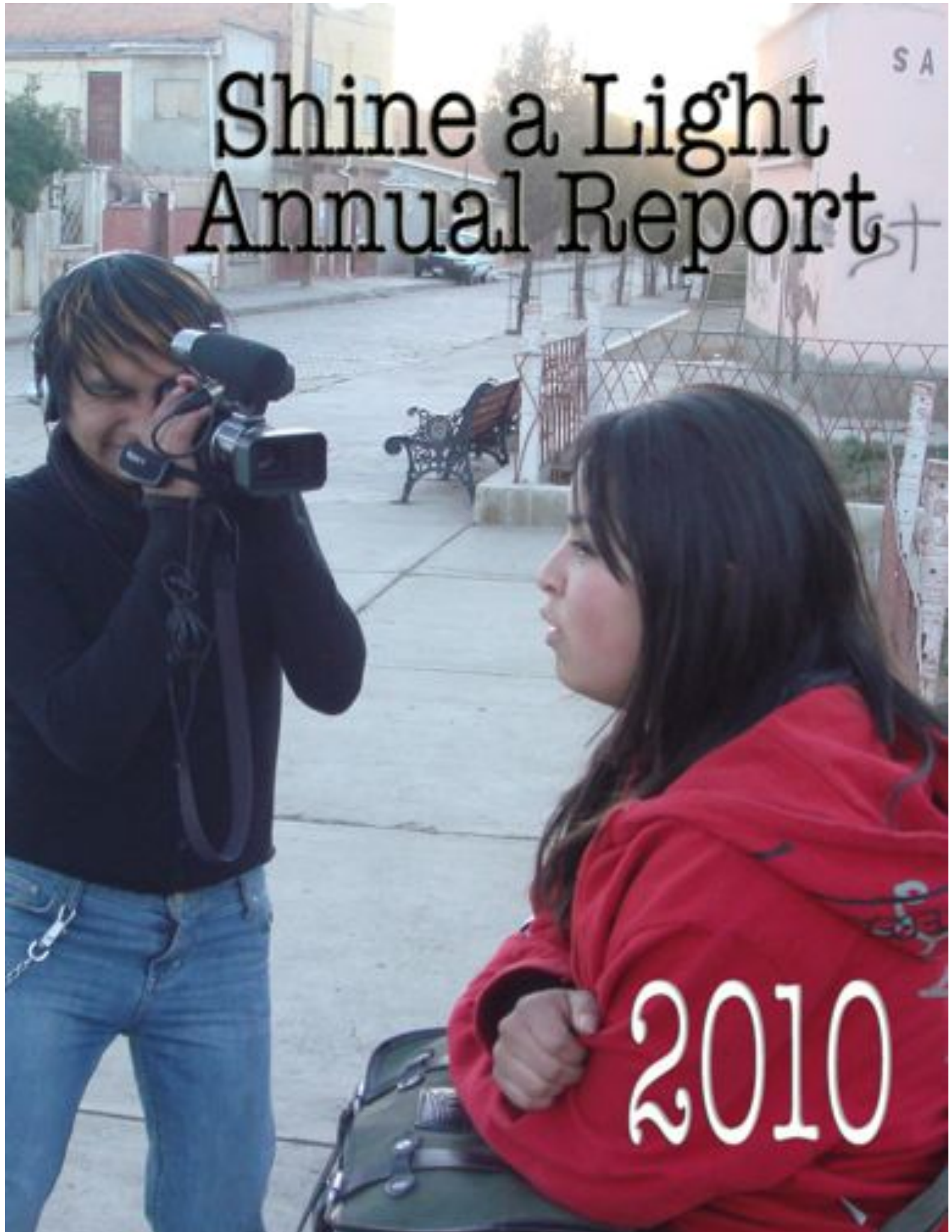


# Shine a Light Annual Report

2010



# In this Annual Report...

Letter from the Directors		3
Shine a Light Achievements, 2010		5
Projects, 2010		11
<i>El Alto</i>	11	
<i>Digital Aymara</i>	13	
<i>Mediando Mundos</i>	19	
<i>Project 1925</i>	23	
<i>Migraciones</i>	27	
<i>Africa Na Ilha</i>	28	
<i>Translations</i>	30	
New Projects, 2011		33
<i>Returning to the City of Rhyme</i>	31	
<i>Urban Amazon</i>	35	
<i>Children's Stories</i>	36	
<i>A Escola da Imagem</i>	37	
<i>Continuing Projects</i>	40	
Budget 2011		41
Financial Report 2010		42
Gracious thanks to our major donors		44



## Letter from the Directors

December 15, 2010

To all of our supporters,

The shantytowns above La Paz, Bolivia, are some of the poorest places on the planet, where Aymara and Quechua Indian families, forced from the countryside, build mud-brick houses to keep out the freezing winds that blow across the 14,000 foot high plain. Last year, Shine a Light started a quixotic project in Bolivia: to teach kids from these neighborhoods how to make a soap opera for YouTube, so that they could show their world as they see it.

I won't bore you with the tribulations of the project, from the lead actress's decision to quit after six episodes to the challenges of re-creating the huge street protests that set the context for the climax of the story. What matters is that the result is beautiful, with fantastic acting, innovative editing, and great camera work. It's better than any TV show I've ever seen produced in Bolivia.

You can see all of the episodes at <http://buscadelavida.blogspot.com/>

The first sign that we had something magical was when a film festival in Rio de Janeiro named the show a "Feature". Then another festival built its whole programming around the show. Next, the group was named as finalists for the Freedom to Create Prize, given to the best young artists in the world working for human rights. Then a local TV station saw the show and contracted to broadcast it. Finally, last week I got the news that a national television network will broadcast all 25 episodes of the show the kids made. They've also contracted the group to do a weekly program on national TV, using fiction, interviews, and music to tell the stories of kids living on the periphery.

Suddenly, these kids' world has changed... not just for them, but also for the poor and marginalized families in their neighborhoods. Anahí, a girl who acts in the show and helped to write the script, said this about the experience:

*"In our neighborhood, we have problems, but the truth is that everywhere in the world there are problems. Here there are also solutions! Using theater and film, we show stories that no one has told, or perhaps no one has known how to tell. Our audience itself re-lives situations that made (and make) them laugh, get angry, be scared, or be ashamed. As they live*

*it again, they come to understand what it means. Then everyone together can make Bolivia better."*

I think Anahí captured the basic philosophy of Shine a Light better than I ever could: where there are problems, local people find solutions -- or, as Hölderlin put it, "From where danger lies, salvation also grows." Shine a Light doesn't try to fix the world: we just work with marginalized kids so that they can have the tools and the resources to make their world more just and fair.

Whether working with these indigenous kids in Bolivia, pre-schoolers in the favelas of Rio de Janeiro, migrant children in the US, or public school reform in Brazil, those are always our goals. So I'm writing today to ask for your donation, so that we can help these kids in their desire to change a world that has so often been cruel to them.

Kurt Shaw

A handwritten signature in black ink, appearing to be 'Kurt Shaw', with a long horizontal line extending to the right.

Kurt Shaw  
Co-Director

A handwritten signature in black ink, appearing to be 'Rita de Cacia Oenning da Silva', written in a cursive style.

Rita de Cacia Oenning da Silva  
Co-Directora

# Shine a Light Achievements, 2010

Shine a Light's model depends on two major components: direct work with marginalized children to help them document the best ways to change the world, and publishing this information so that people and organizations can use it. In 2010, we advanced in both of these fields, developing important new projects while publishing important Digital workshops, websites, books, and academic papers.

When Shine a Light first began to make films, our goals were quite small: cinema seemed a powerful tool to help one organization teach another. Gradually, we saw that audio-visual work could also be a way that marginalized children could share their knowledge and experience with children and adults around the world. With that insight, we began to think about distribution to film festivals, television, and the internet, and this year we were simply stunned by how well these films have been received. We have also developed our distribution networks around music, non-festival film showings, and photography.

It's been a fantastic year.

## Film Festivals

- Shine a Light films showed at festivals all over the world
  - CineCufa (Rio de Janeiro), a festival of groundbreaking films by artists from the world's favelas and urban peripheries, showed 16 episodes of *En Busca de la Vida*, awarding it with the Featured Film award. After the festival, organizers said that including the telenovela was one of the most important elements for the success of the festival, because people returned every day to see new episodes, wondering where the story would go, and bringing their friends.
  - The Festival de Primavera at the Pontífica Universidade Católica de Rio de Janeiro showed all 25 episodes of *En Busca de la Vida* (more than 4 hours total) over the course of a four day festival, to huge crowds.



Karol films during the Mediando Mundos Project, which eventually produced 11 films. By kids from the favelas of Rio de Janeiro

- The Catavideo Festival in Florianópolis, Brazil, showed the following Shine a Light films:

- Yazmin the Cockroach
- Bats
- The Magic Wand
- The ball popped
- Terror in the Jungle
- Amor and Dance
- The Incredible Story of Granny and the Big Bad Wolf
- That's what money does
- Campeche and its history



A still from *The Incredible Story of Granny and the Big Bad Wolf*

- The Incredible story of granny and the big bad wolf won the people's jury award at the Catavideo Festival and was selected to be taken on the traveling festival, to be shown at more than two hundred festivals around the state of Santa Catarina.
- The Lola Kenya Film Festival (Nairobi, Kenya) selected the Magic Wand, The Incredible Story of granny and the big bad wolf, and Yazmin the Cockroach to its competition.
- Nepal International Indigenous Film Festival 2010 showed five Shine a Light films and asked us to mediate future relations with indigenous filmmakers in Latin America:
  - How to Make and Arrow
  - Astronomy, Philosophy, Agriculture
  - Sáliba Medicine
  - Born a Sáliba
  - New Roads
- The Iguacine Festival (Rio de Janeiro) showed Magic Wand, The Incredible Story of granny and the big bad wolf
- The São Paulo Short Film Festival showed the Incredible Story of Granny and the Big Bad Wolf
- The Goiás Short film festival requested that we show the Incredible Story of Granny and the Big Bad Wolf and Bats at their festival.
- *Ruleta de la Vida* was shown before an almost packed house in Santa Fe, New Mexico. Afterwards, several of the young people who participated in the making of the movie spoke to the audience by Skype, which several members of the public described as a "transformative experience."
- *En Busca de la Vida* won contracts first with a local TV station in La Paz and then with a Bolivian national TV network to show all 25 episodes.
- Shine a Light films have now received almost 100,000 hits on YouTube.

#### New Films

- Mediando Mundos Project (2-6 year olds from the favelas of Rio de Janeiro)

- *The Incredible Story of Grandma and the Big Bad Wolf*
- *The robbery*
- *Yellow: a minimalist reading of Peter Pan*
- *Barbie changes her address*
- *The tickle*
- *The Magic Wand*
- *Yazmin the Cockroach*
- *Bats*
- *Imagin-action (a 40-minute documentary)*
- *The history and future of community Pre-school*
- **Digital Aymara Project (with Aymara indian children in Bolivia)**
  - *Searching for Life (a 25 part soap opera)*
  - *Behind the Cameras of En Busca de la Vida*
  - *2003-2005: The history behind En Busca de la Vida*
- **Africa na Ilha Project (marginalized teenagers in Florianópolis)**
  - *That's what money does*
  - *Terror in the Jungle*
  - *Campeche and its history*
  - *Amor and Dance*
  - *The ball popped*



A still from *Yazmin the Cockroach*

## Music

- **The City of Rhyme-Ato Periférico Collective (formed in part by SAL)**
  - Performed regularly in Recife, including at Carnaval
  - Performed an internet show in Baltimore by Skype
  - Is now teaching more than 100 children from the favelas of Recife rap, breakdance, and other hip-hop arts
- SAL arranged very favorable sales contracts for City of Rhyme with two US-based internet labels, onerpm.com and peacetones.org. Their disk is now available on iTunes
- Shine a Light began recording and mixing children's music with two songs by pre-schoolers in Rio de Janeiro (part of the Mediando Mundos project):
  - *O dia que sai de casa*



A teaching show in front of the new City of Rhyme studios stops traffik.

- Funk dos macacos
- A Barata foi a feira
- Bats

SAL distributed a new Digital Workshop, to add to our series of DVDs featuring ground-breaking art and education by street and working children from all over Latin America. Entitled *Mediando Mundos*, the Digital Workshop shows the talents and educational strengths of families and children from the favelas, so that teachers can build their curricula for first grade the capacities, and not the lacks of these children. The disk includes:

- Eight fictional films by children from 2-6 years old from the favelas of Rio de Janeiro
  - *The Incredible Story of Grandma and the Big Bad Wolf*
  - *The robbery*
  - *Yellow: a minimalist reading of Peter Pan*
  - *Barbie changes her address*
  - *The tickle*
  - *The Magic Wand*
  - *Yazmin the Cockroach*
  - *Bats*
- Two documentaries teaching teachers how to re-think the transition from community to first grade:
  - *Imagin-action* (a 40-minute documentary, broken into chapters to illustrate each of the films above)
  - *The history and future of community Pre-school*
- Seven activities for students and teachers, all of which promote the new method of teaching designed in the project.
- Four songs composed and sung by participants in the project:
  - O dia que sai de casa
  - Funk dos macacos
  - A Barata foi a feira
  - Bats
- Groundbreaking graphics and media work

#### Media

- Seth Biderman of *The Santa Fe Reporter* wrote an excellent, long article about Shine a Light's work, especially our project with child soldiers. It is available at <http://www.sfreporter.com/santafe/article-5680-into-the-light.html>
- *Buscando América*, one of the



- most widely distributed radio newsmagazines in Latin America, did a 7-minute piece on Shine a Light's work with Aymara children for the *En Busca de la Vida* telenovela in Bolivia.
- Shine a Light has been working with a reporter for the *Christian Science Monitor* to place a series of articles about NGOs working for children and social change in Latin America.
  - Koncern.dk, a Danish documentary producer, has asked Shine a Light for help in the production of a television show promoting Mexican civil society. The shows, to be filmed in July, 2011, will feature four members of the SAL network.

#### University and academic influence

- Kurt Shaw and Rita da Silva wrote a chapter for the new book *Informality*, to be published by Blackwell in the UK.
- Rita da Silva presented papers and movies at several academic conferences, including the Society for Ethnomusicology in Los Angeles, where her paper on her work with child performers in Recife, Brazil, was extremely well received.
- Rita da Silva published "Relato de uma viagem iconográfica entre os Sáliba de Orocué, Colômbia: Estética, Imagens e conhecimentos Sáliba" in the Brazilian journal *TELLUS Revista do NEPPI/UCDB*
- Da Silva also published "A Criança no Ser" in *Horizontes antropológicos*, vol.16 no.34 Porto Alegre jul./dez. 2010
- de Cácia Oenning da Silva, Rita, A spectacular response: transforming violence and war into art, in Dianna Niebylski/ Paola Ehrmantraut, *Wrestling with Violence: the Performance of Violence in Latin American and Latino Letters, Theater, Film, and Popular Culture*
- More than a dozen universities (in the US, Holland, Lebanon, Nigeria, India, Brazil, Chile, Turkey, India, and Colombia) now use Shine a Light Digital Workshops or Essays to Understand the Street in their curricula
- Shine a Light advised more than ten students doing master's, doctoral, or other research on marginalized children



A scene from *Campeche and its history*, from the African Ilha Project.

### Volunteering

- The Shine a Light website and direct communications with prospective volunteers placed hundreds of volunteers with organizations serving marginalized children all over Latin America.
- Because of improved internet skills of users of the website, and the reform of [www.shinealight.org](http://www.shinealight.org), prospective volunteers became much more autonomous in 2007, using the resources on the site without having to consult SAL directly.
- We worked directly with more than 20 on-line volunteers

### Recognition

- The young artists who made En Busca de la Vida were named as finalists for the 2010 Freedom to Create Prize, given to the young artists who do most to promote human rights anywhere in the world. They were the only finalists from South America, and eventually lost to an extraordinary theater group working to end human trafficking in Myanmar.

# Projects, 2010



For centuries, Bolivia was one of the most undemocratic countries in the Americas, where a small white minority manipulated elections and the military to disenfranchise the Quechua and Aymara Indians, some 80% of the population.

Bolivia was also notorious for its corruption, as the government became merely a way for the rich to

become even richer. It isn't coincidence that Bolivia has also long been one of the most impoverished countries in the hemisphere, despite its great mineral wealth.

Over the course of two brief years, and with very little international attention, common Bolivians revolutionized their country. For the first time in decades, the indigenous people began to organize themselves, sometimes using the structures of old mining unions, but also creating new cultural and labor groups. Peaceful protests and directed strikes in the huge shantytown of El Alto – which at 14,000 feet, overlooks La Paz and controls all access to the capital – forced one corrupt president into exile in 2003, and then a second in 2005.

Organized and powerful, the indigenous majority of Bolivia finally elected one of its own as president, Evo Morales.

What international attention Bolivia was able to attract went mostly to Morales and his Coca Growers Union, but the participants in the indigenous revolution of 2005 tell a very different story. They talk about the way that El Alto came together spontaneously and almost organically: women street vendors began to talk about the problem and discuss what they could do; truck and bus drivers looked down on La Paz from the heights of El Alto and saw their own power; and young indigenous artists, musicians, and activists went door to door to convince their friends and neighbors to come onto the street. Unexpectedly, the arts played a central role, and most of the leaders were young Indian artists and actors or craftswomen.

All over Latin America, indigenous social movements have come to the forefront of struggles for democracy, but only in Bolivia have they succeeded in such dramatic fashion. With the El Alto Project, Shine a Light is training young Aymaras and Quechuas, participants at the NGO Compa-Trono, in research and documentary filmmaking. They are then interviewing the protagonists of the El Alto revolution, showing how they were able to do it... and how other organizations around Latin America can also use similar strategies to promote democracy and popular participation.

Once we began to work with the young filmmakers in El Alto last year, we realized that this research project was the perfect complement to the telenovela they were making in the Digital Aymara Project. By researching the history of El Alto, they also developed better ways to develop character and plot and to make their story more relevant to the lives of people in their cities. For

this reason, we have integrated the El Alto Project into the Digital Aymara Project, where the research and documentary aspects represent the former, and the fictional parts the latter.

The final documentary, telling the story of the revolutions of 2003 and 2005, is available as a part of the *En Busca de la Vida* telenovela blog, at <http://buscadela vida.blogspot.com/2010/11/2003-2005-la-historia-bolivian-atras-de.html>

# DIGITAL AYMARA

## Digital Aymara project

<http://buscadelavida.blogspot.com/>

After the privatization of the Bolivian mining industry in 1985, poverty and oppression forced a flood of indigenous peasants into shantytowns on the margins of Bolivia's cities. Children in these communities face high risks of homelessness, drug abuse, gang involvement, prostitution, and starvation. Though the new government has tried to democratize public services, their schools are weak; electricity, water, and sewer seldom come to the shantytowns; and they face discrimination when they apply for work or confront the police.

Though statistics have improved over the last several years, they are still frightening for Bolivian children: 59.92 % of families live in poverty and 37.68 in extreme poverty. Though La Paz Province has better health care than many other regions, children still face 7.2% mortality rate in childhood. 45% of children face major respiratory illnesses, a consequence of the cold, the elevation (13,500 ft), and high levels of pollution. Literacy and school attendance are much better in the city than in the rural areas from which the children in this project come, where the average child attends only 4.5 years of school.

Local leaders believe that all of these problems emerge from the invisibility of urban Aymaras and Quechuas, ignored by the white elite and the powers of the city. Contemporary Latin American social theory agrees, bringing together these traditional issues of poverty with invisibility under the category of "*exclusión*": children are excluded from the educational system, just as their parents are excluded from the job market. Cities exclude the favelas and shantytowns from the water, sewage, and electrical grid, and the police exclude them from protection. Shine a Light's research, as well as that of other important thinkers in the region, has shown that visibility is one of the best weapons against exclusion, and that art makes children from the margins visible. By bringing together digital technology and art education, Digital Aymara will create a powerful tool to overcome the *exclusión* of poor indigenous children.

Kids fear invisibility – just think of the five year old at the edge of the swimming pool screaming, "Mom, Mom, look at me!" – but children from the slums of Latin America live this nightmare every day. At the margins of the city, often shut behind walls, crime and begging are often the only way to get people to pay attention. Though the residents of the shantytowns of La Paz face poverty, hunger, discrimination, and crime, most point to invisibility and ignorance as the root cause of their troubles.

When we talked with Aymara kids in the slums of La Paz, Bolivia two years ago, they offered an unexpected solution: "Let's make a soap opera," they declared, and made a pilot episode on the spot, using nothing but a camera, their acting talents, and the slum as a backdrop.



Katherine Cortés Pinto, one of the young Aymara filmmakers, shoots a scene from the first episode of *In Search of Life*.

After getting over our shock at the idea, we realized that the kids were on to something. The *telenovela* (soap opera)

is one of the few art forms that everyone watches in Latin America, a way to communicate with

children in other countries, but also to teach adults what it means to be a kid on the margins of society. And with YouTube on their side, they can challenge people all over the world to see urban indigenous kids in Bolivia with different eyes.

We began the project in September 2009, when Shine a Light staff arrived to teach cinematography, acting for the camera, film editing, soundtrack composition, and digital film authoring. The children who participate in Digital Aymara have, by in large, already participated for years at Compa-Trono, the NGO with which we are collaborating, so they are accomplished actors and storytellers, a fact that reduced the amount of effort we have to dedicate to teaching those skills. These first several weeks of work, when Shine a Light staff were on-site, demanded intensive classwork so that the participants could afterward be able to work with only help over the internet and their local educators.

We reached the following milestones by the end of the on-site phase:

1. Create the overarching plot of the series
2. Develop the characters they will represent
3. Consider the social and economic issues the telenovela will address
4. Film six episodes (three months of air time)

After producing each episode of the telenovela – where the children took the themes from their daily life, addressing problems in their schools, access to social services, and the vibrant political and cultural life of El Alto – they posted their art on YouTube. It is available at [www.youtube.com/buscadela vida](http://www.youtube.com/buscadela vida)

Phase two is a new experiment for Shine a Light: on-line continuing education. Instead of on-site classes, Shine a Light staff offers direct assistance over internet video-conferencing (Skype and Microsoft Messenger), addressing technological and plot problems, discussing themes of the telenovela, and offering constructive criticism. During this time, several of the more committed and capable participants in the group are taking over day-to-day leadership, while others are responsible for editing and uploading the final *telenovela*. We expected that the first several weeks of the children's autonomy will be difficult, so we built in



Reyna Mamani interviews a vendor in the market to develop plot and character for the telenovela.

a cushion of three episodes to post while the group goes through these growing pains.

We have chosen this on-line methodology for several interrelated reasons:

1. Over the course of many projects, we have discovered that many children's groups desperately want to continue

the project, but when educators leave, they find it difficult to organize themselves. By taking a half-step back, we will allow the group to develop its autonomy while still finding support when necessary.

2. Compa-Trono's pedagogical method insists that children should be the educators and organizers of the groups. Adults participate at the beginning and then as advisors who have stepped back from day-to-day activities. This method has been amazingly successful in developing young leaders and artists.
3. Shine a Light staff will be able to engage in more projects by doing this work on line.

And we have seen impacts on four interlocking levels:

1. Child artists will develop storytelling abilities, the capacity to reflect on their own experiences, gain visibility, reduce the risk of criminality and homelessness, and learn important social and professional skills.

2. Families of child artists will gain a new source of income, develop closer relations with the buyers of their products, and learn more about human rights from their children.
3. Many citizens of La Paz will develop new relationships with people from the urban periphery, changing their attitudes about indigenous people, shantytown inhabitants, and marginalized children.



A still from the credits of *In Search of Life*.

4. The international audience will gain new perspectives and respect for the creativity and resilience of urban indigenous children in Bolivia, will learn from the success of Bolivian social movements, and will develop affective relationships with the characters of the telenovela.

This serial telenovela, distributed on the internet, by local vendors, and through DVDs to people all around the city, provides a way for children to make themselves visible.



Filming a late episode for *En Busca de la Vida*.

At the same time, other people learn from these kids: about the wealth of indigenous cultures, about the way they make toys from what rich children might call trash, about how they can laugh in the midst of poverty. By teaching marginalized children to make their own

telenovela, Shine a

Light plants two trees with one seed: overcoming invisibility for poor children and sharing their cultural riches with people impoverished by their wealth or aspirations to it.

We exceeded expectation in terms of the number of participants, the number of episodes filmed, and the artistic quality of the work. The failure of local educators to do their work made certain things more difficult, but it also increased the sense of belonging and social agency of the group, making them into leaders in a way beyond what we had expected.

The project has won substantial media attention: *En Busca de la Vida* was featured as a 7 minute story on "Buscando América", one of the most widely distributed syndicated news shows in Latin America, with more than 300 radio stations and more than 3,000,000 listeners. See [http://ifile.it/2m3wx97/Erbol\\_shine%20a%20light\\_full\\_c.mp3](http://ifile.it/2m3wx97/Erbol_shine%20a%20light_full_c.mp3). Episodes 1-16 of the telenovela were shown at the CineCufa film festival in Rio de Janeiro, and won the "Featured film" award, and all episodes will be shown at the Festival da Primavera festival in Brazil in November. Most significantly, perhaps the group was selected to the short list for the Freedom to Create Youth Prize.

Unfortunately, poor urban migrant families in Bolivia live very unstable lives. Of the six protagonists of the first five episodes of *In Search of Life*, as the children chose to call their telenovela, the families of four of them migrated to Brazil or Argentina in October or November. Most families eventually returned, but the heroine of the story, as we first imagined it, had to be written out. Fortunately, we chose the soap opera model with such problems in mind (though we had not expected they would be so severe!). The genre allows for characters to die, enter comas, be confused for brothers and sisters...

As art, politics, and narrative, *En Busca de la Vida* is much better than we could have hoped, a huge improvement on our previous films with marginalized children. The story integrates the human joys and tragedies of quotidian life with the events of 2005, when poor Bolivians (including most of the participants) rose up against an incompetent government and won the election for Bolivia's first indigenous president. The filming and acting, especially by the end, was spectacular, and the results were a hit wherever they have been shown.

The project has become truly self-sustaining for the future,



Anahis Machicado films the trip to Santa Cruz (episode 11)

though Shine a Light will no longer be directly involved. The young filmmakers and actors plan a new telenovela for the coming year, with a young Aymara man coming to terms with his homosexuality as the protagonist. The group now has the social capital to do the work, and the sales of DVDs will give them the finances to do so, as well. Because of the success of the telenovela, Compa (our NGO partner) is on the verge of a \$40,000 grant from the Danish government to build a full TV studio on site, and the actors have been invited to play extras in a new British-Bolivian feature film, to be released in 2011. Perhaps most significantly, not only was *En Busca de la Vida* picked up as a show by Bolivian national TV, the network has offered the young artists a weekly program for the coming year, guaranteeing their continued activity.

Three of the participants summarized the experience better than I could:

- **Anahis Machcado:** In El Alto, we have problems , but the truth is that everywhere in the world there are problems. Here there are also solutions, and that's the theme of our day to day lives. We want to do something about the issues we face, and art is the best weapon we teenagers have to liberate ourselves and transform our world. Using our bodies and words to make theater and film, we re-live stories that no one has told, or perhaps no one has known how to tell.
- **Javier Hernández:** "We don't do art to tell people they have rights," "We do it as a way to construct dignity together with other people."
- **Julio César Portilla Huarachi:** The telenovela was a way to share what we know, to show everyone that people from El Alto are actors on the world's stage and capable of many things."



Janis Carvajal Inca films a scene from  
Episode 12

*Digital Aymara is financed largely from a grant by ArtAction, with additional support from a Prize given by the Center for the Human Rights of Children at Loyola University, Chicago.*

## MediandoMundos

Though small children are often seen only as those who need services and instruction, research in two favelas of Recife, Santo Amaro and Arruda showed us that small children play an important role in community life, mediating between different worlds in the favela,

- creating new kinship links,
- connecting families with their neighbors,
- allying the family with actors outside of the favela,
- promoting new experiences for the family and the community

Our work in the favelas of Rio de Janeiro showed the same dynamic at work: in poor Afro-Brazilian communities, parents know quite well that children are not merely apprentices, but a strength for the community and an opportunity to see the world with new eyes. Some of the most effective Brazilian NGOs – such as Instituto Promundo, with whom Shine a Light collaborated in 2004 – have developed similar insights into fundamental social change.

Children's transition from home and community to school challenges them to face new

structures of knowledge and relationships. After years of seeing themselves as agents in the life of the community, children now find themselves enmeshed in new and poorly understood hierarchies, where they lose their status as important mediators in the community to become mere receptors of



*Kaylene films the Maternal II class at Salgueiro community pre-school.*

instruction, whose knowledge must be mirrored by adults. Schools seldom address this conflict between Afro-Brazilian and institutional perspectives on childhood, leaving children confused and alienated by the formal educational system. As a result, the conflict in conceptions of childhood has terrible consequences:

- removing the child from his protagonistic role
- undermining the knowledge he has learned in the community
- building barriers to success in school
- creating conflicts with the family
- weakening social bonds in the favela by invalidating local knowledges and powers.

Using the *participatory social fiction* model developed by Shine a Light in Brazil and Colombia, the children at ArtCreche produced eight fictional films about their hopes and fears as they and their siblings enter the public school system. In São Gonçalo, as in many parts of Brazil, the



responsibility of preparing children for school has long fallen on mothers and social educators from the community. Though the city of São Gonçalo signed a contract with nine community *creches* (community pre-schools) in 1993, the city at first delayed payments and resources, then, after transferring the contract to the Education Department, simply reduced payments, leaving the *creches* affiliated with ArtCreche to pay tuition for over 1000 students. The National Plan for Education (2001) projected that 30% of children should be in *creches* by 2006 and 50% by 2011; such a plan would require 35,000 new *creches* in Brazil (Fundação Abrinq) and (at the rate of 100 children/*creche*) 484 in São Gonçalo. The city currently has **one** public *creche*.

Local and national Anti-Truancy Programs address students' problems almost exclusively, failing to consider school structure and curriculum as a cause. The school, with its rigid forms of power-knowledge and its ignorance of community knowledge, transforms the poor student from the valued center of a social universe into a "problem child".

Projeto Transições does not propose a full-scale reform of the primary



*Rita teaches Taiane how to hold the camera steady.*

education system; such an effort goes far beyond our means. Instead, we propose help children cross and re-cross the bridge between these worlds, strengthening *creches* to help children gain the skills they need to operate in a new knowledge-world and at preparing schoolteachers to include and value popular knowledge

from the family and the community.

During the first two phases of SAL's part of the Mediando Mundos Project, we worked with children in three classes at the Creche Comunitário Salgueiro: the Maternal II (2-3 years old), Pre-escolar (4-5 years old), and reforço escolar (6-7 year old, after-school program). The children filmed more than 20 hours of their games, storytelling, and play on the playground, and we have turned this footage into almost 10 fictional and documentary films to date, with several more in one stage or another of editing. These films include:

- Eight fictional films
  - *The Incredible Story of Grandma and the Big Bad Wolf*
  - *The robbery*
  - *Yellow: a minimalist reading of Peter Pan*
  - *Barbie changes her address*
  - *The tickle*
  - *The Magic Wand*

- *Yazmin the Cockroach*
- *Bats*
- Two documentaries teaching teachers how to re-think the transition from community to first grade:
  - *Imagin-action* (a 40-minute documentary, broken into chapters to illustrate each of the films above)
  - *The history and future of community Pre-school*
- Seven activities for students and teachers, all of which promote the new method of teaching designed in the project.
- Four songs composed and sung by participants in the project:
  - O dia que sai de casa
  - Funk dos macacos
  - A Barata foi a feira
  - Bats
- Groundbreaking graphics and media work

Not only are the films as cute as one as would expect from small children, they have challenged us to invent new editing and animation techniques. Some, we believe, are among the best films we have made.

*This project is financed largely by a grant from the Bernard Van Leer Foundation.*



Children from the after-school tutoring program at the Creche Salgueiro play around after filming a fantasy scene.



## Project 1925

Though the Kuna people of the San Blas islands of Panamá have preserved their culture, language, and political system more than almost any other indigenous group in Latin America, they face new challenges as Kuna families move to shantytowns around Panama City and Colón. Urban indigenous teenagers are so vulnerable to joining gangs, child labor, and random violence that some Kuna leaders talk about a lost generation.

In collaboration with Kuna leaders from the islands of Kuna Yala (the traditional home of the Kuna) and immigrant leaders in Panama City, Shine a Light proposes to train a group of Kuna children in filmmaking, so that they can document, preserve, and re-create the rituals and everyday practices of their people, even though they now live in the city. These films, turned into a DVD-based course, will then serve as the basis for a series of workshops run by Kuna teenagers and artists in Panama City, where they will develop new ways to practice rituals and “exercise the art of being Kuna” in the city.

Since their successful revolution against Panamá in 1925, the Kuna Indians have become one of the few indigenous groups in Latin America to maintain both political and cultural autonomy. However in recent decades, both economic and population pressures have forced many Kuna families to migrate from their traditional homes in the San Blas archipelago to the extensive shantytowns around Panama City and Colón. Though the families have access to the monetary economy and new cultural resources, Kuna leaders on the islands and in the city lament that these "urban Kuna" have lost something essential in the migration. Some say they have lost their pride, culture, or dignity, while others suggest that their Kuna-ness has slipped away.

Rites of passage for adolescent girls – especially the menarche ritual – structure Kuna life. The elaborate and long menarche and *chicha* rituals not only celebrate a girl's arrival into womanhood, but also structure community

life, creating a space where people resolve conflicts, talk politics, and re-enact their history. Giorgio Agamben's research on Roman social institutions and law show that the Romans believed that similar ritual practices, and not the biological functioning of a body, is what made a person human, and one can easily argue the same for the Kuna. A famous exhibition at the Smithsonian illustrated the “Art of Being Kuna” with *molas*, tatoos, gold-work, and rituals, and without the resources to do this art in the city, Kuna leaders fear that boys and girls may no longer be Kuna.

Unfortunately, migration into the city has taken away many of the social and environmental resources necessary for these rituals: elders who know the proper songs, salt water for ritual purification, etc. The urban Kuna have also lost many of the day-to-day practices that



Kuna Molas: traditional embroidery

structured their lives and gave them purpose: sewing *molas*, fishing, mending sails, making chicha, and playing games. Children and teenagers have suffered particularly from this loss of "Kuna-ness"; they join gangs and go on the street at a disproportionately high rate, face serious nutritional problems, and describe alienation from their families and their culture. Excluded from mainstream Panamanian culture by their race and from Kuna culture by their location, they live in such a no-man's land that we should not be surprised that Kuna leaders say they have lost their dignity.

In 2010, Shine a Light began to collaborate with Kuna artists and leaders from the island of Ailigandí, and with Kuna teenagers from shantytowns around Panama City. This year, under the leadership of José Angel Colman, the young Kunas developed a theater group, taught around the city, and researched the ways that rituals can be re-created in a new context.

José Angel Colman, the Kuna leader with whom we will collaborate on the project, grew up in Kuna Yala as a member of one of the tribe's most important families, and the great-grandson of the leader of the 1925 revolution. He trained to be a shaman, but while in Panama City, he saw that theater and poetry could be an even more powerful way to bridge cultures and teach others. In addition to many appearances on stages in Panama City and New York, he has trained in popular education and community organizing at the

*Departamento Ecuménico de Investigaciones* in Costa Rica and founded his own theater group with young Kunas living in urban areas.

Though many people see indigenous cultures as "traditional" or static, José Angel insists that the Kuna's strength has always been their ability to dialogue with other cultures, to learn from them and teach them without being co-opted by them.

In 2011, Kurt Shaw and Rita da Silva will travel to Panamá to use video and theater to renovate Kuna rituals and day-to-day practices among young Kuna in the city. The project will involve three phases:

1. **Kuna Yala.** José Angel Colman, who trained as a Kuna shaman but now works as a professional actor and educator in Panama City, will accompany Shine a Light educators to the island of Ailigandí, one of the largest and most traditional communities in the semi-independent nation of Kuna Yala. Using a successful methodology they developed to document the history and traditions of the Sáliba tribe in Colombia, these educators will train a group of children and teenagers as filmmakers, and the children themselves will then interview local leaders, storytellers, artisans, and elders to show and document their rituals and experiences on the island. We expect to make approximately ten films.

2. **Video in Panama City.** Working with a local youth theater group founded by Colman, we will first show the films from Ailigandí to Kuna children in the city, and then follow the same filmmaking process with them. The young filmmakers will think through their own rites of passage – gang initiation, first job, school rituals – and their own day-to-day practices, considering how they are similar and different from experiences and rituals of children and teens



A home in Kuna Yala

on the islands. Shine a Light will then organize these videos into a comprehensive Digital Workshop (DVD-based class) for Kuna children

who live in the city and on the islands and distribute 300 copies to communities and families on the islands and in the cities.

3. **Ritual in Panama City:** José Angel Colman's theater group will develop a multi-media workshop, using the videos, theater, activities, and Kuna rituals, and take it to schools and community centers where young Kuna congregate. They will then work with both teenagers and community leaders to create ways to transform and re-create Kuna rituals and practices for the city.

*This project is funded by monies from a prize given by the Center for the Human Rights of Children at Loyola University, Chicago and by grants from eBay and the Emily Sandall Foundation.*



## Migraciones Project

Though Shine a Light has long promoted the migration of ideas across borders, we haven't looked carefully at the actual movement of bodies from one country to another. All over Latin America, this phenomenon has grown stronger over the last decade: though Mexican and Central American migration to the United States garners the fame, similar flows of people move from Bolivia into Chile and Argentina, from Ecuador to Spain, out of Colombia, and from Central America into Mexico. Children, either alone or with their parents, make up a growing sector of this population.

Santa Fe, New Mexico, is an important laboratory in migration and politics. First an indigenous community, then a Spanish outpost, and finally a diverse American city, Santa Fe now receives immense numbers of migrants, attracted by good jobs in the building trades, people that speak Spanish, and local laws friendly to undocumented immigrants. Unfortunately, their children are not immune from discrimination, prejudice, and struggle.

In 2008, Shine a Light began a long term project on migration and children, collaborating with the Triangle Resource Center to use the same pedagogical and artistic tools that have been so successful with street kids, working children, ex-child soldiers, and other marginalized groups. Unfortunately, in 2010 the Triangle Center closed due to a series of funding and institutional problems, leaving us without a collaborator in Santa Fe. For this reason, after a short and successful series of classes on film editing, we had to postpone this project until we can find another collaborator.



Aaron learns to film in preparation for making *Entering Another World*.

# Africa na Ilha



In 2008, Shine a Light began a long-term project on the Island of Santa Catarina, off the southern coast of Brazil. In the southern Brazilian city of Florianópolis, history is a minefield. The city presents itself as modern, prosperous, and most of all, white. In tourist brochures, blond models walk along the island city's

long white beaches while yuppies dine on sushi, and guidebooks talk extensively about the region's European migrants. In fact, however, much of the strength of the city comes from two marginalized groups made almost invisible by the idea of the "Marvelous Isle": blacks and traditional fishermen.

Using the methods we developed in the Africa on the Street and Young Social Researchers projects, we began with a group of boys and girls from a former quilombo (run-away slave community), training them as documentary filmmakers. The kids then made movies about the history of their community, showing the importance of traditionally marginalized and forgotten groups.

In the first three years of the project, in addition to creating the group – children from 5-11 years old – the kids have filmed four brief movies about life in their community.

With the Africa na Ilha Project, we have expanded this work to include the lessons we have learned in some of our most recent projects. Children continue to research history through interviews, but they will also add archival and library research, oriented by professional historians. This research will then form the basis for a fictional movie about the history of the island, as they turn the people they have researched into characters and use the history they have learned as a backdrop for more personal stories.

The project will be a collaboration with the Teatro Jabuti, a local community theater which has just won a Ponto de Cultura from the Brazilian culture ministry.

In 2010, we extended the Africa na Ilha Project to local public schools, where we taught a four-month long class in filmmaking to a group of

adolescents who have failed many grades, leaving them in elementary school in spite of the 14-16 years of age. After brief lessons in camera work and documentary filmmaking, the students used games and their own life-stories to develop four fictional shorts, ranging from a satire of horror movies to a thoughtful critique of the relationship between drugs and political corruption.

These films include:

*Terror in the Jungle*  
*The Ball Popped*  
*What money does*  
*Love and Dance*

All four of these films were selected for the Catavideo Festival in Florianópolis, an extraordinary accomplishment for films by remedial students. More significantly, however, teachers have begun to reconsider their prejudices against these children, long considered “problem kids” and little more than a barrier to the education of other students.



The final project of the group was a long documentary on the history of their own neighborhood, where they interviewed many of the oldest inhabitants of Campeche, learning of what the place was like fifty years ago. They then re-created the most important scenes from these stories, creating a truly powerful docu-drama, which also won a showing at the Catavideo festival and at Culture Points around the state.

# Translations

Thanks to our volunteer translators, Shine a Light was able to make many of our resources available in countries far from Latin America. This work included:

French (Thanks to Ludovic Keutcha, Sophie Terese, Luisa Bonilla, and Sonia Erraud):

- *Toward a General Theory of the Street*
- *Oedipus on the street*
- *Legitimacy in the Favela*

Eight fictional films:

- *The Incredible Story of Grandma and the Big Bad Wolf*
- *The robbery*
- *Yellow: a minimalist reading of Peter Pan*
- *Barbie changes her address*
- *The tickle*
- *The Magic Wand*
- *Yazmin the Cockroach*
- *Bats*

Turkish (Thanks to Burcu Alcan and Semra Macar)

- *The Incredible Story of Grandma and the Big Bad Wolf*
- *The robbery*
- *Yellow: a minimalist reading of Peter Pan*
- *Barbie changes her address*
- *The tickle*
- *The Magic Wand*
- *Yazmin the Cockroach*
- *Bats*
- *Imagine-Action*

Hindi (Thanks to Chamandeep Kuar, Kumar Varun, and Shaleen Chikira)

- *The Incredible Story of Grandma and the Big Bad Wolf*
- *The robbery*
- *Yellow: a minimalist reading of Peter Pan*
- *Barbie changes her address*
- *The tickle*
- *The Magic Wand*
- *Yazmin the Cockroach*
- *Bats*
- *Imagine-Action*

Spanish (Thanks to Dolores Gutierrez, María Cruz Martín Saiz, Claudia Solanes Roca-Sastre, Sandra González Martínez, Magdalena Pérez, Itxaso Domínguez)

- *Imagine-Action*
- *Theater of War, Cinema of Peace*

Portuguese (Thanks to Sara Escalhão Gomes)

- *Theater of War, Cinema of Peace*

# New Projects

## Returning to the City of Rhyme

Five years ago, Shine a Light and Pé no Chão worked together to create City of Rhyme (Ato Periférico), a CD of rap music against gang violence and police brutality, written, sung, and produced by a dozen children and teenagers from the poorest *favelas* of Recife, Brazil. This CD went on to win the Freedom to Create Youth Prize (the equivalent of the Nobel for young artists), and brought the rappers to London, Vienna, and fame in their home city. With the profits from these awards and shows, the young men and women and their producer/educator, DJ Big, created the Ato Periférico Studio, where musicians from slums all over the city come to record their work, and where hundreds of children are now learning hip-hop and peace education.

In 2011, Shine a Light will return to Recife to make three films celebrating the fifth anniversary of City of Rhyme and documenting its success in making peace in the midst of gang wars and police brutality.

1. A thirty minute documentary showing the transformation of the neighborhood where the Ato Periférico Studio is based, the changes in the lives of the young artists who made the movie, and the new art they have made.
2. A live-concert video of their current work
3. A music video of one or two songs expressing the values of peace, solidarity, and justice on which the Studio is based.

These films will be distributed by DVD and the internet to organizations working with culture and marginalized children around Latin America, and expect that the central documentary will be shown in at least ten film festivals. We hope that these films will have four effects:

1. To promote the work of the Ato Periférico Studio to funders, record buyers, and government agencies.
2. To publicize the important work of PeaceTones in supporting grass-roots cultural and transformational initiatives
3. To improve hip-hop education and community development around Latin America and the world, when distributed to other NGOs and theater festivals.
4. To make the peace in the favelas where the studio works more coherent and long-lasting.

## Background:

The favelas of Recife, Brazil, are one of the most violent places on Earth (Dowdney, 2002; Shaw, 2007), where the murders of 70-100 children and teenagers over a weekend is not unusual. Tyrannical gangs control daily life, police (when present) abuse local inhabitants brutally, hunger is constant, and government services, from education to basic hygiene, are absent or extremely weak. In some cases, the State is the violator of these human rights, but more often, it sins by its absence, allowing para-state and anarchic gangs to violate basic human rights. The

participants in the City of Rhyme Music Production Collective were born, grew up, and continue to live in these favelas.

The City of Rhyme Music Production Collective began as a collective project of the NGOs Pé no Chão (Recife, Brazil) and Shine a Light. When the young people who recorded the City



The City of Rhyme Collective, 2009

of Rhyme - Ato Periférico CD won the inaugural Freedom to Create Youth Prize (2008), they decided to dedicate their winnings to creating a collective music production company, so that they and their peers could continue to make music, as well as selling it to make a living and support their communities and families.

City of Rhyme is a collective, social enterprise dedicated to the highest quality production of folk and hip-hop music from the favelas of Recife. It strives to educate children and young adults in music composition and recording, video, and effective, ethical business practices, so that the community may grow and prosper in a just, non-violent way. The music produced and distributed by the collective focusses on what is good in the favela while condemning the human rights abuses committed by the police, gangs, and other armed actors.

Finally, City of Rhyme teaches the broader community, both in Recife and in the rest of the world, about the cultural wealth of the favela, thus overcoming the exclusion and segregation faced by the artists, their families, and their communities.

The twelve organizers of the City of Rhyme Collective are teenagers and young men and women from the favelas of Recife. The youngest is currently 13, the oldest almost 20. All are of mixed Afro-Brazilian, European, and indigenous

descent. They themselves chose to participate as artists in the City of Rhyme Project, and to use their prize as a way to finance a social enterprise.

## The Project:

In addition to their expertise in musical production and performance, the young artists who make up the City of Rhyme collective are also accomplished videographers, having learned the art in a series of Shine a Light workshops running from 2004-2007, and concluding with almost a dozen documentaries and a medium-length fictional film. In addition, their work recent won a *Punto de Cultura* for Pé no Chão, the NGO where many of them participate, a project in which the Federal Government finances the purchase of audio-visual equipment for especially successful cultural initiatives, so that they can distribute and promote their work.



Detefon and MC Okado, two of the original members of the collective, teach breakdance on the street in the favela of Água Fria.

In order to create "Neighborhood of Rhyme", Shine a Light's two video educators, Kurt Shaw and Rita de Cácia Oenning da Silva, will return to Recife to assist the young men and women in making the films. In a series of workshops, the artists will think through the stories they wish to tell in the documentary, the people they can interview, the arts and performances they want to show,

and the art direction of the documentary. They will then film the elements of the documentary, showing the transformation of their neighborhood from their own perspective.

During our time in Recife, we will also work with the young artists to develop two music video shorts, using the medium to illustrate the virtues of justice, solidarity, and peace that are central to the group's mission, and the transformation of the neighborhood. The artists will develop the script for the music video, plan the camera angles and framing, develop the performance, and film the video itself.

Finally, we hope to coordinate the trip with one of the regular performances of the City of Rhyme Collective, whether on the stage at the Pátio São Pedro downtown (where the original CD release party happened in 2006, with more than 5000 people in the audience), at the Teatro Santa Isabel (where Detefon, one of the members of the group, choreographed a hip-hop ballet in 2009), or in the neighborhood of Água Fria (where the city government closes the main street once a month for the group to perform and teach). We will film a concert video of the show and include it in the DVD.

Upon returning home, Kurt and Rita will edit the films and develop them into a professional-quality DVD, which can be distributed by Peacetones, Shine a Light, and the City of Rhyme Collective. This work



will also be featured on the Shine a Light webpage, its own blog, the Ato Periférico MySpace Page, and the PeaceTones website. Our experiences suggests that we should be able to get play for the documentary in at least ten film festivals, the plurality in Brazil, but also in the US, Europe, and Africa.

In addition to the transformation of public policies and public attitudes, we believe that the most important result of the project will be to strengthen the peace in the neighborhoods where the Collective works, as people there come to see themselves as a model for peacemaking in areas controlled by gangs and corrupt police officials.

# Urban Amazon

Thanks to our many projects using digital technology indigenous children and youth [Stalel Stuk (2003), Proyect Sáliba (2007), Guaraní Film School (2008-9), Digital Aymara (2009-2010), Project 1925 (2010-2011)], Shine a Light has become a reference for organizations and tribes using new media as a tool for social transformation in urban indigenous communities. Our work on urban violence [CineFavela (2004-2007), The Project Against Gang Violence (2005-8)] has also made us a reference for community-based solutions to crime, gang hegemony, and police brutality. Manaus, Brazil, is a fascinating place to integrate these approaches to show how work with music, art, and digital media can serve as a catalyst for conflict transformation among the dozens of Amazonian tribes who have migrated to the city over the last dozen years.

Working with anthropologists in Manaus, tribal leaders, and local young artists, Shine a Light will use the methods that have been so successful with other groups. Important to this work will be our extensive prior research on the anthropology of conflict in the Amazon, using the most ground-breaking theoretical work in Brazilian anthropology today.

We plan to be flexible in this project, using many methods from musical composition, rap poetry, fictional and documentary film, and whatever other techniques are most effective with this highly excluded and discriminated population: urban Amazonian youth.

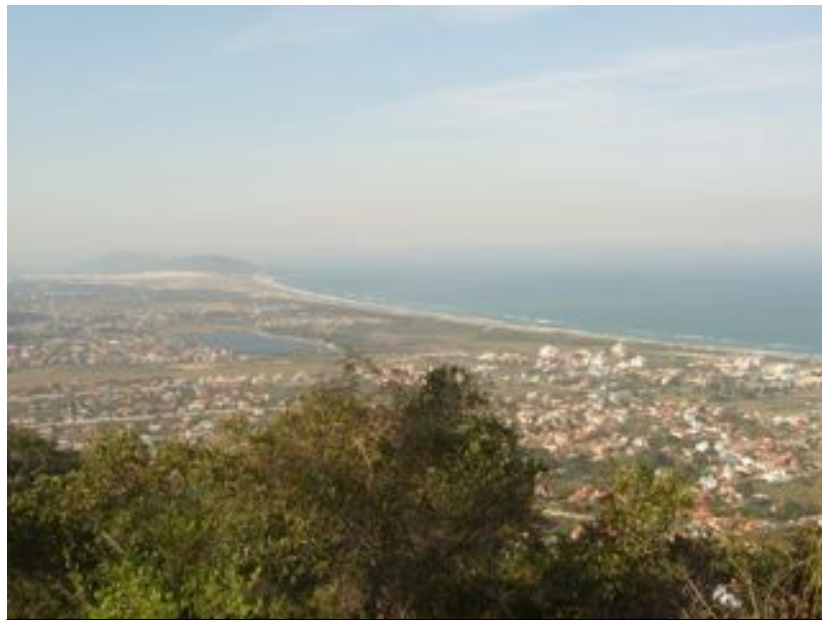
# Children's Stories

One of the wonderful surprises of our work over the last several years has been the extraordinary capacity of small children to make movies. Their narrative logic may not fall within patterns established by Hollywood, but after seeing films like *The Incredible Story of Granny and the Big Bad Wolf*, no one can doubt their creativity and talent. Using film as an pedagogical tool with pre-schoolers not only prepares them for further education, it is a way to teach adults and other children about the creativity of kids from the urban periphery.

In 2011, we plan to expand the methods for children's cinematic storytelling that we developed in Rio de Janeiro during the *Mediando Mundos* project, working with a group of excluded children in the Community Library of Campeche (Florianópolis, Brazil). Campeche illustrates the contractions in today's Brazil, where the new urban middle class of intellectuals and educated professionals clashes with traditional black and fishing communities. Unfortunately, many of the children of these traditional families have seen crime and drug dealing as the only way to escape from the symbolic exclusion that they feel from this new Brazil that seems to have no space for them.

In 2011, we will work with the children of Campeche that go to the community library to read and hear stories told by local raconteurs. The children will make animated and live-action films, record music, and tell their stories, and we will transform these stories into professional-quality, high definition shorts.

In the long term, we plan to work with the fathers of these children, many of them who sell drugs or commit petty crimes in the neighborhood, making films with both parents and children as a way to imagine the future they want for their children and their communities. However, the first step on this process of social transformation is playful film-making with 3-8 year old children.



Campeche: a neighborhood divided by rich and poor, cosmopolitan and traditional

# Africa na Ilha 2011: A Escola da Imagem

In spite of Brazil's steady macroeconomic growth over the past eight years, many black, migrant, and Azorean families in Florianópolis have actually seen a reduced quality of life. Unemployment, alcoholism, and criminality leave older people talking of a "lost generation," while children see their only life options to be crime, drug dealing, or black-market labor.

The root causes for this persistent inequality include:

1. **Gentrification and land tenure:** as the Brazilian middle class grows, more and more families have moved into previously rural and fishing communities, eliminating the formal and informal commons necessary for fishing, farming, and grazing cattle. Traditional political parties claim to represent these communities, but in fact the main actors behind real estate speculation, causing both cynicism and a leadership vacuum.
2. **Environmental degradation.** The warming of the oceans in southern Brazil and commercial fishing have depleted stocks of tainha and other fish upon which these families depended.
3. **Symbolism:** The tourist brochures showing Florianópolis as rich and European leave no space for blacks, other minorities, and the poor. Teenagers often say that they are invisible "whatever we do."
4. **Schools.** Locked into rote learning and the discipline of the working class, schools only exacerbate these problems. In one public school where we'll work, only x graduates went on to public university last year.

The Escola da Imagem, a new leap forward for Shine a Light's work in Florianópolis, will use research and culture to transform education and economics, mobilizing civil society, five public schools, and two departments of the Federal University of Santa Catarina (UFSC) to transform the image and reality of the region, as "problem" students research, write, act in, and film a feature fictional movie set at the abolition of slavery in Brazil.

1. Professional artists will offer daily after- and in-school workshops for at-risk students in Afro-Brazilian drums, capoeira, hip-hop, theater, and film
2. Masters students and professors from History and Anthropology Departments at UFSC will lead hands-on research workshops for student, such as:

- a. Interviews with musicians and artists about the history of their art in Florianópolis
  - b. Oral history of families from the era of abolition
  - c. Archaeology and archival research
  - d. While also doing their own research on how to capitalize on migrant and marginalized knowledge
3. The most enthusiastic and able students will use these arts to develop the script for a fictional feature film telling the history of abolition on the island from the view points of their ancestors: slaves, fishermen, and immigrants. They will cast themselves, develop the characters on the basis of their research, work with artists, parents, and local artisans to develop sets, music, and wardrobe, and film the movie.
  4. Professional academics will develop a DVD and internet-based digital workshop to teach other schools and students how to use this work as a model.
  5. Follow up and long term projection: The Escola da Imagem will become a film school for marginalized children, adding a professional component to the educational aspects of strategies 1-4.

We predict several important outcomes for the project in both the short and long term:

#### Outcomes

- 75 % of all participants develop new perspectives educational and vocational life transitions.
- 30% of film group participants come to see themselves as leaders
- 50% of participants come to see university as a goal
- Participants and audiences gain new imaginary about the island and come to value its diverse culture
- Teachers develop higher expectations of students and themselves
- 50% reduction in drop-out rate among participants
- Prevention of criminality and drug abuse

#### Concrete outputs will include

- Feature Film integrating not only the fictional work of art, but also clips showing their research and story development, interviews with the young historians-actors-filmmakers, and animation that shows the history of Santa Catarina for children.
- Digital Workshop teaching teachers and schools how to use this project as a model
- At least four academic papers and one book documenting and analyzing the project

- Direct training of teachers in five schools
- Autonomous performing arts groups, with music videos or albums of samba, pagode, funk carioca, and hip-hop music
- New teaching models at university
- Creation of film school for marginalized kids

We plan for this movie to be a pilot project for a much longer term effort to change the way that history and civics are taught in Brazil.

## Continuing Projects

In addition to these two new projects, in 2011, Shine a Light will continue with the 1925 and Migraciones Projects. We will also renew our internet presence with a new emphasis on social networking sites, the SAL Blog, and Twitter.



Children at the Rio de Janeiro Zoo During the Mediando Mundos Project

# Proposed Budget 2011

Human Resources		42,700.84
Salary and Benefits, Executive Director	21,530	
Salary	17,510	
Taxes and Social Security	4,020	
Salary and Benefits, Academic Director	21,170.84	
Salary	20,530.84	
Health Insurance (\$50 x 12)	600	
Wire Transfer fees (\$20 x 2)	40	
Projects		16,100
Migraciones	1800	
Airfare (Flpa-ABQ)	1500	
Onsite transportation	200	
Pre-Production	100	
Children's stories	1600	
Airfare (Flpa-ABQ)	1500	
Pre-production	100	
Returning to the City of Rhyme	2600	
Airfare (2 to Recife)	800	
Per Diem (50x2x14)	1400	
Pre-production	100	
DVD production	300	
1925 (2011 Costs)	4500	
Flights ABQ-Panamá	1400	
Flights Panamá-Aligandi	600	
Salary José Angel Colman	2000	
Pre-production	100	
DVD production	300	
Digital Aymara as Film	300	
DVD Production	300	
Urban Indigenous Music	2800	
Kurt Flight Manaus	500	
Kurt Per Diem (30 x 70)	2100	
Pre-production	200	
Fellowships Program	2500	
Film festivals and showings		400
Mailings, submission fees	200	
Showing in Santa Fe	200	
Hardware		2000
Kurt New Computer	2000	
Administrative Costs		1700
Internet	600	
Office Supplies	100	
Accounting	1000	
<b>Total Budget, 2011</b>		<b>62,900</b>

## Shine a Light Financial Report, 2010

Item	Budgeted	Spent
Human Resources	42,700.84	42,700.84
Salary and Benefits, Executive Director	21,530	
Salary (1666.67/mo- 205.50) x 12	17,510	
Taxes and Social Security	4,020	
Salary and Benefits, Academic Director	21,170.84	
Salary (1459.17 x 12 months)	20,530.84	
Health Insurance (\$50 x 12)	600	
Wire Transfer fees (\$20 x 2)	40	
Projects	31,083.63	16,984.61
Migraciones	1800	1195.19
Airfare (Flpa-ABQ)	1500	1195.19
Onsite transportation	200	0
Pre-Production	100	0
Africa na Ilha (2010 Costs)	8600	1236.33
Flight ABQ-Florianópolis	1500	1195.19
Salarios educadores artistas (6 months x2)	1200	0
Salarios educadores historia (6 months x2)	2400	0
Costumes, props	1500	41.14
Onsite transportation	1000	0
Food for participants	1000	0
Digital Aymara (2010 costs)	7247	7585.04
Travel/Transport	1000	1207.71
Educator Salaries (local)	1000	700
Per diem	1150	1850
Capital Costs	2097	2289.62
Evaluator	500	500
Food participants	1500	873.85
Trip Cochabamba	0	163.86
Mediando Mundos (2010 Costs)	5436.63	3736.05
2 Flights Flp-Rio	500	659.43
Per diem	1500	420.54
Capital Costs (computer, camera, mics)	3436.63	2656.08
Compu	1300	
Camera	1000	
Mic remoto	160	
Boom	200	
Time Machine	500	
Other	276.63	
1925 (2010 Costs)	3300	3232.00
Transportation	900	900
Fl. Panama City-Ailigandi (x2)	400	400
Transport workshop group	500	500
Per diem José Angel Kuna Yala	300	300
Salary José Angel Colman	2000	2000
Phone conferences	100	32.00
Cidade de Rima 2	1200	0
Travel Fla-Recife (1 pax)	600	
Per diem	400	
Preproduction	200	
Fellowships Program	2500	0

Goods:		3235	1300.02
DVD Publication		2835	1260
<i>Migraciones</i>	50x2	100	0
<i>Mediando Mundos</i>	1000x1.69	1690	630
<i>Cidade de Rima 2</i>	100x2	200	0
<i>Digital Aymara</i>		895	630
Hardware		200	40.02
<i>Other hard drives</i>		200	
Software		200	
<i>Quickbooks</i>		200	
Administrative Costs		1700	801.42
<i>Internet</i>		600	600
<i>Office Supplies &amp; mail</i>		100	201.42
<i>Accounting</i>		1000	
Pass through donations		44,464	44,464.00
MAMA		\$44,464.00	\$44,464.00
<b>Total Budget, 2010</b>		<b>123,183.47</b>	<b>106,250.89</b>

# Gracious Thanks to our major Donors

The Bernard Van Leer Foundation  
ArtAction/ Freedom to Create  
The Lupin Foundation  
Walter and Nancy Joe Shaw  
Jonathan and Aimee Coleman  
The Georges Lurcy Charitable Trust  
Mala Shah and Samay Jain  
Matthew and Michele Griffin  
Barry Malin  
eBay  
Bill Bachle  
Barbara and Barry Shaw  
The Emily Sandall Foundation