

WORKSHOP
**CULTURAL
PROJECT
DESIGN**
2021



INTRODUCTION

La Paz se toma la palabra, in alliance with the Brandeis University IMPACT project, two laboratories focused on strengthening cultural initiatives were held in 2020 and 2021 to reflect on the role of arts and culture in social transformation.

During 2020, the Workshop Imagining Together from Colombia, which was held at the Luis Ángel Arango Library in Bogotá, brought together 30 local initiatives. During 2021, the Cultural Project Design Workshop, convened - virtually- nine cultural initiatives (four of which already participated in 2020) and was carried out by the cultural manager Cecilia Campos, she, from Bolivia, guided the participants to design possible and necessary cultural projects from everyday spaces, build from the plural perspectives of the initiatives, articulate joint actions finding similarities between the participants and identify mechanisms and sources of financing.

The texts presented below are authored by Cecilia Campos on the projects worked on in this workshop. From a collective perspective rooted in the similarities that we find as Latin Americans, Cecilia highlights the strengths of each of the proposals and highlights her contribution as agents of change and construction of citizenship in her territories.



CECILIA CAMPOS VILLAFANI



She is a lawyer, social communicator, actress and cultural manager, born in Sucre (Bolivia). She has performed cultural management tasks, being in charge of national competitive funds linked to international cooperation, being responsible for the Cultural Fund of the Swiss Embassy in Bolivia for 5 years; She has directed and coordinated art projects linked to social development and Human Rights, mainly in rural municipalities and intermediate cities throughout the country; She is a founding member of the Illa organization, developing artistic projects and processes aimed at social innovation, intercultural dialogue and cultural research. She is co-author of the Creative Guide for LanzArte, a tool to promote youth participation processes from the artistic platform, addressing issues of human rights, citizenship and democracy. She has been invited several times as a jury for the evaluation of cultural projects in national and municipal calls for the promotion of culture, she was a collaborator in the Willaqniykuna bulletin of the Association of Bolivian Studies (AEB) and in the Rascacielos magazine.

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Spaces for children with their own voice in rural territories

CINEMA AMONG SHADOWS

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ORGANIZATION



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I remember a lot, from my own childhood and surely from that of many people of my generation, a phrase as famous as it was lapidary that adults repeated so that we children would keep silent "When the adults speak, the children are silent" they said and with that We didn't even have the right to think, because everything was already defined and we only had silent obedience and closed eyes. Adults saw for us, in a protective sense, spoke for us and decided for us, but they did not see the world with our eyes. Much time has passed since that generation of girls and boys, and today's history has changed. What would happen if, instead of forcing children to obey in silence, their active and creative participation is promoted? What would happen if we challenged children to create a world from their eyes and with their own voice?

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Cinema between shadows, is that, a project and a challenge designed by the Changuito Visual Foundation as a strategy to promote the rights and participation of children to create stories of the periphery from intergenerationality and also, in a decolonial key.



5 *Changuito Visual is a laboratory of innovation and transmedia communication for rural children. From this initiative, projects of social and political empowerment for girls, boys and adolescents, political-pedagogical processes of popular communication and art and technology workshops against violence against children are promoted. The team is made up of a group of young professionals from various disciplines who have developed methodologies designed so that children open their eyes, see, interpret the world and project that gaze from creative tools of communication, technology and art, from which it is possible create the magic of cinema with an authentic discourse “With the technology available today, we activate the magic of cinema with simple materials through a prehistoric resource such as shadow theatre, approaching a process that, from analog, is mixed with the digital and uses technologies in an exploratory way to make new narratives visible” point out the creators of the project.*



The activities they propose promote the development of creative and socio-emotional skills that allow girls and boys to recognize themselves as subjects of rights to express their feelings and thoughts, regarding the world they inhabit and build.

6 Since 2018, Changuito Visual has initiated community-based actions in different villages and spaces on the local outskirts of Cali (Colombia), focused on expressing the imaginary of childhood through storytelling, with the main action being active listening to their children. voices, their opinions and their proposals that later seek to be translated into coherent and effective public policies that promote their full development. To carry out this purpose, they also promote intergenerational dialogue spaces that challenge the change of adult-centric and colonial dynamics, in the different community settings, appealing to the language of experimental cinema, robotics, visual and sound arts.



Youth dialogues in poetry SLAMERS WITH SENSE

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ORGANIZATION



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¿Why would words have been invented, if not to name the worlds? To have the right to say, to have the opportunity to combine them in poetic beauty, to create possible futures and new worlds.

Each human being brings his own world on his back, carrying his personal history. Each one builds his way forward, always carrying that world on his back. What would happen if, instead of walking alone -with the heavy individual load-, we were encouraged to combine these stories in words together with others who also walk the same Colombian or Latin American territory? J. Luis Aguirre Alvis said that we are less human while we are more individuals.

Poetry is in books and it is beautiful, although sometimes it is of little access; but it is also powerful and more democratic when it invades the streets and the voice of youth is heard from the loudspeakers.



Fotos: Cortesía Colectiva Indefinida

Slamers with sense

Slamers with meaning is a project designed and promoted by the Colectiva Indefinida, a citizen initiative that promotes the formation of poetic-performative training and preparation schools for young people between 13 and 20 years of age, from Bogotá, Cali, Cartagena and Barrancabermeja, which later participate in the Poetic Slam Festival Colombia. "The main purpose is to contribute to the consolidation of a life project for its participants, which develops their creativity, autonomy and sensitivity, despite the violent contexts in which they live" says Adriana Corredor, director of the project. The training process is continuous and offers expression tools that allow them to narrate their realities, tell their fears, the way they see the world, as well as identify their opportunities from an artistic, creative and critical perspective.

Poetry, which is one of the oldest forms in the history of humanity to record and keep in memory important events of the cultures of the world, has been taken up by the youth in this time and resignified through the poetic Slam.



It is a practice led by youth around the world, so there are also many participation and circulation scenarios to generate intercultural dialogues and link to networks with diverse themes such as feminist Slam, Afro Slam, sexual dissidence Slam and decolonial Slam, among several other topics.

The Colectiva Indefinida begins with the creation and development of the Poetic Slam Festival Colombia project in 2018 with the start of the Slam Poetic School process in two district schools in Bogotá: Bellavista and Santa Lucía. In 2019, the First Poetic Slam Festival Colombia is held, thanks to the Festivales grant to the Idartes neighborhood (Bogota District Institute for the Arts). Starting this year, the Festival begins to consolidate a community of young and adult poets in Bogotá, and a network in cities like Villavicencio, through the Verso Vivo Foundation, and Poetry Slam Cali. From then until today, the Colectiva Indefinida has generated much more experience by being part of the Network of mediators of the project "La paz se toma la palabra", as they expanded the Poetic Slam workshops in Bogotá, developed training processes, organization of poetic tournaments, radio and virtual programs and participated in the Bogotá International Book Fair (FILBO), currently gathered more territories such as Popayán, Boyacá and Guainía, becoming a national articulator of the Poetic Slam. Until now, they have developed two versions of the Poetic Slam Festival Colombia, and they're preparing for the following versions.



Fotos: Cortesía Colectiva Indefinida

Young speeches from the arts MY ART, VOICE AND BODY TAKE THE WORD

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ORGANIZATION



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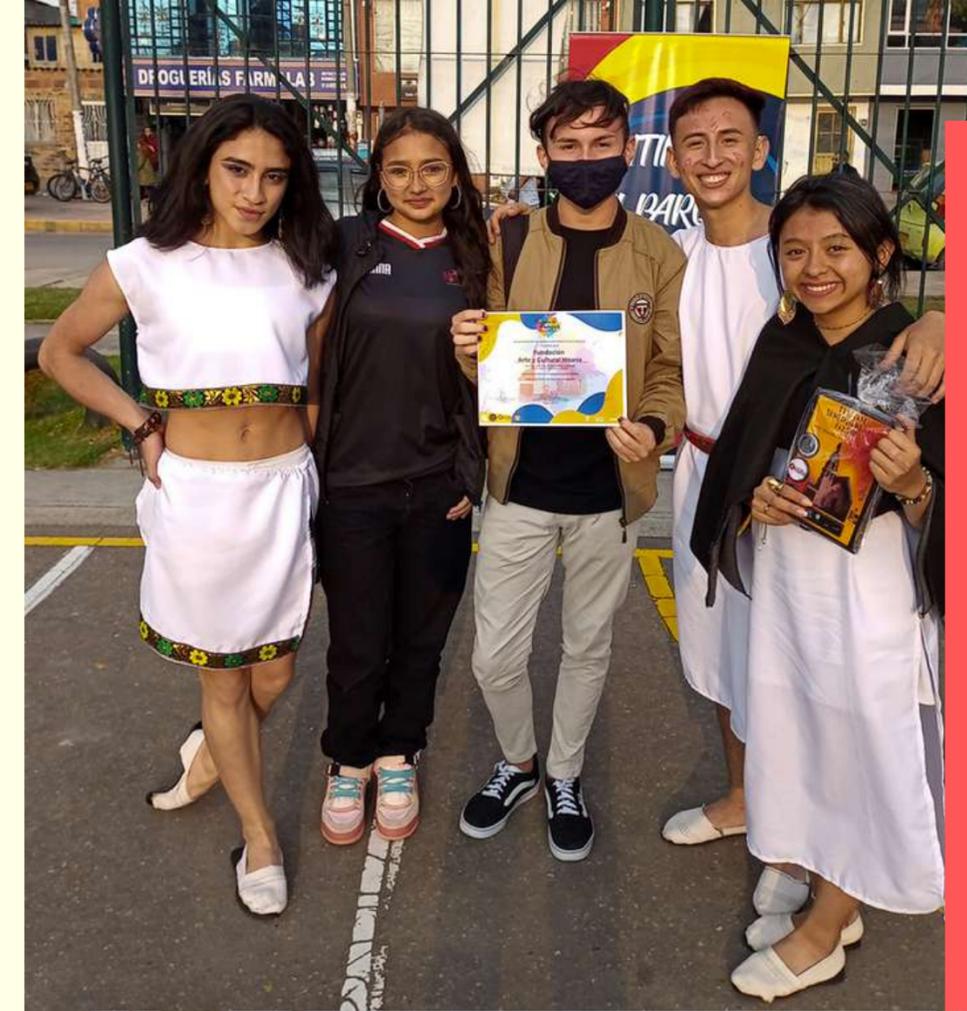


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They say that countries that do not know their history are doomed to repeat it, and it must be precisely for this reason that since time immemorial people have kept the fragments, stories and signifiers of their stories in their bodies, in their voices and in their memories. through artistic and cultural expressions such as: dance, music and theater, to keep them alive from generation to generation, as a reminder of where we come from and as a projection of the place towards which we are collectively walking.

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In Bogotá, the Brasilia III neighborhood, which belongs to the town of Bosa, is inhabited by a population displaced from Colombian territory "it is a historically forgotten area, surrounded by the hope of the construction of Avenida Primero de Mayo, confused between neighborhoods and corners that they tend to be called in different ways, but inhabited by people - thrown forward - with a spirit of building a better society" say those who are part of the Moana Art and Culture Foundation, creators of the project My art, voice and body take the word, that is nurtured by various artistic strategies such as dance, music and performing arts, among others, oriented to the recovery and appropriation of Colombian culture from the history of



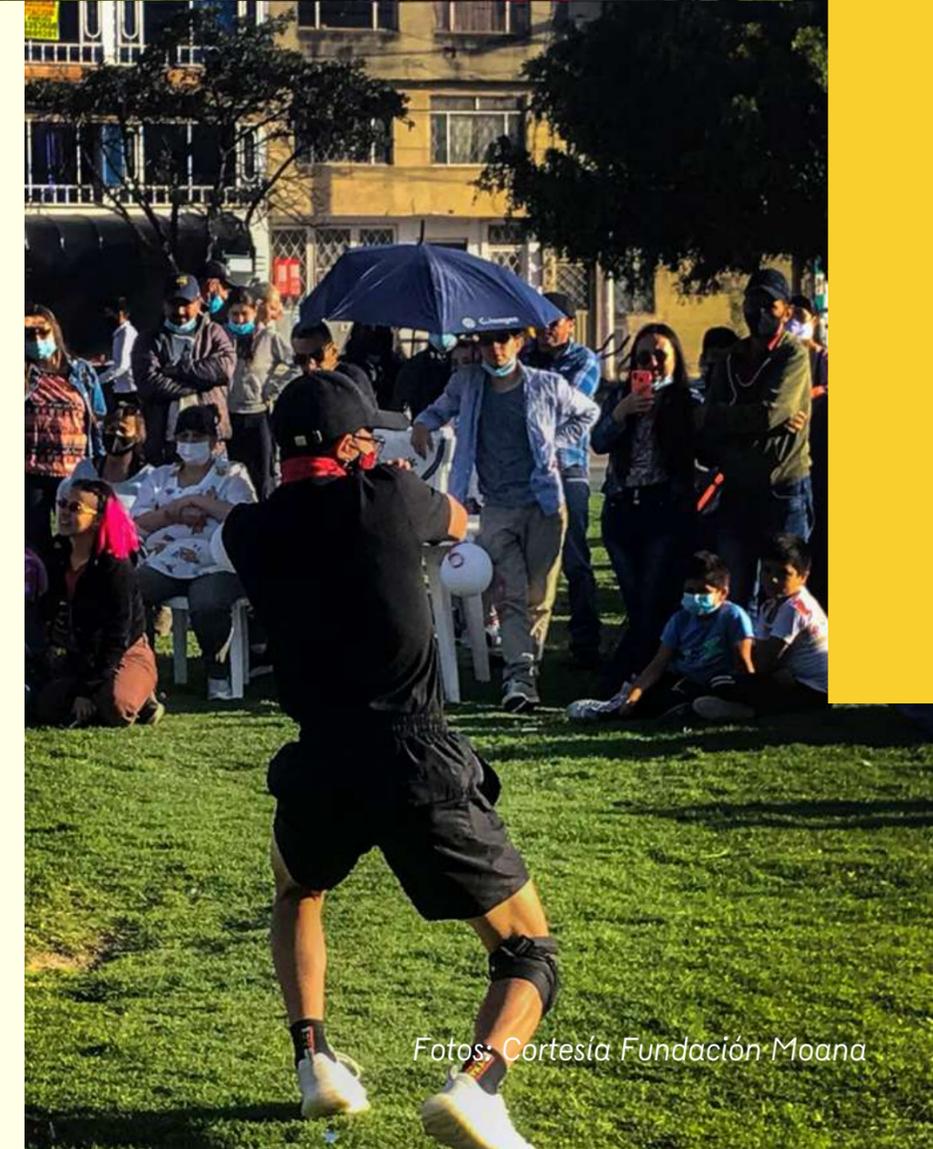
Fotos: Cortesía Fundación Moana

populations, as a resource to encourage critical thinking, call for reflection, promote participation and build identity. These strategies seek to solve the different problems that arise in the locality, which affect the development of young people and are related to the lack of cultural offer and the excess of free time and also with issues of social conflict such as drug use, violence, unemployment among other different deficiencies in the educational field.

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My art, voice and body take the floor, generates spaces for training, learning and dialogue that promote the construction of citizens in peace, with young leaders and with strengthened capacities to transform their context from the arts.

The Moana Art and Culture Foundation starts activities in September 2019, articulated by a young team, with a clear horizon. So far, in addition to the face-to-face workshops held in the Brasilia III neighborhood, workshops and short virtual classes have been held throughout the Colombian territory, also having the opportunity to connect with Latin American networks, participating on behalf of Colombia.



Fotos: Cortesía Fundación Moana

From the metaphor of words, to citizen actions for peace THE GARDEN OF WORDS

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ORGANIZATION



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"If there is someone who wants to speak, let that person speak with their hands," said one of the most common phrases used by grandparents in my father's farming town, Redención Pampa, in Zudáñez, Chuquisaca (Bolivia). Perhaps agriculture was one of the oldest things in which human beings had to organize and work collectively to survive. This activity does not only imply the sowing of the seeds, but mainly the constant care of the crop, until the harvest, on which the whole town depends have something to eat and live well. And from there comes that powerful phrase that the grandparents used to say and still repeat tirelessly, with their hands cracked by the earth and their foreheads burned by work in the fields "if there is someone who wants to talk, let that person speak with his hands" let him say what he is doing, let him work, sow and take care of what he has sown until it flourishes and bears fruit; only then will that person deserve the faith of the population, only thus he will deserve the recognition of a people, because each of his actions will be consistent with thought and will approach the common desire.



Fotos: Cortesía Fundación Cultural la Sombra del Matarratón

In the Lipaya neighborhood in Barranquilla, the Garden of Words project, promoted by the La Sombra del Matarratón Cultural Foundation, takes up planting as a valuable metaphor in a pedagogical and cultural peace-building intervention, which seeks from reading mediation and texts chosen in activities aimed at children from 6 to 12 years old, generate a citizen dialogue that includes actors from families, authorities and people from the community to achieve collective identification of conflicts and ideal horizons of coexistence in the social environment in which they live and to those who wanted to move forward as a community.

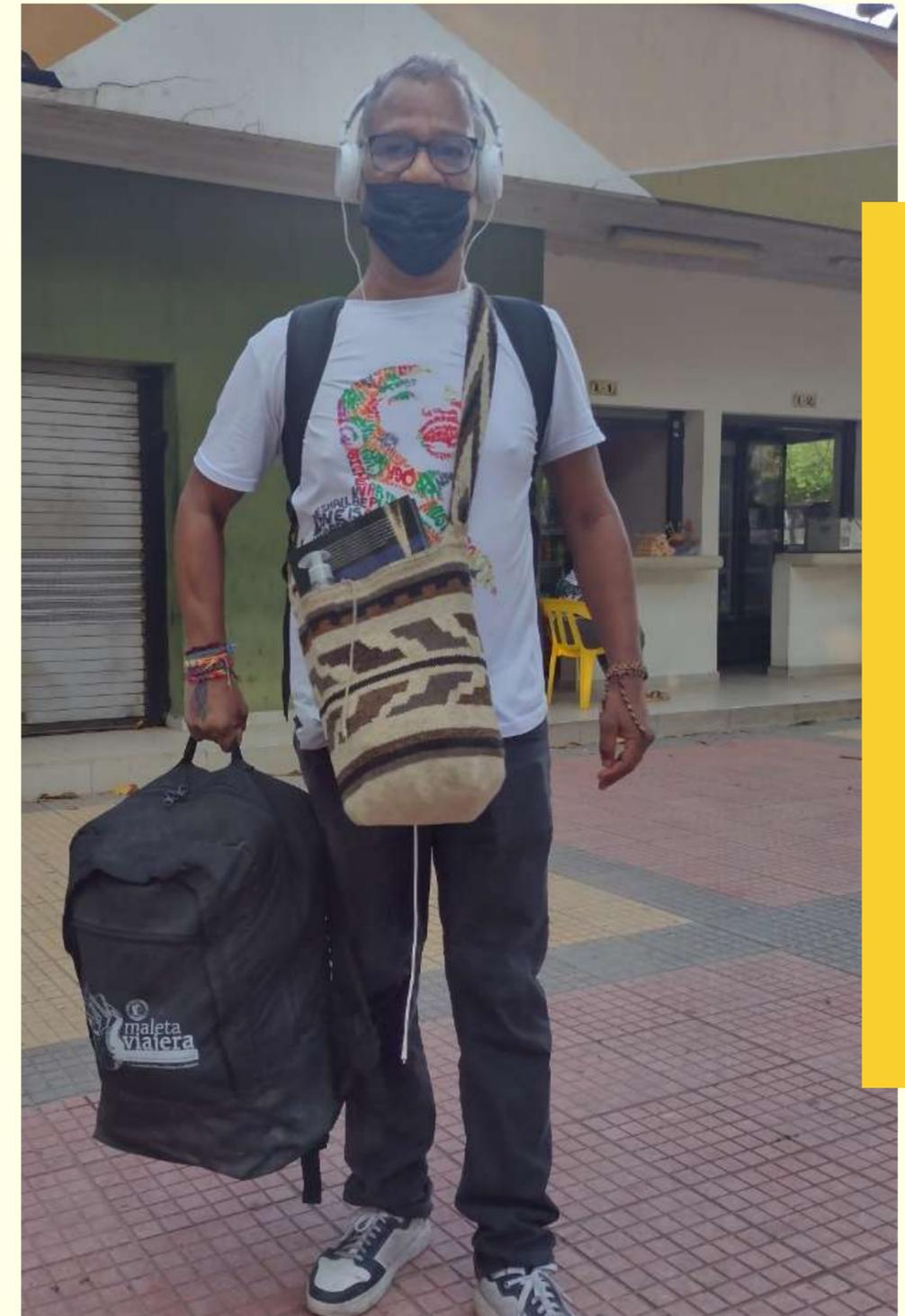
The methodology is based on actions of artistic mediation and reading mediation that begins with the poetic and symbolic action of planting words/ideas/feelings that will reflect -after dialogue- what the community agrees it needs to improve. This symbolic planting is later accompanied by small and periodic citizen actions of "give and yield" accompanied by dialogues so that the process advances consciously



Fotos: Cortesía Fundación Cultural la Sombra del Matarratón

and the agreements become facts that improve harmonious coexistence by solving or reducing the points of conflict.

Just as in the simple act of planting a seed, the desire is to later have a lush garden, planting a garden of words initially supposes a desire and for it to reach the result that is dreamed of, it must be worked on and made to grow with actions small and concrete, driven by the efforts of those who started it. That is the result to which this project is committed, that the seeds/intentions/ideas that the community sowed, remain fertilized with a permanent cultural and pedagogical agenda, which allows keeping alive the process of constant dialogue and the construction of peace that is so much needs to.



To eat rich and with conscience TASTY PATIO

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ORGANIZACIÓN



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In La jardinera, Violeta Parra wisely sang to us these simple verses "I am going to cultivate the land, in it I hope to find a remedy for my sorrow" knowing that whoever cultivates the land heals the heart and even more, acquires the wisdom to keep the body healthy with the capacities that plants have "Lemon balm bud, when my sorrows increase, the flowers in my garden have to be my nurses" Violeta sang and it is good to remember it now, in these fast times, full of fast food and liquid information, in which it is believed that all food comes from the supermarket, that all medicines are only in pharmacies and that we have to take care of our health when we are already sick.

Tasty patios is a transgressive project of this time and wisely promoted by the Children's Audiovisual School in the community of Belén de los Andaquíes, which works on the need to connect issues of sustainability, food and cultural sovereignty, with exercises in: art, communication, observation and participation, as a motor for development, learning and actions against climate change, aimed at girls and boys in the area, but maintaining an intergenerational dialogue with various actors in their community, mainly women.



Fotos: Cortesía Escuela Audiovisual Infantil

"We seek to encourage the culture of planting, eating well, self-sufficiency and the use of plants and waste, while we learn to observe and ask questions from action" says Alirio González, one of the precursors of this project.

Until now, the green areas of the courtyards of the Children's Audiovisual School have been converted into community gardens for this project, where the composting process is cultivated and carried out, creating a self-sustaining agricultural production circuit. It is these generous gardens in the patios, which give away agricultural products and plants that are used in the pots to feed the community, and around the stoves to hold cooking workshops as spaces for conservation/conversation, reviving the culinary culture and recipes own memory of the people, which pass from generation to generation in an intergenerational dialogue, which in turn allows the exploration of new medicinal uses of plants



Fotos: Cortesía Escuela Audiovisual Infantil

As witnesses of everything that happens there in those tasty patios, there are the cameras, the audiovisual productions that, through the media, multiply this experience before the eyes of many other people from Belén de los Andaquíes, arousing interest in replicate this valuable experience in the patios of their houses, in those of the neighbors and in any place where a stove feeds a table. To date, documentaries, video-animations, printed pieces of engraving and serigraphy have been made that contribute to the debates on the human-land connection and circular economy.

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All these actions are expected to radiate and spread to more patios, like a kind of interconnected network, where seeds, plants, food, waste, fertilizers, recipes, stories and much shared knowledge flow. Ideas that seek to contribute to the citizen agendas of the municipality, promoting the emergence of initiatives related to food sovereignty and solid waste management.

The Children's Audiovisual School of Belén de los Andaquíes (EAI) was created in 2005 and has operated continuously until today. Since its inception, it has been proposed to be a laboratory for the creation of audiovisual narratives where local aesthetics, formats, languages and customs have a place for their dissemination and transformation. The guiding principle of the Audiovisual School is: Without history there is no camera, this manifesto has been both an invitation and a provocation to think about training and audiovisual production.

Traveling books FESTIVAL ENCOUNTERS WITH CHILDREN

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ORGANIZACIÓN



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Of all the books, those that travel are surely the most important. Those who transgress the captivity of the shelves and arrive where sometimes there is no library, but eyes eager to discover new worlds and thoughts. Reading itself and its democratization therefore have a fundamental role in the transformation of worlds.

When thinking about the democratization of reading, one often falls into the erroneous simplism of generating access spaces for new audiences, but this action must go much further, it must generate dynamics to learn to read with pleasure, to see and feel other worlds in books, and that reading encourages us to build the identity of our own, from our own thoughts and even invites us to have the audacity to capture them in a written text.

The Festiencuentros con la Infancia project, promoted by the Rayuela Cultural Foundation in the coffee-growing municipality of Arboleda Berruecos, north of the Department of Nariño in Colombia, is the proposal of a walking library,



focused on providing the child and adolescent population in the school and family context, opportunities to access spaces for expression, creativity, learning and communication, which motivate the exercise of their cultural rights, expanding the possibilities of development on a human and social scale.

The project is inclusive and interdisciplinary in the areas of reading, literature, puppets, music and radio, and is developed through weekly meetings in which artistic workshops are held in each of the rural and urban schools focused on children and adolescence, also integrating the adult population: teachers, fathers, mothers, community leaders, librarians and diverse cultists of the municipality, training them as mediators. Subsequently, a great festive meeting with children takes place that brings together regional, national and international artists, articulating the creative samples developed by the community itself, this space is named as Festienencuentros with childhood.



Fotos: Cortesía Fundación Cultural Rayuela

Rayuela Theater, Puppets, and Reading, was founded in San Juan de Pasto (Colombia), in 1996 as an artistic group, since then it has loaded the suitcase with books and visited girls, boys and their families in their homes and in their towns, promoting conscious reading from which creative and resilient proposals are generated in the face of local problems. In 2004 it was established as an NGO dedicated to theatre, puppets and the promotion of reading and creative writing. During these years he has made stage productions of puppet theater, and reading promotion programs with diverse populations throughout the region, also participating in national and international events.

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The repertoire of his works and reading projects, with an emphasis on the decentralization of services, have contributed to facilitating access to cultural assets such as cultural and citizenship rights. Its playful methodology has strengthened interaction processes for peaceful coexistence and the construction of social fabric.

Since 2004, it has developed the Traveling Public Library project Let's read hand in hand along the Caminos del Sur. Between 2005 and 2021, he developed the inclusive alternative education program Ludo and Leo, with an emphasis on promoting reading and artistic languages. Since 2012, it has developed the annual, international and interdisciplinary project Festiencuentro con la infantil, which brings together artists and pedagogues from Colombia and invited countries, with a program focused on children and families and artistic training for adult counselors of children and adolescents.

By the river THE TITIRI COMMUNITY LIBRARY

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ORGANIZATION



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Inés Sanguinetti, director of the Fundación Crear Vale la Pena in Argentina, recently posed a fundamental question to the world: “How is it possible that so little continues to be invested in art and culture, when all the economicist recipes have already been abandoned and failed? and are we understanding that we have to rebuild identities, links and collaborative capacity in the world? How is it possible that it is still not clear that when we talk about culture, we are talking not about the fine arts, but about the transversality of culture, we are talking about the work of culture in caring for the environment, about the culture of mental health, the culture of educational innovation, the culture of international work against drug trafficking networks, everything is culture, because everything is a human task” an important reflection for the current context of the entire world.

Based on this, we understand that some cultural projects, perhaps the most powerful, are not exactly on the conventional stages of theaters or cinemas, but rather take place in

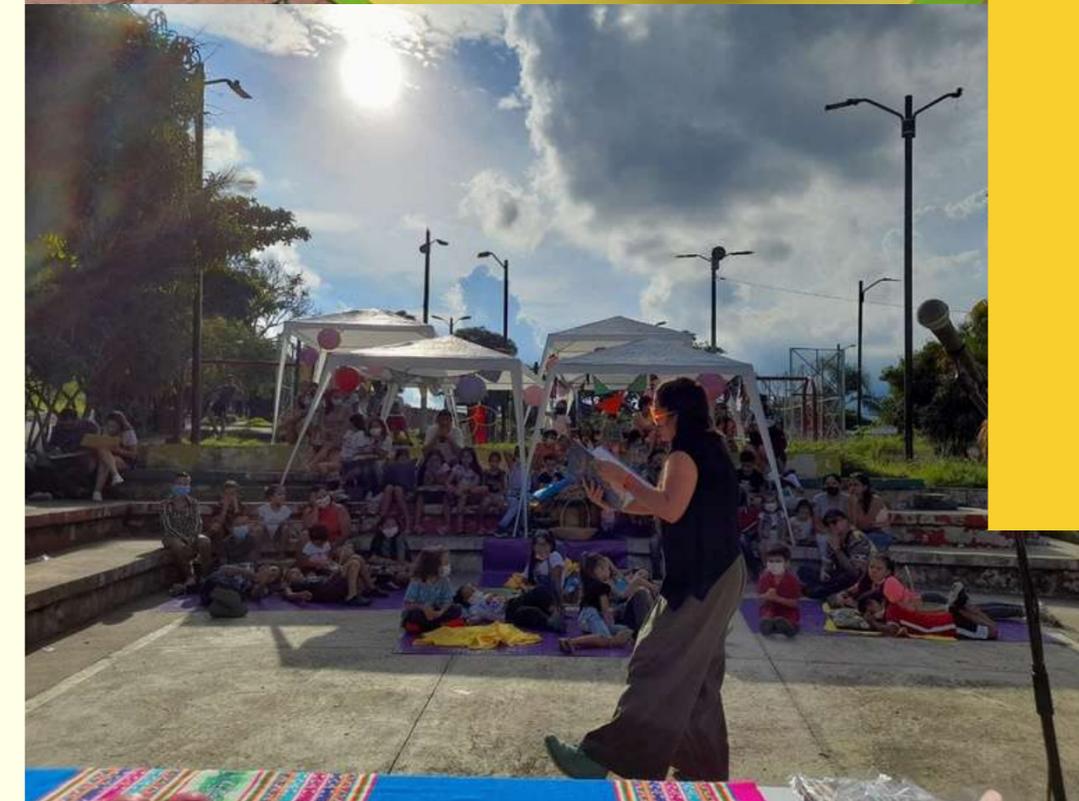


places where they are necessary, such as river basins or in remote neighborhoods, because they happen to transform realities.

The Community Titiribiblioteca project, promoted by the Germán Uribe Foundation, is developed in the micro-basin of the Hato de la Virgen stream in commune 8 of Ibagué (Colombia), which is the most densely populated and, according to the preliminary population report, represents 14.2% of the total population of the city, sheltering people who were victims of the conflict, reintegrated and displaced who were awarded social housing projects in this sector, prioritized as an area of urban expansion.

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Approximately 40 years ago—more or less a generation before urban expansion—the Hato de la Virgen stream was a clean, flowing river that fed crops and was full of fish and crabs; today it is perceived as a sewer by the younger generation that knows it. The poor management of solid waste stems from the lack of clear public policies regarding planning, collection infrastructure, frequency of tours, lack of containers in neighborhoods, integrated education campaigns, and especially the lack of awareness and environmental culture of many of its inhabitants.



Film professor Flavio Kaktuz from Brazil used to say that every city has a scene and an obscene one; the scene of a city is everything that you want to show, that the people who inhabit it are not afraid/ashamed to see; while the obscene is the opposite, what is wanted to be hidden, the blind spot, what nobody wants to see or say, and that is where culture and art must be the magnifying glass and the light that is missing to make the invisible evident . The contamination of this ravine has become the blind spot of the city, the hidden place that, impregnated with this image of abandonment (which makes it uncomfortable), is capable of covering with this invisibility other types of social problems, such as insecurity, drug addiction, violence and fragmentation of the urban social fabric.

29 The Community Titiribiblioteca project is a social intervention that directly covers 7 neighborhoods of the Ibagué commune 8, achieving valuable results for the knowledge of the environmental history of the urban territory, motivating the development of institutional management actions to address the needs of the neighborhoods and encouraging community management in the face of environmental risks through artistic pedagogy that is promoted from children's literature and puppet animation. The population directly linked to the project are boys, girls and adolescents, who from these citizen culture exercises, dialogue with the adult population for the planning of the territory, considering themselves not heirs of this area but protagonists of the change of this present. “Thanks to the process developed with two community organizations led by women: the Women's Action Research Group and the Cleaning Superheroes, it has been possible to identify the directly proportional relationship between the problems of school violence, domestic violence, aggressiveness, insecurity, consumption and micro-trafficking. of illegal drugs with the contamination of the creek. Hence, the transformation of the environment is considered valuable, since the cleaning and recovery actions of this tributary contribute to reducing the latent problems in the territory”, comments Diana Milena Hoyos, director of the Germán Uribe Foundation.

What does peace mean? We know that it is not only the absence of conflicts, but mainly the daily construction of harmonious coexistence, which is a difficult task and requires a high collective commitment. And peace in this time will surely not only encompass the harmonious relationship between human beings, but also the respectful coexistence that we have with the living environment in which we live.

This project, developed by the Germán Uribe Foundation since 2017 in commune 8 of Ibagué, has been replicated in other departments of Colombia, such as: Tolima, Huila, Cauca and Putumayo, as well as in Quito (Ecuador), promoting creative capacities of children in their territories, intergenerational dialogue for organizational strengthening and recognition of the role of women in the reconstruction of the social fabric, through the pedagogical strategy of popular-environmental research: Community Titiribiblioteca, a mediation scenario that, through of reading and staging with puppets, recreates socio-environmental realities with a gender approach and imagines new possible worlds with an audience that empowers itself and becomes the protagonist of its own reality.



Art and culture of peace in the round of the river

RIVERS WITH MEMORY

31

ORGANIZACIÓN



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Every crisis, no matter how hard it may seem, is an opportunity to create transformations. Crises happen, said Bertolt Brecht, when the old paradigms have not yet died and the new is yet to be born. Those of us who live this period of transition between the old and the new have to face the crisis with imagination and awareness, to understand what mistakes we have made and where we should not return; but also to creatively explore where we want to go and how we are going to do it.

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During the health crisis caused by the COVID-19 pandemic, large social gaps became evident, largely mediated by the economic crisis. In the midst of this difficult context, on May 1, 2020, the restless spirit of a group of young people from the town of Suba (Bogotá), founded the Guardianes del Río Popular School, who began with the creation of community pots, to guarantee solidarity access to food for families most affected by the pandemic throughout the neighborhood. Under this scenario, they set their initial goals as a response to the most obvious problems that they had to live with: the difficult access to education, the scarcity of food and the inadequate management of garbage in the territory; situations that in the midst of the health crisis increased their negative impact on the population, reducing their quality of life.



The Rivers with Memory project, promoted by the Escuela Popular Guardianes del Río, is an alternative education proposal, under the ideal of horizontal education, which promotes a culture of peace through visual arts, music, circus, dance and theater, linked to thematic approaches that appeal to environmental awareness; It also promotes community and teacher participation for territorial appropriation in the face of social conflicts in the locality.

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In addition to this, the organization has carried out various awareness-raising and reflection actions such as tours of the Bogotá river jarillón, artistic troupes to raise awareness of care and self-care in times of the pandemic -COVID 19-, pedagogical troupes that through art and culture have revealed the socioeconomic and environmental conditions that the inhabitants of the Villa Cindy neighborhood live in, managing to generate community support networks that strengthen the social fabric of the neighborhood.



Culture as the fourth pillar of development FROM SAYING TO DOING WITH THE SDG (SUSTAINABLE DEVELOPMENT GOALS)

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ORGANIZACIÓN



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Before Agenda 21 for culture was proposed, to which around 300 cities, local governments and organizations around the world are associated, the sustainable development paradigm considered three pillars: economic growth, social inclusion and environmental balance. Subsequently, researchers and various organizations stated at the World Summit on Sustainable Development that culture shapes development, establishes the rules of coexistence and the actions of people in the world, so it must be taken into account as the fourth pillar development. This new perspective has allowed culture, in understanding its concept, not to be limited to entertainment shows, but rather to be considered in various actions that pursue the Sustainable Development Goals (SDGs) from people's daily lives. ; and that for this reason, it must be integrated into public policies related to education, economy, science, communication, environment and social cohesion, among other topics.

The project From saying to doing with the SDGs, promoted by the Viajeros entre letras collective—a multidisciplinary team of restless young people—is committed to culture to promote community participation and creative citizen initiatives through artistic activities under



Fotos: Cortesía Viajeros entre letras

the participatory action-research model whose protagonists are children and adolescents from the territories of Caimalito, Villa Mery and El Cafetal (Pereira); Santa Rita (Mistrató) and Alto Chata (Pueblo Rico). These places present disparate economic structures, contextual realities, social and cultural compositions, but share a deficit in access to quality education, housing, basic public services, prevalence of underground economies and child labor, among other problems that limit effective enjoyment of your rights. The project promotes alternative education from reading with all the senses, expressive arts and practical skills for life with a thematic approach to Human Rights.

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In these territories, during the pandemic, the organization allocated the adaptation of three community libraries as playful learning spaces, a protective environment and a creative zone for families participating in the project; spaces where the knowledge and exercise of the Sustainable Development Goals of the 2030 agenda are promoted.



Fotos: Cortesía Viajeros entre letras

Viajeros Entre Letras emerged in 2017 with the aim of uniting communities in vulnerable situations around an environment of peace, inclusion, diversity and awareness, promoting opportunities from holistic thinking. The organization focuses its work on indigenous communities, Afro-descendants, migrants and victims of violence,

Santiago Cardona, co-founder of this citizen initiative, began his work when he was 13 years old, and since then, in the company of his mother, he has linked a large number of young people from Pereira, allowing youth leadership to emerge that make their way to contribute to the change and emergence of a world that is within the reach of children.



Fotos: Cortesía Viajeros entre letras



IMPACT
IMAGINING TOGETHER
PLATFORM FOR ARTS, CULTURE AND
CONFLICT TRANSFORMATION



Brandeis
UNIVERSITY

