



TEAM: LATIN AMERICA

“Historias con Punche”

**Connecting Generations Through
Participatory Arts**



ADDRESSING THE CHALLENGES OF LONELINESS

THE GENEVA CHALLENGE 2023

**PROJECT PILOT AREA:
VILLA EL SALVADOR-LIMA- PERU**



ABSTRACT: All over the world there is a process of population aging. However, although people are living longer, older people face challenges that threaten their physical and mental health. Additionally, a cultural shift towards individualization has led to an increasing number of older adults living in isolation and loneliness. In Latin America, 88 million people are over 60 years old, which represent 13.4% of the total population. However, unlike other regions such as Europe and East Asia, the elderly population in Latin America is not a priority among public policies or among existing research. In Peru, mental health policies and elderly policies are not articulated, resulting in a large percentage of older adults living alone and having their socio-emotional needs unmet. "Historias con Punche" aims to reduce loneliness among the elderly, strengthening and creating social relationships through participatory arts, such as narrative and theater, promoting intergenerational sharing, and increasing awareness and visibility in the community about loneliness among older-age adults. This will be a six-month multidisciplinary research and social project that will be piloted in Peru's Villa El Salvador district that will focus on cultural heritage preservation, emotional and mental well-being, lifelong learning, aging destigmatization and promotion of friendlier communities. The project aims to contribute to the UN's 2030 Agenda of "leave no one behind" by fostering an inclusive community in which elders are seen and heard as they should be.

KEYWORDS: loneliness, elderly, social networks, awareness, local community, intergenerational, theater, narrative, participatory arts

Come on! You are invited to meet the crew



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***Con Punche** is a colloquial expression in Peru used to refer to something that is strong. In this context, it refers to stories of elders with impact that have a deep and significant effect on those who hear them.

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INTRODUCTION

Loneliness is an unpleasant experience that results from the decline or reduction in the quantity and quality of social connections¹. Older adults, who are generally defined as those over the age of 65, are more prone to loneliness and social isolation than younger adults given old age is marked by an increased likelihood of experiencing events that can destabilize social relations such as widowhood and disability²⁻⁴.

Morbidity, living alone and physical impairments are some of the factors that contribute to the elderly's sense of loneliness, as they limit their socialization and autonomy by making them feel burdened, useless, and isolated^{3,4,5}. The preceding may contribute to a substantial rise in the risk of death⁶.

Despite being a high-risk group, their voices and needs are often overlooked or underestimated, particularly in Latin America posing a barrier to meeting the United Nations (UN) 2030 Agenda goal of "leaving no one behind"⁷.

Through the ability to self-express thoughts and emotions while encouraging social interaction, the participatory arts have been shown to significantly reduce feelings of loneliness⁸. Theater and narrative are two examples of creative outlets that can help to create and strengthen social bonds while also empowering the elderly to live life to its fullest⁹.

The following interdisciplinary and innovative project was meticulously crafted, in hopes to reduce loneliness among Peruvian elderly people in Villa El Salvador (VES) by improving emotional and mental well-being, promoting lifelong learning, preserving cultural heritage, and creating friendly communities that are both strong and inclusive, employing artistic methods such as narrative and theater that are easily transferable and sustainable.

LONELINESS AMONG THE ELDERLY

2.1. CAUSES AND CONSEQUENCES OF LONELINESS

Loneliness is a state of discomfort that emerges when there is a discrepancy between an individual's desire of quality and quantity of relationships and their actual social ties^{1,10}.

There are two recurring forms of loneliness: emotional and social loneliness. While social loneliness results from a failure to connect with others and achieve a sense of belonging, emotional loneliness is caused by the absence of a close emotional connection¹¹. Although many people might experience the latter, the elderly are the ones who suffer from it most in silence¹². Loneliness among the elderly has been dismissed as a minor issue, with many disregarding it as a natural part of aging when, in fact, it is a growing public health concern¹³.

The main causes of loneliness among older adults in Latin America (**Fig. 1**) include a reduction in social networks, family disengagement, lack of autonomy, and a scarcity of social programs specifically designed for the elderly²⁻⁴. As a consequence of this significant problem, there is an increase in social isolation among older adults, a higher prevalence of psychological and psychiatric issues, instances of elder abandonment, heightened risks to their physical and mental health, and social discrimination and exclusion^{14,15}.

In its latest report, the National Academy of Sciences, Engineering and Medicine (NASEM) states that nearly one-quarter of older adults aged 60 and older are socially isolated¹⁶. Risk factors for experiencing loneliness among older adults (**Fig. 2**) include living alone, a lack of social activity, a low educational level, financial hardship, the death of a spouse, and living in a low-income urban area^{10,15,17}.

Fig 1. Tree Problem Analysis.

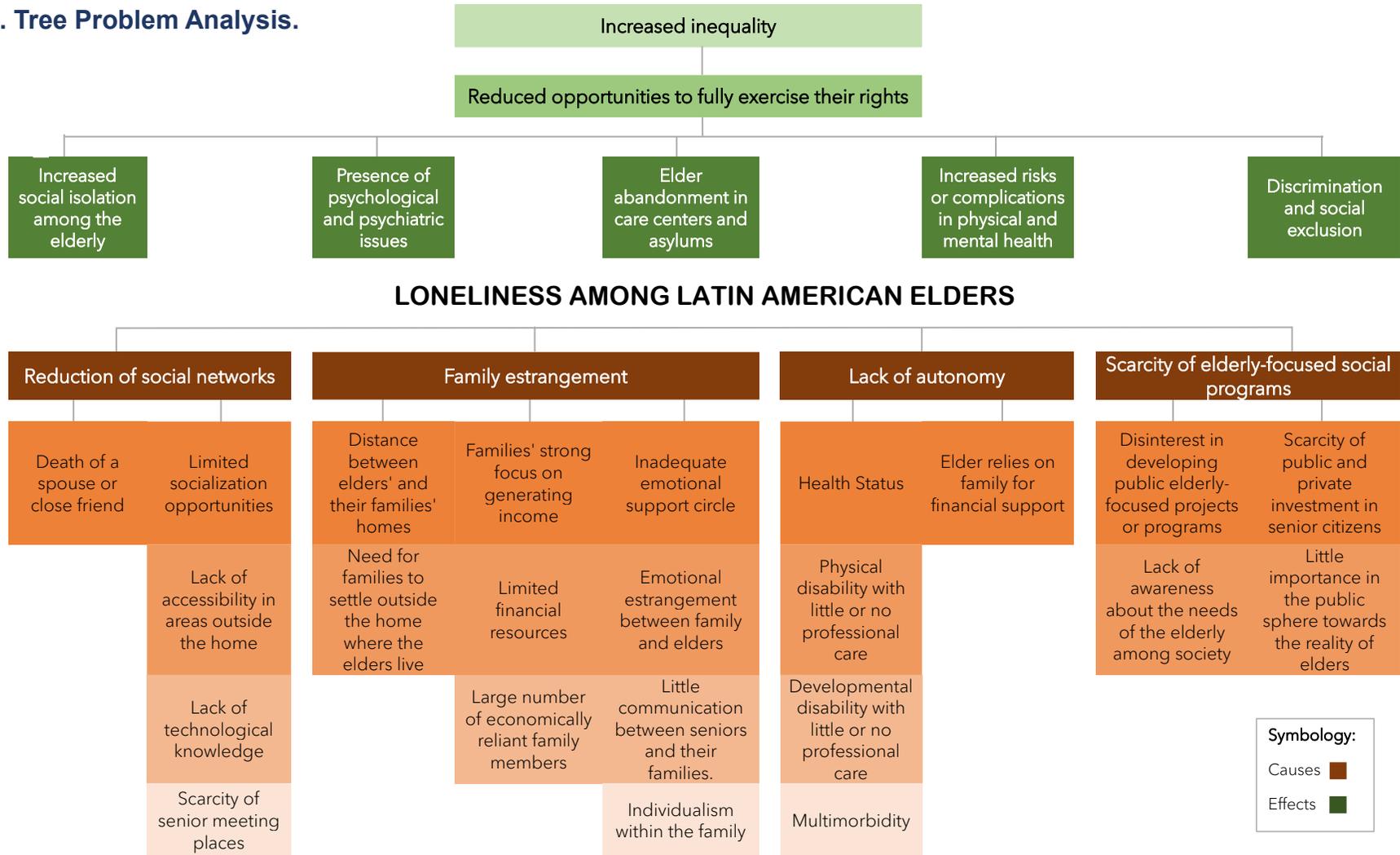


Fig. 1. Tree problem analysis on loneliness in the elderly in Villa El Salvador, own elaboration.

Risk Factors For Social Isolation, Loneliness And Social Vulnerability

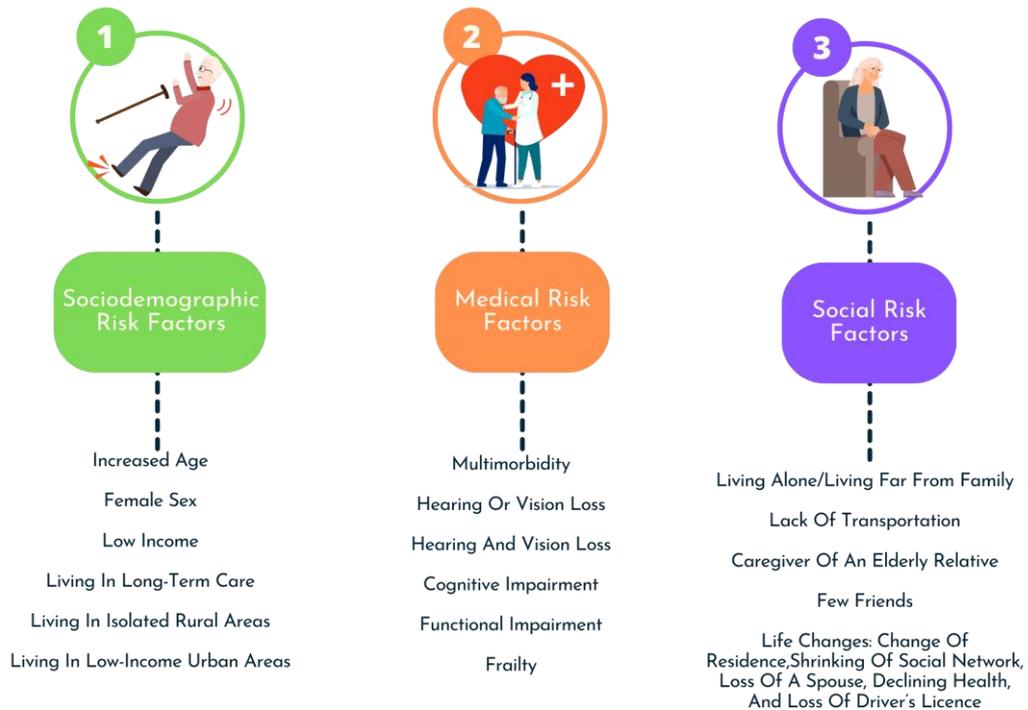


Fig. 2. Risk factors for social isolation, loneliness and social vulnerability adapted from: ¹⁸

Elders' quality of life and general wellbeing are affected by loneliness's many negative effects on physical and mental health (**Fig. 3**) including an increased risk of cardiovascular stress, susceptibility to opportunistic infections, as well as mental and cognitive decline. All of this has the potential to significantly increase the risk of mortality. Economically, loneliness poses a high financial burden on the healthcare system because it is manifested by an increase in medical consultations, prolonged hospitalizations and readmissions, which don't always result from the elderly person's declining health but rather from their desire to interact with others^{18,19}.

Adverse Outcomes Associated With Loneliness and Social Isolation

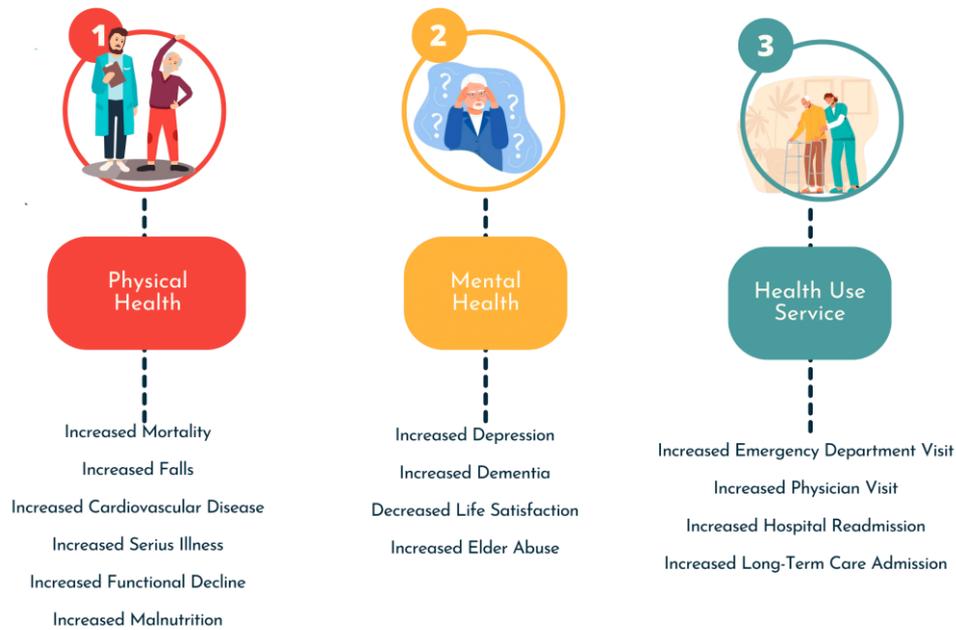


Fig. 3. Adverse outcomes associated with loneliness and social isolation adapted from:¹⁸

2.2. THE LONELY ELDERLY: A NEGLECTED GROUP IN LATIN AMERICA

Population aging is a global event and experienced virtually by every country, characterized by the growth in the number and proportion of older people in their population²⁰. According to the UN, people aged 65 and over are projected to double by 2050, with an estimated number of 21 billion people in the world²¹. In Latin America and the Caribbean population aging is advancing at an accelerated pace. In 2022, the region was home to 88.6 million people over the age of 60, representing 13.4% of the total population²².

Regardless of these notable changes, the topic of loneliness in older adults remains underappreciated in Latin American countries with few studies on the subject focusing on children and adolescents rather than the rapidly growing elderly population²³. This data gap could be attributed to a lack of agreement among researchers on the definition of loneliness, as well as inconsistent use of validated measurement instruments in this population group^{23,24}. Furthermore, the self-reporting bias^{25,26}, and the lack of state priority in the area of research and

development can be linked to this²³. It is worth mentioning that Latin America and the Caribbean have made progress on public policies to fulfill the rights of older individuals. However, numerous challenges persist for full realization of their human rights. The Fifth Regional Intergovernmental Conference on Ageing and the Rights of Older Persons in Latin America and the Caribbean, organized by the Economic Commission for Latin America and the Caribbean (ECLAC) in 2022, highlighted that countries in the region still need to enhance their national and subnational regulatory frameworks for the protection of senior's rights. Of particular concern is the mental health of the elderly. The conference emphasized that preventing mental disorders and illness requires new forms of people-centered care that also take into account caregivers²².

THE ROLE OF PARTICIPATORY ARTS IN ALLEVIATING LONELINESS

Growing evidence suggests that participatory arts can help to improve elderly's quality of life while fostering a stronger sense of cohesion and community. When professional artists collaborate with people to create original artistic works that express the participants' experiences, this is referred to as participatory art²⁷. Individually, participatory arts have the potential to boost participants' confidence and self-esteem, improve cognitive skills, foster friendship and support, improve physical and mental health, and foster a sense of belonging and purpose. Furthermore, when there is an audience, a sense of accomplishment is added to all art forms²⁷. At the local level, high profile festivals and projects involving an intergenerational approach have the potential to positively transform attitudes to older people, and remove stereotypes and stigmatizing attitudes and behaviors towards elders²⁷.

3.1 NARRATIVE'S EFFECT ON LONELINESS

Reflecting on personal narratives improves emotional well-being by eliciting positive memories and encouraging self-acceptance and integration of life experiences, which leads to the discovery of meaning and purpose in significant

life events²⁸. Elders can share their life experiences without fear of judgment by narrating their stories, either orally or in writing, in a supportive environment that encourages trust, openness, empathy, empowerment, and resilience. Furthermore, the narrative promotes lifelong learning by activating cognitive functions such as attention, perception, and memory²⁹, particularly with elders with dementia, allowing them to enjoy their lives from a new perspective, where their condition is not seen as a disability worthy of stigma, but as a new and creative way of learning how to engage with the community³⁰.

From a narrative approach, each person tells a story from their own life about who they are and what is important to them in a supportive and comforting environment that promotes communication and interaction between people of all ages. The human interactions that occur while narrating the story and the externalization of memories have the potential to significantly contribute to preventing or eliminating feelings of loneliness³¹.

The narrative proves to be a powerful tool, especially for coping with the loss of a loved one. It assists individuals in channeling their thoughts and feelings both on paper and through bodily expressions while telling the story, serving as a source for emotional catharsis. This process enriches the narrative while helping the individual in understanding the various processes he's experienced throughout his life³².

Autobiographical storytelling in long-term care setting has demonstrated a positive impact on the relationships between the elderly, their families, and professional caregivers²⁸. A study on the use of an Online Life Story Book (OLSB) for people with mild dementia living at home on neuropsychiatric symptoms (NPS) and quality of life (QOL) of primary informal caregivers found no significant effects on NPS, but it did find less stress on informal caregivers during the sessions' implementation³³. Previous systematic reviews on Life Story Book (LSB) and therapies involving reminiscence and dementia show good outcomes for cognition, mood, quality of life and communication with caregivers^{34,35}.

In Latin America, a project conducted in Medellín, Colombia, shows the effectiveness of narrative in reconstructing biographies and giving voices "in first person" to members of historically marginalized or invisible groups like adult

homosexuals³⁶. However, less evidence exists for the Latin American region, regarding the effects of projects concerned with life experiences.

3.2 THEATER'S EFFECT ON LONELINESS

Among the elderly population, theater serves as a powerful outlet for expressing their experiences, fears, and vulnerabilities. Theater's therapeutic value acts as a tool for evoking feelings, emotions, thoughts, and introspection using crucial components like induction and projection^{37,38}. The theater creates a space for cognitive reflection in which the elderly can achieve catharsis, resistance breakdown, internal restoration, reconciliation, and improve their emotional well-being^{37,39}. Engaging with other's stories promotes playfulness and enjoyment, while bringing a sense of relevance and significance for older adults³⁸. Furthermore, it facilitates social participation and the formation of new relationships that can continue even after the project is completed, whether to germinate lifelong friendships or new autonomous projects⁴⁰.

Theater helps seniors regain their memory flow, strengthen their identities, build their cultural capital, and participate fully in society. The ability to create art and establish new social relationships allows for the elimination of social marginalization, which in turn increases participants' self-confidence and self-esteem⁴¹. Drama serves as an effective intervention for enhancing cognitive skills in older individuals because of its structured nature, which actively discourages passivity.⁴² Moreover, since most dramatic situations involve some sort of problem to be solved, they require a significant level of mental, emotional, and physiological engagement.

Theater projects implemented in different countries have demonstrated how the theater can help to achieve healthy and active aging. The Ages and Stages project in England, where older people participate together with social gerontologists, psychologists and theater practitioners has shown that the community or participatory theater can challenge stereotypes and it can be used as a tool for older and younger people to recount historical events in their community⁴³. High-profile festivals, such as the Bealtaine Festival in Ireland have successfully transformed stereotypes towards the elderly⁴⁴. Theater dispels aging

myths associated with inefficiency, incapacity, and losses, and demonstrates that aging, like any other stage, is a series of new and exciting challenges⁴⁰.

The Scenic Creations Workshop project in Argentina where elders narrate their daily lives and what matters to them as elders is another example of the participatory theater⁴⁵. However, while there is more evidence on European projects that monitor and evaluate loneliness indicators, evidence of arts-based approaches to loneliness in Latin America is limited.

THE PROJECT: HISTORIAS CON PUNCHE

4.1 OVERVIEW OF PERU

Peru, like many other Latin American countries, has experienced changes in population distribution as a result of recent political, social, and economic transformations. The pillars that supported these changes were internal migration and its growth and redistribution effects, as well as lower fertility rates and increased life expectancy⁴⁶⁻⁴⁸. Perú is located in the central and western region of South America (**Fig. 4**). Has more than 33 million inhabitants and is the fifth country with the largest population in Latin America. Administratively, Peru has 24 regions and one constitutional province. These are divided into 196 provinces, which are further subdivided into over 1,800 districts, allowing for territorial and governmental organization throughout the country⁴⁹.

Sociodemographical Data of Perú

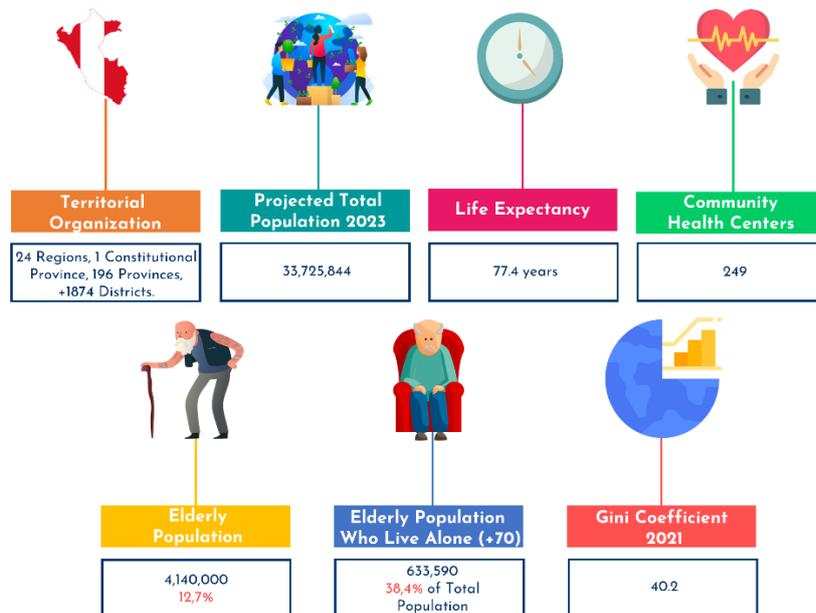


Fig. 4. Sociodemographic data of Peru adapted from:^{47,49-52}

In the entire country, 40.1% of households had at least one member who was 60 or older. In terms of residency, rural areas had 44.6% of households with an elderly person, followed by Metropolitan Lima (42.0%) and the rest of the urban area (36.6%). In 2022, 26.0% of the country's households were headed by a person aged 60 and over. It should be noted that in both rural and urban areas, more elderly women than men head households⁵³.

Peruvian's life expectancy increased from 44 years in 1950 to the current average life expectancy of 77.4, due to urbanization, increase in educational attainment, improved access to basic sanitation services, changes in lifestyles, and the expansion of primary care health services⁵⁴. It is worth noting that, despite these changes in life expectancy, noncommunicable diseases continue to be the leading causes of morbidity in older adults⁵⁵.

Peru has Community Mental Health Centers (CMHC), which are part of the country's Plan to Strengthen Community Mental Health Services. Each CMHC has a separate unit for the care of older adults, with the goal of identifying signs, symptoms, and behaviors of psychosocial problems and mental disorders in older adults who attend the health facility. In 2021, these institutes identified 21,219

cases of depressive disorder in older adults and 2,420 cases of cognitive impairment - dementia in people aged 60 and over, accounting for 12% of total screenings. Furthermore, in 2021, Peru had 1,078 Comprehensive Care Centers for the Elderly (CCCE), equivalent to 64% of local district governments, which are spaces that promote the social participation of senior citizens⁵⁴.

Despite these efforts, the elderly population is not a priority in public policies or existing research, as it is in other Latin American countries. Peruvian mental health and elderly policies are disjointed, resulting in a high proportion of older adults living alone and having their socio-emotional needs unmet⁴⁷. Additionally, despite the fact that the proportion of the world's elderly population is rising, and that they represent an at-risk group for feeling lonely, the majority of studies addressing the issue of loneliness among elders are focused on Europe^{23,26}.

4.2 TARGETED AREA: VILLA EL SALVADOR, LIMA, PERU

Villa El Salvador (VES) (**Fig. 5**) was selected as our implementation area because it is a district that gives priority to community spaces dedicated to civic participation. Many of its founders are now senior citizens, and their life stories not only reflect their personal experiences but also help to build the collective identity of the district.

The history of VES began in 1971, when approximately 600 families occupied a portion of the San Juan de Miraflores district. These families, with over 80% being migrants from various provinces across the country, had been compelled to migrate due to the worsening quality of life in their hometowns and were in search of a place to live⁵⁶. After several confrontations with the state regarding the illegal occupation, they managed to settle and establish VES. Throughout the process of settling in their new neighborhood, they received support from political movements, religious groups, and Non-Governmental Organizations (NGOs). This event prompted the government to reconsider national laws related to land and housing⁵⁷. VES was officially designated as a district in 1983. Since 1984, and new social organizations such as the VES Women's Popular Federation, the VES Small and Medium Industrial Association, as well as juvenile, sporting, artistic, and other organizations, have emerged⁵⁸. In recognition of its outstanding civic organization and significant social and cultural advancements, VES became

a reference of social movement in Latin America and received the prestigious "Prince of Asturias" award from the Spanish government in 1987, as well as the UN's "City of Peace Messenger" award. These honors highlight the district's success and positive impact on development, as well as its promotion of harmony and peace within its community⁵⁷.

It is worth noting that during the 1980s, the rise of terrorist organizations posed a serious threat to social organizations. In the 1990s, the country experienced a severe economic, political, and social crisis, resulting in a significant drop in civic participation⁵⁷. Since then, many efforts have been made to encourage citizen participation in societal improvement⁵⁹. Today's high levels of poverty in the district are aggravating the lack of civic organization and placing the elderly, the founders of VES, in a vulnerable position⁶⁰.

In 2017, the elderly population in VES represented 10% of the district population⁵³. In VES, there are 41, 637 people over the age of 60, with 39.74% of them working in activities such as retail and service, construction and other basic occupations⁵³. Furthermore, 20.17% of the VES population lives in poverty⁶⁰.



Fig. 5. Location and border areas of Villa el Salvador, map adapted from:⁶¹

4.3 DESCRIPTION OF THE PROJECT

Historias con Punche (**Table. 1**), aims to reduce loneliness among the elderly population of VES by **creating and strengthening social relationships** through intergenerational sharing and **raising community awareness about loneliness in the elderly population** through the transformative power of participatory arts, specifically narrative and theater. This is a six-month pilot project that will be implemented in VES intended to promote emotional and mental well-being, lifelong learning, cultural heritage preservation, and the creation of a community that is both strong and inclusive.

Table. 1. Summary of the Project’s Characteristics

HISTORIAS CON PUNCHE’S SUMMARY	
Main Goal	<input type="checkbox"/> Reduce loneliness among the elderly in the VES district over a six-month
Objectives	<input type="checkbox"/> Create and strengthen social relationships <input type="checkbox"/> Raise awareness about loneliness in the elderly population among the local community
Methods	Participatory Arts: <input type="checkbox"/> Anthology Book <input type="checkbox"/> Theater Play
Duration:	6 months
Participants	<input type="checkbox"/> Senior citizen 65 years of age and over residing in Villa El Salvador <input type="checkbox"/> At least one member of their family or member of their inner circle
Volunteers	Residents (students or professionals) of VES’s districts
Main Ally	Local Government/ Municipality of VES
Stakeholders	<input type="checkbox"/> Community Care Center for the Elderly <input type="checkbox"/> Community Mental Health Centers <input type="checkbox"/> Vichama Theater <input type="checkbox"/> Book Publishers <input type="checkbox"/> Printing Houses <input type="checkbox"/> Local Business (prioritizing businesses led or owned by seniors) <input type="checkbox"/> Elder Program “Los Martincitos”
Evaluation Method	<input type="checkbox"/> UCLA Version 3 Test <input type="checkbox"/> One-on-one interviews <input type="checkbox"/> Interviews with audience at public event

Engaging in participatory arts, under the supervision of trained facilitators, serves as a platform for **developing and strengthening social relationships**. The elderly shares their experiences with relatives in the narrative component, fostering intergenerational communication and strengthening relationships. This component is ideal for people with limited mobility or mild dementia, as it allows them and their families to participate and engage meaningfully. The theater component, on the other hand, facilitates the sharing of experiences among older adults in the community, encouraging new social interaction. It entails a dynamic and collaborative creation process in which elders reenact their life experiences in the form of a play.

We recognize the power of artistic expression in **raising community awareness about loneliness among the elderly**. The project is expected to culminate in the creation of both a book and a play, further showcasing their accomplishments. Both creative outlets enable the reevaluation of the elders' experiences, documenting, sharing, and celebrating their life stories in a way that inspires others, challenges societal perceptions of aging, and contributes to the reduction of loneliness. Both components enable the VES district's elders to leave a legacy in the community in unique and creative ways.

Books and plays will be shared at a public event, as well as their experiences throughout the project's process, shedding light on the underappreciated topic of loneliness among the elderly. This will help elders to be seen, heard, and appreciated, reducing feelings of loneliness, promoting a sense of belonging and purpose in the community, and preserving cultural heritage. Sharing their life stories with the public allows the elderly to form new social connections, engage with other authors and actors, and reconnect with individuals from various age groups, ultimately helping them build and strengthen social ties.

Historias con Punte differs from other existing projects in that it maximizes elderly engagement to the greatest extent possible, despite existing potential limitations such as disabilities. It considers senior citizens' health and social inequalities, as well as the barriers that later life can impose on their ability to participate²⁷. It challenges ageist stereotypes by taking into account the participants' power and agency during interviews and through art in the form of

creating something unique, a legacy that can bring a community together. *Historias con Punche* creates an empowering and sensitive environment for elders to express themselves and explore loneliness and its construction⁶².

4.4 SMART INDICATORS FOR MEASURING SPECIFIC OBJECTIVES

Objective No. 1: Create or strengthen social relationships of older adults through intergenerational sharing through the creation of a book or theater play.

OUTCOMES	EVIDENCE
<ul style="list-style-type: none"> <input type="checkbox"/> 100% of the participants (older adults and their family members) in the narrative component consider that they have strengthened their family ties during the project period. <input type="checkbox"/> 100% of the project's participants (older adults) in the theater component improved their sense of integration and worth in the community 	<p>Application of UCLA test at the beginning and end of the project, as well as short interviews with participants</p>

Actions towards objective No. 1:

ACTIONS	INDICATORS	EVIDENCE
<p>Create a book titled "Nuestra Historia en VES" (English: "Our History in VES") written by several elderly participants, each of whom has at least one life story or memory.</p> <p>Create and perform a theater play "Nuestra historia en VES" (English: "Our History at VES"), based on the life experiences of elderly participants</p>	<ul style="list-style-type: none"> <input type="checkbox"/> In 12 semi-structured sessions over a three-month period, 20 elders narrate their memories or stories to family members and volunteers. <input type="checkbox"/> 30 elders shared their life experiences with volunteers in theater sessions over the course of a month. <input type="checkbox"/> 80% of elders participate in the theater play 	<ul style="list-style-type: none"> <input type="checkbox"/> Participant and attendance list <input type="checkbox"/> Published books <input type="checkbox"/> Participant and attendance list <input type="checkbox"/> Performed theater play

Objective No. 2: Raise awareness about loneliness in the elderly population among the local community.

INDICATORS	EVIDENCE
<p>80% of people who attended the public event “Festival Artístico: Nuestra Historia en VES” (English: “Artistic Festival: Our History at VES”) consider that it has helped them to improve their knowledge about loneliness and empathize with the elderly in the community</p>	<p>Volunteer survey which volunteers have access through QR at the end of the event</p>

Actions towards objective No. 2:

ACTIONS	INDICATORS	EVIDENCE
<p>Organization and execution of a public event at the end of the project in which senior citizens share their experiences and accomplishments</p>	<ul style="list-style-type: none"> <input type="checkbox"/> All 50 elders along with their families attend the public event. <input type="checkbox"/> At least 10 local stakeholders, including health centers, municipalities, and NGOs have booths at the event to share information about their services and projects related to the elderly and loneliness. <input type="checkbox"/> At least 10 local small businesses will have a booth at the event to showcase and sell their products, with a preference given to those owned by older adults. 	<ul style="list-style-type: none"> <input type="checkbox"/> Participant and attendance list <input type="checkbox"/> N° of local stakeholder booths at the event <input type="checkbox"/> N° of local small business booths at the event

4.5 JUSTIFICATION

The growing pandemic of loneliness has significant implications for the aging populations of Latin America, and it is linked to negative physical and mental health consequences. This project aims to improve the social relationships of older adults through the creation of a safe and supportive environment for individuals to explore and communicate with others by providing personalized and guided accompaniment for the expression of emotions and reflection on life experiences.

The emphasis on narrative and theater in this project is based on the potential these activities have on their own and the impact on social interaction, emotional expression, and interpersonal connections, thereby reducing loneliness and contributing to improved quality of life among this group.

4.6 INTERVENTION APPROACHES

Three intervention approaches are used in this multidisciplinary project:

1. **Intergenerational approach:** Fosters connection and interaction between different generations, promoting spaces that facilitate contact and collaboration between older adults and young people in a community.
2. **Participatory or bottom-up approach:** Involve older adults in the planning and decision-making of the project. For example, validating their feedback on the final versions of the book or actively involving them in the play's development.
3. **Inclusive approach:** Aims to understand and address the inequalities and power dynamics that result from gender norms and seeks to promote gender equality and inclusivity in all areas of life. It aims to work towards creating a more equitable and just society for all.

4.7 STAGES OF IMPLEMENTATION

The project will be carried out through a series of structured steps (Fig. 6), which are shown below.

- ⇒ **STEP 1:** Planning and identification of potential allies
- ⇒ **STEP 2:** Recruitment of participants and volunteers, screening and enrollment
- ⇒ **STEP 3:** Project implementation, which includes:
 - 3.1** Volunteer guidelines and specialized training
 - 3.2.** Sessions of narratives and theater
 - 3.3** Public event presenting the book and theater play
- ⇒ **STEP 4:** Evaluation and Scale

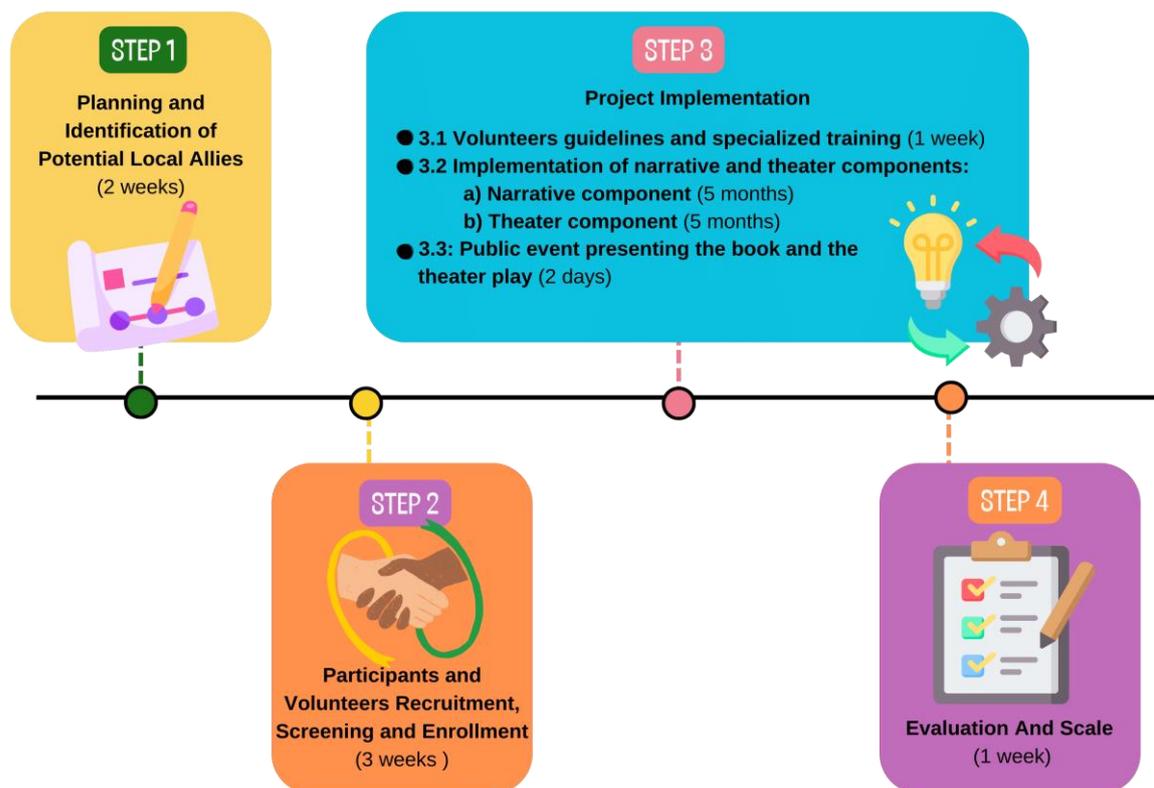


Fig. 6. Diagram of the Stages of Implementation own elaboration.

STEP 1: PLANNING AND IDENTIFICATION OF POTENTIAL LOCAL ALLIES

This stage is expected to last two weeks in order to identify suitable candidates and consolidate key alliances that will ensure the project's success. Our primary ally will be the local government or municipality of VES' district, due to the institution's greater access or influence among potential stakeholders such as local NGOs, health centers, schools, businesses, civil society organizations, and community leaders, ensuring the possibility of key partnerships with the preceding.

Potential local stakeholders within the VES district who have a history of assisting the elderly or who have a high level of social responsibility will be contacted to help promote and execute our project successfully. Once alliances with various key stakeholders are formed, this project can be successfully developed by utilizing the latter's available financial, human, and material resources. Among the key stakeholders are the health care sector, education sector, and local businesses, the book publishers and theaters. After the stakeholders have been identified, the search for participants and volunteers begins.

STEP 2: PARTICIPANTS AND VOLUNTEERS RECRUITMENT, SCREENING AND ENROLLMENT

Participants and volunteers who are interested in and willing to contribute to the project will be recruited through a form of convenience sampling, known as volunteer sampling. Purposive sampling will also be used during the screening process to ensure that participants and volunteers meet the project's inclusion criteria and objectives, while also providing valuable information⁶³.

The call for participants will be made through the formal communication channels of local allies, including social media, newspaper ads, commercials, and traditional word of mouth. Similarly, the call will be made through posters and periodic loudspeaker broadcasts in high-traffic areas, such as avenue intersections and local markets. On the other hand, a call for volunteers will be issued throughout the health and education sector.

To be eligible, participants must be at least 65 years old and live in Peru's VES district. Recruited participants (minimum of 50) will be divided into two categories (**Table. 2**) where they will have the opportunity to share their memories and life experiences, whether through the publication of a book or the production of a theatrical play. Each category has different eligibility criteria, with the primary goal of achieving inclusivity, equal participation of men and women, as well as participation of the hospitalized or disabled elderly population.

Table.2. Participant's Eligibility Criteria

General Inclusion Criteria (minimum of 50 seniors):

- ≥65 years old
- Resident of Peru's VES district

Categories of Project

Narrative (20 seniors)	Theater (30 seniors)
<ul style="list-style-type: none"> <input type="checkbox"/> A family member or someone close to their social network is willing to participate in the project too. <input type="checkbox"/> For a five-month period, both the senior and family member must devote at least two hours per week <input type="checkbox"/> Is able to communicate with little to no assistance <input type="checkbox"/> Hospitalized or disabled seniors will be prioritized. 	<ul style="list-style-type: none"> <input type="checkbox"/> Is able to move and communicate. In the event of limited mobility, a caregiver is required at all times. <input type="checkbox"/> For a five-month period, both the senior and caregiver (if applicable) must devote at least three hours per week <input type="checkbox"/> Must be willing to participate in the theater play as an actor, production, or another relevant area

Twenty volunteers will be carefully selected based on the eligibility criteria (**Table. 3**) so that they can assist in the project's execution process. The twenty volunteers will be divided as follows: five will support the narrative category, six will support the theater category, six will support the organization category (three volunteers in the event promotion and setup committee, as well as three volunteers in the monitoring and evaluation committee), and three will support the health-related category. There will be a coordinator in both the narrative and theater categories who will lead and manage the rest of the volunteers and provide full information and accountability of the committee's progress.

Table 3. Volunteers' Eligibility Criteria

General Inclusion Criteria:

- ≥15 years old
- Resident of Peru's VES district or volunteers who study or work at VES

Categories of Committees

Narrative Committee	Theater Committee	General Committee
5 Volunteers	6 Volunteers	9 Volunteers <i>(3 Types of Committees)</i>
<ul style="list-style-type: none"> <input type="checkbox"/> Both students and professionals in the fields of anthropology, sociology, literature, education, and philosophy, graphic design <input type="checkbox"/> For a five-month period, volunteers must devote at least five hours per week 	<ul style="list-style-type: none"> <input type="checkbox"/> Both students and professionals in the fields of arts and humanities, such as theater, animation, fine arts, history, film, design, and music <input type="checkbox"/> For a five-month period, volunteers must devote at least five hours per week 	<p>Health Sub-Committee: Both students and professionals in the fields of nursing, medicine, and psychology</p> <p>Project Promotion Sub-Committee: Both students and professionals in the fields of graphic design, and marketing</p> <p>Logistics Sub-Committee: Both students and professionals in the fields of business administration, law, social work, and political science For a five-month period, volunteers must devote at least five hours per week</p>

STEP 3: PROJECT IMPLEMENTATION

3.1. VOLUNTEERS GUIDELINES AND SPECIALIZED TRAINING

Based on their characteristics, 20 volunteers will be divided into three committees (Theater, Narrative, and General Committee), where they will help with project execution, monitoring, and evaluation in collaboration with the main ally and local stakeholders. The volunteers on the narrative committee will provide guidelines to family members and convey trigger questions for each session with the older adults. At the end of each session, volunteers will receive the stories, recorded or written, and will assist with transcriptions if required and correction of style and design, and the entire process related to printing and distribution of the book, which will be supported by key entities such as printing houses and book publishers.

Volunteers from the theater committee will help with scriptwriting, set design, rehearsals with the elder cast, and logistics for the play's performance, with the support of local stakeholders such as the local theater. The whole process will adhere to a participatory approach, emphasizing co-creation and upholding the voices and perspectives of elder participants, ensuring the preservation of data protection and confidentiality when required.

The general committee will be divided into three subcommittees: health, promotion and logistics. The health committee will provide medical support and guidance to ensure that the intended activities are carried out safely. They will assess the elders' mental health status using validated measurement tools such as the UCLA Loneliness Scale (version 3) (Russell, 1996), as well as one-on-one interviews during the initial stage of the project, and if necessary, provide appropriate referrals to health local services. At the end of the project, they will reapply the UCLA tool and one-on-one interviews to assess the project's effects on reducing loneliness and strengthening of social networks.

Volunteers from the promotion committee will support the publicizing aspects of the elder's work and the public event. Collaborators from the logistics committee will ensure that the project's process is being executed as intended and that potential risks are promptly identified along the way and dealt with. The logistics

committee will also help to collect people's perceptions and attitudes about the event in order to assess its impact through on-site interviews.

Before the project begins, all recruited volunteers will be trained over the course of a week in three two-hour sessions.

⇒ **Session 1: Needs and rights of the elderly**

Volunteers will learn about needs and loneliness in the elderly and how it affects healthy aging. They will also learn about the current national and international laws that protect elderly rights.

⇒ **Session 2: Project characteristics**

This section will detail the project, its purpose, and the roles that volunteers must fulfill in order for it to be successful. Similarly, they will be taught the tools they will require to perform their assigned tasks, such as how to use UCLA version 3 to assess loneliness among seniors and free digital platforms for monitoring indicators and participant's attendance.

⇒ **Session 3: Monitoring and evaluation**

The primary goal of this session is to guide volunteers through the monitoring and evaluation process. They will be educated on the subject in order to supervise project activities and ensure that delays or problems are identified and addressed in a timely manner, facilitating feedback and learning for future implementations.

3.2. IMPLEMENTATION OF NARRATIVE AND THEATER COMPONENT

The project consists of two components (**Table. 4**), each of which has the following characteristics.

Table.4. Historias con Punche's Components

Narrative (5 months time frame)	Theater (5 months time frame)
<p style="text-align: center;">Phase I Time Frame: 3 months (12 meetings)</p>	<p style="text-align: center;">Phase I Time frame: 1 month (4 meetings)</p>
<p>One weekly meeting of 40 minutes where elders share their memories to their relatives.</p> <ul style="list-style-type: none"> <input type="checkbox"/> The project volunteers will provide trigger questions for each session to family members participating in the project. (e.g. Session 1: Who were your parents? How were they?) <input type="checkbox"/> Experiences can be recorded as audios, handwritten in the form of a journal, or typed on a computer, depending on what works best for the participant. They can also show photos while telling their stories. 	<p>One weekly meeting of 90 minutes, where elders share their memories and biographical experiences with others their age (within their generation).</p> <ul style="list-style-type: none"> <input type="checkbox"/> The project volunteers will provide trigger questions for each session (e.g. Session 1: Who were your parents? Remember one of their anecdotes?) <input type="checkbox"/> Participants select some of their experiences for the theater play in the fourth session.
<p style="text-align: center;">Phase II Time Frame: 2 months (8 meetings)</p>	<p style="text-align: center;">Phase II Time Frame: 4 months (3 meetings)</p>
<p>Decisions and actions concerning the book's development:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Transcription of memories <input type="checkbox"/> Inclusion of photographs or drawings provided by the family and elders <input type="checkbox"/> Style and design correction <input type="checkbox"/> Proofreading <input type="checkbox"/> Book publishing and distribution 	<p>Weekly sessions of 3 hours per week for:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 3 month introductory theater sessions: <ul style="list-style-type: none"> a) Body recognition over a two-month period b) Dramaturg in a month <input type="checkbox"/> 1 month for Play Construction

3.3. PUBLIC EVENT PRESENTING THE ANTHOLOGY OF MEMORIES AND THEATER PLAY

The project will conclude with a public event called Festival Artístico: Nuestra Historia en VES (English: Artistic Festival: Our History at VES), which will be organized with the assistance of the project's volunteers, local ally and stakeholders. The event's objective is to raise awareness about loneliness among the elderly. The participants will present the book and perform a theatrical play at the event. This event will last two days and will take place on a weekend, with the goal of giving those who were unable to attend on the first day the opportunity to attend on the second.

Local businesses and organizations concerned with the rights of the elderly will be invited to participate and will be assigned a booth in order to raise awareness about existing programs or institutions dedicated to supporting senior citizens. Priority will be given to local businesses owned or managed by senior citizens of VES, with the goal of strengthening the local economy, increasing market diversity, reducing economic disparities, and recognizing them as valuable agents in society.

STEP 4: EVALUATION AND SCALE

The aim of the project is to reduce loneliness by strengthening intergenerational and same-generation social relationships, particularly through narrative and theater. Thus, the project will measure feelings of loneliness among participants, using the UCLA test and short interviews, at the beginning of the project and at the end of the project. Both components will be compared. Other expected consequences of the project are to increase the knowledge of the volunteers as well as the participants of the public event about loneliness in older adults.

At the end of the project, an evaluation will be carried out to identify areas for improvement and to continue its implementation in other locations.

4.8. SCHEDULE OF IMPLEMENTATION

Historias con Punche has a defined implementation schedule (Fig. 7) that specifies the time allotted for each step in detail.

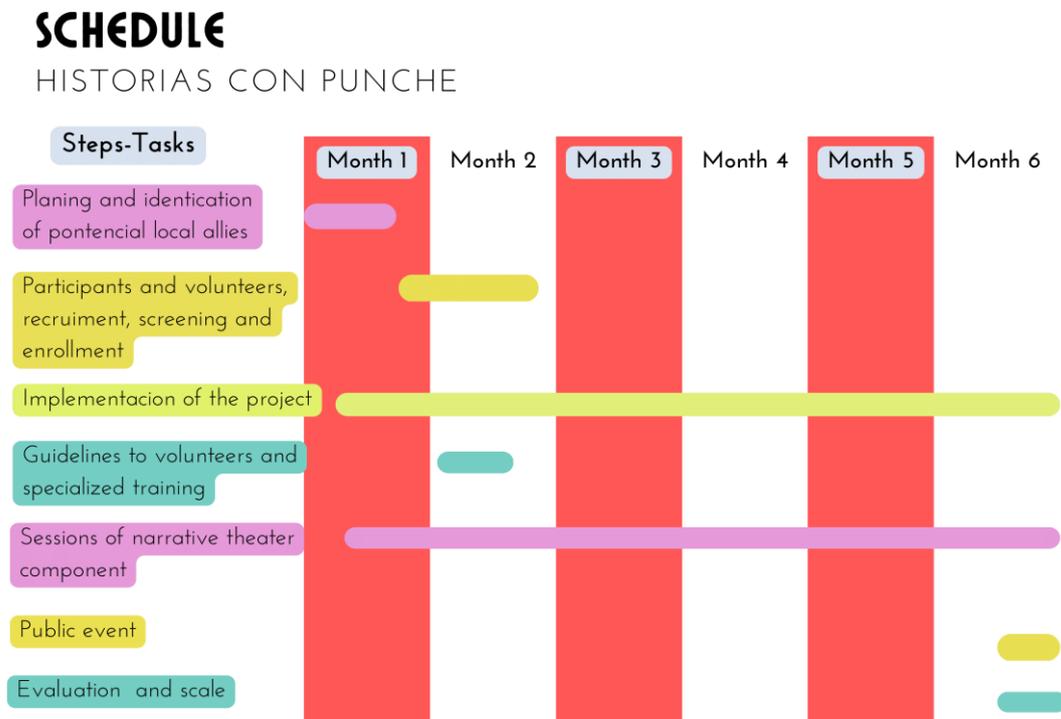


Fig. 7. Execution timeline of our detailed project in stages.

4.9 BUDGET

The budget (Table. 5) has been estimated based on conservative prices and the assumption that the locals for the public event and theater training will be provided by local allies and stakeholders. The total estimated cost of the project for the six-month duration is \$3,823.94, which equates to an average monthly cost of \$637.32. Given that the project's goal is to benefit 50 seniors, the monthly cost per elderly person would be \$12.75. There are potential self-financial strategies to be explored to ensure the project's sustainability after it has demonstrated its effectiveness in reducing loneliness. These include:

- Sell the elders' books
- Charge a small fee to attend the plays

- Rent the booths to local businesses during the public event
- Solicit voluntary funding through a "Empower a Story" initiative, in which the community can contribute \$12.75 to support seniors' participation in the project for one month.

Table.5. Historias con Punche's Estimated Budget

PROJECT	ITEM	COST	UNITS	TOTAL
STEP 1: Planning and identification of potential local allies	Advertisements for calls for participants and volunteers	\$1 per print	100	\$100
	Transportation to and from the local coordination with local allies (initial meetings)	\$20 per person	4	\$80
STEP 2: Participants and volunteers' recruitment, screening and enrollment	Screening of volunteers (criminal background and others)	\$0 per volunteer	100	\$0
	Training sessions	\$0 per session	3	\$0
	Cloud data storage subscription (Drive)	\$1.99 per month	6	\$11.94
STEP 3: Implementation of the project	Local for theater training (provided by local stakeholder: Vichama)	\$0 per month	5	\$0
	First aid kit for emergencies during theater training	\$16	2	\$32
	Production cost of the play	\$200	1	\$200
	Publishing of books	\$4 per unit	500	\$2000
	Booths for Artistic Festival (local entrepreneurship and health organizations)	\$40 per booth	20	\$800
	Advertisements of Call for participants and volunteers	\$1 per print	100	\$100
	Other technological and administrative costs for the event	\$1 per day	200	\$200
STEP 4: Evaluation and scale	Survey solution	\$0 per month	6	\$0
Other administrative costs		\$50 per month	6	\$300
Total Cost of the Project:				\$3,823.94

4.10. PILOTING AND SCALABILITY OF THE PROJECT

The pilot project will be implemented in VES. In this district, 10% of the population is elderly, 58% of them live alone⁵¹ and 2,868 elders sought medical consultation for a mental health problem in 2022⁵⁵. Another noteworthy feature is the district's CCCE and three CMHC.

In future implementations in different districts throughout Peru, similar relevant criteria should be considered, such as high percentage of elderly population in the district, a high percentage of seniors living alone, and a high number of mental health cases among seniors. Additionally, to ensure the feasibility of the program there should exist centers which work with the elderly such as CCCE and a CMHC for the Peruvian context.

If the project is to be implemented in another country, the criteria must be tailored to the available information and programs.

4.11 CONTRIBUTION TO SDGS

The project aligns with the UN's SDGS goals, as it seeks to build sustainable communities in which no one is left behind⁶⁴. Like the SDGS, it seeks to create a ripple effect in various areas, demonstrating its commitment to creating a sustainable future for all, where no one should feel lonely. The following goals can be met through this innovative project.

3 GOOD HEALTH AND WELL-BEING

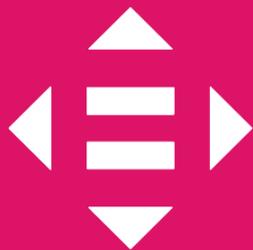


The emotional and social connection provided through theater and narrative encourages the community or society in general to empathize with the elderly and see them as valuable individuals with valid needs, thoughts, experiences, and desires. The project advocates for elders to develop a sense of purpose and belonging while also fostering self-expression and social interaction and

4 QUALITY EDUCATION



10 REDUCED INEQUALITIES



bridging intergenerational gaps, all of which contribute to strengthen their networks, create new ones, reduce their feeling of loneliness, and overall improve their mental health.

Art promotes lifelong learning by providing an inclusive space for seniors to express themselves freely in a fun and creative way while stimulating cognitive skills such as memory, focus, and creativity. This is especially important in the elderly population with dementia, because it creates a space where their condition is seen as an opportunity to enjoy life in a different and artistic way, enhancing their remaining skills, free of stigma.

Our project aims to eliminate social exclusion or social inequalities by promoting a sense of normalcy and destigmatization among elders. Equal participation of men and women, as well as participation of the elderly population with disabilities, mild dementia, or who are hospitalized, is an important component of our project's goal of inclusion. Furthermore, it raises awareness and advocates for the rights and well-being of older adults, as well as intergenerational connections, giving these

11 SUSTAINABLE CITIES AND COMMUNITIES



16 PEACE, JUSTICE AND STRONG INSTITUTIONS



marginalized groups a voice to speak up, be heard and seen.

The project's goal is to implement it from a bottom-up approach, allowing it to preserve cultural heritage and traditions while also addressing the social and cultural needs of elders. The project aims to create an inclusive and accessible environment where elders can feel comfortable, safe and engaged. By involving local government, we help to fulfill its social protection function. And this, in turn, brings to light the issue of loneliness in the population, transforming it into more empathic, equitable, and sustainable societies.

Multiple positive outcomes can be obtained through the use of art, including social inclusion, equality, bridging intergenerational gaps through the reduction of stereotypes about elders being "useless or a burden," promoting social recognition and empowerment, and the opportunity to form partnerships with inclusive institutions that support the elderly.

17 PARTNERSHIPS FOR THE GOALS



The project has the ability to foster fruitful partnerships with various types of stakeholders, such as government officials, civil society organizations, businesses, NGOs, and community leaders, by gathering expertise and resources from various sectors to ensure the project's sustainability and success. This collaboration also allows for the challenges that older adults face, such as loneliness, to be recognized by a larger audience, allowing the project to be replicable or transferable to different sectors and achieving global collaboration.

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4.12 PASTEL ANALYSIS

The project is **politically feasible** because it is aligned with the Peruvian National Multisectoral Policy for the Elderly to 2030⁵⁴. This policy prioritizes elderly rights, including their right to non-discrimination, healthy aging, and social participation. National, regional and local levels of government, the private sector and civil society should work within their competencies to ensure the fulfillment of these objectives. The municipality of VES has demonstrated their commitment to the

subject as well as the political will to see it through by allocating a specific budget for the elderly. Collaboration with local authorities can ensure that the project's goals are maintained and sustainable over time.

The project is **administratively feasible** because it requires available resources, there are possibilities of inter institutional collaboration, and it does not involve activities which involve long administrative procedures. Google Drive will be used to collect information regarding assistance of participants and volunteers and confidentiality agreements. UCLA surveys to measure loneliness at the beginning and the end of the project will be collected on online free platform SurveySolutions. Permits for the location of the play, the printing of the text, as well as the closing event of the project, will be duly requested according to the schedule and with the support of local entities and strategic allies.

The project is **socially feasible**. Numerous initiatives in Peru have been established to address the well-being of the elderly, including the establishment of medical clinics, radio programs, senior clubs, asylums, and nursing homes ⁵⁴. This is encouraging because local leaders and civil society organizations are becoming aware of the elderly's abandonment and want to take action. Furthermore, the bottom-up approach ensures community engagement with the project by assessing this population's expectations and thoughts about participating in art-related activities, as well as their feelings about loneliness.

The project does not require expensive technologies to be implemented, making it **technological feasible**. Google Drive and Survey Solutions are examples of intuitive platforms that are free and easy to use. Volunteers who will use them, would be trained on the use of them.

This is an **economically feasible** project because it makes use of existing resources (financial, material, and human) provided by local organizations and the municipality dedicated to supporting either the arts, the well-being of older adults, or both by being socially responsible, allowing for credible, ongoing, and secure fund collection.

Elders will be asked for permission to publish their stories while respecting their privacy and confidentiality and giving them full ownership and rights.

Furthermore, the safety and accessibility of physical spaces where theater workshops for elders will be held will be prioritized. The preceding will be according to the Elder Law N° 30490, which will be supported and guided by a number of organizations dedicated to protecting the rights of the elderly, including the Ministry of Women and Vulnerable Population thus making this legally feasible.

4.13. SWOT ANALYSIS

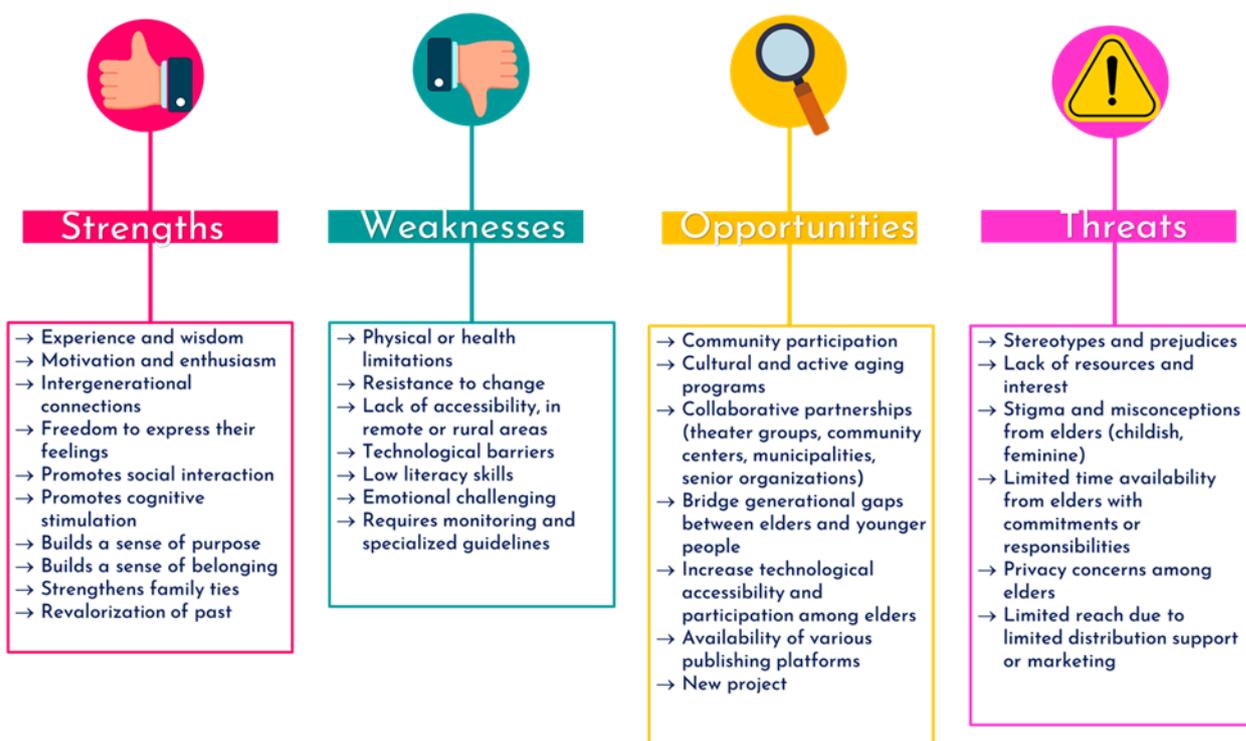


Fig. 8. SWOT analysis of the implementation of our project.

4.14 STAKEHOLDER ANALYSIS

Group of Stakeholders	Role Expectations	Potential Risks	Benefits
<p>Elderly residing in Villa El Salvador District</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Willingness to fully engage in either the theatrical or narrative aspects of our project. <input type="checkbox"/> Foster communication between the elderly population and other community members 	<ul style="list-style-type: none"> <input type="checkbox"/> The health of the elderly deteriorates or worsens. <input type="checkbox"/> Lack of interest in the project's development by the local community and authorities <input type="checkbox"/> Seniors' reluctance to share their experiences <input type="checkbox"/> Limited decision-making autonomy within the family unit <input type="checkbox"/> The elderly cannot participate in the project because they are the family's primary source of income 	<ul style="list-style-type: none"> <input type="checkbox"/> Intergenerational and same-generation dialogue opportunities. <input type="checkbox"/> Help preserve the community's historical memory. <input type="checkbox"/> Reduce the feeling of loneliness among the elderly. <input type="checkbox"/> Strengthen ties with families and community. <input type="checkbox"/> Prioritization of elder-led business at the public event <input type="checkbox"/> Can learn new skills or engage in a dynamic and enjoyable hobby through art.
<p>Families of Elders</p>	<p>Form a strong strategic alliance to assist in the elderly's biographical reconstruction.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Families that do not support the project <input type="checkbox"/> Families who lack the time or availability to support the process 	<ul style="list-style-type: none"> <input type="checkbox"/> Build an intergenerational bond with older adults. <input type="checkbox"/> Preserve the historical memory of the family and the community. <input type="checkbox"/> Each family will receive a copy of the book written by their elder.

**Municipality of
Villa El
Salvador**

Form a strong strategic alliance that recognizes the elderly's needs and rights, as well as their value as citizens, through:

- Assists in the recruitment of participants
- Allocation of funds focused on elderly-related projects
- Identification of the district's elderly population
- Assists in the promotion of elder's storytelling's presentation (book and theater)
- Assists in the formation of new alliances

**Vichama
Theater**

Form a strong strategic alliance that:

- Assists in the recruitment of participants
- Assists in the elderly's biographical reconstruction through theater
- Assists in the promotion of elder's storytelling's presentation (book and theater)

- Local authorities' reluctance to participate in a project related to the elderly
- Insufficient municipal funding for vulnerable populations such as the elderly

- Lack of interest in the project
- Incompatibility with other strategic allies
- Limited supply of time or resources due to personal projects.

- Access to reliable and up-to-date elderly population database in VES
- Strengthen the activities of their policies centered on the elderly.
- Contribute to the preservation of the district's national identity and historical memory.
- Great opportunity to participate in a project with various local and international actors.
- Gain visibility in Lima's metropolitan area by participating in a social project focused on the elderly.
- The experience can be presented at the annual Peruvian award for Good Practices in Public Management.

- Gain visibility in Lima's metropolitan area by participating in a social project focused on the elderly.
- Great opportunity to participate in a project with various local and international actors.
- Continue with its mission of being a space that contributes to emancipatory social transformation through art.
- Opportunity of becoming a cultural center that promotes collective memory and inclusivity.

Program for the Elderly "Los Martincitos"

Form a strong strategic alliance that:

- Assists in the recruitment of participants
- Assists in the promotion of elder's storytelling's presentation (book and theater)

- Lack of interest in the project
- Incompatibility with other strategic allies
- Program disruption

- Promote itself in the community as a program dedicated to assisting the elderly.
- Great opportunity to participate in a project with various local and international actors.
- Opportunity to have a booth at the public event and promote their organization
- Extend coverage of elders beyond the Community Mental Health Center

Community Mental Health Centers

Form a strong strategic alliance dedicated to providing mental health support through qualified volunteer assistance in assessment and intervention.

- Lack of interest in the project
- Lack of interest in the elderly population
- Incompatibility with other strategic allies

- Great opportunity to participate in a project with various local and international actors.
- Gain greater visibility and support in and outside of Lima's metropolitan area by participating in a project focused on the elderly.
- Promote itself in the community as an integrated and inclusive health center.
- Identification and evaluation of risk factors in order to prevent the progression of mental health problems in the elderly population or to provide appropriate treatment if necessary.

Local Health Centers

Form a strong strategic alliance dedicated to providing health care through qualified volunteer assistance in assessment and intervention.

- Lack of interest in the project
- Excessive work or multiple commitments prevent them from participating as an ally
- Incompatibility with other strategic allies

- Great opportunity to participate in a project with various local and international actors.
- Gain greater visibility and support in and outside of Lima's metropolitan area by participating in a project focused on the elderly.
- Promote itself in the community as integrated and inclusive health care centers focused on the well-being of the population.
- Strengthen health promotion activities focusing on reducing the morbidity and mortality of senior citizens.

Local Businesses from VES

Form strong strategic alliances that commit to funding the project's execution.

- Lack of interest in the project
- Lack of interest in the elderly population
- Excessive work or multiple commitments prevent them from participating as an ally
- Unformal businesses will be unable to attend the public event.

- Great opportunity to participate in a project with various local and international actors.
- Gain greater visibility and support in and outside of Lima's metropolitan area by participating in a project focused on the elderly.
- Promote itself in the community as socially responsible businesses.

Universities, Institutes and Secondary Schools

Form a strong strategic alliance that:

- Assists in the recruitment of participants
- Assists in the promotion of elder's storytelling's presentation (book and theater)
- Raise awareness of loneliness among elderly through research

- Excessive bureaucracy to provide forums for debate or dissemination
- Lack of interest in the project
- Lack of interest in the elderly population
- Excessive work or multiple commitments prevent them from participating as an ally

- Great opportunity to participate in a project with various local and international actors.
- Allow for the dissemination of project results, contributing to Latin American research.
- Continue with its mission of being a social transformation institution.
- Opportunity for students to put their academic knowledge and interests into practice

Book Publishers and Printing Houses

Form a strong strategic alliance that:

- Assists in the promotion of elder's storytelling's presentation (book and theater)
- Assists in the publication and distribution of elders' book

- Lack of interest in the project
- Lack of interest in the elderly population

- Great opportunity to participate in a project with various local and international actors.
- Gain greater visibility and support in and outside of Lima's metropolitan area by participating in a project focused on the elderly.
- Promote itself in the community as a local business committed to society and artistic support.

5. CONCLUSION

Loneliness among the elderly is a widespread issue that often goes unaddressed in many Latin American countries. *Historias con Punche* seeks to reduce elderly loneliness by encouraging social engagement, fostering intergenerational connections, and providing a platform for self-expression through the participatory arts of narrative and theater. It aims to create a space for the elderly to share their stories, talents, as well as their thoughts and needs, by facilitating engagement between families or younger generations and elders, bridging the generational gap and cultivating stronger bonds within the community.

Aside from alleviating loneliness, the project offers other benefits such as volunteer training, economic empowerment, and comparative research. It offers volunteer training on topics such as aging and loneliness, equipping them with knowledge and skills to help the elderly. It helps to promote small businesses owned by seniors in the community, creating economic opportunities for them. Furthermore, the project includes a comparative research component that examines the effectiveness of various forms of participatory arts in reducing loneliness. This will contribute to valuable insights that can be used to inform future initiatives and close the knowledge gap in Latin America.

Looking ahead, the success of our intervention has the potential to have far-reaching effects and serve as a model for future initiatives addressing similar challenges in other communities. By reducing loneliness among the elderly, we can positively impact their overall well-being, thus contributing to the UN's 2030 Agenda of "leave no one behind".

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ANNEXES.

El poder de la narrativa y artes escénicas
¡Únetenos y dale vida a tus historias!

Si eres mayor de 65 años y deseas formar parte de esta iniciativa, **¡Esta Es Tu Oportunidad!**

Para más información ingrese a nuestras redes

@elpoderves
 @elpoderartves
 /podervillaelsalvador
 +51 123-456-789

En Colaboración Con:

Annex N.1. Example of a social network advertisement aimed at recruiting elders



El Poder de la Narrativa y Artes Escénicas

¿Eres un adulto mayor de 65 años o más Residente en el distrito de Villa el Salvador, Perú?

Requisitos

- Tener 65 años o más
- Residir en Villa El Salvador
- Tener disponibilidad
- Voluntad de compartir tus vivencias

Si estás interesado en formar parte de esta iniciativa, no dudes en ponerte en contacto mediante nuestras redes

@elpoderves /elpoderves
 @elpoderartves +51 123-456-789

En Colaboración Con:

Annex N.2. Example of advertisement posters aimed at recruiting elders to be placed in public places, such as local markets.



PARTICIPA EN EL

Voluntariado
El Poder de la narrativa y artes escénicas

VILLA EL SALVADOR





O siguenos en nuestras redes sociales

Para mas información Haz Click En El Link de la descripción

@elpodervers /elpodervers

@elpoderartves +51-123-456-789

VILLA EL SALVADOR

Vichama Teatro

MIMP Ministerio de la Mujer y Poblaciones Vulnerables

PERÚ Ministerio de Salud

Annex N.3. Example of a social network advertisement aimed at recruiting volunteers

SE NECESITAN VOLUNTARIOS

AYÚDANOS A COMBATIR LA SOLEDAD EN EL ADULTO MAYOR

Buscamos personas entusiastas y amigables que deseen crear un cambio.
¡Aprende cómo puedes marcar la diferencial!

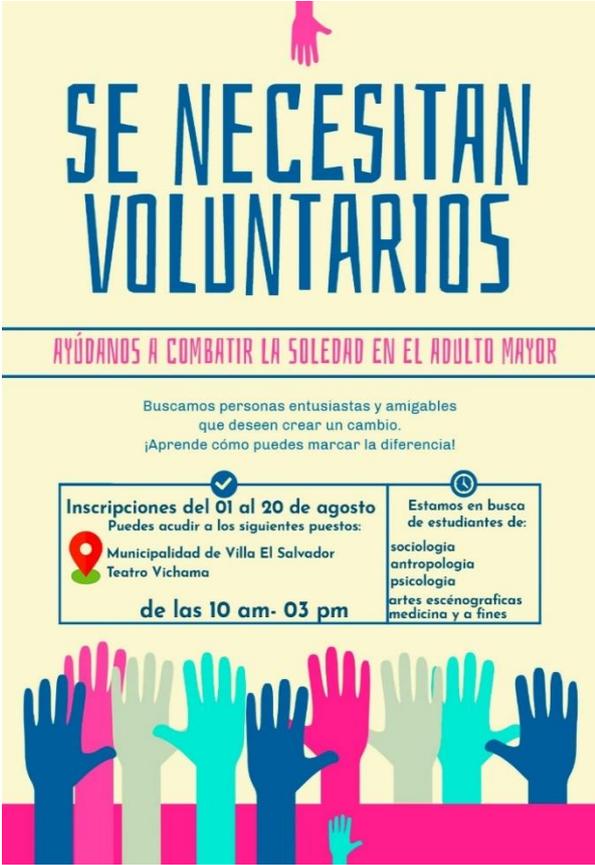
Inscripciones del 01 al 20 de agosto
Puedes acudir a los siguientes puestos:

Municipalidad de Villa El Salvador
Teatro Vichama

de las 10 am- 03 pm

Estamos en busca de estudiantes de:

sociología
antropología
psicología
artes escénográficas
medicina y a fines



Annex N.4. Example of advertisement posters aimed at recruiting volunteers to be placed in public places, such as universities



Annex N.5. Example of the anthology book made by elders from the VES district.

UCLA Version 3 Loneliness Measurement Tool

Characteristics:

Duration: 3-5 minutes

Number of items: 20

Answer Format: 1 = never; 2 = rarely; 3 = sometimes; 4 = always.

Scoring: Q1, Q5, Q6, Q9, Q10, Q15, Q16, Q19, and Q20 should be reverse-scored. Reverse-scored items are worded in the opposite direction of what the scale is measuring. The formula for reverse-scoring an item is: $((\text{Number of scale points}) + 1) - (\text{Respondent's answer})$

Scores Interpretation:

- Scores between 20 and 34: Generally, scores within this range suggest low levels of loneliness.
- Scores between 35 and 49: Scores in this range indicate moderate levels of loneliness.
- Scores between 50 and 80: Scores within this range suggest high levels of loneliness.

Instructions for elders to read: The following statements describe how people sometimes feel. For each statement, please indicate how often you feel the way described by circling one of the responses below. Here is an example: How often do you feel happy? If you never felt happy, you would respond “never”; if you always feel happy, you would respond “always.”

Questions:

1. How often do you feel that you are “in tune” with the people around you?

Never	Rarely	Sometimes	Always

2. How often do you feel that you lack companionship?

Never	Rarely	Sometimes	Always

3. How often do you feel that there is no one you can turn to?

Never	Rarely	Sometimes	Always

4. How often do you feel alone?

Never	Rarely	Sometimes	Always

5. How often do you feel part of a group of friends?

Never	Rarely	Sometimes	Always

6. How often do you feel that you have a lot in common with the people around you?

Never	Rarely	Sometimes	Always

7. How often do you feel that you are no longer close to anyone?

Never	Rarely	Sometimes	Always

8. How often do you feel that your interests and ideas are not shared by those around you?

Never	Rarely	Sometimes	Always

9. How often do you feel outgoing and friendly?

Never	Rarely	Sometimes	Always

10. How often do you feel close to people?

Never	Rarely	Sometimes	Always

11. How often do you feel left out?

Never	Rarely	Sometimes	Always

12. How often do you feel that your relationships with others are not meaningful?

Never	Rarely	Sometimes	Always

13. How often do you feel that no one really knows you well?

Never	Rarely	Sometimes	Always

14. How often do you feel isolated from others?

Never	Rarely	Sometimes	Always

15. How often do you feel that you can find companionship when you want it?

Never	Rarely	Sometimes	Always

16. How often do you feel that there are people who really understand you?

Never	Rarely	Sometimes	Always

17. How often do you feel shy?

Never	Rarely	Sometimes	Always

18. How often do you feel that people are around you but not with you?

Never	Rarely	Sometimes	Always

19. How often do you feel that there are people you can talk to?

Never	Rarely	Sometimes	Always

20. How often do you feel that there are people you can turn to?

Never	Rarely	Sometimes	Always

Obtained from: <https://sparqtools.org/mobility-measure/ucla-loneliness-scale-version-3/#all-survey-questions>

Potential questions for volunteers to ask attendees at the public event

- Why did you decide to attend this event?
- What was your favorite aspect of the elder's artistic displays?
- How do you think the event will help to reduce loneliness among the elderly in your community?
- Which elder's story or life experience spoke the most to you, and why?
- Did you gain any valuable lessons or insights from the elders' stories?
- How do you believe events like this can help bridge the generation gap and foster understanding among various age groups?
- Were there any particular stories or experiences shared by the elders that emphasized the impact of loneliness? Do you remember any of them?
- Did the event inspire you to take any actions or initiatives to help elderly people who may be lonely? If so, what are your suggestions?
- How do you believe society can address the issue of elderly loneliness on a larger scale?
- What role, in your opinion, can volunteers and community stakeholders play in reducing loneliness among the elderly in your community?
- How can we ensure that the elderly's stories and experiences are heard and valued after this event?

Volunteers' potential questions for elders during narrative and theater sharing of experience sessions.

- What city and year were you born in?
- Could you please tell me about your parents and siblings? What is your relationship with them like?
- Do you remember your childhood friends fondly? Are you in contact with any of them?
- How did you meet your husband/wife/partner? Can you tell me about how your relationship came to be?

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- How did you spend your childhood? What are some of your favorite memories from that time?
 - Could you tell me about the cultural or ethnic background of your family?
 - Do you have any unique family traditions or customs that have been passed down through the generations?
 - What was your favorite childhood game or activity?
 - Can you describe your childhood home or neighborhood?
 - Did you have a favorite professor? What made them unique?
 - Did you participate in any extracurricular activities or clubs?
 - When you grew up, what did you want to be? Did your aspirations change over time?
 - Did you have any role models or influential people in your life when you were growing up?
 - Do you remember any significant historical events? What effect did they have on you or your community?
 - Did you have any favorite books, movies, or songs from your childhood? What made them special to you?
 - What are some of your favorite activities or hobbies? How did you become interested in them?
 - Have your interests or hobbies changed over time? If so, why is that?
 - What impact has loneliness had on your life? Can you tell me about any personal experiences?
 - How did your family deal with loss or difficult times? Do you have any stories of perseverance that stand out to you?
 - What have been some of your most important life lessons?
 - How do you see and feel about aging? Do you have any insights or reflections as you've gotten older?
 - What words of wisdom or advice would you like to pass on to future generations?