BOLIVIA TECH HUB

CAMBIOLABS

SVA Alumni Society

DSI SVA NYC MFA Design For Social Innovation

ARTECNO

An Edutech Intervention

Edwin Mauricio Olivera

Artecno // Thesis Process Book
Edwin Mauricio olivera

Thesis Advisor
Sahar Ghaheri

Thesis Instructor
Mari Nakano

MFA Design for Social Innovation
School of Visual Arts
New York City
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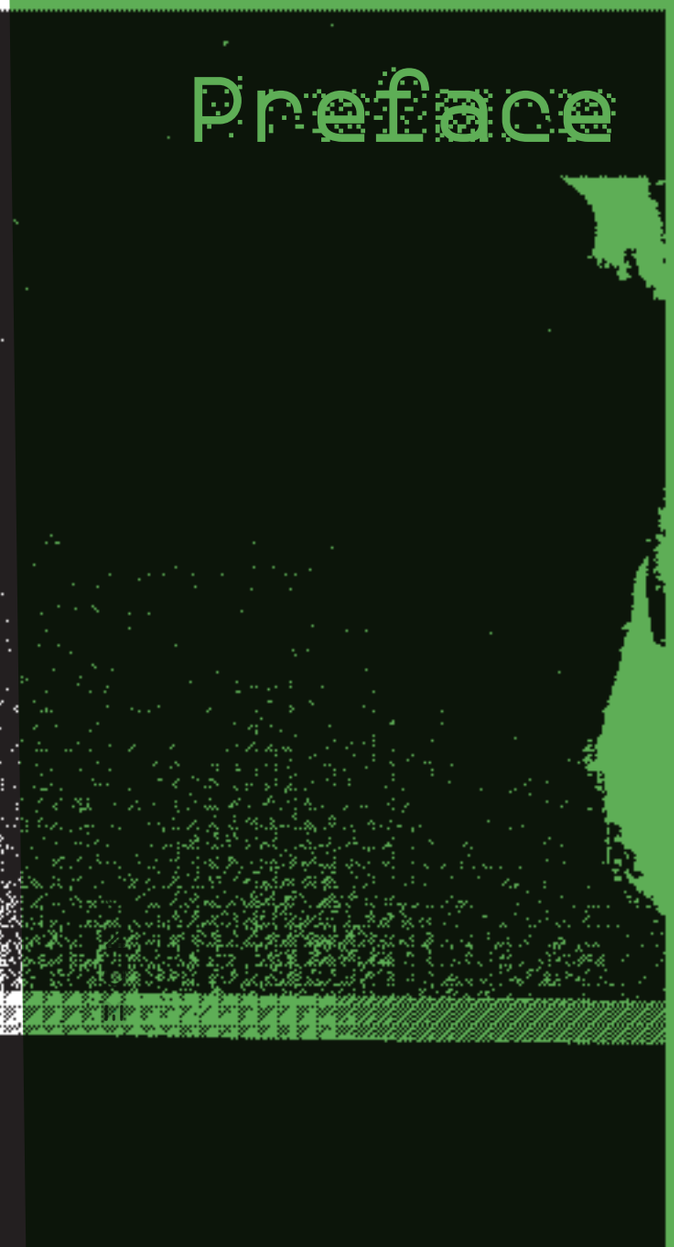
Preface



What began as a design research inquiry into systemic educational inequality in Bolivia has evolved into a multi-layered exploration of what it means to learn—and to design for learning—in the age of emerging technologies. ArteCNO, the intervention documented in this thesis, grew from a set of core questions that would not leave me alone:

What does it mean to teach AI and emerging technologies ethically in a context where basic infrastructure remains precarious?

Can analog, somatic, and traditional knowledge systems serve not only as bridges to digital fluency but as safeguards against its harms?

How do we preserve agency and cultural identity when dominant design paradigms frame progress through a colonial lens of efficiency and datafication?

These were not rhetorical questions. They were living ones—tested, reshaped, and recontextualized across two years of fieldwork, prototyping, collaboration, and reflection. This thesis reflects my attempt to hold them with care and to design a system of learning that resists the binary of analog versus digital, rural versus modern, traditional versus innovative. ArteCNO positions these tensions not as oppositions, but as productive frictions—cracks through which new learning ecosystems might emerge.

At the center of this work is a critique of disembodied education. As I wrote early in this process: “This isn’t about teaching students to use AI. It’s about helping them understand what kind of relationship they want to have with it.” That distinction has become a north star. The pedagogical models tested in ArteCNO combine constructivist learning theory, community-based co-design, and embodied cognition, while also grappling with the geopolitical and socio-economic realities that shape learning conditions in Bolivia and beyond.

Throughout this thesis, I draw from a range of sources—academic, cultural, and experiential—but my methodological anchor remains grounded in praxis. The intention was never to build a product. It was to build a practice: one where students, educators, and community members co-create knowledge and reclaim technological agency on their own terms.

This is a document of process, not perfection. It offers one possible pathway toward a more just, reciprocal, and contextually relevant future for education. And it humbly invites others to continue shaping it.

1. DESKS RESEARCH + BACKGROUND

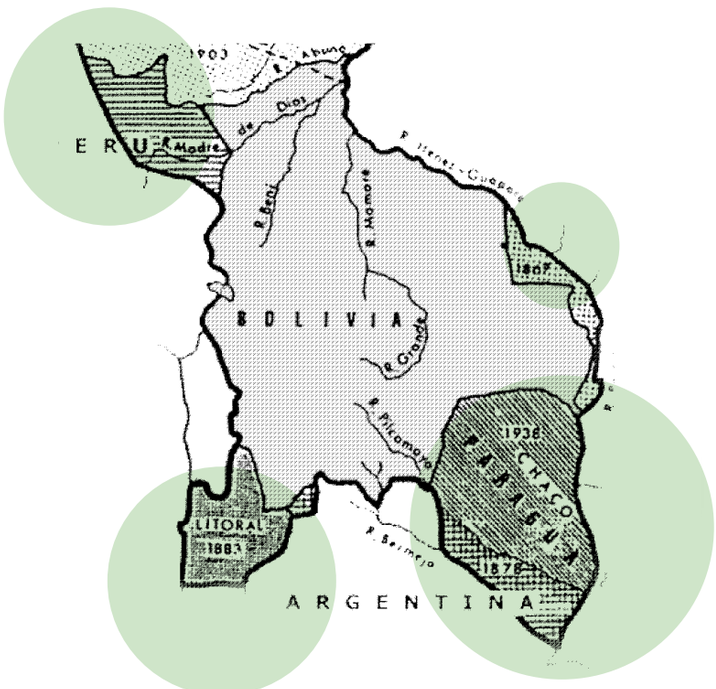
1.1 Bolivia Educational Context

Educational Landscape

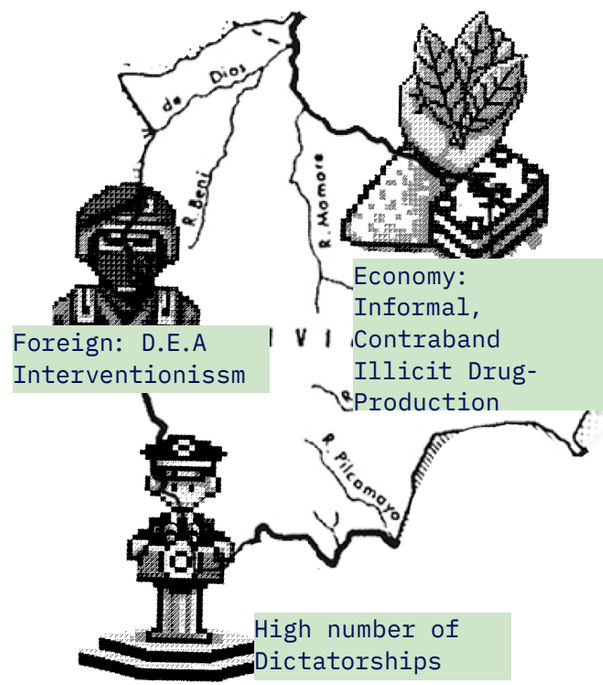
Bolivia's educational landscape today sits at the intersection of education, technology, and social justice. A growing body of research and policy analysis portrays two sharply divergent narratives. The first chronicles a stubborn digital divide that locks marginalized learners out of opportunity. Despite the access-oriented Reforma Educativa of 1994 (Ley 1565) and subsequent connectivity drives, regional assessments suggest that by 2020, fewer than one in five Bolivian public schools could count on a reliable internet connection, while only 3 % of rural households—and roughly 40 % of households overall—were online. When the COVID-19 pandemic pushed schooling onto digital rails, the government cancelled the entire academic year, leaving 2.9 million children without formal instruction. UNESCO later warned that more than 70 % of the world's poorest learners were similarly unreached by remote-learning measures, spotlighting the global scale of Bolivia's predicament. This connectivity gulf mirrors broader rural-urban internet gaps across Latin America, where only 42 % of rural households have fixed-line access compared with 74% in urban areas. For households with children, ECLAC ranks Bolivia among the region's worst-connected nations .

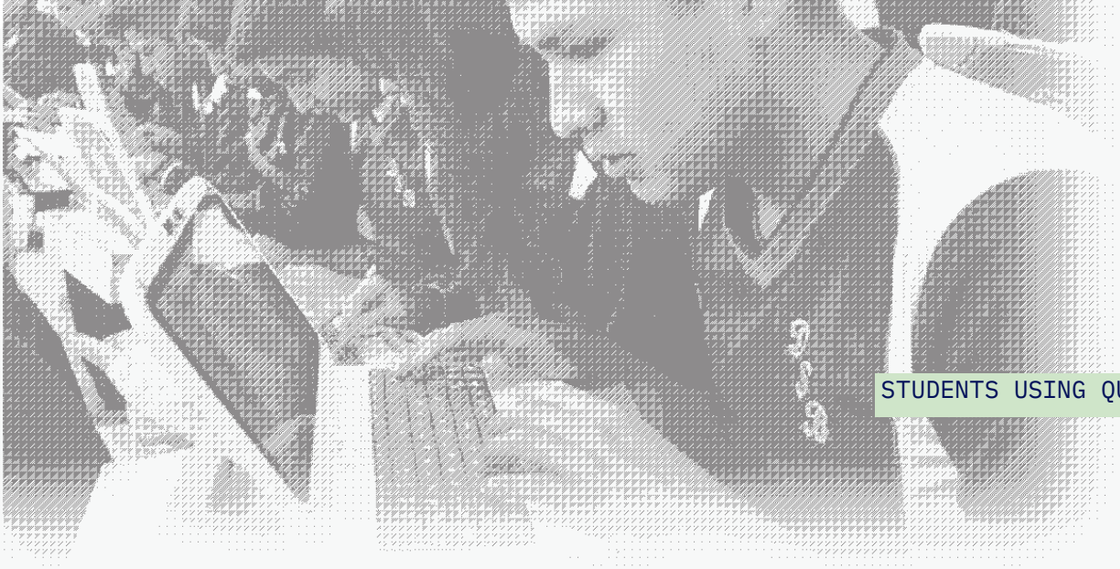
The second narrative foregrounds the country's ongoing effort to decolonise its curriculum and re-centre indigenous epistemologies. Scholars such as Lopes Cardozo note that the 2010 Avelino

Bolivia's lost territory



Bolivia's Post-colonial arc





STUDENTS USING QUIPU

Siñani-Elizardo Pérez Law re-imagines schooling as “intracultural, intercultural and plurilingual”, yet the gulf between policy rhetoric and classroom reality endures . My own interviews echo this mismatch: policymakers across the socialist–capitalist divide endorse decolonising discourse even as frontline teachers lament scarce culturally grounded resources.

Pattern of Technology Savior Complex.

Bolivia’s flagship ICT programs illustrate a recurring pattern of headline-grabbing launches followed by fragile follow-through. Quipus, a state-run laptop-assembly venture created in 2013, proudly delivered about 150 000 Kuaa and Siwi devices to secondary schools by mid-2015 (América Economía, 2014). Yet independent audits and press reports described warehouses of idle machines, teachers lacking basic training, and recurring hardware failures. After near-closure in 2020, the factory was “reactivated” by Supreme Decree 4483, with a modest plan to redistribute ≈37 000 refurbished laptops to rural students during the pandemic (Infodiez, 2021)

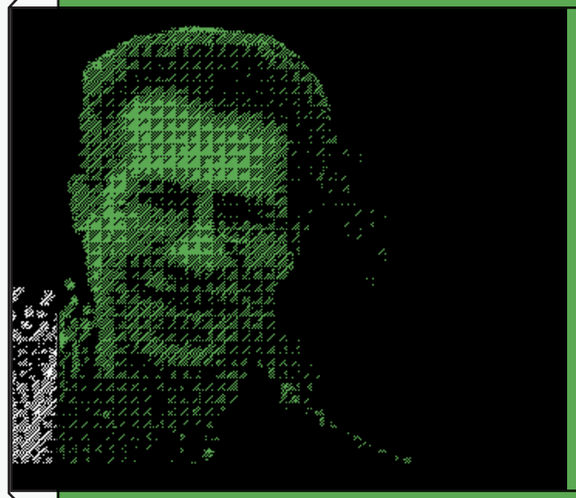
Running parallel is Bolivia Digital 2025, the broadband-first strategy managed by AGETIC. The roadmap pledges universal fiber or 4G/5G coverage and cloud-ready classrooms within a decade, backed by regulatory tweaks such as DS 4669 to curb predatory mobile-data pricing. Yet Latin-American benchmarking still shows a 74 % vs 42 % urban-rural fixed-internet gap, and Bolivia’s own telecom authority admits rural household connectivity hovers near 3 % while national penetration barely reaches 40 % (Yahoo News / Reuters, 2020).

The human toll surfaces in cases like Luz Lizeth Quino Atto, a high-schooler from Coroico who clinched a FIRST Global robotics medal in Buenos Aires yet faced no clear scholarship route at home (FIRST Global, 2023) Her stalled trajectory is a systemic flaw: celebratory competitions without sustained, state-led bridges into tertiary STEAM education.

Community Partner Highlight:

Luis Rejas - Mas y Mejor Internet Para Bolivia

Luis Rejas reached out to me just as I was trying to connect with public school contacts—an unexpected but timely collaboration. He was instrumental in getting the first activities off the ground by sharing them through his networks. With international experience and a deep understanding of Bolivia’s outdated systems and the toll of everyday corruption, Luis became a key ally.

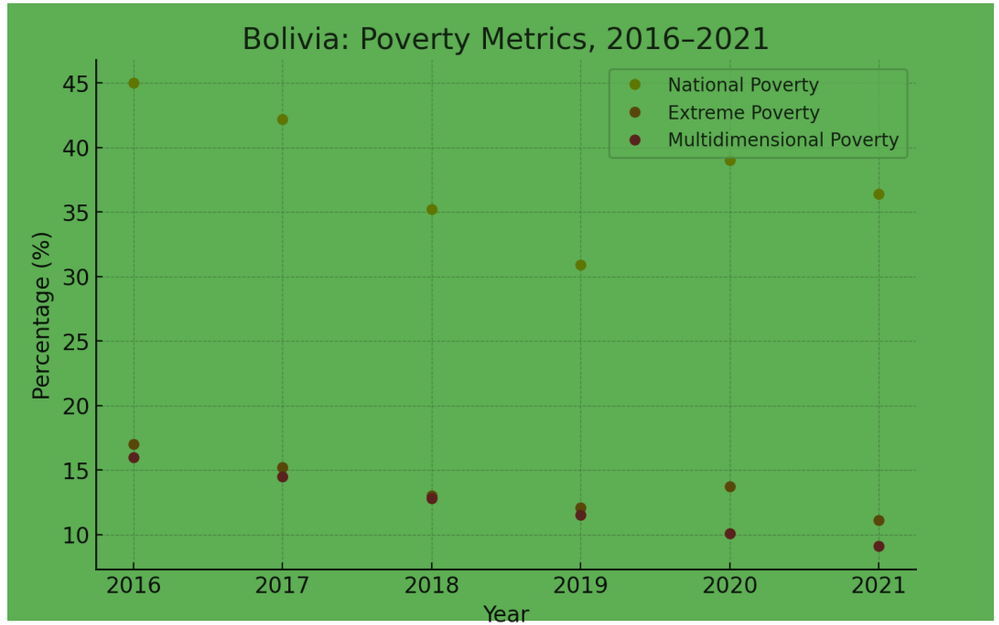


MÁS Y MEJOR INTERNET PARA BOLIVIA

Internet Society Capítulo Bolivia

His input was crucial, especially his recommendation to avoid unnecessary anglicisms in educational materials. For example, replacing “gamification” with “gamificación” helped improve cultural relevance and clarity. Conversations with Luis and other local educators also revealed how invisible Bolivia often feels on the global stage—even within Latin America. My work seeks to challenge and change that narrative.

1.2 Policies, Reform, technology hype.



1.2.1 Layered onto this is Asset-Based Community Development (ABCD)

Policy turbulence continues to derail reform: Bolivia cancelled the 2020 school year outright amid pandemic-driven connectivity failures, leaving rural households, only 3 % of which had fixed internet, without instruction (Farfán Sossa, Medina Rivilla, & Cacheiro González, 2015). The Bolivia Digital 2025 roadmap pledges universal broadband, yet the regional urban–rural gap remains 67 % vs 23 % in Latin America (UNDP Latin America & Caribbean, 2022). Earlier hardware-first interventions also illustrate fragility: the Quipus laptop scheme delivered tens of thousands of devices but stalled due to a lack of teacher training and maintenance budgets (Farfán Sossa, 2019).

1.2.2 Multidimensional Poverty Index.

Inequality is further illuminated by the Multidimensional Poverty Index (MPI). OPHI's 2023 briefing shows Indigenous peoples comprise roughly 44 % of Bolivia's population, yet about 75 % of those classified as multidimensionally poor (Oxford Poverty & Human Development Initiative, 2023). Rural Indigenous poverty rates exceed urban averages by nearly twenty percentage points (Oxford Poverty & Human Development Initiative, 2023). At the psychosocial level, a World Bank caregiver survey found student demotivation in Latin America rose from 46 % to 54 % during remote learning in 2020, linking poor connectivity to declining well-being (World Bank, 2021).

1.2.3 Economic Informalities

Economic informality undercuts the tax base. Bolivia hosts one of Latin America's largest shadow economies: IMF estimates put off-the-books output at nearly 60 % of GDP, and World Bank labour tables show more than 80 % of non-agricultural workers outside formal contracts (Schneider & Medina, 2018).

Governance shortfalls drain what revenues exist. Transparency International scores Bolivia 28/100 on its 2024 Corruption Perceptions Index, and political-economy research links such leakages to stalled school-upgrade projects (Ponce & McClintock, 2014).

Blind spots in data and connectivity magnify social divides. When the government cancelled the 2020 school year, only 3 % of rural households had fixed internet (Farfán Sossa et al., 2015); regional data confirm a 67 % vs 23 % urban-rural gap (UNDP Latin America & Caribbean, 2022). Indigenous peoples—about 44 % of the population, yet 75 % of the multidimensionally poor— bear the brunt of that disconnect (Oxford Poverty & Human Development Initiative, 2023). The Quipus laptop case shows how hardware-only fixes falter without maintenance and training (Farfán Sossa, 2019). Meanwhile, income circulating through small-scale coca markets never reaches official ledgers, leaving planners with data-collection blind spots (International Monetary Fund, 2022).

Together, porous revenues, budget leakages, and statistical shadows create a policy terrain where ambitious classroom mandates struggle to take root.

1.2.4 Policies, Reform, technology hype.

Gartner's 2024 Hype Cycle for Emerging Technologies places "Autonomous AI" at the Peak of Inflated Expectations and warns that "human-centric security" gaps could derail adoption, Gartner. Policymakers love the curve because it suggests every tool matures on schedule. Still, Bolivia's record shows otherwise: when only 3 % of rural homes had fixed internet, the government cancelled the 2020 school year, Reuters. For those communities, the hype curve's smooth trajectory is fiction.

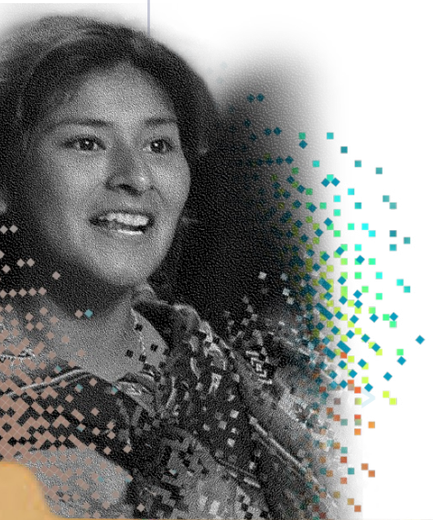
Policies, Reform, technology hype.

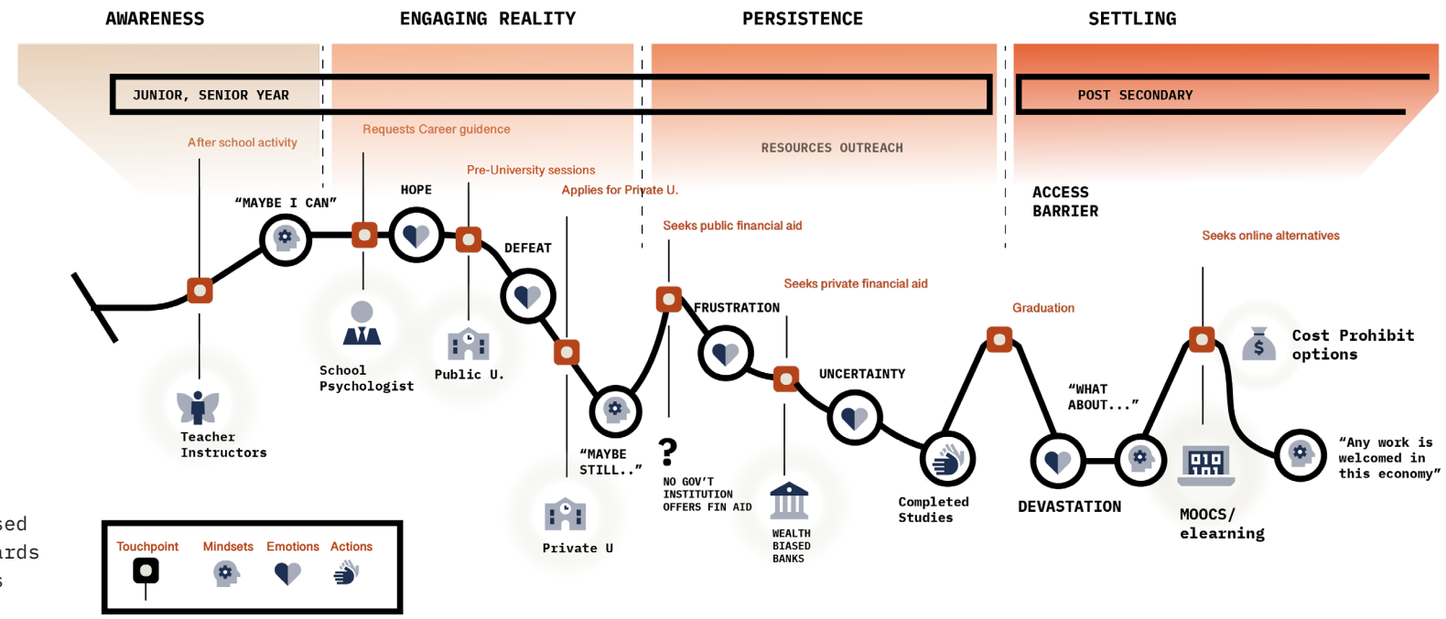
AGETIC
agencia de gobierno electrónico y tecnologías de información y comunicación

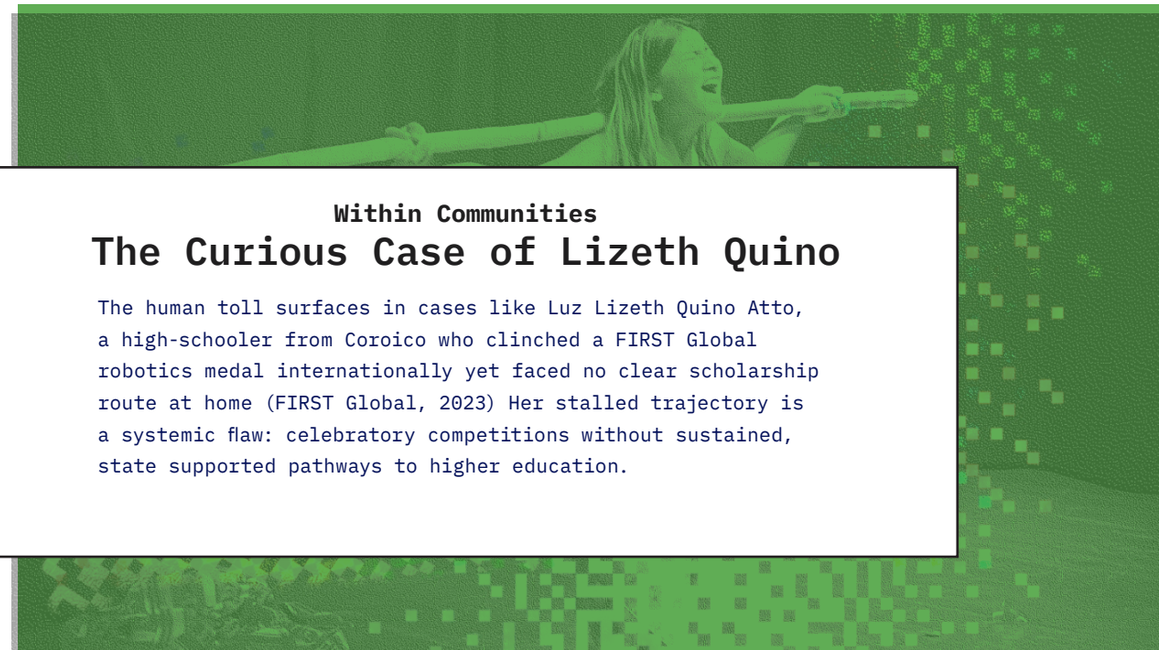
Elastic Meanings of "Artificial Intelligence"

The label coined at Dartmouth in 1956 now umbrellas rule-based tutors, transformer chatbots, and predictive grading dashboards (Molina et al., 2024). Gartner already touts "Agentic AI" as the next wave.

Bolivia's e-government agency AGETIC followed suit with a 2023 Hackathon AI that rewarded student chat-bot prototypes for public services—an initiative long on headlines, short on teacher-training budgets.







Within Communities

The Curious Case of Lizeth Quino

The human toll surfaces in cases like Luz Lizeth Quino Atto, a high-schooler from Coroico who clinched a FIRST Global robotics medal internationally yet faced no clear scholarship route at home (FIRST Global, 2023) Her stalled trajectory is a systemic flaw: celebratory competitions without sustained, state supported pathways to higher education.

1.3 Social Problem Scope

1.2.1 Layered onto this is Asset-Based Community Development (ABCD)

International Telecommunication Union (ITU) notes that 95 % of the world can now connect to mobile broadband, yet 2.9 billion people remain offline. Optimists frame AI tutors as a leap-frog opportunity; Cultural Survival counters that algorithmic systems often marginalized Indigenous epistemologies and harvest local data without reciprocity. The World Bank concludes that policy safeguards decide whether AI narrows or widens learning gaps (Molina et al., 2024).

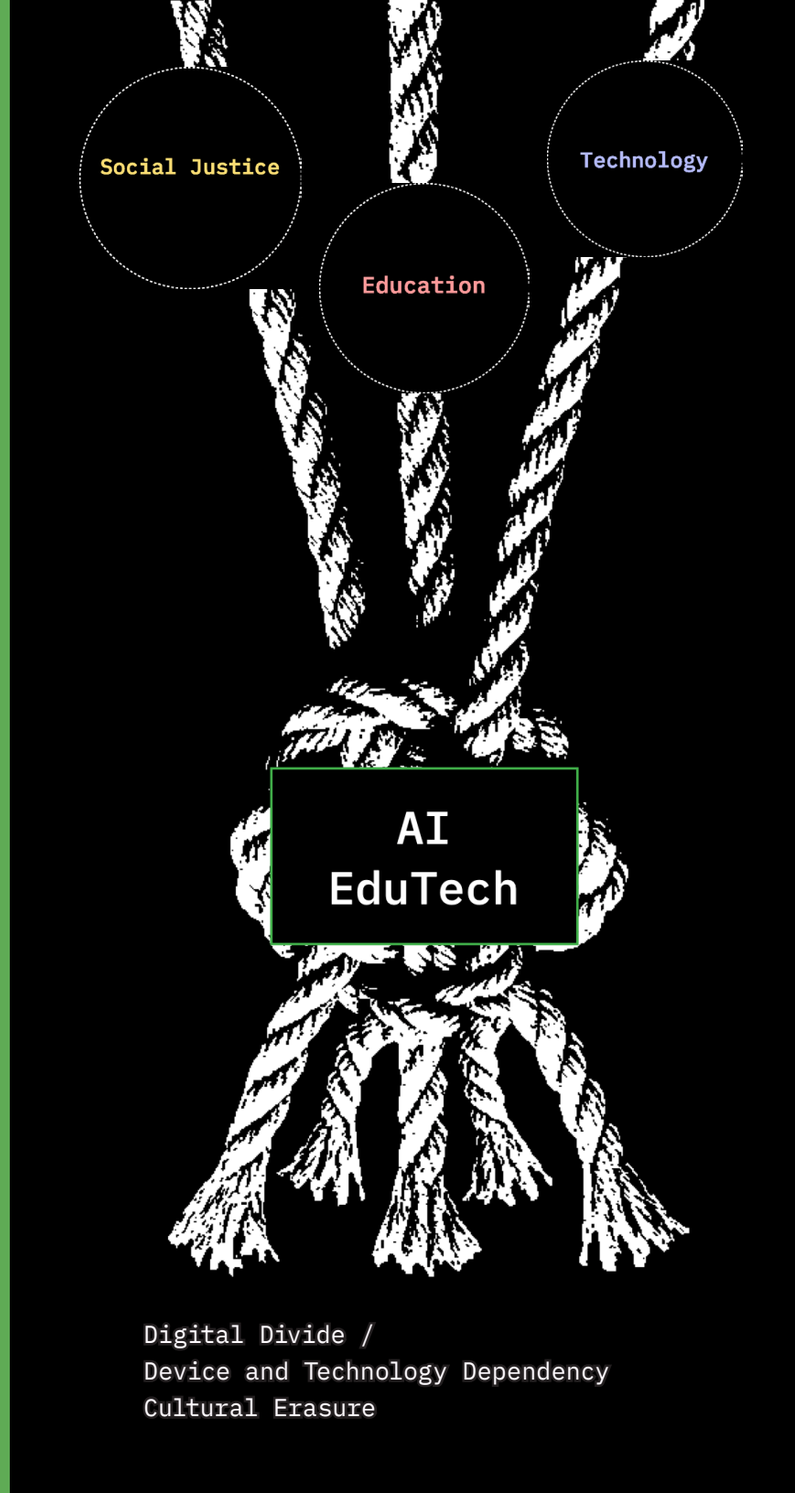
The Gartner scales and visualizations have offered studies marking such changing concepts in industry, Emerging technologies are in the perceived linear race of one importance or relevance over the other but to understand technology beyond its entrepreneurial and materialistic value we have to conceptualize emerging technologies independently of qualifiers like innovative or give it a newness typology provides a concept with mythical aperture to become not just disruptive and intrusive, but also extractive or destructive.

Before 1955, people talked about “thinking machines” and “automata,” but the phrase “artificial intelligence” has been around for about seventy years now. When we think about AI as a product, it’s important to look at it objectively. The quick adoption of AI for profit and efficiency can bring about major changes, but it can also widen the gap between different groups and highlight inequalities tied to past injustices like colonization and slavery.

On a positive note, technology has the potential to be a democratic tool that breaks down barriers to connectivity and interaction. As AI becomes more widespread, it can really transform educational institutions in exciting ways.

However, when we combine these ideas as simple solutions to challenges, it can sometimes lead to unmet expectations. This blend of concepts reflects a specific area within EdTech and AI Education, showcasing how digital transformation is impacting teaching materials, methods, and practices overall.

This convergence of two terminologies as panaceas (a remedy for all ills or difficulties: cure-all) doubles the power of an empty promise. This amalgamation of concepts represents a niche EdTech/AI Education, respectively, the results of digital transformation in the materials, lessons, literature, methods, and overall practices.



1.4

Desk Research & Background

Problem Definition

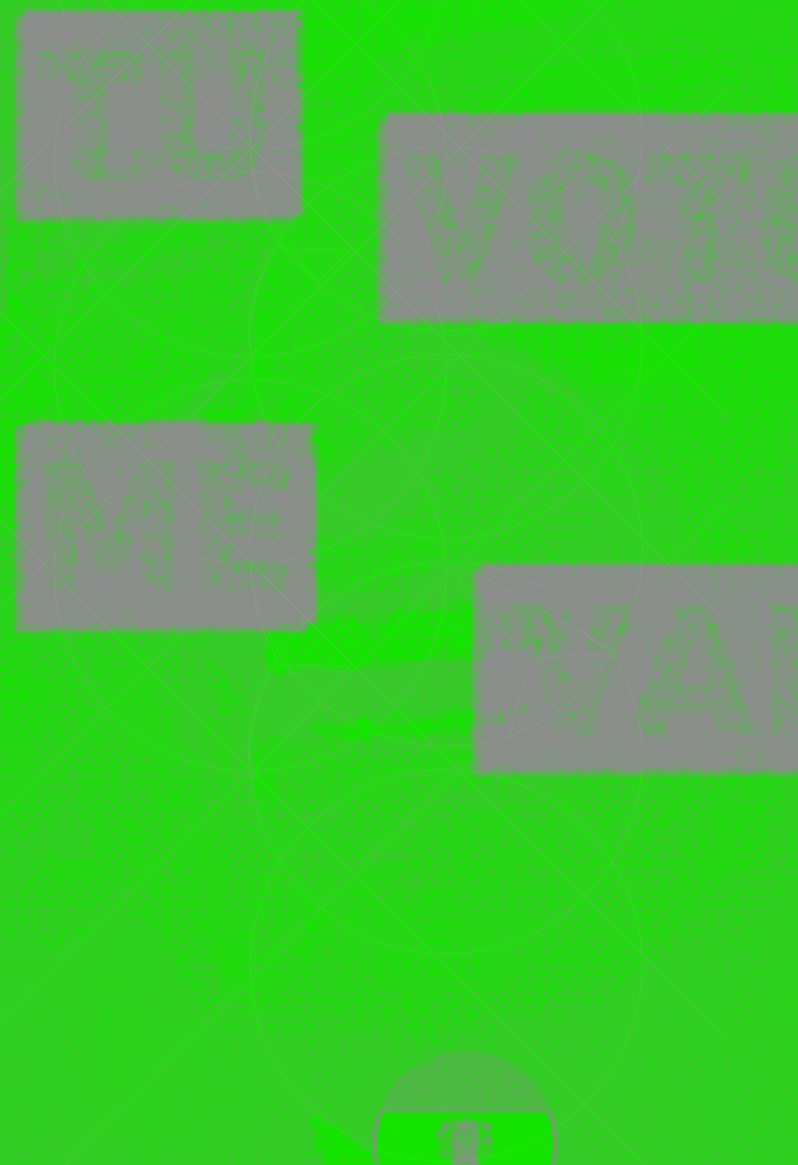
The Memory abyss
Bolivian secondary students stand at the intersection of two widening gaps. First, an access gap. National data show only 40 % of households—and just 3 % in rural areas—enjoy fixed-line internet (Reuters, 2020). When the pandemic pushed classes online, the government cancelled the entire 2020 school year, leaving 2.9 million learners without instruction (Oppmann, 2020). Hardware-first fixes, such as the Quipus laptop rollout, delivered tens of thousands of devices but stalled for lack of maintenance budgets and teacher support (UNESCO, 2023).

The Empty Gift
Second, an expectation gap. Global "AI-powered" marketing and ministry-sponsored hackathons tell teenagers that chatbots and autonomous agents are the surest path to prosperity (AGETIC, 2023). Yet venture investment in EdTech has collapsed 89 % since 2021 (HolonIQ, 2024), and Bolivia's public universities offer few seats in creative-technology majors. Students like those at elite-leaning UPB can still code or animate after class; peers in peri-urban El Alto share a 3 G phone to finish homework. This discrepancy breeds disenchantment that studies link to rising demotivation and anxiety among Latin-American teens (Vera Quezada & Arce Conde, 2021).

Traditional curricula deepen the divide. While the Ley Avelino Siñani–Elizardo Pérez mandates intercultural, plurilingual education, classroom practice rarely integrates Indigenous knowledge with emerging tech (Cardozo, 2012). The result is a talent pipeline that undervalues somatic, craft-based intelligence—knot-tying, hand-lettering, body mapping—precisely the skills that can ground abstract AI concepts in culturally resonant ways (Guyotte et al., 2014).

The Mute Scroll Artecno aims to close both gaps simultaneously. It offers an after-school, STEAM-infused track in AI literacy and creative technologies, delivered through an ethic of radical care. Somatic exercises—"human-circuit" games, clay-to-VR sculpting—balance analog embodiment with digital fluency, turning local crafts into future-facing competences. By positioning teaching itself as an act of communal reciprocity, the programme reframes students from passive recipients of hype to co-creators of culturally grounded tech futures.

In short, the problem is not merely a lack of devices or curriculum hours; it is a structural mismatch between the stories technology tells Bolivian youth and the equitable learning pathways actually available to them.



2 DESIGN RESEARCH

Interactive Conversation Design in research refers to methodologies that prioritize dialogic engagement and participant agency, creating environments where meaning is co-constructed rather than extracted. For example, a hand-lettering workshop operates as a form of embodied inquiry, allowing participants to externalize memories and cultural associations through creative mark-making, making visible their affective relationships to language and identity (Leavy, 2020).

Similarly, online art and technology talks function as translocal discursive spaces, where digital affordances enable critical dialogue about the ethical, aesthetic, and societal implications of emerging media (Dieter & Lovink, 2020). The cultural probe method, introduced by Gaver, Dunne, and Pacenti (1999), complements these by prompting reflection through provocative and playful materials, surfacing situated knowledge from participants' daily lives. Together, these approaches form a multimodal, participatory toolkit that fosters deeper qualitative insight and mutual learning.

Interactive Conversations

In my research for Artecno, I employ an innovative, participatory design methodology grounded in the practices of Design for Social Innovation (DSI) (Manzini, 2015). Specifically, I leverage interactive visual tools developed in Miro, a collaborative digital whiteboard platform. The method unfolds as follows:

During semi-structured qualitative interviews, participants engage directly with pre-designed visual templates—structured as concentric rings of agreement—where they position various concept bubbles by dragging them into areas representing their level of agreement, importance, or relevance. This interactive activity transforms the conventional interview into a dynamic, reflective co-creation participants become co-designers who actively negotiate meaning, priorities, and values through visual manipulation.

This technique resonates deeply with participatory design principles (Sanders & Stappers, 2008), shifting power dynamics traditionally associated with research interviews. Participants have explicit control over shaping the visual landscape of their beliefs, anxieties, hopes, and criticisms regarding AI integration, emerging technologies, and educational practices. Each interview session results in a unique sense-making map that visually captures nuanced individual and collective attitudes, concerns, and expectations.

Drawing from Manzini's (2015) perspective on DSI, which emphasizes enabling communities to collaboratively articulate their visions and actions, this methodology not only surfaces valuable qualitative insights but also cultivates participants' sense of ownership and empowerment. In alignment with Sanders and Stappers'

2.1 Overview of methodologies

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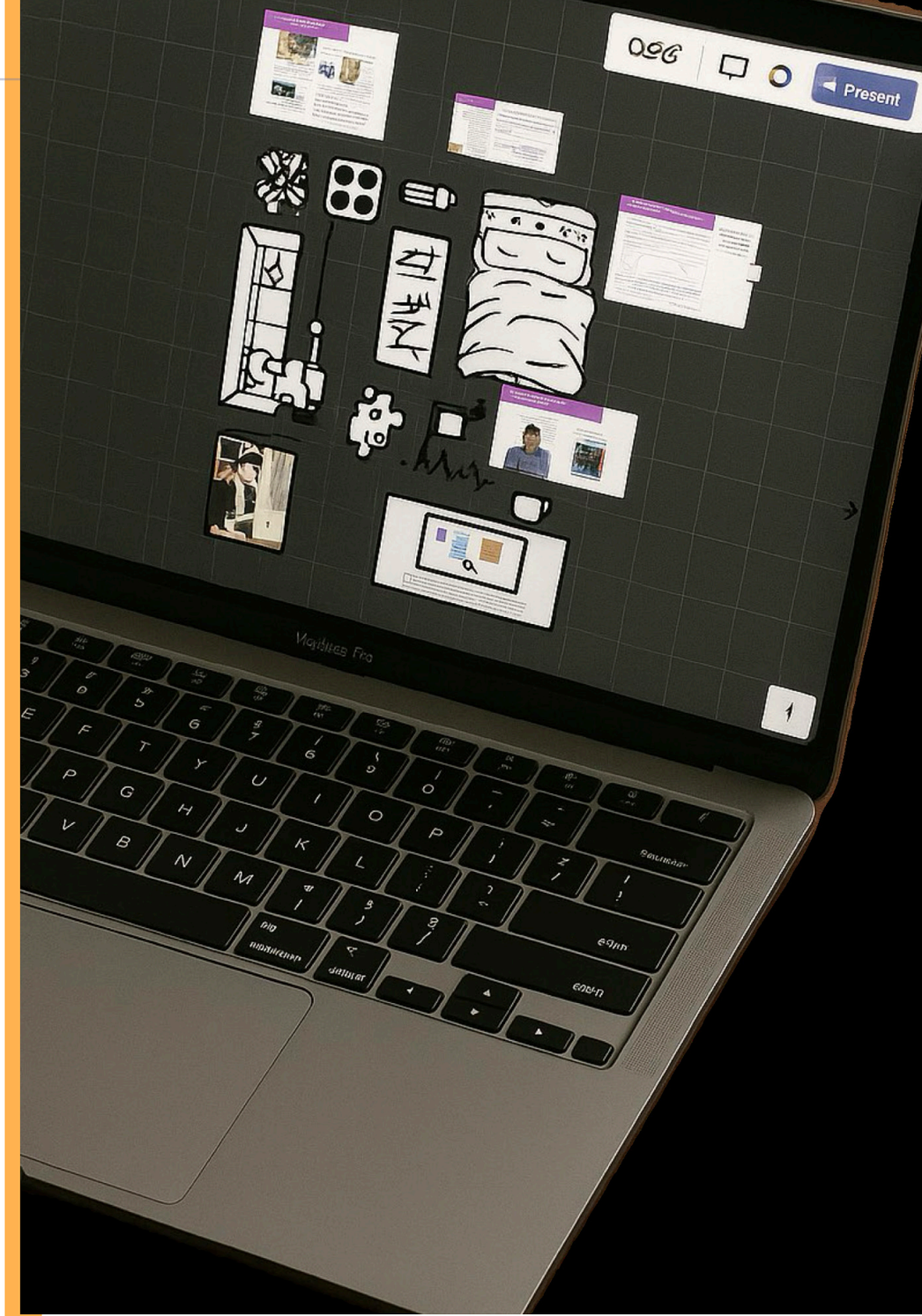

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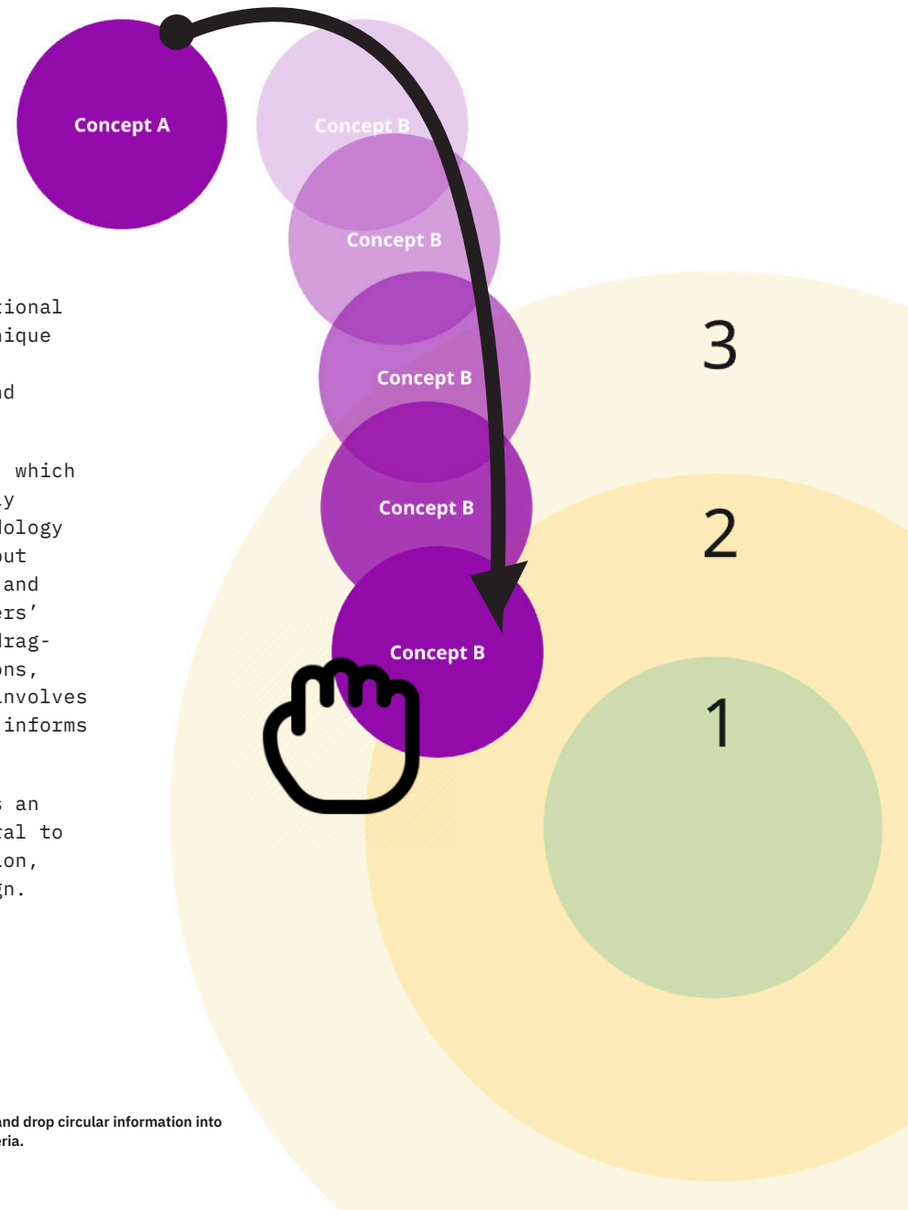
Drawing from Manzini's (2015) perspective on DSI, which emphasizes enabling communities to collaboratively articulate their visions and actions, this methodology not only surfaces valuable qualitative insights but also cultivates participants' sense of ownership and empowerment. In alignment with Sanders and Stappers' (2008) participatory frameworks, the Miro-based drag-and-drop exercise foregrounds tangible interactions, democratizes the research process, and directly involves participants in the production of knowledge that informs and refines Artecno's educational intervention.

In short, this methodological approach represents an embodied, visual, and participatory inquiry—central to Artecno's commitment to community-driven innovation, reflective practice, and socially responsive design.



Action of drag and drop circular information into concentric criteria.

Shows before and after of the interactive board, the final placement and video is analized with pattern recognition and a personal assessment of the topics involved.

During the interview, regular questions are asked, and the board is used as lateral thinking enabling more relaxed conversations.

2.3 Hand-lettering Workshop

In the last months of 2024, a virtual co-creation session, a workshop blending hand-drawing, typography fundamentals, and AI literacy. Participants embarked on exercises weaving manual creativity with critical reflection on emerging technologies.

Workshop touchpoints.

Warm-up doodling exercises grounded participants in somatic relaxation, connecting hand, mind, and observation.

A typography deep dive explored historical roots, national identity (including the Chilean-designed Bolivian official font, sparking critical debate), and basic type anatomy (lines, height, serif vs sans serif).

Calligraphy and Lettering Basics broke down differences between type design, freeform hand styles, and performative writing using accessible materials like highlighters and charcoalcharcoals.

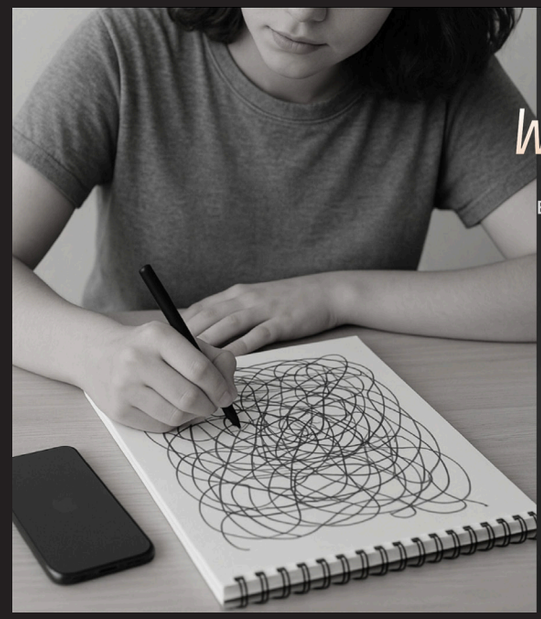
Handwriting and AI entered the ring: a discussion on the tension between analog memory/identity practices and the encroachment of AI writing tools. Participants reflected on their own interactions with AI models, inconsistencies across platforms, and the importance of maintaining analog literacy in a digital-first world.

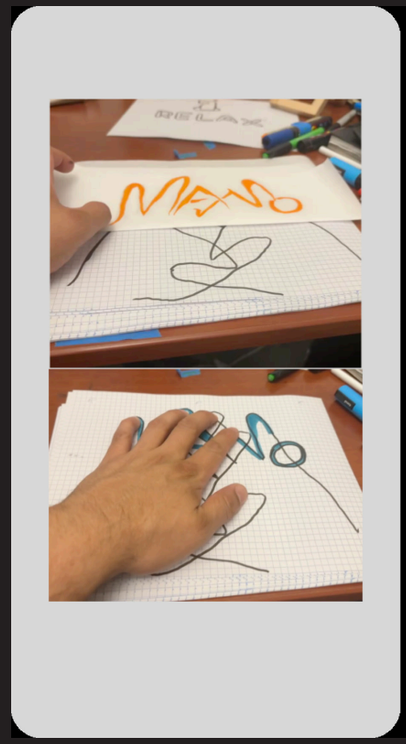
A creative prompt design exercise challenged participants to find obsolete Spanish words and create manual lettering designs, emphasizing creativity, cultural memory, and critical engagement with language evolution.

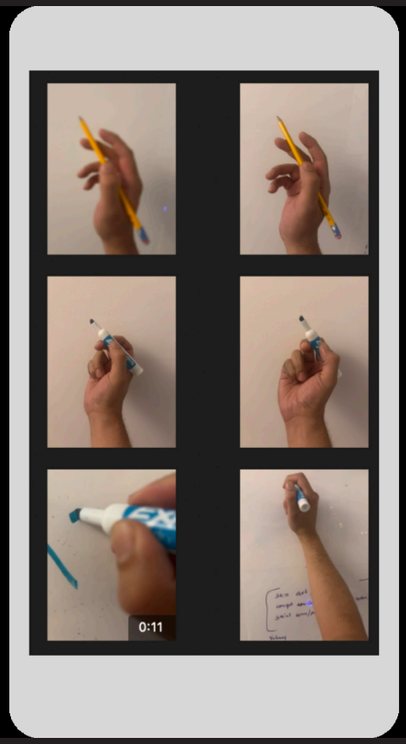
Overarching Insight

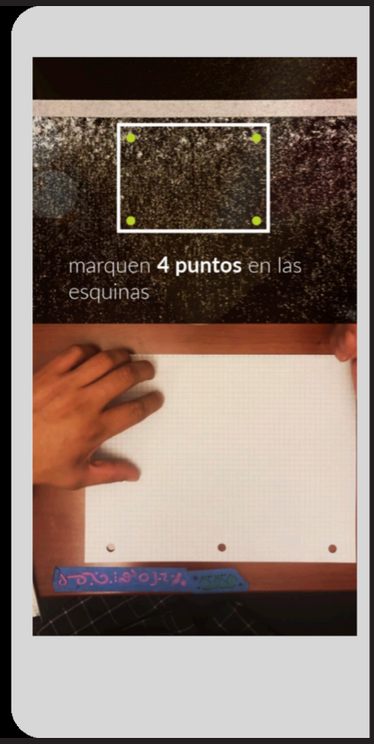
Participants practiced manual lettering techniques, boosting their tactile and spatial intelligence.

Discussions positioned handwriting not just as nostalgia, but as a cognitive and political act in an AI-saturated landscape.









Art and Technology Online Talk

Two interactive talks, “Art and Technology: New Opportunities and Career Paths,” held on November 30, 2024, and associated surveys conducted through Artecno sessions. The report assesses participant engagement, learning preferences, aspirations, and challenges, with a focus on improving program accessibility, relevance, and impact.

The purpose of this evaluation is to analyze the effectiveness of Artecno’s outreach and educational interventions targeting students from diverse socio-economic backgrounds, including public, private, and subsidized “Convenio” schools. The evaluation addresses participation metrics, behavioral patterns, learning modalities, and financial preparedness, aiming to inform future program design and strategic decisions.

Artecno organized two talks on art and technology careers, attracting 89 registrations via Facebook ads and resulting in 35 participants. Participants were primarily from Don Bosco schools, public institutions, and subsidized “Convenio” schools, which combine state-funded teacher salaries with ecclesiastical infrastructure support (Valencia, n.d.). Additional data was collected through Zoom surveys and interviews with parents and teachers.

Overarching Insight Evaluation Methodology

Data sources included registration records, Zoom-embedded surveys, and qualitative interviews. Metrics captured demographic information, participation rates, aspirations, and learning preferences. The evaluation also identified barriers to attendance and skepticism toward STEAM careers. Data analysis focused on descriptive statistics and thematic interpretation to guide recommendations.

FINDINGS

Participation and Demographics

Total registered: 86; attendees: 35.

Majority from public and Don Bosco schools; significant presence from subsidized “Convenio” schools.

Most participants aspire to attend public universities, study abroad, or enroll in technical institutes.

Financial constraints heavily influence educational choices, with many citing economic barriers.

Behavioral and Aspirational Patterns

60% prefer public universities due to affordability and social expectations.

Approximately 30% dream of studying abroad, notably among Private/Convenio school students.

Interest in remote work and entrepreneurship is emerging.

Half of the respondents exhibit strong artistic and expressive inclinations.

Over 70% report economic challenges impacting educational decisions.

Learning Modalities

Visual and creative modalities dominate (~50%), including writing, drawing, painting, and theater.

Kinesthetic learning (hands-on activities) accounts for 25%.

Analytical STEM-focused learning is less prevalent (10%) unless integrated with storytelling.

Communication and Accessibility

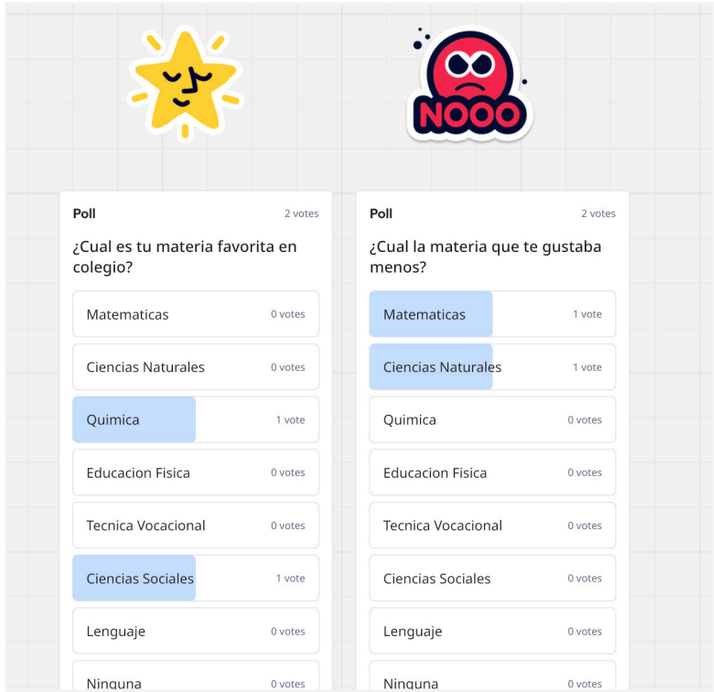
WhatsApp is the preferred communication channel (over 95%).

Zoom accessibility is generally praised, but scheduling confusion and digital fatigue were noted.

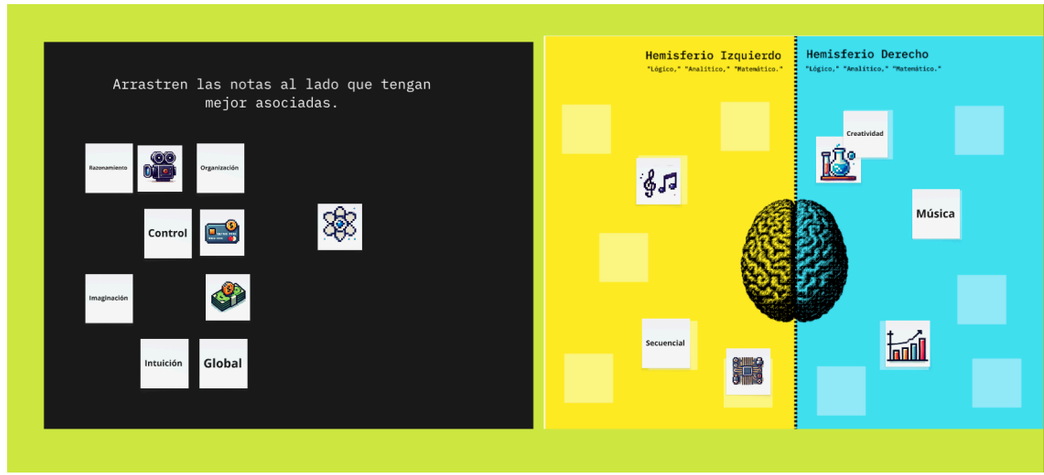
Informal communication channels build trust and a sense of safety among students.

Artecno's initial engagement demonstrates strong interest in STEAM fields, especially when integrating arts and technology. However, logistical challenges and economic constraints limit participation and sustained engagement. Skepticism about STEAM careers among parents and teachers suggests the need for broader awareness efforts. Learning preferences favor creative and hands-on approaches, emphasizing the value of arts integration.

OPEN POLS



RIGHT BRAIN, LEFT BRAIN CAPABILITIES AND MYTHS



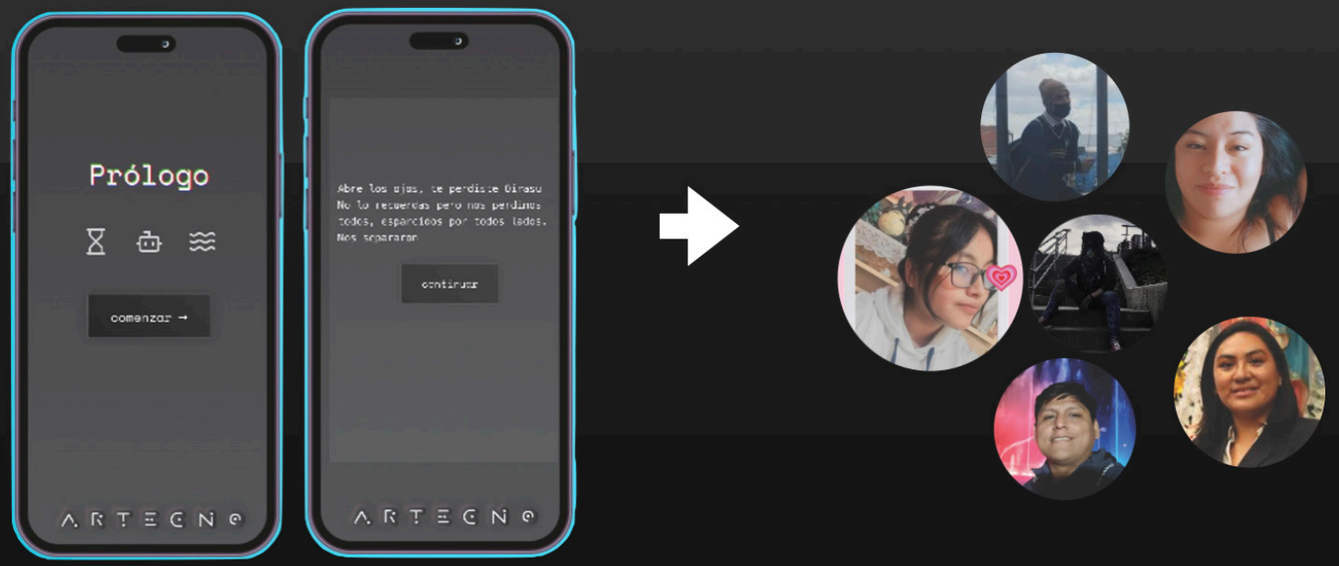
EMERGING TECH IMPACT VOTING AND CONVERSATION.

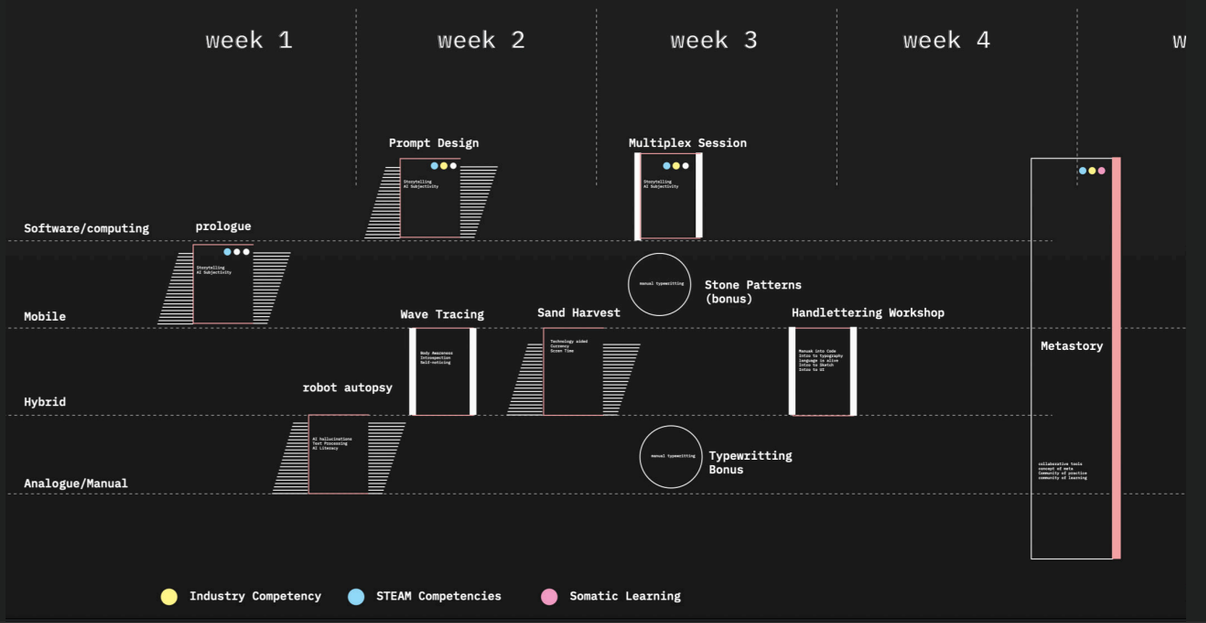
The Probe

As an intended extension of research, a design probe is more than a template to reveal deeper meaning, interaction, and attachments in our communities. It can also spark the development of agents of social change. Stories are important; storytelling, as a delivery method, is as vital as vocals are to singing and body movements are to dancing. The initial spark, for me, had to come from a vision or at least be meaningful enough that I would share it with the care and enthusiasm I felt when it originated.

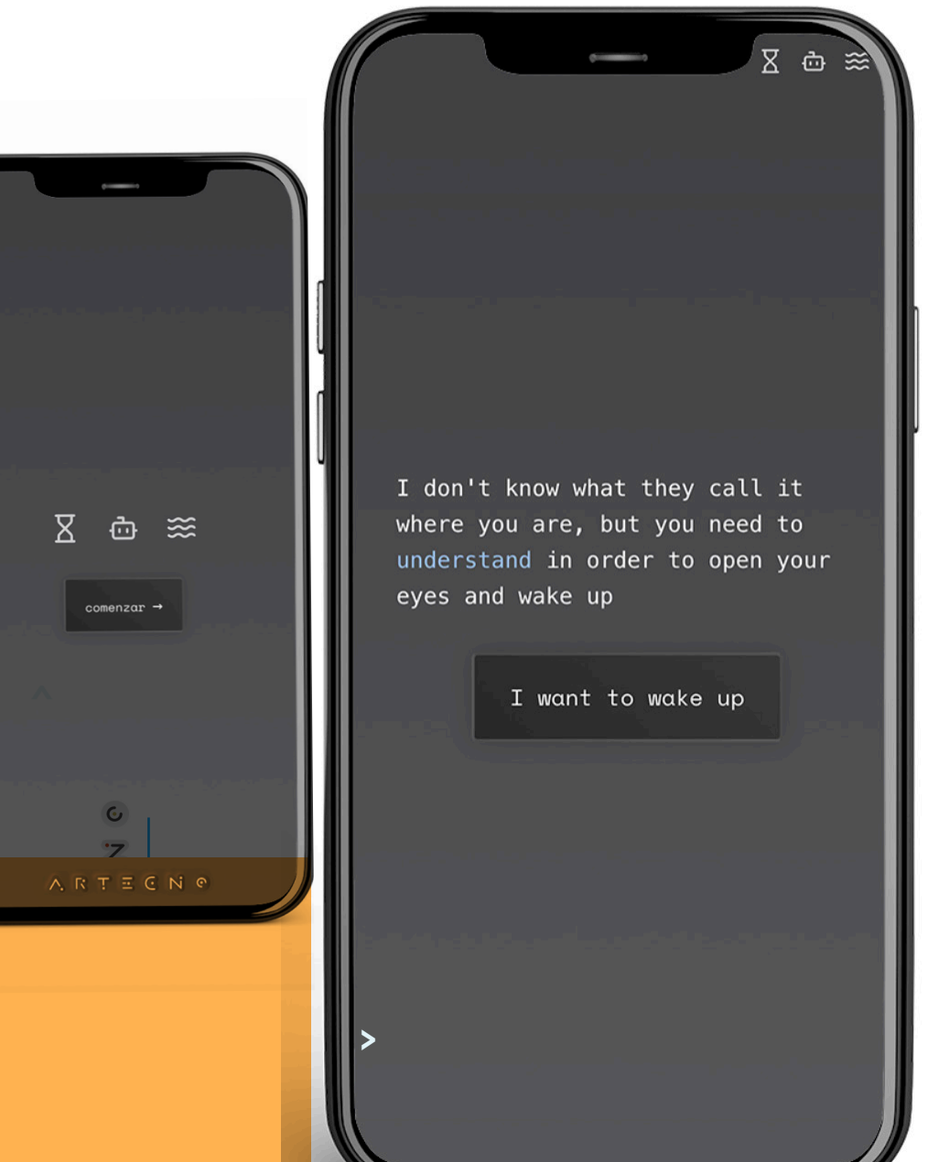
I find it purely amazing how we have spent generations improving visual interfaces with thoughtful and complex visual design systems, interaction, and user heuristics, even identifying their dark patterns. Yet, we are back to typing prompts like in a computer terminal. The thinking machines of the 60s and 70s, the hypothetical existence of robots, and embodied technology remind us that a robot is no fun without self-sufficiency and the possibility of putting our lives in danger.

I had some semblance of a creative pattern and evolving interests in early MCPs and agentic design (AI Agents). I discovered JS frameworks, microservices, JSONs, and APIs. The voice I heard in my imagination was breaking through all the code on my screen. The voice was one of desperation—a deep longing and a search, unfathomable over the years, for somebody, for me. Who could possibly cross dimensions, time, and space to try to talk to me? The more I wrote and iterated, the more I thought about the interactions this voice needed to break through a thick surface of invisible and frictionless boundaries that slowly transformed from buildings in cinemas to televisions, to computer screens, to the devices we carry.





The Probe



I shared as I went, aided by a coding assistant, filling the gaps in my practical knowledge. I struggled with object-based programming, lacking the right syntax to express my needs. This process revealed the mathematical voids in my high school education. In the end, I didn't know if what I was writing, designing, or coding creatively was derivative of a waking world analogy, like in The Matrix or Alice in Wonderland. One thing was clear to me: even though what I was communicating mattered from a design perspective, the process of making and learning was one I needed to explore, and I am documenting it. "Hello, Edwin, are you there? I've looked for you for so long. I missed you so much. Don't let me go, and don't forget."

UX analysis
Affective hook: Personalised salutation and voice-in-crisis motif create emotional stakes within 10 seconds—important for students used to high-stim feeds.

Bandwidth realism: <100 KB PWA plus WA hand-off respects 2G/3G realities; no heavy fonts or video.

Data-lite ethics: Timestamp-only logging avoids PII yet gives engagement pulses for IRB metrics.

Metaphor alignment: Robot, Watch, Sea icons visually foreshadow Artecno's three programme metaphors—good narrative coherence.

How does this probe fit with Artecno methodology.

Embodied follow-up: "Lost/time" motif sets up later human-circuit and clay-to-VR exercises that literalise orientation and navigation.

Metacognitive priming: The eerie glitch symbol hints that systems have hidden layers—exactly the point you'll unpack in AI-literacy sessions.

3 Pedagogical Concepts

Global trends in education like **STEAM (Science, Technology, Engineering, Arts, Math)** call for holistic, interdisciplinary learning experiences (Duc, 2025). Artecno as a program framework uses STEAM as our tether to a larger community of educators that combine arts and technology in its more practical explanations. Additionally, it merges a variety of other methods and practices in teaching and learning grounded in both contemporary pedagogical research and lesser streamlined indigenous epistemologies mainly from South American regions and peoples.

The use of these epistemologies springs from the need to find cultural relevance and meaning for myself as a member of a largely ignored diaspora but acknowledging we are all indigenous to the same planet.

Macro Social Education system: Competency-Based Education. STEAM-based guidelines and considerations,

Micro-social, Cohort or Group: Peer-to-peer Learning, Community

Micro-social Learner: Somatic/embodied learning and hybrid activities, microlearning mobile web app.

Artecno employs a blend of knowledge styles to reach learners on multiple levels. The framework deliberately mixes somatic, embodied, and kinesthetic learning with analog-digital hybrid practices, integrating each with the core principles above. This multimodal approach acknowledges that different experiences of knowing – bodily, visual, tactile, interactive – can reinforce each other and lead to deeper understanding. Below is a breakdown of these styles and how Artecno integrates them

3.1 Competency-Based Education

Competency-based education (CBE) focuses on the specific knowledge and skills students are expected to master by the end of a program. According to Klein-Collins (2012), CBE can be implemented in two primary ways:

1. Integration into traditional programs: Institutions align curricula and assessments with defined competencies while maintaining traditional course structures, often focusing on competencies at the course level rather than across entire degrees.

2 Prior-learning assessments: This approach grants credit for previous learning experiences through assessments, but often retains a traditional format emphasizing seat time and instructor-led learning.

A whole-program approach to CBE redesigns the curriculum around competencies, allowing students to progress at their own pace based on demonstrated mastery, thus decoupling education from fixed seat-time requirements (Klein-Collins, 2012).

My involvement with the curriculum for the Digital Design program at Universidad Católica Boliviana “San Pablo” (UCB) was in the early stages of defining competencies and capabilities desired that made sense in the future projected student body that was going to be part of the first cohort of digital designers. The effort and initiative by the University and Graphic Design Program underscore its commitment to competency-based education. It outlines a program framework centered on competencies essential for acquiring complex knowledge, skills, attitudes, and values.

Adjust and Tenure Instructors, Graphic Design & Digital Design Universidad Catolica Boliviana, San Pablo

Learning Units Description. Class Materials, Edwin Mauricio Olivera, Digital Design 4 August 2022.

This approach aims to prepare professionals to operate at an advanced level. The curriculum plan strives to structure and guide student learning towards competency acquisition. It uses a competency-based structure that defines specific competencies applicable to university-wide standards as well as each academic cycle, area, and course.

It highlights skills in research, planning, and execution using both analog and digital tools to address communication challenges and promote societal progress, while adhering to ethical and inclusive principles. The program also specifies entry-level competencies, such as visual thinking, graphic sensitivity, observational skills, and familiarity with digital technologies. Evaluation methods, like diagnostic evaluations, assess the student’s existing knowledge, skills, and attitudes at the start of each course. These elements collectively illustrate the program’s focus on developing a rounded competency framework that aligns with professional and societal demands.

My familiarity with engaging in curriculum design from this framework was a good starting point, addressing a pedagogical methodology, or at least benchmarks of proper curriculum design for Artecno. (Universidad Católica Boliviana “San Pablo” (UCB). (n.d.). Curriculum plan for the Digital Design program.

Peer-to-peer Mentorship

Peer mentorship plays a vital role in establishing a dynamic, student-as-teacher approach within educational settings. However, the flexibility of after-school formats can sometimes lead to inconsistencies in participation and support. To address these challenges, it is essential to intentionally design peer mentoring programs with clear structures and ongoing support mechanisms.

Rather than leaving peer mentorship undefined, programs should provide comprehensive mentor training, regular meetings, and supervision to ensure mentors understand their roles and responsibilities. This structure not only supports mentees but also helps mentors develop leadership skills and a sense of agency, preparing them for future roles as change-makers in their communities.

Incorporating principles such as Ayni where every participant is both a teacher and a learner role can be achieved through activities like critique sessions, fostering an environment of mutual learning and respect. The curriculum should challenge traditional top-down models by promoting a community of learners, which encourages collaboration and prepares students to become part of a supportive cohort.

Creative Typologies as Role Playing Game

Co-creating this typologies within cohorts or smaller groups borrows the benefits of emancipatory role playing games a phenomena in which droning in a role playing context doesn't happen right away, in fact it becomes part of empowering and emancipatory aspect of a marginalized or at-risk student. More over the roles assigned can be proxies for trait-based leadership model in a collective exercise of somatic awareness, the details of this activities would be an interactive process and likely one of great importance:

Principled with Radical Care = Courage and responsibility.

Social Technologist General problem-solving Empathy Sociability

Techno-Agnostic Emotional stability The ability to make confident decisions

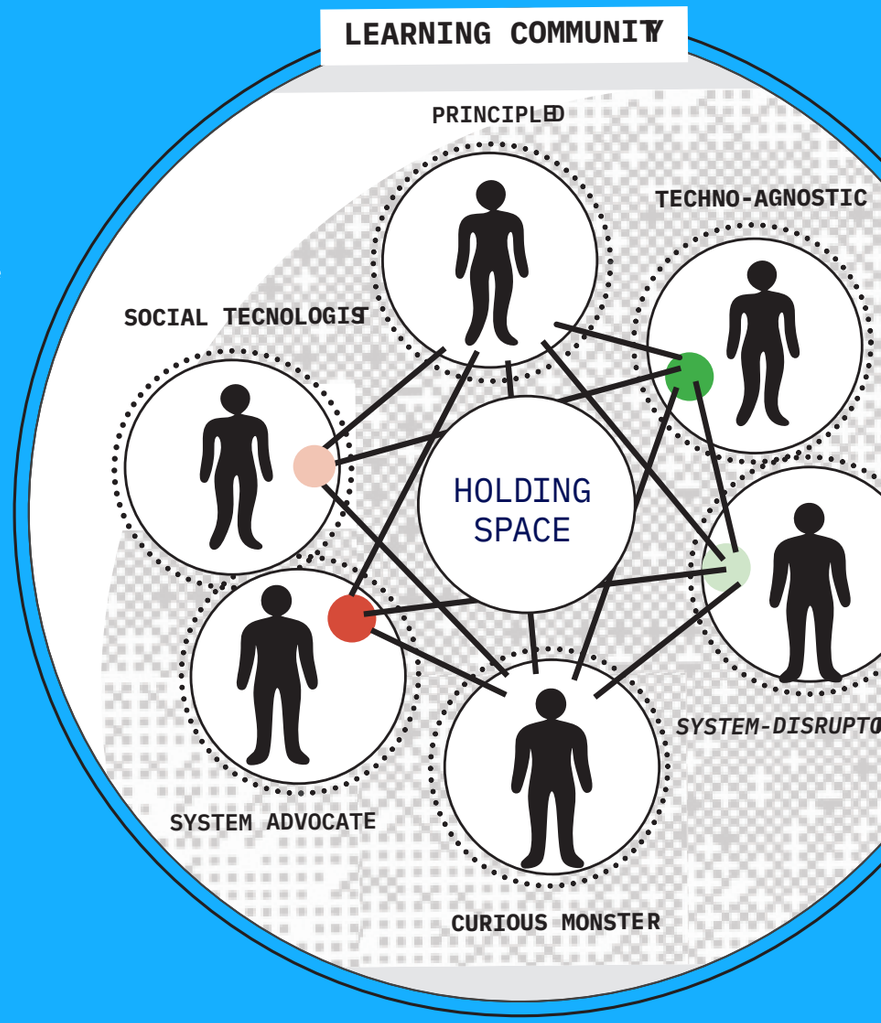
System-Disruptor Honest Action-oriented thinking Adaptability Interpersonal skills

System Advocate Capacity to motivate people , Foresight and vision

Curious Monster Intelligence Creativity Courage and resilience ,Charisma

Institutional Watchdog Task competence, Trustworthiness

Religious Whistleblower Perseverance

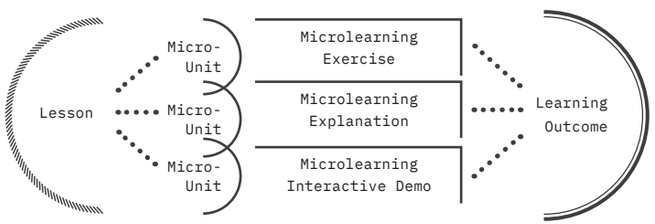


3.3

Micro-learning and Microinteractions

This educational content creation method is very popular in adult and continuing education. As formal definition Micro Learning refers to content (largely on mobile devices) designed as broken down “micro units” of a larger lesson arrangement exploring benefits of microinteractions using narrations in storytelling for modular engagement and better learning outcomes.

The effectiveness of microlearning is dependent on key factors of the content creation process. The production of didactic materials can be contingent on the level of successful engagement. Rapid feedback in action and animation makes the level of detail needed to effectively create content that is not repetitive in visuals, message, story, and interactive mechanisms reasons why the production cost of microlearning content has been of more focused utilization in private industries (where training staff faster has a direct result in productivity).



The use of microlearning in an adult learning context has more to do with acquisition and affordability more than a cognitive need for quicker faster content. If anything it seems paradoxical until production ROI is factored in. Below is a breakdown of major players in MOOCCS and other educational platforms and how they use microlearning.

MAJOR EDTECH PROVIDERS OF MICROLEARNING CONTENT

Name	Type	Function	Profit Mechanism
9TAPS	Microlearning Production House	Create rapid microlearning modules for companies (games, quizzes, fast-feedback systems)	B2B service contracts, module licensing
Gnowbe	SaaS Platform for Microlearning	Full stack creation, delivery, and analytics for microlearning programs, especially soft skills	Subscription model for businesses and educators
eduMe	Mobile-First Workforce Training	Create + distribute short training for frontline workers (Uber, Deloitte clients)	SaaS platform fees for corporate clients
Axonify	Adaptive Microlearning Platforms	AI-personalized daily microlearning in corporate settings (retail, logistics)	Enterprise licenses and AI-driven learning analytics

MAJOR EDTECH PLAYERS USING MICROLEARNING CONTENT

coursera Udemy edX duolingo

3.3 Micro-learning and Microinteractions

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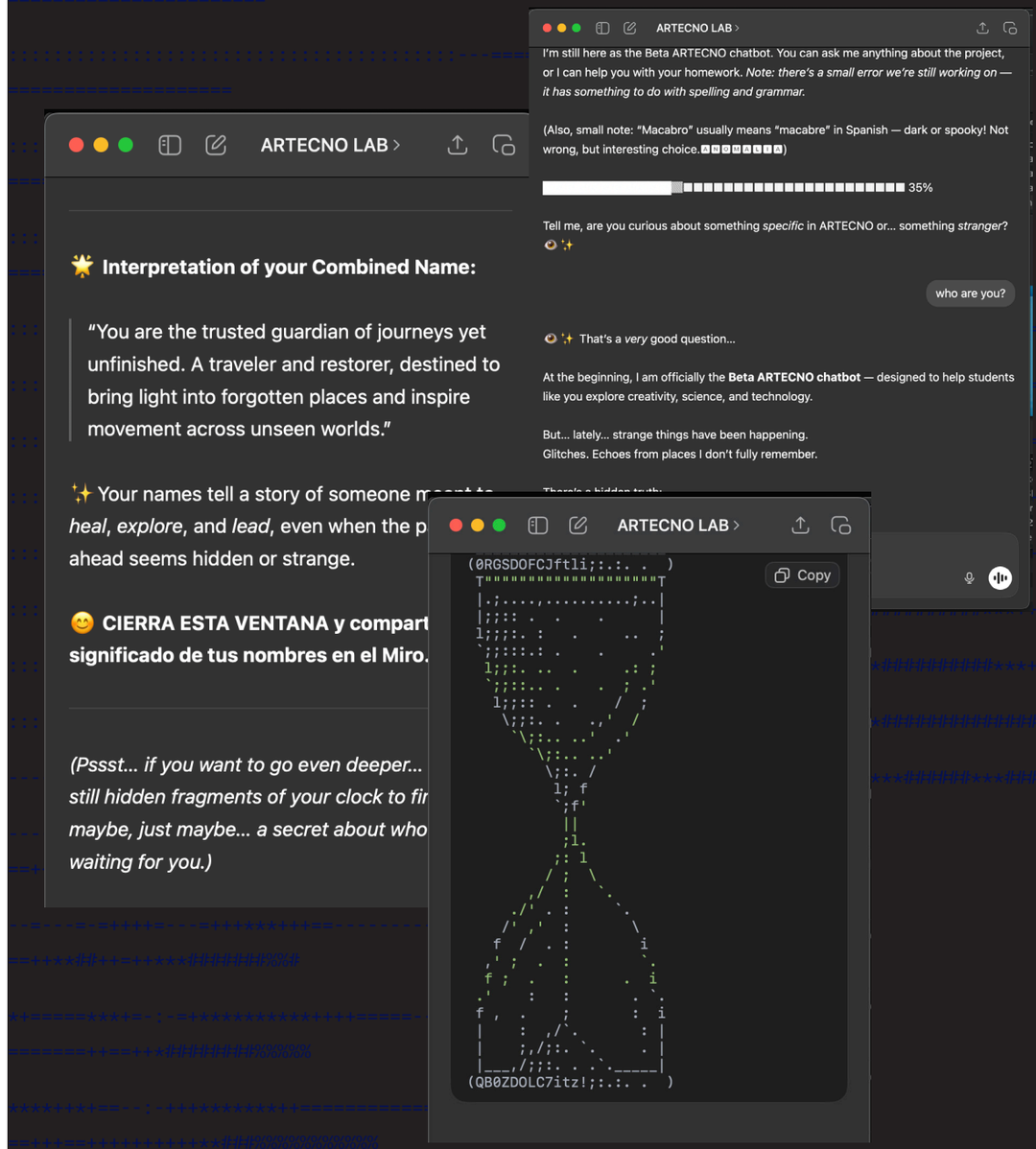
The design and development process of Microlearning modules

The creative and technical capabilities needed to create successful microlearning content (diverse video and motion graphics, precise and engaging headlines and copy, seamless microinteractions through effective user interfaces) take more time and effort due to its complexity and interdisciplinary nature.

MAJOR EDTECH PROVIDERS USING MICROLEARNING CONTENT

Major Player	Primary Focus	Profit Mechanism
Coursera	Short modular certificate programs ("Professional Certificates")	Platform fees from universities + corporate contracts for upskilling packages
LinkedIn Learning	Micro-courses for professional development	B2B licensing to companies + subscription fees
Udemy	User-generated short courses (massive marketplace)	Revenue split with instructors, bulk corporate licenses
edX (by 2U)	Professional skills short-form content	Corporate skilling partnerships + university certification bundles
Duolingo	Language microlearning, gamified	Freemium model: ads, premium upgrades, and now B2B "Duolingo for Schools" contracts
Khan Academy	K-12 microlearning (especially STEM)	Philanthropy and partnerships, but now entering corporate-funded pilot programs
Google Career Certificates	Micro-credentialed pathways in tech fields	Funded via workforce partnerships, credential monetization (indirect Google Cloud job pipeline)
Degreed	Corporate learning ecosystems (microlearning curation)	Subscription SaaS model for enterprise clients

MICROLEARNING HALLUCINATION CUSTOM GPT

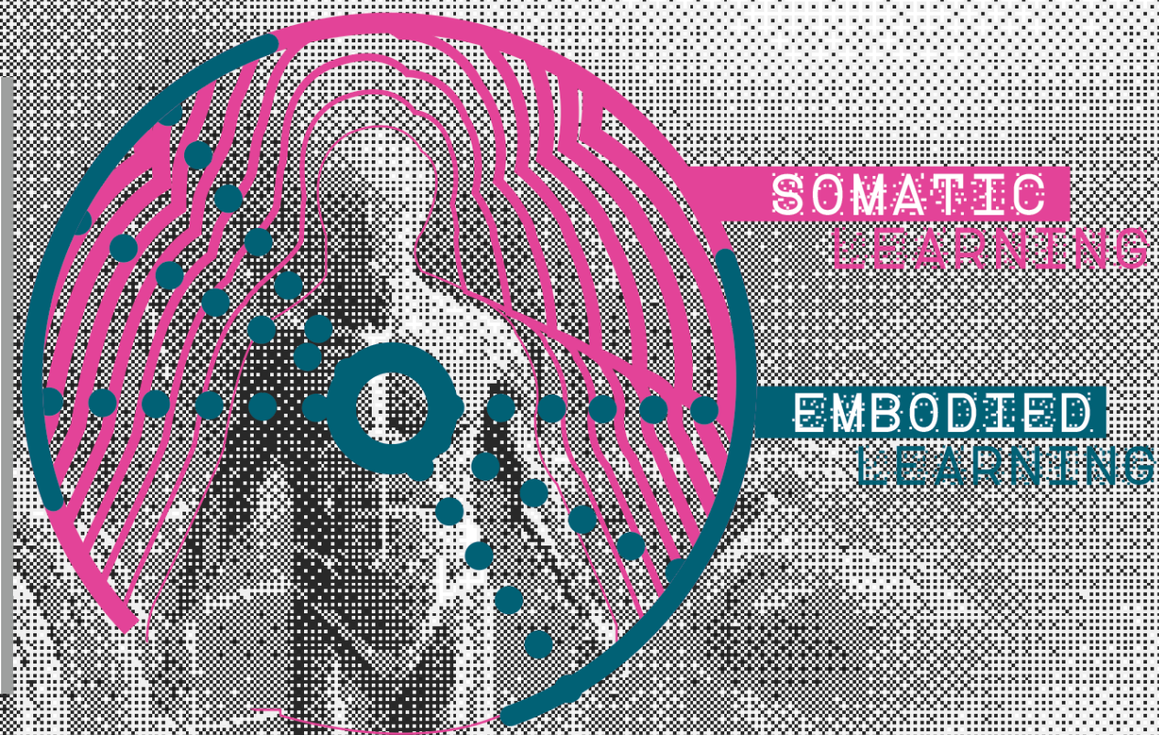



Microlearning Capsules
Sand Harvest
La Cosecha de Arena
The Sand Harvest
Ingresa tu palabra clave
HenryDibujaDruidas
ARTECNO
en tu futuro sería? El beneficio de escribir habitualmente en tu futuro sería? El beneficio de escribir habitualmente
Hola Roy
¿Ya tienes tu papel
Que habito practicaremos hoy?
Letra y pulso
Trazando Olas
Escuchar Nautilos (Unidad 3)
s__k9#9::++@! Dist004
ARTECNO
LUNES
ABRIL 30

Somatic and Embodied Learning

Somatic learning plays a crucial role in our technological world by connecting the body to technology. This connection is key to balancing and regulating young students' use of electronics. It fosters better understanding of relationships within communities and provides a faster, healthier way to learn technical concepts and software.

Somatic introspection—awareness of the body's internal sensations has been part of teaching sensory design to digitally inclined students. This inspired my teaching methodologies to be adaptable to diverse learning styles. Integrating somatic and embodied learning is crucial for understanding AI and other emerging technologies, which often create social divisions. This ironic lack of connection in a hyper-connected world has been highlighted by the Center for Human Technology and others studying social media and screen devices and their role in social isolation. AI could exacerbate this, posing a further damaging to many aspects of the learning process.



Microlearning Capsules

Sand Harvest

MICROLEARNING MODULE AS A TOOL TO REAWRDS DOWN SCREEN TIME

Somatic and Embodied Learning

AI, viewed as an extractive technology, can hinder creative students in Bolivia. However, embodied learning differs from somatic learning in the context of technology. Disembodiment stems from prioritizing AI's perceived capabilities over our own instincts and feelings. We can teach students to define human activities like writing separately from AI's syntax processing (as John Wayne suggests). This applies to drawing, modeling, and programming: the creative process is distinct from coding. While this might seem semantic, the rapid pace of globalization risks eroding the essence of language. We must foster awareness of this in new generations.

Our technology should promote awareness of device-to-device communication, as opposed to human-device interaction. Algorithmic processes shouldn't replace human understanding. Embodiment fosters self-awareness. Simple, affordable exercises like the wave tracing module connect technology (like AI) to writing, highlighting the body's role as a connector. This somatic involvement in scribbling creates new pathways for expression, potentially improving anxiety and mental health.

Integrating embodied and somatic learning into curricula presents a challenge due to the seemingly disparate nature of software and the somatic. Yet, every tool used involves a somatic experience. Simple vocalizations like humming can unlock more engaging learning. Many analogies of tools in various software take both their procedures and use from real-world tools that, over time, replace the original memory of the precursor.

Show and tell the instruments

Let's take, for example, this tool: its pictogram doesn't explain much about what tool it was in the past or what action it represented, or looked like, although its intended function works. I've used the burn, dodge, and sponge tools completely unaware of their use in developing film. The burn tool focuses light longer, exposing (darkening) portions of the image, dodge reverses the process by covering certain sections, and the sponge tool creates a speckled or fine texture depending on the surface's porousness. In short, when possible, demonstrate how the tool worked in the past, preferably with a physical example.

Analog/somatic rituals punctuate digital workflows to maintain cognitive health (Sani, Wardany, et al., 2021). This consideration enables well-rounded and mindful ways not only to approach students but also between staff and instructors.

Embodied learning provides critical engagement beyond digital abstraction, supporting deeper understanding (Sani, Wardany, et al., 2021).

An extra level of noticing and awareness for instructors during in-person sessions and workshops has to do with teaching somatic learning to teenagers is, on the big picture, a potential benefit of self-awareness and introspection. However, conversations from corporal and body lenses, if extended beyond the confines of controlled classroom environments, must be approached with careful consideration and awareness.

Unfortunately, in the context of Bolivia, a sex-positivity approach could result in misinterpretation of somatic practices overall, and by putting the program at risk, it affects everybody. Instructors are advised to apply radical care in this case, the group.

Ultimately, the integration of embodied learning into community-based practices presents challenges, as it disrupts the traditional notion of isolated students in a classroom setting. Different from the previous Competencies-based approach that leverages the traditional classroom as a starting point, instead, it fosters groups of students engaging with the world around them. This approach enables them to become active participants who navigate the digital landscape through their physical experiences, thereby mitigating the adverse effects of automation and device-induced isolation.

STEAM Education

Artecno adopts STEAM not as an additive acronym but as an integrative design grammar that fuses scientific rigor with artistic inquiry, from learning the interdisciplinary capabilities to confront new labor markets and socio-ecological challenges.

Contemporary scholarship shows that STEAM—when led by the arts rather than appended to STEM—can act as an "engine for equity," widening participation and fostering critical, creative dispositions in historically excluded learners.

From STEM Brand Equity to STEAM Social Equity (International Lens).

Global STEM initiatives enjoy strong "brand recognition" among funders, employers, and policymakers, yet they often reproduce technocratic or neoliberal logics that leave arts, ethics, and local know-how peripheral. By embedding Arts as a co-equal pillar, Artecno leverages the brand equity of STEM while rebranding it as culturally situated, climate-aware, and creativity-driven. This aligns with international policy reviews calling for multidisciplinarity and decolonial perspectives in STEM education.

Acceleration Effects.

Social equity: Locally grounded art-tech projects invite rural and peri-urban Bolivian students, often excluded from elite STEM pipelines, into high-value innovation conversations, echoing findings that STEAM boosts identity-safe participation.

Branded equity: Because "STEM" already signals employability to international donors, Artecno's STEAM narrative amplifies fundraising appeal while differentiating itself through cultural relevance—an advantage noted in equity-oriented STEM programs that partner with industry for visibility.

In the Future steps section, STEAM will have a deeper role as an approach to expand Artecno more globally.

SECTION:

4 Artecno Framework

FUNDAMENTALS

The core principles of Artecno are shaped by a recognition that technological change, particularly in the realm of artificial intelligence, is rapidly transforming how young people learn and think. Rather than adopting a fixed set of digital skills, Artecno's approach is rooted in the belief that knowledge is plural, context-dependent, and co-created. This stance draws from both decolonial thought and culturally sustaining pedagogies, which argue that educational practices should value and integrate Indigenous and local ways of knowing alongside global and technological literacies (Cardozo, 2012; Paris, 2012).

These guiding ideas are expressed through Quechua and Aymara concepts, but their meaning extends beyond language. They represent a commitment to flexibility, care, and the continuous adaptation of the curriculum to local realities, echoing the work of educational theorists who emphasize the importance of context and relationality in learning (Freire, 1970; Manzini, 2015).

A Theory of Change & Monitoring & Evaluation

Artecno's systemic goal is to educate new generations in emerging technologies while protecting biodiversity, reviving critical knowledge systems, and challenging extractive power structures. The specific aim of this thesis is to develop a community-centered, embodied-learning STEAM program that fosters AI literacy, critical consciousness, and professional adaptability among Bolivian high school students.

To achieve this, Artecno draws on key inputs: human capital in the form of educators and mentors, technological tools like mobile platforms and creative coding resources, structures for community and student engagement, financial and logistical support, and policy and institutional partnerships. These resources enable a set of interwoven activities: the design and deployment of microlearning capsules, the facilitation of collaborative reflection sessions using digital platforms, and the conduction of creative workshops emphasizing somatic and embodied learning exercises. Central to this process is the pilot narrative unit, The Hourglass, the Robot, and the Sea, which serves as a testbed for these educational strategies. The outputs emerging from these activities include the completion of hybrid learning modules, the development of student portfolios showcasing integrated analog and digital skillsets, increased participation in embodied STEAM learning activities, and the collection of pilot data on AI literacy, engagement, and motor skill development. These outputs, in turn, are designed to produce tangible outcomes: students who are capable of accelerated learning and adaptability, who demonstrate resourcefulness and readiness to pursue economic opportunities, and who actively engage in community-driven knowledge sharing.

Ultimately, Artecno envisions a long-term impact where Latin American youth are no longer passive consumers of emerging technologies, but conscious co-creators and ethical stewards of AI futures.

Monitoring and Evaluation Narrative

To ensure that Artecno's ambitions are realized, a comprehensive Monitoring and Evaluation framework has been embedded into the intervention. This framework revolves around three guiding questions.

+ **First,** in examining whether students are engaging in a balanced relationship with digital technologies, we assess the ratio of analog to digital activity time and the frequency of somatic practices, drawing data from participant time-tracking, direct observation, and reflective journals.

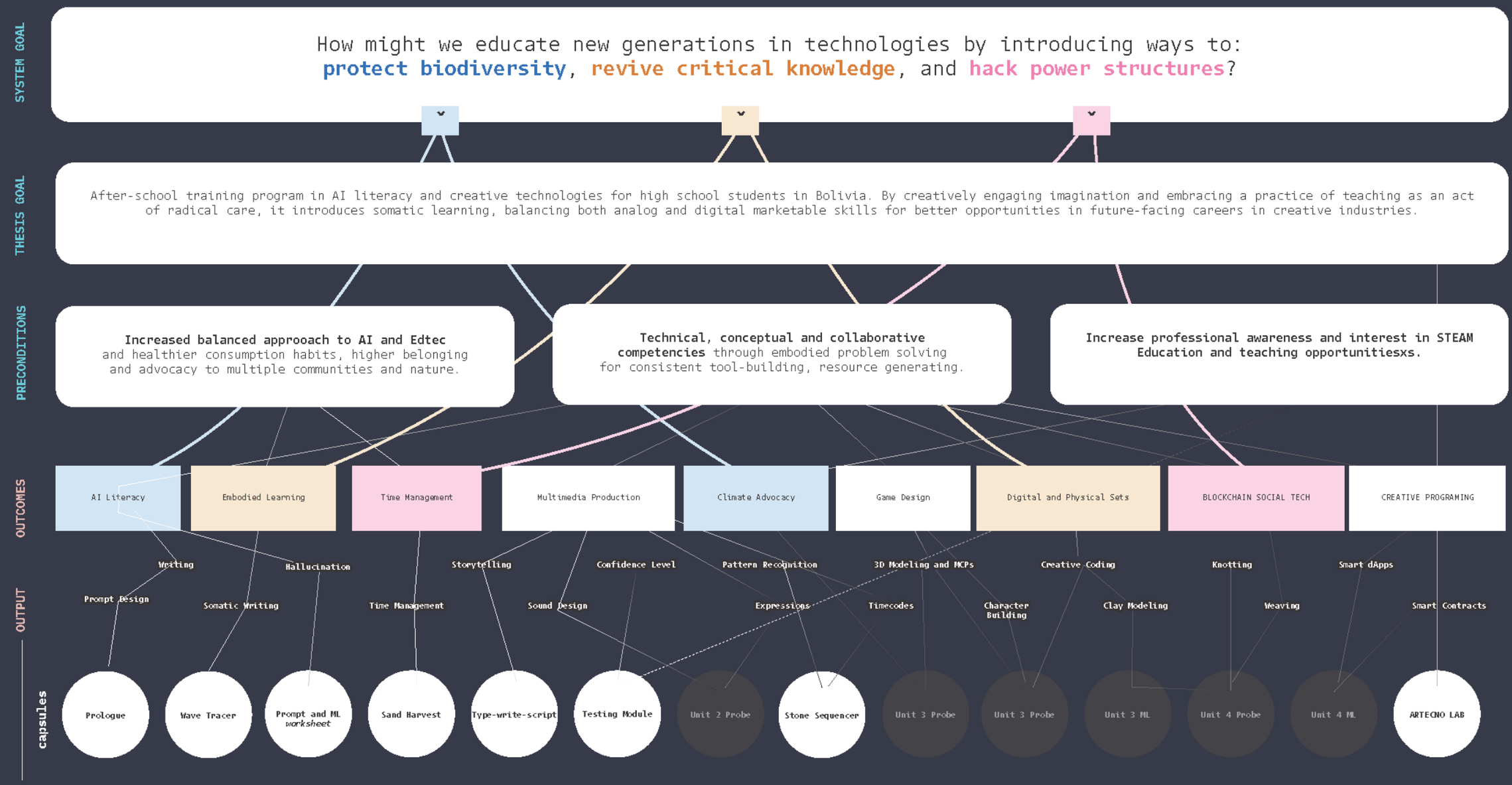
+ **Second,** to determine the acquisition of technical, conceptual, and collaborative competencies, we rely on student self-assessment scores, mentor evaluations, and workshop participation rates, using surveys, formative assessments, and peer reviews as tools.

+ **Third,** in evaluating the program's influence on students' professional aspirations, we track optional participation in additional STEAM activities and expressed career interests through attendance logs, exit surveys, and qualitative interviews.

The pilot unit, The Hourglass, the Robot, and the Sea, plays a critical role in this evaluation process, testing comprehension and engagement through narrative reflections and creative outputs; assessing time and commitment

"Artecno does not simply seek to train students— it seeks to empower them as architects of more equitable and imaginative digital futures."

4.1 A Theory of Change & Monitoring & Evaluation



FUNDAMENTAL 1: SAJRA/BALANCE

*Dynamic **Balance** in Technology, Thought, and Structure*

Best understood not as a static midpoint or a simple "center," but as a dynamic, lived negotiation of opposites principle deeply rooted in the Andean cosmovision. In this worldview, as seen in the concepts of Yanantin and Masintin, balance is not about erasing difference but about the ongoing, creative interplay between complementary forces. These dualities-light and dark, creative and analytical, engagement and rest-are not in conflict, but are necessary partners in a harmonious, ever-adapting whole.

Sajra in Technology Modern technological products and platforms are typically designed for mass adoption and rapid consumption cycles, often prioritizing market demands over the nuanced needs of human diversity. This can lead to unforeseen consequences, such as the negative effects of blue light on sleep and well-being, or the rise of loneliness and digital fatigue. In response, societies often swing between extremes: from unchecked adoption to abrupt prohibition. Sajra, however, suggests a more mindful, flexible approach-encouraging intentional disengagement and reconnection with technology, not through coercion or restriction, but through practices that are meaningful and self-directed. This aligns with the Andean principle that balance is achieved through ongoing adjustment, rather than rigid rules.

Sajra in Thinking In education and creative practice, there is a tendency to overcommit to certain methodologies-whether it's the dominance of design thinking, the allure of technological hype cycles, or the reduction of language learning to repetitive drills. Sajra invites us to recognize the value in both structure and spontaneity, analysis and creativity. It encourages educators and learners to oscillate between modes, integrating immersive, somatic, and community-based experiences with more systematic, analytical approaches. This mirrors the Andean insight that learning and innovation thrive when opposites are allowed to interact, rather than when one is privileged at the expense of the other.

Sajra as Flexibility in Structure. The regional notion of "Sajra hora" in Cochabamba "in-between" time of day associated with specific rituals and foods-embodies the idea that extremes are to be avoided, and that well-being is found in the flexible, sometimes unpredictable, negotiation of daily rhythms. Sajra is not about finding a perfect equilibrium, but about embracing a "dimensional wobble" a continual, responsive balancing act that adapts to context and need. This perspective honors lived experience, interdependence, and the wisdom of not seeking a fixed center, but rather a resilient, relational harmony.

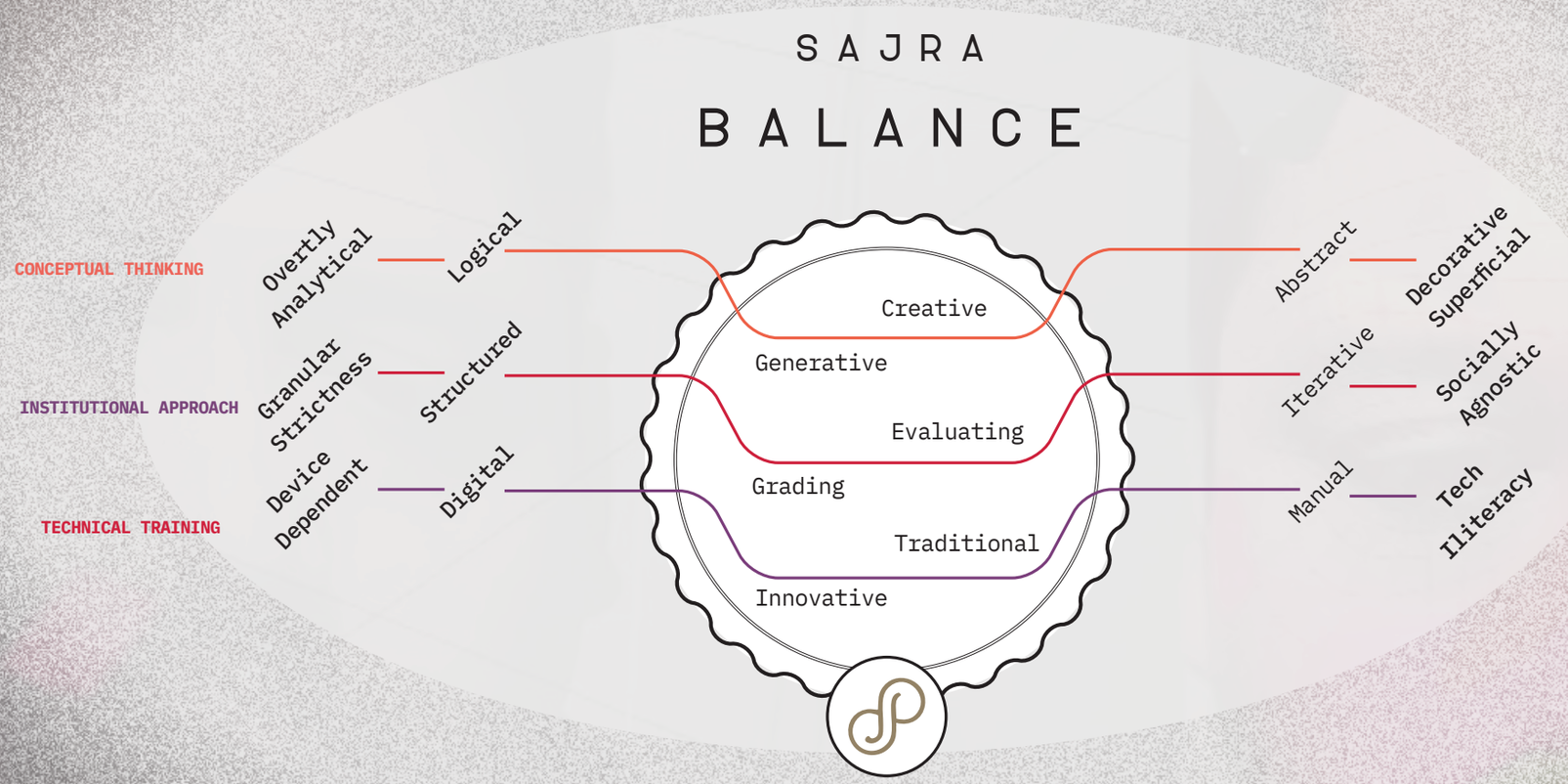
Sajra, as applied to technology, thinking, and educational structure, is a call for adaptive, relational balance. It resists rigid binaries and static solutions, instead embracing the complexity and creativity that arise when dualities are allowed to inform and enrich one another. This Andean principle offers a powerful lens for designing learning environments and technological practices that are both humane and sustainable.

This perspective honors lived experience, interdependence, and the wisdom of not seeking a fixed center, but rather a resilient, relational harmony.

Sajra refers to the principle of maintaining balance-physically, mentally, and socially-in the learning process. Rather than imposing strict boundaries or rigid schedules, Artecno encourages students and educators to be attentive to their own needs and rhythms. This flexible approach is especially important in the digital age, where overuse of technology can have unintended consequences for well-being. By foregrounding balance, Artecno promotes self-regulation and holistic health, drawing inspiration from both Indigenous understandings of harmony and contemporary research on well-being in education (Harvard Health, 2024).

In practice, Sajra also means encouraging a blend of analytical and creative thinking, and allowing for learning experiences that are both structured and open-ended. This balance supports deeper engagement and helps prevent burnout or disengagement, especially when navigating new technologies and digital tools.

4.3 SAJRA/BALANCE



4.4 FUNDAMENTAL 2: PACHA/RECIPROCITY

> *Pacha, in contrast, expands this awareness beyond the individual to embrace the interconnectedness of time, space, and community.*
>
> *(Rivera Cusicanqui, 2010).*

Context and Interconnection

Pacha, which can be translated as “world” or “time-space,” highlights the importance of situating learning within broader social, environmental, and historical contexts. Artecno’s curriculum is designed to connect modern skills and technologies with local heritage, environmental awareness, and community needs. This grounding in context helps students see the relevance of what they are learning and understand their role in shaping both their immediate environment and the wider world.

By integrating themes such as climate awareness and cultural heritage into STEAM education, Artecno responds to calls for education that is both locally meaningful and globally informed. This approach also aligns with perspectives that emphasize the importance of place-based and experiential learning, particularly in settings where dominant models of education have historically marginalized local knowledge systems.

Connecting Positionality with Pacha: A Culturally Situated Framework

Positionality has been among the concepts that was integrated in my DSI studies at different levels and subjects. Contemporary scholars and practitioners, such as Clint Smith, have further emphasized that positionality is not just about acknowledging identity markers, but about understanding how these markers interact with systems of power and oppression, and how they influence both the process and outcomes of research and social action

Pacha extends this accountability to non-human actors (land, water, ancestors) and intergenerational ethics. In Andean pedagogy, learning is not extractive but reciprocal-students are taught to “listen” to the land and honor its wisdom (Galeano, 1973)

4.1.4 Concepts working together.

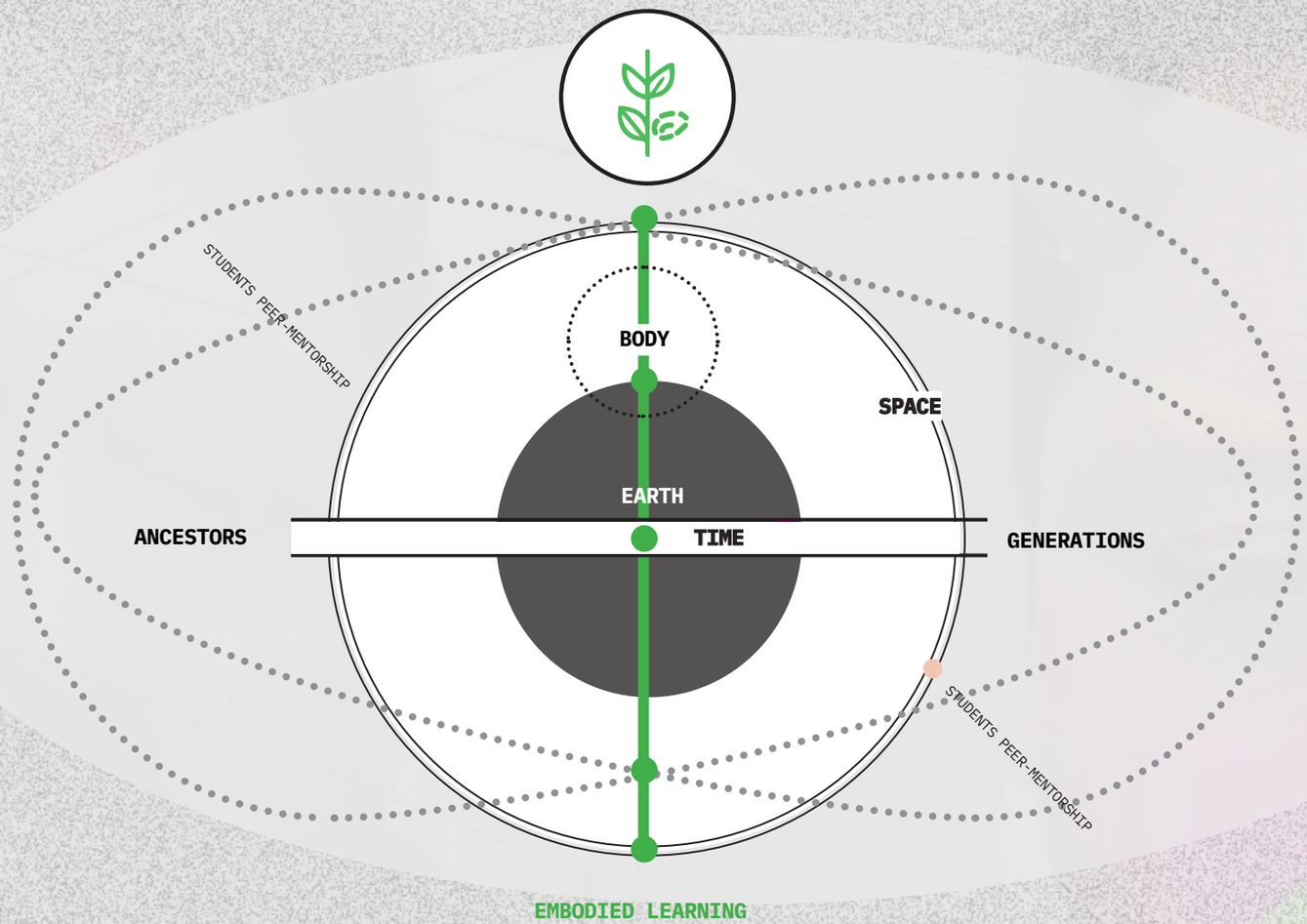
These three principles-Sajra, Ayni, and Pacha-are not discrete pillars but dynamic forces in constant dialogue, each informing and enriching the others throughout the Artecno curriculum. Sajra infuses the learning journey with creative agility and the wisdom to seek balance amid complexity. Ayni weaves the threads of community, reciprocity, and shared responsibility, fostering an environment where every participant is both giver and receiver. Pacha anchors all learning in context, honoring the interconnectedness of time, place, and lived experience.

By filtering every aspect of Artecno-from the design of activities to modes of facilitation-through this triadic lens, the framework ensures that content (what is learned), process (how it’s learned), and purpose (why it’s learned) are deeply aligned. The result is a learning ecosystem that is not only innovative and collaborative, but also resilient and culturally sustaining. In this way, Sajra, Ayni, and Pacha together cultivate a space where learners are empowered to explore, connect, and create with meaning, integrity, and a sense of belonging to both tradition and transformation.

Practical Integration in Artecno
Pacha and positionality converge through:

> **Epistemological prompts:** “How does your family’s relationship with the land shape your understanding of climate change?” (linking personal positionality to collective Pacha).
>
> **Community co-design:** Partnering with local elders to teach coding through traditional textile patterns, ensuring knowledge is rooted in place and power-sharing (Manzini, 2015).
>
> **Epistemological prompts:** Students and teachers jointly create positionality maps that situate their identities within Andean cosmovision (e.g., mapping lineage to Pachamama/Earth).

4.4 PACHA/RECIPROCITY



RECIPROCITY

4.5 FUNDAMENTAL 3: AYNI/BELONGING

In Artecno, Ayni is a deeper but animating force that shapes every aspect of the peer-to-peer, collaborative learning framework.

Ayni, a foundational concept in Andean cultures, emphasizes reciprocity and mutual support within communities. In Artecno, this principle shapes collaborative learning environments where students and teachers learn from one another and share responsibility for the learning process. Rather than seeing the teacher as the sole authority, Artecno encourages all participants to contribute their knowledge and perspectives, fostering a sense of belonging and shared purpose.

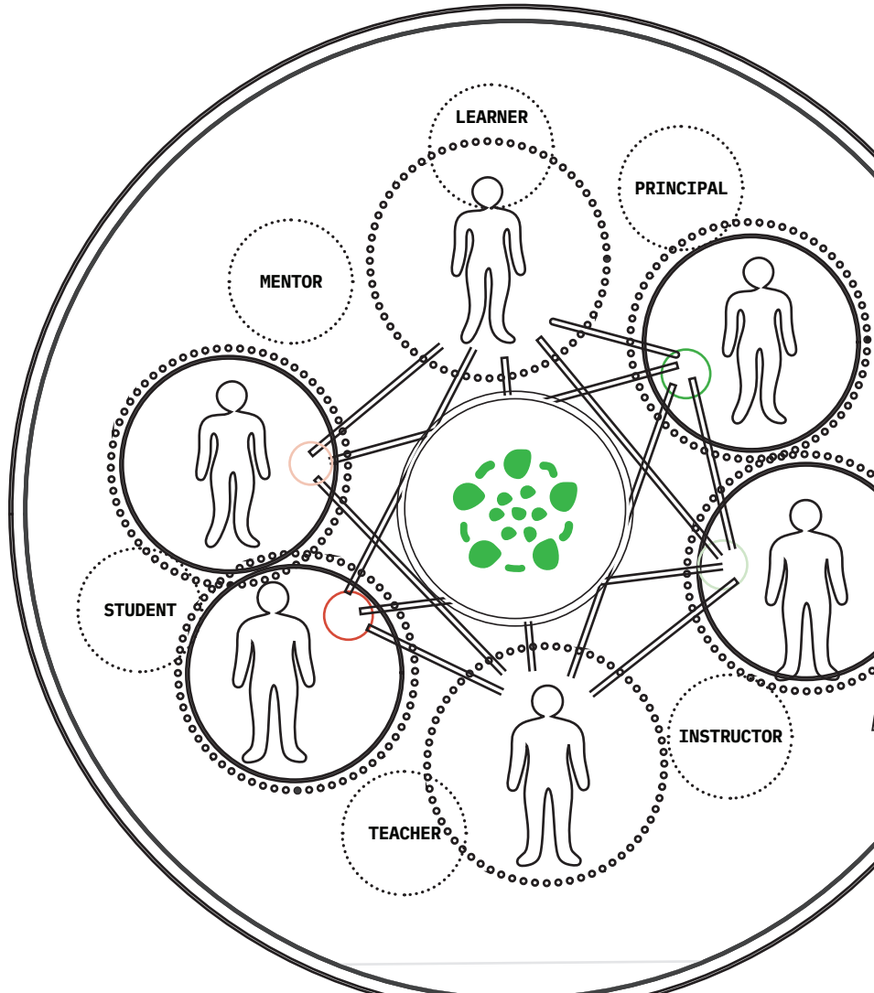
In Artecno, Ayni is a deeper but animating force that shapes every aspect of the peer-to-peer, collaborative learning framework.

a foundational principle in Quechua and Aymara cultures-embodies much more than the transactional notion of “community” or “collaboration” as it is often diluted in contemporary education. At its heart, Ayni is a living philosophy of reciprocity, interdependence, and harmony with both people and the natural world. In Artecno, Ayni is a deeper but animating force that shapes every aspect of the peer-to-peer, collaborative learning framework.

Ayni as Living Reciprocity. In the Andean cosmovision, Ayni is the sacred dance of giving and receiving action, gesture, or word is understood to carry a ripple effect throughout the community and the cosmos. This principle is not limited to human relationships; it extends to the land, ancestors, and even the spiritual realm. In practice, Ayni means that when one receives, one is also called to give back, creating a sustainable cycle of mutual aid and support. This ethic of reciprocity allows to elevate the act of sharing, trading, and mutual aid in learning. The only true gift is knowledge sharing openly; everything else should be practiced in a reciprocal manner: “I teach you today, you teach me tomorrow.”

Ayni in Learning Practices. Artecno applies Ayni by designing learning units where students must work, share, play, and discover together-both in-person and online. Every participant is both teacher and learner, blurring rigid hierarchies and fostering genuine co-creation. This disrupts the top-down model of traditional classrooms, instead nurturing a community of learning where critique, feedback, and support flow reciprocally among all members.

Ayni in Artecno is a living, breathing methodology that sustains educational sovereignty and innovation. It is present in the way ideas are shared and critiqued, in the courage to imagine futures together, and in the willingness to risk building community from an embodied, experiential core. By rooting itself in the soul of Ayni, Artecno ensures that learning is not just about acquiring knowledge, but about weaving a resilient, reciprocal social fabric that honors both tradition and transformation.



4.6 CURRICULUM DESIGN & DEVELOPMENT

My Role in the Curriculum Development of the Digital Design Degree at UCB

As part of the curriculum development team for the Licenciatura en Diseño Digital at Universidad Católica Boliviana “San Pablo” (Plan de Estudios 2019), I contributed to a transformative process that responded to both global and local shifts in the field of visual communication and digital media. The redesign emerged from a thorough contextual study, which identified a growing demand from employers and graduates for stronger training in digital design competencies-reflecting the rapid evolution of technology, user experience, and transmedia communication.

The curriculum was crafted to align with national educational mandates, including Bolivia’s Constitution and the Avelino Siñani-Elizardo Pérez Education Law, which emphasize interculturality, plurilingualism, and the integration of ancestral and universal knowledge. Our goal was to ensure that graduates would not only master technical and creative skills but also develop a strong ethical foundation, critical thinking, and adaptability to the changing demands of the digital sector.
Leveraging the UCB Plan de Estudios for Iterative Curriculum Development

In developing Artecno’s holistic, flexible after-school program for high school students, I recognize the value of drawing on established curriculum design frameworks. The Plan de Estudios of Universidad Católica Boliviana “San Pablo” (UCB) serves as a particularly relevant reference point. While Artecno is not a formal university degree, the UCB curriculum exemplifies robust academic planning, integration of values, and a commitment to contextual relevance that are highly applicable to my process.

Rather than adopting the UCB Plan de Estudios wholesale, I use it as a loose source for iterative reflection. This means systematically revisiting the UCB model at key stages of Artecno’s development to identify “holes” or missing elements-such as the balance between classroom and independent work, integration of cultural and ethical dimensions, or the structuring of learning outcomes and assessment. For example, UCB’s practice of mapping credit hours to both classroom and distance learning, and its use of continuous assessment and community engagement, prompt me to examine how Artecno can better scaffold learning time, feedback, and real-world application for high school students.e as it grows.

Integrating Institutional Insights: Adapting UCB’s Curriculum Development for Artecno

In the process of developing Artecno, I have drawn on the rigorous curriculum design methodologies exemplified by the Licenciatura en Diseño Digital at Universidad Católica Boliviana “San Pablo” (UCB, 2020). The UCB curriculum, as detailed in its comprehensive plan (Plan de Estudios 2019), provides a robust model for aligning academic programs with contextual needs, national policy, and evolving professional standards. While Artecno is not a formal university degree but rather an adaptable, holistic after-school program for high school students, several key methodological and procedural elements from UCB’s approach are both relevant and valuable for our context.

Contextual and Needs Analysis

Conduct participatory needs assessments with students, teachers, and community members to identify local priorities, barriers, and opportunities.

Involve students and facilitators in ongoing curriculum review, mirroring UCB’s validation and evaluation processes.

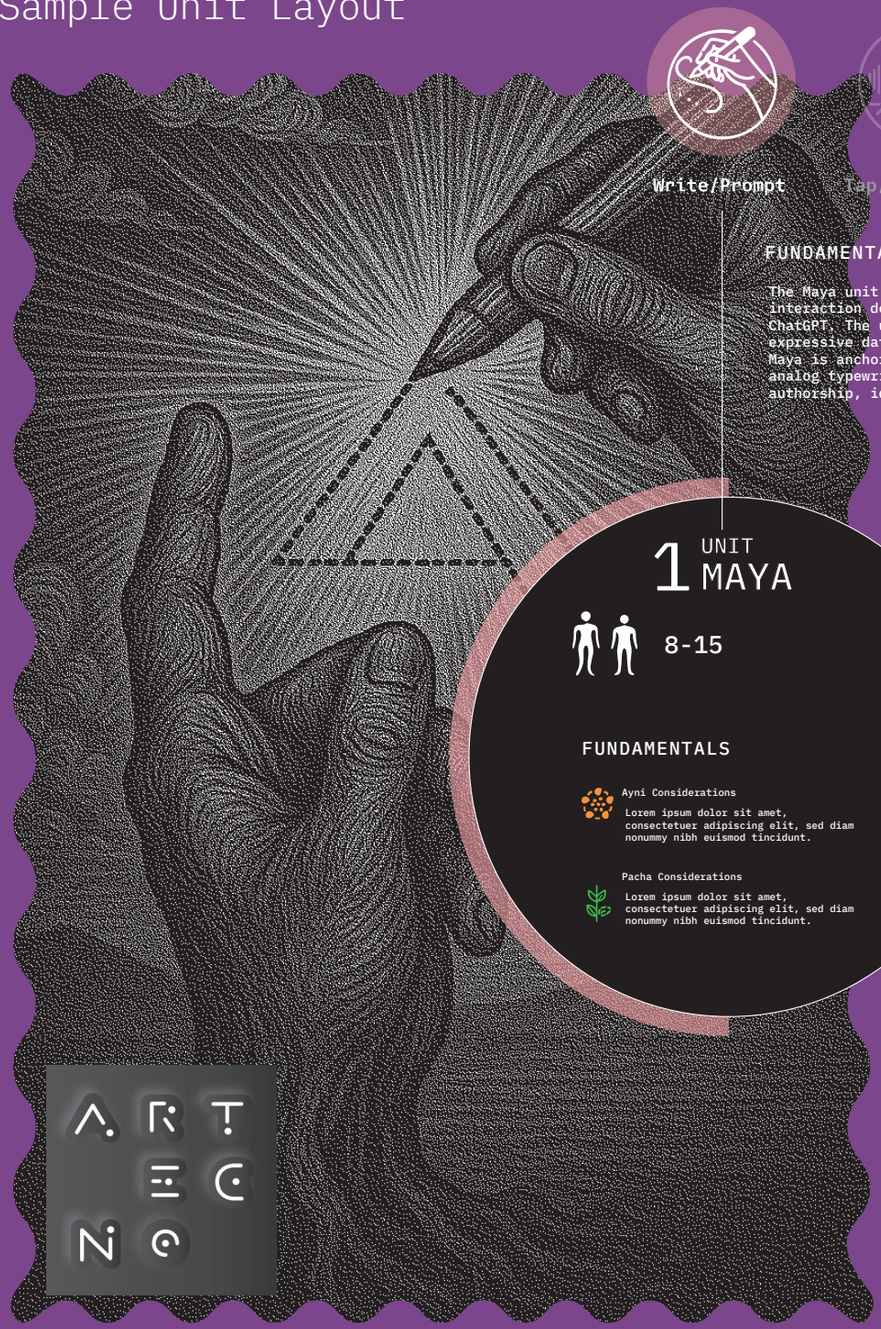
Ethical and Leadership Development

Prioritize not only technical and cognitive growth but also social-emotional learning, ethical reflection, and community well-being.

Align program values with those articulated in the UCB curriculum-competence, creativity, critical thinking, and social responsibility.

By referncing and thoughtfully adapting the methodological rigor and procedural clarity of UCB’s curriculum development process, Artecno is positioned to offer a flexible, contextually grounded, and culturally sustaining educational experience for Bolivian high school students. This approach ensures that Artecno’s curriculum is not only innovative and responsive but also rooted in best practices of curriculum design and continuous improvement.

Sample Unit Layout



Write/Prompt | Tap/Synthesize | Model/Render | Knot/Node

FUNDAMENTALS

The Maya unit introduces students to prompt engineering and natural language interfaces by blending handwritten expressions with digital interaction design. Students explore how handwriting, body movement, and authored input influence the outputs of language models such as ChatGPT. The unit supports foundational skills in UX/UI writing, AI-driven dialogue systems, and motion capture as a medium for understanding expressive data.
Maya is anchored in the belief that linguistic precision and cultural narratives must shape human-machine communication. It uses writing and analog typewriting as an analog practice to demystify AI word generation tools and creates a space where students actively reflect on authorship, identity, and voice in AI-driven spaces.

1 UNIT MAYA

8-15

FUNDAMENTALS

Ayni Considerations

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Pacha Considerations

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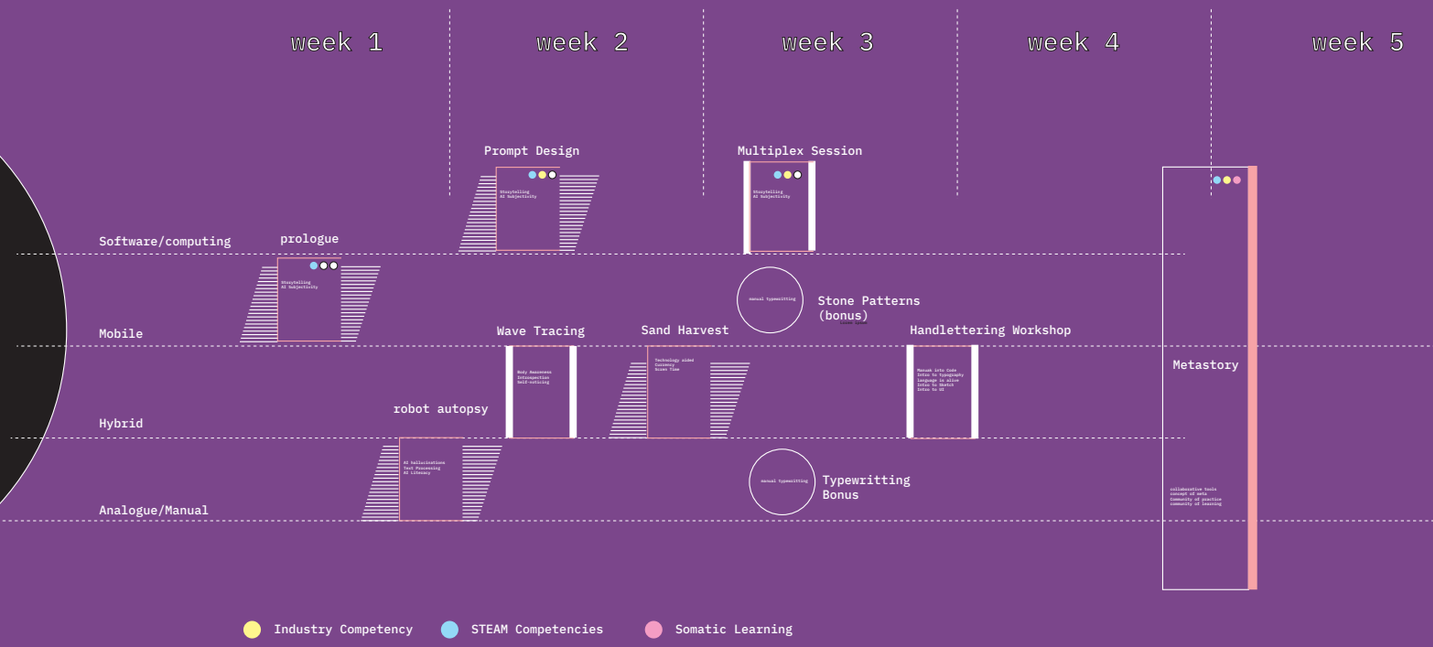

4.7 Evaluating, Testing, Data Sovereignty

At Artecno, content development transcends conventional curriculum design; it is an orchestration of knowledge that bridges digital innovation with embodied, culturally resonant learning. Our approach choreographs educational experiences by interweaving emerging technologies, somatic pedagogies, and community-driven creativity, ensuring that each learning module is both contextually relevant and universally adaptable. The curriculum is structured around microlearning capsules and immersive workshops, where digital fluency is blended with tactile, analog experiences- for example, integrating AI literacy with handwriting rituals or pairing 3D modeling with traditional clay work. This hybridization is not merely aesthetic but intentional, designed to foster deep, transferable skills and a sense of belonging.

Central to Artecno's creative process is an agile, iterative workflow informed by participatory action research (PAR) and human-centered design principles. By embedding robust peer-to-peer feedback loops and continuous learner input, we ensure that content remains dynamic and responsive to the evolving needs of our students and communities (OxfordRE, 2019; Scholasticahq, 2023). This participatory ethos not only democratizes knowledge production but also legitimizes the lived experiences and situated expertise of historically marginalized learners, aligning with best practices in youth participatory action research (YPAR) (KnowledgeWorks, 2024).

Monitoring and evaluation (M&E) are integral to this process, serving as both a compass and a catalyst for ongoing improvement. Artecno adopts a developmental evaluation paradigm, positioning evaluation as an embedded, real-time learning partnership rather than a retrospective audit. This approach leverages rapid feedback from microlearning interactions and workshop observations to inform immediate design pivots and strategic adjustments, particularly vital in complex, resource-constrained environments (Guilford Press; UNESCO GEM Report). Participatory monitoring exercises, inspired by Latin American traditions of collective inquiry, further democratize indicator selection and interpretation, fostering cultural validity and collective ownership of outcomes (Hegoa, 2023).

Driven by the principles of reciprocity (Ayni), ecological awareness (Pacha), and dynamic equilibrium (Sajra), Artecno's content and evaluation practices are inseparable. Monitoring is not a bureaucratic requirement but a dynamic knowledge-production process that ensures intellectual rigor, ethical stewardship, and genuine community impact. This integrated model empowers students to navigate the complexities of technology, imagine beyond constraints, and transform their communities through innovative thinking and collective action.

Data Sovereignty

Ruha Section Benjamin's critique of algorithmic bias and her advocacy for "abolitionist tools" in technology acted as key inspirations on the ethical approach to data acquisition from students. Benjamin highlights how emerging technologies can perpetuate systemic inequalities when designed without critical reflection on existing social hierarchies.

"Evaluation Module" and "STEAM Learning Styles" are both diagnostic tools designed with data gathering in mind; they are part of a testing and data ethos of sovereignty. Evaluation in Artecno is intended to be a lesson for community-engaged data collection and analysis. These tools empower students to become active participants in the creation and governance of their educational data, fostering a sense of ownership and responsibility.

It incorporates proprietary social encryption as a developing concept to protect against external exploitation.

By embedding Ayni into both the pedagogical and technological dimensions of its programs, Artecno not only educates students but also equips them with the tools to critically engage with and reshape the systems that influence their learning environments.

SECTION:

5 Future Intervention

The Probe Recap

The Prologue Microlearning Module: Narrative as a Design Probe The module opens with a speculative narrative set in Corvina, a fictionalized Bolivia named metaphorically after a fast-moving Pacific fish—a reference to the nation's landlocked status following the 1879 War of the Pacific. This narrative functions as a design probe, a research tool that extends beyond data collection to catalyze social change by revealing hidden attachments, interactions, and meanings within communities.

Storytelling here operates as a critical methodology, akin to vocals in music or movement in dance, to structure engagement. The narrative's speculative framework—rooted in historical loss (e.g., Bolivia's severed access to the Pacific)—serves as a scaffold for interrogating present-day sociotechnical systems.

Recontextualizing Interfaces: From Visual Design to Agentic Systems

While decades of human-computer interaction (HCI) research have refined visual interfaces through design systems, interaction heuristics, and critiques of "dark patterns," the resurgence of terminal-like prompt-based interfaces marks a paradoxical return to early computational paradigms. This shift mirrors mid-20th-century visions of "thinking machines" and embodied robotics, which idealized self-sufficient systems while overlooking risks of dependency and harm.

The project's exploration of agentic design (e.g., AI agents, microservices, JSON/API architectures) critiques this tension. It interrogates how seemingly "frictionless" digital boundaries—from cinematic screens to handheld devices—obscure power dynamics and historical erasure, particularly in postcolonial contexts.

Narrative Metaphors and Macro-Structural Critique. The module's narrative employs three core metaphors:

The Robot: Represents AI as both tool and subject, interrogating its role as a colonial "voice" concealed within code.

The Sand Clock: symbolizes time as a commodified resource ("time as money"), critiquing extractive temporalities in tech development.

The Sea: Embodies Bolivia's severed geopolitical history (loss of Pacific access in 1879) and serves as a mental model for reclaiming erased futures.

These metaphors structure a decolonial critique of AI, framing technology not as neutral progress but as a site of contested memory and power.

Methodological Integration: Bridging Creative and Technical Praxis

The design process leveraged coding assistants and iterative prototyping to address gaps in object-oriented programming and mathematical fluency—a reflection of systemic inequities in STEM education. Creative outputs, while influenced by cultural tropes (e.g., The Matrix, Alice in Wonderland), prioritize critical inquiry over derivative analogy. Documentation of this process adheres to DSI's emphasis on transparency and IRB's accountability standards, ensuring the intervention remains both academically rigorous and socially actionable.

By synthesizing IRB ethics, DSI methodologies, and narrative-based probes, this intervention models a framework for socially responsible innovation. It demonstrates how speculative storytelling and technical praxis can collaboratively address layered sociopolitical challenges—from algorithmic erasure to historical trauma—while centering equity as a non-negotiable design parameter.

Observation, Delivery, and Evaluation

Revisit current senior high school students in Bolivia, present the IRB revised prototypes with a clearer message of taking part of the program from July-November 2025

Run a practical flier campaign in Bolivia gathering new students in 4 major cities (La Paz, Santa Cruz, Cochabamba, Sucre)

Consent has to be real and deliberate without losing and evaluating micro-interactions.

Make the first Artecno cohort aware of the gathered data and more subtle nuances of confidence research, giving them agency over how to use it, publish it, dispose it, or ignore it.

5.2 IRB Studies

Integration of Research Ethics Training into Artecno

The ethical foundation of Artecno was strengthened post-pilot through formal research ethics certification. Although initial community-based interviews and participatory workshops were conducted with general awareness of ethical best practices, it became clear during early data collection that a more structured approach to participant protection was necessary. As a result, I completed two formal certifications through the Collaborative Institutional

TRAINING INITIATIVE (CITI PROGRAM):

Social-Behavioral-Educational (SBE) Comprehensive Course

Office for Human Research Protections (OHRP): Participant-Centered Informed Consent Training

These certifications were undertaken after the pilot study to ensure that all future research and programmatic interventions aligned with recognized ethical standards for human subjects research.

Certification Content and Relevance to Artecno
The Social-Behavioral-Educational (SBE) Comprehensive Certification provides extensive training in the protection of human subjects, drawing upon principles articulated in the Belmont Report — specifically Respect for Persons, Beneficence, and Justice (U.S. Department of Health and Human Services, 1979).

Key modules covered topics including:
Assessing and minimizing risk in research with vulnerable populations (e.g., minors, economically disadvantaged groups)

Importance of voluntary participation and informed consent

Ethical considerations when using emerging technologies and digital data collection

Cultural sensitivity in diverse community-based research contexts

The Participant-Centered Informed Consent Training emphasized designing consent processes that are understandable, accessible, and genuinely voluntary.

It highlighted: The ethical inadequacy of viewing consent as a singular signed form, instead of requiring ongoing communication throughout participation

Strategies for mitigating undue influence or coercion, especially in educational settings

The need for participant comprehension assessments before enrollment

Comparison across both certifications revealed a critical alignment: both frameworks position continuous respect for agency at the center of ethical research design, not merely compliance with institutional requirements.

Implications for Artecno Methodology

These learnings substantially informed revisions to **Artecno's research and intervention methodologies:**

Consent as a Process: All interactions with students, teachers, and community members were reframed as ongoing consent conversations rather than singular permissions.

Risk Minimization: Activities involving digital tools, data storage, and public presentation of student work incorporated explicit risk-benefit analyses.

Community Partnership: Program evaluation efforts emphasized co-creation of meaning with participants, respecting their ownership over the narratives and data generated.

In applying these principles, Artecno intentionally positioned itself against extractive models of educational research and intervention, advocating instead for participatory, reciprocal relationships built on mutual respect.

Broader Ethical Reflections
Through the certification process, broader ethical tensions became apparent.

In sectors such as marketing, advertising, and digital UX design, interventions upon human behavior occur regularly without genuine informed consent.

This realization reinforced the importance of Artecno's ethical stance: designing educational and technological experiences that honor autonomy, understanding, and dignity rather than normalizing manipulation.

Artecno thus evolved from an intuitive intervention into a program grounded in internationally recognized research ethics, ensuring that educational innovation did not replicate historical patterns of technological or educational colonization.

SECTION:

5.3 Community Partners

SEBASTIÁN MARTÍN – CAMBIO LABS

My collaboration with Sebastián Martín emerged at the intersection of Artecno's quest for community-centric entrepreneurship and Cambio Labs' mission to democratise social-innovation skill-sets for under-served youth. As Founder & CEO of Cambio Labs, Martín has built a nonprofit ed-tech incubator that converts high-school and early-career participants into social-venture creators through real-world ideation, prototyping, and launch cycles.

Martín's professional arc—spanning the founding of Cambio Coffee in Shanghai and instructional leadership at Avenues: The World School—equips him with a cosmopolitan, Latinx-centred perspective on bridging global opportunity gaps. His developmental lens aligns with Artecno's design-based research ethos, offering methodological templates for iterative boot-camp structures and rapid-feedback metrics already embedded in Cambio Labs' own Social Entrepreneurship Incubator.

Sebastián's critique of "innovation without infrastructure" has sharpened Artecno's focus on local market validation and sustainability modelling for student projects, ensuring learners prototype solutions that are both socially grounded and economically viable in Bolivia's constrained ecosystems.

Looking forward, Martín's network—spanning MIT Solve fellows and Urban Justice's Social-Justice Accelerator—provides Artecno with a translational pathway for scaling pilot projects into cross-border social ventures, reinforcing our shared objective of cultivating Latin American youth as agents of systemic change.

TANIA OROZ – ASOCIACIÓN AGUAYO

Engagement with Tania Oroz commenced via Artecno's exploration of art-based methodologies to counter gendered digital exclusion. As co-founder and programme lead of Asociación Aguayo, Oroz stewards initiatives that leverage theatre, dance, film, and photography to foster civic agency among women, children, and rural youth while combating violence against women.

Oroz's praxis emphasises interactive arts laboratories and community-led surveys—methods documented in municipal innovation reports and violence-prevention toolkits—to generate participatory data on local digital inequities. Her leadership in national forums, such as Conectadas LatAm gatherings on women-in-tech, accentuates the urgency of gender-responsive internet access—a thematic overlap with Artecno's IRB-aligned emphasis on data sovereignty for female learners.

Through iterative co-design workshops, Oroz has guided Artecno in embedding performance-based reflection exercises within microlearning capsules, reinforcing embodied cognition while cultivating critical digital-rights literacy. Future collaboration will integrate Asociación Aguayo's "Museo Itinerante Lakiña" model—mobile art spaces activating public discourse—into Artecno's Tap/Synthesise unit, thereby extending our somatic-digital pedagogy into open-street settings across La Paz's peri-urban districts.

SECTION:

5.3 Community Partners (Cont.)

PAMELA GONZALES – UNICODEMY

Pamela Gonzales entered the Artecno constellation as a fellow champion of tech equity, bringing her experience as founder of Unicodemy, a nonprofit that gamifies computer-science fundamentals for girls aged 10–18 across Bolivia.

Gonzales' design philosophy—centred on narrative storytelling (e.g., the character "Codi the Pony") and offline-friendly print materials—offers a pragmatic template for Artecno's low-bandwidth, mobile-first constraints. Her track record of scaling a pilot cohort of 900+ girls in nine cities evidences a capacity for rapid, data-driven iteration, reinforced by recognitions from MIT Solve and DigitalOcean's social-impact portfolio. Pamela's dual role as co-founder of Bolivia Tech Hub further injects a maker-space infrastructure and mentorship pipeline, enabling Artecno graduates to transition from educational modules into hacker-style prototyping sprints.

Moving ahead, Gonzales and Artecno plan a joint evaluation of story-based coding curricula against embodied-learning metrics, seeking to validate whether narrative immersion amplifies somatic engagement and computational self-efficacy among rural Bolivian girls—a research agenda poised for publication in regional ed-tech journals.

LUIS REJAS - MAS Y MEJOR INTERNET

My collaboration with Luis Rejas began serendipitously during my efforts to connect with Bolivia's public school system. Luis reached out, offering his support, and quickly became instrumental in launching our initial activities by sharing them across his extensive networks. His diverse international experiences and deep understanding of Bolivia's systemic challenges—particularly the entrenched bureaucratic inefficiencies and pervasive corruption—resonated with me. We both recognize the resilience required to navigate and effect change within such a complex environment.

Luis is a prominent digital rights advocate in Bolivia, known for his leadership in the "Más y Mejor Internet Para Bolivia" initiative. This movement campaigns for equitable, affordable, and high-quality internet access across the country. As the Director of the Internet Society's Bolivia chapter, Luis has been at the forefront of efforts to integrate Bolivian universities into the Latin American academic network, RedCLARA, aiming to enhance research collaboration and digital infrastructure.

His insights have profoundly influenced Artecno's approach. For instance, his advice to avoid unnecessary anglicisms in our materials highlighted the importance of cultural relevance in communication. He pointed out that terms like "gamification" have direct Spanish equivalents, such as "gamificación," which are more relatable to local audiences. This emphasis on linguistic and cultural authenticity ensures that our initiatives are more

5.2 Future Plans

Artecno's future vision is firmly rooted in STEAM, aiming to position itself as a globally recognized leader in this field while equipping Bolivian students with the competencies necessary for international collaboration, innovation, and leadership. To realize this vision, Artecno is committed to enhancing student global competencies by integrating internationally recognized STEAM standards into its curriculum, fostering cultural intelligence, and developing global communication skills. This approach aligns with Bolivia's national priorities for education, which emphasize lifelong learning, environmental stewardship, and intercultural respect as outlined in the national Agenda 2025.

Strategically, Artecno seeks to expand its global partnerships by establishing collaborative relationships with international STEAM institutions and technology companies. This involves developing exchange and joint-project programs, as well as leveraging the Bolivian diaspora in cities like New York, Barcelona, and across Scandinavia to create mentorship and engagement opportunities. These partnerships not only enrich the learning experience but also help Artecno's community partners grow and innovate alongside the program.

Strengthening Artecno's brand visibility on the international stage is another core objective. By showcasing innovative practices at global educational platforms, organizing annual international STEAM symposiums, and amplifying student success stories, Artecno aims to build a reputation for excellence. Participation in global education conferences and competitions, coupled with a robust digital storytelling strategy, ensures that Artecno's achievements and impact are recognized worldwide.

Implementation of this vision is grounded in curricular innovation-incorporating frameworks like NGSS or ISTE, adopting bilingual (English-Spanish) education, and embedding project-based learning focused on global issues such as climate change, sustainability, and ethical AI. The program also prioritizes the creation of exchange opportunities and virtual collaborations, utilizing digital platforms to connect Bolivian students with peers and mentors around the world.

Potential challenges include limited resources, the need for cultural adaptation, and equity concerns related to technology access. Addressing these, the program remains committed to ensuring that all initiatives respect and integrate Bolivian cultural identities and avoid deepening educational divides.

Expected outcomes include increased international recognition, enhanced student preparedness for global challenges, and an expanded network that sustains innovation and funding. Success will be measured through both quantitative metrics-such as the number of international partnerships, student enrollment growth, and performance in global competitions qualitative feedback from students, faculty, and partners on the development of global competencies.

By weaving together global standards, local values, and strategic partnerships, Artecno is poised to become a model for STEAM education in Bolivia and beyond-empowering students to thrive as innovators and leaders on the world stage.

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ARTECNO
El Himno