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Our Cover

Sherine Amer

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Photo: Emily Kilner

Marketing

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Editorial #94: Aspirations

By: Caroline Risacher

A year and a half ago, three young Bolivian entrepreneurs launched Popular, a restaurant in the centre of La Paz, betting on Bolivian food and local products. Their gamble paid off, as it is now one of the highest-rated restaurants in the city and—pun intended—probably the most *popular*. In 2015, a young Bolivian coffee amateur opened the first branch of Typica, a cozy coffee shop in Zona Sur decorated with vintage Bolivian furniture that offers food and coffee roasted on site. It has since expanded to four new locations, one in La Paz's Sopocachi neighbourhood and others in Santa Cruz, Cochabamba and Oruro—and it keeps on expanding. These success stories are only a few of the examples demonstrating the possibilities and opportunities that Bolivians can aspire to.

Bolivia is a place where anyone with vision, motivation and a small amount of capital can make it happen: a pizzeria, an art gallery, a magazine, a fashion brand or a career as an influencer. New enterprises appear every week, most of them started by young Bolivians who see an opportunity to make a living by filling a gap in the market, transforming the country little by little into something new.

The recent boom is also accompanied by a reappropriation of Bolivian culture and goods. The country is developing its own artisan industry, and one can find Bolivian whiskies, coffee, clothes, even cider. Entrepreneurs have a profound desire to show the world—and each other—what Bolivians are capable of. This may be part of a global trend to consume and produce locally sourced goods, but for Bolivians, it means something more, as this

trend has only recently become possible here. For a long time, the consumption of foreign goods was a sign of luxury and success. But now there is a real pride and interest in buying Bolivian products and supporting local talent.

And there is a lot of talent in Bolivia. Alongside the rise of small businesses, the country is gaining international recognition for far more than only its stark and beautiful salt flats or controversial president. In the last decade, Bolivians have risen to the top of world racquetball competition, and all expectations are set on the upcoming Pan American Games in Lima, Peru. This year, Bolivia has its sights set on winning the gold, which would be its first since the competition's creation in 1967. This would be a huge achievement for the country.

The successes we see today didn't just happen instantly, though. Behind all these stories are years of paperwork, preparation, failed attempts and a lot of patience and perseverance. José Antonio Callisaya Rada, owner of the Cruzze Bar & Pizzeria, tells us how his previous attempts weren't so successful. But now, it looks like his pizzeria is here to stay.

Maybe the current economic stability has been propitious for entrepreneurs, or maybe this generation has learned how to do it right. In any case, what's to come is certainly exciting. A new experience is around every corner, from the new food-truck court in Sopocachi, to an intriguing art gallery on Avenida Ecuador, to the taste of new Bolivian wines. It feels like everything is achievable, and it probably is.

N.B. Several Spanish and Aymara words are marked in **bold** throughout this issue. Their meanings can be found in our glossary.

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SQUASHING THE COMPETITION

THE SPORT CONTINUES ITS RISE IN POPULARITY AS AMBITIOUS BOLIVIAN ATHLETES ASPIRE TO BRING HOME THE GOLD THIS SUMMER AT THE PAN AMERICAN GAMES

TEXT & PHOTOS: EMILY KILNER

I am out of breath just watching. As the game intensifies, the shouts become louder, the challenges to the umpire become fiercer, and the players more frequently put their bodies on the line to win each point. A true battle is unfolding in front of me, and I instantly feel obliged to support the players I have met just ten minutes beforehand. I watch the intensity evolve from a bench safely behind glass, barely able to track the swiftly moving ball. This is only the doubles semifinal of the La Paz Men's Regional Racquetball Championship, yet it feels like a fight for Olympic gold.

Racquetbol, as it is commonly known in English, is extremely popular in Bolivia, having grown in recent years to the country's second most popular sport, and providing fierce local competition alongside international recognition. In fact, it's grown so much that Bolivia is looking to win its first gold medal in the sport this summer at the Pan American Games, taking place in Lima, Peru, from 26 July to 11 August.

After he catches his breath (much more quickly than I expected!), I am able to speak with Germán Rojas Vargas, a **paceño** player whom I'd been following during the match. His Captain America top, snazzy protective eyewear, knee pads and fluorescent right-hand glove tell me that Rojas meant business. 'Bolivia has always stood out,' he says before his singles match. 'We are very talented and are achieving a lot.' As he hastily ran off, the atmosphere around the courts oozed tension but also excitement and energy from players and supporters alike.

ALL LEVELS IN BOLIVIA COMPETE TOGETHER, WHICH MEANS THAT UP-AND-COMERS HAVE ACCESS TO THE TOP PLAYERS, AND TRAINING EVEN AT THE LOWER LEVELS CAN BE INTENSE.

The Bolivian Racquetball Federation (FEBORA) was founded in 1982; since then, it has grown all over the country, and currently seven of Bolivia's nine departments have established associations and squash sports complexes. 'Our aim is that everyone in the country can play this sport,' says FEBORA's president, Gonzalo Alcoreza. In La Paz, the first complex was completed in 2008, after international acclaim prompted the municipal government to invest in the sport. Now, as the sport's popularity has skyrocketed, other racquetball complexes have sprung up all over the country. For young people ages 8-16, the training is free at these facilities, which has encouraged young players to take up the sport as an alternative to football.

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On an international level, Bolivia has competed in every Pan American Games since 1967, yet didn't earn its first medal until 1991, in the taekwondo competition. At the last games, in 2015, Bolivia took home two bronze and one silver medal, all in racquetball – but still no gold. Could 2019 finally be Bolivia's year?

Conrado Moscoso, a Bolivian racquetball celebrity who won three gold medals in the South American Games in 2018, certainly thinks so. After more success at the Open Bolivia American Iris competition in March 2019, he even got a Twitter congratulations from President Morales himself, who thanked Moscoso for 'giving this joy to #Bolivia,' proving the sport's increasing visibility in the country.

Leading up to the Pan American Games, Moscoso says his training is intensifying. He also appreciates the sport's growing popularity, saying, 'Before, [racquetball] wasn't very well known, but I think it's now coming into fashion.' His 'always gold' motto has seen him earn success so far and will hopefully bring home a medal this summer. Attention will also be on Roland Keller, who's often at Moscoso's side on the doubles court, as well as Yazmine Sabja and Valeria Centellas, who won the women's doubles event at the

Racquetball World Championships in 2018, Bolivia's first gold medal ever in a World Championship.

It is thanks to these successes that the sport is growing. Rojas credits the 'great coverage that is coming from the champions' such as Moscoso and Keller. Adding to an improving back squad, all levels in Bolivia compete together, which means that up-and-comers have access to the top players, and training even at the lower levels can be intense. This is a bold strategy, but certainly enterprising, as the overall standard is bound to improve.

The future of racquetball in Bolivia certainly is bright – even gold! – but not every aspect of the sport is shining. At the 2018 South American Games, held in Cochabamba, the number of Bolivian nationals competing in the finals was unprecedented. The trick? Bolivian-born players defended the colours of Argentina and Colombia instead. 'It's likely because of the lack of support that we receive,' Moscoso explains, 'and the players want to become more professional.' Simply put, Bolivians head to other countries to train and play. Despite recently increased governmental support, Moscoso says that 'it still doesn't settle a lot of the costs.'

Even Alcoreza, FEBORA's president, acknowledges that 'the sport is successful

because the players with the moral and economic support from their parents dedicate hours to training from a young age.' He hopes the increased governmental support from the Tunkas programme will help players cover a part of their preparation and participation costs for international tournaments.

That said, the sport's gender equality is a much more positive feature. Moscoso says that there has always been equal opportunity for women to train and participate. 'It's only a question of focussing and taking advantage of every opportunity,' he says. Gold-winner Yazmine Sabja, now a household name in Bolivia, adds, 'Winning medals for the country is an honour, a pride and a huge satisfaction.' Her love for the sport is contagious, and she continues to inspire the next generation of young Bolivian racquetball players.

But the monetary concerns of the sport are far from the minds of the rising stars of Bolivian and international racquetball as they throw themselves all over the court. The positivity, respect and – above all – the desire to win and excel at all levels is readily apparent. The attitude of both the local and international players here at the court is golden – let's hope the medals this summer are too.



5 NOMINATIONS for our city



The global tourism industry awards organization, the World Travel Awards, nominates our city in five categories:

- Leading Cultural City Destination** (Image: A person in traditional Bolivian attire playing a musical instrument).
- Leading Festival & Event Destination** (Image: A person in a colorful, ornate costume, likely from a festival).
- Leading City Destination** (Image: Aerial view of a city at night with lights).
- Leading Emerging Tourism Destination** (Image: A landscape with mountains and clouds).
- Most Romantic Destination** (Image: A couple looking out over a scenic view).

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FROM THE OTHER SIDE OF THE BAR

THE INTRICACIES OF INVENTING, CREATING AND PRESENTING COCKTAILS AT JALLALLA

TEXT & PHOTOS: EMILY KILNER



The master behind the bar: Guerra is an ambitious bartender. With six intriguing and tempting cocktails on the menu, he aims to use nearly all Bolivian products and local ingredients to create delectable concoctions that push boundaries.

Will it be a G&T or an espresso martini tonight? We often spend a few minutes browsing the bar menu for a suitable tippie and wait, often impatiently, for the drinks to come after choosing our go-to classic. As customers, less appreciation often goes into the innovative and experimental work that goes on from a bartending perspective.

I wanted to capture this often undervalued talent and skill, so we headed to Jallalla, a vibrant bar situated above the Galería Mamani Mamani on Calle Jaén in La Paz's colonial district, to chat to and marvel at head barman Gonzalo Guerra's work and discover the real view from the other side of the bar. As bars seek to diversify and attract new customers, the drinks have to follow suit. Guerra is a perfect example of a bartender whose hard work, passion and pure creativity we should appreciate more.

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Not your average G&T:
 'What have you had for dinner?' asks Guerra as I ponder the drink menu. After I answer, he says that a *Martin Cruz* is what I need. Named after the man who named Bolivia and finished with **airampo** (the fruit of an Andean cactus that adds natural colour) and smoky rosemary, it's exquisite.



It's all in the final touches:
 Every ingredient of this drink is precisely thought out: 'The cream is eaten with a stick of cinnamon, the fresh strawberries add a distinct texture and the lemon zest exploits the aromas,' Guerra says.

A drink that tells a tale:
 Every cocktail comes with a story at Jallalla. The **Luka Quivo**, a citrus-based cocktail, is served in a shoeshine box to honour the masked **lustrabotas** who work in La Paz's plazas and streets.



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INTERCULTURAL BIRTHS IN BOLIVIA

CULTURALLY APPROPRIATE BIRTHING ROOMS ARE HELPING TO REDUCE BOLIVIA'S SHOCKINGLY HIGH MATERNAL DEATH RATE

TEXT & PHOTOS: EMILY KILNER

Señora Ruth Quispe Choque was glowing as she described a beautiful and comfortable birth in a location where she felt almost as if she were in her own home. She cheekily laughed, recalling her husband 'trying' to help, but ended with nothing but praise for the staff and facilities she had entrusted to deliver her baby. She was sitting on one of two wooden beds covered in thick wool blankets in a room with earth-coloured walls and timber floors. A small yet fully equipped kitchen was nestled into the corner of the room.

This could have easily been her bedroom. It was warm, colourful and homely. Yet Ruth was relaxing in the same room she gave birth in, known to the community as a **sala de parto con adecuación cultural**. This was just one of the 'intercultural' birthing rooms that have been in use in Bolivian hospitals and health centres since 2006.

Next to the birthing room, it's a different world, full of bright light, white walls and sterile stainless-steel medical instruments. The contrast is extreme, a reminder of the struggles faced when combining centuries-

old customs with modern scientific practice. Even now, some Bolivian **campesinas** would rather risk complications or even death giving birth in their own homes than enter into this sterilised setting.

We had travelled to the San Antonio health centre in the municipality of Calamarca, just south of La Paz, to see firsthand how health-care practices in Bolivia, specifically giving birth, have adapted to recognise the distinct cultures and traditions of the nation. This initiative is replicated at a national level, helping mothers such as Ruth deliver their children in safety while still utilising traditional methods. The room in San Antonio's health centre was completed in October 2017 with the help of Médicos del Mundo, an NGO regulated by the fundamental right to health. They seek to include men and women on equal terms, and contribute to their empowerment through exercising this right.

According to the World Health Organisation, Bolivia has a maternal death rate of 206 per every 100,000 live births. Although this reflects a significant reduction from a decade ago, Bolivia still lags behind its

South American neighbours in maternal health (only Guyana has a higher maternal death rate).

'In Bolivia, ultimately, the women who die are indigenous or peasants,' said Fabiola Delgado, an anthropologist working for Médicos del Mundo. 'They fear hospitals because of the culture shock both with the people who work there and the facilities.' Her colleague Dra. Roxana Vargas listed the reasons some expectant mothers give for avoiding modern hospitals: 'The doctor doesn't speak our language. Because the room is cold. Because we can't bring our families. Because we have more confidence in our midwives. Because I need to keep looking after my children and they can't enter into the hospital and stay with me.'

This fear of modern medicine has contributed to Bolivia's disproportionately high maternal death. However, with the introduction of SAFCI – the country's community and intercultural family-health programme – in 2011, maternal health is improving year after year. SAFCI complements the country's 2007 **Vivir Bien** policy with increasing health-care coverage

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that respects the traditional cultural practices of Bolivia's diverse population.

These cultural practices are integral in San Antonio's birthing rooms. For some Aymara women, birth position is an important consideration, and they are free to make themselves comfortable in the facility. The mother's family can use the kitchen to make warm drinks and soup. Midwives have an important role in many Aymara births, and they work alongside the centre's doctors.

Traditional customs are also respected. 'For the women, [the placenta] is like the soul of the child,' Delgadillo said. 'They dry it, and when the child is ill they use it as a cure.' In some communities, mothers bury the placenta alongside desirable objects by the door of their house. Of course, modern biomedical facilities are on standby in case of complication – only a door away at San Antonio – reducing response times when emergency care is necessary.

'The idea of interculturality – that is, respect for the diverse cultural beliefs and practices of Bolivia's varied populations – 'is fundamental... It is the idea of rights,' said Carolina Delgado, an anthropologist working with the Chiquitano community in Santa Cruz. In the past, many women would stay at home for the birth of their children because hospitals wouldn't allow them to follow long-established traditions, contributing to the

high maternal mortality rate. Now, though, this strategy focussing on maternal care and culturally appropriate birthing rooms which can be utilised alongside modern medical facilities, contributes greatly to reducing maternal mortality in the country.

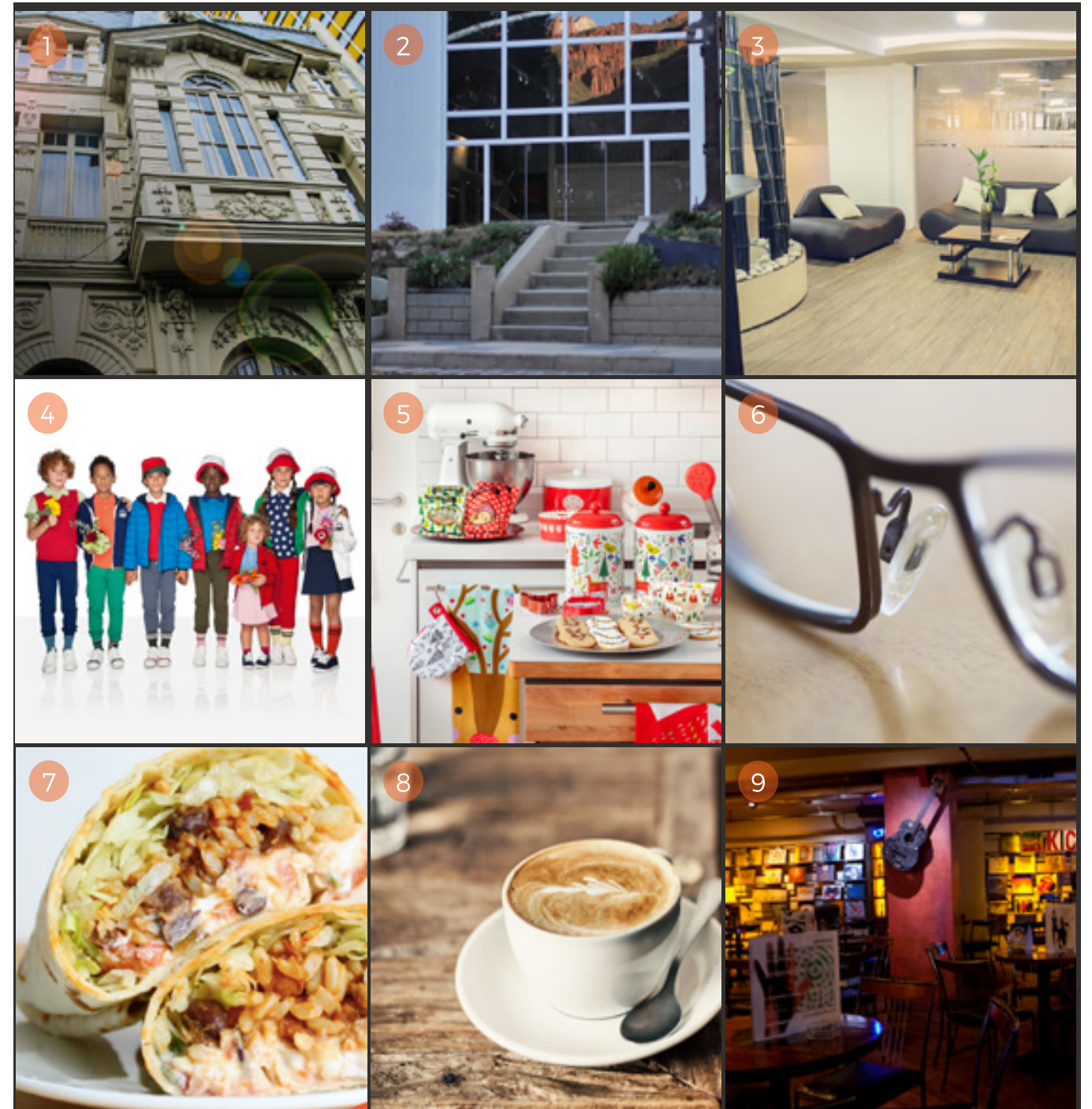
Various NGOs have been working in the country to improve health provisions over the decades, but it wasn't until 2006 when maternal health started to see

BOLIVIA LAGS BEHIND ITS SOUTH AMERICAN NEIGHBOURS IN MATERNAL HEALTH.

improvement. In 2008, Médicos del Mundo opened its first intercultural birthing room in the **altiplano's** Patacamaya municipality. Research led to the construction of the room that incorporated cultural sensibilities and reduced the suspicion of modern medicine that can be prevalent in the Aymaran community.

Médicos del Mundo also work alongside doctors and health workers in the hospitals to educate them about traditional medicine and facilitate cooperation between traditional midwives and health-care workers. 'They have to accept and adapt,' Vargas said of the modern doctors with whom she works. She said the doctors, unaccustomed to working with midwives, were at first concerned that they might try to implement modern practices during home births. But trust has grown, and there is now a common respect between the two groups of different medical practitioners.

At the San Antonio Health Centre, this fusion was visible by the brightly coloured and visual posters affixed to the building's walls – some illustrating symptoms of illnesses, others instructing new mothers how to safely dress their children – which would stick out like a sore thumb in a modern facility. Nurse Claudia Quispe Chipana emphasised that the staff 'accepts and respects the customs of the community' despite their modern medical training. A doctor at the centre, Maruja de Mamani, said that the medical care the centre provides 'is not so vertical, like academic medicine.' Nevertheless, this transition has not been without challenges. Sometimes entire families, Chipana recalled, want to enter the room when the mother is giving birth. Nevertheless, she said, 'we have to adapt. Here, the mother's wishes are an integral part of each birth.'



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Photo: Mileniusz Spanowicz, WCS Bolivia



Photo: Omar Torrico, WCS Bolivia

CITY NATURE CHALLENGE

LA PAZ COMES OUT TOP IN THE GLOBAL WILDLIFE-SPOTTING COMPETITION

TEXT: RENATA LAZCAÑO SILVA / PHOTOS: WILDLIFE CONSERVATION SOCIETY (WCS)



Photo: Omar Torrico, WCS Bolivia

The citizens of La Paz achieved a great feat between 26 April and 5 May. This year, 159 cities from across the world participated simultaneously in the 2019 City Nature Challenge. La Paz, the only city representing Bolivia, took part for the first time and obtained amazing results: second place in number of observations, 46,931; third place in the number of participants, 1,500; and eighth place in the number of species identified, 3,005.

This City Nature Challenge was launched in 2016 as a competition between the US cities of Los Angeles and San Francisco. Its goal was to involve residents and visitors in the documentation of nature to better understand urban biodiversity, all registered through the mobile iNaturalist application. The competition went nationwide in 2017, and in 2018 it went global, with cities around the world competing to see in which one the most observations of nature are made, the greatest number of species are counted, and the largest number of people are involved.

But how was this accomplished? What was the process, and who was involved? Robert Wallace, director of the Madidi-Tambopata great landscape conservation programme of the Wildlife Conservation Society (WCS) in Bolivia, said Bolivian participation in the competition was thought of in Mexico in October 2018, during a conference about citizen science. While there, Wallace learned about

the City Nature Challenge, and he immediately enrolled La Paz as a participant city.

Wallace says that the competition complements the work of the WCS. 'Citizen science can help conservation because this type of initiative creates a space that allows us to reconnect with nature and to enjoy it, while at the same time contributing to science,' he explains. An organising committee comprising the WCS, La Paz's Museum of Natural History and the biology and ecology departments of the Higher University of San Andrés planned the campaign with support from the Bolivian Ministry of Education and other schools, universities, conservation professionals, municipal entities and citizen groups.

Embodied by the national motto of Bolivia – 'Union Is Strength' – this disparate group coordinated more than 100 activities, including group walks in La Paz's urban green areas, school activities and day excursions to the countryside just outside of the city. United by a love of nature and motivated to learn about and value the city's biodiversity, participants contributed to a large catalog of La Paz's biodiversity.

Wallace says that because of the La Paz metropolitan region's extreme altitudinal range – with mountains towering 6,000 metres above sea level, the **altiplano** at 4,000 metres and the city's southern



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district at 3,200 metres – the city is one of the most biodiverse in the world. Additionally, the competition allowed the world to see La Paz's natural habitat captured by the many people here who call the city home. Omar Miranda Bayron, an environmental activist and wildlife photographer, says that 'the photographs show in an unprecedented way the interest of people in nature, as it's never happened before, because it's a way to socialise knowledge and experiences with wildlife in a conciliatory way, allowing us to open our eyes through many other people.'

'I really liked seeing old people, young schoolboys and adults wanting to win the challenge; biologists shared their knowledge, and photographers were also interested in helping others record this experience,' Candy Prado, an amateur photographer, says. 'The plus of this activity was to be able to share this with my husband, because when he saw how busy I was with the training, he decided to take some days off from work and joined the challenge.'

As **paceños** and Bolivians, this competition fills us with pride, but it also helps to raise awareness about the natural life existing in the cities around the world. In Bolivia, 69 percent of the population lives in urban areas, which, although human-centred, contain a rich array of flora and fauna. Wildlife only represents 3 percent of the terrestrial biomass, so it is important to highlight and promote the importance of protecting and maintaining spaces where wild species can live and thrive. Beyond their beauty, they are also essential for the balance of ecosystems and extremely important for us to enjoy a better quality of life.



Taken with a Huawei P30 Pro / Photos: Adrian Bailey (instagram: @awbaileys)

BOLIVIA BUILDS THE RADIO STAR

THE THRIVING RADIO STATIONS AND THEIR HOSTS
IN BOLIVIA'S INDIGENOUS COMMUNITIES

TEXT & PHOTO: EMILY KILNER



A typical Monday morning at Radio Wilka Pacha:

5am–6am: Local Aymara music, 'definitely nothing international.'

6am–7am: Summary show from the **Radios de los Pueblos Originarios**.

7am–8am: Summary show from the **Red de Patria Nueva**, whose mission is stated as 'transmitting messages which contribute to democratic communication and participation for every Bolivian.'

8am–3pm: News, information and entertainment programmes from these two stations.

3pm–7pm: The **Ahora el niño** show. Children from the local schools come to the

station to sing or present poetry.

7pm–9pm: News in both Spanish and Aymara.

9pm–10.30pm: Shoutouts and local music, followed by 'happy topics.'

This is the reality of the one-man radio-station situation on the **Isla del Sol**, located in the Ayllu Challa community in the north of the island on Lake Titicaca. There are no Top-40 countdowns or celebrity guests. Instead, the airwaves are filled with local music, news in the local indigenous language and programmes to encourage the role of an 'active citizen.' The music changes throughout the day to suit the island's routine. In the morning there is slower music to accompany daily agricultural tasks, and the playlist becomes more lively as business

commences and the day's pace quickens.

Humble yet full of pride for his station, and fittingly wearing his **periodismo radiofónico digital** cap, Radio Wilka Pacha's jack-of-all-trades Esteban Quelima describes the days when he simply 'didn't know a thing about speaking on the radio.' The citizens of the island could only listen to Peruvian stations prior to December 2012, until technicians from the Bolivian Ministry of Communication helped to install a 200-watt radio transmitter in the heart of the northern part of the island. 'We would like other people to listen, our brothers in Chile and Peru, but our reach isn't so big,' explained Quelima. A college graduate with degrees in archeology, journalism and agriculture, he now runs the radio station that connects the island's residents through music, news and features in their native language.





Running a one-man show brings a number of challenges, Quelima said. He 'has to be a journalist, investigator, manager, everything,' as well as deal with frequent electricity and funding shortages. However, his overall aim 'to strengthen the Aymara language, as the media is one of the only means to teach it,' clearly overrides the struggles faced and makes each day necessary 'to educate and strengthen our cultural identity.'

This passionate motivation was evident during our interview. Quelima believes that the Aymara language is disappearing, as well as a culture which 'once dominated astrology, maths, farming, geography, architecture and more.' And so it's his and the radio station's role to reinforce it daily.

Radio is, above all, a means of communication which transcends visual and literary barriers, and on a community level it can reflect a reality that is not represented in Bolivia's mainstream media. In 2011, **Ley 164** recognised the importance of community radio stations, and the government began to help to equip them in indigenous communities. These so-called *Radios de Pueblos Originarios* are now an integral part of daily rural living and truly reflect the **Estado Plurinacional**, sharing a common philosophy of defending indigenous roots and culture through education and community engagement.

CEPRA (Centre for Radio Production of Bolivia) has contributed largely to this

goal. It's an NGO that develops education and communication in the media industry. Juan Ordoñez, CEPRA's director, reinforced the indispensable role of these community stations and CEPRA's initiative for 'generating an active citizen.' Quelima spoke fondly of CEPRA, calling it a 'very good institution' and showing off the small voice recorder the organisation provided him to conduct interviews.

RADIO IS, ABOVE ALL, A MEANS OF COMMUNICATION WHICH TRANSCENDS VISUAL AND LITERARY BARRIERS, AND ON A COMMUNITY LEVEL IT CAN REFLECT A REALITY THAT IS NOT REPRESENTED IN BOLIVIA'S MAINSTREAM MEDIA.

As of 2018, CEPRA has trained 155 people in basic radio-presenting techniques, show creation and news reporting. These lessons, either taught online or by DVD, are presented with specific themes, such as environmental issues or gender equality, to give extra context and 'combine the local with the global, as the radio must be an actor in local development,' according to Ordoñez. Those who complete the eight-month course are certified by the **Escuela de Gestión Pública Plurinacional**.

CEPRA's work is enhanced by talented tutors such as Jerry Huanca, whose aptitude for Aymara, Quechua and Spanish allows him to connect easily with the participants. His philosophy – that each station 'has to think about the listeners', thereby engaging with the local native language – has resonated with his students, who display their commitment by contacting him in the middle of the night at times to make sure that their programmes have uploaded successfully despite technical issues. This desire to complete the course demonstrates its appeal and value, which not only benefits the individual participant, but also the participant's entire community through broadening the scope and nature of the information that is circulated.

Bolivia's community radios are thriving, and with the support of the government and organisations like CEPRA, the passion displayed by Quelima will continue to flourish in communities all over the country. Perhaps Radio Wilka Pacha will develop into a two-person station by next year. Not only does the growth and development of these stations provide new opportunities for citizens to play an active role in the local community, it also allows local and relevant content in native languages to reach the ears that matter most, whilst reinforcing the foundations of Bolivia's indigenous cultures.

Listen to Radio Wilka Pacha and other radios de los pueblos originarios at rpo.bo.

A LOOK INSIDE THE WORKSHOP

TEXT & PHOTOS: PABLO ARTEAGA

These four very different families are dedicated to the production of alpaca and llama knitted baby and children's clothing for the Bolivian company Nanay. They are part of a network of 600 native local knitters who are heads of family and provide the main income to their homes. 90% of the knitters are women. With the support of Nanay, they have become entrepreneurs and established their own small enterprise.

Workshop 1: The Tapia Family, El Alto

Inés Tapia runs her business with the help of her family. In their workshop, every family member is tasked with specific work. Inés's father and son work the machines. Other family members work across the room: While Inés irons the clothing, her two daughters and two sisters make the clothes by hand. The Tapia family, like many others, are one of the economic pillars of Bolivia. As well as generating resources, they preserve Bolivian customs and traditions through textile manufacturing.



Workshop 2: Rosalía Ajnota, El Alto

Rosalía Ajnota started working as a seamstress when she was just 15 years old. She learned to weave both on a machine and by hand using knitting-needle techniques. After 23 years she opened up her own shop, where she now makes every type of clothing. Married with two children, she's based in El Alto, and she employs two workers to help her manufacture garments. The winter is the busiest time for her business, due to the lower temperatures. Rosalía also works for other companies, such as Nanay, which produces high-quality items made of alpaca wool.



Workshop 3: Ana Luisa Valencia, El Alto

Ana Luisa, 43, with her mother Juana, 78, and her friend Margarita, manufacture clothes in El Alto, at more than 4,000m above sea level. Luisa's been at this job for over a decade, having learned the trade alongside her mother and other seamstresses who passed on their knowledge from generation to generation. Six years ago, Luisa and her mother opened their own shop in their house; now they work with Margarita to make over 1,900 items per year. Luisa's mother, who has been doing this work for more than 40 years, said that the techniques they use haven't changed with time, and the qualities that matter most are patience and perseverance.



Workshop 4: Sabina and Adela, La Paz

Sabina learned weaving from a group of women artisans who had already spent a lifetime working in the textile industry. That's where she met Adela, who became her business partner, and together they opened their own workshop in Sabina's house. Over the years, Sabina perfected her technique and taught Adela everything she knew about textiles. They've been working together now for almost five years in their workshop, a tiny room stuffed with two knitting machines and from where they carry out all their work.





CRUZZE BAR & PIZZERIA

A SMALL BUT VERY EDGY SPACE IN SOPOCACHI

TEXT: ADRIANA L. MURILLO, A. / PHOTOS: EMILY KILNER



Easily recognisable by its colourful murals of well-known Bolivian faces, Cruzze Bar & Pizzeria, on Calle Cecilio Guzmán de Rojas in La Paz's Sopocachi neighbourhood, is a new cultural space that serves pizzas and Bolivian craft beers in a cozy and inviting environment.

It's more than just the food that makes this restaurant so special - it's also the decorations and the attention placed in each detail. Outside, a sign warns, 'We do not have a doorbell, so yell and let it out.' There is no mirror in the bathroom, but instead there's a message reminding the customer that 'You look good.' A wall is decorated with messages from customers, the floor is covered with gravel, and the tables and wooden chairs are made from colourful aguayos. All of this is accompanied with good music, which the staff insist 'is 100 percent free of reggaeton.'

Cruzze's owner, José Antonio Callisaya Rada, opened the restaurant in January of last year after three previous failed attempts. The fourth try, though, is proving successful, as Callisaya has managed to create a welcoming pizzeria reflecting his own style and personality. 'I worked in a pizzeria when I was 15 years old, and I liked the idea of doing something like this after finishing high school,' Callisaya, 26, says. 'So when I was 18 years old, I borrowed money to open my own pizzeria, but it didn't go well, because I did not understand where I was.' After this earlier failure, Callisaya attended culinary school and worked in a well-known café in order to gain experience. Only then did he once again begin looking into opening his own restaurant. He researched by taking different ideas and advice from friends, relatives and acquaintances, and little by little he created a concept for his own business.

'The 2016 phrase "La Paz Ciudad Maravilla" inspired me,' he says, 'and I thought, Why not have a place that is at the level of the city? Why not make a pizzeria that represents the city? And that's where these details come from.' Recently, La Paz has experienced a boom in local enterprises, and restaurants and chefs have been rediscovering traditional gastronomic values and incorporating them into modern cuisine.

Many of these new entrepreneurs are young people, who highlight Bolivia's rich culture by combining traditional and contemporary ingredients. 'We are trying to change the game,' Callisaya says. 'We do not want to copy the style of large corporations or want to impose anything—we want to explore our own culture.' Now, together with his partners Martha Flores and Gustavo Rodríguez, Callisaya is working with discipline and perseverance, providing his clientele with a friendly place where they feel at home and can choose their own ingredients and design their own pie. Callisaya and his team are also eyeing the future, exploring the possibilities of expanding and opening locations across Bolivia, while always respecting the style and the spirit of each locale.

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BX-94 RECOMMENDATIONS

DESTINATION

FERIA 16 DE JULIO - EL ALTO

DESCRIPTION: One of the particularities of El Alto is that it houses one of the biggest markets in Latin America, the 16 de Julio market. The market comes alive on Thursdays and Sundays, and you can find almost anything, from second hand clothing and home accessories to auto parts and vintage items. The entire area is full of stalls, sellers and customers.

HOW TO GET THERE: The simplest way is using the cable car lines, the most recommended are the red line or the blue line.

PHOTO: Nick Somers



CULTURE

MUSEO NACIONAL DE ARTE

DESCRIPTION: The National Museum of Art is an important cultural centre, part of the Cultural Foundation of the Central Bank of Bolivia, that shows Bolivian art through the ages. Their mission is to promote dialogue between art, cultural heritage and society, opening spaces where messages are recognised, valued, enjoyed and reworked.

ADDRESS: Comercio Street #485

OPENING HOURS: 9:00-12:30 and 15:00-19:00

PHOTO: National Museum of Art



RESTAURANTS

PROPIEDAD PÚBLICA

DESCRIPTION: 'Public Property' focuses on simple, delicious Italian dishes and fantastic cocktails. The rustic appearance of the restaurant, home-made details and eye-catching portraits of people enjoying their pasta, represents their values: all are equal, all are welcome. A place of all and for all, with food and drink that feels good to the body and soul.

ADDRESS: Enrique Peñaranda Street L 29

OPENING HOURS: 19:00 - 22:00

PHOTO: Propiedad Pública



BARS

JALLALLA COCKTAIL BAR

DESCRIPTION: The first cocktail bar in the city of La Paz is located in the house of the Aymara artist Roberto Mamani Mamani, the signature cocktails made with mainly local ingredients have unique flavours and an impeccable presentation backed by stories of Bolivian culture. Jallalla's unique atmosphere also offers tapas-style food and live music.

ADDRESS: Jaen Street #710

OPENING HOURS: 20:00 - 2:00

PHOTO: Emily Kilner



ART

MIKO ART GALLERY

DESCRIPTION: MIKO Art Gallery is an Independent Contemporary Art Movement that promotes artists at different stages of their career. Its activities go beyond art exhibitions and/or artistic tours, as it also provides artists with a shared work space where they can exchange knowledge and initiatives, learn and refine techniques and develop synergies that promote growth both individually and collectively.

ADDRESS: Pasaje Kuljis on Genaro Sanjines Street #451

OPENING HOURS: 11:00 - 20:00

PHOTO: Emily Kilner



SHOPPING

ARTEZZANO

DESCRIPTION: A fine tailoring company specialised in the design and production of Baby Alpaca garments. Born 14 years ago, with the idea of bringing alpaca into our lives, ARTEZZANO developed a 'casual but elegant' style, which to date characterises all its collections, and getting international fame.

WEBSITE: www.artezzano.com

CONTACT: +591 76766661

PHOTO: Artezzano



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GLOSSARY BX94

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Lustrabota - Photo: Emily Kilner

AHORA EL NIÑO	'Now the children', name of a radio show aimed for children
AIRAMPO	Local fruit from the Andes
ALTIPLANO	Highlands
CAMPESINO/A	Someone living in the countryside
ESCUELA DE GESTIÓN PÚBLICA PLURINACIONAL	Plurinational Public Business School
ESTADO PLURINACIONAL	Plurinational State
ISLA DEL SOL	'Sun Island', an island located on Lake Titicaca
LEY	Law
LUKA QUIVO	Cocktail name, means 1.50 bolivianos, the amount charged for a shoeshine
LUSTRABOTA	Shoe shiner
PACEÑO/A	From La Paz
PERIODISMO RADIOFÓNICO DIGITAL	Digital radio journalism
RADIOS DE LOS PUEBLOS ORIGINARIOS	Indigenous Peoples Radios
RAQUETBOL	Racquetball
RED DE PATRIA NUEVA	Name of a Bolivian radio station
SALA DE PARTO CON ADECUACIÓN CULTURAL	Birth room with cultural adaptation
SEÑORA	Mrs
VIVIR BIEN	'Living Well', it describes a way of doing things that is community-centric, ecologically-balanced and culturally-sensitive

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ETNÖ

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CULTURAL AGENDA

MAY - JUNE 2019

LA PAZ

GRITO LA PAZ 2019 - MUSIC FESTIVAL

19:00-23:00
May 24, 2019
Bs. 25
INNI Espacio - Av. 6 de Agosto #2570

CUARTETO AL ALBA - 10TH ANNIVERSARY

19:30
May 24, 2019
Bs. 35
Teatro Municipal 6 de Agosto

TUNA SAN ANDRÉS - MUSICAL PERFORMANCE

18:30 - 21:30
May 30, 2019
Free
MUSEF - Ingavi street #916

IDENTIDAD'S - MUSICAL PERFORMANCE

18:30 - 21:30
May 31, 2019
Free
MUSEF - Ingavi street #916

CANTATA POPULAR INDIO

Kollahuara musical group, National Folkloric Ballet and Bolivian Choral Society
18:30 - 21:30
May 31 to June 2, 2019
From Bs. 30
Teatro Municipal Alberto Saavedra Pérez
+Info: 73244907

BOLIVIAN FOLKLORIC BALLET

19:30
May 30-31, 2019
Bs. 40
Teatro Municipal Modesta Sanjinés
+Info: 76721442

DECENIO DE ARCILLA

Ceramic exhibition - Alan Gutiérrez and Guillermo Rodríguez
9:00-12:30 ; 15:00-19:00
Until May 30, 2019
Free
Museo Tambo Quirquincho

LA PINTURA DE EUSEBIO CHOQUE

Ceramic exhibition - Alan Gutiérrez and Guillermo Rodríguez
9:30-12:00 ; 15:00-19:00
Until May 31, 2019
Free
Casa de la Cultura Franz tamayo

SORTILEGIOS

Ceramics and photography by Sandra Boulanger
10:00-13:00 ; 16:00-20:00
Until May 31, 2019
Free
PURO Art Gallery - Enrique Peñaranda street #1034

D-FORMATION BY DEEP GROUNDS

21:00-3:00
June 7, 2019
From Bs. 70
BEYOND - Achumani 14 street

COCHABAMBA

SATURNALIA

Mother's day fair
10:00-21:00
May 24-26, 2019
Free
Ushuaia Lounge - Beni Street #563

BENEDICT T. MEDINACELI AND HIS PROJECT OF THE LATIN AMERICAN CONFEDERATION

Book release by Germán de la Reza
19:00
May 30, 2019
Free
Room of the Simon I. Patiño Library - Av. Potosí #1450

D-FORMATION BY SUBLIMINAL SENSES

16:00-3:00
June 8, 2019
From Bs. 70
Centro Internacional de Convenciones - Av. Salamanca #625

SANTA CRUZ

AÑORANZAS

Concert by Loy Suárez
19:30
May 24, 2019
Free
Centro de la Cultura Plurinacional Santa Cruz

DIÁLOGOS CON LA MADERA

Permanent exhibition, wood sculpture by Marcelo Callaú
8:00-12:00 ; 16:00-20:00
May 24, 2019
Free
Centro de la Cultura Plurinacional Santa Cruz

MUNAY

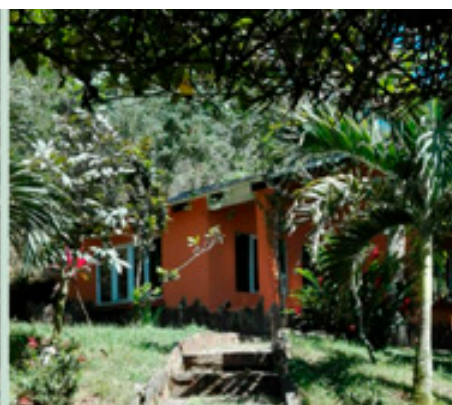
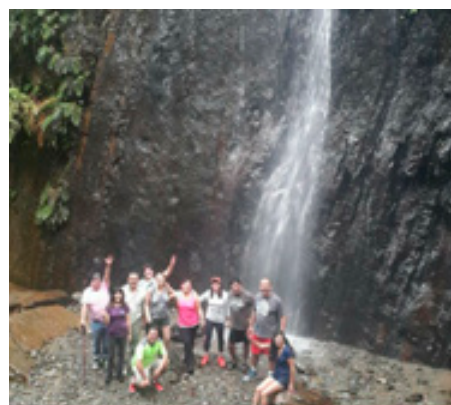
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📌 Munay outfit design

📷 Munay (outfit design)



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