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compartir.

ESPRIU FOUNDATION THE MAGAZINE OF HEALTHCARE CO-OPERATIVISM

THE IMAGE OF REFUGEES IN FILM

HEALTH
The nursing profession

CO-OPERATIVISM
Monique Leroux, President of the International Cooperative Alliance

CULTURE
The Magi, Yeats' "unsatisfied ones"

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readers' letters.

Renewal with one "but"

I would like to congratulate **compartir.**, and all those who make it possible, on having reached one hundred issues. Congratulations, and all power to a publication that, as mentioned in the article on page 5, we subscribers receive punctually, without being asked for anything in return. I was pleasantly surprised to see that the occasion was marked by a change in the magazine's appearance, and once again congratulate you on this. It strikes me as more modern, more dynamic, and even more joyful. I also find the inclusion of a cinema review a very good idea. Just one "but": I do miss the old masthead, perhaps because after so many years it had become so familiar. It will be a question of getting used to it. Congratulations once again.

Carles Domènech Abella
Reus (Tarragona)

editorial.

The relevance of the co-operative movement

Dr. José Carlos Guisado

CEO of the Espriu Foundation and President of the IHCO

In recent issues of **compartir.**, we have attempted to inform our readership about the different aspects of the co-operative health movement in the current era and the day to day operation of our institutions. We have also tried to describe the latest developments that the movement is undergoing within the general context of the International Co-operative Alliance (ICA) and its programmes. These all relate to the message that "co-operatives help create a better world", or to the current principles of the "Blueprint for a Co-operative Decade". Nevertheless, there are those, even within our own system, who wonder whether co-operatives and their values remain relevant and whether the movement has a future.

As a straightforward answer to these questions, in future editions of Compartir readers will find new examples of important activities being carried out by co-operatives although the response needs to be even more specific and comprehensive than that. Perhaps, therefore, it is worthwhile to look at one clear example: the General Assembly of the ICA, held recently in Antalya, Turkey, and the sessions held there.

The ICA General Assembly, despite current geopolitical issues, brought together 1,059 members from 79 countries

The Assembly took place in the same town and almost at the same time as the G20 Summit (our Assembly ended the day before the G20 Summit of Prime Ministers and Heads of State began) and it brought together 1,059 members from 79 countries despite the current geopolitical issues in the region. Under the broad title "Towards 2020, what will your co-operative look like?", a discussion was held concerning issues such as co-operative identity, sustainability, co-operative business, relationships with the B20 and the G20, protecting co-operatives, etc., all from the perspective of the principles mentioned above.

As the final clear proof of the movement's vitality, mention should also be made of the fact that for the first time four candidates stood for election as the new president of the Alliance with each running their own campaign during the Assembly. The person elected was a Canadian, Monique Leroux, who received a large number of votes and who is featured in this issue of **compartir.** in an interview, exclusively for Spain, in which she discusses her aims and her vision for the International Co-operative Alliance.

In line with our long-established tradition of having a cultural theme, this issue of **compartir.** is mainly dedicated to a topical subject of social interest and how it is expressed in cinematic terms: the image of refugees in film. We hope that the news of the vitality of the co-operative movement internationally and the debate raised in the monograph section will prompt discussion among our regular readers in this first issue following the one hundredth edition of **compartir.**●

Dandruff is a very frequent and well-known disorder, characterised by the peeling off of small whitish or dark grey flakes of epidermal origin shed by the scalp. It is not a serious or potentially dangerous condition, as it does not give rise to any discomfort or trigger complications, although this continuous flaking does have unaesthetic repercussions that concern those affected, prompting them to look for solutions to the problem.

Dandruff

Dr. Adolf Cassan

Dandruff is actually a mild form of seborrhoeic dermatitis caused by the anomalous activity of the sebaceous glands that normally are responsible for generating the oil that provides a greasy layer covering the surface of the skin to protect it from external aggression. In this case, the problem is confined to the scalp, where little flakes form and peel off, although there are forms of the problem that affect other areas. Meanwhile, it is sometimes combined with the presence of certain fungi that, when they metabolise the oil, generate products that irritate the scalp, stimulating the renovation of the epidermic cells which reproduce and fall off faster than normal.

The flakes are sometimes drier, and detach easily, while in other, more frequent, cases, they are oily and tend to stick to the hair and scalp, covering it with a film which, as it builds up, causes itchiness.

The precise origin of the condition is not known, although it is believed that there is an individual or even inherited predisposition to suffer from dandruff. While at times the condition develops spontaneously, at others it is the expression of certain triggering factors, such as dyeing or otherwise manipulating the hair in a way that irritates the scalp. Other factors also have an influence, potentially accentuating the production of oily substances by the sebaceous glands, such as changes in climate, physical tiredness and even emotional stress.

EVOLUTION

Dandruff may emerge during childhood, typically in the form of fine, dry flakes. From adolescence onwards, when hormonal changes stimulate the functioning of the sebaceous glands, these flakes can become oily. And as it is a chronic condition, it will persist from that point onwards throughout the sufferer's life. In any

You need to go to the dermatologist

- The best way to deal with dandruff is to see a dermatologist: dandruff may be caused by a trivial factor but sometimes can be the result of problems that need to be identified.
- There are various types of shampoo that are useful in combating dandruff, although the best approach is for a specialist to decide the best treatment in any specific case.
- If the dandruff is accompanied by itching, then avoid scratching the head, as this could cause minor lesions that would encourage the development of infections: seek medical advice to alleviate the discomfort.
- Hair should be washed regularly but not too frequently, as this could accentuate the problem.
- Hair should also be brushed, to detach the flakes, but not too vigorously or for too long, as this may be counter-productive.
- As it is a chronic condition, the treatment must be maintained or the problem will re-emerge: dandruff requires constant care.
- If the problem suddenly worsens, then a dermatologist should immediately be consulted, as it may be the result of a complication requiring a change in treatment.

case, it evolves with alternating periods when the production of flakes notably decreases, and others when there is a clear increase. One exception is dandruff that appears as a result of dyeing or treating the hair as this may spontaneously disappear once the situation has normalised and the sebaceous glands have returned to their typical level of activity.

As stated, except for the itchy sensation that sometimes accompanies the build-up of oily matter on the scalp, dandruff does not cause any discomfort or complication. Some people think that it may lead to hair loss, but this is incorrect. It is true that in men there is a certain coincidence between the presence of dandruff and the development of baldness, but it should be emphasised that treating the former will not affect the tendency towards the latter. Nevertheless, given its unaesthetic appearance, dandruff should normally be treated, a process that is straightforward and effective if undertaken properly.

TREATMENT

The treatment is based on the use of substances that prevent the formation of the flakes, typically applied in the form of shampoo. The purpose of these products is to fragment and detach the flakes adhering to the hair, while also cleaning it. Lotions and creams can also be used before or after washing the hair, for the same purpose.

Given that the characteristics of the condition are not exactly the same in all cases, one cannot expect just any anti-dandruff product to be effective, not because one is more powerful than others, but because the right one is needed in each case. The best approach, then, is to use the product recommended by a doctor as the most appropriate, following an evaluation of the characteristics of the hair and skin flakes. It should be borne in mind that the effect of anti-dandruff products is temporary as this is a chronic condition and so the treatment will need to be permanent. In other words, one cannot expect that the use of a particular anti-dandruff shampoo for a certain period will lead to the definitive disappearance of the flakes on the scalp. Regular washing will be needed with the most appropriate product in each case, although it should not be applied too frequently, as this will simply increase the activity of the sebaceous glands and cause the formation of more flakes. If the right shampoo is applied, then, it is felt that using it a couple of times a week is sufficient. Nor should the hair be brushed too much since while brushing is very useful in removing the flakes of mild dandruff, it may worsen the situation if performed for too long or too harshly.

Finally, it should be stressed that an individual suffering substantial flaking of the scalp for the first time should not necessarily assume that this is dandruff, nor follow a treatment suggested by friends or relatives, or anti-dandruff product advertising. There are many other conditions that also cause flaking of the scalp and so the sufferer should see a doctor in order to establish the cause and have the proper treatment prescribed. The same would apply in the case of dandruff sufferers seeing a sudden worsening, which could be the result of other coexisting conditions and require a change in treatment. ●

Mercè Carreras recently took over as Director of Nursing at Barcelona Hospital. With more than 30 years of experience, in this interview Carreras looks at the challenges faced by the profession that for her has been a vocation and which is going through constant evolution and specialisation as a result of major medical and technological advances.

Daniel Romaní

What are, in your view, the new challenges faced by nursing over the coming years?
I think that nursing faces three future challenges. The first: new technologies in terms of their application in nursing techniques for dressings and for surgery, such as using computerised systems at the patient's bedside and in clinical records. The second is specialisation in nursing care. And the third, the increase in life expectancy.

How does the increase in life expectancy affect nursing in particular?
Longer life expectancy effects our model of hospital care and nursing procedures and processes, forcing us to modify certain models of care. We need to set objectives that go beyond caring for acute patients. Hospital nursing has constantly adapted to these changes.

Assistència Sanitària and Barcelona Hospital set up the PAPPA (Assistència Pluripathological Patient Care Programme), intended for geriatric patients with chronic illnesses who are treated by doctors and nurses at home, avoiding travelling and hospital admissions. As for acute hospitalisation units, with the increase in life expectancy we have seen a rise in surgery for prostate conditions, while scheduled and urgent traumatological and orthopaedic surgery is increasingly being prescribed for older and less able patients who are therefore more dependent on nursing care.

There has been a greater demand for oncology for some time, hasn't there?
Yes. It's a growing speciality. In order to improve the quality of the oncology service, and as part of the Assistència Oncology Plan, we recently set up, among other measures to develop the Plan, a continuous nursing phoneline service to resolve queries and health problems potentially suffered by patients undergoing chemotherapy treatment. Meanwhile, oncology is a speciality undergoing constant evolution and innovation in terms of treatments and nurses need to be kept up to date all the time.

Why do you think that nursing is a predominantly female profession?
There are historical and sociocultural reasons for that. In short, over the centuries nursing has gradually been transformed, from an unpaid vocation to become a paid job and ultimately a profession.

Has the percentage of male and female nurses at Barcelona Hospital changed?
The percentage of men is increasing slightly, but nursing is still a female profession. At our hospital we have 0.8 male nurses for every 10 women.

Do men show a preference for certain nursing specialities?

Yes, the more technical specialities, such as emergency and intensive care and surgery.

How did your interest in nursing arise? What prompted you to choose the profession?
For me it was simply a calling. If I had to choose again, I could not see myself in any other profession.

Can you give us a brief summary of your professional career?
I have been a nurse since 1984 and studied at the Sant Joan de Déu School of Nursing. While qualifying I worked at the hospital itself, and when I completed my studies I spent two years there as an assistant. In the 1980s there was a very high unemployment rate and little stable work for nurses. I worked at the General Hospital of Catalonia, which had recently opened, for three years, and in May, 1989, I was lucky enough to be one of the first 16 nurses selected to work at Barcelona Hospital, which had just opened and it was a unique and exceptional experience. I started out at the hospital as a nurse in the neonatal department and then spent 15 years supervising a hospital admissions unit. In 2006 I left to take up managerial roles at two private institutions in Barcelona, and returned in 2010 as a nurse at the traumatology hospitalisation and the orthopaedics and neurosurgery departments. Since 1 June this year I have held the post of Director of Nursing Care, taking over from Roser Cot, who I would like to thank for her twenty-five years of service.

What are the main attractions of the profession in your view?
As health professionals we help people come into and leave this world, and in between there are, as you can imagaine, lots of other things to get interested in. For example, at the hospital the involvement in training, teaching, drawing up protocols, research projects, involvement in working groups and improvements to quality all add value to daily practice and become positive sources of motivation. We have also had a Professional Nursing Career Path in place for many years now, encouraging professional and personal progress.

What are the main concerns of the nurses at Barcelona Hospital?
The same as in any other profession: they are concerned with achieving a good working environment, decent pay, training, professional advancement, personal development, working in a pleasant environment with the right resources, personal satisfaction with the job they do and recognition. A range of factors connected with the leadership model, the relationship between the teams and the institution's policy.

How has the nursing profession changed since you began work?
It has changed in so many ways. From the nursing function itself to the inclusion of technology in electro-medicine, the computerisation of clinical records, specialisation, hospital admissions and disease processes, the materials used for dressings, health education and patient information. And also in such vital ethical aspects as the right of patients to decide and participate in their pathological processes.

We have made considerable progress in terms of care quality, working to apply a quality methodology: we monitor processes and practices so as to evaluate fulfilment and apply corrective measures to improve outcomes. This working system has a positive impact on patient safety, and ultimately the quality of care given to the patients who place their health in our hands.●

Mercè Carreras
DIRECTOR OF NURSING AT BARCELONA HOSPITAL

"If I were reborn, I would choose the nursing profession again"

The use of nitrates in processed meat products is what makes them potentially carcinogenic. However, the risks from their use are lower than the benefits, since nitrates prevent the proliferation of the bacteria that causes a fatal illness: botulism. Moderate consumption of sausages and other cured meats, and a healthy and balanced diet, are the best way to avoid disease.

Dolors Borau

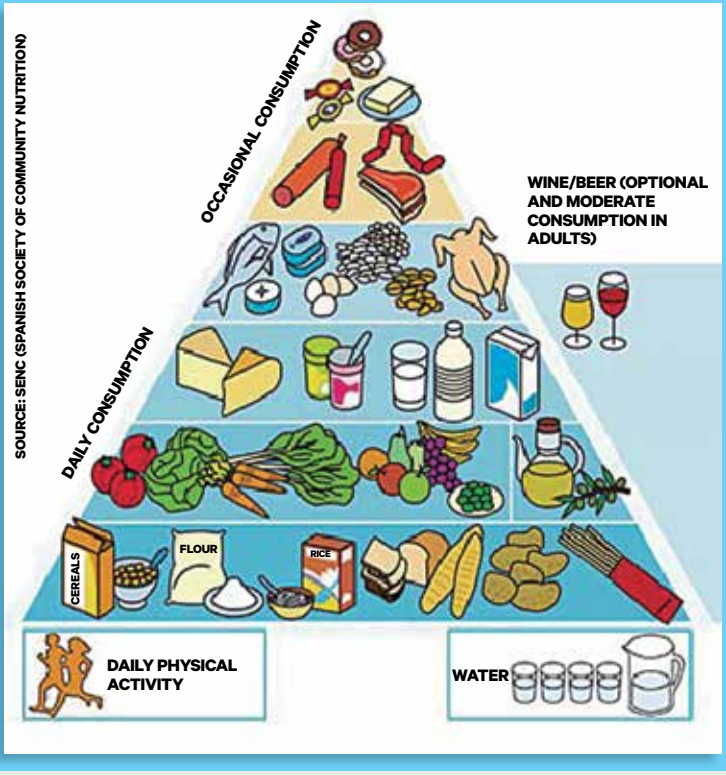
The WHO: processed meat and cancer

The WHO (World Health Organisation) published a report into the link between the consumption of processed meat and the emergence of cancer in the gastrointestinal region. This generated great alarm among the population, and considerable anguish among the manufacturers of such produce.

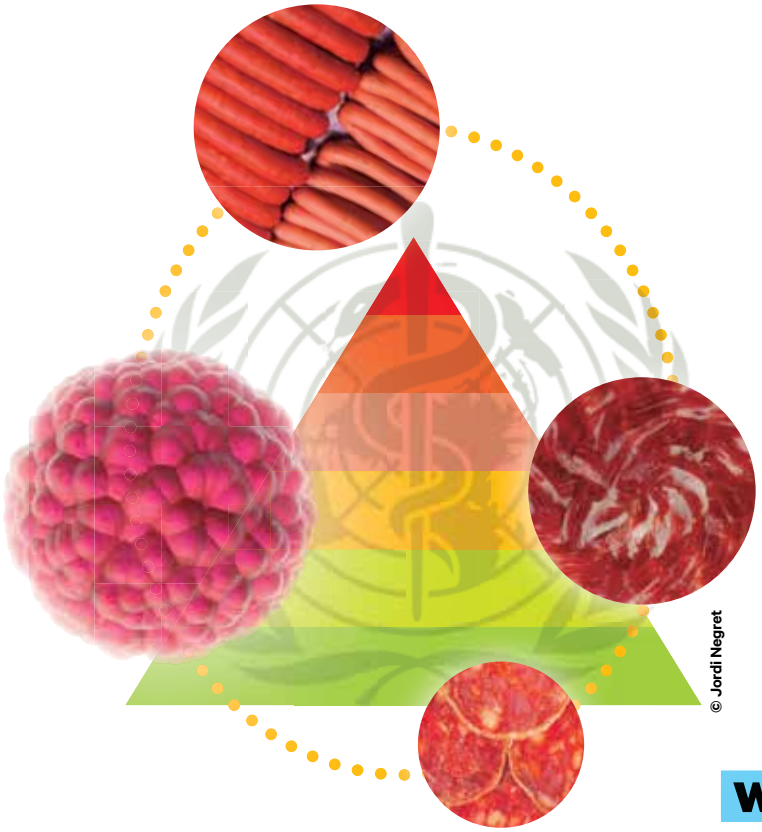
Processed meat is classified as meat that has been transformed using methods such as salting, curing, smoking, fermentation or other processes to improve its flavour, appearance or conservation. This group includes sausages, ham, cured meats, tinned meat and meat-based readymade meals and sources. What all these foods have in common is that they contain nitrates, soluble salts found naturally in a low concentration in the soil and in water. The consumption of nitrates through food and water does not constitute any risk to health.

Daily helpings of foods

- Carbohydrates (bread, pasta, rice, potatoes...): 3-5 helpings (for breakfast, mid-morning, lunch, afternoon snack and dinner).
- Fruit: 2-3 helpings (breakfast or a mid-morning/ afternoon snack, lunch and dinner)
- Vegetables: 2 helpings (for lunch and dinner, raw in salads or cooked).
- Dairy produce: 2-3 helpings (milk, yoghurt or cheese for breakfast, mid-morning or in the afternoon, or for dessert).
- Meat, fish, eggs, pulses: alternated as the main dish at lunchtime and dinner time.
- Red and processed meats: once per week.
- Sweets, pastries, snacks, soft drinks: occasionally, for special occasions and celebrations.



HEALTHY FOOD PYRAMID



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NITRATES

Use of nitrates dates back to time immemorial, when our ancestors would preserve meat with salt so as to have meat produce available all year round. Salt also contains nitrates (derived from nitrogen), giving cured meat products that distinctive reddish colour. During digestion, these nitrates undergo a chemical change, transforming them into nitrites. From this point they can then form compounds known as nitrosamines, which are known to be potentially carcinogenic. Cooking at very high temperatures, such as frying, may form these compounds, and nitrosamines are also to be found in tobacco smoke.

If the nitrates added to processed meat produce can turn into these potentially carcinogenic compounds, then why are they used? These salts are essential to give the colour, flavour, texture and attractive appearance of the produce, but are, above all, vital to prevent the proliferation of a bacterium, Clostridium botulinum, that produces the toxins causing a fatal illness: botulism. Meanwhile, not all nitrates will be converted into potentially carcinogenic nitrites. In the case of processed meat, the risk of contracting botulism justifies the use of these salts, as the benefit is far higher than the risk.

The WHO issued recommendations as to the consumption of this type of food, suggesting a maximum daily intake of 50g. In order to evaluate the risk involved in eating ham, cured or other processed meats, consideration must also be given to an individual's overall nutrition. A diet is deemed to be healthy if it includes foods from all groups in the right proportion.

HEALTHY DIET

There is a very useful diagram, the healthy food pyramid, which illustrates different foods in pyramid form in accordance with their importance. At the base are the daily basic foodstuffs: floury foods, such as cereals and derivatives (white bread, wholemeal bread, pasta...), potatoes, pulses, nuts, fresh fruit and vegetables of all seasons, and olive oil for cooking and dressing salads. Daily consumption of dairy produce is likewise taken into account, as the best source of calcium for humans. Further up are foods that should be eaten every week and in rotation: white meat, white and oily fish, eggs and pulses. These foods should be eaten as a main dish, alternating between lunch and dinner during the week. At the tip are the foods that should be consumed occasionally: sweets and cakes, soft drinks and other sugary beverages (packaged juices), foods rich in fat (butter, pastries, ice creams and snacks), red meat and processed meat. Our first choice drink should always be water, and although sport is not a food, it is included on the healthy food pyramid, since without any type of exercise the nutrients cannot be properly metabolised and used.

Within a daily diet which includes eating fruit and vegetables with each meal, the moderate consumption of processed meat (less than 50g/day) should not represent a risk to health. Meanwhile, a diet with a high level of red and processed meat consumption, foods rich in fats and sugars, but low in fruit and vegetables, considerably increases the risk of suffering a gastrointestinal condition. ●

A healthy, complete and varied diet is the best investment in health. With children, though, this argument does not always work. They need to be educated to learn the joy of eating and of seeing different foods on their plate. Parents need to have a lot of patience and be firm in order make this happen.

Varied diet: the best investment

Dolors Borau

TIt was time for the children´s regular visit to the paediatrician: to have them weighed, see how many centimetres they had grown, carry out a thorough examination, talk about their physical and emotional state, discuss what they eat, how they sleep, their progress at school... In our family we have been lucky enough to see our children grow up without trauma: they sleep all night, eat everything, enjoy playing and squabble like siblings do. We were sat in the waiting room for quite some time and I was surprised by a number of the conversations that cropped up among the parents of the children there. The most common complaint was about mealtimes: sons and daughters who would not eat what they were given, who would pull faces and spit out their food, the inability of parents to impose their will, their loss of patience and resulting tetchiness. And all to no avail as they failed to achieve their aim: to get the children to eat what was on the plate in front of them. Perhaps that is why the parents there entrusted a part of their children's nutrition to school, aiming to avoid disputes at dinner time and weekends, by opting for more popular dishes.

LACK OF TIME

The following week, the parents' association at school had organised a talk about healthy nutrition. There were plenty of parents in attendance, as we all want to feed our children as well as possible. A dietician was on hand to explain how we needed to include the greatest possible variety of foods in their regular diet, and should all sit down together as a family at mealtimes. We were given clear and straightforward instructions, but the same concern repeatedly cropped up: we don´t have enough time. The dietician seemed to be calling for a mission impossible when emphasising how important it was to have breakfast before leaving home. She emphasised the importance of that first meal, the need to leave home having already eaten some breakfast to provide the energy required to start the day, while also recommending that families should all have dinner together around the table. Real problems once again cropped up:

Ten rules for parents

EDUCATING THE PALATE IS A LEARNING PROCESS THAT NEEDS TIME, AND SHOULD NOT GIVE RISE TO REJECTION OR TORMENT.

1. Offer new foods and different ways of serving them: they need to try new tastes.
2. Insist, and offer the same again another day: if they try it again, they will gradually acquire the new taste.
3. Do not let children spit out or throw away food: everything that mum or dad (or any other adults caring for them) serves up is good and necessary to eat.
4. Do not tell your children off or punish them if they do not eat a particular food or finish everything on their plate: set a quantity they have to eat, and allow them to leave the rest. Keep the situation under control.
5. Do not serve them the food they left at the previous mealtime next time around: all you will achieve is increased rejection.
6. They must always believe what adults decide about their nutrition: be crafty, avoid confrontation and reach decisions without falling prey to punishment or blackmail.
7. Make mealtimes pleasurable, sit around the table together and serve the same to everyone: teach by example.
8. Set times for meals and try to stick to them: order is a real ally.
9. Be patient and persevere, and do not get angry with them: consistently applied education is the best tool.
10. Teach them with conviction and show them you love them: they will trust in you and eat enthusiastically.

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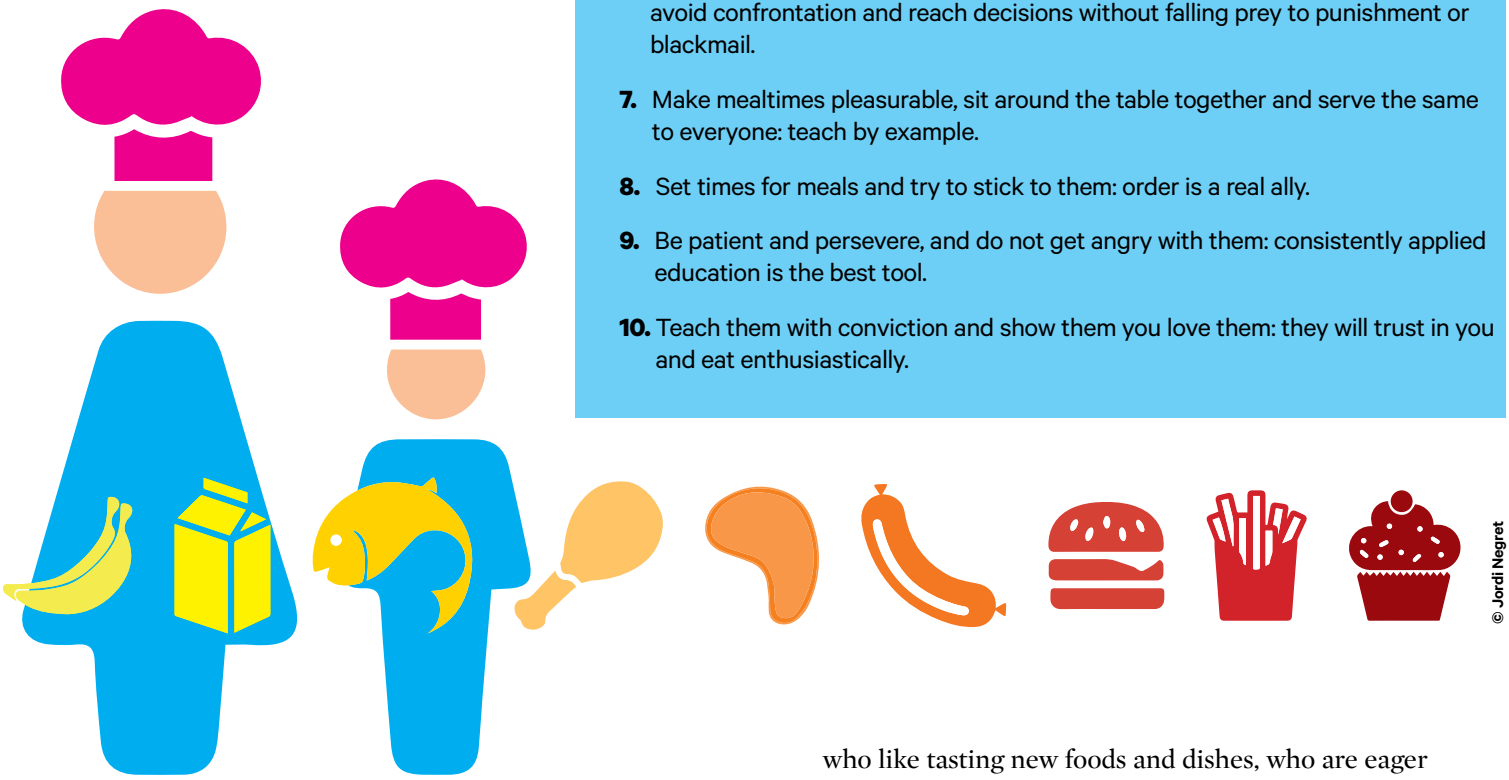

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If we eat a little of everything we will find it easier to adapt to any particular diet required by illness or necessity, and will be in a better position to overcome infections, surgical procedures or medical treatments

timetables, working hours and extracurricular activities. Someone also suggested that so late in the day, when all your energy is spent, is not the easiest time to educate your children patiently.

BE PATIENT

The dietician then told us what the vital ingredient was for sound nutrition: patience. There are some children who like tasting new foods and dishes, who are eager and enthusiastic about eating, but others reject anything that is new, and require perseverance on the parent's part to make them eat it.

What she said was so obvious and we all knew it already: without time there can be no patience, and without patience we cannot educate. We know that if we eat a little of everything we will find it easier to adapt to any particular diet required by illness or necessity, and will be in a better position to overcome infections, surgical procedures or medical treatments. As parents we have the duty to equip our children with the very best tools so they are ready for the future and enjoy a good quality of life, which makes it vital that they eat everything, and that they experience a pleasant and positive environment at mealtime with adults necessarily teaching by example and providing the model to follow.

Investment in time is the best investment we can make for our children: it is an investment in their health. ●

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The World Health Organisation (WHO) has warned about eating meat and its connection with the development of cancer of the colon, pancreas and prostate. Although alarm has spread among both consumers and producers, the fact is that proteins of animal origin are necessary in our diet, provided that they are consumed in moderation.

Eating meat

Dra. Perla Luzondo

The WHO is a body that establishes behavioural guidelines for diet and health, and then leaves to each national government an evaluation of the benefits and risks of consumption. It offers general guidance that, alongside the local factors in each country (the age of the population, dietary habits dictated by the climate, genetics, air pollution and lifestyle) could affect health.

Thanks to an increase in the consumption of meat and fish (animal protein), over the last 30 years the Spanish population has gained in terms of height and muscle mass. The average height has grown by almost 10 centimetres, and one need only look at the shoe sizes of today's boys and the girls for confirmation.

TWICE A WEEK

The WHO recommends consuming protein every day, while reducing to 2-3 times a week the consumption of red meat, and without surpassing in each helping 100 grammes of meat, or 50 grammes in the case of processed meat, which under Spanish legislation is labelled as a meat derivative. This segment includes above all burgers and meatballs, although they can likewise be made at home, and need not necessarily include pork, thereby reducing the overall calorie count. Both fresh and frankfurter type sausages may contain up to 50% fat, and so should only be eaten once a week.

In Anglo-Saxon cultures, these types of foods are eaten excessively: for example a breakfast of bacon and eggs with beans, sausages, cheese or cured meats, a lunch of sandwiches of cold meats, and a dinner of meat stewed with carbohydrates, and a further helping of cheese.

The Mediterranean diet adds vegetables and pulses to dishes of animal protein, enriching them with fibre, vitamins and minerals, and balancing out both the calorific and nutritional value. Olive oil rather than animal fat is meanwhile used for cooking, and cream is not employed for sauces.

The WHO emphasises that 100 grammes of meat cover an individual's daily protein requirements. 300 gramme burgers, 500 gramme steaks or half kilo servings of lamb shoulder should be avoided. Any excess overloads the liver and tends to give rise to renal glomerulosclerosis and decalcification of the bones by acidifying the pH of the blood. Eating cheese and dairy produce provides calcium and phosphorus, while pulses, fruit and nuts and soya contain vegetable protein and slowly absorbed carbohydrates.

COOKING CORRECTLY

When grilling meat it is important not to let the fat drip off and not to char any part of the food, even bread, as this will release benzopyrenes. Meanwhile, oil should not be heated above 180º C (smoking), as it will lose its beneficial properties.

What matters most is to lead an active life, with daily exercise and a complete, balanced and healthy diet. This means it is essential to know where your food has come from, and how it is being produced and handled: by reading the labels on processed meat, taking into account what has been added to them, and rewarding honest producers by buying their produce. ●

WWW. http://goo.gl/LzGt76
http://goo.gl/VYOj71
http://www.alicia.cat/es/

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Sausage with grilled vegetables

The dish I suggest here is easy to prepare whether on a barbecue, grill or hotplate, and is part of a healthy, balanced diet if cooked properly.

INGREDIENTS TO SERVE 4:

> 1 50 g sausage per person
> 3 red peppers
> 2 aubergines
> 1 bundle of green asparagus
> Artichokes

Roast and peal the peppers and aubergines. Split the artichokes down the middle and place them on the grill together with the asparagus and meat. When serving, dress all the vegetables with a splash of olive oil. If you prefer another combination, then home-made burgers with green beans cooked al dente and sautéed mushrooms are delicious.

Grilled rice sausage with diced pumpkin and bean sprouts is also unbeatable.

For every 100 grammes, meat contains:

- Between 18 and 20% animal protein of high biological content.
- Between 1 and 48% fat depending on the type of and cut of meat.
- Minerals such as iron and vitamins B1 and B12.
- The remainder is water.

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Monique F. Leroux
President of the International Co-operative Alliance

"The Alliance must act as the catalyst for the growth of the co-operative movement and employment"

On 13 November, the International Co-operative Alliance chose Monique F. Leroux to lead the organisation for the next two years. Leroux is the President of the Desjardins Group, the largest co-operative finance group in Canada, with more than 7 million members, employing some thousand people.

What are your main objectives as President of the International Co-operative Alliance?
The program I propose focuses on three priorities to pursue the objectives of the *Blueprint for a Co operative Decade*.

First, I believe it is crucial to reinforce member engagement within the Alliance in order for regions, sectors and the Alliance to work closer together. Thinking globally but acting locally and developing the power of inter-co-operation are key elements to reinforce our movement.

When it comes to leadership, the Alliance must continue its efforts with the international bodies to increase recognition and spread the cooperative model. It must aim to become a key player in developing economic and social public policy and be part of key decision tables. Cooperatives must be part of the solution to the major economic, social and environmental issues of our time. The promotion of our business model is also a way to promote social responsibility and sustainable development practices, which are ingrained in the cooperatives DNA.

This can only be done by reinforcing the growth and solidity of the global cooperative movement, the third key priority I propose for the Alliance. The Alliance must be a catalyst for the growth of the cooperative movement and for job creation by, for instance, facilitating multi-sector business partnerships, stimulating and highlighting cooperative entrepreneurship and creating new networking spaces (B2B).

As a cooperator, you developed your professional career at the financial sector; how did you start in the co-operative movement? What was your inspiration?
My great journey with Desjardins Group and the co-operative movement started in 2001 when I joined the senior management team. But truly, I feel like I have been a cooperator all my life as I have always strived to balance economic action and social responsibility.

Today, as Chair of the Board, President and Chief Executive Officer, I have the great privilege to lead Desjardins, the largest cooperative financial group in Canada, sixth in the world, with assets of more than $250 billion. All that, while remaining true to cooperative values.

You have already been in the Alliance's Board of Directors over the last years. What have been the main achievements of the Alliance during those years?
The board and I have been privileged to serve these recent years, for they count as some of the most exciting in the history of the Alliance!

The United Nations declared 2012 the International Year of Co-operatives. This drew the world's attention on the cooperative movement and brought about a much greater sense of cohesion and purpose. As a result, our membership has grown, and members have begun building influence on global decision-making forums.

Since 2012, we set out on an ambitious strategy to achieve better recognition of the co-operative model with international bodies, governments and regulators. Our objective is to improve understanding of the co-operatives model and ensure we get promoted like other models of enterprise.

Our increased representation has improved our position as a partner to the United Nations. For the first time ever, a major text of the United Nations – the text of the 2030 Agenda for Sustainable Development – makes particular reference to co-operatives in the global economy acknowledging *the role of the diverse private sector, ranging from micro-enterprises to co-operatives to multinationals.*

Over the past two years we have also expanded our engagement to ensure that co-operatives are represented where key decisions are made. We targeted the B20, in particular, the business advisory group to the G20. Each of the five task forces at the B20 had

Monique F. Leroux, new President of the International Co-operative Alliance.

co-operative representatives participating, for the first time, who were able to ensure that the co-operative approach was presented in such issues as employment, finance, trade, and infrastructure.

Internally, the 2013 election of new Alliance Board members sparked high interest, with over 30 candidates for the 15 seats. As a result, we have a well-balanced Board, with highly engaged and able members; we have leaders of both national federations and large-scale successful primary co-operative enterprises.

We also launched, in 2012, in partnership with Desjardins Group, the International Summit of Co-operatives which has grown into a success story. We thus expanded our event platforms for co-operative business development and knowledge exchange to two global biennial events which alternate every year: the Alliance's global conference and the International Summit of Co-operatives. The 2016 Summit will be held from October 11 to 13 in Quebec City.

The Blueprint for a Co-operative Decade aims that co-operatives become the preferred business model in 2020. What are the next steps to reach this objective?
First, we need to build on our global advocacy efforts of the past years, and continue to promote the co-operative model towards world governments.

A key *Blueprint* project is the World Co-operative Monitor. We will continue to strengthen the data collection that allows us to demonstrate the impact of the co-operative model and thereby to make the case for policymakers' support. The 2015 Monitor, released at our General Assembly in Antalya, Turkey, showed 7% growth among the 300 largest co-operatives this year, greater than other business sectors. We invite health co-operatives in particular to submit their data online, and be in the 2016 monitor. To do so, please visit www.monitor.coop.

Our recent global conference has seen the launch of more ground-breaking reports, such as The Paper on Co-operative Governance, the Guidance Notes on the Co-operative Principles, the Doing Cooperative Business Report and the Survey of Co-operative Capital.

One of the merits of the *Blueprint* is that it has identified dominant emerging trends that are likely to shape our politics, societies, and economies. These are opportunities for the cooperative model.

At the mid-point of the decade, we can already observe movement on these trends, and this is reflected in the *Blueprint's* phase II. This phase will focus more narrowly on crucial challenges for co-operatives, and to which our model can offer a values-based, sustainable, and viable response. We plan on working closer together with our policy partners to offer responses to global challenges. We are also working to facilitate access to quality information and resources in order to strengthen the global co-operative network. We will facilitate stronger and more meaningful exchanges across sectors and regions, and deliver support services to members and members' members.

All this seminal work is carried out in the participatory structures of the Alliance, such as the Leadership Circle and the Co-operative Round table. We are glad to have leading co-operators serve on these committees, and contribute with their knowledge and business acumen to the realisation of the *Blueprint*.

The General Assembly has just approved the document entitled Guidance Notes to the Co-operative Principles, how this document will help the co-operative movement?
The Guidance Notes allow co-operatives themselves to fully grasp just what it means to be a co-operative in the world in which they are now working. The new Guidance Notes reflect societies' change, the evolution of environmental concerns, and changes in commercial and financial regulation. They are a 'living' document, in that they are specifically intended to be kept up to date and keep pace with these changes. They also provide guidance to policy makers and regulators at global, national, and regional levels. The Alliance is the steward of the Statement on the Co-operative Identity.

Co-operators believe that people and communities around the world would benefit from a more diversified and pluralistic global economy. We are convinced that we should expand our constructive and interactive dialogue with governments and regulators to bring about greater diversification in business models. The Guidance Notes are a catalyst for this dialogue. ●

University chair awards and bursaries

ASISA has handed out the awards and bursaries offered by the university departments it supports at Madrid Autonomous University (UAM) and the European University (UE) in the areas of Healthcare Management and Health respectively.

The ASISA-UAM awards jury with ASISA CEO Dr Enrique de Porres, Prof Sonia Hernández-Díaz and the 2014 award winners.

The ASISA-UE Chair award winners, with Dr Francisco Ivorra, ASISA Chairman; Patricia Gómez and María Martín, Regional Health Ministers of the Balearic Islands and La Rioja respectively; Manuel Molina, Deputy Regional Health Minister of Madrid; Dr María Tormo and Matilde Cortés, Co-directors of the Chair; Elaine Gazapo, Dean of the Faculty of Biomedical Science and Health Science at the European University, and other UE dignitaries.

In 2015, the ASISA-UAM Award for the best doctoral thesis which is in its eleventh year, went to the work of Dr Francisco Jódar Sánchez concerning the Economic Evaluation of Remote Medicine Experiences and Pharmaceutical Care Programmes in Andalusia.

The Award for the best Healthcare Management and Health Economy study published in specialist journals during 2014, which is in its sixth year, was given to the research project entitled Evaluation of an education and training intervention to reduce healthcare waste in a tertiary hospital in Spain. This study was carried out by Dr Margarita Mosquera; Dr María José Andrés-Prado; Dr Gil Rodríguez-Caravaca; Dr Pello Latasa and Dr Marta E. G. Mosquera and was published in American Journal of Infection Control.

At the awards ceremony, Prof. Sonia Hernández-Díaz gave a presentation entitled A Spanish Doctor at Harvard in which she described her experience as Director of the Pharmaco-epidemiology Programme at this prestigious US university's Public Health School.

ASISA-UE CHAIR

Also, the ASISA-European University Depertment of Health Sciences gave its Award for the best academic record of the 2014-2015 year to the Nursing graduate Claudia Morán del Pozo. The bursary of 7,000 euros will go towards a master's course at the European University,

At the ceremony, research grants for Biomedical Science and Health Science projects were also handed out. The researchers are Mar Larrosa, Ana Isabel Linares Quevedo and Álvaro Fernández Luna who each received 6,000 euros to pursue their research projects,

The President of ASISA, Dr Francisco Ivorra presided over the ceremony together with Isabel Fernández Martínez, Rector of the European University. He stressed the importance of the joint project with the university when he said that "ASISA and the European University have been working together for years to support talent and innovation, two elements that combine to let us progress in the field of science and in research in the Health Sciences in particular. The award for the best academic record and the research bursaries demonstrate our commitment and serve to recognise a job well done by young students and professionals who need our support in order to continue training and developing their projects". ●

Health Management Ethics Seminar addresses the need to give the patient a central role

The most recent edition of the ASISA Health Science Chair Health Management Ethics Seminar was held under the title *New healthcare policies. The patient as protagonist*. In the event, staged at the European University's Villaviciosa de Odón campus, the Regional Health Ministers of the Balearic Islands and La Rioja, Patricia Gómez Picard and María Martín Díez de Baldeón, and the Deputy Health Minister of the Region of Madrid, Manuel Molina participated.

All the participants agreed on the need to humanise healthcare and to place patients at the heart of the system. The first contribution was made by the Balearic regional Minister Patricia Gómez Picard, who referred to the preferences, needs and values of patients as aspects that "must always be taken into account in the process of clinical decision-making". The expert is of the opinion that "we have still not made enough progress in placing patients at the heart of the system, although there is an interest in doing so". Within this context, she stressed the need for more effective communication in the doctor-patient relationship and the need to encourage the use of mobile applications and quality websites for consultations. Healthy routes around health centres and the regional palliative care programme are some of the initiatives launched by the Department of Health of the Balearic Islands in this regard.

Manuel Molina, Deputy Regional Health Minister of Madrid; Maria Martín, Regional Health Minister of La Rioja; Patricia Gómez, Regional Minister of the Balearic Islands, and Dr Francisco Ivorra, President of ASISA, at the conclusion of the ASISA-UE Chair Health Management Seminar.

LISTENING TO THE PATIENT'S VOICE

María Martín Díez de Baldeón, Regional Minister of La Rioja, meanwhile, emphasised the "need to make all agents involved jointly responsible for the sound running" of the Spanish health system, expressing her desire "to arrive at a high-level agreement for health to exclude this sector from political confrontation once and for all, allowing us to make faster progress in its transformation and reorganisation". Among the regional initiatives of her department, she emphasised the integration of Primary Specialist Care, by means of a single clinical record. "The next step will be the unification of the clinical and social healthcare record," she added.

The Deputy Minister of Health of the Region of Madrid, Manuel Molina, asserted that "listening to the voice of patients could help humanise health". He emphasised that this was the demand behind the creation of the Directorate-General for Coordination of Citizen Response and Humanisation of Health at the Regional Health Department of Madrid, and the Integrated Humanisation Plan, alongside the Integrated Cancer Patient Care Plan, already in operation within the context of this strategic initiative, according to the Minister, who added that "patients need to receive more and better information".

Harvard's Professor George R. Seage asserts that "the end of HIV is now in sight"

George R. Seage, Director of the Infectious Disease Epidemiology Programme at Harvard University's School of Public Health, took part in the ASISA-European University Department of Health Science training events with a seminar in which he revealed the latest advances in the treatment and prevention of AIDS, the disease he has been studying for 30 years.

Over the course of his speech, entitled *30 Years of HIV/AIDS: The Beginning, the Middle, the End?*, the Professor of the Harvard School of Public Health (HSPH) George R. Seage explained the history of the HIV epidemic, how the perspective of society towards it has changed, and current advances in treatment and prevention. For the professor, we are now at a point where, he asserts, "the end of HIV is in sight".

George R. Seage is one of the key epidemiologists on the international stage, explaining why his involvement at the ASISA-European University Department of Health Science events aroused such great interest among medical professionals and students at the European University, who filled the auditorium where he delivered his address. The event was also attended by ASISA Managing Director Dr Enrique de Porres and the Director of Planning and Development, Dr María Tormo, alongside Dr Elena Gazapo, Dean of the Faculty of Biomedical and Health Sciences at the European University, who had the task of welcoming and introducing the speaker.. ●

Advertisements as Adtherapy

ASISA has launched Adtherapy, its new advertising campaign expressing the company's commitment to caring for health through direct messages offering advice on healthcare to all those who see, read or hear them.
All the advice is medically approved by a team of ASISA professionals headed by Dr Carlos Zarco, Medical Director of Moncloa University Hospital. The tone of the campaign is friendly and approachable, but also rigorous and professional. Meanwhile, the messages are given greater impact by a visual code based on simplicity of elements and the use of the minimalist drawings of Barcelona-based illustrator Magoz.
The theme of Adtherapy is "nothing more than your health. Nothing less than your health", an idea that combines two elements that define ASISA and its experience: specialising in caring for health and the importance of preserving it for all those who aim to care for themselves, but at any particular time might need to place themselves in the hands of a truly expert professional.
Jaime Ortiz, ASISA Commercial and Marketing Director, explains that "within an increasingly complex commercial environment, this campaign will help set us apart and underpin our market positioning based on who we really are, a specialist company strongly committed to caring for health".
For his part, Carlos Eiroa, ASISA Advertising Director, emphasised that "Adtherapy is a new communication concept moving on from discourse to allow ASISA not simply to say something but to do something, which is specifically its role: caring for people's health".

Estudiantes basketball team entrusts health issues to ASISA

The Estudiantes Basketball Club has signed a partnership agreement with ASISA which makes the insurance company the new official health provider for the club. As well as providing health cover to the Club, with an extensive team of physicians and access to the latest treatments and most innovative technological and healthcare advances, ASISA will also be one of the team sponsors. The insurance company's logo will appear on the kit of all the teams, including the junior team (EBA), the Women's League team and those competing in the final phases of the Spanish and Madrid Championships. Shown in the photo: the Movistar Estudiantes squad, with their medical and technical team, during a visit to Moncloa University Hospital, which is in the ASISA Hospital Group, where they were received by the centre's medical director, Dr Carlos Zarco.

Oftalvist opens new clinic in Madrid

The new ophthalmology clinic opened by the ASISA subsidiary in Madrid is the second in the capital in which the insurance company participates. It is located on Calle Juan Rather and has the latest technology which offers comprehensive eye care.

Dr Francisco Ivorra, President of ASISA, Dr Luis Mayero regional representative for Madrid and Dr Pedro Tañá, National Medical Director of Oftalvist, with other executives of the two companies at the formal opening of the clinic.

The new Oftalvist centre in Madrid covers around 650 square metres divided across three floors and has departments for refractive surgery, presbyopia, cataracts, glaucoma, cornea, retina, ocular plastic surgery, paediatric ophthalmology and strabismus. A medical team made up of eleven specialist ophthalmologists who are trained to perform the most advanced techniques oversees all these services.

Dr Francisco Ivorra, President of ASISA, Dr Luis Mayero, regional representative for Madrid and Dr Pedro Tañá, National Medical Director of Oftalvist, were at the official opening ceremony which was attended by the most senior managers of various companies connected with ophthalmology and medical eyesight technology.

NATIONAL EXPANSION

The opening of this centre in Madrid is part of the national expansion plan of Oftalvist, a company which, for more than 20 years, has been specialising in the prevention, diagnosis and treatment of eye disorders and comprehensive eyesight care. The ophthalmology company now has a network of more than 20 centres distributed across 8 Spanish provinces and a workforce of over 200 professionals. In 2014, Oftalvist performed more than 12,000 surgical operations and 400,000 medical interventions. Its success is based on "a model dedicated to providing high quality professionals, the very best technology, personalised care and surgery which is carried out in a hospital environment," said Dr Tañá. ●

Dr Francisco Ivorra wins the European Institute of Health and Social Welfare Award for Healthcare Excellence

The European Institute of Health and Social Welfare, an organisation that works with the World Health Organisation (WHO), has presented Dr Francisco Ivorra, President of ASISA, with its Award for Healthcare Excellence. This award was given to Dr Ivorra at the end of the 9th European Congress concerning Patients, Innovation and Health Technologies, chaired by Jesús Sánchez Martos, Regional Health Minister of Madrid. José Javier Castrodeza, Secretary-General for Health, also attended the event. By awarding Dr Ivorra this prize, the European Institute of Health and Social Welfare was acknowledging his contribution to the area of health management and highlighting his leadership in modernising ASISA. The Institute was also acknowledging Dr Ivorra's commitment to supporting many other social and healthcare projects.

In the photo, from left to right: Dr Rubén Moreno, former Secretary-General for Health; Dr María Blasco, Director of the CNIO (National Centre of Oncology Research), who also received an award; Sonia Fernández-Durán, Director-General of the European Institute of Health and Social Welfare; Dr Jesús Sánchez Martos, Regional Health Minister of Madrid; José Javier Castrodeza, Secretary-General for Health; Dr Manuel de la Peña, President of the European Institute of Health and Social Welfare; and Dr Francisco Ivorra, President of ASISA. ●

ASISA named Customer Services Department of the Year

ASISA has been named as the health insurer with the best Customer Services Department of 2016, an accolade awarded each year by Sotto Tempo Advertising, with the aim of encouraging companies to improve the quality of services they offer and therefore help customers to choose those that offer the best services in ASISA's customer service, with a rating of 8.66 points out of 10, is far above the average of the other health insurers involved. ASISA Commercial and Marketing Director, Jaime Ortiz, (on the left in the photo) had the honour of receiving the award.

UCOMUR Rainbow Award for commitment to co-operatives

ASISA has received a Rainbow Award awarded by UCOMUR (the Union of Associated Labour Co-operatives of the Region of Murcia) to those individuals, organisations and institutions that have been most prominent and successful in demonstrating the values of the co-operative movement. The award was accepted by Dr Diego Lorenzo, Vice-President of ASISA and the company's regional representative in Murcia. Dr Lorenzo is featured on the right of the photo receiving the award from Javier Celdrán, Director of the Region of Murcia Development Institute.

news

Assistència Sanitària

SCIAS Hospital de Barcelona

New regional offices in Vic and Vilafranca del Penedès

Since 30 November two completely renovated Assistència Sanitària regional offices have been in operation in the cities of Vic and Vilafranca del Penedès in line with the organisation's goal to reach out to its clients and find out at first hand the needs of individuals. The Offices have spacious premises and are located in the heart of the city, within reach of the whole population. To prioritise convenience and accessibility for users, the offices have been adapted in accordance with the latest trends in interior architecture.

The Vic and Vilafranca del Penedès offices represent a further step forward in the task of optimising care activities and improving the service conditions for both clients and partner doctors. All standard procedures can be performed there, both in regards to gaining information as well as operational and contractual aspects connected with Assistència Sanitària services. They also periodically stage meetings, events and a range of other activities promoted or partnered by the organisation, open to the general public or only to its clients and members. In both cases numerous clients will benefit, as the districts of Osona and Alt Penedès are significant population centres within the province of Barcelona. ●

The importance of having quality medical insurance

The new Assistència Sanitària advertising campaign focuses on the advantages the organisation has due to it being directed by doctors when responding to unforeseen situations

Assistència Sanitària's new advertising campaign began in October concentrating on the importance of choosing the right health insurance when considering the possibility of unexpected situations. As the central theme, the organisation stresses the importance of having quality medical insurance that provides a reliable response to any circumstance especially those that catch the client unexpectedly. With direct and unambi guous images, the new Assistència Sanitària ad shows a series of scenes which demonstrates the importance of having the type of insurance which can deal with unexpected health issues such as multiple pregnancies, serious illnesses or accidents.

To complete the message that it is necessary to be prepared in case of unwelcome and undesired situations, the ad finishes with the slogan "As doctors, your health is our vocation", a claim that only a co-operative of doctors can make. According to Dr Ignacio Orce, the organisation's president, "Assistència Sanitària is different from other insurers because it is managed by doctors so it fully understands what people need in terms of healthcare, and stherefore knows where to set its priorities and invest its resources. Hence our commitment to quality".

The campaign is being broadcast by various media: TV, radio and in the press, on buses and street hoardings and also at one-off events in prominent locations.

8th year of health professional training bursaries announced

For the eighth year running, Assistència Sanitària has launched its postgraduate bursary programme. This was set up to ensure that doctors, nurses and other professionals receive the best training to guarantee high quality healthcare.

The budget amounts to 30,000 euros, and funds third-cycle studies at Catalan universities. The grants cover 50% of the tuition fees relating to nearly 500 Masters' courses and postgraduate study. Candidates should apply by following the procedure set out in the Bursaries section of the Assistència Sanitària website (www.asc.es) which clearly outlines the regulations and the information needed to complete the application. The deadline for applications is 18 April 2016.

Since the initiative was begun in 2008, more than 1,140 student applications have been received and 200 bursaries awarded amounting to a total of 193,000 euros. It is one of the few bursery programmes in the healthcare field entirely funded by a private institution anywhere in the country and from the outset it has won the recognition and support of both universities and the medical community.

Assistència Sanitària is an organisation made up of medical practitioners and its principle objective is to ensure that these doctors practise under the best conditions possible and are able to offer quality healthcare. More than any other factor, quality care depends on the professionals who make it possible and this is why the organisation provides healthcare students with a system of grants to support their training and improve their professional practice. ●

Success of the Super Festival

Over 5,000 people took part in the activity organised by Assistència Sanitària for Super Festival, a key event in the calendar for children and which each year attracts families with youngsters to the Lluís Companys Olympic Stadium in Barcelona. This years the event was attended by more than 300,000 people. On 17 and 18 October, thanks to Assistència Sanitària, two teams (Doctors against Viruses) competed on an inflatable car circuit, bringing smiles to those in the audience. The organisation was also responsible for the creation of a number of medical response points during the event, and handed out 2,700 educational stories about the medical profession, and over 10,000 balloons.

SCIAS Social Participation Department, a meeting point for families

As well as providing the context within which the secretaries, spokespeople and coordinators perform their activities, meeting to address questions regarding the administration of the entity, the SCIAS Social Participation Department is the "heart" of the user co-operative, bringing together ever more people of all ages who share a way of viewing the world, with the guarantee of fulfilling their health needs. Over the past year some 500 new members have joined the Social Participation Department, above all younger people, demonstrating a clear interest in what's on offer.

One clear sign of this is the Junior Club which offers activities such as the drawing and painting competitions, martial arts, academic support and family outings. The Christmas festivities, meanwhile, involve members of all ages, beginning with a performance by the theatre group and the annual 'Letters to the Three Kings' competition , allowing the youngest members to create "artworks with a message". The annual concert was held on 17 December, courtesy of the SCIAS choirs, along with the Christmas party. The performance of the adaptation by musicians Quim and Paul Perera of the work The *Little Matchgirl*, by Hans Christian Andersen, was particularly impressive. During the performance, the theatre group represented scenes from the story, reflecting the dreamworld of a girl who never loses hope that the future will smile on her. ●

The youngest members of SCIAS presented their entries in the competition for letters to the Three Kings. Christmas Concert.

Support for people with disability

Every year the companies of the Assistència Group collaborate with a humanitarian or social organisation entrusted with the design, production and processing of the traditional Christmas cards. On this occasion the chosen body was the Estimia Foundation, based in Barcelona and dedicated to providing comprehensive care for people with a disability and their families. The foundation runs a school, a day centre and a residential centre, along with an employment centre, for people with learning disabilities and others with serious motor and communication impairments. The workshop strengthens and maintains their working skills, enabling them to integrate in the workplace..

Meet the "new" Barcelona Hospital

In order to guarantee the very best service and healthcare of the utmost quality, Barcelona Hospital has over recent months embarked on an ambitious plan to refurbish its facilities. The obstetrics floor and surgical department were completely renovated in the last quarter of 2014, as part of plan to improve the premises and its cutting-edge equipment.

FROM THE OBSTETRICS FLOOR...

Work began back in November to refurbish the obstetrics floor at Barcelona Hospital, updating areas and improving the equipment available. All the rooms and communal areas have undergone a thorough transformation, as shown in these photos, in order to update the interior architecture.

...TO THE SURGICAL AND DIAGNOSTIC DEPARTMENT

In in the last quarter of 2015, a number of improvments were also made in the surgical wing of Barcelona Hospital in order to equip it with the latest advances in terms of materials and technology, with the focus above all on improving patient safety. In addition to the replacement of the lighting, with more powerful and efficient lights being fitted, and the installation of special new claddings for sterile environments, a triple light microscope has been purchased to improve results in neurosurgery, along with new equipment for ophthalmology. The diagnostic department of Barcelona Hospital hasalso benefited from recent investment: the CAT and ultrasound scanners have been replaced, and a new radiological examination viewing system purchased. And while these improvements correspond to the periodic updating of high-tech equipment, on this occasion the aim was also to reduce patient irradiation so as to avoid unnecessary risks. ●

International co-operatives facing up to the challenge of 2020

Every two years, the International Co-operative Alliance organises the major international co-operative conference. More than 1,000 delegates from 79 countries took part in this year's gathering during the second week of November in Belek, in the province of Antalya in southern Turkey. The conference had as its title, "Towards 2020: what will your co-operative look like?"

: Voting at the International Property Alliance Assembly held in Turkey.

The new President of the Alliance, Monique F. Leroux, on the left, alongside her predecessor in the post, Pauline Green.

Monique Leroux was elected President of the Alliance at the conference following an interesting campaign from the four candidates standing for election. Pauline Green having retired from her presidential responsibilities after six busy years which the co-operative movement will remember for such major landmarks as the International Year of Co-operatives, the Blueprint for a Co-operative Decade and the launch of the co-operative brand. The delegates expressed their gratitude to her by awarding her the Rochdale Pioneers Award.

During the conference, which marked the 120th anniversary of the Alliance, many sessions and debates were held focusing on the five operational strands which form the basis of the the Blueprint for a Co-operative Decade: participation, sustainability, identity, capital and legal framework. Regarding this last issue, a roundtable discussion was held with the title Defence and representation of co-operatives, involving Dr José Carlos Guisado, CEO of the Espriu Foundation. This discussion highlighted the importance of promotion and representation in international organisations such as the B20, the business group that advises the G20, the World Health Organization, the International Labour Organization and the United Nations.

GROWTH OF CO-OPERATIVES

The session also focused on the significance of statistical information as a tool for promotion and representation. Gianluca Salvatori, Director of the European Research Institute on Co-operative and Social Enterprises presented the World Co-operative Monitor 2015, a report carried out each year which analyses data on the co-operative sector worldwide. This was the fourth edition of the report which is sponsored by the Espriu Foundation. In it the scale and significance of co-operative enterprises is stressed and the data gathered shows that their turnover has increased in relation to that shown in the previous edition of the report.

This year's report surpasses the scope of all previous editions, compiling information on 2,829 co-operatives from 76 countries, with an overall turnover of 2.95 trillion dollars. In the health sector, the organisations under the umbrella of the Espriu Foundation are fourth in the health co-operatives ranking in terms of turnover, behind Unimed of Brazil and the North American groups Health Partners and Group Health.

GLOBAL CAMPAIGN

The conference programme also included two contributions that aroused considerable interest among the delegates. Yochai Benkler, a Professor at Harvard University and an expert in the so-called economy of the commons, reflected on the social and political implications of large-scale co-operation over the Internet, and the relationship between common goods and co-operatives and their role in the market. Meanwhile, Raj Patel, economist and author of the book The Value of Nothing: How to Reshape Market Society and Redefine Democracy,

focused his address on the relationships between food production, food safety and the co-operative movement.

Another notable highlight of the conference was the launch of the global marketing campaign intended to promote the co-operative identity and to explain this enterprise model. Under the heading "Co-operatives for a better world", the campaign puts forward the beliefs that the co-operative enterprise model helps to strengthen communities, empower people and build a better world. Not everyone, though, understands what co-operatives do, and how they can make the world a better place. Hence the need to improve recognition and understanding of co-operative enterprises, particularly among the workers and members of co-operatives themselves.

José Carlos Guisado, CEO of the Espriu Foundation, during his speech at the Conference.

In order to protect co-operative identity, the first edition of Guidelines on co-operative principles has been published, with the aim of providing clear and detailed guidelines for the implementation of co-operative principles within the current economic and social context. It is aimed above all at co-operative members, helping them to understand fully what a co-operative is. It also offers guidance for those with the task of registering or steering co-operatives at different local or national levels.

Sustainable development

The delegates taking part at the assembly also agreed to make the theme of the International Day of Co-operatives reflect the operational policies of the Alliance. In 2016, this is to be on the first Satuday in July and the theme will be linked to the Sustainable Development Goals established by the United Nations.

The Assembly issued a declaration intended for the world leaders gathered at the Climate Change Conference in Paris, calling for effective and ambitious measures to address the problems of climate change and stating that co-operatives are sustainable enterprises that have a major role to play in combating emissions of pollutants. ●

Support for co-operative healthcare in Colombia

On 5 October, several members of the International Health Co-operatives Organisation were involved in a meeting with the Colombian Minister of Health and Social Protection, Alejandro Gaviria, which was concerning the recovery of the Colombian health co-operative Saludcoop. This co-operative, which was taken into state ownership 4 years ago as a result of financial irregularities, currently serves 7 million members and generates 30,000 jobs.

The IHCO representatives met the Colombian health minister.

The meeting, held in Bogotá, was attended by Ricardo López, President of the Federation of Solidarity Health Entities of Argentina; Adriano Soares, Executive Superintendent of Unimed in Brazil; Ramón Imperial, President of Co-operatives of the Americas, and Carlos Acero, President of Confecoop.

The representatives of the health co-operative movement informed Mr Gaviria of their intention to provide technical, financial and institutional assistance in the process of restructuring health service at Saludcoop on the basis of the co-operative enterprise management model. They also expressed their support for the Colombian co-operative movement's handling of this restructuring in a way that will lead to the right to health on conditions of suitability, service quality and coverage that will be guaranteed.

At its most recent meeting, the IHCO Board supported the proposed restructuring of Saludcoop, as IHCO President José Carlos Guisado stated in the letters he wrote to both the Colombian health minister and the President of Colombia.

Italian health co-operatives join the IHCO

The new member of the International Health Co-operatives Organisation, FederazioneSanità, is made up of more than 300 co-operatives from the social and healthcare sector, with over a hundred thousand members and almost 13,000 employees.

Giuseppe Milanese, President of the FederazioneSanità system.

The International Health Co-operatives Organisation, the IHCO, has increased in strength and international representation by incorporating the Italian organisation FederazioneSanità as a member.

The global Council of the IHCO met in Milan in October 2015 to welcome on board Italian co-operative members.

The Italian Federation, based in Rome, brings together Italian co-operatives operating in the social and healthcare sector.

According to its President, Giuseppe Milanese, the FederazioneSanità's structure amalgamates 334 co-operatives, including more than 110,000 members and directly employing over 12,500 people.

FOUR SPHERES OPERATION

The Italian system, founded in 2010, is made up of a network of co-operatives operating in different spheres of health and divided into a structure of four basic models: doctors' co-operatives, specialist care co-operatives, pharmaceutical co-operatives and social and health mutuals.

The aim of the co-operative network is to respond to the comprehensive care needs of the general public in the different stages of the care process, including primary care, hospital services, chronic illnesses and disabilities, support for families, medication, etc., at all times through an organisational model based on solidarity and mutual support and acting as a complementary service to the national health system. ●

The Espriu Foundation hosts the meeting of the International Co-operative Alliance's sector organisations

On 30 September, the Espriu Foundation hosted a meeting of the Coordination Group of the International Co-operative Alliance's sector organisations. The meeting, which was held at ASISA's offices in Madrid, brought together representatives of the co-operative sectors for health, consumers, industry and services, agriculture, housing and insurance. Among the issues discussed at the meeting, particular mention should be made of the intention of all sector organisations to improve coordination and to work together in activities they all had in common. Sector representatives also agreed to work together to increase representation on the co-operative movement's decision-making committees.

The representatives of the sector organisations gathered at the offices of ASISA.

IHCO General Assembly stresses positive impact of cooperatives on public health

The Assembly, held in November in the Turkish city of Antalya, also focused on the projects planned for 2016, including the involvement of the Health Forum at the International Co-operative Summit in Quebec and the strengthening of the organisation's visibility and communication strategy.

Dr José Carlos Guisado chairing the IHCO meeting.

The members of the International Health Co-operative Organisation (IHCO) held their General Assembly in Antalya, Turkey, on 8 November. The organisations's President, Dr José Carlos Guisado, took the opportunity to stress the positive impact of health co-operatives on people in general rather than simply upon their members. "In many countries, the healthcare provided by co-operatives allows access to health services by many citizens who would otherwise not be covered," said Guisado.

SOCIAL NEEDS

In his report, the President highlighted the campaign entitled "Social needs, co-operative responses", developed jointly with CICOPA, the International Organisation of Industrial Production and Service Co-operatives. The campaign, which arose from the partnership agreement signed by the two organisations in 2013, aims to show that co-operatives embody the most important expression of the needs and aspirations of citizens. This occurs because they emerge through a natural process which generates solutions that are tailored to people's needs in healthcare, education, housing, the environment, social services and access to jobs.

The Assembly also focused on the projects to be developed in 2016 and, above all, involvement in the International Co-operative Summit Health Forum in Quebec, which will be held in October, 2016.

GLOBAL CAMPAIGN

The organisation also mentioned other future projects including: strengthening its communication and visibility strategy; design of a global campaign to raise general awareness of cardiovascular risks; and the development of a study into the impact that health co-operatives have on health coverage around the world. ●

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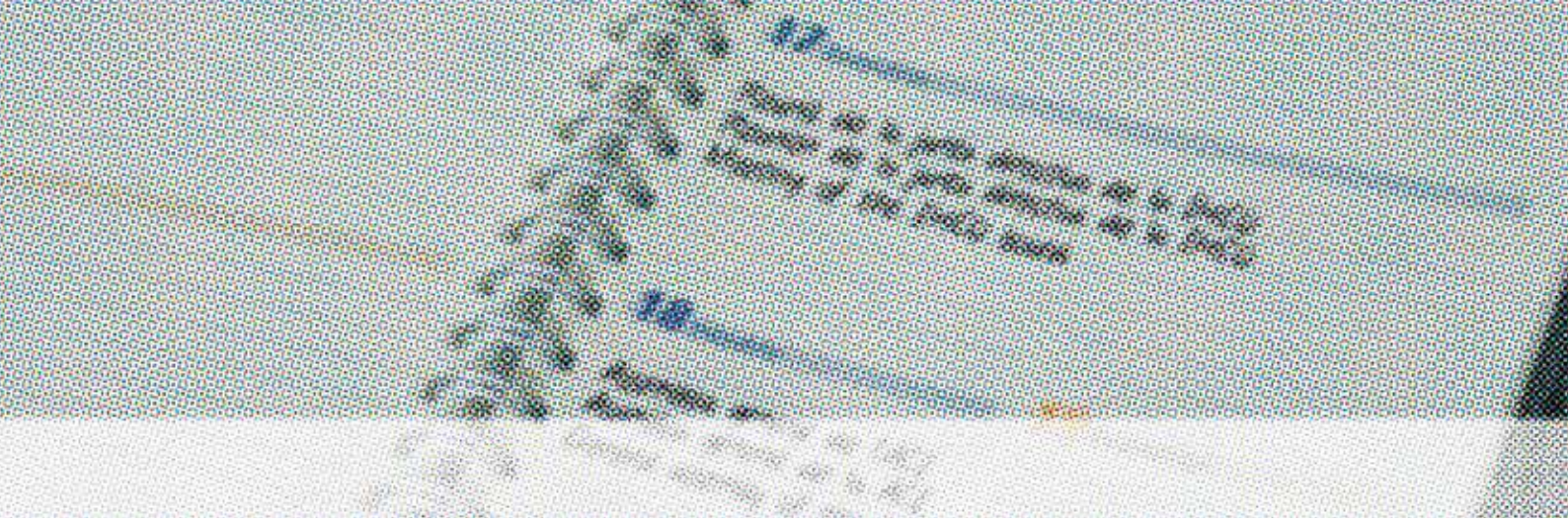

Programme of Activities

GENEVA HEALTH FORUM

19 to 21 April 2016

The sixth Geneva Health Forum will bring together academics, professionals, politicians and representatives from all areas connected with health in order to unify both political decisions and practical developments. This time the debates will focus on the issue of "Global health: affordable and sustainable innovations in healthcare".

INTERNATIONAL CO-OPERATIVE RESEARCH CONFERENCE

24 to 27 May 2016

This conference is organised by the Research Committee of the International Co-operative Alliance and the University of Almeria and will bring together in Almeria researchers, political leaders, professionals and students from cooperatives, social enterprises and the social economy from various countries to discuss new co-operative enterprise strategies.

The aim of the conference is to explore the different stages in co-operative creation and transition to make sure they are understood. This should allow administrators to manage change and the different stages in their development effectively.

31ST CIRIEC INTERNATIONAL CONGRESS

21 to 23 September 2016

CIRIEC International has announced that it is holding its 31st International Congress in Reims, France. It is entitled "Public policy response to the challenge of globalisation. Projects for the Public, Social and Co-operative Economy". The Reims Congress follows the previous congress which was held in Buenos Aires in October, 2014.

INTERNATIONAL CO-OPERATIVE SUMMIT

11 to 13 October 2016

The International Co-operative Summit is held every two years in Québec, Canada and it brings together co-operative leaders and political figures to debate the leading role of co-operatives in tackling the major global challenges. The theme for the 2016 Summit will be "Co-operatives: the power to act". This will be an opportunity to highlight co-operatives' capacity to act, both locally and globally, and their potential to collaborate in order to resolve the main global issues that have been identified by the United Nations.

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The image of refugees in film

The current debate about Europe's responsibility in the face of the mass exodus of people from Syria provides many conflicting accounts. Who are the refugees arriving in Europe? What is their story? Who will now record the response that we, Europeans, are giving to the men, women and children stretching out their hands to us for help? For many years, the best of cinema has given its response by conveying the experience of refugees: the war or famine that forced them to flee, the perils of the voyage, uncertainty about the treatment they will receive in their host country, maybe persecution, expulsion after leaving their roots behind, but also the experience of hospitality. To reflect on this, **compartir.** suggests watching the following films: *Timbuktu*, *Terraferma*, *Letters from Alou*, *14 Kilometres*, *Le Havre* and *Dheepan*, the most recent Palme d'Or winner at the Cannes Festival. Six recent films that, combined with the power of a great classic such as *America, America*, ask us to think about the role that Europe should be playing in response to the enforced, mass exodus resulting from the Syrian conflict. ●

Refugees' ordeals and their fate were a recurrent theme of cinema even before Elia Kazan drew on his own family's experiences to make the unforgettable film, America, America. More recently, a number of award-winning films at European film festivals have taken on the same topic. They are very diverse stories and offer the audience very different perspectives on the same reality, that of people fleeing violence and placing their lives on the line to reach our borders.

Carles Torner

Who are refugees? Conflicting accounts

Let us consider the situation in Sweden, which has an active policy of welcoming and integrating refugees; a country with an economic model that includes generosity to immigrants, often receiving a thousand a day in 2015, and nearly 170,000 over the course of the whole year. In Sweden, after the 13th November attacks in Paris, leading Swediesh cultural figures, the main newspapers, political and social leaders repeated from all possible platforms the message that immigrants were not terrorists but the first victims of terror. Why this insistence?

Because the debate about Europe's responsibility to host refugees involves conflicting accounts. Who are the newcomers? Why are they risking their lives to reach Europe? What are these new neighbours looking for in our towns and cities? In Sweden, a whole chorus of voices has, with different nuances and a thousand examples, told the story of those fleeing violence and hunger. Singers and actors have staged concerts and fund-raising campaigns to provide a mass welcome to the victims of the war in Syria; documentaries and debates have been screened on television, and the State has dedicated much of its generous international cooperation budget.

REFUGEES IN CINEMA

Who are the refugees coming to Europe? What is their story? Who will tell it to us? Who will tell the tale of how we Europeans are responding to the men, women and children stretching out their hands to us for help?

To explore these conflicting accounts, we have looked at films that have told stories about the fate of refugees. We refer here to films that have won some of the most prestigious European film awards of recent years: the Goyas in Spain and the Cesars in France, the Special Jury Prize in Venice, the Palme d'Or in Cannes, the Espiga de Oro in Valladolid and the Concha de Oro in San Sebastian. Highly diverging accounts that take us on a journey from Timbuktu or Dakar to the coast of Andalusia or Lampedusa and the French port of Le Havre, across the Channel from Great Britain. Terraferma, Letters from Alou, Timbuktu, 14 Kilometres, Le Havre: each of these five films raises questions, challenges evidence, adds complexity to the emigrants' reasons and depicts the extreme hazards of their journey and the difficulties they encounter when they reach the coast of Europe. Each of them makes us think.

Who will tell the tale of how we, Europeans, are responding to the men, women and children stretching their hands out to us for help?

Virtual reality: how to step inside the world of the child refugees of three wars

For a few weeks now, the *New York Times* has been offering a new application free of charge: nytvr. Virtual Reality: virtual reality as an experience available to anyone via a mobile phone. The application transports us to a specific part of the world through the lens of the camera: we can turn through 360° to view the horizon of fields where a group of children harvest cucumbers and fill boxes with them, pile them up and carry them over to a truck. Or, from the roof of a school, we can look out through the camera over the craters made by bombs, see in full detail the shattered beams, collapsed walls, and in the distance, desks, chairs, textbooks crushed under piles of rubble. Or cross marshes in a canoe, looking up at the clouds, the sky where suddenly strange birds appear, white dots scattered across the blue, way up high; white dots that draw closer until the ground is full of sacks.

Fields in Lebanon where Syrian war refugee children work. A bombed out school in Ukraine that we visit with the children who used to study there. The wetlands of South Sudan where a child flees from his father and grandfather's killers, before receiving sacks of humanitarian aid. The New York Times virtual reality application has chosen, as its calling card, three stories of child war refugees. The app takes us inside the world of Oleg from Ukraine, Chuol from South Sudan and Hana from Syria. We literally step inside: we can see their friends one by one, get close to the women in the family, seated in a circle, walk backwards and forwards, look at the sandals or gaze at the roof of a tent in a refugee camp. This immersion in the world of child refugees forces us to imagine in detail their daily existence, the story of their lives.

You can plunge yourself into the worlds of these three children here:

http://goo.gl/SJgTKz

FORMS OF NARRATIVE

And we also need to think about this conflict between the different accounts of emigration. Because there are principled ways of portaying the lives of fugitives, and dishonest forms of telling a story, we juxtapose some of them in this section. To begin with, **compartir.** new film critic, Enric Sòria, offers a profound and provocative reflection on a great film classic, Amèrica, Amèrica by director Elia Kazan, a descendant of the Greek minority persecuted in Turkey. The virtues of the film which contains "some of the most intense, lyrical and striking moments ever produced by American filmmaking", cast light on the fate of the Greek minority forced to choose between exodus and violence. Through his review of this film, Sòria also casts light on the fate of the thousands of fugitives fleeing the war in Syria.

In contrast to the virtues of Elia Kazan, writer Esteve Miralles shows clearly how *Dheepan*, the winner of the last Palme d'Or at Cannes, by French director Jacques Auliard, is a "dishonest account". His tale of three Tamil refugees and the deceptions they needed to employ in order flee the war in Sri Lanka, while seeming to be well-intentioned, is full of paternalistic cliches and cinematic tricks that distance us from the truth.

Understanding requires us to question cliches, to consider complexity. As an art form, film offers audiences different ways in which to explore the reality of refugees. ●

Fleeing from violence and war, or driven by the dream of a better life, thousands of Africans turn their gaze to Europe. Those who venture out on the journey risk their life on epic voyages that can sometimes take years before they arrive at a destination that is far removed from their imagined paradise. The following four films deal with Africa, the precariousness of existence there, the exodus of of its people and the insecurity and uncertainty that meet those who manage to tread on European soil. Everyday events give a narrative to the drama, but so also do solidarity, heroism and joy of life

From 'Timbuktu' to 'Le Havre', along the pathways of exodus

Josep Maria Ferreiro

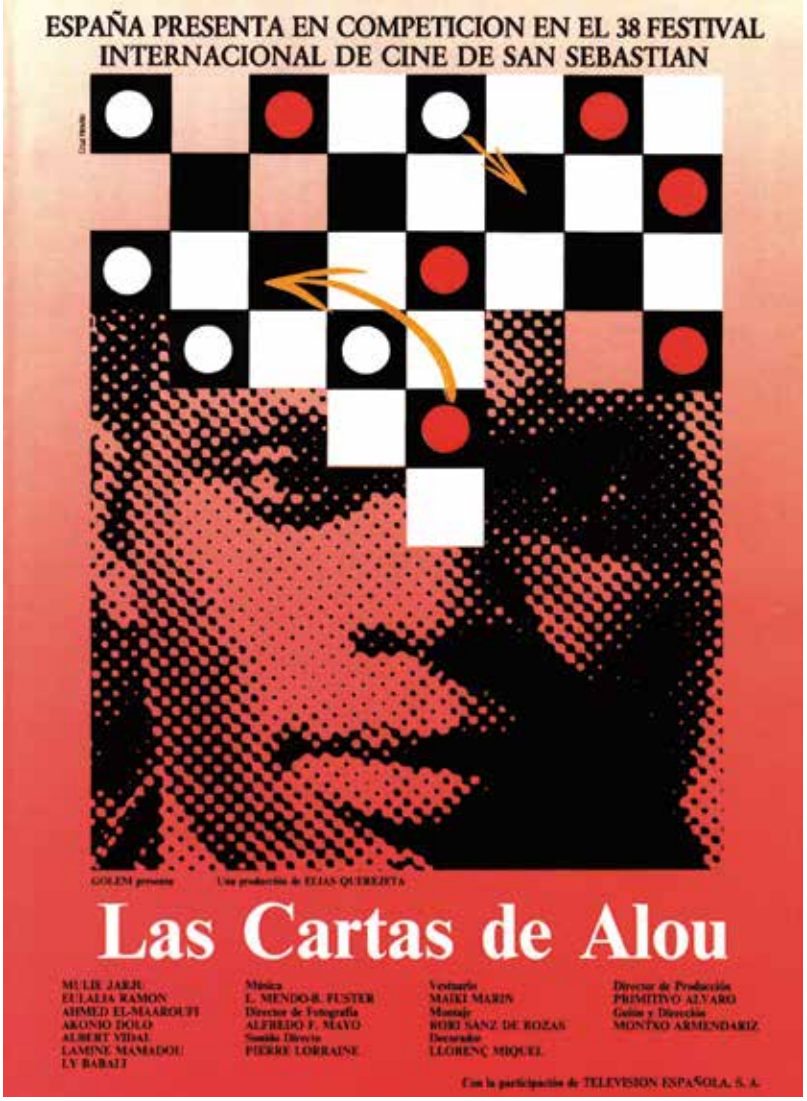
'Le Havre'
Aki Kaurismäki

The scene presented by the African refugees in Le Havre raises a a big question. A question that is cleary outlined: on the one hand, half a dozen trained policeman, led by an inspector with his smart cap and pointed moustache, accompanied by a couple of riot cops wearing helmets and brandishing rifles and truncheons; and on the other, half a dozen doctors, nurses and Red Cross medical personnel, in their red vests with the white cross on the back and, about to go into action, the wheeled stretcher; and then in the midst of them all, a journalist, in a well-pressed raincoat, camera flash at the ready. In the distance, two stevedores from Le Havre docks look at all the policeman and nurses crowded in front of the containers, and one of them says: "The living dead again". When they open the container door, however, we see, sitting in a circle as if posing for a photo, a big African family: the old men sitting on the left, calmly watching us; the women on the right, and at the back the youngsters and children, standing, ready, or seated on the ground. They are all waiting, all staring hard, and from their gaze comes one big question. Which one? In the middle we are struck by the gaze of infinite surprise from Idrissa, a boy of a certain age who, according to some, is already a worker, but for others is still a child.

"There are no miracles worked in this neighbourhood," says the beautiful old lady, Arletty, to the doctor who informs her of the seriousness of her illness. The aim of Finnish director, Kaurismäki, though, is to contradict her. Because what Kaurismäki achieves faithfully in his film is to tell of life on the margins. It is a shoeshine boy, Marcel Marx, who happily gets by in Arletty's company, and who ultimately asks the question that no one asks and no one answers.

Marcel's welcoming gesture, in the context of the law in Le Havre, may seem heroic, but the great virtue of Kaurismäki's story is to strip human relationships of all heroism and to give them a clearly communal dimension. Because it is the spontaneous complicity, the help, the mutual support, the most ancient collective impulses that will determine Idrissa's fate. And it is the ancestral values that open their hands to the fugitive boy, the ties among workers, relationships of solidarity in the face of injustice, disease or poverty. All of which remains alive and well in this district in the port city of Le Havre, a district where we overhear someone say, "perhaps miracles are possible".

Trailer for Le Havre in Spanish at: https://goo.gl/v56fEX



'Letters from Alou' Montxo Armendáriz

Montxo Armendáriz opted for the tone of a documentary in telling the story of the odyssey of young Alou from Senegal who secretly lands on the Spanish mainland and experiences all kinds of trials and tribulations in his search for work as well as the abuse of employers which immigrants suffer. From the harshest of working conditions in the greenhouses of Almeria to illegal street selling in Madrid, from the fruit harvest in Segrià to work in a Barcelona clothing workshop run by other Africans, all of Alou's ups and downs, his conversations, the places where he scrapes a living, everything is marked by his illegal status. He is stuck in a circle that cannot be broken. The film premiered at the San Sebastian Festival, where it won the Concha de Oro (and the Concha de Plata for best actor, Mulie Jarju, who was just starting out on his career then) twenty-five years ago, although its story remains horribly up-to-date. This says much about the inability of our societies to improve their immigration policies over the last quarter of a century: the same forms of injustice have been perpetuated and have worsened as the population living on the margins of legality has increased.

It is significant that the film received the Goya award for best screenplay, as the narration of the story it tells and the way it is presented to us are the best parts of Letters from Alou. Avoiding pity, its distant, documentary style helps us to understand every step taken by the protagonist, and the social and legal context he inhabits. The daily life of the Senagalese Alou, as it develops in a foreign culture and the exploitation he endures at work because he has no papers, contrasts with the affectionate, calm and at times wise nature of the letters he sends to his family. This contrast gives the film tension: the questions arise spontaneously, and the film, despite Alou's arrest by the police and his deportation, has an ending that, without being contrived, is open to hope.

'Letters from Alou' can be viewed *online* her https://vimeo.com/88529613

'Timbuktu'

Abderrahmane Sissako

How to tell the tale of the Islamic Civil War? Because we all know that the conflict between jihadists and the West is a secondary battle: their first war is against other Muslims. This civil war, which is at the roots of huge migratory movement is wonderfully told in the multiple award-winning film, Timbuktu, by director Abderrahmane Sissak. It tells the story of jihardists' arrival close to the African cultural capital of Timbuktu in Mali. The virtue of the film is the way in which it portrays the huge upheaval caused by war, not through grand discourse but by means of small everyday anecdotes. A thousand examples depict the mediaeval violence against women's bodies, from stonings to the two soldiers who tried to force gloves onto the fishmonger's hands, but have no answer when she asks them, in a dignified manner how she will be able to clean the fish...

These new puritans are, meanwhile, utterly ignorant of the spiritual traditions of their religion. Where is the forgiveness, where is the piety? They are guilty of the grossest impurity in entering the mosque in boots and with weapons, but have no reply to the imam who, when he asks them to leave, they ask if he is against jihad, or holy war. And what does he reply? "I am at holy war only against myself". Throughout the film a tense contrast is established within Islam between a theocratic way of life aiming to return to the Middle Ages and the spiritual quest that leads to coexistence, harmony and peace. How to show what it means to ban music? What could be more powerful than the beautiful face of the singer who does not stop singing when subjected to torture by whipping.

The great secret of the film lies in these cinematographic discoveries: allowing us to perceive the enormously slow pace of time physically, stretched out on carpets on the sand, time spent pleasantly sharing tea together, loving conversation between man and wife, the charming setting for relationships under a tent in the open. But the magical and indelible image of the film that makes viewers remember Timbuktu for ever, is that of children playing football without a football. The jihadists have banned football, but the local boys cannot give it up, and manage to play the most magical, tragic and paradoxical of all games. There is such visual grace, such poetic wisdom in those boys as they run and dribble, or the goalkeeper stretching out to catch a non-existent ball! Could there be any better metaphor for the meaning of the fundamentalist aim to a erase the joy of living from everyday life and from the Islamic faith?

Trailer for 'Timbuktu' in Spanish at: https://goo.gl/1H2YhM

'14 Kilometres'

Gerardo Olivares

14 Kilometres (the distance that separates Africa from Europe across the Straits of Gibraltar) tells the journey of Violette, a girl from Mali who escapes from a forced marriage to the shepherd who abused her when she was a girl. While escaping she joins up with two brothers from Niger, Bouba and Mukela, their heads filled with dreams of a future they can only imagine in the setting of Europe. Violence and dreams, then, drive these characters across Africa as far as the Mediterranean coast. They pass through highly contrasting landscapes: the River Niger, the beautiful city of Agadez, all the routes of the Sahara, because one of the successes of the film is in showing us that the desert is a web of pathways for its inhabitants, the Touareg. Tirelessly walking on foot, crossing borders, finding transport, overcoming obstacles, negotiating and risking their lives: Olivares depicts a journey that begins many thousands of kilometres from the fourteen that separate the two sides of the Straits of Gibraltar. It is a journey of epic length lasting many years, and that becomes a true odyssey, full of characters and stories. The film was intended as a tribute to those who dare to embark on such dangerous journeys, placing their life at risk for a highly uncertain destination. A tribute both to those who finally manage to set foot in Europe and the thousands for whom the desert ultimately becomes a tomb, or the Mediterranean a cemetery. It was the first Spanish film to win the Espiga de Oro at the Valladolid International Cinema Week, in 2007

Trailer for '14 Kilometres' at:
https://vimeo.com/112006273

In 1963, Elia Kazan directed his most personal film, *America, America*, a true masterpiece that tells the story of his uncle's difficult odyssey to find freedom from Turkish oppression in his native Anatolia. Like those who seek life-saving refuge today, the young protagonist of America, America finds at the end of his journey a gated paradise where he is not wanted but at least nobody wants to kill him.

Drama from within: 'America, America'

Enric Sòria

Elia Kazan was born in 1909 in Istanbul to a Greek family from Kayseri, in Anatolian Cappadoci and he arrived in the United States with his family at the age of four. His whole career took place in the United States and many of his films in the Forties and early Fifties are characterised by a progressive tone and social commentary, in particular addressing themes such as racism in Pinky, anti-Semitism in the excellent Gentleman's Agreement, and poverty and despotism, the triggers for the uprising in one of the great films of Hollywood's golden era, Viva Zapata! He was questioned during the witchhunt and the critical ingredient in his film-making diminished somewhat but did not disappear entirely. This is demonstrated by the strikingly modern film A Face in the Crowd, probably the most incisive challenge to the perverse effect of the manipulation of mass media by populist fanatics ever filmed.

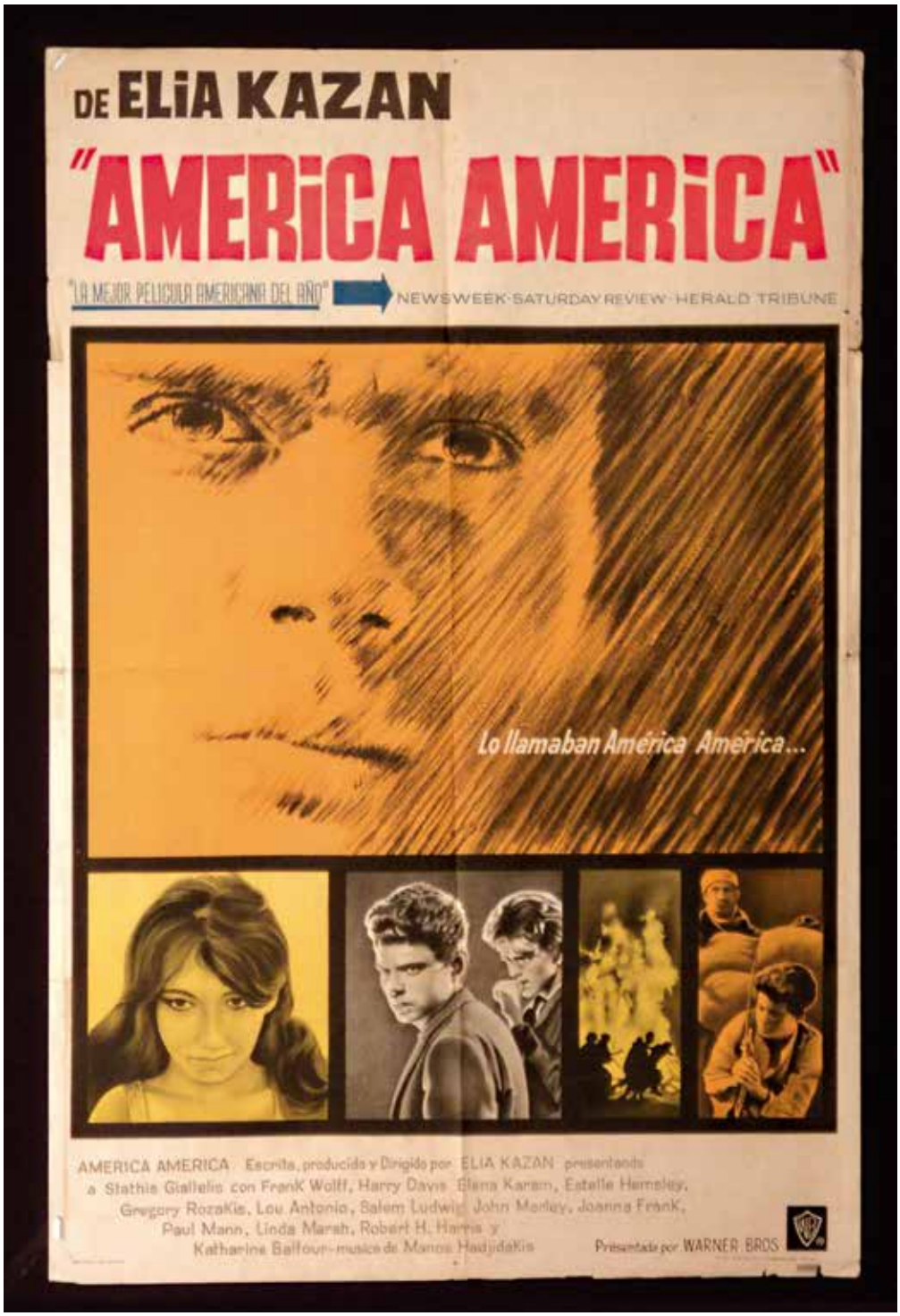
ARMENIAN GENOCIDE

In 1963, Kazan recoevered, and even increased his critical insight, in a film of outstanding depth and visual power, America, America, where he presents a subject with which he had a personal involvement. The film tells in minute detail the story of how his uncle, as a young man, successfully escaped Turkish oppression, arrived in America and later managed to bring over all of his relatives. This makes it the most realistic and moving film in all his long and brilliant moviemaking career and it is also the director's own personal favourite. As Kazan himself said, it is the only film that he felt was completely his from beginning to end.

The action begins in the late 19th century during the so-called Hamidian massacres which lasted from 1894 to 1897, a series of lethal attacks by the Turkish police and army against Armenians and, to a lesser extent, Greeks and Assyrians in Asia Minor which were the prelude to the Armenian genocide perpetrated during the First World War. At the time, Christian minorities were much more receptive to the democratic revolutionary ideas spreading across Europe and the increasingly nationalistic Young Turks found this a danger that had to be eradicated and they whipped up interethnic hatred within the Muslim majority. This situation became more and more threatenting and the protagonists of the film, a family of traditional fabric traders, are afraid that the atmosphere would become even more hostile in future. When their Armenian neighbours are killed, the head of the family gives all his savings to his first-born son, a young man enthralled by America, telling him to go there and take all the other family members across later. The film tells the story of the difficult journey of the young man, Elia Kazan's uncle, to freedom and adulthood.

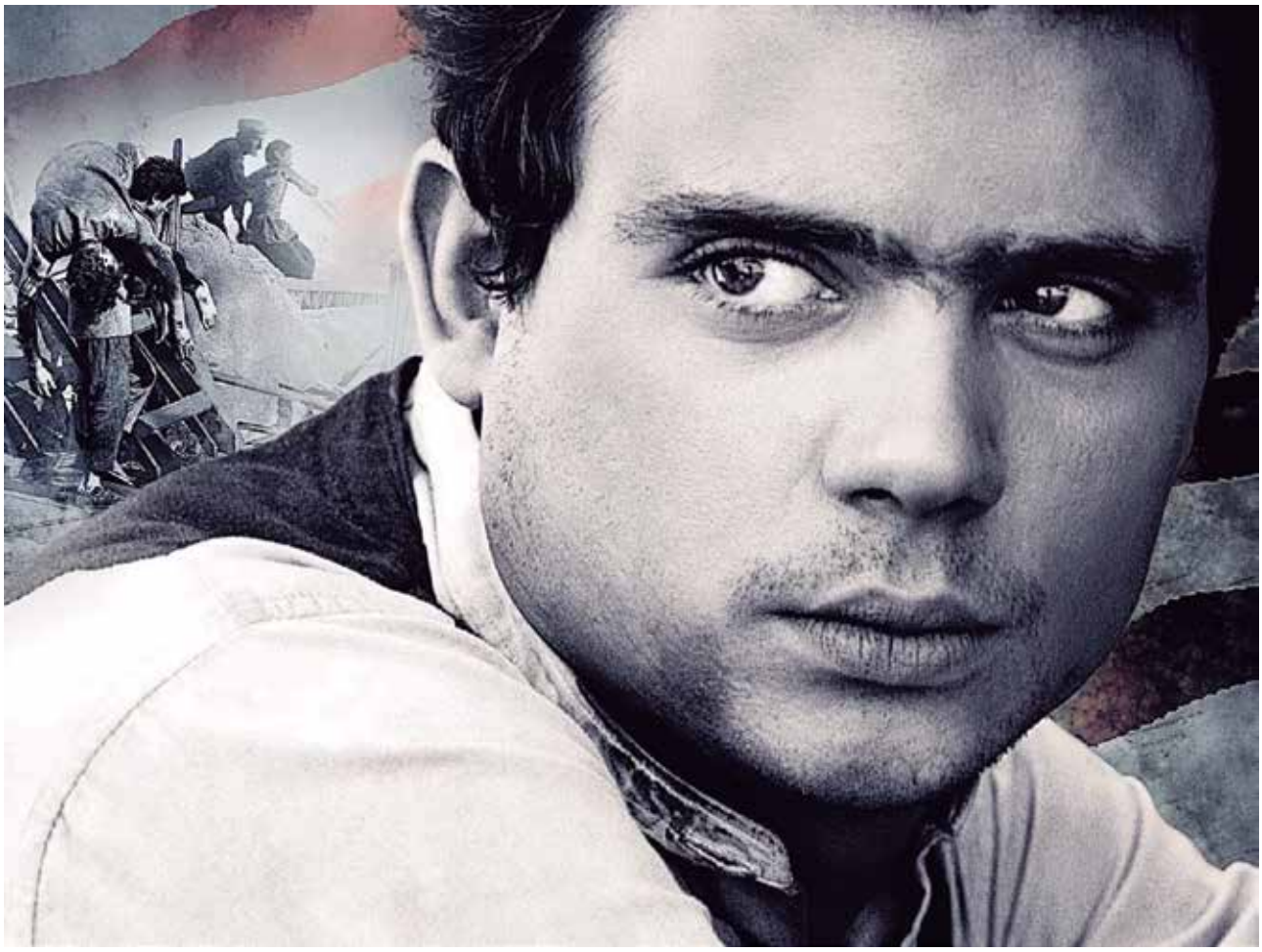
AN ILLUMINATING FILM

The whole film is an extended bildungsroman combining travel, epic, fable, struggle, love, fluctuating hope and desperation, renunciation and learning, in a profound and disturbing reflection. It also has outstanding photography by Haskell Wexler and music from the great Manos Hadjidakis and many of the most intense, lyrical and striking moments American filmmaking has ever produced. There is a continuous outpouring of ominous sequences: the dance by the protagonist's Armenian friend in the tavern, as an assertion of identity before the moment of death; the massacre of the Armenian community inside the church; the youngster's journey through Anatolia, lea-



ving behind his familiar mountain, in the company of a cunning Turkish vilain (this whole section, perhaps the weakest episode in the film, but nonetheless brilliant, serves as an Oriental fable of treachery); the life of the proletariat in Istanbul, brutally exploited and the attempted uprisings that are suppressed with gunfire and bloodshed; the time spent with his agreeable, petty bourgeois shopkeeping relatives in the big city; the difficulties in securing a visa allowing him to reach the promised land that is shutting its gates to a wave of immigrants and the seduction of the rich woman who could ultimately provide him with safe passage to America. A continuous evocation of living worlds, portrayed with heart-wrenching conviction. What we have here is a hugely illuminating film from start to finish, an absolute masterpiece.

Kazan's uncle fell in love with America before he even saw it so it was a myth before it became a reality. The director, meanwhile, was American, and did not deceive himself or his audience. Of course, compared with the sword of Damocles constantly hanging from a thread that represented life for a Greek in Anatolia, at



that time America was undoubtedly paradise, but a gated paradise. To reach America, the protagonist will be forced to renounce his own dignity, to betray his own people, sell himself, see people dying. Once the Statue of Liberty comes into sight, what awaits is a hugely severe customs control, where people are reduced to the status of cattle, followed, as a great triumph, by casual labour as a shoeshiner. That was the American dream: to become another shadow among the impoverished ranks of the urban lumpenproletariat. But he survived. At least there no one wanted to kill him. And that, for a refugee, is paradise enough. He is young and he feels a certain conviction that sooner or later he will rescue his family from hell.

NOW AS THEN

The mass or individual exodus of a whole community is not a modern phenomenon. It is as ancient as hunger, war and oppression. In the 20th century, in any event, it has increased in parallel with the instruments of destruction available. The Armenian genocide and the lethal expulsion of the Greek communities of Anatolia, who had lived there for millennia, is simply one example among others, such as the Jewish diaspora, the mass exile of anti-Bolshevik Russians, Central Europeans fleeing from the Nazis, Spanish Republicans and, not so long ago, Bosnians. Each situation is different, as are the associated circumstances, but they also have obvious features in common. In the case of a mass exodus, the fugitives seeking refugee status know very well that they must leave their homeland behind them because their lives are threatened, but do not know who will take them in or what kind of welcome they will receive, although none have any illusions about this. If you are forced to leave a place where you cannot live for a place where no one wants you, you know that the journey will be a difficult one, and the price unquestionably high. In these terms, the fate of a Syrian or sub-Saharan African at the gateway of Europe today is no different from that of an Anatolian Greek or Armenian or a German Jew in the past. There is no other option than to beat on a closed door that must be forced open come what may. Courage is needed to travel from certain misfortune to a highly uncertain and probably a dramatic fate, but there is no alternative.

And in the end there exists the possibility that the grandson of a refugee could become a great film director in the land that reluctantly took him in. The Kazan family was not, after all, massacred in Kayseri. And so, with time, Elia Kazan was able to tell a story that depicts a real person and is thus a much richer drama, as vivid now as ever, allowing us to understand and experience it from within, with the striking authenticity of a true witness. ●

The aim of *Dheepan* (2015) is a deception. Directed by Jacques Audiard (1952), it won the Palme d'Or for the best film at Cannes, and has raised the media profile of the issue of asylum, while at the same time making use of it for the sake of a trivial narrative. In a superficial imitation of the world of the series *The Wire* (2002-2008), Audiard incorporates a former Tamil guerrilla fighter to justify a closing scene with the blind energy of a *Rambo* (1982-2008) or the confusing redemption of the impossible gunfights in a Clint Eastwood western.

'Dheepan': asylum and happy hypocrisy

Esteve Miralles
Writer and Professor of Communication at Ramon Llull University

Among the trivialised conflicts, we find the sentimental reconstruction of a pre-teen, or the moral re-composition of a young woman with no human ties other than those serving her own purposes, or the rebirth of a widowed deserter bowed down by post-traumatic stress and ideological failure. All of which merely serve as dramatic props for a commercial product with a "sensitive" alibi, blending a low-rate thriller with a family romantic comedy: "a love story from a different angle," argues Audiard.

Dheepan disfigures the issue of desperate migration. To the extent of basing the marketing of the film of the casting process, with non-professional actors whose life stories resemble those of the characters. First they wrote the script, and then added, as decoration, the pain of the recent Tamil diaspora caused by terror and civil war in Sri Lanka (1983-2009). Instrumental perspective: cool paternalism.

LA NUEVA OBRA MAESTRA DEL DIRECTOR DE "UN PROFETA"

PALMA DE ORO
FESTIVAL DE CANNES

DHEEPAN

UN FILM DE
JACQUES AUDIARD

ANTONYTHASAN JESUTHASAN KALIEASWARI SRINIVASAN VINCENT ROTTIERS CLAUDINE VINASITHAMBY

NOÉ DEBRÉ THOMAS BIDEGAIN JACQUES AUDIARD

THREE NARRATIVES

Enforced migration gives rise to three narratives: the hazardous adventure of the journey; the fearful arrival, between marginality and police persecution (in *Dheepan*, these two narratives are swiftly resolved), and the narrative of integration. Or assimilation. Or the "roots" required if we may revive Simone Weil's fertile idea as to this "need of the soul".

In *Dheepan*, the protagonists are a (fake) Tamil family. They contact the French social services. They are accepted as political asylum-seekers. And they are given the job of concierge for some blocks of flats in a marginal neighbourhood, home to a community of French Arab locals and a clearly visible criminal gang of drug dealers. The three Tamils (daughter, mother, father) find a degree of republican and post-proletarian fraternity there (at school): until, in order to fulfil the principles of a thriller, a gang war breaks out. And they once again become prey to the fear and violence they have escaped, being plunged into the implausible denouement that will resolve at a stroke all their unhappiness. Schematic machoism: the heroic man fights to the death for his woman, and the patriarchal order is restored.

As Audiard says: "There is a backdrop that is typical of comedy: you have to have a family, a partner and a family car to fit in with society". The three Tamils decide to be a reproductive, inoffensive family, and the middle class welcome them, in an overworked epilogue, with a little garden party. With an ideological welcome to Paradise.

Dheepan seems a brave film, because it addresses cliches about enforced exile, and gives them psychological substance. But it frames them within equally deceitful counter-cliches. And the tale, despite its successes, proves ineffective.

THE RIGHT TO LIE

When faced with the asylum service, the protagonist lies, with the help of the Tamil translator: he conceals having been an active member of a military organisation classified as terrorists. The debate as to the "right to lie" comes up against the "right to know the truth" of the host nations. In other words, the right to refuse asylum.

The harshest political attacks against asylum are derived from the "fear" that the asylum-seekers are lying, and remain a danger. It is a deceitful but effective argument: because it is based on the purist fantasy that, when fleeing from war or struggling for survival, only untainted "victims" can be taken in. In short: either children, or adults who can be infantilised. The film shows this, it is true, but does not stress it. Because it likewise supports the infantilisation (de-politicisation) of the image of the displaced person.

The central lie of the film is in fact the false family of its protagonists: the girl is not in truth the daughter of either of the adults, and they do not know one another. They pretend in order to present themselves before the Europeans with a decontaminated image.

In 1897, Max Beerbohm published *The Happy Hypocrite*: a "fairy story" about a womaniser who becomes a "saint" and so wins true love, by putting on a wax mask with an expression of saintliness. (Beerbohm was a humorist, and took moral dilemmas seriously. And he wrote a memorable ending.) In *Dheepan*, as the "terrorist" pretends he has a family, he ends up becoming a decent family man: simply by fulfilling vital needs (like a child), he discovers true love. And the happiness of a *Forrest Gump* (1994). And that is it.

The circumstantial defence of the right to deceit and to self-deceit or the denunciation of the hypocrisy of those who give asylum, would demand courage and honesty. The film's discourse, though, focuses only on creating a blockbuster drama. And despite the appearance of psychology, it is based on a neocolonial stereotype: the voluntary acceptance of the self-annihilation of the identity of non-Europeans. Narrative playthings, in short, in the hands of white Europeans who need stories of self-celebration (and, of course, identity): "It is a French film that speaks Tamil," says Audiard in conclusion.. ●

Does it make any sense to watch both the film *Terraferma*, which won the 2011 Grand Jury Prize at the Venice Festival, and the TV report of Pope Francis's whirlwind trip to the island of Lampedusa in July, 2013, two years later? Let's see.

'Terraferma' and the globalisation of indifference

Josep Maria Ferreiro

Terraferma, by the Italian director, Emanuele Crialese, tells the engaging story of a fisherman's life on the island of Linosa. Linosa is, together with Lampedusa, one of the southernmost territories in Europe: one of the points of the continent closest to the lands of Islam, closest to the Maghreb. A borderland, then, between religious worlds, between the North and South of the Mediterranean, between Europe and Africa. It is at this border that Crialese tells the story of three social groups. The first is the island's fishermen who see that their traditional way of life offers no future and they will only survive if they adapt and place themselves at the service of the tourist industry. The second group is the tourists themselves who turn up at the beach and the sea as if it were one big party, people for whom the beautiful landscapes of the island mean leisure and fun, who follow the rituals of mass consumer tourism, indifferent to the local people's daily life. And the third group presented are fugitives from Africa, refugees, emigrants... Very often shipwrecked.

FROM SAVING TO REPORTING

Terraferma is a story about the severing of the fishermen's roots, the loss of traditional certainties, including the age-old law of the sea: help must always be offered to a shipwrecked sailor. But the law of the sea contradicts the laws of the Italian Republic in 2011, handed down by governments with xenophobic ministers, turning the fishermen's daily lives into a di-

lemma: anyone who assists the victim of a shipwreck and brings him to land saving him from death, risks having his ship confiscated and himself imprisoned. Because what the law demands is not to save but to report foreigners seeking refuge. This brutal contrast between an ancestral law based on compassion and hospitality and a modern, dehumanising law gives structure to the moving tale of Terraferma. Should a shipwreck victim be saved if this could put you in prison? Should an outsider be welcomed if the police forbid it? Should shelter be offered to a homeless mother and newborn if it might mean that your neighbours vengefully betray you? The simple life of a fisherman suddenly takes on the tragic dimensions of a great drama when in Terraferma he is forced to address these questions simply because he has seen a shipwreck.

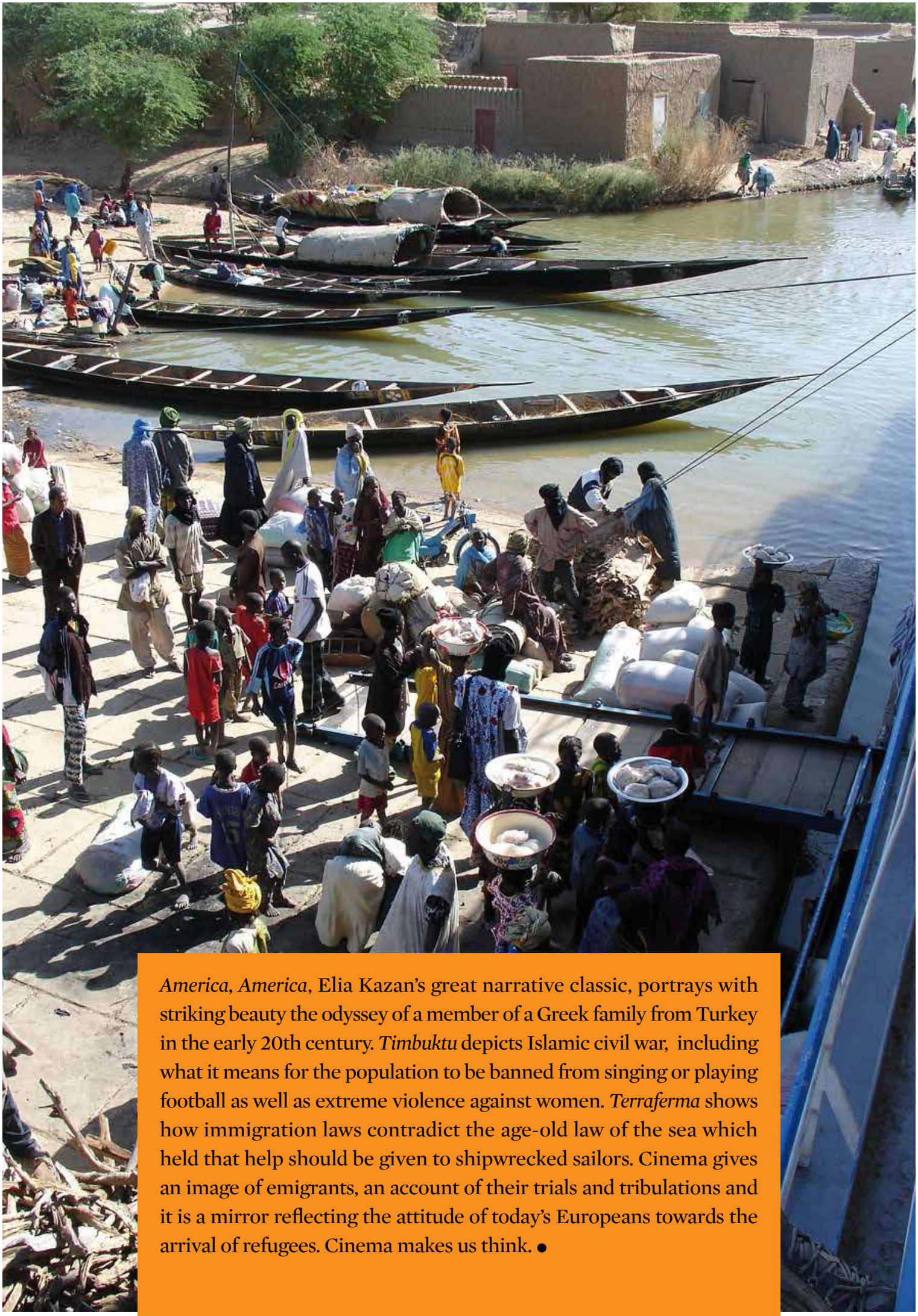
FRANCIS IN LAMPEDUSA

Two years after the film was released, unexpectedly to everyone, a pope elected four months earlier arrived on these shores. It was a whirlwind visit, lasting just one day, but it can be read as a beautiful narrative summarised in three moments of great dramatic intensity, above all if they are read symbolically focusing on the meaning of each gesture. The first striking image of Pope Francis is to see him, against the coastline of Lampedusa, turning out to sea and placing a wreath of white and yellow flowers on the waves: the Mediterranean is a grave, according to that wreath of flowers, and we honour the tens of thousands of people who have died there, retrieving them from invisibility.

Later, when celebrating Mass, the Pope wore purple robes as a sign of penitence. It was the first day of Ramadan. Pope Francis called on his "Muslim brothers" to pay penitence together for the "globalisation of indifference" that has so often made Europe indifferent to those who die at sea. Against those who claim there is an unbridgeable cultural distance between Christianity and Islam, the Pope made the hugely humble gesture of praying together.

The Eucharist was celebrated on an exceptional altar: the altar was a small fishing boat, painted in coloured stripes. What did that altar mean? That every boat carrying fugitives across the sea is a sacred land? That the fugitives crowded together on that uncertain crossing are the first to be invited to the table of the Eucharist?

It is the power of images: those gestures by a pope who chose Lampedusa for his first trip contradict the voices of political parties and social leaders who, all round Europe, have called for a halt to the influx of Muslim refugees in defence of "a Christian Europe". They are wrong, as Pope Francis quite clearly said: "I address a greeting to the beloved Muslim immigrants who today, at sundown, begin the fast of Ramadan, with the yearning for abundant spiritual fruits. The Church is at your side in the quest for a life of greater dignity for yourselves and your families. To you I say: o'ixà!" In other words: welcome".●



America, America, Elia Kazan's great narrative classic, portrays with striking beauty the odyssey of a member of a Greek family from Turkey in the early 20th century. *Timbuktu* depicts Islamic civil war, including what it means for the population to be banned from singing or playing football as well as extreme violence against women. *Terraferma* shows how immigration laws contradict the age-old law of the sea which held that help should be given to shipwrecked sailors. Cinema gives an image of emigrants, an account of their trials and tribulations and it is a mirror reflecting the attitude of today's Europeans towards the arrival of refugees. Cinema makes us think. ●

The list

Some mornings, in the wee hours,
they call our names
in a soft voice,

unexpectedly they rouse us from one sleep to engulf us in
another even more incomprehensible and uncertain.

Drowsy and barefoot we stand in line
under the teary discharge
of flourescent lights
while we expect
that one day or other we will be granted permission to wake.

The last time I saw her
they kept repeating she was missing a paper (insistent pecking
of an index finger on the scuffed formica counter),

a paper,

just a paper,
and you no longer wake.

Gemma Gorga

From the volume *Llibertat! 50 poemes de revolta*, Barcelona, Ara Llibres, 2015
(Translation from the Catalan by Sam Abrams)

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One from Bond, James Bond

Factfile

SPECTRE

Year: **2015**

Duration: **148 minuts**

Director: **Sam Mendes**

Screenplay: **John Logan, Neal Purvis, Robert Wade, Jez Butterworth (Characters: Ian Fleming)**

Music: **Thomas Newman**

Photography: **Hoyte van Hoytema**

Cast: **Daniel Craig, Christoph Waltz, Léa Seydoux, Ralph Fiennes, Monica Bellucci, Naomie Harris, Rory Kinnear, Ben Whishaw, Dave Bautista, Andrew Scott, Jesper Christensen, Stephanie Sigman**

Production: **United Kingdom-USA; MGM / Columbia Pictures / Albert R. Broccoli / Eon Productions**

Enric Sòria

When James Bond began his adventures in 1962, one of the longest and most successful series in the history of cinema had begun, intermingling with older spy stories and serials very much in vogue at the time. It also reflected the uneasy environment of the Cold War, the technological frenzy of the aerospace decade, and above all the air of moral relativism, aesthetic expression and sexual promiscuity that were to characterise the Swinging Sixties. And so it was that, swept along on a tidal wave of ingenious gadgets, stunning young ladies and John Barry's triumphal music, agent 007 became one of the great icons of the pop era.

Times change, and so does 007. While the unrestrained pyrotechnics of releases such as Die Another Day bristled with the optimism of economically exultant globalism, the economic crisis could be sensed in the progressive austerity of the films that followed, culminating in Skyfall, a depressive, constrained, nocturnal, sepulchral work, and in the disenchanted and occasionally self-critical, thin-lipped smile imprinted on the current incarnation of the hero, played by Daniel Craig. James Bond has grown up, and no longer lives the same excessive lifestyle.

It would seem, though, that the economic crisis has receded, since in Spectre high-octane spectacle returns with one of the most eye-catching openings of the series, the Day of the Dead in Mexico. And while the following two and a half hours do not always have the same impact, it would be fair to say that the rapid pace is kept throughout while and the background tone remains dark. Spectre speaks to us of a past full of skeletons in the closet and a similarly threatening future, linking together numerous subtexts governed by the idea of rival siblings, or two sides of the same coin, with constant references to the "Bondian" tradition, as a form of recapitulation with a touch of farewell (for the moment). Bond now faces challenges that question his very essence, and as always defies the world unhesitatingly, armed with the licence to kill (and not to kill) that is his privilege.

All of which offers some interest, and at times enlightenment, although the fact is that one does rather miss the old-fashioned, laid-back comic strips of the 60s, with the jovially amoral Sean Connery proclaiming his name, Bond, James Bond, with the fearless poise of a special agent in the service of Her Britannic Majesty. It was a great way to pass the time. ●

A difficult spectacle to forget

Manuel Espinosa

Manuel Espinosa Herrera took the photos illustrated in these pages in February 2013 at the train station in Allahabad, in the southern Indian state of Uttar Pradesh, where the Ganges and Yamuna rivers converge. This was the time of the Kumbh Mela, a religious festival that brings millions of Hindu believers to the banks of the Ganges to perform ritual bathing. It is one of the greatest concentrations of people to occur anywhere in the world at a single event, and is a difficult spectacle to forget.

रास्ता बंद है

The Magi, Yeats' "unsatisfied ones"

The Magi

Now as at all times I can see in the mind's eye,
In their stiff, painted clothes, the pale unsatisfied ones
Appear and disappear in the blue depths of the sky
With all their ancient faces like rain-beaten stones,
And all their helms of silver hovering side by side,
And all their eyes still fixed, hoping to find once more,
Being by Calvary's turbulence unsatisfied,
The uncontrollable mystery on the bestial floor.

William Butler Yeats

Miquel Àngel Llauger

As we all know, the Gospel according to St Matthew speaks of the "Magi who came from the Orient" in search of a child who has just been born. That is the version in the Montserrat Bible. The Catalan Interconfessional Bible refers to "wise men". Both are possible translations of *mágoi*, a Greek term of Persian origin referring to members of a priestly caste who were the heirs to the ancient wisdom of the Babylonian astronomers. These magi, or wise men, only becamse kings in later tradition and were in one way or another given even later a number, names, provenance and characterisation.

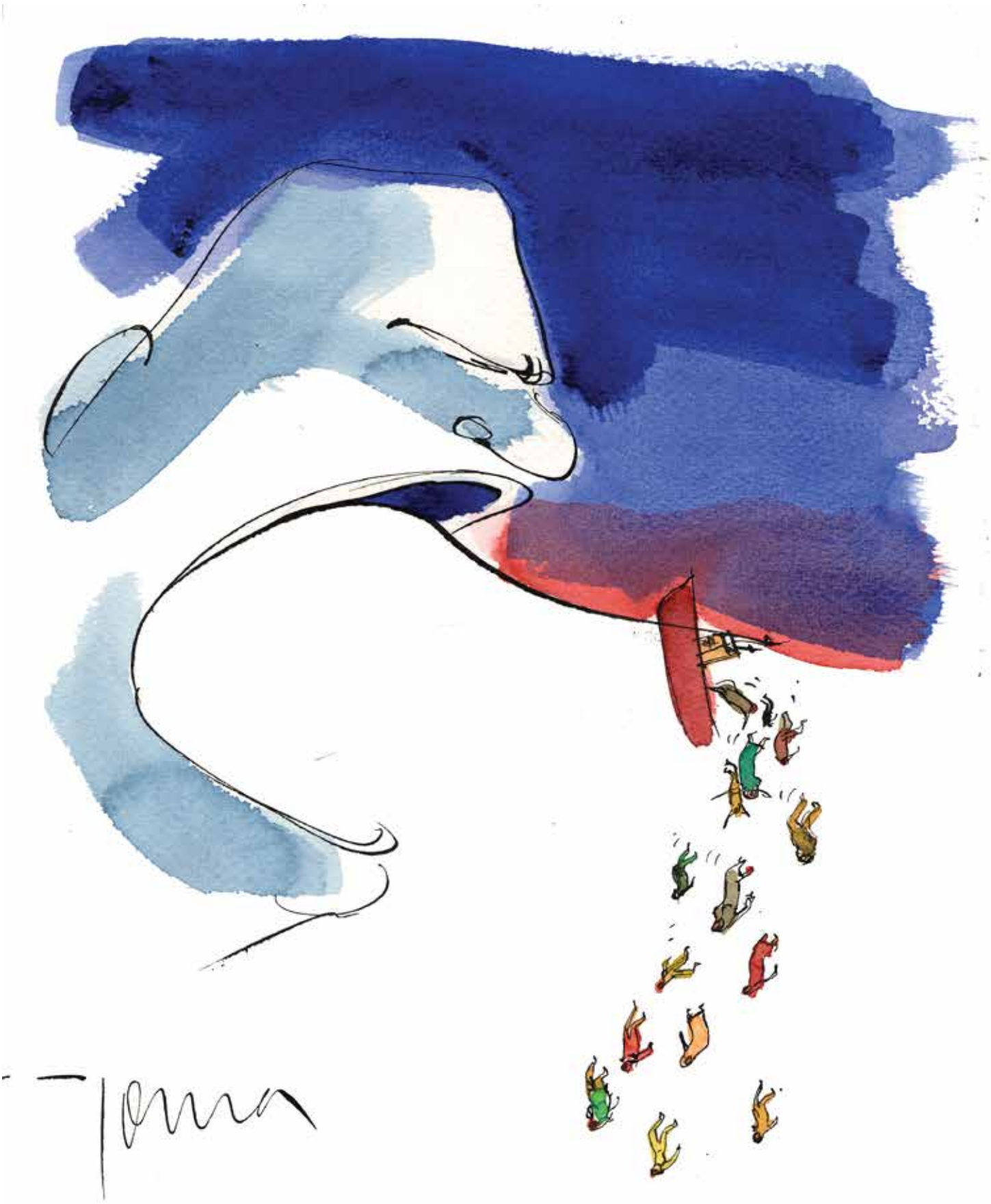
Universal poetry and indeed, universal versions, have been seduced by this event which Orthodoxy views as representing the discovery of truth by peoples of pagan tradition. It is, together with the above narrative, the great Christmas story. And it therefore seems to demand of poets the tonality of a pious storlyline, of children's stories and decorative colourful description. This was the perspective of W. Goethe (in a poem translated by Marià Manent almost century ago) among many others such as the American, H. W. Longfellow, the Catalan, Jacint Verdaguer, and Rubén Darío. A number of great poets have, though, been able to see that the story of the wise men from the East is about more complex spiritual trajectories, of a more uncertain outcome, so to speak. One must inevitably

© Calligraphy Keith Adams

mention the bitter "Journey of the Magi", written by T.S. Eliot in 1927.

W. B. Yeats' work had already been published in 1914. It is worth remembering that the great Irish poet led a spiritual life that could be described as 'turbulence unsatisfied' a term expressed in this poem. He perhaps never abandoned the Christianity in which he was brought up, but combined it with the practice of occultism, one of the great passions of his life, and with an interest in such diverse subjects as alchemy, Eastern religions and ancient Celtic myths.

The *mágoi* of St Matthew became, for Yeats, an image of that strange dialogue between Christianity and a religiosity made up of ancient myths and mystical leanings. They are figures committed to an eternal spiritual quest that can only result in dissatisfaction. There are many possible readings of the poem. What I see in it are men who, having been originally seduced by an infant who was God, are ultimately not satisfied by "Calvary's turbulence" (God defeated on the cross). The poet's imagination ("mind's eye") sees them with weather-beaten faces, condemned to a wandering life, hoping to rediscover "the uncontrollable mystery" which must be the manifestation of a more unequivocally triumphant divinity. As Kings of Orient, they are in fact rather unconventional. ●



The wave of rejection, xenophobic, wich runs Europe

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