking competitions, teaches argumentative and dialogic techniques, as well as many related activities with the use and promotion of dialogue and freedom of speech.

The organization was born as the dream of "usmeños" students who reflected on the vague debate that was taking place in the National Assembly of the country, compared to the debates presented in Ancient Greece, and with this vision, they consolidated this dream with support of the USMA. It is a response to the national reality of Panama, which presents evident educational and cultural deficiencies, expressed in the sharpened social inequality and the low public participation.

This is a social innovation in Panama, as it has been the first organization to strengthen effectively the debate between different high schools and universities. Likewise, it allows a direct contact space between high school and university students, politicians, entrepreneurs, people of national eminence and communities of difficult access,

through conversations, debates, values lectures, training and social workshops.

YUD preaches social inclusion, as well as self-empowerment of the individual through education and dialogue. They are aimed to create a more informed society resorting to discursive weapons rather than physical violence or some irrational reaction to a delicate situation. In other words, to resolve conflicts and controversies through reason and the good manners of humanity. Their main social challenge is contributing in education through dialogue, creating and training debate clubs in official and private schools, thus empowering young people of all social and economic backgrounds to break the barriers of inequality in Panama.

The organization builds its relationship with the university and high schools through agreements. Each institution delegates a trained discussion counselor who represents the group in an expansive way, mentors the debate clubs in decision-making and prepares them in an educational way in the personal and intellectual development of its members. Thus, they are added to a database, receiving constant information on learning opportunities, both at national and international level.

The Innovation empowers people and communities,

identifying leaders or future leaders, who will contribute to today and tomorrow's society. YUD involves active participation of the community represented in the students, who receive opportunities of undergoing training processes, encouraging the exchange of ideas among young people, raising awareness of the importance and need of being engaged proposing solutions to the problems for the development of a better Panamanian society.

They promote, cooperate, advise and coordinate, jointly with the state organs, the development of projects for the benefit of the community and executing actions permanently before the governments, so that the dialogue is considered like Politics of State for the solution of conflicts or controversies. Besides the creation of Debate Groups in different High Schools and universities of Panama, they conduct training workshops on argumentative techniques; organize regular discussion forums, speech competitions, and the YUD Spots, monthly informal spaces held in local restaurants where students can share with professionals and recognized persons at the country level success experiences with in different areas. Currently the group has 160 registered members in their database.

YUD involves people from countless sectors of Panamanian society, beyond the university community of the USMA. For the best success of the different activities and projects, it relies both on private companies to obtain funds, on public entities for training and infrastructure for activities, in school and university educational centers, officials and individuals, as the main beneficiaries of



JUD's work. In addition to the official educational centers, other public institutions have taken part of their activities, like the National Assembly of Panama, the Electoral Tribunal and the Ministry of Health.

The impact is partially measurable in terms of the number of schools benefiting annually and the amount of students in the discussion clubs. The main benefit of those who at some point took part of the program is definitely in the field of education and culture background, which transcends traditional academic teachings. On the other hand, it has created an opportunity to generate jobs in private companies for outstanding YUD advisers who draw their attention, to work in seminars or as official teachers in private schools. In the same way, the communities with severe access difficulties take advantage of the teachings shared by the volunteers program of the organization.

Their advisory board comprises seven members USMA students. At first, only students of Law where part of the project, but now also students from Political Sciences, Psychology, Business and Social Communication participate. However, they also keep relations with other HEIs as additional beneficiaries, like the University of Panama, Technological University of Panama, Florida State University, Quality Leadership University and Latina University, fostering the creation of discussion clubs.

Using the social networks like Facebook <https://www.facebook.com/JUDUSMA/>, Twitter and recently Instagram too, they provide information related to their different events, having more than

1200 followers in their Facebook page, but also they do some publications in the USMA journals with the main achievements and activities of YUD. YUD is not an organization for commercial or similar purposes and remains 100% adhered to the USMA, who follows up their financial performance, and provides monthly training from professors to the students. The organization finances itself through the different activities carried out by them, such as workshops with foreign exhibitors, "TedX's", food sales, parties, etc., as well as sponsorship from private companies. Nevertheless, the economic sustainability is one of their main challenges for their future maintenance, as well as the rotation of members when graduating from university, because they usually lose contact with YUD.

Until now, more than 20 schools take advantage of the educational benefits of YUD bringing them together in their panel discussions, conversations, workshops and up to 10 different dialogue formats. Students from both high schools and universities, national and foreign, are rewarded with knowledge through eminent representations in national and even international debates.

INTERVIEW

Participants:

Daniel Lumaruri. President of Youths United for the Dialogue.

By the year 2009, there were around seven discussion clubs, present and reserved only for some

schools. From there came the idea by students of the USMA, with Youths United for the Dialogue (YUD) and decide to broaden the participation to other young people. They think every school has the right to have their own debate's club and therefore students have also the right to take part in them, to discuss and contribute with their ideas. YUD then emerged as a non-profit student organization, attached to the USMA.

Other people with more experience in different discussion techniques train USMA students, so that they can go to schools and train other young students there. Initially, USMA teachers trained them in communication techniques and how to speak in public, but for more or less 5 years, the trainings are performed only by young university students for other young people. Debate clubs in schools are open to any high school student and they have also their own advisory boards. Each school determines the admission mechanism for its participants, but to attend the discussion forums there are some filters set to select a certain number of people according to the available places.

The Advisory Boards of the different clubs have always a President, Vice President and Secretary, with autonomy over their functions. This can be vary in the advisory boards of every school, but additionally at YUD they have a treasurer, academic affairs, logistics and outreach coordinators. YUD's Advisory Board changes annually, with its proper start-end connection.

The Advisory Board is elected by individual vote and whoever wants to, has the opportunity to run as candidate, submitting his/her proposal and plan

justifying why he/she should be elected. In addition, the candidates go through a Knock Out interview, having to answer a series of questions quickly, in order to get to know them.

Each administration has its own work plan including the different trainings that will be offered to the students. Trainings for university students function as a Diploma. Those who fulfill the whole process are apt to become trainers of the schools' students. Likewise, the board meets twice a month to follow up and see how to implement the activities outlined in the work plan, in order to meet the objectives set at the beginning of the year.

During the first three months of the year, trainers who are part of the USMA are trained weekly. Starting in April, they begin to train the young people in the schools. In many cases, high schools have a direct agreement with YUD USMA, which facilitates their work.

YUD USMA meets weekly and students from the different careers of the university are allowed to join, but most of them are law students. They have also had students of social communication and psychology. For the training cycle of the first three months of the year, they have already structured different modules to be offered. After that cycle, other trainings are held once or twice a month in specific topics or other new debate formats, inviting both university and high school students. Trainings in high schools occur frequently throughout the year. In Panama, there may be two or three discussion forums per month, which is the reason why young students of high schools are being trained regularly for such forums.





YUD handles between seven and ten debate formats and simulations in which students have been trained, such as the United Nations, Parliament or Congress, National Assembly, Supreme Court of Justice, British Parliament, among others, preparing students to assume certain Roles and discuss on various topics, from different positions. Additionally, each time they have the opportunity to attend debates internationally, if they know a new debate format, it is integrated to the trainings. Once a year, the Great YUD Forum is held and the conclusions emerging from it are presented to the National Assembly of Deputies, so that they can see the opinion of the young people and occasionally some deputies whom they have had contact with, have taken into consideration the conclusions

proposed by young people. The debates are open to all types of public and anyone who wishes can be part of the audience. In this way, they have found some sponsors who like to support their work with donations.

In addition to the Great YUD Forum, they have the Intercollegiate Debate, for the High Schools Debating Clubs and the National Debate Championship for young university students. They also have YUD Spots, where they receive as guests successful people in different fields, such as singers, deputies, TV producers, etc., to share their experience in a more informal atmosphere with young people in a bar or a restaurant. Politicians, national celebrities and other stakeholders who

have been invited to participate in JUD spots, in 90% of cases have given a positive response to their participation in the first contact.

Most of the topics covered in the debates reflect national and sometimes international issues related to problems that affect a community, or some new law that has been enacted, etc. Sometimes in the debates, solutions or alternatives are proposed for the situations under discussion, but normally it is not possible to take concrete action in this regard, which involves other stays.

To finance the three great debates carried out per year, they look for sponsorship from private companies and state organs. For participation in international debates, they receive sometimes financial support from the university. When they do not, they also seek sponsorship from other private institutions and some expenses should be occasionally covered by the students themselves. Likewise, for their participation in international debates, YUD sales some food in the university, organizes parties and happy hours in other public places, among others. Some trainings in international discussion techniques are offered to the public with a minimum cost of admission of five dollars.

Besides the challenge of funding for YUD activities, another one is the loss of contact with graduate students, since many of them enter the labor market or continue their master's studies abroad. However, once they had the financial support of one of the founding members of YUD at a crucial moment, who has also become an important ally for them.

From the beginning, they have been supported and encouraged by the University to act on their behalf, providing a vote of confidence and a space for free expression, as well as the support for the development of events. YUD makes an important contribution to the development of the young people as a person, offering a different outlook on the world, in addition to training in communication techniques and how to speak in public, which in turn contributes to the development of the future professional. Additionally, one of YUD's great contributions is its teaching that differences can be solved through dialogue, as an alternative way to solve conflicts, preventing many problematic situations to be worse.

The debate has become very popular in recent years in Panama. Other universities begin to have their own discussion clubs, in younger stages. In the city of Panama 35 debate clubs are affiliated to YUD, 5 from public schools and 30 from private schools. Through the Panamanian Association of Debates (ASPADE), debate clubs have been brought to other regions of the country and YUD has eventually carried out joint actions with ASPADE. In addition, they have collaborated with debate clubs from other universities, and have held joint events with the University of Panama, Technological University of Panama, Florida State University, Quality Leadership University and Latin University.

For the benefit of other universities, YUD has also launched a discussion manual, making it available to other people and institutions that want to learn from their good practices. In addition, they offer consulting services to other HEI, and even if they

require it, YUD provides some trainers on specific topics they might need.

As part of their communication strategy with potential sponsors, they send written invitations to private companies, offering different packages or sponsorship kits in different rates, linked to how they would publicize their company during the events, through either banners, social networks, event folders, etc. However, they also receive donations from private individuals.

Values YUD is their social project, a facet to approach the community from vulnerable areas in cooperation with some foundations to give oratory workshops to young people outside the university or high schools, among other activities. At first, they visited different types of foundations, but now they have focused on a single one to provide continuity and follow-up of the intervention processes in it. In this facet of YUD, they have a mayor participation of students of psychology, social communication, engineering, among other academic areas different from law.

YUD was born as an initiative of USMA students with the support of some teachers. At present, they have received occasional trainings from university professors and from international trainers who have passed through the city too. At the institutional level, they have permanent support from the USMA Division Vida Universitaria, which is responsible for monitoring and supporting the different associations that arise inside the university, in charge of managing YUD's financial resources and monitoring the development of its activities.

In terms of publications and the YUD's visibility, they have a space for the publication of a monthly article in the University's law magazine, called the Impartial. Their Facebook and Instagram accounts are particularly active, even with more followers than other university accounts. It is through these means that they disseminate the information about their events and activities before, during and after. Internal communication with other YUD members is normally done via e-mail.

In YUD, young people are the main players, most of them students who benefit themselves directly from the initiative. Through the YUD Values program, they have extended this benefit to other people with physical and social disabilities, through the foundations, which they have worked with. Nonetheless, they do not currently have a mechanism or tool to facilitate the measurement of this impact, even in quantitative terms, because they do not have experience in this field.

From its beginnings, the initiative has taken a lot of strength and recognition in different spheres, being recognized by mayors, deputies and even the presidency of the republic, receiving invitations to participate in some events and meetings of the government. It is remarkable the fact that YUD is a youths' organization that works for young people, initially through the debate, but now promoting the importance of dialogue. One of their new challenges is to increase the involvement of students from other careers within the university, which has been partially achieved. They also want to propose the GreatYUD Forum at an international level.





PANAMA

ART WITH CAUSE



SERGIO PUERTA
UNIVERSITY OF MUENSTER

The main source for this text are the answers to the questionnaire for monitoring and the interview

It is a social inclusion project, which seeks to support children, and young people living in difficult access or high socially vulnerable areas who have little or no contact with art. Art contributes to form the child's personality, enhances his talents and favors social interaction.

Their main social challenge is to integrate children into activities related to art in a holistic way to their development as individuals, despite the dispersion of vulnerable areas, population diversity, interculturality, understanding of the program operation and limited availability of human and financial resources. The lack of an efficient monitoring and evaluation system and the creation of a permanent support nucleus at the community level threatens the program's future sustainability and its expansion capacity.

Now the panorama sees better with the University of Istmo (UDI) as their ally, who will contribute to the benefit of the project with their infrastructure and eventually human resources through professors and students support. In addition, TEATRO BOYS S.A. as leaders of the project, generate their own resources through the public performances offered at a professional level.

However, the active participation of communities including direct beneficiaries (children and adolescents),

parents, teachers and other community leaders is a key factor to ensure the program's sustainability. Art with cause promotes the education in arts and culture, by strengthening artistic activities and skills development of children and young people from 7 to 17 years.

Their dynamic of intervention until now consist in the training of a community leaders as local facilitators in the program's guidelines. Afterwards, the project facilitators visit the communities to implement workshops with the children and teenagers in singing, painting and theater. At the end of the workshops, the participants with outstanding development are selected to go for a weekend to Panama City, where they have the chance to participate in some cultural and recreation activities.

Most of these children have never been to the capital city and taken part of such activities, because they come normally from rural and isolated regions of the country. Now the program with the support of the University will scale their activities to urban zones.

Nevertheless, the program doesn't end at this point. The children and youngsters will return now as ambassadors to their communities, sharing their experiences. In the meanwhile, the program continues its operation with support of the local facilitators, and from time to

time, they receive a monitoring visit from the project's leaders for its follow up and detection of improvement possibilities.

Such initiative has not been run previously as a program, but in order to achieve a sustainable impact, it requires human, economic and community support to offer children a direct contact with art as a mean to raise their interest in developing qualities and becoming a force to introduce social changes. It is based on the principles of Solidarity and Democratization of Art, which corresponds to the lack of intervention programs in these areas. Art with cause fosters the establishment of Community Theater Groups, Community Support Committees, as part of the mechanism of project's expansion.

The impact of the case is measurable in terms of coverage and the team increases as the number of communities increases. It also favors the participation of external actors by promotion of volunteering, inclusion of other artists and the incorporation of the university structure. Their activities are communicated through social networks and they keep direct communication with stakeholders and partners. Besides the University, the Panama's National Institute of Culture (INAC) endorsed the case, through a cooperation agreement with Teatro Boys considering the project an innovative extension strategy, providing once financial support.

For further financial support of their activities, Teatro Boys generates their own resources through theater plays and events called Art Nights with Cause. They receive also donations from third parties and other funding campaigns, but this



wouldn't be enough for the project's growth. Therefore, as part of their expansion strategy, the alliance of Theater Boys with the UDI is a key factor that involves common goals for the development of the initiative, broadening their horizons and support opportunities from other stakeholders.

INTERVIEW

Participants:

Mark Elmanzar – Theater Boys' Secretariat – Theater Teacher.

Ricaurte Olivar – Theater Boys' Sub-secretariat – Singing Teacher.

Joel Pinzón – Volunteer.

Erika Salinas – Volunteer.

The interviewees sustain that children form their personality until they are 8 years old and with the help of the arts, they can develop their potential for their future performance as adults. In Panama it is thought that people cannot live from art, giving priority to other sciences such as architecture, medicine, etc. However, they are convinced Art should be included in children and young people's education.

Erika Salinas, volunteer of the program says she knows very well what theater, art, dance and culture do for a community, and what this can provide to a country. The child can take home what he learns and helps his parents with it, because his parents are often also ignorant of many things. It is not just the child, it is what he can bring to the future, what he is going to give.

She has 15 years of experience in projects of this nature. She is trained in music, knows how to play the piano, theater, and different painting techniques. She mentioned she has trained her daughters also in these arts, besides teaching them to appreciate everyone, just for the simple fact of being human, independent of other labels that society can put on them, especially in areas affected by urban violence. Using art as a mechanism of inclusion, based on the principle "we are all valuable, we are all equal" and therefore we all deserve respect.

In this way, they try to support children and young people living in areas of difficult access and high social vulnerability, who have little or no contact at all with art.

The dynamics of intervention in the community basically imply six cycles, which we will describe in the in the next pages. (See image below)

Focusing.

They choose a community according to the contacts they have, sometimes on the governmental side, as in Macaracas Los Santos, where they had direct contact with the mayor, and observed facilities of receiving support with the students' structure of the community, as well as in the community of Bajo Grande, through a contact in the governmental side of the community.

Other communities they want to sum up to this initiative are David, the region of Ngöbe-Buglé and Veraguas. Looking for contact from either the government, academy or schools.

Outpost

This phase begins with one of the volunteers or a member of Teatro Boys going to the community to verify the space that community offers for the development of the program. Afterwards, they explain the the operation of the program and the whole process to the community leader, teacher or collaborator who will be supporting the training of the children.

In this phase, they are given a manual that they have structured as result of an exhaustive investigation based on certain criteria and indexes for learning art to children. The starting point and scope of the formation are explained here too. In addition, they deliver the complete package of manuals, along with the permits, which the parents should give to the children in case they are selected for the Weekend of contact with art in Panama.

Art Workshop

For the implementation of the workshops, they rely on other people. Some local volunteers, some permanent volunteers of Theater Boys and other volunteers registered on Art with Cause Nights, held by the company. One of the greatest difficulties for the volunteer's support is their time availability to travel to the intervention areas, due to their obligations, either work-related or academic.

The art workshop lasts three days. The team arrives to the communities on Friday, starting activities on Saturday early in the morning. Once again, they reiterate the procedure and established rules to participate in the program. During the practice, there is a period for observation of what young

people and children have learned in the formations and what their abilities are.

The theater workshop lasts 3 to 4 hours. The painting and singing workshops, between 2 and 3 hours. The workshops include theory and practical application. The proportion of participants in different arts varies in each community. Although the workshops and formations are currently carried out principally in painting, singing and theater, their intention is include other themes in the future, such as dance and even entrepreneurship, so that children and teenagers, especially those with musical skills, learn how to potentiate the talent they carry inside and to be able to live from it.

Contest

In this phase, the difficult part is to choose the children that will participate in the weekend. Through the workshops they can detect the leaders, who will later share the experience lived in Panama City, inspiring also the other children who were not selected. From the beginning and during the workshop, the children are aware of the criteria under which they are being evaluated for their participation in the Art weekend in Panama, which is constantly reiterated.

The selection is basically made in three age groups. From 7 to 10, 11 to 14 and from 15 to 17, the three best are chosen in each group. The best tenth child is chosen from any of the three age groups. A good physical, emotional development and performance in the weekend workshop is taken into account for selection. Nevertheless, children under 7 years can participate in the painting workshops too.



Once the workshop and contest have finished, the children who won the contest are taken to Panama City two months later. The winning children are announced through the collaborators one week after the workshop.

Weekend Of Contact With Art

Children and Teenagers who won the contest arrive Friday in Panama City. First, they are welcomed and informed about the weekend's schedule. For this welcome session, they invite the people who have sponsored the visit of these 10 participants to Panama City, so they can meet them.

On Friday they do a painting workshop. On Saturday

they have a theater workshop and they go to the Cinema and/or Theater Performances for children. Additionally they visit the Museum of Panama's canal or the Biomuseo. On Sunday takes place the closing ceremony, when the children receive their award certificate and other gifts such as coloring or theater books, with instructions for the creation of theater groups in their community. Here the children give their feedback from their experience.

It is worth noting that most children come from the interior of the country and have never had the opportunity to visit Panama City, much less to visit museums, theaters or cinemas, which is why this weekend causes a great impact on them. But that is not all. There are two responsible parents for the

community, who accompany the children during the trip. One of them approached them one day with tears in his eyes, thanking them because he had never seen a theatrical play in his life before.

If they had more sponsorship, they could bring more children for the weekend and include more activities in the program. The whole weekend includes also the accommodation, maintenance and transportation of the children and teenagers.

Monitoring And Follow-Up.

It is one of the most important phases of the whole program. The main objective of this process is to transmit initially to the community the different abilities that the volunteers and leaders of the program have, so that later the community will continue transmitting this knowledge to other children in the surrounding communities. The first monitoring visit usually takes place three to four months after the Art workshop. The idea of monitoring, apart from training the leader, is to provide the means for children to perform their own plays and present them to the community.

An example of this process's outcome is the community of Macaracas. They celebrate annually the feast of the Holy Kings, their local holyday. This time some children and teenagers from the program, where involved in the theatrical performance, along with adults. In the same way, the community has raised the possibility of incorporating other skills related to theater, such as production. Another possibility could be the search of scholarships for children who had the potential to become professional actors.

Normally in primary schools, artistic education is not very complete. Only painting and folklore are offered, as something extracurricular. In secondary school, artistic expressions and crafts are given, along with family and development courses. Music is taught mostly theoretically part, but there is no follow up. The artistic training is not a priority in education; therefore, deficiencies are present in arts education. Even in many cases, music teachers lack professional or academic training in this field.

For this monitoring phase, the support nuclei by the community is essential. It works as a type of study school, where someone directs the operation with supported by teachers and parents of the community. In these support nuclei, volunteers with skills in singing, painting and acting, teach the students in these three arts.

For the creation permanent support nuclei a rapprochement and a cultural education not only to the child, but also with their relatives, is required from time to time. Other important need for the nuclei are the materials and infrastructure for the development of the formations. So far, the "art kits" have been donated by third parties, which are promoted through social networks, especially for paint workshops, where more materials are required. They have also used radio spaces for the promotion of "art kits", giving the community a chance to participate. Until now, there is only one support nucleus in each community.

Who are the theater boys?

Theater Boys is a theater producer, with currently seven partners involved, but Art with Cause (Arte

con Causa) is its slogan and social projection project, to facilitate access to art and culture to children and teenagers. In their annual operation plan, they include the academic planning, including those in the monitoring phase, as well as the theater productions to generate income for financing the project. Around 400 and 450 children have participated so far in the formations, between 100 and 150 children per community.

Costs have been much higher than its revenue. An Art with Cause workshop in a community costs approximately between US\$ 3,000 to US\$ 4,000, normally a bit more. This is the cost of a complete cycle, which includes the transportation, food, supplies, etc., plus the Weekend of Contact with Art. After that, monitoring and tracking requires less money. About US\$ 500 or so.

They look for help not only from the Government, but also from private sponsors, churches, or natural persons. As part of their strategy, they present the program to potential collaborators, as they did with the INAC (National Institute of Culture) and TVN (National TV of Panama), public institutions who have supported the Project until now. In the same way, they have been occasionally sponsored by some private businesses, but they don't have any long term financial agreement yet.

INAC sponsored the Weekends of Contact with Art they have realized during this year. Now, they do not have any permanent agreement with this institution, but there is a possibility of receiving their support again, if they get a favorable evaluation of the program's results this year. Ministry of Housing (MIVI) has also once sponsored some of their

activities. They had support of the Border Police too, with round trip transportation of the children of Yaviza to Panama for a weekend.

Some other institutions that eventually can support them are the Mayors' Offices in the municipalities where they want to implement the project, and the Ministry of Social Development in Panama (MIDES), but they have had no rapprochement with MIDES yet.

Fundraising activities are carried out on a regular basis, depending on the needs of the program, mainly prior to the realization of the workshops in the communities and the visit of the children selected to visit the city of Panama. When the fundraising activity is promoted, it is announced that a certain percentage of the proceeds will be used to sponsor the activities of Art with Cause. Main revenues are the quotas of the partners of Theater Boys, plus the occasional income of the productions every two or three months.

Theater Boys usually call these activities Nights of Art with Cause, where all the presentations including magic, singing, dancing, own productions and some of other artists who have collaborated with the project are donated. The current income is enough to sustain the project up to a certain point. Currently they don't have financial support from other stays at national or international level, apart from those already mentioned above. From time to time they get donations from private sector and other third parties. They've also tried to get resources Via Crowdfunding. Donations, theatrical productions and workshops offered to individuals who want to learn theater. 10% of the proceeds go to Art workshops with cause.

Thus, they have managed it to finance their activities until now, but normally the rest comes from their own pocket. However they need support with infrastructure, human resources and financial support for the development of activities, since own resources are not enough. Now through the alliance with the UDI, they have the opportunity to access new spaces where they can offer the workshops and other activities to raise funds for the financing of the program.

They don't have any long-lasting relation with other educational and cultural institutions. Now, they are starting the alliance with the University of Istmo (UDI), which they consider a great opportunity for them to create more niches in communities and the establishment of a support network for these communities, so that the project can be sustainable. If there is support from students in other communities, they could get contact with the mayors in the places they would like to intervene to provide lodging and food, and Theater Boys would be in charge of providing the materials. If the university headquarters were close to the community, the implementation costs of the program would be reduced.

Another main potential of the alliance with the UDI is their infrastructural and potential students' support. The backing of the universities when looking for sponsors would ease the search for economical support. People do not know the brand of Theater Boys yet, because they only have two years of creation.

Internal communication and external communication is mainly managed via electronic

means. They make publications through Social Networks like Facebook, Twitter and Instagram. They are working on the development of a website and all their activities are reported before, during and after, although they would require support to manage the constant updating of these activities. When contacting the communities to be intervened, they send notes either by fax or email, because some communities have access to electricity and internet, but some don't.

The impact of the initiative is measurable and the team has increased. These days, 7 members of Theater Boys and around 15 volunteers, collaborate with the program. Most of them are artists who have come out of the presentation of their productions. Their collaborators in each community keep records of the workshop participants.

With teachers and collaborators in each place, the participation of children is monitored, at least two to three times a year. In case of desertion, they try to talk directly with the children and their families, to know a bit more about the reasons for their dropout and to see how they can support to solve that situation to facilitate the children's return to the program.

The Director of the company, who has more experience in the administration, does the Monitoring and Evaluation of the program. They also receive feedback from the program with community leaders and teachers who have supported them, who have previously received feedback from children.

Theater Boys follows-up the activities at least 2

or 3 times in a year, but the workshops are being carried out locally every weekend. The Academic plan is included in their Annual operation plan, with some quantitative indicators. In addition, they keep record of the children who have participated in the program and they have characterization of the target population by age ranges, of the communities involved.

Even though their objectives had been fulfilled, these have been rephrased several times. They are currently working on the program's growth strategy. Initially, they will manage it to think and build this strategy; they require more people for the execution phase.

Besides the training in arts, some other abilities are included in children and teenagers' formation, such as teamwork, respect for themselves and others, self-care. Creativity and entrepreneurship, crafts or sculptures with recycled materials as well as other soft skills, are thought to be included in the trainings. They want children to learn to value the land, our big house, Mother Earth; because if we do not take care of what we have, what will we leave to future generations?