

# Arts and Social Transformation in Latin America: Building Mental Health, Resilience and Recovery Through Art.

ITAC THINK TANK: August 2020

*Inés Sanguinetti & Paul Heritage*

(Accompanied By: Stefan Priebe, Batuta, La Familia Ayara, La Plaza, Crear vale La Pena)

This is the transcript of one of ITAC Collaborative's monthly Think Tank sessions. Each session focuses on a new theme and is hosted by someone from a different country.

In August of 2020 Inés Sanguinetti & Paul Heritage spoke, alongside five arts organizations, about their collaborative efforts to achieve an interconnectedness between arts, mental health and young people in Latin America. By tapping into several art forms, these organizations are dedicated to aiding in the creation of art that produces change, change that enables people to invest in their own creative powers.

What links all their work is the focus upon fragility, and ways in which the arts build strengths in fragile environments. To meaningfully investigate quality of life, it means understanding the relationships between violence and mental health from a multidisciplinary approach. Ultimately, it is asking the questions: How can the arts be a community resource where creativity can build resilience? What existing resources does said community have that helps them resist and survive?

Instances in which the text is in ellipses in parentheses (...) indicate when the sound was indecipherable for transcription.

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## **Paul Heritage**

Thank you for that great introduction, Madeline. So, welcome to everyone. It's amazing to see everyone here and see these names and countries sort of popping up on the chat to see people here from Pakistan from India, as well as across Latin America and well beyond. So we got lots of things to talk about today Ines and I are going to be your co hosts for the session. And so

before we begin in as is going to lead us on the first exercise, because Ines is kind of going to try and break our zoom barriers and find a way in which we can connect us. So Ines from "...".

### **Inés Sanguinette**

Thank you, Paul. That's right, because it's not bad. We are anywhere. In the following two hours we will be in one beautiful territory that is also associated information. So let's ground there. So over the next two hour, as Paul said, we will see a few more wellness initiatives that will be presented as well as a lovely project showcasing art as a bridge for health so much needed in our Corona virus pandemic. So, this is an alliance, a very strange alliance. This is an alliance between the artist and psychotherapists. So we have both things now an alliance that is going to help wellness and health special especially in young people but before before doing so we must generate something together in between us as Paul say we are like 100 people here now so let's get in touch...

(speaking in Spanish)

...So the game is called unlocking doors and it's going to be done in the spatial wall that's called Padlet....I don't know if everyone knows what a Padlet is. So Manuel Manuel Are you there ready to show us what a Padlet is? What are we going to do in that paddle? We are going to express ourselves by giving us skills.... It could be internal Padlet...so what is it that we're going to be doing in the Padlet we are going to be answering a very short sentence to the question what door is that one that we want to unloc. But first of all, Manuel let's see what a Padlet is.

### **Manuel**

Well hello everybody I'm Manuel assisted me I will be assisting her and I'm here to show you what is a Padlet. How does it work and why we will be using the Padlet and so well here as you can see we have a Padlet in a minute. I will be sharing the link through the zoom chat and you will you will be able to enter but before that I will explain how does this beautiful tool work and so yeah, as you can see it's like a we like to call it like a wall a Moodle where we can stick a several things now we will be writing most of the time so for you

### **Inés Sanguinette**

"..." Go

### **Manuel**

Okay, perfect. So and for writing on this wall. What we will need to do, most likely, you will have to do is click right here as you can see that here is a plus sign that when we hover over it we see a little pencil a pencil is like the universal symbol for writing and and when we click on

### **Inés Sanguinette**

the most busy we will soon have crews click your mouse in La Cruz yellow piece is

### **Manuel**

perfect so when this window opens is when we can right here here we can write anything we want but as will guide us with exactly what we need to write

### **Inés Sanguinette**

sample because I'm host because I go first...

### **Manuel**

Perfect Yes. When you are done writing you click outside the box so you can so in the comments is stuck on the wall. And then as you can see you can grab it and move it but if you just write it, that would be fine. We can arrange the order for you, don't worry about that we need you just to write.

### **Inés Sanguinette**

So, to which is a challenge, can we imagine that in many aspects the word is quite shut down, locked out at not just in one particular way. But in many ways. It will be said that it is violent, violently shut down. It is aristocratic, totally shut down. It is poorly shut down. It is seriously shut down. It is so cast ugly, shut down. It is currently shut down. It is shut down in so many ways. Manuel is going to show you now in the chat, a link that you can click and then imagine you have a magic key. A key that unlocks all doors, you just want to choose one, just one short, a key that can open up the world. What world could be your body and well in your body, in your own body, in your emotions, in your personal connections in your work in your community, in your city, in your country, or even in the planet. So please write a phrase that begins with a statement and lock the doors off and you can put it in Spanish or you can put it in English and name your city very important. Name your city so we know which doors we need to open in every part of the world. If at cm locale this affion is not well known they are even awkward in Metro and Metro monitors and machinists in Metro England muscle candles in Metro Manila Metro taco in with rosu employees in withdraw moonbot to pour into Korea showed up to America in a frenzy say I believe in La Quinta de se para yamas b&o llamada reges garrison in Metro Padlet we can now see the marvelous statements in our shared Padlet so you open the link if you don't click if you click the link and it does not open the link you know fill this out a copy the link in pagan law if you don't open right in the link clicking it you just copy and pasted in your Google searcher. Yes.

### **Inés Sanguinette**

So beautiful the door of deep connection every lapworth reconciliation in Botha Kenny society. They'll be the doors of dialogue and it's so beautiful to see the mix of English and Spanish. This is our aim: we're presenting Latin America to the English speaking world. But we want to make languages and we want to mix Words. We went to mix perspectives, ways of feeling and doing what you think, Paul? Is it going on?

### **Paul Heritage**

I think it's so beautiful. It's amazing. Thank you. And so that's great. And I'm sure that this is going to continue as we go through, isn't it? And as this service mixing this eye opening of doors, and you're going to come back to this at the end, I think Antunez

**Inés Sanguinette**

Yes, we have a surprise ball because this is creativity. This is art. This is creation. So everything that's now in the public is going to be a short piece done together by the end, so it's a secret to be trained.

**Paul Heritage**

We love We love surprises. We love secrets, the basis of art making. So thank you and as that's great, good. So just to say welcome again. And say that we're going to add in as I said, we're going to be mixing languages up a bit, I'm sure we have a bit of Portuguese, as well as Spanish coming into the Latin American mix. So Ben viendo adorers, welcome to everyone. In s, shall I take us forward and go forward to the next presentation?

**Inés Sanguinette**

That's great.

**Paul Heritage**

Great, good, good, good. So I'm going to be talking about a very, a project that really gave birth to us being together, the five arts organizations that are going to be talking about their work on mental health, and young people in Latin America, I will just talk, talk us through the first part of the project. And then I'm going to be handing over to a colleague in London, Stefan Priebe, who's going to be talking about from the point of view of the medics and the psychiatrists and what is referred to as the psycho therapists and all that side of the work.

So my name is Paul heritage, I'm director of an organization called People's Palace Projects, and people's palace projects is that it's a research center at Queen Mary University of London, on the Milan road in the East End of London. But I'm actually talking to you today from Rio de Janeiro, because we also have a base here in Rio, in Brazil. So we're based at the drama department. But we work with all sorts of different art forms, we like to think of theatre as being that place where all the different arts come together. Our work is in thinking and debating and creating art, that in some ways is producing change, enabling people to make change in their lives in the territories that they live in. What links all our work is, is a focus on fragility, and ways in which the arts build strengths in fragile territories. We like to have partners, we love to be part of what ITAC is, is creating partnerships ways we can work together. This image is of a project that we've been running since before the Olympics in Rio. So we started this in 2014. It was a project working with people find themselves in a situation of homelessness in Rio and creating choirs with them. So we run five different choirs, which of course, there are a bit quiet at the moment because of the restrictions of COVID. But we're still working with them in lots of different ways.

How do you work with people with homelessness? Of course, you have to have partnerships with museums, with cultural organizations, with academics, but also with social services with the city government. And we believe I think that all the work I'm sure that people are most interested in in this think tank is about how we build those bridges to create and to share knowledge about

what the arts can contribute to discussions about mental health and a whole range of different issues.

Mariana Thank you. Next slide. Maryann is controlling these slides. And just to remind you, if you want to ask questions, if you make any provocations, just put them in the chat.

The project is currently involved in five different projects about arts and mental health. And this is all done with a partnership with a unit for social and community Psychiatry at Queen Mary, University of London and Stefan, my colleague is going to be talking about that. Three of the projects we are doing at the moment are based here in Latin America.

Thank you Mariana.

So I'm going to talk more about the work in Brazil because Stefan is going to focus on the work in Bogota Lima and spawn inside it. In Brazil, we are working in a complex of 16 different favelas, collectively known as the favela of Monterrey. And we look at the relationships between the experiences of violence in those communities, and how that impacts on residents mental health, their quality of life. The project's called Building the barricades, and we're specifically interested in how it is from this multidisciplinary approach. We can form a team of practitioners from all these different areas from psychiatry, social sciences, economics, etc. But in our part of this work, we're thinking about what is it that the arts and creativity bring as a resource for those communities to build their resilience to aid recovery from mental health disorders.

So how is an excess situational extreme violence as many of the favelas of Rio experience? What resources do they have as a community that helps them resist and survive? So we have lots of different arts based methods in our research, we have quiet people from the favela, who are used frequently in the open use drug scenes in the favela. We have a writers group with amazing poetry work going on in the 16th novella, so we're working with the poets. We're creating a podcast, I'm actually talking to you today from the studio because we're recording our podcast at the moment. We have photography, project, photography project, and we have this amazing murals project using ceramics. Among various... we have about 30 or 40 art projects that are part of this research.

Thank you Mariana.

One of these projects is, as I say, a photography project where during COVID pandemic we've been working with, in two ways with residents, being invited to share photographs, shared diaries, on a collective website, as well as commissioning six photographers, to take a daily, they take three photographs a day across a four month period. This shows their life during lockdown, thank you.

And as I say, mixed with their diary, contributions, we see art in all its different ways within this project as a research tool. And as a resource that allows us to create new dynamics. Here's a picture of the choir, which we used to we were running until the pandemic started with the uses of the crack scene next. So we had already this experience of this project we've set up which

has lots of different quantitative qualitative research tools, including the arts, and then in Stefan and his unit are very much working as advisors on that project. And then we set up a new project, which has been running for about 10 months now nearly a year, which is in Bogota, Buenos dias, and in Lima, and Stephens going to be talking about the methodologies of that.

But I just want to talk about the arts groups that we brought together to work on it for arts groups in three cities. The project is called Orla, it's about building resilience, and is a really important aspect of this project is the diversity of the partner art sort of realizations. We wanted to bring artists into work with these psychiatrists with these researchers, who have different ways in which they are ready, using the arts to transform the realities of their communities, and are thinking about improving young people's mental health. Each of them in some way, this was not new. These were not new ideas for any of these organizations, each of them have brought something into the project, and which we'll be working on for the next five years together. Next, you're going to see in a short video that we're going to share an example of all these different arts organizations, something of what they do, and then we're going to say is and again is going to talk about what they do and why. But what before we get to that? I'm going to ask Stefan, who's talking to us from London, and he's going to give a presentation about the methodologies. The mixed methodology is what it is like when artists work with psychiatrists and doctors, how can they work together? What can they produce? One of the things that guides our work is how can we produce new knowledge? And how can we mobilize that knowledge and in different ways, the arts, joined together with the medics and the scientists to think about the production of knowledge and the mobilization of knowledge. So Stefan is going to talk and then we're going to have a presentation From him, as we've already heard from Stefan, what's it like to work with these artists in Latin America?

### **Stefan Priebe**

Thank you very much for the introduction. And now we're moving to a completely different world, as you will see by my slides in a minute, because while it's paused slides were full of engaging pictures, mine are boring black text. And myanna. Can you start with that? Please? So what is order?

And why do mental health researchers want to work as arts organizations? I sometimes wonder why arts organizations want to work with us, but that's for them to decide. So the background order, large proportion of young people report mental distress, and 70% of all mental disorders already begin in adolescence. So the US is an important period in life for paving the way for the rest of your mental health reasons surveys that we did with this project, not representative. And very quickly done, shows that 80% of young people reported mental distress, admittedly, admittedly now during the time of COVID, and 50%, in an area that we would see as clinically relevant. So there's a lot of distress out there, and depression anxiety as a leading cause of Youth Disability worldwide.

Next one, please.

So why not change words so that I won't be any distress anymore? Wouldn't that be the most

obvious approach? Unfortunately, that's not realistic. The main factors behind poor mental health are social and political. There are social inequality, poor upbringing, poverty, wars, and unemployment, social isolation, all things. So who can try to influence but we can't change it, at least not in the short term. But also in the best society. In the words I would also be personal factors, problems as parents and with girlfriends and boyfriends and all sorts of group problems that would cause mental distress. So preventing it is not totally possible. We all have episodes short or longer of mental distress, feeling anxious or depressed. So the challenge is to find ways to deal with and overcomes these episodes of mental distress.

Next slide, please.

**Inés Sanguinette**

Stephen...

**Stefan Priebe**

Yes...

**Inés Sanguinette**

just for letting the Spanish people speaking...having some of the riches region as you're bringing to us a very short summary of what you were saying. Could it be possible?

**Stefan Priebe**

Yeah...

**Inés Sanguinette**

Do you want to summarize it? Yes, a short section so they don't go out with their insight with us?

(speaks spanish)

That's it, Stefan.

**Stefan Priebe**

If we want to help young people, why not send them all to a psychotherapist, that's all, get a proper psychotherapy sit in a chair once a week for an hour. Now, first, therapies have limited reach. It's usually only for a small group also, populations are very expensive. They are also ,despite popular belief, not very effective. So help on average, one in five or one and six people. And they're also not the message that we want to send young to young people. We don't want them to learn that they need to go to a professional to get help. We want them to help themselves and to feel confident about that. And the good thing is 50% of young people with anxiety, depression recover within a year, so the glass is half full and half empty. So 50% actually continue to suffer but 50% overcome it. So the question is, what personal and social resources help young people to recover from Mental Illness what do they do to overcome their episode and their distress and anxiety and depression, when other people continue to suffer from it?

Next slide please.

So, what do we mean with resources? I need to go a bit in theory if resources can be available. So, an arts organization for instance, must be there, must be existent and then reach, but even if it is there, it's not necessarily used. So, it must be utilized and when it is utilized, it must be perceived as helpful. So, we distinguish between those three levels of a resource resources can be personal, my skills, my experience, my direct access to material resources, it can be social, in relationships, and then the actions and most of our resources, we find and mobilize in a day actions with individuals or with groups. Next one please. So, here is where all that comes into it as a study, we will identify more than 1000 young people with anxiety and depression across Bogota, Lima and Buenos Aires, we will compare them with people of the same age 15-16 or 20 to 24 years of age. There was also stress, we will assess them thoroughly through all their resources activities. We will follow them up over one year. And then we will compare those who recovered and those who haven't read what has been helpful. Do you want to summarize it?

### **Inés Sanguinette**

(Speaks Spanish)

### **Stefan Priebe**

Why Latin America, America is where there was rapid and extensive urbanization. I've read somewhere that Argentina is the most urbanized or large country in the world. In these large cities, there are many social risk factors, particularly but not only in deprived areas. There's a large young population, but it is also a culture with possibly extensive community resources, they can say that as a European having been to South America, you see in their family connections, social bonds, and the arts organization may be part of that, that would not be very unusual in Europe, but we also opt opportunities. So we had the existing links to do the study. And there was a funding available for this type of global health research, if there had been funding available for doing the study and the doctors will probably also have gone for it.

Next one, please.

So, we are working with a multidisciplinary psychiatrist, psychologist, epidemiologist, statisticians, public health and very much here arts. So partners are in London, Colombia, Peru and Argentina and next one please, the arts organizations that you have already been introduced to. And my last slide is now the answer to the questions. Why do we want it?

Next one, please.

Why do we want to work with arts organizations and artists in three different roles? One is that art is a subject of research sometimes that you want to, to study. And art here is a means to establish shape and experience health through the actions. So in one way it is the entrance into

being able to interact with other people to establish relationships. that otherwise would not be possible. So in a process that is not therapy, but that is therapeutic. That can include the expression of emotions, but also the experience of emotions and thoughts that otherwise would not be facilitated. That's the first thing. The second thing is that his research method, usually in our type of research, we talked to people, we asked all what do you think and yes, and that's very intellectual, very verbal. It's a good research method, but there's limitations. here if we use off and different modalities of arts, you can engage young people and elicit experiences and views in a very different way. So we engage in a process through arts that is research in itself. And finally, in these large research projects, it helps us to find a way to link with the public like everyone else it is on reproach to reach and communicate with terribly English word stakeholder groups. Everyone who is interested policymakers general public, including as a young people that were the methods that I usually use to communicate I talk or write an article the limited it's also important but again, it's limited and art as an as a fascinating potential here to link Wuzzy was everyone else so that's why we want to work with you Thank you very much.

### **Inés Sanguinette**

(Speaks in Spanish)

So this was a very short summary, Stephen.

### **Stefan Priebe**

But I've been instructed to do one more word, because I've been instructed to introduce you now to introduce Inés as if that was necessary. So she is as you have already seen. She's a very energetic, fascinating lady, dancer, geographer, president of cavada lapena and former coordinator of red Latina America the outer parabola transformations. So now over to you.

### **Inés Sanguinette**

Thank you, Stefan. You can imagine for the artists involved in the project that what a better partner to have in the middle of the Coronavirus experience that medical doctors were so happy. I want to say something that is so moving then a boy your drama tojust and I'm a dancer. You know that there are so many people trying to come in and we are available only for 100 but we should know that many people are wanting to join this talking conversation on arch as a page for her now. So we are so happy and people is asking in which link, they could receive the, the the tape and information and more information on all so if if Mariana could put something in the chat as a link to get in touch with more information so we're going to be hearing now the the all organizations but before I want to mention something about our region about Latin America, this is this investigation is hard this research is happening in Latin America. Can you see that? Oh, sorry, Latin America. Very briefly.

In Latin America, we will says 65% of all the water reservoirs in the world, the largest copper and Legion reservoirs, the youngest mountains. We have a population ever aging 35 years of age, we have the largest diversity of countries and cultures, speaking a common language and sharing a common colonial past. We have the Amazon River and bison back but we are also the

most inequitable and violent region on Earth. That is Latin America is complex, rich, and wonderful territory. And the world of ours for social transformation is also a wonderful territory in itself, embedded by dreams, partnerships and creative possibilities for all for over 15 years now. 25 organizations from five, only five Latin American countries gathered together 15 years ago to speak to talk on the role of art in changing the world for wellness. We are 100 people now today. And 15 years later, we can proudly say that we have grown into a movement, which brings together organizations from 17 from five to 17 countries, which is the mission to share and improve our own practices have the positive impact on public policies. We meet every two years to share our dreams and our difficulties. And let me say one more thing. As a result of these meetings, and this partnership, the program has been topical today. But I feel that the social model of social human Europeanism in medicine has inspired many of our policymakers that have been adopting these ideas, and replicated some of these ideas in many cities in Latin America. So think of the tower we can have now. This, in this moment, getting 100 people together from different parts of the world.

Let me now briefly take a tour we're going to make it to Now relax, we're on a tour. This tour is of Latin America, visiting this the extraordinary beauty, the power of our cities, as well as the most dramatic and painful realities in our cities, the resilient strength of our most humble communities, and the creativity of our organizations to empower our people and generate opportunities for their wellbeing

So, this was the tour now very shortly very dynamic very briefly please write on the chart no boundaries at all now in a very simple chart you have down there right very shortly. exclusion is blah blah blah in my city of Singapore whatever exclusion is blah blah blah in my city London. Exclusion is our unknown brain in...

(Speaks in Spanish)

So name What is resilience in your city name it what percent resilience, what emotion is resilience? What action is resilience? What policy is resilience? Nobody Nora? Get resilience. Yeah, unless you guys are good. I will say I CNC is your number one issue. Resilience is the name of velocity. Determination in karate is resilience. Resilience is equal... Stefan, you are right, we are reading this in English. You can't imagine how beautiful is as well in Spanish naming resilience all over the world. Hope in John D. in Edinburgh, providing community support is resilience. So this is it. We have it. Thank you so much everyone. And we go next, resilience through engaging arts, Paul, it's yours.

### **Paul Heritage**

Thank you. And as an amazing inspirational presentation, so incredible to take that journey with you as it is to undertake this journey with all of you on all our projects. So thank you for that. And one thing I've learned from working with you and heirs and from all the four different arts organizations, and Allah is how much resilience is also about the adaptation about how communities and artists adapt to a situation in order to overcome it. And we've certainly seen that in the COVID context of the pandemic, we started this project, just as COVID almost was,

was hitting in a different way. And it's been great to form a network. And I think that's what's so important to form a network in which artists are sharing experiences, learning from each other, about how to adapt, change, and overcome, as far as we can any of us can, the situation of COVID and the pandemic. So what I'm going to end with...

Stefan, my colleague from the to social, and community psychiatry Academy, well, has been really working alongside all of these organizations to think about how can we learn how can we respond to the crisis? but also how can we learn from our responses? So one of the things that having a network does is that when things happen, you can adapt and change and invent new forms of research, and Stefan is leading a particular piece of research now on what is it that we are learning during this transfer from the lives of the digital? How is it affecting young people and their mental health? But also, how is it affecting the arts workers? And how does that how can we learn together about that?

So well, we are here to share as much as you want to know from us about our work and to learn from yours as far as we can in the zoom world. So Mariana, who's control who's controlling our slides and things, she will be sending out any links about, what, what these projects are? It's difficult in zoom land, to know quite what to share. Do you want more details about how we do our qualitative and quantitative work? Do you want more details about the artwork, ask us questions. And we'll be happy to provide the sort of detail that you want. Now we're going to carry on, we've made a little video that's available on YouTube for people to look at about these four arts organizations. But I want to keep us in zoom in this Zoom Room together. So rather than going off to look on YouTube to see what we're doing, do that later, because it's there, it's available for you to look at what's most important is to filius to each of these arts organizations so they can talk about who they are and what they do.

I have the great privilege of taking this journey around these three cities to talk to various artists, various organizations, and how they could join us in this research. I could have, we could have had a set. I don't know how many organizations from Bogota, Buenos Aires, Lima, we could have chosen. It felt like every single arts organization in your cities was already producing this amazing work. But we chose these four. And each of them are very different. And it's partly I think, the strength of the project. We have such diversity. And there's a diversity of language. We have organizations working with classical music, with choir, with hip hop, with street art, with street dance with murals. We have organizations that are very much theater focused on one sort or more dance. All of them have a plurality. Each of them has their own focus. But what's also important is how they're organized. It's not just about they use different languages, but some of the smaller, larger, some of them are community based, some of them working nationally, across the whole country, we learn from each other, not only in the language of the art, but how we organize ourselves as, as, as social units in terms of the arts and the links and connections we make to the other civil society organizations around us.

So I'm now going to hand it over to the first of these organizations. And we're going to hear from Katherine, who's going to be talking to us from Bogota. And the Fundacion Nacional nazionale battuta. Over to you, Catherine.

## **Catherine**

Thank you, Paul. And Hi, everyone. I'm very pleased to present from this unit as well, but a lot of my colleagues and our executive president, Mrs. Nyah Calipari, are also present here and they want to say hello... So we chose a subject that goes along the question about mental health or how we call a how to work in order to fulfill our mission of improving the life or the quality of life of the kids and the Youngs that work and are part of our musical programs. We're nationwide. So peer support. We chose about music and identity. And when we chose this title about music for recognizing ourselves. Okay, here's a little context about our country. And Colombia is a big country in a way. It has 1,000,141 square kilometres around 440 square miles. And it has 32 departments and the Capital District of Bogota. So we have over 50 million inhabitants in Colombia. We are the third most populous country in Latin America. And we have a richness in ethnic groups and linguistically diverse diversity. So we have also is Colombia is considered the country with the second highest diversity in the world, we have Brazil, and we have a region and a heritage in a cultural heritage that makes us very proud. Our people are very attached to art and specifically to music and Colombian people love to dance to sing to celebrate, we have more than 400 celebrations in different towns in Colombia, every day in Colombia, there is a celebration of festivity or a heritage or a culture of cultural being used. And that exceeded our cultural cultural diversity and our traditional richness extremes. On other hand, on the other hand, we dove in hand, we have we have we started in 1991. We were founded by the governor, the Colombian government in partnership with the private sector, and we were inspired by the youth and children's orchestra sistema of Venezuela by Maestro consentono array. And by two that means in Spanish baton and we are considered the second largest national system of programs in the world. We have been working for 29 years with more than 5000 children in young people nationwide, especially, we are focusing on those who have been victims of the Colombian war and the first civil displacement of civilians. Next. Okay, some data and unfortunately very sad data. According to the study by Colombia's national center of historical memory. Our conflict is one of the longest in the world more than five decades of calm inner conflict. And many, many civilians, especially the civilians have been the victims of that conflict, where 5 million more than 5 million Syrians were forced to an inner displacement. So does that make us the second largest population of internally this person in the world. Unfortunately, of those displaced people of those big teams, almost 17% of the population has been a direct victim of the world. More than 2 million children have been displaced from their homes. 40 45,000 children were killed, according to national figures by side by UNICEF. And the 30% of those almost 8 million I reached, I registered victims of the cause of the conflict. And they're, unfortunately children so that violence and new forms of marital debt, territoriality has affected more than eight people, people, a million people in Colombia, and has been waking, they're attached to their territory, and communities. Of course, people they think the first thing that they want to escape from violence, and they leave everything behind even their their history, their communities, their legacy, and this has been been very strongly affecting their sense of identity put in a risk, that cultural legacy that includes a diversity, diversity of music languages, and abroad cultural heritage, with that frame, that is that Colombia still experience high levels of ongoing violence. And that, and that legacy of more than five decades of Army armed conflict. And some studies show show now that the levels of mental health problems in

people in Colombia are racing and people that has been affected by the country, with internally displaced people being the more affected group, within the unsolved needs of our people, that framework makes our work of course conscious of the need to work with children and families to structure their identity, and the sense of belonging, that sits at a task that we need to do, of course, in in response in the, in the incoherence with the word where we need to do in our context. So we think that the first thing is to recover the identity and the identity and have a past positive sense of who we are, and who we feed in the world is essential for our well being and a confident sense of identity builders also in our residence. So knowing our cultural identity and having secret natural identities, he said, is essential to all and give us a strong and positive sense of cultural distinctiveness. And that uniqueness and distinctiveness help us to feel connected with others, which, where I know who I am, I feel free to connect to someone else, and not get lost in the process of being with someone else or in another place. Next place. So and how we connect with identity in a project of music, performance, music teacher, and choirs and stuff. So for in our model, that is the orchestra school model, which means we we teach music, or better the kids learn music while they're making music, through the practice, that is the meaning of the orchestra school model, where they group the the music group is active, all the partners of the group are are acting actively, all the time. And we work around a repertoire that is the single most important task of our teachers is the beast that makes us tick. I mean, that offers the opportunity to learn to produce music to enjoy music, and he's okay, what are we going to teach? What are we going to sink, what things are going to choose. And of course it is a very important task that we do before entering the classroom is essential for them to find a quality, teachable repertoire, compatible with academic standards and interesting to play. So that means that they not only give it to the kids, our repertoire is interesting, but also that it is a piece that could help us to teach them the language of music, and develop their achievements as well as we were prepared or planned in our academic programs. The repertoire we chose is the vehicle to deliver curricular content to our students. And to connect to our To the community of core, in many places, the musical center but does musical center is the place where the cultural activity is center is the possibility to circulate or to have access to culture and to music. So it's important for us to be aware that is a delivery process where we are not only teaching kids music, but we are also giving them how to be proud of our their own pressure of culture and the treasure of a Columbus musical patrimony that brings new scenarios with which the approach of musical learning make connection with the world beyond the classroom and make very, very proud the kids about and consciousness, that and conscience that they that how they are part of our net of other kids and our greatness in cultural and identity in that way. Next please. So in the 29 years that tutor has been working, we have been creating a repertoire with grammont shift that with their academic challenge to providing high quality, high quality music that cost from Columbia and popular traditional music, literature. And, of course, give them a good resource of musical learning to this date, but tutor has published more than 2200 pieces for choral and orchestral ensembles, both arrangement and original music based on Colombian traditional music that enrich the repertoire of our groups are now our teachers and many other institution are eager to share the repertoire and the pedagogical material that we develop in but to the helping us to recognize ourselves as a diverse and rich land of mixed races and cultures. Next, so on and of course, it's important to say that the alliance between the two times the Colombian government also including private enterprise has been essential in providing the

support needed for us to give music of quality to a new generation of our children, pieces that they can learn, enjoy and practice while being touched by the transformative power of music. Thank you so much for your attention. And I give the word to Juliet Pacheco from la familia. I finished already. Juliet from familia Jada is next. The last exam.

Just a second. I'm just trying to fix the video for Juliet. She'll be talking in a minute

### **Juliet Pacheco**

So Hello, everyone. For me, it is a pleasure and for us as familia Giada, to be here, sharing with all of you a little bit about what we do, but also to be next, this amazing artistic organization in the framework of building resonance. So thank you so much for that. My name is Julia Pacheco, I'm 24 years old, a young leader from familia Jarrah. I'm a program officer at the foundation also. So we are an organization founded 24 years ago, for proactive, fearless, innovative, enterprising, and creative young leaders who believed they wanted to believe in children's and young people, their capacities and abilities. And that's exactly why I'm here today with all of you right now. They believe in me, and now we all believe in others. Our founders' boys showed artistic expressions, and they could build their own future, living in the transforming power of building of the art.

Now, with our experience, we create our own methodologies. To be friendly, we are updated and also to be at the forefront of the youth trends. 100 territories and communities, municipalities around the country with the highest rates of human made basic needs, violence, also domestic violence, recruitment and using the word psychological violence and physical abuse. This way, we also have an special focus on ethnic groups like Afro Colombian communities and indigenous communities. In this way, acumen, real life and behavior transformation in children and young people throughout our especial methodology, they agera high impact methodology, a teaching methodology based in different kind of artistic expressions of the hip hop culture, which are important and a strong psychological content for the development of personnel skills in children and young people. In this way, we have implemented our methodology in different contexts, it spaces from educational centers, but also from detention centers for young people in prison, and also in rehabilitation centers for young people who need attention for diverse mental disorders. And in this way, children, young people finding art, an element of resonance and a voice that needs to be here. This process is not possible without the hype, professional and human quality of our artists, educators, they are the reference of a new future, a positive future for the children in young people in their communities. They also are our sources of inspiration for our people. And we also promote in them different kinds of skills, such as teamwork, empathy, and a sense of love and belonging in our process. So next, yes, thank you so much more again now. And the success of our methodology lies in the implementation of these artistic expressions of hip hop culture, such as rap music, breakdance, graffiti, DJ, and different kinds of expressions that we use. And this is really successful because the children and young people

find in our process, and space to be free to communicate what they think what it felt, they are experiences and also to give value themselves and to empower themselves about their rights, and to build themselves as agents of change in their communities. So when we believe in them, we believe in their ideas in their intentions. So that's why we create an entrepreneurial methodology to train them in entrepreneurial skills. So in this way, we have trained more than 2000 women, young women, in a process of economical empowerment. Also, as This strategy to prevent risks of gender violence. And in this way, we create a huge organization network with huge social and artistic organizations. As you're watching right now, in this video with somebody from meta gene Antioquia, we support them in management of resources, but also in the process for project formulation. And in communication strategies, we share with them our institutional capacities. So they can grow with this, with these activities, right now. We are not, we are not forgiving them, we are always with them in every process with the children's, the young people, the young women, the ethnic communities, the organization's, and now with the pandemic, and with the situation that we are leaving also in Colombia, and in other countries, we are with them in every process. So for example, right now, we have a new strategy, and it is called agera. at your home, and what we are doing is to transform our strategies and our training process to the, to the platforms in the network. So we are now working with more than 500 children and young people in our processes with different kinds of training activities, we believe in them, and we are always supporting them. And to finish, I will like to say that the transforming and the changes are not magic, in every human being strange, the hope, and the resilience, to change, and to be agents of change in our communities. But as young people, we need someone to live with us. And that's our mission from Madeira, we believe that we can change and transform with our lives. Colombia, Latin America, why not? We can transform the world. Thank you. And it is a pleasure for me to give an empty space to an A beautiful, artistic organization from Purdue. So I want to to present ceclor from dadra, Laplace

I would just ask you to wait a bit because chilla is having trouble with the internet. So probably another person from La Plaza will do the presentation, if you can just wait for a few moments, thank you.

### **Paul Heritage**

But just to say thank you to all our colleagues and those other three organizations in a great journey to hear all you're doing. And just a reminder to me and I'm sure, Stefan, there's so much more that you're doing that where I think this whole project around mental health is really sustained by the, as I said, the diversity of your work, but also the incredible range of the work that you're doing as arts organizations in each of your cities, and connect the connections that you enable us to make in this particular research project. And the toutle, a plaza in Lima, which comes from a very different sort of working methodology will show us will show a different approach to the same, the same issues that you've all questions that you've all ranged. So thank you.

### **Madeline McGirk**

I'd like to also just remind everyone, while we're learning here about all these amazing organizations, that this is just the tip of the iceberg, there are so many amazing organizations in Latin America and beyond doing this kind of work. And every time I hear about this kind of thing, it reminds me of why it's so important that we keep in touch, and that we form this community and that we form the support system. So I would encourage you, I know a lot of you here and some of you I don't know. So I'm going to recommend that if you haven't already, you subscribe to the network. Because with voices like these is how we keep connecting with each other. And it's how we keep learning and growing as a sector. And that's so important. So I'm going to share some links in the chat and please do use them because I would love for us all to be able to stay in touch and keep

### **Nadia**

Hello, good morning. I'm Nadia also From La Plaza, as Stella is apparently having internet problems we were prepared and I'm the B plan. So I think we have to activate the B plan. Can you hear me? Yes. Okay, so, the name of our organization La Plaza, the square was inspired by the desire to be an open space. Next place. A meeting place that brings together its inhabitants, a mural for human events. Next, we opened a small theater 717 years ago in one of the more areas of Lima. When we started, our audience was very conservative and mostly wealthy. It was interesting to burgum theater for that community. We delivered places with high production values that seduced our audiences, while at the same time questions and confronted them. Our confidence grow, and we started taking greater risks. We were looking for a more urgent place that would foster dialogue with our community. This is how we created salad as part of a Spanish delivery room program designed to support Peruvian authors. Beth, I would like to give you an example of three plays of our recent programming that will not only allow you to understand our organization's purpose, but also the complex country in which we developed our projects. Like Atiba in Spanish, the captive, a large part of our community, and our country, refuses to talk about the abuses committed by the military forces in the internal and internal armed conflict that lasted more than 20 years between 1980 and 2000. Our play shows a debt 14 year old girl who wakes up in a morgue room in a Yakutia in the unders, the main reason that experienced this internal armed conflict, to tell her a story, and discovered that a Peruvian army captain and his troops are going to rape her, even after that. Like Atiba was investigated by the Office of the Attorney General for terrorism, advocating terrorism. Next, next play we want to talk about is Simona tapa, Simone de Mol. In Peru, sexual orientation and gender, gender identity. For roles boys and girls are taboo subjects in schools, and in most Peruvian homes. Simon is a little mole, who feels sad for not being like others accept him to be accepting him. And also, Simone likes roles. Another place Hamlet, Peru does not have substantial policies that allow the integration of people with disabilities in essential areas for their lives. Hamlet is the play where eight actors live life with down syndrome. Begin with the big question, To be or not to be. For people who are unable to find the spaces where they count, what does it mean to be? We really believe in the power of theatre in the relationship that is created not only between the audience and the actors, but above all among audiences. This seemingly invisible social contract generated between strangers gives theater its transformational power. Our plays are only part of the paths we're working towards social transformation, the creation of citizenship and the strengthening of our weak democracy. We have other platforms, like our educational program

that has partnerships with more than 40 schools from all socioeconomic levels. Our improv workshops for teens, acting actors, dramaturgy and physical theater have also helped us to get closer to young people in our community, which is an urgent need of attention. And then the emerging artist creation program is the heart of Southampton. Again, the leader Every room that I mentioned before, this alternative training space brings this year for creative women from different branches of remote Performing Arts, play writers, directors, choreographers and musicians together during one Holy Year and nine months to create original content, and question their own creative processes, as well as the social and power structures of our country Purdue. In the plaza, we address issues such as migration, democracy, memory, diversity, and social inclusion, aiming to reach legend, leisure and new audiences with these topics. We created Laplacian media where we produce all the visual and transmedia content and we explore hybrid languages between theater, audio, visual and other disciplines. Here, just one of our campaigns todos somos mirantis. We are all migrants. The Red Cross asked us to create a theatrical project to combat the growing Shin phobia in Peru towards Venezuelan migrants, which had arrived more than 800,000 people in one year 99 invisible theatre performances were presented in city buses in Lima and reach it life 2000 people, but the recorded version, as you can see, got over 3 million views across different networks, YouTube, Facebook, our organization was born, has grown and has existed without support from the state. So how do we finance our projects? With that we have a platform through which we produce lunch format plays and musicals that allow us to finance our projects and at the same time, allow us to grow our audiences, which benefit the whole theater and cultural sector. With our theater theaters closed now, in the middle of the pandemia. We have to make a very quick and radical transformation. We have already presented a place not in person but life via zoom. We have held 28 virtual workshops and slipped streamed our pre recorded place. We present it plus at tomada. Online a space of conversation about pandemic issues with our audiences and continued working projects in collaboration with IOM from the United Nations and the Red Cross. In this period between March and now, we have written more than 700,000 people during this prolonged quarantine. We have managed to survive so far. But we are eager to reopen our theaters. I feel that is ago we asked our participants in the salad bar to program our women creators. Why do we insist on theater I will leave you with 52 second video in which they share their personal stories...

## **Video**

(Speaking in Spanish)

## **Nadia**

Thank you very much...

## **Paul Heritage**

Thank you Nadia. That was amazing as ever. Thank you so much.

## **Inés Sanguinette**

... thank you very much! A new idea for saving this awful moment. So thank you...

## **Maracana**

Oh, okay, I'm sorry. All right Well, thank you very much. Well, thank you. Hello, everybody, and Macarena and the director of Crear vale La Pena. It's a pleasure for me to work in Pamela Pena, and it's a pleasure to be here, getting together in order to share our practices around cultural well being and educational, innovative processes.

Crear vale La Pena has carry out more than 20 years as a social inclusion program aimed at young people that incorporates art, education, and community action as a way to promote social and individual development. We have a community Cultural Center in the middle of whatever territory we see when Osiris were many young people were from, and they were protagonists of a real change in their lives. Many of them change their lives dramatically. So as a result of this experience, a few years ago, we created a program across the curriculum to better formal education in the province called create creative environments. Its birth was inspired by observing the strength of their state of the artistic workshops within the community cultural centers, and also observing how these informal structures of culture and education helped change the life of 1000 young people.

So since the beginning of creative environments we have worked with more than 56,000 people, specially with young people for vulnerable context and teachers. We're working in three provinces of Argentina, and our aim is to transfer this experience in Latin America, especially in countries we have where we have partners in art and social transformation. And in granola pay, now we have developed a deductive methodology to be applied to the arts through the school curriculum. And that also improves court systems and enhanced bonding in highly vulnerable communities. Our creative or creative, playful that is trying to give answers to the absence of body and emotion in education. Because our way today is marked by divisions, the separation of mind and body from an content, reason and emotion, school and community, youth and adults, nature and culture, science, on the other hand, for this is cultural activities, we try to find answers to problems related to inequality, violence, discrimination in the communities. So the creative environment, visionary didactic practices that offer sensitive experiences that promote critical thinking, and give impulse to students and young people out of court to strengthen their creativity and social skills. Because we believe that sensitivity experiences improved. Curiosity is curiosity fills us with questions to help us look at reality. not escape in one, but one that can be changed. We can enhance empathy, if we strengthen our collaborative capacity, and all these will be possible by putting the body in action, especially the show that is the heart of community culture and arts. Nowadays, the creative environment is mostly focused on working with educational systems, especially in high school. The result is a regular service not only of knowledge, but also of abilities such as communication, teamwork, problem solving, listening empathy for your teaching productivity and the capacity to integrate three dimensions, doing feeling, thinking, will train educators, artists and community workers, workers in our play based didactic, and methodology. So then they work as an active team in both the school and the community. In Grover lapena, we want to be a contribution to a new way of teaching and learning focused on Creative play. And dynamic research has shown us during all the implementation of this project, investigations show follow I'm going Okay, thank you. The Graph

dev environment has contributed to raise a renewed interest of their students in the shortage subjects of the curricula. Students, teachers and school directors value highly the possibility to improve coexistence between students and between them and the teachers. for school directors, teachers and students, the promise was very good for improving the school's institutional environment. What's more, trans students value the program's capacity to offer a new way of teaching and learning because it incorporates alternative elements different from what areas do students recognize and implement in their learning. Changes regarding ways of learning and development of social emotional capacities were rated as excellent. So there I shared with you the impact of not having education. I why it is an important tool to innovate ways of teaching or learning. But we have been talking in this conference, we understand, we are sure that creative environments are also impacting our mental health and well being promoting resilience in young people. Now, with the old investigation project, it's a great opportunity to prove and show the world how I can improve collective well being from social reality. But thank you very much. And now we're going back to the point.

### **Paul Heritage**

Maracana, thank you so much for that. And thank you to all of the organizations. I think that's one of the things that's so obvious is how much they are different for how much they all share, whether it's around education, health, social transformation. And I think that, for me, that is something so distinctive for Latin American work, it was amazing to hear when Laplace was talking about that invisible theater experiment in the buses, to think that relates to our roster Wiles. writings about invisible theater that he was doing important as it is, he was writing that book, in one his areas in the 1970s. And I think that's, I think there's, I think that's really something that you're already very conscious of trying to stimulate about how Latin America thinks together. I'm speaking from Rio, and if you look at the small video that we've prepared about these four organizations, we also of course, include something about hedges on that a, which is the organization we're in partnership with, here in this 16 favelas that we're working with. And so they are all very different than the hedges work in Portuguese or not in Spanish, but it's that collective sense of sharing an approach and in many respects methodologies. And I think that as and that's been very much a part of the work that you've been promoting about, we could do everything differently, but we share so many common things methodologically. And in terms of structures of working and thinking particularly in, in relation to policy in terms of how we can influence and change policy. I've been really conscious in these presentations and then getting to know you or how much you're all engaged in different ways with your civic, with civic authorities, whether they're the city council, whether it's a regional, whether it's national governments, those things you've learned How to keep talking across all the different realms that we all occupy. In as I know that we're not doing breakout groups now, but I think we're going to we're going to take a few questions, aren't we and just if people want to share any reflections

### **Inés Sanguinette**

(Speaks in Spanish)

### **Paul Heritage**

Open your mind and open your mind.

### **Inés Sanguinette**

Mind...She's saying we learned so much out of giving a value of the knowledge that people have and the values that people have that greater charities depression or Barbie or mohaka. Whenever we will when it is assumed you marry or favela or next barrier favela last year monocytic. Domo is as the moderator who aneema saucy cell imaging. You want to say as we took some ideas from the managing human laboratory, and a woman is speaking from there.

### **Paul Heritage**

I think I'm seeing lots of comments about. Keep asking ourselves what it is that art brings to the questions of health. And that's one of the great openings, I think of this pandemic is that it opens a new space for us to think about the most urgent questions particularly about this one about mental health in relation to our physical health. And how, as you all in your presentations, found the way that arts are linking it, but we still have to keep asking that question. What is it that arts can bring to our future health in terms of individual community social

### **Inés Sanguinette**

...I want to say something now, Paul, so as to take knowledge of the power we have. Some years ago, the Latin American made dots for social transformation did an agreement together with the Pan American Health Organization and now we're happy to say that those words and lucky they were only words with no action at all. Now they can turn into actions because we are in our law making this bridge it is in the law relative Americana, the anti pattern formation Association acquired in 11 years of me see if they cannot Ronnie cirsium panamericana Villa fellow fundamentos de como la de Nicola cielo, no work see on stages at where the greater yet this el momento canola oil and they have something to say as well. Oh, art change, health for the better. We all know that at the point now is to prove the point. And we're having the point, artist and mental therapist together. As always, we are going to achieve it my full dose. But I wonder Can

### **Paul Heritage**

I just want to say that we have colleagues from India and Pakistan. And that's a new project that we're just starting around psychosis and art. Again, led by Stefan and his unit for social psycho social and community psychiatry. But it's so brilliant for me that one of the methodologies that we're sharing and using is of tr to the limit of the Agusta wall. So we see the way in which Indian and Pakistan will be influencing what we're going to do, we're doing all that because it's running at the same time, but also how Latin America and its ideas obviously are occupying these common spaces. And at a time when the world is so much not talking to itself or not talking to each other. It's great to see initiatives like these which meet and ensure that artists at least have bridging those gaps and divisions whether it's between arts and sciences or between countries. Or communities or whatever so, so welcome to wassim and casa, thank you so much for being with us today.

### **Woman 1**

I never removed any chat there's a question in the in the chat from Rodrigo de mas for all the organizations and its quality some of this appeals mass important is given in close proximity. Those are Teresa Daniels, aka comparten in America Latina so I don't know if you if you want to,

**Ines Sanguinette**

you can start cloud you can say it

**Woman 1**

(Speaking in Spanish)

**Inés Sanguinette**

There's a beautiful statement. Wrong rode life beats down and crushes the soul and reminds you that you have one. So we have one heart. And this is set not by an artist by a medical doctor. So that's beautiful now

**Woman 1**

I probably won't have a chat. So there's another question here in the chat and it's from me that I think she's from Argentina. And she says how can we help with the art? A two byte the gender violence that affects the suicide? I think it's interesting and I would love if you or or Chela can say something you miss

**Inés Sanguinette**

Maracana

**Maracana**

Here I'm sorry, I'm putting on my way well. I'm gonna ask if speaking Spanish for me stutters there is no problem. It was late.

(Speaking in Spanish)

**Inés Sanguinette**

So, some years ago, as Marina said, we got specialized in formal education arts to better their formal curriculum and now we're being where a new way being a specialist in health in community health especially in gender violence, And child abuse. And this is something that has been asked by one of our sponsors, and now we're making a special protocol with that in the three cities in the three provinces in which we are working, helping the victims one way their way to the public system and in another way through our teaching games, creativity. There we do the deep work of prevention.

**Maracana**

(Speaking in Spanish)

### **Inés Sanguinette**

And to add something this looks like wow, how big someone is saying how giant this something was so beautiful to communicate to all of the public participating that we are building an extreme and delegate MSc in between the researchers, the medical doctors, and the artist, we are working together and in very humble, simple, short workshops with the young people. And that is the beautiful entanglement of this doing. And we have asked in between the games and the doings and the things we have asked the people from the University of when societies for example in Argentina, asking them because they said we have learned so much from the young people expressing themselves through the arts. And then we asked them, and what is it that is going to be happening from five years now on and they said our conventional treatments are going to be much more human. So this is a big achievement?

### **Woman 1**

Yes, I would love to share an experience that we had recently very recently working with one of the top singers in Germany. So Catalina Are you there so you can explain what we did last week?

### **Woman 2**

Yes, I'm here. Thank you, Maria, Claudia. Hello, everyone. So well. Recently as Maria Claudia said, we implemented in Colombia with battuta, a project with women or young children from different parts of the country. We worked with dosen Smith, and a group she has the school sounds of substance. And we work with young female kids who are students of battuta. And the idea was to analyze the impact of emotions, when singing the impact of transmitting your feelings to each of the songs you're singing. It was important, we analyzed different things through the boys, but it was important, they always talked about the importance of being women, the importance of transmitting feelings, the importance of reflecting about why we sing that something changes in us when we sing our our emotions do we sing when we feel sad, for example, there were a lot of reflections about the role of women and why it is important for them to be in that workshop, why it is important for them to be with their families with their friends, what is the value of them, like in society, all of this was made through the boys to through the singing of, of different traditional songs that they liked. And they allowed are they were they were motivated to think the singing and music on a more wide perspective, or the importance It was not to really sing perfectly, but having the strength to express themselves, to share ideas, to share feelings, and to build a stronger society. Of course they also analyze specific tech Nicole's technical aspects about the boys. But the most important message they wanted to share with those kids was you can sing, you can have boys, you can be a leader. And that's something that music can give them. So it was a very interesting approach. They had this with 10 kids in different parts of the country, we had about four sessions with each of the kids, they also shared a space like a collective space. So we created groups with kids from different parts of the world. And they were able to meet each other, to hear each other and to, to understand different realities of the country through the excuse of, of singing. So it was a very, that's great.

### **Paul Heritage**

That's great. Thank you so much for sharing that. Because I think that's a wonderful example of the sort of work that gives us a real concrete example of what we're talking about. I'm very aware of time, and that we are reaching the end. But I'm also aware that we have one very short film from Battuta, I think to share and I know that Inez is going to be sharing her surprise, so can I but I realize people will be leaving. So can I just encourage people before they leave, just to write something on the chat that talks about what you've learnt, and what you felt during this session. So don't go without leaving us a little message because we're recording this chat. But I'd like to now just show this short video from battuta that they've prepared and then it is over to you for your little surprise. Okay. So Mary, as

### **Inés Sanguinette**

So, so thank you so much. We have all the images, the best precedent, we can give. Everyone here is our images. Live Buddha. Yeah. So now we have the present, the final present and it is now these organizations creating but it is us creating something very special poem. Think that sometimes, when life turns painful, you wish to look down, you wish to make sure that nothing hurtful enters from the outside. That's the typical reaction we have. Quite what we really must do is let our own inner world flow freely. What we're going to see now is our inner world flowing freely outside and empowering us. So by the end of this conference, and you're writing some in the chat, we want to invite you all our projects and invite you all to see the transformation of the world. To lead flow, this transforming emotion you're going to see right now, please manner, you're going to show it.

### **Paul Heritage**

Thank you so much for that for that amazing, amazing work as in your team putting that together. I just really like to finish by saying thank you to all the organizations that have presented today to Stephen for that amazing presentation about the research. And to remind everyone before they leave, just leave us a bit of graffiti in our chat room. How did I feel? What did I learn? And thank you, of course above ultimate Lang for creating the space in which we've been able to share our work together today. And to all of you who have participated in your listening and in your writing, and in your feeling and in your expressions that we've just been able to see and share. Thank you to everyone.