



Rehearsing Change: Empowering Locally, Education Globally

**The Pachaysana Institute, Universidad San Francisco de Quito and Institute for Study Abroad – Butler University
“Summary of Activities, Statistics, Evaluations and Community-Based Application”
Fall 2016 and Spring 2017**

Introduction

As Rehearsing Change continues to grow, it is more vital than ever to raise consciousness about our work. It is also important to recognize that we are small program carried out by a small Ecuadorian NGO and that our impact is considerably limited. Therefore, although the primary goal of these reports is to provide information to partners (US universities and our collaborating non-profit organizations), and supporters/followers (friends, colleagues, alumni, students, etc), we also hope that these yearly reports can be utilized by organizations and individuals with interest the Fair Trade Learning / Decolonial Education models, even inspiring them to promote such models to a greater public or utilize them in on-going research. Finally, it is no secret that fulfilling our mission is dependent upon receiving more students and we hope this report will serve a key role in the ethical promotion of Rehearsing Change. If this report raises questions or doubts, please do not hesitate to contact Daniel Bryan, our Executive Director, directly, daniel@pachaysana.org.

In this document we share 1) an explanation of activities, 2) an overview of statistics, 3) a compilation of participant evaluations, 4) a look into how the work we produced during the school year continues in our partner communities, 5) a further look back at our work from earlier semesters and how resulting projects continue to evolve, and 5) conclusions.

Activities

Fall 2016

The fall 2016 semester was our third semester of *Rehearsing Change*, yet the first to use the standard model that we anticipated since our pilot semester in spring 2015. After 2 semesters of a hybrid model, which we had deemed necessary to build our community relationships and solidify our philosophy and methodologies, we started the system of *fall semesters in Quito* and its surrounding areas and *spring semesters in the Amazon* region. This is the program cycle stated on our website and promoted to our partners in the USA. 75% of the semester was carried out in the historical center of Quito, continuing our partnership with the Nina Shunku Association (an urban collective of youth activists, artists and educators that applies multidisciplinary methods to the preservation and promotion of cultural identity), and 25% in the community of Santa Teresa de Pintag, where we are developing a relationship with the community-based association, Pintag Amaru (a collective of local actors seeking to maintain aspects of its traditional agrarian identity in the face of ever-increasing urbanization). Four international students (from American University, Brown University, the University of Virginia and Wesleyan University) participated in the program.

As always, our programming began well before the arrival of the international students. Via numerous planning sessions, we redesigned the courses with Nina Shunku and Pintag Amaru so as to direct the specific content toward their desired goals. For our fall semester courses that began in September, we began planning in May, allowing sufficient time to integrate community partner ideas. With regards to the work we would do with Nina Shunku, we structured our theatre course (*Theatre for Social Action and Innovation*) around the field of Liberation Pedagogy, our projects course (*Design and Evaluation of Sustainable Community Projects*) on varied applicability in cultural programming, and the Storytelling course (*Storytelling: Language and Movement*) around the development of personal stories. With Pintag Amaru, in our Identity class (*Identity and Place*), we sought new ways to integrate the place of the Andes mountains and our indigenous ancestry across the spectrum of “who we are”.

The official program dates began with a week of international student orientation. The Pachaysana team led health and safety sessions while the Quito Eterno Foundation facilitated a dynamic cultural orientation, including sessions on Identity, Food, Music and Language. We took our students on many adventures around the city, preparing them for life in Quito and Ecuador. A highlight was going to the fresh food market to buy the ingredients for a traditional meal, which was prepared and later enjoyed between the students and the entire Quito Eterno team. Toward the end of the week, students began integrating into the Nina Shunku collective.

The structure of our calendar was purposefully varied, responding to the diverse needs of our numerous counterpart organization and the local participants. Since there were a total of 20 different local counterparts participating at different levels (some in 1 class, some in 4 classes) at two different locations, we had to create a calendar that assured sufficient time between sessions to do the necessary work related to the courses, as well as providing windows of opportunity to engage in necessary personal daily labors. In essence, international students lived in Quito throughout the semester with two 8-day sojourns to Pintag and the several lengthy excursions out to the Amazon and Central Highlands.

Classes were carried out from 4PM to 7PM Monday through Friday with occasional classes on Saturday and/or Sunday, especially in Pintag. As always, each class is an official university course, registered with our academic partner, the Universidad San Francisco de Quito, including 45 contact hours with our faculty and complemented by challenging readings, continuous journaling and the creation of numerous projects, which demanded live presentations in Spanish. All Quito classes were held in the “Casa de las Culturas,” Nina Shunku’s eclectically designed home in Quito’s historical center. All Pintag classes were held in the “Casa Vieja,” a small colonial construction that Pintag Amaru has been renovating little by little. The *Storytelling* and *Identity* courses concluded with final presentations for invited audiences. In Nina Shunku, we had a night of individual stories followed by a small festival, and in Pintag we had a morning of small group stories followed by a lunch. The *Projects* course culminated with the presentation of eight group projects, two of which won Pachaysana financing of \$3,000. One project was a communications project from the leaders of Nina Shunku in which they are seeking new and creative ways to connect with their numerous partners, and the other was called “Circus in your Neighborhood,” an endeavor that brings Circus for Social Change activities to marginalized parts of the city that receive very little cultural activity. The Theatre course resulted in a very ambitious endeavor. All the course participants put together a series of theatre for social change pieces and traveled to the community of Tzawata for 4 days where we assisted with the community’s outreach to their neighboring communities. Tzawata, with whom we would work the following semester, was seeking to strengthen their ties with the other communities

that are part of the struggle for their ancestral lands, while at the same time creating visibility and enthusiasm for the work that we would do in the upcoming semester. In addition to the theatre pieces, we also painted murals with our friends from Tzawata in the neighboring communities and presented circus for social change.

Spring 2017

The spring 2017 semester was our fourth semester of *Rehearsing Change*; however, the first to apply the standard model (falls in Quito, springs in the Amazon) in the Amazon region. Aside of the time dedicated to international student orientation and excursions, we carried out 50% of the semester in the community of Mariscal Sucre and 50% with Tzawata. Six international students (from American University, Juniata College, Kenyon College, Macalester College, the University of Pennsylvania) participated in the program.

We worked with the two communities for over 3 months to carefully organize the content of the courses around community goals. We redesigned the *Projects* and *Storytelling* courses with Mariscal community leaders with the goal of applying the fruits of those courses to further develop the relationship between the usual course participants and the community as a whole. It is important to note that an association of the community called "Turismo Comunitario Vivencial" has been our formal coordinating partner for all Pachaysana projects. While this association always fully communicates our work to the community's general assembly, they felt they could improve the levels of participation among all community members. In essence, this association, which represents about 1/3 of the community wanted to increase "buy in" to the projects. We redesigned the *Identity* and *Theatre* courses with community leaders in Tzawata with the idea of broadening the focus of the struggle for their ancestral lands. In short, working off earlier projects in which they discovered that the struggle is not just about a fight for land, they wanted to dig deeper into the history of the struggle and find greater meaning. The struggle needed to be seen through the lenses of "the inherent conflicts" (via the Theatre course) and "who we are" (via the Identity course).

In Mariscal, the *Projects* class resulted in 4 incredible projects, all of which were well-written and applicable to the community's reality. Via a lengthy process, working with the community as a whole (and not just the association), they selected to fund the project on the revitalization of the community's cultural identity. This work responds to a decreased level of participation in cultural activities among the community as a whole and the worry that there is less unity among community members. The response was to create a year-long series of cultural events and the construction of a small space (a stage) for carrying out those events. The *Storytelling* course resulted in the creation of a series of narrations that were presented twice: once to the association mentioned above and once to the community as a whole. The narrations took on different forms, from reading to music to dancing to poetry and explored diverse aspects of the history and identity of the community.

In Tzawata, the *Theatre* and *Identity* courses began as separate endeavors, but came together at the end of the semester to share two different presentations: one was done at a celebration in the nearby county festival with the goal of showing their neighbors that "our story is also your story" and the other was done for the community at large and focuses on "what it means to be Kichwa" in an ever changing world. The presentations included dance, interactive plays, in which the audience was asked to participate, and storytelling. At the county celebration, the representative of the provincial government publicly declared to the mayor that he believed this presentation demonstrated it was time for the municipal government to "recognize Tzawata as an official

community” as opposed to being treated as “invaders of the lands of others.” In Tzawata, we mixed the celebration with a Mother’s Day tradition and filled up the entire day with games, sports, food and fun. At two different moments in the schedule we presented out work from the courses.

Excursions: Both semesters included structured educational visits with international students and local counterparts to the Tiputini Biodiversity Station deep within the rainforest, a Toxic Tour to the most contaminated areas of the rainforest (where we also worked on community workshop with the Seikopai in the fall and the Siona in the spring) and a 4-day journey to Central Highlands where we interacted with communities engaged with community-based tourism projects.

Statistics (as related to our Fair Trade Study Abroad model)

Our Fair Trade Learning study abroad model redistributes the tuition/fees from the international students, assuring equal educational opportunities for the community participants. The model separates itself from other study abroad models via its primary goal of providing an equal or greater educational opportunity to an equal or greater amount of local community participants. Statistics are for the academic year.

Number of International Students: 10 (all completed the four courses*, or 180 hours of direct contact hours)

Number of Nina Shunku Community Participants: 11 (2 completed four courses -180 hours, 2 completed three courses -135 hours, 3 completed two courses -90 hours, and 4 completed one course -45 hours). Note: Of the 11 participants, 4 were from outside of Quito. 1 invited guest from the A’I community of Dureno completed all 4 courses, 1 invited guest from the Kichwa community of Tzawata completed all 4 courses, 1 invited guest from an urban art collective in Guayaquil completed 3 courses and 1 invited guest from the Highlands community of Cotacachi completed 1 course.

Number of Pintag Community Participants: 9 (All 9 completed one course or 45 contact hours)

Number of Mariscal Sucre Community Participants: 6 (all 6 completed the *Theatre* and *Projects* courses for a total of 90 hours for each participant) *Note to follow up from last semester: in last year’s report, we stated that a local participant could not finish the course due to family conflicts. He was given the opportunity to make up those hours in this semester, which he successfully completed. This resulted in an additional certificate of participation from our partner the Universidad San Francisco de Quito. All that being said, those additional hours are not included in our summary for this semester.*

Number of Tzawata Community Participants: 7 (6 completed the *Identity* and *Theatre* courses, 90 hours of participation, and 1, complete just the *Identity* course at 45 hours of participation.)

If we measure this in terms of total contact hours: **10 international students participated in a total of 1800 hours** of quality educational programming versus **35 local community members who participated in a total of 2610 hours** of quality educational programming (only counting those local participants who fully completed the coursework). In other words, we provided **45% greater access to local participants.**

Each local participant who completed all the course requirements received an official certificate from the Universidad San Francisco de Quito and Pachaysana detailing the courses taken and amount of hours dedicated to the project. In total 35 certificates were emitted over the course of the two semesters.

Distribution of Funds: Approximately 25% of our total operating budget was directed exclusively toward financing community projects, community counterpart excursion costs and community counterpart scholarships. This does not include the investment made to communities for housing and meals. It also does not count costs for faculty, who dedicate equal time to all participants, and those administrative expenditures that are directly related to the program and are applied equally between international students and local counterparts. When including community-based expenditures for housing and meals, the percentage of direct community investment grows to a little under 40% of total operating costs. If we were to add in 50% of administrative and human resource costs that are equally shared by our community counterparts, the **investment into community partners is between 50% and 60% of our total Rehearsing Change operating costs**, depending on the nature in which we measure those expenses.

Important Note on Decolonial Education: We believe our model to be a combination of Fair Trade Learning and Decolonial Education. At this time, we are dedicated to measuring the fair trade aspect, which can be done, at least in part, via quantitative analysis; however, we plan to implement evaluation components that help us assess the decolonial component in the near future. Decolonial education refers to a balanced way of learning, by 1) respecting the local population's ways of knowing, 2) respecting the types of knowledge that are produced, and 3) fairly creating the structures-systems in which education is carried out.

Evaluations

Note: Fair Trade Learning continues to be a mostly unknown model. As we develop this work, we spend a little extra time collecting data from our international students so as to best assist us with communicating with US-based universities and their students. And, since our financial model is dependent on student enrollment, the extra data allows us to better strategize for greater sustainability. If you would like access to further data or student comments, please write us directly.

INTERNATIONAL STUDENTS

- Overall Evaluation of the program: 80% say EXCELLENT, 20% VERY GOOD.
- Fulfillment of personal/educational goals: 80% say EXCEEDED MY GOALS, 20% MOSTLY FULFILLED MY GOALS
- To what degree would recommend Rehearsing Change to others: 80% say HIGHLY RECOMMEND, 20% say RECOMMEND
- Overall quality of program's education: 100% say EQUAL TO or GREATER THAN or SIGNIFICANTLY GREATER THAN MY HOME SCHOOL
- Rating of program excursions: 60% EXCELLENT, 40% VERY GOOD
- Self-Evaluation of Spanish improvement: 11% GOOD, 33% VERY GOOD, 56% EXCELLENT (We do not take into account native Spanish speakers)
- Average rating for the four courses: 83% of all course ratings are as VERY GOOD to EXCELLENT

- Average rating of our five faculty members from the fall semester: 60% of evaluations rank as EXCELLENT, 25% as VERY GOOD
- Average rating of our six faculty members from the spring semester: 45% rank as EXCELLENT, 40% as VERY GOOD
- 70% consider the on-site affordability to be EXCELLENT. 30% say VERY GOOD (60% of students say they spend under \$500 on total personal/entertainment/travel expenses during the semester)
- “Provided me with greater insight into myself”: 100% High to Very High
- “Provided me with greater self-confidence”: 80% High to Very High
- “Increased my interest in local and global development”: 90% High to Very High
- “Contributed to my understanding of the USA (and/or the Western world)”: 80% High to Very High
- “Increased my ability to adapt to uncomfortable (or challenging) situations”: 100% High to Very High
- Prepared me for my future (career, continued education, etc): 90% High to Very High

When asked to make general comments regarding the program, international students offered:

- “It's hard to overstate how much I loved the past four months. I came upon Rehearsing Change by accident, but it's one of the best things that ever happened to me. It's changed my entire perception and imagination of what education can be. It's made me care about education. It's even made me wonder if I want to be an educator of some sort, which I assure you no other class, program, or institution of education has ever made me do. Basically--it mattered to me. It meant something. Because of the classes, excursions, and people, but most of all because of the model of education (that focuses on true learning, exploration, and dialogue instead of memorization/regurgitation), it helped me grow as an activist and as a person. For the first time in my life, I was proud to identify as a student.”
- Rehearsing Change was an experience that almost seems like it cannot be described in words, but by way of active participation in the program.
- “I really hope that I get the chance to learn in this way again.”
- “I honestly think Pachaysana is doing something different than any other abroad program because it is more focused on communities than us students. That's what I think I needed to help myself grow as a person.”
- “Rehearsing Change has been the most valuable educational experience of my life.”
- “This program is like no other. This program is not a program, it's life. You are, on a daily basis, making friends, seeing, experiencing, hearing things that challenge. You will become part of a family without noticing. Time was lol fly by, and by the time you have to say goodbye, you'll find yourself completely unprepared.”

Other comments of note from the international student evaluations:

- “You get all of the academic readings, enthusiastic class discussions, passionate and knowledgeable professors, and then (bonus!) an introduction to a way of life unknown to you, an opportunity to integrate into warm, brave, vibrant communities, and the chance to put your privilege to WORK in an attempt to make the world a more fair place.”
- “This education is learning and living in ways that can't be done with the current US college system and I will take that with me and always be appreciative of that.”

- “Living with and learning with local community counterparts made a program designed to be fair as well as a more full, nuanced, realistic, and intelligent classroom, as well as an inimitable experience.”
- “The people that one meets during Rehearsing Change are incredibly creative and driven, and the impact of those relationships on a student coming the midway point of his/her education at a U.S. university can't be substituted.”
- “I've definitely learned more about myself and the world this past semester in Ecuador than in all my time at (my university). I like how this semester was a collective learning experience. It wasn't just teachers lecturing us; it was everyone learning from everyone (which was amazing since we were such a diverse group).”
- “If every college student did a program like Rehearsing Change the world would be a better place.”

For Improvement: While clearly very positive, the evaluations also told us areas where we can improve: We need to continue to work on gender dynamics, a situation complicated by the fact that the vast majority of our students are women and the majority of our local community counterparts are men. We need to work harder to address the many assigned readings, as sometimes we left certain pieces of our classes too open-ended and those readings could have clarified what is missing. We will begin providing greater advising for the independent studies, as our hands-off approach was leaving them too independent. We need to more clearly address and explain community rules and regulations to international students so that there are no confusions.

LOCAL PARTICIPANTS

- Overall satisfaction with the program: 67% Excellent, 22% Very Good, 11% Good
- Courses: 57% Excellent, 43% Very Good
- All instructors were rated with an average of 69% Excellent, 27% Very Good, 4% Good

Overall comments about the program:

- “An experience that I will carry in my heart... always. I learned about the interconnection between us and all our friends and the community itself. I recommend this program to everyone... an extraordinary and incredible experience”
- “At the beginning I was scared, but after a few sessions I loved it, as i began to learn that I can create many stories to help us identify our community from other communities.”
- “An incredible group and I cannot find words to describe the experience.”
- I learned to laugh, share, confront my fears, express myself better, live in community better... it is marvelous to get to know new people who you can trust.
- “Helped me learn to move forward toward the future and be an example for the community.”
- “Complicated but great at the same time. I liked doing the interviews and then sharing the stories with the tourism group and community as a whole.”
- “To learn that we are not engaged in just one struggle, but many, and that we can transform that struggle and find new solutions to our conflicts”
- “So many things have happened in life... in my life. I didn't understand, it just seemed natural, but with theatre classes, with the movements, i have learned that those things that surround us were formed by movement and we are part of that, and it motivated me to continue working.”
- “Sharing friendships with the international students was an unforgettable experience in Tzawata”

- “The project is incredible! The opportunity to share ideas (that jump, run and play inside our heads) through different languages, through different cultures, through different eyes that come from different worlds. Such diverse worlds with common goals: explore, propose new ideas, impact our social systems.”
- “An educational program that provides many tools and methods and permits you to learn all the time and to share with other communities and with people from other countries, to learn about ourselves better in order to grow as a collective.”

For improvement: Once again, the evaluations are extremely favorable; however, they also noted some important areas for improvement. Most notably, as with the international students, we recognize a need to bring in more opportunities to explore the intercultural gender dynamic. Additionally, there were a few suggestions to increment the opportunities for out-of-class integration, and many local participants are requesting more time in classes.

Community-Based Application

Nina Shunku – The association has applied the work done from this semester to the implementation of the two projects mentioned above. The activity portion of Circus in Your Neighborhood project is now complete, having offered a series of workshops, performances and dialogues with hundreds of participants in 3 different neighborhoods. The Nina Shunku Communication project is just getting underway. The *Theatre* and *Storytelling* classes are being applied to Nina Shunku’s on-going work as the coordinating organization for the Third Latin American Congress for a Living Communitarian Culture. The theatre class was used to shape the Pedagogy track at the congress and the Storytelling class brought out certain methodologies that will be applied in the congress.

Pintag – Since this was our first formal project with the community, our objectives were relatively simple: developing intercultural awareness and skills, and establishing a relationship from which we can build toward the future. The community has applied learned knowledge and skills to the implementation of its Seed Bank project, and it has expanded a working relationship with other organizations and communities. Recently 2 international volunteers visited the community to assist with an organic gardening project. Additionally, the community invited Pachaysana to return to the community, which we will do in the fall 2017 semester.

Mariscal Sucre – The work resulted in extensive application. The community is currently working with a Pachaysana intern to fully implement the Cultural Identity project mentioned above. At this time, they are in the final planning stages before beginning execution. The community-wide festival has also encouraged other community members to participate in the tourism association and the community leadership has already indicated that they see greater community-wide integration and participation. Additionally, Rehearsing Change students began English-teaching in the community during the semester, and we have been able to continue this endeavor via our intern.

Tzawata – The community has demonstrated significant enthusiasm, especially after their great success in the county festivals. Along with our theatrical performance, Tzawata participated in every event offered at the festival, the only community to do so, raising the positive visibility of the community with their neighbors. They determined it was important to continue with that visibility, and they have used the momentum from the semester to engage in additional projects, such as hosting various interns/volunteers in the community, beginning a medicinal plant garden, and organizing a women’s group.

Looking back at projects started in our earlier semesters

Nina Shunku – The collective is finishing up the project from spring 2016, in which they developed a series of mini-projects to make the organization more sustainable. The invested funds led to further income generation and they are using the generated income to change the roof of the house. They are also using a series of learned activities in their ongoing work, most especially what they have learned in Applied Theatre. The Circus in your Neighborhood project was characterized by these exercises and group development tools.

Mariscal Sucre – Although the project from spring 2015 is officially completed, the community continues to develop extension activities. In that project the community developed an organizational identity for their tourism program, as well as a promotional plan. As part of our semester, we accompanied community members to the nearby tourist town of Baños to assist in furthering promotional efforts. They are now planning a special Familiarization Trip in which they invite leaders from that town’s tourism industry to visit Mariscal and learn about how they can work together.

Tzawata – Here too we see an offshoot of a spring 2015 project. At that time the community developed a Kichwa Language Promotion program for youth. With later work, the community began to make connections between language, identity and cultivation, so they returned to an older project that they had written with us and have now begun implementation. It is a Medicinal Plant garden, carried out by the women of the community, which will be used for educational purposes, mostly for their own youth.

Conclusions

In our evaluations, we ask students and local participants to address the Fair Trade Learning and Decolonial Education models, and all indications point to the “right track.” We are proud that all consider us to be a mission-driven organization and it is absolutely clear that our faculty and staff are doing all they can to realize the mission. Of course, as several of our respondents say, this is a work in progress and we still have ways to go. Most seem to think that our Fair Trade component is quite fully established, but that our efforts to decolonize education are still lacking. As one student says, “It’s definitely Fair Trade, and it has the potential to be truly decolonial... becoming truly entirely decolonial includes finding ways to combat the recreation of existing systems of oppression (sexism, anti-black racism, colorism, homophobia).” Faculty members witnessed an ever-growing commitment from our community counterparts, saying that they are much more organized and dedicated to the work than ever before. The same communities echoed that sentiment.

As we have mentioned in earlier reports, it is almost impossible to measure “continued equal or greater benefit” for our local counterparts. For example, how does one determine whether the full implementation of a community project is equal to one of our alumni using the Rehearsing Change experience to get a great job out of college? The only way we have found to measure is asking whether or not the program is fulfilling your goals, both personal and collective, and to see if that impact continues over a continued period of time. We will begin measuring impact with those who did the Rehearsing Change program in our earlier semesters and share findings in our next final report.

The amount of direct participants (what many organizations would refer to as local beneficiaries), continues to be extremely high, demonstrating interest and perceived benefit. Some local participants have chosen to repeat

courses to strengthen learning and plan for application in their lives/communities. As the years go on, we are also recognizing important impact on the indirect participants, meaning those who actively participated in just part of a course, or those community members who participated in the program but not the courses themselves. For example, the women's group of Tzawata organized all the room and board for international students. Their commitment was remarkable and they reported back to us a tremendous increase in self-esteem and community unity among the women. We lack tools for measuring this impact, nor do we want to overburden small communities with questionnaires and surveys; however, we will be looking into this for the future. What we can say, after a generalized study with leaders in each community, is that no less than 150 people, many of which are children, can be classified as indirect participants (or beneficiaries).

Our faculty continues to thrive in the varied teaching environments and quickly adapt to the situations with which they are presented. Special greetings to our newest faculty member, Alejandra Zambrano, and a welcome back to Marleen Haboud after her lengthy sabbatical.

Our evaluations continue to show extremely high marks across both international students and local participants. We do recognize the smallest of decreases among international students, which we mostly attribute to growth, meaning that it is harder to give personalized attention to larger groups. That being said, there was no cause for alarm at this time. On the other end, our local participant evaluations show a very positive increase in favorability. We also notice a small difference across cultures with regards to the methods-based courses and content-based courses. While our international students continue to value the Theatre and Storytelling classes above the others, our local participants see them equally, if not even slightly favoring the Projects and Identity classes.

Program evaluations clearly demonstrate a commitment to reflective learning across the array of participants. When asked to generally comment on the impact of the program, a vast majority of respondents demonstrate reflective learning (on the self and our collective). As in previous semesters, we can see that the predominant areas of reflective are transformation of views related to education, what it means to live in community, how social justice relates to their daily lives and how identity plays a role in personal and collective development.

Our work is now being shared in varied outlets and conferences, and we are becoming more integrated with the Fair Trade Learning movement. We have presented Fair Trade and Decolonial Education and various schools across the country and at the Forum on Education Abroad conference in Seattle in March. Our work was featured in the NAFSA publication [International Educator](#).

Our conclusion is the continuous realization that *Rehearsing Change* challenges the very "way we do education." While we speak most essentially about study abroad, our observations go further and we are now looking at opportunities to integrate the Rehearsing Change model in service learning projects between universities and communities in the US.

As always, we welcome your questions and inquiries.