



Projects[✈]Abroad

The Official Newsletter of Projects Abroad **Bolivia**

November 2011



Editor's Letter

Hi all ,

Welcome to the November edition of our Newsletter for Projects Abroad Bolivia. This newsletter aims to inform all our volunteers with news and information about the latest happenings in Projects Abroad Bolivia, and the country in general.

We encourage everyone to join us in making it interesting and exciting by sending in your own written articles and pictures of your experiences here with us. Your stories and pictures will help others to understand and learn about Bolivia.

Feel free to join us in our Facebook group so we can be in touch, before, during and after your trip to Bolivia!.

If you have anything you'd like to contribute, suggest, or comment on, please contact bolivia@projects-abroad.org

Best wishes from Bolivia!

Carmen Herbas
Country Director

Contents

Page 2	Contents
Page 3	Inside and Out
Page 5	Project Article
Page 8	Social Events Review
Page 9	Staff Page
Page 11	Volunteers Corner
Page 13	Practical Information
Page 15	Volunteer Contact List
Page 17	Staff Contact List
Page 18	Announcements

Een 8 kilometer lange route dwars door het centrum, 62 broederschappen, meer dan 30.000 danseressen en andere deelnemers, 3700 muzikanten verdeeld over 80 fanfares, een half miljoen toeschouwers en honderdduizenden liters Paceña-bier. Dat zijn de ingrediënten voor 'La Entrada', het grootste culturele en sociale evenement op de feestkalender van La Paz.

'La Entrada' is de openingsact van het feest van de Nuestro Señor del Gran Poder, of Onze Heer van de Grote Macht. Zoals vaak in Zuid-Amerika bestaat dit feest uit een mix van katholieke en inheemse elementen. De cultus rondom deze beschermheilige ontstond ruim een halve eeuw geleden in de wijk Gran Poder als een culturele uiting van Aymara-indianen die zich in de stad vestigden. In de jaren '80 groeide het uit tot een enorm evenement en inmiddels is het van nationaal belang. Deelnemers komen uit verschillende delen van Bolivia en van ver daarbuiten.



Vroeger vierde je dit feest met de hele buurt in 'locales', kleine of grote zalen, een soort wijkcentra. Tot grote vreugde van het stadsbestuur, want de feesten waren georganiseerd en daarom controleerbaar. Tegenwoordig rukken hele families uit om op straat hun feestje te bouwen. La Paz verandert in een mum van tijd in één grote gemeenschappelijke huiskamer. Privébezit en individualisme zijn onbekende begrippen in de traditie van de inheemse Andesculturen. Iedereen is andino en feesten doe je met z'n allen.

Op vrijdagmorgen neem ik de bus van Cochabamba naar La Paz. Mijn huisgenoot Aaron en 'collega's' Sarah en Lorena komen later met de nachtbus. De chauffeur is nergens te bekennen en uiteindelijk vertrekken we met een half uur vertraging. Verkopers benutten deze tijd om in de bus hun koopwaar, van gelatinetoetjes tot poedertjes tegen parasieten, aan de man te brengen.

Niet lang na Cochabamba begint de klim door een ruig en dor berglandschap naar de Altiplano, de hoogvlakte die zich uitstrekt over een groot deel van de Andes, tot ver buiten Bolivia. Onderweg passeren we dorpjes op meer dan 4500 meter hoogte waar op wat lama's na geen levende ziel te bekennen is. De stad is hier ver weg, de mensen zijn arm en het leven is langzaam en overzichtelijk. Rond lunchtijd is er een pauze en kunnen de passagiers tegen betaling van 1 Boliviano gebruik maken van de toiletten. Waar dat geld voor wordt gebruikt is een raadsel, in elk geval niet om de schoonmaakkosten te dekken. Kort voor de stad El Alto verschijnen de hoogste toppen van Bolivia aan de horizon, besneeuwde reuzen met uitschieters van meer dan zesduizend meter hoog. De eerste blik op La Paz is spectaculair, bijna surrealistisch. De stad is gebouwd in een nauwe kloof tussen de bergen van de hoogvlakte, als een luchtbel in een stuk kaas. Door de voortdurende uitbreiding van de stad klimmen de bakstenen bouwsels van de arme buitenwijken bijna verticaal tegen de bergwanden omhoog. Door de hoogte is de lucht ijl en het water kookt hier al bij 80 graden celsius.

Op zaterdagmorgen rond zeven uur marcheren de eerste fanfares door het centrum. Wie het schouwspel wil zien, moet een plaats op een van de tribunes langs de

route kopen. De beste en duurste plaatsen liggen dichtbij het eindpunt, waar later op de dag de president en andere vips plaatsnemen. Dit deel van de route wordt hermetisch afgesloten met zeildoek en lakens. Wie geen geld heeft voor een plaats op de tribune, heeft pech en ziet niets. Als we terugkomen van een lunchpauze blijken onze plaatsen –die we hadden gekocht voor de hele dag- aan anderen te zijn verkocht. Lege plaatsen zijn er nergens meer, maar Lorena maakt er een principekwestie van en gooit haar Spaanse temperament in de strijd om ons geld terug te krijgen. En na een lange discussie met de beheerder van de tribune lukt dat. Gelukkig is buiten de parade genoeg te zien in La Paz en we besluiten een kijkje te nemen op een van de vele markten, waar ook op feestdagen gewoon wordt doorgehandeld. Indiaanse vrouwen verkopen er groenten, fruit en vlees. Voor souvenirs, een opgezette babylama of de betere toverdrankjes ga je naar de heksenmarkt in het centrum.



In de parade worden verschillende dansen met namen als 'La Morenada', 'La Diablada', 'Tinku' en 'Pujllay' opgevoerd. De bewegingen van de danseressen zijn perfect synchroon, als poppen die door onzichtbare draadjes worden aangestuurd. Elke danseres betaalt tussen de 100 en 150 dollar voor een kostuum, een enorm bedrag waarvoor maandenlang moet worden gespaard. Bovenop dit bedrag komen nog de sieraden; soms gekocht, vaak geleend van juweliers. De heren zijn beduidend goedkoper uit. En om een beetje indruk te maken, moet elk jaar een nieuwe outfit worden aangeschaft. De totale directe en indirecte opbrengsten voor de lokale economie gedurende de voorbereidingen voor het feest worden geschat op 20 miljoen dollar. Volgens cijfers van Paceña, de lokale bierbrouwer en sponsor van het evenement, wordt er voor 160 miljoen Bolivianos (1,6 miljoen euro) aan bier verkocht.



Het beeld van Jesús del Gran Poder, waar het hele feest om draait, blijft veilig op zijn plaats in de kerk. Vroeger werd het in de parade meegevoerd als in een processie. Maar conservatieve katholieken vonden het ongepast om het beeld mee te voeren tussen schaars geklede danseressen en feestbeesten die in beschonken toestand hun blaas legen op straat.



Om half zes in de middag staat de laatste broederschap klaar aan het begin van de route. Het duurt nog tot na middernacht voor zij het eindpunt bereiken. Tegen die tijd zwalmen de laatste feestgangers lallend tussen de schoonmaakploegen door de met vuilnis bezaaide straten van het centrum. De tribunes worden afgebroken en de laatste verkopers breken hun eetkraampjes op. Morgen, als de roes is uitgeslagen, beginnen de voorbereidingen voor volgend jaar.

Lauren Brant
Music, 2 months,
United Kingdom

I'm sipping a coffee in a quiet cafe near Cochabamba's Plaza 14 de Septiembre. The catchy melody of "¡Vive mi Patria Bolivia!" drifts through the window from a busking accordionist and under a palm tree an office worker is having his shoes polished. I'm almost at the end of a three month sabbatical during which I have travelled in Peru and Bolivia, taught music in Cochabamba (Bolivia) and explored the enchanting sounds and rhythms of Andean music.



In my "real world" I am a professional recorder player, recorder teacher and BBC music researcher. Although my work in London is very rewarding, a year ago I found myself longing for a new challenge and an opportunity to broaden my musical knowledge. Thanks to sympathetic employers, I was able to start planning an exciting journey during the harsh winter of 2011. Since encountering the music of Viktor Jara, I have always been interested in Andean music. Bolivia, with its strong musical traditions, seemed the ideal country to travel to. As a recorder player, I also felt that the timbre of traditional Bolivian music would relate to my instrument. My plan was to submerge myself into the local music culture, meet local musicians and learn some Bolivian tunes. The music project run by Projects Abroad seemed an ideal option. Through volunteer work I could share my skills, benefit a community, and hopefully engage with local musicians.

I therefore decided to spend two months living in the Bolivian city of Cochabamba, teaching music. The volunteer work was to be sandwiched between two periods of travel in Bolivia and Peru. Cochabamba is an interesting bustling town, perfect for spending two months in. Cochabambians are very proud of their climate and rightly so as I enjoyed consistent warm days and cool nights. I stayed with a lovely Bolivian family in a beautiful late nineteenth century house. The house was centered around a courtyard adorned with cacti and orange and trees. This attracted a number of different birds and it was lovely waking each morning to the sound of bird song.

I was hoping that my volunteer work would stretch and develop my teaching skills, and I wasn't disappointed. I was placed at Manuela E. Gandarillas, a school for blind children and young people. Although I had previously taught a blind student in London and worked with a visually impaired musician, this was immediately a challenging work environment due to the limitations of my Spanish, and the fact that many of my teaching techniques are visual. I decided to take a step back and think creatively about my teaching techniques and methods and adapt them to this new situation. It was necessary to build up a vocabulary of useful classroom words, as well as Spanish musical words and to also revise the 'sol fa' system (which is used in Bolivia instead of 'A,B,C'). However I was fortunate that I was joining a school that has a thriving musical culture, and a strong singing tradition. The older students all play the recorder and many of them also play piano or guitar. Nicomedes Flores, the school's head master, and Cristian Torres the music teacher, are both big sources of musical inspiration for the students. Both visually impaired they share an infectious love of music. Professor Cristian is a particularly skilled musician, incredibly versatile and surprisingly modest and was therefore a real pleasure to work with.

Prior to my project, music lessons generally in this center consisted of students being taught by ear a new piece of music which they then transcribed into Braille and practiced for the next lesson. What I wanted to try and do was to ignite a process to make them more independent musicians with the ability to create their own arrangements or music. On Wednesdays and Fridays I would lead the main music classes assisted by two sighted music teachers from the Academia Nacional de Musica and Professor Cristian. I introduced the idea of starting each session with a warm-up, which encouraged creative thinking and introduced improvisation. We learnt a number of recorder pieces but for every piece we learnt, we created our own unique version by adding voice, guitar, piano or percussion.

Improvisation exists in Bolivian music culture, but as soon as the “I” word was mentioned, the students became tense and apprehensive. Luckily, I have a number of workshop techniques which help students to improvise. Once these had been adapted for visually impaired students, our music room suddenly became an exciting creative space. The children had a lovely enthusiasm for their music-making and musical learning which really fuelled these sessions. Highlights included creating a Japanese inspired piece with improvisations on a pentatonic scale, and our composition *Sentimientos Bajo la Lluvia*. This piece was inspired by the rich variety of bird song in Bolivia and the Bolivian climate. As a result of these sessions I was invited to the Academia Nacional de Musica to meet the teachers there and to give some classroom performances. They were very interested in my teaching techniques and resources, as recorder teaching materials, easily available in the West, are very hard to obtain in Bolivia. I also had some rehearsals with a Bolivian recorder player who was very keen to learn more about playing French Baroque music. In turn he helped me with my Bolivian music learning.

These sessions obviously strengthened my teaching skills, but I also felt that during this time I also improved as a musician. After classes I was often invited to impromptu musical sessions where, playing with blind musicians, I would play by ear, memory and improvisation. I set myself the target of learning a Bolivian tune every week. Professor Cristian thought that my quest for a ‘cancion de la semana’ was hilarious and he became a great source for learning about Bolivian music. What I particularly love about Bolivian music is the infectious syncopated rhythms and the adrenaline fuelled faster version of the melody for the final play through. I also felt very fortunate to be living with the Maldonado family; a naturally artistic family, the twin brothers Alberto and Antonio loved all types of music and have many artistic friends. Their house often felt like a green room for local musicians who would often drop by before a gig. This was a great opportunity to listen to traditional music in an informal setting and to ask questions about instruments and techniques.

I had originally intended to learn either the the quena or zampoña whilst in Bolivia. However I was immediately attracted to the charango, a small guitar-like instrument. This instrument developed from the mandarin which was brought to Bolivia by the Spanish in the sixteenth century. Traditionally made from the shell of an armadillo, it is now made from wood. It has a lovely delicate sound and is naturally



versatile: used in ensembles for carrying the melody, or as a chordal accompaniment. What I also admired about the instrument is that when played alongside the quena and zampoña, it instantly reminded me of the history of Bolivia. The zampoña and quena can be traced back to the Incas, whilst the charango is the result of the Spanish occupation of Bolivia which obviously had important consequences for Bolivian culture and language. Many Bolivians will have a charango in their home, and I found that I was never short of top tips or impromptu charango lessons from Bolivian friends. I also received some formal lessons at the Museum of Musical Instruments in La Paz and from Johnny Baugu, a charango player and teacher in Cochabamba. Not only was this a great introduction to Bolivian music, but was also good for my development as a music teacher. Learning a stringed instrument was completely out of my comfort zone and it was a real insight to be reminded of what it feels like to learn an instrument from scratch.

I will be sad to leave Bolivia and my friends in Cochabamba, but this has really been an amazing journey. I look forward to returning to London, invigorated and armed with lots of new ideas and music, and confident that I have successfully developed my skills as a teacher and musician. Manuela E Gandarillas is a really amazing place where no barriers are placed in front of what might be possible. I really admired the “can do” attitude of both the teachers and students and enjoyed being consistently surprised by the high level of achievement. I feel very privileged to have been part of this unique world and very proud of our musical journey that we took together.



- *The complete version of this article will be published in Britain magazine for music teachers.*



On September 29 a group of volunteers went to a small village called Sacaba, which is about half an hour from Cochabamba. Here, we challenged a local team in both basketball and soccer.

I'm not a big fan of sport myself, but it ended up being a really intense, sweat dripping and very entertaining evening – even though Projects Abroad got beaten in most of the games. But that was ONLY because Team Sacaba had a significant advantage since many of the local kids were there to support their heroes.

For me, it was just as exciting to get a glimpse of life in a Bolivian village. Many of the volunteers work in schools and children's homes outside Cochabamba. But as a journalist, I spend most of my time downtown. It was a very positive experience to meet the "Sacabans", who were very nice, open-minded and curious people – just as most of the Bolivians I've met so far.



Carmen Herbas – Country Director

Working with Projects Abroad since: May 2003

Born in La Paz and raised there and in Cochabamba, Carmen previously studied Veterinary Medicine before she completed her studies in Linguistics at the University Mayor de San Simón. She is a single mother of 4 year old Adrian.

"I like dogs. I have a pointer, Braco, who is like my second son. I love heavy metal and all variations of rock music."



Ximena Noya – Deputy Director (Jornalism, teaching Supervisor)

Working with Projects Abroad since: August 2003

Born in Cochabamba, studied in Argentina and Bolivia and then started full time as Project Supervisor.

Has managed to turn the Cochabanner Magazine into the great publication it is today! "I like music, photography, cooking, travelling and meeting new people."

"I like read a lot about philosophy, politics, economics and social analysis."



Freddy Mita – Project Supervisor (Care, Sport)

Working with Projects Abroad since: January 2008

Born in Pulacayo-Potosí, Bolivia. Previous to working with Projects Abroad Bolivia, worked with Social Services in Cochabamba as an educator, mainly in the area of Special Needs. Speaks Quechua, Sign Language and can read and write Braille to perfection!

"I like sports (soccer, basketball, squash, athletics, volleyball), chess, music and dance."



Roció Triveño Supervisor (Medical, Eco Project)

Working with Projects Abroad since: April 2010.

Nurse graduate studied at the Universidad Siglo XX, in Potosi, working with Projects Abroad Bolivia since 2010.

"I like everything related to medicine, also work with patients."



Mariel Torrez Montenegro - Desk Officer / Social Manager

She has studied Social Communication and has a Master degree in Latin American Studies as well. In her free time she loves to read and watch movies. Her purpose of this year is to travel and know as many places as possible. You will read more about that in her own trip blog very soon.

"Knowing places and people is the best way to open your mind"



Alejandra Estrada – NA Travel Coordinator

Working with Projects Abroad since: July 2006

Born in Cochabamba, considers herself a citizen of the world. Spent her childhood in Tarija. Lived in Belgium for a year working as a volunteer at the Red Cross Centre for refugees teaching English, salsa and discovering the diversity of over 40 different nationalities.

“Love the taste of fruit in my mouth and the smell of rain before it falls.”



Ana Silvia Ramos – NA Travel Assistant

Working with Projects Abroad since: May 2007

Born in Cochabamba, also a graduate from Linguistics of the Universidad Mayor de San Simón.

Began working with Projects Abroad Bolivia as Social Manager, then Desk Officer and now forms part of the NA Travel Team.

“I love to swim, cook and bake. I also enjoy spending time with my family and my friends. And every weekend I teach English at an orphanage in Arani, so I have 47 children!”



Blanca Fernandez – NA Travel Assistant

Born in Cochabamba, Blanca has lived here all her life. She has also been to Brazil, Chile and the US. All of those beautiful countries! But what she loves the most are the small places nearby, such as Chapare, Cordillera del Tunari, the valleys and places all over Bolivia: Copacabana, La Chiquitanía, El Cerro Rico de Potosi and much more.

“I love watching travel and food TV programs. Love travelling! Love eating! But cooking: No, No!!!”



Sono qui a Cochabamba da circa 15 giorni e, dopo aver superato le prime incertezze ed i problemi di adattamento all’ altitudine, voglio raccontare le mie prime impressioni.

Mi hanno affidato due progetti: il primo come anestesista nella Sala Operatoria dell’ “OSPEDALE PUBBLICO VIEDMA” reparto pediatrico grandi ustionati; il secondo, come supporto nell’ “ORFANATROFIO CATD” per bambini disabili.

Oggi parlerò dei miei primi giorni in ospedale.

Appena entrata, il mio cuore è diventato piccolo piccolo, e mi sono detta “non ce la faccio!”.

Il reparto è costituito da camerette arrangiate, in ognuna si vedono bambini tutti bendati con gli occhi che spuntano dalle fasciature, con uno sguardo impaurito e rassegnato. Sono tutti vittime della povertà, dell’ ignoranza e dell’ abbandono da parte di genitori che non possono garantire loro una dignitosa protezione contro incidenti domestici e violenze.

Poi ho conosciuto il Dott. Oscar Romero (sempre accompagnato dal suo aiuto volontario Dott. Jeffrey Vargas), primary chirurgo pediatrico che, dal 1981 combatte come una tigre per salvare la vita e queste sfortunate creature.

E’ un uomo coraggioso, ottimista, bravo ed eroico. Non prende mai una vacanza, non vuole andare in pensione, sta raccogliendo fondi per creare un nuovo centro per poter curare meglio i suoi bambini.

Opera tutti i giorni in condizioni disagiate ed incita continuamente il personale della S.O.

Lo gli sono stata subito simpatica, mi chiama “Ciociana il vulcano”, perché sono un po’ come lui (nonostante i miei 59 anni mi sono imbarcata in un’ avventura difficile ed emotivamente molto coinvolgente).





Il personale della S.O. Mi ha accolto con gentilezza e disponibilità ed ho trovato un' eccellente intesa con le colleghe anestesiste Cinthya, Wendy, la tirocinante Mayerling e con la caposala Magdalena.

Il Reparto ha bisogno di AIUTO sia umano che economico; per questo ci si può rivolgere all' organizzazione Projects Abroad.

Baci da Cochabamba,

Susanna

Practical Info

Teleférico & Cristo de la Concordia

This statue is the tallest as well as the highest statue of Christ in South America, to reach it; one needs to take a cable car from the end of Heroínas Avenue. It's possible to enter the monument climb up and have a



marvellous overview of the whole valley
Address: Parque San Pedro, at the end of Ave. Heroínas
Opening Hours: Tuesday – Sunday 10:00 – 18:00
** Take precaution when using stairs...pickpockets may be nearby*

Botanical Gardens

They were established in Cochabamba by the well-known Bolivian botanist, Martin Cardenas. It is a public park of modest size (about 4 ha.), serviced by ten gardeners.

Address: Avenida Villazón (Muyurina area)
Opening Hours: Monday – Sunday 07:30 – 16:30

Simón I. Patiño cultural center

This Palace provides evidence of the great wealth of tin baron Simón I. Patiño; the grounds are amazing, as well as its luxurious interior. Most of its decorative materials were brought from Spain. The architects and workers themselves came from Europe. Today this beautiful palace full of beautiful gardens serves as an art museum, cultural centre.

Address: Corner of Avenida Potosí and Buenos Aires



Opening Hours: Palacio Portales:
Monday – Friday 15:30 – 18:00
Saturday 09:30 – 11:00
Sunday 11:00 – 11:30
Opening Hours: Gardens:
Tuesday – Friday 15:00 – 18:00
Saturday – Sunday 09:00 – 12:00

Museo de historia natural “alcides d’orbigny”

Named in honour of the prominent French naturalist of the early and mid 18th Alcide d’Orbigny; it has a collection of local natural history specimens. This museum is like an encyclopaedia of natural science, where you can appreciate a great collection of minerals and fossils that contain local rocks, the evolution of living things and the changes they went through over time.

Address: Corner of Avenida Potosí and Avenida America Oeste



Opening Hours: Monday – Friday 09:00 – 12:30
15:00 – 18:30

Museo Casona Santivañez

Declared historical patrimony, you can find a good collection of republican colonial paintings, in addition to various exhibitions periodically.

Address: Corner of Nataniel Aguirre and Junín
Opening Hours: Monday – Friday 09:30 – 12:00, 15:00 – 18:00

Museo Martín Cardenas

Address: Avenida Heroínas, between Junín and Hamiraya

Opening Hours: Monday – Friday 09:00 – 12:00
15:00 – 18:30

Museo Arqueológico

Works conjunction with the San Simon University, displays a wide-range of artifacts from different Bolivian cultures, including Tiawanacu, Aimara, and Mojacoya. Also you can appreciate painted ceramics from the Omereque culture, stone carvings, human remains, fossils and a display of textiles, weavings, instruments and ceremonial costumes from around Bolivia.

Address: Corner of Nataniel Aguirre and Junin
Opening Hours: Monday – Friday 08:00 – 18:00 Saturday 08:00 – 12:00



Practical Information

Here some ideas about best places to visit and shopping

Catedral metropolitana (main cathedral)

The Cochabamba Cathedral was built in the early eighteenth century, on the site of an ancient temple of the sixteenth century. It is located in the main Plaza and remains one of the characteristic symbols of the city, called Catedral Metropolitana since 1975.

Address: Plaza 14 de Septiembre (main plaza)

Opening Hours: Monday – Friday 08:00 – 12:00.

17:00 – 19:00, Saturday - Sunday 08:00 – 12:00



Teatro Achá

Ballet, opera, plays, concerts and other fine arts.

Address: Calle España, between Ave. Heroínas and Bolívar



Teatro Adela Zamudio

Ballet, opera, plays, concerts and other fine arts.

Address: Ave. Heroínas, between Ave. San Martín and 25 de Mayo



Cerámica Cochabambina

An association of approximately 15 artisans produces many types of ceramics including table and kitchen accessories. Avenida Ayacucho between Calle Colombia and Calle Ecuador. Tel. 4522518.



Asarti

High quality alpaca and other handicraft items. Edificio Colón, Calle México and El Prado, Tel. 4250455.

Arte Andino. A newer organization that produces traditional textiles from the countryside around CBBA. With support from the European Union, the association has trained more than 1,500 artisans. Pasaje Cathedral between Calle Esteban Arce and Nataniel Aguirre. Tel. 4508367.



Wari

Textiles made of pure alpaca wool. Calle Potosí #2043.

Fotrama

An artesanía coop run by the progressive Maryknoll order of Catholic missionaries from New York. Fotrama has several outlets. The main store is located on Calle Bolívar #0439, Tel. 4222890, while the slightly cheaper factory store is at Circunvalación #0413, Tel. 4240567.

Gamboa

Carries handicrafts but specializes in music and musical instruments guitars and charangos. Avenida Manco Capac #541.



Mamani Mamani

Paintings by one of Bolivia's most famous native artists. Open 9:30 to 12:30 and 15:00 to 20:00 weekdays. Calle España #219.



Maya MacLean Casa

Features export quality lamps and other decorative accessories and silver jewellery. Upscale products. Calle Beni #329.

Book Store Los Amigos del Libro

With stores in the major cities, Los Amigos del Libro has a monopoly in Bolivia when it comes to English, German, and other foreign language books and magazines. This bookstore also carries interesting literature about Bolivia and a few local guidebooks. *Web: www.librosbolivia.com. Torres Sofer on Calle Oquendo E#654. Entre Libros, Calle 25 de Mayo N° 167 Jorge Wilsterman Airport Terminal*

Announcements

Volunteers are issued either a one month (30 days) or three month (90 days) tourist visa on arrival in Bolivia. If you have only been given a 30-day visa upon arrival, and are staying in the country for a longer period, please inform the office staff when you have arrived. It is only a matter of visiting the immigrations office and getting it changed.

Please be aware that you need to always carry your photocopy passport with the Bolivian visa stamp

Important Phone Numbers

Aasana 459 1780
Aduana 422 6561
Ambulance medicar 181 / 424 8381
Sar fab 138 / 473 1313
Sar bolivia 132 / 448 7380
Police 911
Tourism police 450 3880
Fire department 119
Sabsa (airport info.) 459 1821
Aerosur 440 0912

901 10 5555
Tam mercosur 458 2166
Bus terminal 155 / 422 0550
Information 104
Post office 423 0979
Immigration office 452 4625
Hospital viedma 422 0226
Chemists (on shift) 175
Tourism office 425 8030 / internal line 419

Social Media links

Join our Projects Abroad Bolivia - The Official Group on Facebook: <http://www.facebook.com/groups/projectsabroad.bolivia>

Read our Bolivia Newsletters: <http://www.projects-abroad.co.uk/volunteer-destinations/bolivia/newsletters-from-bolivia/>

See what is going on with Projects Abroad Blog. Read our <http://www.mytripblog.org/pg/groups/268/Bolivia>

Follow us on Twitter!
http://twitter.com/Proj_AbroadBO