

# la fundación

Fundación MAPFRE magazine #50 | March 2020  
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Anniversary  
50 ISSUES BY YOUR SIDE

Art  
**Rodin-  
Giacometti**

30 YEARS  
TRANSFORMING BRAZIL

Road Safety  
COMPANIES FIRMLY COMMITTED  
TO ROAD SAFETY

Health  
BEING A VEGETARIAN, HEALTH,  
ETHICS OR SUSTAINABILITY?



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# by your side

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# the picture

## HELPING THE COMMUNITY, FUNDACIÓN MAPFRE DONATES TO RESIDENTIAL HOMES AND OTHER SOCIAL WELFARE ENTITIES



This section, which is the first the reader comes across, always aims to underscore highly positive actions for society at large that can be portrayed with a picture. What you see here is not the photo we had originally intended to use, namely smiling children participating in Fundación MAPFRE's social activities. The edition of this issue closed just when the disruption caused by COVID-19 was declared a global pandemic. At that very moment, Fundación MAPFRE fell in line with all the recommendations issued by the health authorities in each country where we are present, duly adopting all the measures designed not only to prevent further infections, but also to combat the spread of the virus. Hundreds of thousands of professionals all over the world, especially health care workers, are on the front

line fighting this pandemic and we are truly grateful for their social commitment. But we also want to be close to the families of the patients and, most especially, of those who have died.

Dear reader, while this pandemic has forced us to cancel or postpone most of our activities, have no doubt that we will be recovering our normal routine as soon as this crisis is over. In the meantime, we will continue helping the community through our digital outlets and social media. This magazine is an important part of that aid in difficult times and we therefore wanted to keep its informative and entertaining content available in both the online version and the print version in your hands. ✕

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## EN MARCHA HACIA EL CAMBIO





## **Paco Arango, screenwriter, movie producer and director, and soul of the Aladina Foundation**

**“The gift I would have liked to possess is the ability to cure”**

TEXT: RAMÓN OLIVER IMAGES: LAURA MARTÍNEZ LOMBARDÍA

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Paco Arango (Mexico City, 1966) is a screenwriter, movie producer and director. Between 2000 and 2004 he directed the popular Spanish TV sitcom *¡Ala... Dina!*, a success that served as inspiration when naming the foundation he created in 2005. Since then, the Aladina Foundation has helped make happier and improve the lives of over 1,500 children and adolescents with cancer, and their families. This work warranted the Fundación MAPFRE Award for the Best Social Action Initiative in the year 2016. Through his film projects, Arango has managed to combine his two passions: cinema and solidarity actions. Part of the proceeds from his latest film, *The Rodríguez and the Far Side*, premiered in October 2019, will also be devoted to the fight against childhood cancer.

**Research projects, psychological support, physical exercise programs, dog therapy in hospitals, summer camps, creation of playrooms, conditioning of facilities... You never stop.**

We simply cannot stop, as childhood cancer is a fierce enemy and waits for no one. And there is so much to do... We are now immersed in several projects such as the renovation of the Pediatric Oncohematology Unit of the Virgen del Rocío Hospital in Seville. We've also just completed the decoration of the pediatric unit at the Central University Hospital of Asturias in Oviedo.

**A great many – often groundbreaking – projects. *Lo que de verdad importa* [The Healer] was the first movie in history to donate all profits to a charitable cause.**

I went way over the top with that movie (laughs), but the fact is that everything about that venture was amazing. We were number one in 16 countries, generating over three million euros for the fight against childhood cancer. What's more, the money raised in each country went straight to local foundations there, helping them grow as institutions. But, aside from the financial aspect, the truly great thing was seeing the way in which the general public was mobilized around a movie. It was like a wonderful virus spreading out. So many extraordinary things happened... They called us

from the Vatican to offer them a private showing and I remember how, as I left the theater, the biggest rainbow I've ever seen in my life crossed the sky. I can assure you that, when you work with children with cancer, rainbows appear all the time.

**What did people say to you?**

There were all kinds of reactions. There were those who went to theaters to see the movie and then found out about the other dimension of the project, while others went to see it precisely because they knew about the charitable side. The best thing was the word of mouth it generated. There were also some who (affectionately) called me crazy, given that it's hard enough to make a movie and yet, on top of it all, I was trying to plant a flag on the moon. I now believe there should be more crazy people like me, because that madness worked. In addition, I was moved by a greater force: the need to tell the story of someone who had the power to cure, which is the gift I would've liked to possess.

**Two of your great passions are your artistic activity and the work you do with children. How did you think of combining them?**

It all started with *Maktub*, my first movie. One day, talking to one of the kids we worked with in the foundation, I told him that I was going to start making movies, as I wanted to tell the world how extraordinary it was working with children with cancer. That same day we made a pact that, if the



“We have to try to leave this world better than we found it”

movie went well, part of the money would go to finance a research center at the hospital where he was a patient. That was how the Maktub Center for bone marrow transplants was created at the Infant Jesus Hospital in Madrid.

#### **How difficult is it to fit them both in?**

Normally, when I make a movie, I distance myself from the hospitals and children. It's a way to escape. But combining these facets is also a way to give them both meaning and to help, not just financially, but also by raising awareness. It's a way to make society realize that childhood cancer is a reality we must learn to live with, and how important it is that we all strive to help, within the limits of our possibilities.

**And you are now premiering *The Rodríguez and the Far Side*. A comedy with Edu Soto, Santiago Segura, Rossy de Palma, Macarena Gómez, Geraldine Chaplin...**

Yes, my first comedy, which is really my genre. It's much more difficult to make 'dramedy', a halfway

house between drama and comedy in which some scenes pull at the audience's heartstrings, as they start to comprehend a harsh reality. Not the case here. In this project, I went off the rails somewhat, doing something crazy together with a wonderful team and cast. This is not a movie for parents to fall asleep, while the kids have a great time. At one showing in Valencia, I thought two couples in front of me were going to have a fit, as they couldn't stop laughing. *The Rodríguez and the Far Side* is a family comedy in which, above all, I wanted there to be a lot of magic. And I called my foundation Aladina [Aladdin] precisely because I wanted to bring magic into the hospitals.

#### **Should we all be helping others?**

My philosophy is that we have to leave this world better than we found it. And this can be applied to any person and whatever cause you want. I chose children with cancer, but it could be any other one. It's perfectly compatible to set aside some time in your life for sharing and giving a piece of yourself,



“Thanks to Fundación MAPFRE, Aladina will be able to provide and implement greater aid in its persistent fight against childhood cancer. Heartfelt thanks on behalf of the children, and the Aladina Foundation.” Paco Arango.  
Presentation ceremony of the 2016 Fundación MAPFRE Awards



although at first you may feel a bit incompetent, just like I did. But time will provide you with the tools to make you feel really useful. And I'd bet all the money in the world that anyone who tries it will be much happier. Because, even though I know it's a bit schmaltzy and that we've heard it so often, the saying that 'you get back a great deal more than you give' couldn't be truer.

### **How did you start working with children with cancer?**

I'm a person with great faith and I realized that life had been really good to me. I had a wonderful family, had a healthy financial situation, had achieved my professional dreams... I was overwhelmed by the fact that I had been so lucky, while others were suffering from wars, displacement, diseases... I came to the conclusion that I hadn't received all those gifts just to have fun, but rather to use them for good. So I asked a friend to help me find something I could do to get my hands dirty. That did not merely involve giving

money to some cause, but rather would be tough, something difficult. And he told me later: tomorrow you start working with children with cancer.

### **What is the part of Aladina you feel most proud of?**

They are all very important, but I'd single out two. The first is to be with children – that is paramount. My volunteers form part of the core family unit. Because, when the going gets tough, the children only accept their friends, and we are part of that close circle. I usually don't talk about the second. Childhood cancer is cured in 80 percent of cases, but unfortunately there remain 20 that are not. And that is where Aladina is most effective. We accompany that 20 percent in a very special way. And even when the child dies, we look after the parents for a whole year, helping them to achieve closure and move on. This is a part not often discussed, something that is only logical. But, it is in those moments that I feel I'm a firefighting hero. ☒

“I called my foundation Aladina because I wanted to bring magic into the hospitals”



The Oncology Unit for adolescents at the Gregorio Marañón Hospital in Madrid after the intervention by the Aladina Foundation

According to the UNESCO, “culture constitutes a fundamental dimension of the development process and helps to strengthen the independence, sovereignty and identity of nations”. Fundación MAPFRE enthusiastically strives to bring art closer to the citizens of the whole world

## Art for all

### Gijón

**EAMONN DOYLE**

Centro de Cultura Antigo Instituto de Gijón (Asturias)



Eamonn Doyle  
*On (series) no. 1, 2014*  
© EAMONN DOYLE, COURTESY OF MICHAEL HOPPEN GALLERY, LONDON

### São Paulo

**PAZ ERRÁZURIZ. FUNDACIÓN MAPFRE COLLECTIONS**

Instituto Moreira Salles (São Paulo, Brasil)



### Cologne

**BERENICE ABBOTT**

SK Stiftung Kultur (Cologne, Germany)



Berenice Abbott  
*West Street, 1932*  
International Center of Photography Purchase, with funds provided by the National Endowment for the Arts and the Lois and Bruce Zenkel Purchase Fund, 1983 (388.1983)  
© GETTY IMAGES/BERENICE ABBOTT

Paz Errázuriz  
*Karman the Magician, from the series The Circus, 1988*  
© COURTESY OF THE ARTIST



Despite the fact that activities have been put on hold by the global alert caused by COVID-19, you can learn more about these exhibits in our digital edition



## Madrid

**RICHARD LEAROYD**

Sala Bárbara de Braganza (Madrid)



Richard Learoyd  
*Fish Heart I*, 2009  
Collection of Samuel Merrin



## Madrid

**RODIN AND GIACOMETTI**

Recoletos Hall (Madrid)

Alberto Giacometti  
*Ombres Ombres d'Annette (dit Venise)*  
[*Bust of Annette (called Venice)*], 1962  
Fondation Giacometti, Paris  
Photo: Fondation Giacometti, Paris  
© ALBERTO GIACOMETTI ESTATE /  
VEGAP, 2020

## Madrid

**ESPACIO MIRÓ**

Fundación MAPFRE Recoletos Hall



Carlos Pérez Siquier  
Cádiz, 1980  
© CARLOS PÉREZ  
SIQUIER

## Barcelona

**CARLOS PÉREZ SIQUIER**

Casa Garriga Nogués (Barcelona)





# Rodin-Giacometti

TEXT: LEYRE BOZAL CHAMORRO IMAGES: FUNDACIÓN MAPFRE

Despite being separated by more than a generation, the creative paths of Auguste Rodin (Paris, 1840-Meudon, 1917) and Alberto Giacometti (Borgonovo, Switzerland, 1901-Chur, Switzerland, 1966) reveal significant parallels, despite the inevitable differences. These similarities are highlighted for the first time in this exhibition organized by Fundación MAPFRE, Madrid, with the collaboration of the Giacometti Foundation, Paris, and the Rodin Museum, Paris. It can be visited at Fundación MAPFRE's Recoletos Hall from February 6 through May 10, 2020.

Added to the fact that their respective works share purely formal aspects – such as, perhaps, an interest in heavily working their materials and accentuated modeling, their concern about the pedestal's role, and their taste for fragments or distortion, to name but a few – the comparisons that can be drawn go far beyond that. Rodin was one of the first sculptors considered 'modern', given his ability – firstly, through the expressiveness of the face and gestures, and, later in his career, by focusing on the essential – to reflect universal concepts such as anguish, pain, anxiety, fear or anger. This is also a fundamental feature of Giacometti's creations: his post-Second World War works, those elongated, fragile, immobile figures which Jean Genet called "the guardians of the dead", expressed the full complexity of human existence, totally devoid of any superfluous elements.

Rodin was the undisputed grand master of the 19th century, with hardly any modern sculptor capable of reaching such heights. However, during the avant-garde period, there were many artists who deviated from his approach in order to invent a freer, more modern language, far removed from his, which they felt was traditional in many respects. Giacometti himself,

despite admiring Rodin from an early age, turned his back for a while on the French maestro and shifted his attention to new sculptors such as Ossip Zadkine, Jacques Lipchitz or Henri Laurens, to name but a few. However, from 1935 onward, the human figure once again took center stage in his work and started defining the aesthetics by which he was to be essentially identified, progressively taking shape in the years following the Second World War.

On seeking an artistic expression of reality, without relinquishing the personal affirmation of a modern artist, Giacometti quickly came across Rodin's work. The selection of works, some 200, which make up this exhibition is conceived as an ongoing conversation between the works of these two artists. Distributed in eight different sections, the display is completed with a selection of photographs. This reveals how both creators, in their respective eras, found ways of approaching the human figure that reflected a new personal vision, yet firmly rooted in their time: for Rodin, in the world leading up to the Great War; for Giacometti, the interwar period and that immediately after the Second World War, so marked by disenchantment and existentialism.

## Groups

Auguste Rodin was one of the first sculptors to tread the path toward reality, because, for him, "beauty lies alone in revelation of truth." In 1885, the city of Calais commissioned a monument to commemorate

Auguste Rodin  
*Eustache de Saint-Pierre*, c. 1885-1886  
Plaster. 98 x 35 x 37 cm  
Musée Rodin, Paris. Donated by Rodin 1916  
Photo: © Musée Rodin Photographic Agency - Pauline Hisbacq



Auguste Rodin  
*Monument des Bourgeois de Calais*  
 [Monument to the Burghers of Calais], 1889  
 (modern copy)  
 Plaster. 231 x 248 x 200 cm  
 Musée Rodin, Paris  
 Photo: © Musée Rodin (photo Christian Baraja)

the heroic deeds of citizens who, in 1347, after a prolonged siege of the city during the Hundred Years War, offered themselves up as hostages to King Edward III of England. Rodin designed the monument as six independent figures he would later assemble together, striving to maintain the identity of each element, while not losing sight of the big picture. On breaking with tradition – given that, instead of presenting one single character, he sculpted a group of six men advancing, albeit individually, toward their tragic fate – the sculpture was not well received and would not be officially displayed until 1895, six years after the sculptor completed the work.

In the late 1940s, Giacometti became interested in the question of sculptural groups, undoubtedly due to the influence of Rodin's *Monument to the Burghers of Calais*. Works such as *La Place (Composition avec trois figures et une tête)* [The Square (Composition with Three Figures and a Head)], *Quatre femmes sur socle* [Four Women on a Pedestal] or *La Clairière* [The Clearing], all three



Alberto Giacometti  
*La Clairière* [The Clearing], 1950  
 Bronze. 61 x 66 x 53 cm  
 Fondation Giacometti, Paris  
 Photo: Fondation Giacometti, Paris  
 © Alberto Giacometti Estate / VEGAP, 2020



Auguste Rodin  
*Homme au nez cassé* [Man with a Broken Nose], 1864  
 Terracotta, stamping. 22.3 x 19.1 x 15.8 cm  
 Musée Rodin, Paris  
 Photo: © Musée Rodin Photographic Agency - Jerome Manoukian



Alberto Giacometti  
*Tête de Diego* [Diego's Head], c. 1950  
 Plaster. 9.7 x 5.1 x 6.6 cm  
 Fondation Giacometti, Paris  
 Photo: Fondation Giacometti, Paris  
 © Alberto Giacometti Estate / VEGAP, 2020

from 1950, show how Giacometti sought the essential nature of the notion of a group.

### Accident

The creative use of chance or accident was one of Rodin's major contributions to modern sculpture, as we can see in *Homme au nez cassé* [Man with a Broken Nose], from 1864. Instead of being discarded and associated with errors and mistakes, pieces of material broken off in fortuitous events during the modeling process are recovered and incorporated into the creative process and the final work, thus affording a different meaning to the sculpture.

This is also manifested in the fissure on the *Tête d'homme* [Head of a Man] (c. 1936) by Giacometti, or in the cracks of the eyes, and the "slit" representing the mouth

of *Tête de Diego* [Diego's Head] (1934-1941). It is as though the Swiss sculptor had picked up on this aspect which characterized Rodin's sculptures and reflected on it, altering its meaning or perhaps giving it an even fuller sense.

### Modeling and Materials

Following his Cubist experiments and a Surrealist phase, Giacometti increasingly whittled his sculptures down in a quest for "figures and heads viewed in perspective", finally producing the type of works for which he would become best known. His characteristic elongated figures then replaced his previous works, with their tremendous technical perfection, and the manipulation and modeling of the material became the key features of his oeuvre. Likewise in

the case of Rodin, who sometimes let the clay be glimpsed beneath the bronze, revealing an energetic, vigorous modeling process that, paradoxically, manages to express human frailty. This can be seen in sculptures such as *Eustache de Saint Pierre* (c. 1885-1886) or the various garments produced for the figure of Balzac.

### Distortion

Rodin's quest for expressiveness in his sculptures is characterized by the emphasis he places on his figures' faces, at times acquiring a caricature-like quality. Modeling and assemblage coexist with distorted faces seeking that expressive impact, as is evident in *Tête de la Muse tragique* [Head of the Tragic Muse] (1895), or in the different versions of *Le Cri* [The Cry].



Alberto Giacometti  
*Le Nez* [The Nose], 1947-1950  
 Plaster. 43 x 9.7 x 23 cm  
 Fondation Giacometti, Paris  
 Photo: Fondation Giacometti, Paris  
 © Alberto Giacometti Estate / VEGAP, 2020



Auguste Rodin  
*Torse de l'Etude pour Saint Jean Baptiste, dit Torse de l'Homme qui marche*  
 [Torso study of Saint John the Baptist, known as the Torso of the Walking Man], 1878-1879 (cast in 1979)  
 Bronze, lost wax casting.  
 51.5 x 25.5 x 15 cm  
 Musée Rodin, Paris. Casting for the museum's collections, 1979  
 Photo: © Musée Rodin (photo Christian Baraja)



Alberto Giacometti  
*D'après des sculptures grecques (vénus accroupie, diadumène)*  
 [Copies of Greek sculptures (Crouching Venus, Diadumenos)], after 1962  
 Pen and ink on bond paper. 27 x 21 cm  
 Fondation Giacometti, Paris  
 Photo: Fondation Giacometti, Paris  
 © Alberto Giacometti Estate / VEGAP, 2020

Giacometti's case is rather different, given that the distortion is not – or is not solely – due to that pursuit of expressiveness. After the war, the Swiss artist's sculptures became increasingly elongated and stylized, and sometimes really small. As the sculptor himself pointed out, that was how he really viewed his subjects. In 1960 he wrote: "The figures are nothing more than continuous inward or outward movement. They are incessantly redone and lack any real substance; that is their transparent aspect. The heads are not cubes, nor cylinders, spheres or triangles. They are a moving mass, [appearance],

changing shape and never totally comprehensible." It is perhaps that incomprehension of reality which led to sculptures such as *Le Nez* [The Nose] (1947-1950) or *Grande tête mince* [Large Thin Head] (1954).

#### Connections with the Past

Rodin's relationship with ancient art dated back to his student days at the *École Spéciale de Dessin*, when he would visit the Louvre to copy the Old Masters, and to a trip to Italy in 1875. The keynote moments on this trip were when he spent some time in Florence, where he discovered Michelangelo's sculptures, and in Rome, where he admired classical

sculptures. This is reflected, for example, in the various male torsos or in the forms of *La Méditation sans bras, petit modèle* [Meditation Without Arms, small model], produced in 1904.

As for Giacometti, between 1912 and 1913 he began to copy Dürer, Rembrandt and Van Eyck from illustrations found in books belonging to his father. This activity continued later in the Louvre, where he spent a lot of time making copies, especially of Egyptian sculpture. He also traveled to Italy and, at the Musée de l'Homme in Paris he discovered Oceanic, African and Cycladic art. He incorporated all of these influences into his work.



### Series

For both Rodin and Giacometti, the process of repeating the same motif was common practice. This was a way to delve deeper into the study of the depicted model and his or her psychology; moreover, such repetition enabled them to keep transforming their work, which seemed reluctant to be deemed finished. This process also transformed the meaning of the final work; having started out from some small detail, it often ended up reflecting universal aspects of existence.

This innovation in the sculptural process – never viewing the work as finished – was, perhaps, one of the aspects

that most interested Giacometti about Rodin. On this point, the Swiss artist declared in 1957: “No sculpture can ever dethrone another. A sculpture is not an object; it is a question, an issue, an answer. It can never be either

finished or perfect. The issue does not even arise. For Michelangelo, with his *Pietà Rondanini*, his final sculpture, everything starts all over again. And, for a thousand years, Michelangelo could have sculpted Pietàs without repeating himself,

*Rodin accoudé à une selette à côté du monument à Victor Hugo* [Rodin leaning on a bench next to the monument to Victor Hugo], c. 1898  
 Photograph: Dornac [Pol Marsan / pseudonyms of Paul Cardon]  
 Albumen print copy. 12.5 x 17.5 cm  
 Musée Rodin, Paris. Donated by Rodin 1916

Photo: © Musée Rodin



*Alberto Giacometti travaillant dans son atelier, Paris* [Alberto Giacometti working in his studio, Paris], 1955  
 Photograph: Isaku Yanaihara  
 Gelatin silver print. 8.1 x 13 cm  
 Fondation Giacometti, Paris

Photo: Fondation Giacometti, Paris  
 Photo by Isaku Yanaihara/ © Suki Yanaihara/  
 Permission granted through Misuzu Shobo, Ltd. Tokyo



going back over or ever finishing anything, simply pushing further. Rodin likewise.”.

### Pedestal

The integration of the pedestal with the sculptural motif has been one of the major issues facing modern sculpture. When working on sculptural groups with individualized characters, as is the case of *The Burghers of Calais*, Rodin confronted this question and considered various solutions for the base, enabling him to establish a greater or lesser separation from the viewer. In this group sculpture, it seems that the artist initially attempted to avoid placing the figures on any base at all, as he wanted to incorporate them directly into the pavement slabs. In the end, he had to install this work on a low base. But, with his original intention, Rodin was already anticipating one of the fundamental features of 20th century sculpture: eliminating the base from the *Burghers* would have placed the viewer and the volunteers trudging toward their death at the same height; in other words, integrating sculpture into the real world and stripping it of its aura of intangibility.

In Giacometti’s work, the pedestal not only serves as a way of isolating the figure and distancing it from the viewer. A small figure on a really tall or wide pedestal makes it look even smaller when observed from a distance. But this is not the only reason for using one or another size of pedestal; it also



Alberto Giacometti  
*Petit buste sur colonne*  
[Small Bust on a Column], 1951-1952  
Bronze. 152.2 x 21.2 x 22.6 cm  
Fondation Giacometti, Paris  
Photo: Fondation Giacometti, Paris  
© Alberto Giacometti Estate / VEGAP, 2020

produces a dialog between base and figure.

### The Walking Man

In various publications on the French grand master Giacometti copied *L’Homme qui marche* [The Walking Man] on a page, opposite the reproduction of a work by



Auguste Rodin  
*Assemblage: Femme-Poisson et Torse d’Iris sur gaine à rinceaux* [Set: Woman-Fish and Torso of Iris on a plinth with foliage], after 1890  
Plaster, pink patina (plinth). 157 x 35 x 38 cm  
Musée Rodin, Paris. Donated by Rodin 1916  
Photo: © Musée Rodin (photo Christian Baraja)

Rodin, as if reflecting on the motif in order to later express that idea in a work of his own. The versions of *The Walking Man* by both artists are, without a doubt, among the world’s best-known sculptural works and it is evident that Giacometti was inspired by Rodin to work on this motif.



Alberto Giacometti  
*Homme qui marche II* [The Walking Man II], 1960  
 Plaster. 188.5 x 29.1 x 111.2 cm  
 Fondation Giacometti, Paris  
 Photo: Fondation Giacometti, Paris  
 © Alberto Giacometti Estate / VEGAP, 2020



Auguste Rodin  
*L'Homme qui marche, grand modèle* [The Walking Man, large model], 1907  
 Plaster. 219 x 160 x 73.5 cm  
 Musée Rodin, Paris  
 Photo: © Musée Rodin, photo Hervé Lewandowski

Compared with that of Rodin, Giacometti's *The Walking Man* seems worn and fragile, while the French master's version is tremendously expressive, revealing the full dimension of human frailty. But, beyond the differences, with this motif both artists tackled one of the essential

aspects of sculpture: how to keep the material upright; how to build it up; issues that converge in a reflection on human beings and their ability, both literally and metaphorically, to avoid falling down. In this sense, sculpture, in turn, becomes a metaphor for humanity. And if Giacometti's

*The Walking Man* is the one that appears triumphant and remains standing in the face of life's tribulations, *The Staggering Man* is a metaphor for the precariousness of human existence: two sides of the same coin, two questions and two answers for future generations. ⊗



GRAN CIRCO  
BONNICHEDDS  
KENNEDY S/O LEO GARRIBOLDI



# Chile, through the lens of Paz Errázuriz

TEXT: ALEJANDRA FERNÁNDEZ IMAGES: Paz Errázuriz, Fundación MAPFRE Collections

She is considered the most important Chilean photographer of all time and is one of the key figures in Latin American photography.

Paz Errázuriz (Santiago de Chile, 1944) started her career in those difficult, uncertain 1970s in Chile, marked by the onset of the Pinochet dictatorship and harsh repression. This is why going out on the street to take photographs was often a hazardous activity, and much riskier for a woman.

Her photography projects often involve a transgression of the rules imposed by the military regime of that period, daring to work in environments where women were not welcome. Her pictures reveal to us spaces and environments dominated by marginalization and sit-in protests, while her characters exhibit behaviors far removed from conventional norms and the established order.

The outstanding feature of this artist's bold work is her portrayal of vulnerable people sleeping rough, men and women detained in psychiatric hospitals, members of poor circuses, or transvestites, persecuted by the police. In short, depicting the most hidden aspects of daily life in Chile, all achieved thanks to a working method based on sharing experiences with these subjects in a relationship of trust and mutual respect.

## Recognition of her career

In 2017, Paz Errázuriz was distinguished in her home country with the National Visual Arts Award, yet another accolade to add to other important ones she has received in the past few

years, such as the Madame Figaro-Rencontres d'Arles photography prize, received at the French festival of the same name, one of the world's most important in this discipline, or the PHotoEspaña 2015 lifetime achievement award. In addition, she represented her country at the Venice Biennale, together with Lotty Rosenfeld, and received the PHotoEspaña lifetime achievement award.

## The Collection

In 2017, Fundación MAPFRE acquired 170 photographs by this Chilean artist, the largest existing collection of her work in the whole world, made up of pictures taken throughout her extensive career.

It ranges from her early works in the mid-1970s, such as the series *Dormidos* [Sleeping], which reflects those people forced to spend their days in the open, sleeping on the ground, struggling to survive in abject poverty: these images offer us a far-from-heroic perspective of Chile in those years, immersed in poverty; up to her most recent series, *Muñecas, Frontera Chile-Perú* [Dolls, Chile-Peru Border], started in 2014, color images of her visit to a brothel in the north of Chile which marked the continuation of her Brothels series, and *La manzana de Adán* [Adam's Apple], also in our foundation's collection.

The collection also includes such series as *Soul's Infarct*, *Protests*, *Women of Chile*, *The Light that Blinds Me*, *The Nomads of the Sea*, or *Boxers*, among others.

*Miss Piggy II, Santiago, from the series The Circus, 1984*



*Women for Life,*  
from the series  
*Protests, 1988*



*Evelyn I, Santiago,*  
from the series *Adam's*  
*Apple, 1987*



*Sleeping V*, from the series *Sleeping*, 1979

There are two particularly noteworthy photographs among the 170 works in this collection. The first is *Miss Piggy II*, 1984, belonging to *The Circus*. This series depicts moments of everyday life, anodyne or otherwise, in poor circuses, portraying those

people who barely scrape by in the marginal districts of the big cities, with no big billboards or spectacular advertising.

And the second is *Evelyn I*, from the series *Adam's Apple*, 1987, in which the Chilean artist once again displays the

ordinariness of her subjects, on this occasion transvestites and male prostitutes in various brothels in Santiago and Talca. These are images of the street, preparations for the night and the different rooms where they pose on the bed like odalisques. ⊗

### ***When the minority is a majority***

Paz Errázuriz inverts the term minority. In the society she captures with her camera, the privileged are a minority and the rest make up the majority. For her, these characters are not marginal;

they are full of dignity and naturalness, laughing and enjoying life. Her images do not classify, they do not discriminate. The photographer fits in with her subjects by creating the climate of trust

and respect necessary to draw out of them all their individuality, feelings and self-assertion in the midst of their exclusion.





# Transforming Brazil

TEXT: SILVIA MARTINELLI IMAGES: FUNDACIÓN MAPFRE IN BRAZIL

Maintaining a comprehensive range of activities in a country of continental dimensions (occupying a total of 8,514,876 km<sup>2</sup>), with over 210 million inhabitants, is not a simple task to accomplish. Yet Fundación MAPFRE has managed it. For nearly 30 years it has contributed to Brazil's social development.

Ever since 1990, Fundación MAPFRE's work in Brazil has been truly notable. Underpinned by ethics and transparency, it focuses on the long term and, above all, monitors and evaluates the results obtained. This commitment has ensured the achievement of remarkable results year after year, with a total of over 3.4 million people benefiting (directly and indirectly) from its work in 2019 alone.

Fundación MAPFRE promotes initiatives in Brazil to improve the living conditions of the most underprivileged population groups, reduce traffic accidents and promote broader access to information, accident prevention, innovation and research, so as to expand the cultural diversity of the whole of society.

"We are investing in programs that benefit thousands of people in every region of Brazil and make a real contribution to improving public policies, disseminating quality information and enhancing educational endeavors nationwide," underscores Fátima Lima, Sustainability manager for MAPFRE and Fundación MAPFRE in Brazil.

In the course of its ever-increasing range of activities, Fundación MAPFRE has consolidated its leading role in this country, given that it is widely recognized in Brazil as an institution that promotes quality of life and plays an important role in tackling the social demands present in this country.

## Accident Prevention and Road Safety

Through its inclusive, educational projects targeting children and adolescents, our

foundation's initiatives in this area seek to raise awareness regarding the importance of adopting safer, more responsible behavior with regard to road traffic. Most noteworthy are the *Na Pista Certa* and *Educação Viária é Vital* programs which, in 2019, benefited over 25,000 and 79,000 people, respectively.

"We are living with mortality rates higher than those of many war zones. Educational intervention programs will always be necessary in our situation. Among the advantages of the "Road Safety Education is Vital" program, we underscore networking with local partners, appreciating the work of the teachers and placing the focus beyond procedures and skills," stresses Ivson Correia, manager of the Public Transit School/Traffic Education Coordination, from the Provincial Traffic Department of Pernambuco (DETRAN-PE).

## Health Promotion

As regards the Health Promotion program, initiatives are undertaken in collaboration with public entities, universities, hospitals, scientific societies and companies.

"With the *Women For The Heart* program, created to increase awareness and warn the female population of the importance of preventing cardiovascular diseases, Fundación MAPFRE fulfills the important social role of ensuring women realize how important it is to take care of their heart by adopting healthy habits in their daily lives. Currently, the availability of reliable

“We are investing in programs that benefit thousands of people in every region of Brazil and make a real contribution to improving public policies, disseminating quality information and enhancing educational endeavors nationwide”

## ***Road Safety Education is Vital from the educators' viewpoint***



**Jackson Silvano**

Teacher at the Lucy Canziani Full-Time Education Center, located in the city of Itajaí (Santa Catarina, SC).

“As an educator, I believe in education where pupils are the protagonists of their own learning process. In keeping with this perspective, this program provides for the development of creativity and a reflective, collaborative critical mind, as well as the ability to work in a group and find solutions to real-world traffic-related situations. All this will make them adults who are an integral part of urban mobility, fully respecting traffic legislation and their fellow citizens.”



**Flávia Rios Almeida**

Teacher at the Antônio Belarmino Gomes Provincial School, in the city of Divinópolis (São Paulo, SP).

“Thanks to the work undertaken, our children and youngsters have had the chance to get to know the reality of our city’s traffic problems. Work was done on aptitudes such as responsibility and citizenship, empathy, cooperation, self-awareness, self-help and reasoning. The result has been excellent, with the entire educational community mobilized, getting the message across to the families, who have undergone a behavioral change.”



**Fábía Vitória Medeiros do Nascimento**

Teacher at the CAIC José Joffily Elementary and Secondary Education Provincial School, located in Campina Grande (Paraíba, PB).

“With this program, our children and youngsters develop essential skills for becoming citizen with full awareness: e.g. a power of observation within their surroundings; critical thinking regarding the rights and duties of all drivers and pedestrians; a desire to participate in the political decisions and drafting of legislation or regulations that help improve our roads and optimize our public spaces.”



**Elenice Salete Medeiros Piana**

Teacher at the Mother Teresa of Calcutta Municipal Kindergarten, in the city of Ariquemes (Rondônia, RO).

“Among the skills developed by our kids, we must highlight a positive image that bolsters their self-esteem, increasingly identifying their limitations and possibilities, as they learn to deal with conflict situations, employ their personal resources, and respect both their peers and adults, thereby building reciprocity.”



health information sources greatly helps offering guidance to the population. Moreover, as we educate them, we encourage the adoption of a healthy lifestyle and, thus, self-care,” stresses Dr. Sabrina Bernardez Pereira, medical coordinator of Administrative Protocols and of the Value Management Department at the Hospital del Corazón (HCor). Over 55,000 women have benefited from 25 activities.

In 2019, likewise related to Women For The Heart and in collaboration with the Cardiology Society of the State of São Paulo (SOCESP), the report *Cardiovascular Health of Brazilian Women* was published to alert society about the risk factors linked to cardiovascular diseases for the female population.

“This study, conducted on more than 93,000 adults in 500 basic health areas of the São Paulo and Grande Campinas regions, has shown that stress (mainly in the domestic sphere) is considerably greater in women than in men. This finding may be an important factor when assessing cardiovascular risk in women,” the HCor representative adds.

### **Social Action**

Through its *International Cooperation* program, Fundación MAPFRE in Brazil collaborates with 14 non-governmental organizations to promote social initiatives in such areas as education, health, nutrition and access to the labor market. The actions undertaken in 13 Brazilian states impacted on the lives of 16,612 people throughout 2019.



“The support we receive is fundamental for the execution of the Jatobazinho School project. This is a boarding school for local children living in barely accessible areas, in the most remote parts of the Brazilian Pantanal, a wetland lacking even the most essential government services. Having a partner like Fundación MAPFRE provides us with the possibility of acquiring top-quality didactic materials, offering a balanced diet and facilitating personal hygiene, as well as ensuring the health of all our pupils,” explains Sylvia Helena Bourroul, director of Instituto Acaia Pantanal, one of the institutions participating in the International Cooperation program.

The social action pillar of our work also includes the *Volunteers* program, an initiative created to encourage the participation of collaborators from MAPFRE in supportive actions, thereby

promoting the concept of solidarity. These activities are organized in collaboration with the Human Resources area, many of them in institutions which are members of the International Cooperation program. Our army of volunteers has carried out 127 activities throughout 2019 and a total of 9,808 people benefited from them.

“The importance of participating in this kind of activities is the possibility of helping improve people’s quality of life and further the advancement of society. All this in addition to the comradeship among the collaborators, the desire to help others and the understanding that, if each of us does our bit, the returns can be enormous, both on a personal level and for society,” stresses Ana Carolina Romaioli Marques, analyst for the IT Economic Control Department at MAPFRE Brazil, who participated as a volunteer on more than one occasion in 2019.

We promote initiatives in Brazil to improve the living conditions of the most underprivileged population groups, reduce traffic accidents and promote broader access to information, accident prevention, innovation and research, so as to expand the cultural diversity of the whole of society




2019 also saw the celebration of the Volunteering Marathon, an event that mobilized over 900 collaborators, service providers and relatives to participate in social causes in various spheres of activity. The initiative allowed collaborators to perform assistance and transformative actions on one single day, during business hours. It is estimated that over 5,000 people – children, youngsters, refugees, homeless or elderly citizens, among others – benefited from these actions.

### **Insurance and Social Protection**

The Insurance and Social Protection Area promotes educational activities to foster training and the dissemination of knowledge related to the insurance sector. The BugaMap game has reached the universities. And the Fundación MAPFRE Social Innovation Awards have grown to such an extent that 47 Brazilian projects were entered for the second edition of this contest. ❌



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 More info about Superhéroes de Barrio on our website

# Superhéroes de Barrio

## Message in a Bottle

TEXT: FRANCISCO JAVIER SANCHO MAS IMAGES: LEAFHOPPER

Before we entered the headquarters of the AMAI TLP association in a basement on Calle Coslada in Madrid, we were warned: “It’s better to leave any preconceptions outside.” And, for us, that meant a notebook full of blank pages. For the first time in this Neighborhood Superheroes series on social projects, we arrived without a single question prepared. Ready to watch and listen. Because questions are sometimes riddled with prejudices.

We come running in. We are late. Barely time to say good morning and, right away, with scarcely any preparation, we are taken to a group session. We are told to just sit there and watch. There are six young women there, all aged between 20 and 30. Timidness reigns in the atmosphere. For some of them, having journalists with cameras present is something new. Standing in front of a screen is Alejandra, a psychologist. Today’s session is to address the issue of “Functioning and Autonomy”. This is the fifth attended by this group of girls, all diagnosed with Borderline Personality Disorder. From now on, we will simply call this BPD.

### What is BPD?

According to one of the most influential mental health organizations, the American Psychiatric Association (APA), BPD is characterized by “a pervasive pattern of instability in interpersonal relationships, self-image and affect,

as well as markedly impulsive behavior” (2001).

From what we know of BPD, the six girls we are with today suffer difficulties, to a greater or lesser degree, when it comes to managing their emotions and impulses. In many cases, this leads to suicidal or self-harm tendencies. And their suffering fans out, affecting those around them.

We are in this basement full of twists and turns that lead to large and medium-sized rooms used for meetings and consultations. There is even a kitchen and an interior patio for cultivating plants. This basement resembles an extremely active brain. AMAI TLP (the initials of this Madrid BPD Research Aid Association) was founded in 2000 by relatives of those affected by this disorder. Their mission is to help these individuals and their families, as well as to carry out research and disseminate a better understanding of BPD and the care required by those affected by it.

### The 21st-century disease?

In Spain, BPD was identified fairly recently and it is estimated that it affects around two to three percent of the population. In the United States, it is thought to be four percent. These figures are pretty relative, as most of those affected have never been diagnosed. However, ever more cases are being discovered, to the point that some are calling it the 21st-century disease, more prevalent than schizophrenia.

Teresa Oñate, president of AMAI TLP, stresses that prevention should start in schools, with very young children and, perhaps, even from pregnancy.

“When someone has a mental illness,” Teresa states, “it has repercussions for some ten others close to them. And those suffering require practically 24/7 care.” She knows this from personal experience, as she will tell us later.



### How to get through to you?

We ask the girls if they ever let their closest relatives know they are reaching breaking point. And how they send out an SOS.

“Well,” says Eva, “if I spend a week locked up in my room, without eating or sleeping, that’s a pretty clear message, isn’t it?”

What do you do when you feel really bad? we ask them. Marian says that she sleeps, writes, or stimulates her senses: “I put ice on my wrists, or smell really stinky things.”

Eva realizes things are bad when she has spent a lot of her time eating her hair. “I suffer trichotillomania and trichophagia.” She pulls out her hair and eats it. “To calm myself, I start walking around the room

playing music really loud.” Rebeca frequently suffers nightmares of aggressions. When they repeat over several nights, she knows she is getting worse.

### Cristina and Ana

Thanks to the close to 300 members of this association (some relatives of those affected, and others not) and the support of private institutions such as Fundación MAPFRE, AMAI can help further research into BPD, the attention those who suffer it require, and prevention measures.

Teresa, the association’s president, explains that they are providing an average of 5,000 consultations each month in this center. The attention they offer is highly specialized. “It always begins with an interview

and the case is then referred to the psychologist, for individual therapy, whether with the relative or the patient. We have music therapy, mindfulness, yoga, dance, behavioral therapy, family schools and excursions. The patients are allowed out once a month. And, once a year, an excursion is arranged with the patient’s family, in the company of a psychologist. Some people who have come here were in a really bad way and yet, today, they are working and leading a normal life.”

The psychologist Ana Cabadas has been working in AMAI for two and a half years. She currently treats 42 people with BPD in AMAI.

Ana has been both a witness and companion in the recuperation process of Cristina, 23 years of age, really tall with an imposing figure worthy of a model. She was previously afflicted by tremendous emotional instability, intense suffering and an inability to maintain a work routine. She also went through a toxic dependency relationship, really common among those with BPD, as they panic at the thought of being abandoned and having to deal with loneliness.

Cristina has come to therapy today. She has a quiet voice, like someone breathing deeply. “I found it hard to interact with others as a teenager,” she confesses. “BPD is a difficult issue to handle. One of the symptoms I had was isolation. At the age of 16, I was sent to a boarding school. I had a hard time there. And I was bullied. They started giving me medication at a very young age. A social security



“It’s easier to admit that you are blind, but, ah my friend, admitting that you have a mental illness is not... I don’t know at what point our society decided that the head does not belong to the body.”

specialist recommended I come to this center.”

Patients often come to AMAI after seeking information from social media or the Internet, or they are referred here from some health center. AMAI coordinates with mental health centers to offer these therapies that the system does not provide. Cristina has been helped dramatically by the sessions with Ana. “Now that I live alone, and thanks to the therapy, I have no problem talking to my parents. This used to be very difficult, as we argued about everything. My father even criticized the way I dressed, or because he believed I was doing things to hurt him. Now that I know the diagnosis and have come to family therapy sessions, things are very different.”

To sum up her improvement, Cristina tells us that she has a job (an IT position in a detective agency, no less). She lives in her own home and even takes care of a pet. “Not so long ago I felt incapable of any of this.” The change of perspective was crucial for her. “Before I came to AMAI, it was the world that had the problem, not me.”

### **My son Guillermo**

Teresa learned about BPD as one of her six children suffers this disorder. His name is Guillermo. “We were living in Catalonia at the time,” she tells us. Dr. Vincent Rubio started working with people with BPD there and my son was in jail. He was serving a ten-year sentence.” But prison is not the solution, Teresa declares, demonstrating the good

humor that is her most effective weapon.

Where is Guillermo now? “He’s in the San Juan de Dios hospital, where he should be. They’re looking after him very well. There are people who, if they are not treated in time, cannot live in society without the risk of spiraling out of control. It is much better to have a center where they can live and receive appropriate care. Prison was the worst possible thing for him. He is very affectionate. But he’s now 42 and he’s fine, which is what matters most.”



### **What if we are wrong? A judge gives his view**

At the Justice and Mental Health Conference organized by AMAI in November 2018, Arturo Beltrán, president of the Fifth Criminal Division at the Provincial High Court of Madrid, admitted that he had been unaware of this problem for too long. “And, over the last few days, it has dawned on me that we may have been making terrible or plain stupid mistakes” in respect of individuals with BPD who have been sentenced or sent to prison.

Teresa, who has suffered this firsthand with her son, tries to put things into perspective, while confirming the gravity of this matter: “Sometimes, the judges want to send a detainee to hospital, but there are not enough beds.” The

declarations of both Teresa and the judge speak volumes about the failure of a system unable to respond to an ailment affecting three percent of our society (or maybe a lot more).

The existence of AMAI TLP is, in itself, a ray of hope for so many people who, as Teresa said, arrive there weary of seeking dedicated, caring attention. AMAI’s endeavors to train professionals from various sectors – such as health, education, families and the judicial system – are key to responding in a more comprehensive manner to a problem that concerns us all.

We arrived with a blank notebook and stacks of doubts. Today, thanks to AMAI, we too have discovered that we can indeed feel less lonely when we are alone. ✕



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4 PILLETES

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# Culture of protection in the center of Mexico City

TEXT: ÁNGEL CASTAÑEDA AND JORGE VIVEROS IMAGES: MIDE

Fundación MAPFRE in Mexico and the MIDE (Interactive Museum of Economics) have been collaborating closely since 2014 on a program which strives to make visitors aware of how the economy forms part of everyday life and comprehend the need to plan for their future.

When people think of a museum, what usually comes to mind is a space where you can appreciate pictorial or sculptural works, or even learn about ancient cultures. And, specifically, if we talk about the cultural alternatives on offer in Mexico City, there are a large number of museums dedicated to themes somewhat out of the ordinary (e.g. tequila or chocolate). However, people rarely think of a place that has been offering something really different for several years now within the historic center of Mexico City, namely the MIDE (Interactive Museum of Economics).

It was back in 2014 that the relationship between Fundación MAPFRE and the MIDE began with an interactive game called Memorama de Seguros [Insurance Match Up], in which participants had to pair 18 digital cards with concepts such as

policy, premiums, coverage and beneficiaries; the aim of the game was to raise awareness among visitors about the different risks to which they are exposed, and the importance of exploring options to protect their assets and understanding how insurance works. Over 300,000 people played this interactive game in 2015 and 2016, with the result that both institutions took the elementary step of bolstering their relationship.

**In the year 2019,  
over 160,000  
people visited  
the museum and  
more than 1,000  
participated in the  
workshops**

Also in collaboration with Fundación MAPFRE, 2017 saw the opening of the *Assets, Risk and Insurance* hall. Visitors here interact with a recreation of everyday situations, discovering in the process the causes and consequences of not protecting their property, and thus become aware of the need to have emergency plans in place to cover any eventuality. Visitors are also presented with three scenarios within the *Finance in Society* hall, where they can live out interactive experiences filled with examples from everyday life. In this way they begin to comprehend issues that, in principle, may seem complex or far removed from their present lives. They are thus encouraged to reflect on the importance of having protection schemes in place.

To learn more about the collaboration between the two institutions, the museum's



director, Silvia Singer, offers us her perspective on this permanent exhibition within their facilities:

**In a nutshell, what is the MIDE’s prime objective?**

The MIDE is a place that invites visitors to discover how the economy is an essential part of their everyday activities. The aim of this museum is to spark curiosity so that people feel the need to find out more about the role we all play in society as economic actors. We want people to not only learn a few basic economic concepts, but rather that they can adopt them and put them into practice. They can thus enhance their view of how the world works and, as a result, make better decisions with regard to their well-being, their future and, of course, their present.

In the MIDE we want visitors to discover that they are making decisions all the time in their daily lives, appreciate the fact that there are different ways to do this, and consider the information they possess before making these decisions, so as to progressively enhance their well-being.

On top of all this, we also offer financial education. This affects the decision-making process, not just as regards our limited resources, but also informs us how to best manage our financial resources in a responsible, informed manner, enabling us to anticipate future situations and build up our assets; that would be the basic idea.

**What is the profile of visitors to the MIDE?**

The most important segment is the 15-23 age group, accounting as they do for 75 percent of our

visitors. The MIDE was designed for children from the age of ten, although we have always been prepared to receive younger children, and of course adults, family groups and so on... a highly diverse public. We feel that our public is distinguished, not so much by their age groups, but rather by their interests. And, in this sense, I believe the MIDE is catering to different types of language, different questions and different levels of information, in such a way that we trust it proves attractive for truly diverse groups. And we’ve achieved that.

**Why is it important to have a hall and a workshop dedicated to the importance of insurance within your facilities?**

Insurance policies are precautionary financial instruments. However, there are two things that are most important in the Mexican context. Firstly, our lack of culture with respect to insurance, given that we are a society that generally acts on the spur of the moment to tackle situations as they arise, failing to plan ahead how to be able to resolve them. It’s therefore most important to try to create a culture of protection and ensure that this culture is related to people building up their personal wealth. The wealth we start accumulating once we enter the productive stage of our lives – i.e. when we start working – can be seriously threatened if we fail to protect ourselves, at the very least, against the most

In the MIDE we want visitors to discover that they are making decisions all the time in their daily lives, appreciate the fact that there are different ways to do this, and consider the information they possess before making these decisions, so as to progressively enhance their well-being

typical eventualities. If you have a medical problem, for example, your wealth and that of your family is at risk, given the need to deal with considerable expenses. Likewise, when our assets are not insured and we may lose them in an unforeseen incident.

**We imagine that the workshops in the Fundación MAPFRE hall have produced some interesting anecdotes...**

So true. One day a child commented how his dad had his phone stolen when traveling on public transport. As soon as he realized, he contacted the store where he had bought it to report the incident, as he had taken out insurance. They scheduled an appointment, he went to the store and they gave him a refund to buy a new phone. The child said his dad had purchased the insurance as the store had offered it, not because he realized how useful it could be, until the theft. The boy comprehended the importance of insurance and added that, when he grew up, he was going to take out a policy to protect his mom.

**Do you feel the hall and the workshop have so far met the objectives for which they were created?**

Indeed so. In the MIDE we carry out ongoing evaluations of our experiences and, in particular, this hall has been very well received, with an extremely good rating from our visitors. Moreover, thanks to the interactions in the hall and the workshop, we have engaged in dialog with our

visitors, enabling them to realize what assets make up their wealth portfolio, some of which they had never actually considered as such, for instance their health. Other discussions have revolved around the importance of adopting protection measures so as to safeguard that wealth.

In addition, the dialog with participants in this experience has enabled us to establish that, as a result of certain natural disasters, interest in insurance has grown. However, we're still trying to overcome the perception that insurance is merely another expense, whenever you don't have to make use of it.

**In your opinion, how could the workshop's activities be improved or enriched to boost visitors' knowledge of the importance of insurance?**

We must keep striving to raise awareness of the importance of purchasing insurance as a form of protection, by means of outreach efforts at several different levels. One of them is

the implementation at home of the ideas proposed during the workshop. To achieve this, what is needed is to design supplementary material that could be taken home for the family to continue working on the topics and notions analyzed in the workshop.

Another highly important sector is to consider children and young people when creating educational programs related to social and financial protection. In this way, training in financial culture can be initiated at an early age and, in a totally natural manner, they can become aware of how useful tools such as insurance are. Moreover, the children usually share what they have learned with their families and this cascading effect enables us to reach a much wider audience.

**What role does Fundación MAPFRE play in all this?**

Obviously, Fundación MAPFRE has been very important for the MIDE. Together, we've embarked on an educational venture we hadn't addressed before. The hall we've set up thanks to its sponsorship has allowed us to work on this area for the first time, and elaborate on issues such as financial security and the protection of personal assets.

We love the fact that we are all learning together, truly a win-win experience. I'd like to thank Fundación MAPFRE on behalf of all our visitors who are benefiting from this information, animations, workshops and other activities organized in the museum. ⊗





Photo: Juan Carlos Quindos

# **Juan Alberto García de Cubas, architect, exhibition designer, cultural manager and founder of Cultura en Vena**



# “The arts and music not only favor people’s health and well-being: they can also help save money for the public health services”

TEXT: JUAN FRYBORT IMAGES PROVIDED BY: JUAN ALBERTO GARCÍA DE CUBAS

Juan Alberto García de Cubas’ relationship with music led him to co-found Música en Vena, an association that, ever since 2012, has been transforming the suffering of thousands of people in hospital, bring them relief through live music. His firm belief that culture, art and music are all therapeutic has encouraged Juan Alberto to go one step further. Cultura en Vena is an initiative that has just been born and, among other things, is going to bring Goya’s works closer to several hospitals.

## **So then, can the arts – culture – cure us?**

We started Música en Vena [Music in the Vein] to bring live music into hospitals with a humanizing goal, seeking to transform the hospital atmosphere thanks to the beauty of music, so as to enhance the ambience for patients, relatives and health personnel alike. But music is extremely powerful as we soon realized; not just ourselves, but we saw doctors raising their eyebrows as if to say “what’s going on here? Is this patient’s reaction a coincidence?” After a host of experiences, seeing how different patients with a whole range of pathologies responded in an

unexpected manner to the effects of the music, we understood that live music is an emotional scalpel that can really work as a complementary treatment.

## **And, since 2012, a growing number of people are involved in the project.**

During my time in Música en Vena we achieved some incredible figures: 2,600 concerts, over 7,000 musicians, more than 51,000 patients benefiting from it. We have worked with artists such as José Mercé, Leo Nucci, Jordi Savall, Silvia Pérez Cruz, Los Secretos, Jorge Pardo or Jorge Drexler.

## **How can you create employment in a philanthropic initiative?**

From Música en Vena, I launched the MIR (Musical Interns) project which has three objectives: to humanize the health service, generate clinical evidence to legitimize artistic activities in hospitals and, moreover, generate employment for musicians. At the Doce de Octubre Hospital in Madrid we began to sketch out a line of clinical study that could provide evidence of improvements in patients attributable to music. We launched seven clinical research projects in the fields of Intensive Care Medicine, Neonatology, Rehabilitation, Hematology,

Cardiology, Occupational Medicine and Neurology. And to this end, 46 MIR musicians were hired to come to the hospital in shifts every day over three years. The data collection phase is over and we are now in the analysis phase. The aim is for live music to form part of the medical protocols and turn out to be a therapy that complements and facilitates the other clinical therapies.

**How did Música en Vena evolve into Cultura en Vena?**

CeV is a further step in this drive to legitimize artistic activities, not just the musical side, in hospitals. Music, the elder sister of the arts, is perhaps the best able to transform people, but it never ceases to be a temporary art form: it ends when the musician leaves. My relationship

with the visual arts gave me the key to enhancing areas within the healthcare environment on a more permanent basis. Música en Vena is still humanizing through music, while Cultura en Vena will continue with this MIR research project, broadening its scope of action to include other art forms.

**You recently received moral support from the WHO**

Indeed, in November 2019 the WHO's European Region published an unprecedented report entitled *What is the evidence on the role of the arts in improving health and well-being*. It clearly recommended that governments in Europe introduce artistic activities in public health policies. The UK has been doing just this for 20 years with the program *Arts and Prescription*, which consists in "prescribing"

visits to museums or concert halls alongside needed medication. This is health prevention, but the report also values its use for treatment and health management purposes. And it is not just our experience over seven years; rather, this is the WHO saying this it and it is now the responsibility of governments to see to it that this occurs. And we're going to do everything possible to make it happen.

**Are we facing a paradigm shift?**

Absolutely. With all these reports and the clinical evidence, we can now say that museums and cultural programmers have a new responsibility to be added to their tasks of conservation and dissemination of their cultural heritage: the health and well-being of citizens. And it is also



MIR musicians participating in the research project at the Doce de Octubre Hospital in Madrid.



“We can use the arts not just for health prevention, but also for health management and treatment”



‘Goya in a hospital?’ exhibition on the Oncology ward at the Puerta de Hierro Hospital in Majadahonda.

a paradigm shift for hospitals; suddenly, they have scientific evidence showing that artistic activities boost the clinical treatments they are providing.

### **How do hospitals receive your proposal?**

Very well. The hospitals see in this project a positive, highly important opportunity to enhance the care of their patients. Furthermore, the MIR project advances the medical treatment offered by the hospital. The idea is to weave a sustainable network of hospitals that can benefit from a series of temporary, traveling exhibitions, as well as the MIR project. For the first exhibition, with reproductions of works by

Goya in the Prado Museum, we have carefully chosen the design, exhibition systems and texts to best convey this culture to these new audiences.

### **Where do you exhibit in the hospitals?**

The project “colonizes” several areas of the hospital, filling them with cultural content and artistic interventions. We work on three levels: main lobbies, waiting rooms and patients’ rooms. In the case of the Puerta de Hierro Hospital, we will be present throughout the whole Oncology ward.

### **Why do you use the term Ambulatory Art to define your exhibitions?**

It’s a play on words that reflects very well the spirit of the project, given that it refers to the itinerant nature of the temporary exhibitions. In Cultura en Vena we are aware of the emigration problem affecting many rural regions of our country. For this reason, many of the traveling exhibitions that will be on show in hospitals will be going to regions at risk of depopulation, with limited access to such cultural content.

### **What is the first exhibition going to be?**

Goya, in the Puerta de Hierro Hospital. ✕





# *Lf* #50

The *La Fundación* magazine was created in order to help disseminate culture and bring us closer to the general public. Our aim is for it to generate opinion with respect to all our different areas of activity. Our articles, open to reflection, present a range of diverse, topical contents such as art and culture, but also interviews, features and information on accident prevention, health and social commitment.

## **WHY HAVE A MAGAZINE?**

To get closer to society and inform people about our activities. Our goal was to bring together in one single publication all our topics of interest – road safety, art and culture, accident prevention, insurance and social protection, and health and social action – as well as showcase our foundation’s work.

## **OBJECTIVES**

Disseminate our values and inform the public about them.

Become a leading source of information on the important role foundations play in society.

Serve as a meeting place where topics currently of interest to the general public are discussed: the environment, business ethics, art, culture, security, solidarity, tolerance, etc.

## **THREE LANGUAGES**

At first, this magazine was only published in Spanish. However, in 2012, we started publishing it in our corporate languages: English, Spanish and Portuguese.

## **TARGET PUBLIC**

We want to reach out to society as a whole; for this reason, our magazine is distributed to companies, foundations and universities.

## **DESIGN**

Our design, renewed in 2016, fosters the transversal nature of the contents from all of Fundación MAPFRE’s areas, highlighting the transmedia aspect of our magazine.

## **DIGITAL EDITION**

We reach the whole world thanks to our online version, which incorporates rich media content.

Our magazine has always striven to closely reflect the reality of our world with relevant articles and, to do so, has relied on the participation of personalities from very different fields. There now follow quotes from some of the leading figures of this decade.

## IN GOOD COMPANY

Bernt Aasen • M<sup>a</sup> Luisa Alonso de Leciñana • Paco Arango • Félix de Azúa • Miquel Barceló • Luis Bassat • José Manuel Bleuca • Julio Bobes • Antonio Bonet • José Luis Borau • Josep Carreras • Guy Cogeval • Rosa Conde • Carlos Cruz-Díez • Jorge Edwards • Luis Figo • Carlos Fuentes • Valentín Fuster • Víctor García de la Concha • Mijail Gorbachov • Rebeca Grynspan • Leila Guerriero • William Kentridge • Ramón Larramendi • Antonio López • Pasqual Maragall • Gregorio Marañón • José Antonio Marina • Javier Martín Cavanna • Eduardo Mendoza • Javier Nadal • Miquel Navarro • Pere Navarro • Nicholas Nixon • Elena Ochoa • Stanley Paine • Eduard Punset • Elsa Punset • Jose Luis Rebordinos • Luis Rojas Marcos • Jerónimo Sáiz • Mikel Sánchez • Mario Sandoval • José Saramago • Jesús Vaquero

Issue #49, 2019

### Luis Rojas Marcos

Psychiatrist

“The problem arrives when dependency exists, when people misuse technology and become addicted to their phone, something they can’t live without.”

Issue #29, 2014

### Elena Ochoa

Publisher

“Nostalgia only brings on melancholy and feeling it for a few seconds is more than enough. Holding on to it for minutes only hinders looking forward.”

Issue #4, 2009

### José Saramago

Author and Nobel Literature Laureate

“We can’t blame young people for the society in which they live, because they have done nothing to make it the way it is. The responsibility is all ours. That young people are materialistic? Indeed, but we adults are no less so.”

Issue #37, 2016

### Jesús Vaquero

Neurosurgeon

“We have created a cell therapy medicament that is giving many people hope again.”



Issue #24, 2013

### Leila Guerriero

Journalist and author

“It seems to me that literary journalism is going through an interesting period in Latin America. It’s not the best possible world, but it is better than the world of ten or fifteen years ago where there were three ‘madmen’ doing this and very few places where they could get published.”

Issue #11, 2010

### Mijail Gorbachov

Politician and Nobel Peace Laureate

“It is vital that foundations and other social organizations continue to exist and to exert pressure, because the political powers are doing very little. We have to raise our voice, make ourselves heard. Civil society must intensify its role in politics.”

Issue #8, 2010

### Guy Cogeval

President of the Musée d’Orsay

“The museum must seek new audiences, be open to the general public, speak all languages... As a connoisseur and historian, I believe that a museum is a place for introspection and discovering new experiences before works of art.”

Since the *La Fundación* magazine was created, we have attempted to faithfully reflect changes and events as they occur. Our articles have dealt with those topics which, since 2008, have been of concern to society. Let's look at a few examples.



Over **600** articles,

Analysis of all our exhibitions since

**2008,**

**47** interviews

## OUR TOPICS

### Issue #37, 2016 **The millennials and insurance**

The report *Millennials and Insurance in Spain*, produced by Fundación MAPFRE, reveals considerable concern about the future: 85 percent do not trust the public pension system and over half have thought about saving to complement the pension they will receive from the State.

Issue #42, 2018  
**Educational innovation is indeed necessary**  
Educators and teachers are increasingly critical of the traditional teaching system, that is to say, direct instruction classes in which the teacher is the protagonist. In this society of the Internet and instant information, pupils need other tools, other methodologies. Fortunately, some are already being applied.

Issue #20, 2012  
**Cyclists, a vulnerable group**  
The proliferation of bike lanes in our cities has greatly contributed to reducing the accident rate of cyclists.

Issue #45, 2018  
**A proper diet as children to become healthy adults**  
The paradox of today's society is that, while there is hunger in the world, 41 million children under the age of five are overweight.

Issue #43, 2018  
**Women, a driving force to change the world**  
We are working to further the empowerment of women in those countries where we are present. If we want sustainable social development for our world, it is essential to help ensure women make progress.



# Insurance in the Movies

TEXT: ANA SOJO IMAGES: ISTOCK

Insurance – whereby individuals protect themselves against the risks threatening their lives and well-being – is present in all areas of society and, of course, also in the art world. In this section we have already talked about the relationship insurance has with the world of painting or architecture and, in this issue, we will see how it has also permeated the seventh art, i.e. cinema. There are lots of movies and TV series in which, without necessarily being the protagonist, insurance plays a part and can lead the plot in one direction or another.

## *The Impossible*

Natural disaster movies are a genre by themselves and, in general, are guaranteed box-office hits. They sell massive amounts of popcorn, as there is nothing like watching the planet's destruction from a cozy movie theater seat. We are talking

about movies such as *The Day After Tomorrow* or *2012*.

*The Impossible*, however, is based on a real catastrophe that most of us remember. It tells the story of what happened to a Spanish family on holiday in Thailand when the tsunami hit on

December 26, 2004. The losses incurred by the insurance industry pale into insignificance when we are dealing with over 220,000 lives lost.

One of the most striking aspects of this movie is the realism it manages to convey. It

shows how, in just a few seconds, a paradise turns into extreme desolation, revealing the absolute fragility of human life in the face of nature's ferocity. After the wave, the ensuing trials and tribulations of the family members until their joyous, miraculous reunion tug at our heartstrings.

Well, in this movie, insurance indeed offers a discreet, yet definitive stellar moment; after witnessing the destruction, the pain of all the injuries and the most diverse difficulties, an insurance agent appears and uses more or less these words to calm the family:

“We are here to look after your family. You have nothing to worry about now. In a few hours, we will be in Singapore General Hospital... where your wife will receive the best treatment.”

And that is when you allow yourself to catch your breath and relax, as you know that, from that moment on, everything will be fine.

### ***Fried Green Tomatoes***

While it does not directly address the question of insurance, this movie contains one of the most memorable scenes from the last twenty years regarding automobile insurance.

The movie tells the story of a housewife called Evelyn who is dissatisfied with her life. On one of her nursing home visits she happens to meet an elderly lady, Ninny, who starts sharing tales that gradually make a thrilling story that took place in Alabama in 1920.

Little by little Evelyn will strike up a great friendship with

the old woman and, thanks to the fascinating story, will manage to stem the inertia and decisively regain control of her life. In short, this is a tale of friendship and the ability we all possess to overcome hurdles and change our lives.

The scene that concerns us takes place in the parking lot of a shopping mall.

After driving round several times looking for a parking space, our protagonist waits for someone to finish packing their shopping and leave so that she can park there. When she is about to park, a car with two youngsters on board slots rapidly into the free space.

When Evelyn tells them that she was waiting to park there, the girls reply:

—Admit it: we're younger and faster.

After recovering from the shock and thinking for a moment, Evelyn smashes her car several times into the rear of the girls' car. The young girls rush over and ask what she is doing, to which she responds with this magnificent phrase:

—Admit it: I'm older and my insurance covers everything.

It is easy to imagine that this all risks insurance has proved especially satisfactory for this policyholder.

Scene from *Fried Green Tomatoes* in our digital edition <https://www.youtube.com/watch?v=f4r468Bniy0>

### ***Automata***

Produced by Antonio Banderas in 2014, this movie premiered at the San Sebastian and Sitges Festivals.


It is a science fiction film whose protagonist, played by Antonio Banderas, is an insurance agent, Jacq Vaucan, for the ROC Robotics Corporation.

Vaucan is investigating a claim related to a “family unit insurance policy”, specifically the case of a robot that has allegedly violated the first law of robotics. These laws, based on those formulated by Asimov in 1942, are as follows:

1. A robot may not injure a human being or, through inaction, allow a human being to come to harm.
2. A robot must obey the orders given it by human beings, except where such orders would conflict with the First Law.
3. A robot must protect its own existence as long as such protection does not conflict with the First or Second Laws.

Vaucan will do whatever it takes to complete his investigations, ignoring the advice of those around him.

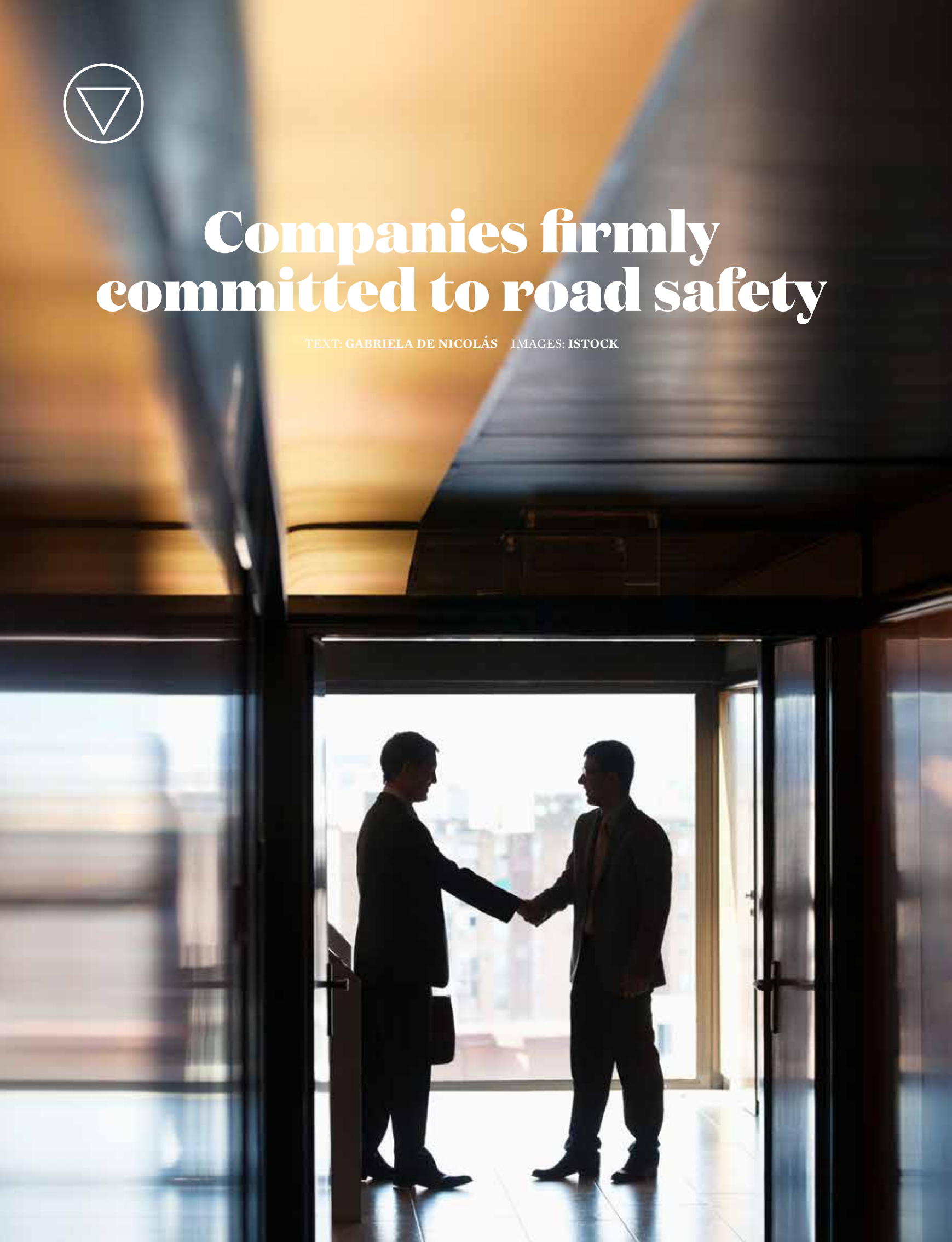
This is a futuristic, apocalyptic dystopia whose aesthetics are, to a large extent, indebted to classics like *Blade Runner*, with its dark, uncomfortable and, at times, desolate atmosphere that seems increasingly to correspond more to the past than to the future.

The humanization of the machines in stark contrast with the dehumanization of people and the artificial intelligence developing independently of the robots' creators, and even surpassing them, makes this movie a rare beast within Spanish cinema. 



# Companies firmly committed to road safety

TEXT: GABRIELA DE NICOLÁS IMAGES: ISTOCK





Thanks to the 2030 Agenda, private companies and institutions have become fundamental social actors for achieving a fairer, more sustainable world in which road safety has become a top priority after being included among the 169 targets of the SDGs.

In September 2015, the UN General Assembly adopted the 2030 Agenda for Sustainable Development, designed to achieve 17 goals which could be summed up in the core, transformative promise of “not leaving anyone behind”.

In this context, companies are playing a key role, due to the inclusive nature of the SDGs. In fact, the new 2030 Agenda not only targets governments and development agencies, as was the case with Agenda 21, but rather it calls for greater involvement from all actors, including civil society and the private sector. More than ever before, this is now a shared responsibility. In the light of this joint responsibility, many companies are pursuing a new balance between two factors: financial and social gain. They are “companies with a purpose”, “social enterprises”, a concept that is becoming indispensable.

Nowadays, road safety is of prime importance in the race to achieve a world that is more equitable, sustainable and responsible. This is due to the need to do away with those chilling figures we can never become accustomed to: road fatalities are currently the leading cause of death among children and young people, for all age groups between five and 29; a

child is killed on the world’s roads every four minutes, which means a total of 500 children a day.

Being included among the United Nations Sustainable Development Goals (SDGs) clearly represents a major step forward, in the view of Jesús Monclús, manager of Accident Prevention and Road Safety at Fundación MAPFRE: “For the first time, road safety now forms part of the SDG at the global level. And this is essential, because it conveys to society the importance of reducing road traffic injuries. Moreover, because it constitutes a call to action for all citizens and companies, and enables links and synergies to be established with other issues on the 2030 Agenda, such as the environment.”

Road safety is an issue that affects all of us and something we must all take action on. The most evident proof is that the 2011-2020 UN global initiative ‘Decade of Action for Road Safety’, has been key to “stemming” the global tide of fatal accidents. “Without this guidance paper for all countries and the endeavors of one and all, the overall fatalities figure would be 1.9 million instead of 1.3 million,” Monclús pointed out.

With the aim of making companies aware of their responsibility in this area, as well as providing a quick overview

of the opportunities presented in the road safety sector, Fundación MAPFRE produced an extensive, wide-ranging report: *SDGs and Road Safety: a guide for organizations in the private sector*. Presented at the seminar “Application of the SDG to Improving Road Safety”, it represents the first document of its kind produced exclusively with a view to helping companies and private institutions to increase their commitment to road safety by adhering to the guidelines of the 2030 Agenda.

Of invaluable assistance, bearing in mind these words from Etienne Krug, director of the WHO’s Commission on Social Determinants of Health: “At the current rate, 20 million people will die and one billion will be injured in traffic-related incidents over the next two decades, unless truly effective measures are adopted to prevent this happening.” Dr. Krug, who participated in producing this Fundación MAPFRE document, says that there is a need for “much greater political will” to ensure that countries implement “more and more effective measures” to reduce traffic accidents. “If we manage it, we’ll avoid the death and injury of many people; we’ll make it possible for people to walk around and ride a bike safely,

thus ensuring greater social well-being,” he concluded.

It is important for us to remember what the leading causes of traffic accidents around the world are. Most noteworthy are irresponsible behavior on the part of drivers and passengers, the use of cell phones, the poor technical condition of vehicles, and the inadequate quality or maintenance of highway infrastructure and road signs. “The greatest burden is borne by pedestrians, cyclists and motorcyclists, who represent 54 percent of all deaths from crashes and other traffic incidents.”

The idea is to fulfill SDG target 3.6, namely to halve deaths

from traffic accidents by 2020; and target 11.2 which aims to provide access to safe, affordable, accessible, sustainable transport systems for all by 2030. We already know that the first goal has not been achieved and, in fact, is now being reframed to a 2030 target date. And achieving the second goal requires the participation of private companies.

#### How can companies help?

Companies can promote and facilitate the prevention of traffic accidents in a number of different ways. Among them, those that produce goods or provide services with a direct impact on road safety can:

- Produce vehicles and build roads with safety in mind.
- Provide services to the injured that are accessible to all.
- Behave in a responsible manner, such as refraining from marketing alcohol to young people.
- Ensure that public transit services are safe.

All other companies can:

- Ensure the safety of their own staff and their own fleets, in the case of heavy vehicles.
- Support proven road safety initiatives by way of their corporate social responsibility endeavors.





- Participate in road safety campaigns targeting their employees, their employees' families and the communities within which they operate.
- Use their political influence to encourage action to be taken by national and local authorities.

### **Fundación MAPFRE and road safety**

“While much remains to be done, the good news is that an ever-growing number of companies are committed to road safety,” said Jesús Monclús, manager of Accident Prevention and Road Safety at Fundación MAPFRE. In fact, this entity invests over six million euros each year

promoting educational programs and activities in 25 countries around the world, with the aim of educating and raising awareness of the importance of road safety for preventing and reducing traffic accidents.

Several companies participated in the drafting of the report Road Safety and the SDGs, contributing their experiences in this area. Some of them, such as Gestamp, have programs for the prevention of traffic accidents, striving to reduce accident victim numbers by creating vehicle parts that absorb shocks better and are more resistant. As for Gonvarri, their Communication

and Sustainability manager states, “the autonomous car is going to achieve what we humans cannot, and will deal the definitive blow to traffic accidents.” Or Mobileye, which is working on an artificial vision technology that can identify potentially hazardous situations, and warn the driver or the vehicle to take action. Or ALSA. Its Institutional Relations Manager, Ignacio Pérez-Carasa, declares: “We have learned that safety is something that we can manage. We’ve observed that most accidents are preventable and, therefore, can be avoided thanks to important preventive actions.” ✕



**SEMIFINALISTAS**



# On the road to real change

TEXT: CRISTINA BISBAL IMAGES: ISTOCK

The 26 semifinalist projects of our Fundación MAPFRE Social Innovation Awards have already been selected. Each of the representatives has had a mentoring session to prepare for the task of convincing the jury that their initiative is the one that will most impact on their environment and that their team is the best prepared to drive it forward. To achieve this, they will have a mere ten minutes.

Barely two years have passed since the Fundación MAPFRE Social Innovation Awards were first presented and yet this initiative has already become an essential event for those wishing to participate in a true paradigm shift in the field of innovation, focusing on purely social needs. For all those with an innovative project capable of helping society overcome its difficulties. But also for those companies seeking social initiatives with which to join this movement for change.

And we have now reached the third edition, seeking dynamic ideas and approaches, and disruptive models, which can most likely be transformed into useful solutions for improving mobility and road safety (*mobility*), health (*e-health*) and insurance, in other words, the three categories in these – despite their short history – already prestigious Social Innovation Awards. The

numerous projects presented demonstrate the success of each of the previous editions, but also the dedicated involvement of these new social entrepreneurs, for whom caring for people and the environment are top priorities. In addition, with each edition we have been able to observe the growing importance of social innovation throughout the world. There are numerous explanations for this phenomenon, but the scalability of social innovations – which means that they can be replicated in different places around this world in which problems and needs have

become truly global – may be one of them. Moreover, as Antonio Huertas pointed out: “To close the inequality gaps, not only do we need more and better solutions, but rather, above all else, those that are new and different.”

The semifinalists now have to defend their idea before a jury made up of experts in the social innovation field. The representative of each project will have ten minutes to test their ability to convey their idea, convince the jury of the potential of their initiative and engender enthusiasm among attendees. There are 17 projects from Latin American countries – specifically Argentina, Brazil, Ecuador, Mexico and Peru – and nine Spanish projects.

## Semifinalist Projects

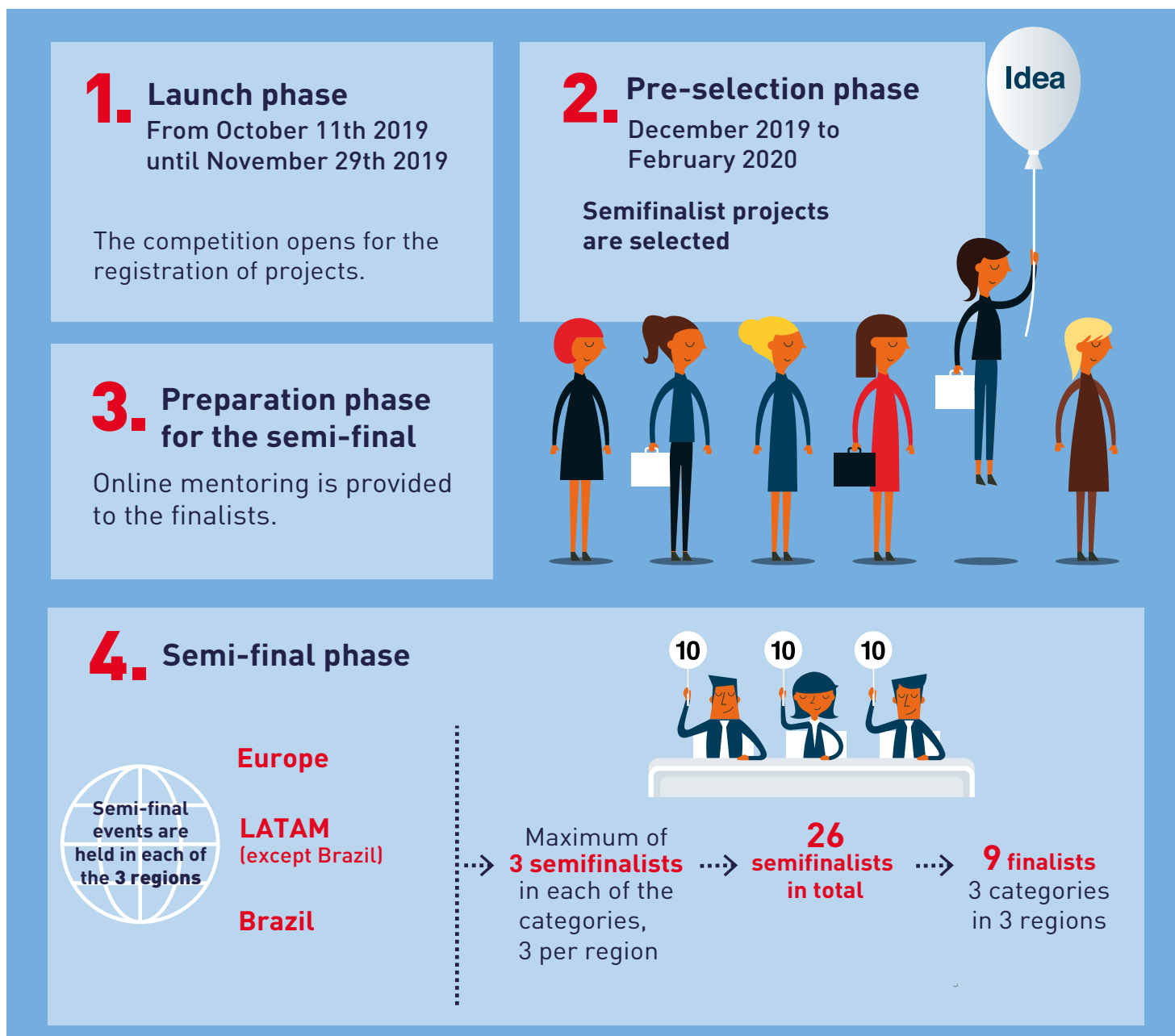
The proposals from Latin America that have reached the semifinal stage demonstrate how simple, viable ideas are

## 6

COUNTRIES ARE SET TO COMPETE

IN THE THREE SEMIFINALS:

ARGENTINA, BRAZIL,  
ECUADOR, SPAIN, MEXICO  
AND PERU.



capable of transforming society. For example, Hope, a Peruvian project that consists of a simple self-sampling kit which, at a low cost, can help prevent cervical cancer through high-risk HPV screening. Also from Peru is a program presented by a non-profit institution

called Aspat, which provides access to health insurance for vulnerable people affected by tuberculosis. Insurance Innovation is also the goal of Microwd Inversiones, a financial inclusion platform offering micro-insurance, pension plans and savings

products to unbanked women (those without access to bank accounts). Vipa is the last of the programs created in Peru to reach the semifinal. This is a citizen participation app that enables any incident on the public highway to be reported to the competent authorities.

With each edition of these Awards we have been able to observe the growing importance of social innovation throughout the world

## 5. Preparation phase for the final

Finalists receive face-to-face coaching during a day-long event in Madrid with support from coaches and experts.



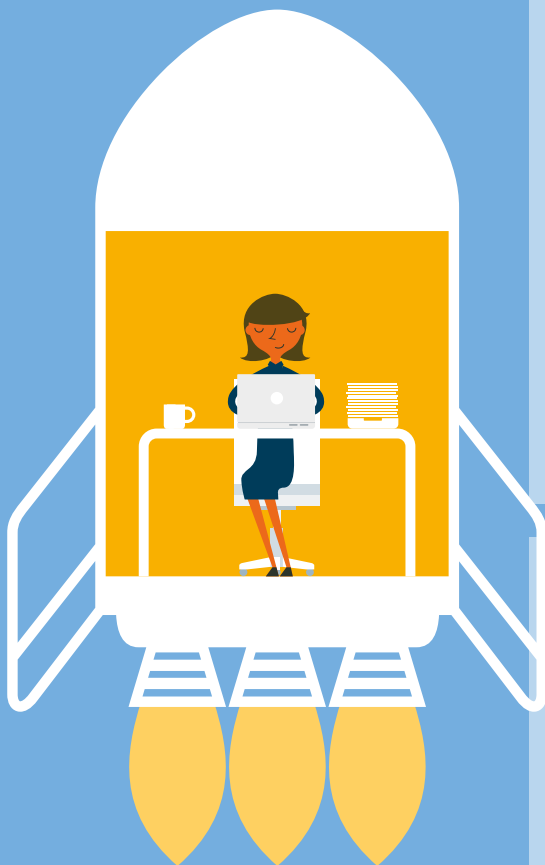
## 6. Grand Final and closing phase

The finalists will present their proposal before an expert panel in Madrid convened by Fundación MAPFRE and IE.

**3**  
winners  
(one per category)

They will  
receive

**30,000 €**  
to move their  
project forward



## 7. Red Innova Network Fundación MAPFRE

**Finalists and winners** will form part of this network of networks in order to continue maintaining their relationships.



Two of the semifinalist projects are from Ecuador. One of them is a financial platform that connects the savings of college students with those in need of small loans. They produce a credit risk score using neural networks to predict loan

fulfillment, and the platform is known as Banco Estudiantil Fintech [Fintech Student Bank]. As for Clipp MaaS, it enables people to travel to any place around the city by using a platform to choose from the transit options available for that route.

A further two semifinalists are from Argentina. One, Woocar, is in the Sustainable Mobility and Road Safety category. This is an AI project that analyzes data to improve the behavior of those driving vehicles. The other, launched by Fundación Donde Quiero Estar, focuses on the

needs of cancer patients and their families.

From Mexico, Proactible develops affordable prostheses and orthoses for people with lower-limb amputations, which enable them to walk once again.

Within the growing social innovation trend in Latin America, Brazil is one of the most active countries. It will be present in this semifinal with eight projects, initiatives firmly committed to society and environmental sustainability. Three of them are presented in the Improving Health and Digital Technology category. Pickcells is a small portable laboratory for the detection of infectious objects in parasitology and sedimentology examinations. Afinando o Cérebro [Tuning the Brain] helps health professionals, teachers and users stimulate auditory processing in the brain. Thanks to this platform, the neuronal connections related to attention, memory and understanding are strengthened, thus enhancing the quality of the learning process, as well as communication between individuals. The aim of the project from the Laura Fressato Institute is to decrease mortality rates and the length of hospital stays for patients at risk of clinical deterioration, by means of a platform that transmits early warning signs to health care professionals.

Two other Brazilian Insurance Innovation projects have reached the semifinal. AiPlates Technologies employs AI to identify and track stolen or suspicious vehicles. At the same time, the platform alerts police forces of their location in real time. Electrowave detects electrical power anomalies, thus helping reduce the risk of electrical damage. As for the Sustainable Mobility and Road Safety category, Brazil has presented a platform that promotes the use of bicycles. Bike Anjo helps people learn how to ride a bike and practice pedaling, connects cyclists and offers recommendations for safe routes. For its part, Guiaderodas offers people with disabilities and limited mobility the possibility of checking and reviewing accessibility all over the world, thanks to a collaborative guide for mobile devices. Finally, SAS Smart offers an application which ensures better attention for the victims of traffic accidents.

Spain is undoubtedly the most-represented country in the European semifinal. There are a total of nine projects, three in each category. Competing in Health are: MIWendo Solutions, a medical device designed to enhance the prevention and diagnosis of colorectal cancer (CRC); iHERO, which stands for Intelligent Human Evaluation & Rehabilitation after Oncology, is intended for children with cancer, offering them linguistic, cognitive and physical rehabilitation through the use of social robotics

and other technologies; designed for patients with Parkinson's and Alzheimer's disease, the i4life smart device fitted to a walking stick emits visual and haptic stimuli to help them cope with freezing of gait episodes.

As for Insurance Innovation, two of the projects that will be present in the semifinal are designed to care for people over 65 years of age. Mijubil. acción, for example, puts social organizations interested in attracting senior talent in contact with active retirees ready and willing to collaborate. And Pensium facilitates the access of dependent elderly people to private residential homes in exchange for their income from renting their own homes, which they themselves arrange. AvalVida is also concerned with rented property: tenants use their savings insurance as a guarantee for due payment of rent to the landlord.

Spain also presents three Sustainable Mobility and Road Safety projects. Specially designed for people with reduced visibility, EGARA is an intelligent assistance handle that prevents painful collisions with obstacles situated above waist height they are unable to detect. Light App turns to smart city systems and the use of AI to promote actions that encourage citizens to be more sustainable. Aicross seeks to prevent car-pedestrian accidents on and near crosswalks and traffic lights, by means of a vibration platform on the road surface which lets



All of the projects which have reached the semifinals have several features in common: their innovative nature, their viability and their ability to spark enthusiasm




pedestrians know that a vehicle is approaching.

All of the projects which have reached the semifinals have several features in common: their innovative nature, their viability and their ability to spark enthusiasm. An essential prerequisite is that they are

financially solvent and employ the company's own technologies and tools; but, above all else, they must be capable of making a positive impact on the lives of many people in our society. Despite the difficulty that finding so many semifinalists who fulfill these conditions might be

expected to entail, as on previous occasions, the challenge has been to select which projects should get through to the semifinal, given the extremely high quality of all the entries.

Only nine projects will get through to the next round. Who will the chosen few be? 



# **Health? Ethics? Sustainability?** Growing trends that lead to vegetarianism

TEXT: ÓSCAR PICAZO RUIZ IMAGES: ISTOCK

A greater awareness of the benefits of good nutrition for our health, a lifestyle choice, ethical or sustainability issues, a philosophical belief.. What has led to vegetarianism or veganism, in all its multiple variants, becoming one of the fastest-growing dietary trends today? An ever-increasing number of people are adopting this lifestyle. Let's look at the details of these options.

Eating solely plant-based foods, or with these as the fundamental basis of our diet. This is the common factor for multiple options surrounding veganism, the strictest form that completely excludes any animal-derived substances, including honey. This is undoubtedly a dietary movement which is on the rise, as revealed by the statistics on current trends produced by Google, well ahead of options such as a vegetarian or Paleolithic diet. In Spain, the study entitled *The Green Revolution* published last year, indicated that eight percent of the Spanish population is *veggie* (a term which includes several of the options we examine below), having experienced a 27 percent increase in just two years, especially among millennials. Two-thirds of this group are female and, moreover, one in ten Spanish women follow one of these trends.

The main reasons cited for adopting this kind of diet are sustainability, health or ethical issues, the latter being the main motivation for 57 percent of Spaniards according to *The Green Revolution*. In fact, the origin of the movement can be traced to highly active animal welfare collectives. A UK judge recently ruled in favor of the Spanish zoologist

Jordi Casamitjana, recognizing veganism as a philosophical belief and therefore entitled to similar legal protection under that country's Equality Act as that afforded to workers discriminated against on grounds of race or sex. Another recent example of this movement's influence is that, also in the UK, a Cambridge University college removed a 17th-century Flemish still life from its cafeteria, following complaints from vegan groups about the portrayal of dead animals, including a wild boar, a swan, deer, etc.

Over the last few years new trends related to this kind of diet have appeared, although they are somewhat criticized from the most purist sectors of veganism for moving away from its philosophy. What is certain is that they are here to stay and, in this article, we wish to put things into perspective and offer some clarity. Moreover, are they really healthy?

### **Veganism**

The term veganism was coined by the British animal rights defender, Donald Watson, in 1944. It is based on the consumption of an exclusively plant-based diet. These foods may be rich in fiber, vitamin C, some group B vitamins and minerals, but there exists a risk

of deficiency of some nutrients. The best-known is vitamin B12, which is only present in foods of animal origin, and that makes it necessary for vegans to take B12 supplements. Other key nutrients include calcium, vitamin D, zinc, Omega-3 long-chain fatty acids (DHA and EPA found in fish), or choline, as well as iron. There also exists the risk of a lack of protein. It should be noted that veganism *per se* is not necessarily healthy: you can be a vegan and live on pasta and pastries, something, obviously, not to be recommended. A vegan diet, like any other option, has to be well designed and, in this case, supplemented.

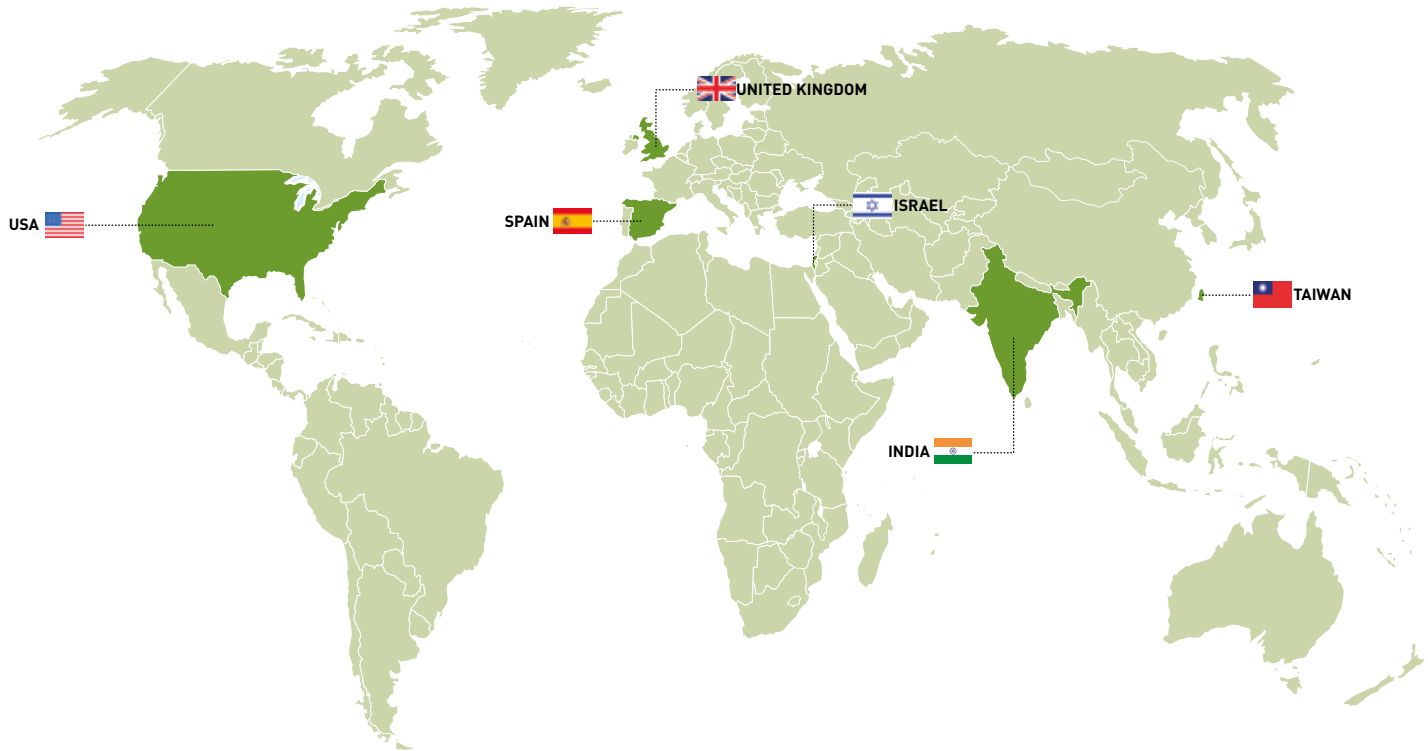
### **Ovo-lacto vegetarian**

Probably the most popular option, together with a vegan diet. It includes eggs and dairy products as a complement to the vegan diet, which facilitates those nutrients absent or in scant quantities in plant foods, such as vitamin B12, vitamin D, zinc or choline, as well as the added bonus of protein of high biological value. Deficiencies such as iron may still be present, especially if the diet is not rich in this mineral and many cereals are consumed, since some substances (phytates) present in these interfere with its absorption.

The main reasons cited for adopting this type of diet are sustainability, health or ethical issues, the latter being the main motivation for 57 percent of Spaniards

## A greener world

This is not just what we say. It is the view of a host of studies by public and private bodies all over the world.



**USA**  
21 percent of respondents would be willing to replace all the meat they consume with vegan options.



**SPAIN**  
Eight percent are vegans, vegetarians or flexitarians.



**UNITED KINGDOM**  
91 percent of UK residents are actively reducing their meat consumption for health, ethical and environmental reasons.



**ISRAEL**  
This country has become a popular destination for veggies. Five percent of its citizens follow vegan diets.



**INDIA**  
Some 20 percent of its population is vegetarian.



**TAIWAN**  
The government of Taiwan has introduced measures to encourage vegetarian and vegan meals.

Sources: SPAIN: The Green Revolution report. UNITED KINGDOM: livekindly.co. Study conducted by the Sainsbury supermarket chain. INDIA: Economic and Political Weekly magazine. USA: 2019 InfoScout OmniPanel | Numerator

Those concerned about ethical issues will obviously seek class zero (organic) eggs and milk with their animal welfare certificate.

### Flexitarian

Also known as semi-vegetarian, this is a plant-based diet, but one which sporadically includes foods of animal origin, such as

meat or fish (pescetarian diet). As well as health, one of the main arguments underlying this diet is sustainability. Reducing the consumption of meat, especially red meat, would reduce the ecological footprint of our dishes. Another advantage is that it mitigates the risk of nutritional deficiencies, except perhaps that

of total protein, or fish-sourced Omega-3 fatty acids where fish is not often consumed. In fact, the pescetarian option can be very healthy as, nutritionally, the vegetables and fish, mollusks and seafood complement each other very well. Attention would only need to be paid to avoiding the larger species rich in mercury

(tuna, swordfish, dogfish, porbeagle shark, etc.) to reduce the presence of this heavy metal in the diet. Sardines, anchovies, mackerel or mullet, two or three times per week as a minimum, are a good option.

### Other options

We include here other variants related to veganism, but ones which are evidently rather risky from the health perspective. The frutarian or frugivore diet is based on the almost exclusive consumption of fruit, something so restrictive that it is clearly a health risk. The list of nutritional deficiencies would be so long that it is not worth going into any detail here.

Something similar applies to the granivore diet: i.e. living on a diet of seeds and cereals. The health consequences can be severe, given the deficit of some amino acids, various vitamins and the scant absorption of iron with this diet, as evidenced by the prevalence of anemia in developing countries where people survive almost exclusively on flour obtained from wheat or other grains.

Finally, we have the raw food diet, an option which, albeit not exclusively, is indeed frequently associated with veganism. While it might appear that not cooking foods would better preserve their nutrients, what is certain is that, in this respect, this is offset by the enhanced absorption of vitamins and minerals when we cook, which makes them more accessible. This

is what the scientific nutritionist Corinna Koebnick confirmed using a sample of over 500 raw food vegans in Germany. She observed that body weight plummeted to severe underweight levels when the amount of raw food in their diet was over 80 percent. In addition, half of the women on a totally raw food diet had amenorrhea, a clear indication that the body does not obtain sufficient energy and nutrients for its vital functions on such a diet. Moreover, it is curious that no differences were found between vegans, vegetarians or omnivores: the important factor was cooking the food.

### Combining health with sustainability and ethics

This brief overview has enabled us to verify that, while diets based on veganism can have positive points, such as increasing the consumption of fruit and vegetables, which is so necessary, on the other hand they may pose a risk to health if poorly managed. This is even more critical in certain life stages, such as pregnancy and lactation, childhood and adolescence, or the third age, and in the case of certain pathologies. As ever, placing yourself in the hands of a health care professional is a good idea. ☒

## The veggie trend is on the rise

A decade ago the word **vegan** barely appeared in Google searches. But that has changed radically. The data from Google Trends for 2018 already showed an upward trend: the search for **Vegan** in Spain, depending on the month, always exceeded 70 over 100, and sometimes reached 100. For this platform, a value of 100 indicates the maximum popularity of a term. This same trend is evident for terms such as **veganism, vegetarian, vegetarianism** or **veggie** — the umbrella term for all the foregoing.



# Another way to help

TEXT: JUAN FRYBORT IMAGES: ISTOCK

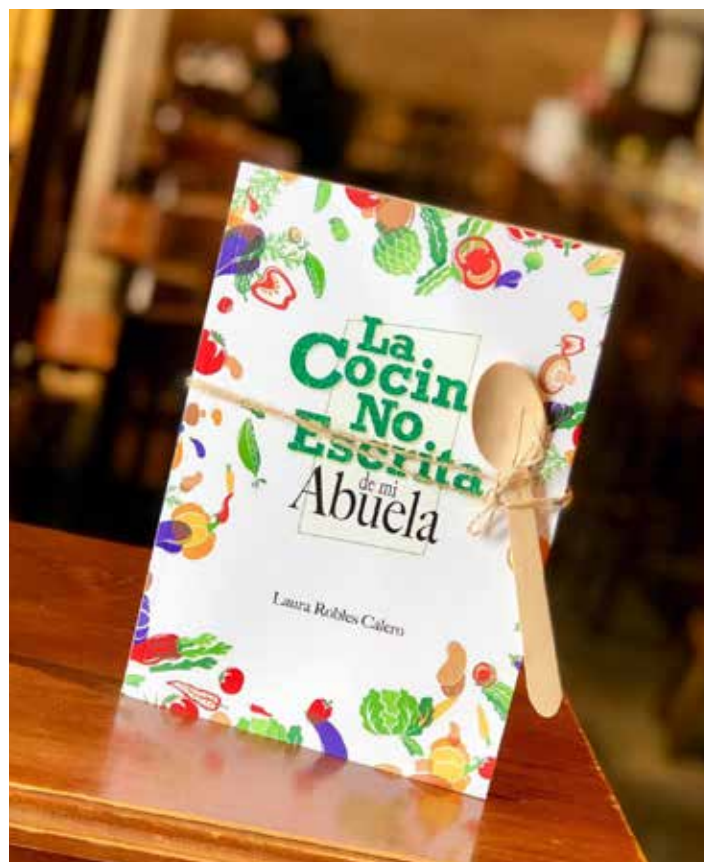
## Granny's recipes travel to El Salvador

Laura Robles, a 17-year-old student, decided that every young person should know how to prepare a lentil dish. And that drove her to compile her grandmother's recipes. What she did not know on starting this school project was that this would end up in a book that has already raked in over 4,000 euros, which she has donated to a Manos Unidas project in El Salvador.

Croquettes, potato casserole, stew, a tasty cheeks dish or delicious desserts, all the secrets of traditional cooking lie hidden within the pages of the book *La cocina no escrita de mi abuela* [*My Grandmother's Unwritten Dishes*]. Recipes that have been passed down from generation to generation in her family, to which Laura has added a touch of creativity and contemporary language, so that today's digital natives can understand it. Laura believes that the problem many youngsters

face when tackling a recipe is that they do not understand many cooking terms. So she created a glossary that, for example, explains what 'cutting in julienne strips' or 'macerating food' means. A total of 60 recipes that not only have the merit of introducing young people to the pleasures of

cooking; they have also enabled the purchase of school material and health kits for children from needy families at Laura's school, and will allow some children in El Salvador to also enjoy the benefits of her grandmother's recipes. <https://www.facebook.com/RoblesRestaurantes>





## Inclusive Kiosks

The year 2020 has already seen the city of Barcelona become more inclusive. Since February, two kiosks run by people with disabilities will combine the sale of newspapers and magazines with the sale of sustainable, solidarity products produced by social enterprises and individuals with special needs.

As well as its inclusive nature, this initiative by the Diverscoop cooperative is aiming to turn these establishments into a reference point for revitalizing their respective neighborhoods. The idea is to sell products closely linked to the neighborhood and offer parcel collection services. But without forgetting the problems of local residents. The first step to be taken in this regard is to support individuals who feel lonely. These kiosks will distribute the press to those living in the local area and form part of the Vincles project, an initiative of the Barcelona City Council to help the elderly combat loneliness, thanks to the possibilities offered by the new technologies.

The Diverscoop cooperative hopes to be running seven such kiosks by the end of 2020.

#diverscoop

## Solidarity Taxes

When we buy food, we always pay some sales tax. And when our purchase is to be donated, for example in a food collection campaign, it is no different; the corresponding tax still has to be paid.

Santiago López, spokesman for the Spanish National Food Solidarity Association, believes that the tax – in this case VAT – we pay when buying food to be donated, should be set aside to supplement the donation. Were this initiative already a reality, taking an average VAT rate on food of 7.5 percent and over 21 million kilograms of food collected in the

2018 campaign, the corresponding VAT would have enabled a further 1.6 million kilos to be donated.

This association has managed to meet up with several parliamentary groups in the Spanish Lower House, who have welcomed this proposal. They are currently seeking signatures to their online petition on the platform [change.org](http://change.org), so that this initiative can be presented to the Ministry of Finance and Public Service. They hope to gain sufficient numbers for the matter to reach parliament. The goal is to collect 150,000 signatures.

@ANDASSOLIDARIO





# Fundación MAPFRE joins in **#YoMeQuedoEnCasa** with the initiative **#FM\_Contigo**

We will be sharing contents on our foundation's activities via social media to accompany you in these difficult times.

Due to the international health emergency caused by the COVID-19 pandemic, and following the indications of the authorities, Fundación MAPFRE decided to temporarily

suspend all its scheduled on-site activities. For our institution, the most important thing at the moment is to avoid putting at risk the health of employees, participants, teams of educators,

or other collaborators and providers.

Wishing to accompany the general public in these difficult times, while they are confined to their homes, our foundation has



launched a social media plan. As long as this confinement goes on, both children and adults will be able, for example, to enjoy educational contents related to road safety issues and learn how to prevent accidental injuries in the home.

Reading can obviously be of great help in these tough times. For this reason, Fundación MAPFRE will also publish tips on emotional well-being, and will be sharing further stories from the Neighborhood Superheroes initiative. We can thus learn firsthand how to mitigate a complicated situation thanks to the solidarity of those around us. Readers will also be encouraged to share their own small stories of solidarity.

In addition, for all those who enjoy cooking, we will be publishing videos in which the chef Dani Garcia teaches us easy, wholesome recipes to share with our little ones. And there will be advice on enjoying a healthy diet, including tips on how to know whether you are physically or emotionally hungry, or how to eat less without counting calories.

Moreover, culture lovers will be able to access videos to gain in-depth knowledge of the Fundación MAPFRE Collections and maybe recall some of the exhibitions they visited in our Madrid and Barcelona halls.

### **Emotional well-being**

Among the contents we will be publishing on our social media

## **We want to accompany the society in these difficult times, when everyone stays at home**

are those related to emotional well-being when working from home, helping us to deal with the tough moments we have to go through at the individual and family level.

The first of these will analyze some of the laws governing how our emotions work, as they are something that accompanies us throughout our life, yet nobody teaches us how to handle them.

In addition, other texts will be published to learn how to manage those negative moods or how to handle conflicts that may arise when living on top of one another. There will also be short videos about being resilient and enjoying healthy interpersonal relationships. ✖

### ***We're beside you. Share. Talk to us***

**Web:**

[www.fundacionmapfre.org](http://www.fundacionmapfre.org)

**Twitter:**

<https://twitter.com/fmapfre>

**Facebook:**

<https://www.facebook.com/FundacionMapfre/>

**Instagram:**

<https://www.instagram.com/fmapfre/>

**Youtube:**

<https://www.youtube.com/user/Fundacionmapfre>

**Spotify:**

<https://open.spotify.com/user/bnuu6z2822u93mkamt5xeub63>

**#YoMeQuedoEnCasa**

**#FM\_Contigo**

## Seen on the web

Learn about all our activities on social media. In this section you will find a selection of the best posts on Facebook, Twitter and Instagram.

### f FACEBOOK

@FundaciónMapfre  
@fundaciónmapfrecultura  
@FMobjetivocero

### 🐦 TWITTER

@fmapfre  
@mapfreFcultura  
@FMobjetivocero  
@FMculturaCat

### 📷 INSTAGRAM

@mapfrecultura

### THE BEST TWEET

@fmapfre

On washing your hands, make sure you do it properly. Follow these instructions.  
<http://bit.ly/2MOU9V>  
#Bienestar #Higiene #Tip



### Goal Zero

February 27

## Weekly Challenges

In today's weekly challenge we asked you what the maximum distance that could be driven in reverse was. Do you remember?

- a) 20 meters
- b) 15 meters



#RetoSemanal #SeguridadVial #EducaciónVial

In this week's challenge we asked the following question: What should you do if you park on a hill?



- a) Turn the wheels.
- b) Engage the parking brake.

### 📷 fmapfre



Although words are important, there are other ways to show affection to those you are fond of. A hug is one of the most comforting gestures that exist; remember how they make you feel when you are hugged and share one.

#Feliz2020 #Solidaridad #SéSolidario  
#Filantropía

### f Fundación MAPFRE

## Cyber Risks

Would you like your Wi-Fi to be an impregnable fortress? Modify the name of the network. Change your password periodically. Turn off your router when you go on vacation. N.B. Safeguarding your privacy is up to you. Protect yourself, follow the recommendations given by the police.



#Seguridad #Ciberriesgos #Wifi  
#DíaDelInternetSegura #SaferInternetDay



### 📷 mapfrecultura

We have had this fantastic sculpture twice in our exhibition halls. Although it is called *The Kiss*, few embraces are as wonderful as this one. What do you think? What is your favorite embrace in the history of art?

#Repost  
@claraalborsivars

I think it is lovely from every angle. *The Kiss*, Rodin.

#DíaInternacionalDelAbrazo  
#DíaDelAbrazo  
#Rodin

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