

DRAWING FOR VISIONARIES

Door to Creative Thinking

*Online workshop, aimed at young people from 17 to 21 years old.
16 sessions of 3 hours each.*

A workshop to refine Perception, besides learning to Draw, you learn to create a space to experience your perceptual, creative skills and your own vision. *VISIONARY in this context, is the person who sees a reality that has not been noticed by all and yet is present now.*

Learning to Draw will be the result and also the medium, which encourages Imagination, Discernment, Divergent thinking and Creative thinking.

Social need that we propose to resolve:

The busy digital agendas (of young people mainly), broaden the gap between virtual space and tangible reality, between the digital world (binary and discontinuous) and the analogue (relational and continuous), with visible and unsuspected influences in the development of the new generations. We propose to refine the perception of tangible reality in young people, to recognize the potential of this perception, to awaken in them the creative will, through Drawing.

It is necessary to start from a perspective that broadens the vision, not only of education, also, of knowledge, of the human being and of its role in contemporary society. That he understands cognition as a process not detached from affectivity.

Palacios Lourdes, The Value of Art in the Educational Process, 2006. National Institute of Fine Arts. ISSN0188-168X.

The educational approach and the current paradigm prevents finding the meaning that art has at the base of human development.

"We live in a precarious moment in the fortunes of our civilization, and in fact in those of many species, ecosystems and future generations that are threatened by it." It is a moment in which a deeper and wider understanding of the roots is needed. of the various crises that

converge on us, as well as how we can respond creatively to them" Schumacher College.

Educational model of close vision of human intelligence that denies sensitive experience in the construction of knowledge.

Excluded youth, which faces a highly competitive and complex world, while educational centers continue to teach obsolete content. One third of the important skills in today's economy will have changed by the year 2020. Young people are three times more likely than adults to be without work (UNDP Report 2016)

Education committed to the demands demanded by the market, leaving aside the cultivation of Intelligence.

Apathetic young people who try to find meaning in life immediately, with many digital connections but few human relationships.

The forces opposed to a transformation of society are the same as those opposed to knowledge contributing to that transformation.

It is important to contribute to develop Cognitive skills, of a higher order, to face Complexity. Art in education is a powerful way to do this.

Young before the complexity:

New generations, in a continuous search (sometimes unconsciously) for new models of thought that honestly recognize the problems and that propose pertinent solutions to the challenges we face as humanity. It is necessary to provide young people with broader and more inclusive tools, tools that enable them to discern, to solve, to think.

“One third of the important skills in today's economy will have changed by the year 2020” (UNDP Report 2016)

Young people face a highly competitive society; competitiveness as a central value and in which: the mechanisms of exclusion constitute a basic and necessary game rule. Competitiveness is by its very nature exclusive. Exclusion occurs now, even in youth, in the dynamic center of society, not only in the periphery. We live in a world, in a society that excludes. **Four out of every five human beings are excluded (UNDP, 1999).**

Young people are three times more likely than adults to be unemployed. In the next 15 years, young people around the world will need 600 million jobs. **UNDP 2016 Report Human development for all.**

In most societies, young people will constitute an economic middle class that fights for innovation and creativity both in life and at work.

They are also more likely to see themselves as global citizens, with positive implications for human capabilities and opportunities. But the new middle class can show patterns of consumption that have adverse impacts on sustainable consumption. You can have your own social agenda (such as social entrepreneurship) but be more motivated by personal economic progress. It can have many digital connections but few human connections.

There are more young people alive today than at any other time in the history of mankind. One third of the world's population is less than 20 years old.

UNDP 2016 Report Human development for all.

On the other hand, we are faced with a large part of the youth who seems sad, apathetic, who does not think about his future, who tries to find meaning in his immediate life, tries to survive today, but finds no meaning in the world that our culture offers. Could a rapid maturation created by artificial means, achieve complete human beings?
Alicia Wiechers, Conference Education for Art and the Development of Intelligence, 2003, Universidad Internacional.

The new Paradigm has not arrived in the classrooms.

In 2005 it was 100 years since Einstein enunciated his theory of relativity, which continued with new discoveries about how we are not separated from the world we perceive.

We affect the world and the world affects us, because we are part of it. Our individuality is only a whirlpool in the total current of a river.

In order to perceive in a global way it is necessary to fully perceive (simultaneously the object, the subject and the relation).

This thought, global (Gestalt), which has nothing to do with the so-called "globalization", characteristic of the artist and also of the pre-logical child who perceives in an immediate way, is what education has been leaving aside, promoting only the idea of the separated individual, enclosed in a material body as in a sack of potatoes, delivered to his solitude, and thinking about the survival of the strongest. We have not received the news that this paradigm, which is the Newtonian paradigm, was overcome 100 years ago.

Relativity has to be understood as, in this visible universe, everything is in relation; that we are part of a whole in continuous movement, and know that as Einstein said:

"It's the experience of relationships what constitutes the content of the concepts "

"You learn through experience, The rest is just information.

In the relative world, he said, the most important question we should ask ourselves is: Is the universe a friendly place?

Alicia Wiechers, Conference, Education for the Art and Development of Intelligence. 2003, International University.

The rise of knowledge-based societies has made us understand the importance of sharing and building knowledge for the development of modern societies. These same societies increasingly demand creative, innovative and adaptable work forces that can address and respond to constantly changing global challenges, such as major environmental changes and rapid technological development.

In 1999, UNESCO launched an international appeal for the promotion of arts education and creativity in the school.

1. Justification

AN EDUCATION WITH MEANING

Today, institutions such as Harvard University (just to mention one), have focused on designing a new education system that corresponds to the times we live. Professor Howard Gardner, creator of the theory of multiple intelligences, has proposed to form a pilot organism in Education, called ZERO project, where a group of researchers: neurologists, educators, scientists, artists, philosophers study how education for art and the use of the symbol, which is the language of art, contribute to human development and intelligence, and which are the tools that will help to recover the vision of a world with meaning, which we were losing with the advent of the so-called modern era. Alicia Wiechers, Conference, Education for the Art and Development of Intelligence. 2003, International University.

The present Initiative of Drawing for Visionaries is an invitation to an evolutionary change. to advance through Art, towards, new models of regenerative thought, towards consciousness, coherence. Put at the service of human activity, creativity, the cultivation of intelligence and discernment; the ability to identify incoherence, *what does not work*; to propose coherent solutions.

Art, propitious: The Development of Perceptual skills (attention) and expressive abilities (intention) also in non-verbal languages. Sensation is the apprehension of the world through the senses. Perception is the internal response to this sensation. Imagination is the result of this encounter. For All ages that need to rescue the unified vision of the child, (or the global vision of the Artist). Alicia Wiechers Creative Perception and Imagination. For CAPTAS, Training, workshops and seminars S.C.

"The more creative the new generations are, the more possibilities they will have to realize themselves. Imagination is the source of all human achievement, Creativity is learned just as you learn to read. "

Sir Ken Robinson PhD in Philosophy and renowned author on topics of Creativity: author of *The Element*, *Creative Schools*, *You, Your Child and the School*.

More than learning, we see that Creativity is propitiated, by allowing the space necessary for it to emerge in each person. The ART in each and every one of its expressions

is a bridge of access to the sensible world, to the Divergent thought and to the Creative Space. An Aesthetic Experience (one that involves the senses) is an ideal means to complete, transmit, integrate and anchor Knowledge, from any area of human endeavor.

THE VALUE OF ART IN THE EDUCATIONAL PROCESS:

"... the school reality is far from considering the formative potential that has (...) art in all its expressions. The modern school continues to privilege linguistic thinking and logical-mathematical thinking over all other forms of knowledge, in doing so the school prevents the child from developing the other possibilities of which it is also a carrier. (...) In the same way, education has not paid attention to the aspects related to the child's inner world, that of affections and emotions.

I believe that we are facing a much more complex problem than what can be seen in appearance, since the solution is not only to add to the curriculum artistic subjects (...) we need to advocate a profound transformation of education in general.

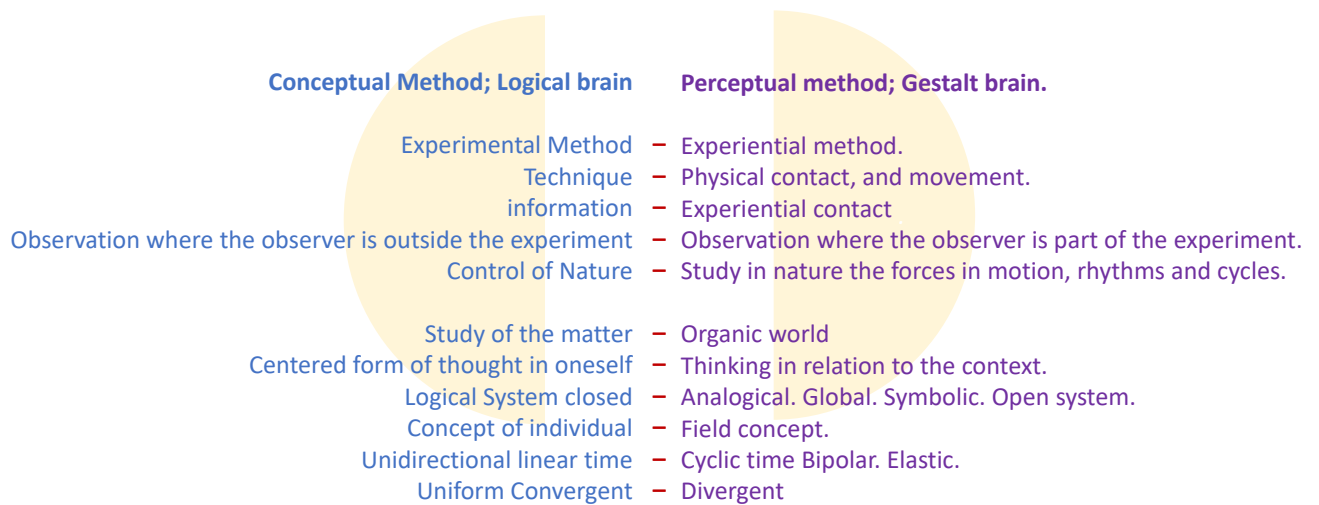
... The overvaluation of rational and scientific knowledge is certainly rooted in Greek thought, because, if we delve into history a bit, the fields of knowledge and its subdivision remain the same since then (Sastre and Moreno, 2002, pp 39-40 Thanks to this inheritance we still live in the realm of reason, where feelings, emotions, affections, are considered human components of lesser value.

Education today tends to stick to the demands that the world of the market demands, orienting its objectives towards the training of professionals capable of effectively inserting themselves into the labor market ... the business model filters its pretensions and makes its influence felt in the design of educational programs.
Palacios Lourdes, The Value of Art in the Educational Process, 2006. National Institute of Fine Arts. ISSN0188-168X. Metropolitan Autonomous University Xochimilco Unit.

EDUCATION THROUGH ART AND THE DEVELOPMENT OF INTELLIGENCE:

In general, the school teaches and values the activities of the logical, sequential, computational, and verbal brain. Meanwhile, the motor skills developed in the game, emotion, intuition, humor, rhythmic movement, imaging and vision, and other gestalt brain abilities, are not practiced or valued even though they are the basic knowledge tool of the world until 7 years of age.

It is only later in real life (where the welfare of the individual depends on initiative, responsibility, self-esteem, balance with the environment and the ability to put their knowledge into practice), when we begin to appreciate the importance of these brain functions



Alicia Wiechers, Conference, EDUCATION FOR ART AND THE DEVELOPMENT OF INTELLIGENCE. 2003, Universidad Internacinal.

The situation of art in modern society and its weak presence in school environments forces us to build an increasingly consistent foundation that brings together different perspectives from which the importance of art in human life is re-evaluated, because art is a primary need and represents a possibility to redeem man from the accelerated process of dehumanization that lives in today's society.

Rudolf Arnheim, educator in the field of plastic arts and psychologist. Arnheim develops some ideas that have the purpose of endorsing the presence of art in education. His arguments focus on recognizing the cognitive function of the senses and perception.

For Arnheim, the senses play a crucial role in our cognitive life. The sensory system is one of its main resources, so it points out that learning to use them intelligently should be an important commitment of the educational agenda. Arnheim sees the arts as the privileged means of providing sensory stimuli, considers them central matters for the development of sensibilities and for the imagination.

Through art, attention is sharpened and the ability to distinguish the specific qualities of objects and the phenomena of reality is sharpened. Howard Gardner creator of the so-called theory of multiple intelligences. Gardner (1995, p.24) proposes a new vision: "It is a pluralistic vision of the mind, which recognizes many different facets of cognition, which takes into account that people have different cognitive potentials and that contrasts different cognitive styles. . "Gardner (1995, pp. 34-42) starts

from this plural approach to the intellect and derives from his studies a classification of seven different intelligences: linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, body and kinetic intelligence, interpersonal intelligence and intrapersonal intelligence. In his book *Reformulated Intelligence* (Gardner, 2001, p.57) he considers three more intelligences: naturalistic, spiritual and existential.

Gardner is interested in investigating the nature of artistic thought, considering that, like science and mathematics, the arts involve complex forms of thought. Gardner (1987, p.60) states that "[...] the basic unit of human thought is the symbol.

Our construction of reality is based on the availability of a vast collection of mental conceptions or symbolic forms. The efforts of human beings to capture their experiences and express them in ways that can communicate effectively depend on a combination of these conceptions or symbolic forms (Gardner, 1987, p.64).

Gardner (1987, p.64) tells us that for Cassirer:

Symbols are not simple tools or mechanisms of thought. They themselves are the working of thought, they are vital forms of activity and the only means we have at our disposal to "make" reality and synthesize the world. It is impossible to conceive of the activity of symbolizing as something separate from human imagination and creativity: man lives in a symbolic universe.

Art has maintained an unequal relationship with respect to science. His intellectual character has been denied, reducing him to an image knowledge. Art, like science, has rationality and discursivity, are languages or systems of signs in which thought is externalized.

Elliot Eisner, who comes from the field of plastic arts and has also studied the subject of arts and education. Cognition and affectivity, he points out, are two processes that occur simultaneously and that share the same reality within the human experience. If we understand cognition from this perspective, we can recognize that feeling is part of the knowledge process itself. "What we seek in education is the cultivation of intelligence in the various ways in which it is capable of operating" (Eisner, 1994, p.76).

Education, we believe, can't be reduced to the teaching of instrumental knowledge, on the contrary, it must be focused on developing all the aspects that makes the unit in which the personality of the human being is formed.

More recently, Monserrat Moreno and Genoveva Sastre advance in this sense by offering evidence from research conducted from neurology and psychology about the close relationship between cognition and affectivity. The authors expose, among others, the results of studies conducted by the neurologist R. Damasio, which led him to the "[...] conclusion that there is a deep interaction between reason and emotions", the belief that certain aspects of the process of emotion and feeling are indispensable for rationality "(Sastre V., and Moreno, 2002, p.22). Damasio, Moreno and Sastre tell us (2002, p.22): For the authors such research and their contributions will be the cause of important changes in education Palacios Lourdes, *The Value of Art in the Educational Process*, Fine Institute Arts. Mexico. 2006. ISSN0188-168X. Metropolitan Autonomous University Xochimilco Unit.

ART AS A SOCIAL TRANSFORMATION AGENT:

The biggest social problem; is that we are always looking to solve social problems from the same values and using the same thought systems that generated them.

Art constitutes a space for personal expression and development, meeting, participation

The expression is a dimension and a fundamental right of people and artistic expression a privileged way for all people and, in particular, those who face situations of exclusion and vulnerability, develop that dimension and exercise that right, individually and collective Bizkaia.org. Art for Inclusion and Social Transformation. 2012 ISBN: 978-84-940338-0-3 (sensitization ... Bizkaia.org Art for Inclusion and Social Transformation. 2012 ISBN: 978-84-940338-0-3

Social Responsibility and the commitment of those who work in the Dimension of Art and Culture, is of increasing relevance, in a context for which it is Urgent to Develop Cognitive, Social and Emotional Skills, of a GREATER ORDER, skills that the competitive world, digitalaized and complex, requires with Urgency.

If we ask ourselves what the means are and what are the goals, let's see the most representative dimensions of human WELL-BEING, the following graph can expand our Vision exponentially:

THE DIMENSIONS OF DEVELOPEMENT

| | <i>Means</i> | <i>Goals</i> |
|------------------------|--------------|--------------|
| <i>HUMAN RIGTHS</i> | + | +++ |
| <i>ENVIRONMENT</i> | + | ++ |
| <i>GOVERNANCE</i> | ++ | + |
| <i>ECONOMIC GROWTH</i> | +++ | 0 |
| <i>EDUCATION</i> | ++ | + |
| <i>HEALTH</i> | + | ++ |
| <i>CULTURE</i> | + | +++ |

New insights on poverty. Hans Rosling / TED2007

"Culture is the most important thing, it is what gives joy to life, that is the value of living ..." Hans Rosling; Expert in global health; Visionary data. Gapminder.org

2. Focus of the Drawing Program for Visionaries

Unify by means of drawing, the rational mind with the Imagination, useful in any field of human endeavor. Important tangible contribution towards the development of more conscious and creative processes.

Drawing for Visionaries, more than a drawing workshop, is a way to refine perception through active attention, through the stimulation of neural connections, which, like a flash, activates our abilities to open the door to creative thinking. We can Draw by learning to SEE and we can SEE by learning to DRAW. Drawing, here, is the psycho-active way to evolve towards this broader, integrating and creative thought structure, although there are many ways to do it, drawing is a gentle and deep way that only requires pencil, paper and light of our Attention. GOETHE said that if you really want to know something, you draw it.

Fritjof Capra says "the cause of all the crises we are experiencing is a Perception crisis".

A crisis built by invalidating fundamental human capabilities, as if they were unnecessary or did not exist. We propose to recognize and integrate these sensitive capacities through the refinement of perception.

In this Initiative; Drawing is offered as a tool of expression and as a valuable tool for recognizing our own perception.

Creativity gives us back the dignity of participating in the creation of our own life, designing it and making decisions, according to what we visualize, to what we value. Connecting the mind with the hand when drawing, is an invitation to walk new synaptic paths, which, when cultivated, model different thought structures, skills of the mind, such as attention, intelligence, imagination, intuition, common sense. Drawing for Visionaries, is a door to recognize and cultivate this our internal senses that propitiate the space for creativity to flourish.

DRAWING FOR VISIONARIES, It is based on The Generative Thinking, which has the vocation of synthesis; of Integration between Logic and Imagination, in which explanatory extension is important, as well as intentionality.

We chose the DRAWING from among the different Arts, to Propitiate the Creative Space.

The Structure of the Workshop:

* Module 1. The process of Formation of an Image.

Topic: External Senses and Common Sense

Practice: Drawing the Visible and Invisible Form

* Module 2. The Meaning or content of the Form.

Theme: The Imagination

Practice: Drawing Gesture and Movement

* Module 3. The Invisible Geometry of the Forms.

Topic: Intelligence

Practice: Drawing the Perspective and the Proportion

* Module 4. Penetrating the Meaning of Visual Space

Theme: Memory
Practice: Modeling Space with Light
* Module 5. Intuition

3. Drawing for Visionaries a proven program

The face-to-face format of Drawing for Visionaries has been applied to different ages, for more than 30 years. Alicia Wiechers de la Lama, her creator, has developed basic techniques of drawing education, complementing her practice with various researches on perception, based on research works such as those by Aldus Huxley and the art of seeing, the Gestalt vision, Paul Dennisson and the circles of vision, Brain gym, The work of Drawing with the right side of the Brain of Betty Edwards, The complex systems of Edgar Morin, Morphic Fields of Rupert Sheldrake, Theory of Systems of Fritjof Capra, The studies of the Perception of Rudolf Arnheim, W. Blake, The Generative Thought of Leonardo Da Vinci, Goethe and the anthroposophical school of Rudolf Steiner, basis of the Waldorf education system, Taoist painting.

Alicia also has her own research work on the stages of brain development and perception on a map illustrated with drawings of people at different ages of development. He has dedicated more than 30 years to the study of Perception. Her clear and wise guide, leads her students to become aware of the way we see and respond to the tangible reality that surrounds us, to re-learn to SEE and with it to DRAW.

The present intervention is aimed at young people between 17 and 21 years old, and adapted to an online format, and to make this teaching accessible to a greater number of young people at distance, using technology; digital communication for Art educational purposes.

4. Organization's capabilities to solve the social need.

The Mango Cultural Forum A.C. is an organization whose social purpose is the dissemination of knowledge and experiences that improve the quality of life of people in an inclusive manner, through Art and Culture.¹¹

It was legally constituted at the end of 2014. (Although as an independent Forum, it was founded in 2007) It has been for over 11 years a reference in the dissemination of culture and coexistence space in the State of Morelos. Open space to expressions mainly musical, and also scenic young talents, diverse, inclusive and high quality. This endearing project evolved to generate the Civil Association, in 2014, with the intention of understanding the non-profit sector. (The Forum, was for 7 years, not lucrative, without having the fiscal or legal attributes of an Organization for non-profit purposes)

In the generous space of the forum, we had art classes for children between 5 and 12 years of age, Nahuatl language classes, writing workshops for women, forums for the dissemination of sustainable culture, an annual art exhibition called " Like the fingers of the Hand "whose work has been made by children with disabilities, there are 4 annual editions

and the inclusion has been achieved, through the Art of a sector of the population in great need of it.

We also collaborate in the dissemination of knowledge of the Third Sector of the economy and professionalization on social entrepreneurship and organized civil society in Mexico and the opportunities of this sector in the international arena. In the State of Tamaulipas and in the State of Baja California Sur, managing that the diploma courses and workshops of the organization CERI International Resource Center A.C. before different instances.

In 2018 we collaborated in the design of a proposal for the relaunching of an honorable Institution of more than 60 years of experience and a reference of Art and Culture in the north of the country; Art A.C.

From August to December 2018 we work in conjunction with INDESOL, the Todo por el Cine Foundation, and other actors, to carry out a Participatory Diagnostic Workshop on community productive projects in the Jaumave Valley, a regional Bio-Cultural vision. opened the doors to access very interesting processes with three communities in the State of Tamaulipas.

Also, this year we are launching the present initiative of DRAWING FOR VISIONARIES; very valuable project, to influence the generation of new models of thought through an intervention based on art.

From El Mango Cultural Forum A.C. together with Alicia Wiechers de La Lama, we make a conversion to produce, the online version of the Drawing Workshop for Visionaries, a wonderful experience based on fundamental axes such as: generative thinking, Education through Art, The Inner Senses, Dynamic Balance and Complex Systems, Art as a generator of knowledge and new thought models.

Alicia Wiechers de la Lama She is the creator of the Method, she has been teaching her own workshops for more than 40 years, for children and adults, she has been creating a method in which she teaches to SEE to draw and she is taught to DRAW to re-learn to see, reality tangible. Which has led to the deep investigation of the perceptual and creative process, as well as its neurological, psychological, philosophical and symbolic implications. Alicia was a collaborator in the Robin Bond workshop in Mexico City for 10 years, studied at the Saint Luc Institute of Plastic Arts in Belgium linked to the University of Leuven.

For 35 years he has given workshops and conferences in different educational institutions, such as UIMP (Menéndez and Pelayo International University, Santander, Spain), UNUINTER (International University, in Cuernavaca, Morelos), UNAM National Autonomous University of Mexico (in collaboration with the master scientific illustrator Elvia Esparza), in addition to the workshops she teaches in her own study of drawing, painting and iconography, such as: Drawing for Visionaries, Water forms, Flower drawing, Taoist painting, gold leaf application.

Maira Setién García. Executive Director of El Mango Foro Cultural A.C. founder of the Organization, with several years of experience as an amateur and freelance of social entrepreneurship. Cultural Manager, founding partner of the Restaurant and Independent Forum, El Mango since 2007. Founding member of the organic bakery La Masa Madre in

2004, Garden Designer for 12 years, in partnership with Arch. Clinton Mcdowell, manager of Cultural events and Actions participatory communities. Student and member of the Art Workshop of Alicia Wiechers for 10 years. Fortunate student of Doña Vicenta Villalba, traditional herbalist in Amatlán Morelos, and Degree in Graphic Design for Art A.C. in Monterrey N.L.

In 2016, an experiential participation diploma in "The Alchemy of Transformation" at the Findhorn Institute in Scotland.

In 2017 Diploma of Procuración of International Funds for civil society organizations. By the International Resource Center A.C. and The National Autonomous University of Mexico. UNAM.

Delirious in love with the Sumi-e (Japanese brush) and lucky to spread teaching of Drawing with the guidance of the Internal Senses. Happy to have the mission to share and walk new paradigms to live. Mother of a beautiful and absolutely fascinating young girl, in full puberty.

Léa Soler

He was born in Paris, in 1990. she studied Film Studies at the University of Montpellier II. After working with the renowned author film production company Mantarraya Producciones, she has developed as a director, photographer and editor of documentary and fiction films. He has directed the short films "Elles Mirroirs", "Presencias", "Macario" and "Thread". He has photographed numerous short films and documentary series such as "La Raíz Doble", for channel 11, the feature film "Los presentes" and the behind-the-scenes of "Cuernavaca" and "Tiempo Compartido." He is currently in the pre-production of his first feature film "Láctea."

For this Project:

Alicia Wiechers: creator of the method, will be responsible for generating the content and teaching the main classes. (full time)

Maira Setién G: in charge of the production of the online class, coordinator of the project and support in face-to-face complementary classes. (full time)

Léa Soler: Direction and photography of the audiovisual material production of the course.

5. Implementation

The intervention consists of adapting the drawing for Visionaries class to online format. 16 sessions of 3 hours each session. Six-month courses are taught to students of a private or public university. The following semester and with part of the payment that the private school students made to access the course, the same course is given to students of a public Normal School (teacher training school for primary school). The following year the intervention repeats itself, with the new students in both schools, Private and Public. The total of Young people in which this Workshop will have an influence is 200, in the first two years.

6. Measurable Results

At the beginning of the workshop the Youth make a self-portrait. At the end of the Workshop they return to make a self-portrait. At the end of the intervention, there will be an art exhibition with both drawings of the students. and a testimony about self-reported creativity for the students. and another about perceptible progress in students, with some of their teachers.

The desirable indicators are: Increase in the self-esteem of young people to achieve to express reality more faithfully than they did at the beginning. Also, the certainty that the internal senses are aptitudes that are inherent to them and that you only have to cultivate them through active attention to access them.

This change in the perception of their own abilities will give them confidence in their *creative will* to solve their own challenges in the way they prefer

7. Contribution of this Program to the Work of other Organizations.

Working with the students of a private university, creating an awareness that enriching their own skills and sharing this possibility with young people with another social situation, can be an interesting way to generate participation and social awareness in young people. Also work with both schools, public and private, complementing their educational curriculum with an exceptional training, will be a very interesting contribution.

Drawing for Visionaries is a proposal from the Organized Civil Society, to generate cultural changes. The fact of being a proposal from the Civil Society, is in itself, an advance in Mexico, (if we start from that, for a population of 123 million Mexicans there are only 8 thousand organizations that are Authorized donee.)

From the Overview of the Third Sector in Mexico, any intervention that is carried out, promoted by the Organized Civil Society will be an achievement for all the other organizations, because this small sector has very little presence in the Country.

At the Local Level the State of Tamaulipas (where we propose to start the first stage of the project) has an indicator of 0/10 points in Perceived Social Support Network, according to OECD Wellbeing indicators 2016. And 2.8 / 10 points in Social Commitment.

And the last place in Mexico in number of civil society organizations.

Closing the Generational and Digital *gap* is an important Social Responsibility. *Education through art* is a way to weave bridges to unify distant points in a concerted and beautiful way.

An Initiative that connects alumni from private schools with alumni of public schools, besides the contribution to complement the educative content of both sectors with a wonderful activity. An exceptional Drawing class.

8. Financial resources

The Drawing Workshop for Visionaries in digital format will reduce costs.

Once we have the videos produced, A group of students of the Private University paying their class, will be able to scholarship to another group of students of the Normal Public school (a Public School that train future school teachers) so that they can receive the same course.

The production of the videos plus a year of imparting the workshop as a pilot class assisted to adjust the digital material. has a cost of (10 500 US dlls.)

The subsequent cost of just teaching the class already with the digital material. It will be reduced so that it can be financed by the students.

Budget and resources

DRAWING FOR VISIONARIES

Digital material production and one year of class to 50 young students

| | |
|--|-------------------|
| fees for teaching assisted class (2 teachers) 32 classes: | 6500 dlls. |
| Cost of recording and editing of 16 videos of 15 minutes, one of 5 minutes | 3500 dlls. |
| Administration costs | 500 dlls. |
| Total | 10500dlls. |

Own resources:

- Design and Content of the workshop
- Adaptation and script of the online version
- Coordination of the project

9. What makes the proposal unique:

The Mango Cultural Forum A.C. Through its initiative of DRAWING FOR VISIONARIES, as an educational complement. A drawing workshop that reaches many young people to open the door to creativity that allows them to self-manage their own challenges, choose and flourish in complexity.

There are several organizations (2 or 3) working in education through Art, in Mexico although the proposal to approach the problem of *perception* from the teaching of visionary skills, to draw is unique.

Another uniqueness of this project is that it promotes the alliance of two Higher Education Institutions (one public, one private), both receiving a high quality training methodology, and collaborating for this common objective.