

# 13<sup>TH</sup> INTERNATIONAL MEETING ON CULTURE, COMMUNICATION AND DEVELOPMENT

UPV/EHU Summer Courses 2022



**16 - 18 May**

**BIZKAIA ARETOA - UPV/EHU**

Co-creation and social innovation for the advancement of Sustainable Development and the goals of the 2030 Agenda





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# 13<sup>TH</sup> INTERNATIONAL MEETING ON CULTURE, COMMUNICATION AND DEVELOPMENT

**"Co-creation and social innovation for the advancement of Sustainable Development and the goals of the 2030 Agenda"**

**UPV/EHU Summer Courses**

**Bilbao, 16, 17 and 18 de may 2022**

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### **> 16 MAY**

**Inauguration of encounter with authorities**

*If you want to go fast, go alone. If you want to go far, go together.*

(African proverb)

**"Co-creation and social innovation for the advancement of Sustainable Development and the goals of the 2030 Agenda"**

**J. CARLOS VÁZQUEZ VELASCO**

**"Social and solidarity economy: contributions and practices for the sustainability of life"**

**CARLOS ASKUNZE ELIZAGA** (Basque Country)

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**“Popular communication at the service of social and popular movements in El Salvador ”**

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**“From the urban meanwhile to the Smart Factory terminal. Factory of smart cultural and creative industry”**

**MANUEL JESÚS GÓMEZ-ÁLVAREZ BLANCO** (Spain)

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**“Community participatory processes and social enterprise creation as a response to the challenges of migration”**

**MAMADOU DIA** (Senegal)

**“Vocational training through cooperation”**

**MARKEL ANDIA RUIZ** (Basque Country), **INHAR LOZANO UGARTE** (Basque Country)

**Session of conclusions, learning and challenges among participants at the encounter - looking towards the future**

**“Co-creation, Sustainable Development and Cooperation for Development: opportunities and challenges”**

**J. CARLOS VÁZQUEZ VELASCO**

**Clownclusions with Virginia Imaz**

# COCREATION AND INNOVATION

# DAY 1

## 1. MEETING INAUGURATION

*If you want to go fast, go alone. If you want to go far, go together.*  
(African proverb)



Opening Session: Ainhora Pérez Arróspide (KCD NGOD), Fernando San Martín (DFG), Itziar Urtasun (Bilbao City Council), Gorka Moreno (UPV/EHU), Paul Ortega (AVCD), Natxo Rodríguez (DFB)

**BILBAO CITY COUNCIL:** Social innovation as a factor for moving forward on the SDGs, which implies **a change in behaviour and questions society as a whole**. It also talks about networking. It cites KCD as a pioneer in the “coming together” of cooperation and the work of Education for Social Transformation [initials in Spanish EPTS].

**BASQUE AGENCY FOR DEVELOPMENT COOPERATION** [initials in Spanish AVCD]: “calling on” the SDG for culture and communication.

We have the scientific and technical knowledge to improve life on the planet, but we do not have the social and political capacities to make this a reality. **Social innovation is essential to improve the lives of citizens and to transform reality**. The Declaration of Human Rights is mentioned as an example of social innovation, and more recently the 2030 Agenda.

**PROVINCIAL COUNCIL OF BISCAY [INITIALS IN SPANISH DFB]:** more input needed through **diversity** to meet the challenges facing humanity.

Need for more and better politics. **Demand the role of the public sector to improve people’s lives**; it is not enough to correct problems. Strengthening the role of the public sector is fundamental.

**The importance of cooperation and solidarity to overcome global challenges. And for this, networking and alliances are essential.**

Education for Social Transformation [initials in Spanish EpTS] serves to connect the local and the global with active people who are committed to change through social citizenship. It is NOT enough to be “armchair” critics. **Participation and action are essential.**

Worth mentioning is the need to **incorporate new “non-traditional” actors.**

Crises can be an opportunity to work together and transform reality.

PROVINCIAL COUNCIL OF GUIPUZCOA [DFG]: Criticises the previous co-operation model and calls for **new, more horizontal spaces. We need to learn from “the others” whom we thought we had to teach and help. Co-creation is crucial for this.**

**Beware, new challenges: it identifies changes and setbacks in today’s society such as attacks on cooperation, hate speech... and we must resist this.** And this concerns all of us, people, associations and institutions.

PUBLIC UNIVERSITY OF THE BASQUE COUNTRY/EUSKAL HERRIKO UNIBERTSITATEA (UPV/EHU): calls for the SDGs. But the challenge is to move from theory to practice, also in the university sphere.

Co-creation and innovation: institutional collaboration is fundamental and also establishes the UPV/EHU as a key player.

It posits the UPV/EHU’s motto: *Eman ta zabal ezazu* (“Gather knowledge and share it”).

KULTURA, COMMUNICATION DESARROLLO (KCD NGO): calls for the possibility that institutions, associations and citizens work together towards a common goal.

It advocates the entrepreneurial, the social person. Because entrepreneurship is not about economics. The social aspect is necessary in order to move forward. Our aims are to do good deeds.

EMBASSY OF SENEGAL IN MADRID: the problems are global and common, and it is necessary to come together to develop our regions.

The context is complicated, but if there is clear willingness, we can bring about change.

**It upholds migration as a factor for development and not a problem. It should be a factor for growth and development.**



Senegal has a young population and the majority are women. We need women. Their development and public policies should be designed with these groups in mind.

The challenge of training to improve the situation of citizens.

It calls for the role of women in actions of transformation.

It mentions problems and challenges: **ecological sustainability, food security, industrialisation** of the population (lack of), culture as an element of social cohesion, especially for young people. **Culture** must be at the centre, as it is a driving force for maintaining solidarity among the community.

**MAYOR OF GANDIOL:** activities such as this encounter allow us to see that we are one (humanity). He highlights the role of Euskadi's cooperation with Senegal and especially with Gandiol (Hahatay projects).

He underscores the value of cooperation and **relations between different communities**, and highlights the organisations and institutions that work together.

A country needs social and economic growth options for its population. The aim must be to offer possibilities for its citizens to grow and develop in their own communities. And again, women are a key element. This could pave the way for immigrants to recover interest in returning to their communities.

**OFFICE OF THE HISTORIAN OF THE CITY OF HAVANA [INITIALS IN SPANISH OHCH] - CUBA:** despite the blockade, there is collaboration, and many things are being done.

Havana represents **the largest social project for the recovery of cultural heritage and development for the citizens:** housing, residences for the elderly, spaces for young people and adolescents...

Ongoing cooperation accompaniment for the development of the social project.



Opening Session: J. Carlos Vázquez (KCD NGOD), Mamadou Dia (Hahatay, Senegal), Papa Fall (Mayor Gandiol, Senegal), Mariame Sy (Ambassador Senegal), Perla Rosa Rosales (OHCH, Cuba)



## 2. CO-CREATION AND SOCIAL INNOVATION FOR THE ADVANCEMENT OF SUSTAINABLE DEVELOPMENT AND THE GOALS OF THE 2030 AGENDA

TALK BY KCD NGDO

(Juan Carlos Vázquez)

**“Co-creation and social innovation for the advancement of Sustainable Development and the goals of the 2030 Agenda”**

Wars are a major cause of destruction of human lives, altering the environment, destroying material assets, destroying tangible and intangible heritage. The same thing happens in all wars, wherever they are. NO to war, no to any war and no to the geostrategic interests that in most cases cause them. In facing this, we propound culture and education to spread values that make dialogue and coexistence possible.

***To co-create is to create hand in hand with another person, to unleash the creative energy needed to transform an individual experience into a collective one. It is to turn something into a process of joint creation.***

*In order to **achieve Equitable and Sustainable Human Development** it is essential to generate alliances; it will never be achieved individually.*

This encounter organised by Kultura Communication Desarrollo -KCD NGDO - in the framework of the UPV/EHU Summer Courses aims to **disseminate knowledge, experiences and skills** among entities and people working in the fields of **co-creation, social innovation, Sustainable Development, Communication and Social Transformation**.

The main themes of the Encounter are **communication as a tool for social transformation, the social and solidarity economy as an alternative of development and well-being**, and the participation and generation of alliances in the search for local and global solutions that make it possible to achieve the 2030 Agenda.

To this end, we will hear **experiences of international cooperation for development from Cuba, Senegal, Mexico, El Salvador, Colombia and the Basque Country**.

A terrific opportunity to **conspire for the global common good!**

In Kultura Communication Desarrollo KCD NGDO we have chosen to tell you how the Unseen Film Festival “Film Sozialak” of Bilbao started out because we consider it a good example of how **an individual experience becomes a collective one**.





***A project of this scale needs a lot of involvement; it requires enormous institutional economic and political resources. Therefore, the transformation of reality requires resources, not as an expense but as an investment. Cooperation and the values which the festival represents must permeate different areas of Basque public institutions and enhance the role of institutional cooperation spaces.***

***We must get together and CONSPIRE FOR THE GLOBAL COMMON GOOD.***

On 14 September 2019, KCD NGDO made **its first public appearance and inaugurated the International Unseen Film Festival “Film Sozialak” of Bilbao.**

The NGDO was born with the intention of **linking culture and communication with cooperation and development.** The festival would be its central activity, an annual celebration dedicated to a committed and diverse cinema packed with social commitment.

We had a **wealth of accumulated experience**, we were **clear about our objectives**, strengths and weaknesses. We were small, which allowed us, as the African proverb says, **to go fast and survive in a crisis** (established in 2008 in the midst of the global financial-productive crisis generated by neoliberalism), **but we also wanted to go far**, so from the very start **we began to weave alliances.**

**How to function in the complex world of NGOs without dying in the attempt?**

The world of cooperation is a sector full of technicalities, bureaucracy and very dependent on public subsidies, and it is not easy to work in the international arena.

*It was clear that KCD urgently needed to **generate creative energy capable of making our concerns visible**, considering that we had **to transform an individual idea into a collective experience**, and to do so, dialogue, observation and information were necessary. **And of course to generate a great diversity of alliances**, with institutions linked to Cooperation and Education for Social Transformation, with Social Filmmakers, with Vocational Training, Baccalaureate and University education centres, various associations and enterprises, sister organisations working in countries of the Global South, and also with individuals would also be needed. **For this it was necessary to co-create.***

To start with **we had the ideal tool:** The International Unseen Film Festival. A festival requires many elements, needs to be eye-catching and attractive, and this enables us to involve many people and organisations. *We also had to **give the Bilbao International Unseen Film Festival “Film Sozialak” an identity, an image and content** or thematic foci that would allow us to show who we were and what we wanted to achieve. These foci are **Sustainability, Gender Equity, Interculturality and Human Rights.** The Unseen would be the **central activity of the entire NGDO.***

*In order to **generate a wide and diverse audience, we had to make it very visible, widely seen.** Moreover, we wanted to position this special Communication for Social Transformation action in a central and relevant space. This was the reason that led us to locate the festival in the **Azkuna Zentroa Alhondiga Bilbao.***

We had to show the public **a different kind of cinema with the capacity to attract. A committed cinema, capable of filling the gaps that information sometimes leaves.** We wanted to **show stories to better understand reality** and encourage the public to move forward in this direction. But such audiences **had to be generated**, and for this we **sought the involvement of different agents.** At present, **40 diverse organisations** collaborate with the festival, including **14 secondary schools and vocational training colleges, the public University of the Basque Country and the private University of Deusto.**

*The festival **programmes and screens for four different audiences:** young people aged 16+, university students, adults and older adults, an audience that is sometimes excluded. **Also in this section, special attention must be paid to co-creation, since, for example, each of the 14 colleges becomes a festival.** The festival is **a local and international benchmark of cinema committed to the challenges facing humanity,** it is a space where all kinds of entities and people with social concerns are intertwined.*

***From the outset it has striven to achieve parity quotas,** applying positive actions for equality, which we see how they bring about results, both in terms of the selection of works and their dissemination, the presence of women filmmakers, the selection of jury members. The festival has also been a pioneer in providing a child-care service for filmmakers and carers of any gender. We have also demonstrated that **remarkable results can be obtained when positive actions are applied to make the equal inclusion of all people visible,** regardless of sex, gender identity, ethnicity, religious option, etcetera.*

*Around **1,000 films** are received each year, which means that there are **thousands of people who co-create using communication as a tool for development.** The festival is also **a space of recognition** for all these people, **filmmakers and producers of a committed Unseen Cinema.***

***It is currently promoted on more than 25 screens** in different towns and cities. In its last **edition in 2021, 81 films** were selected, and **588 screenings** reached an **audience of 11,000 people.** Of these more than **8,000** are **students of Vocational Training and Baccalaureate colleges including their teachers.***

*Since 2015, **the festival has been committed** to the visualisation and fulfilment of the **Sustainable Development Goals (SDGs)** proposed by the United Nations. The SDGs can be a great rallying point for different social actors but **there are only 8 years left** to conclude the 2030 Agenda. The previous Millennium Development Goals (MDGs) only considered the focus of governments, leaving out*



all other social actors, such as business and civil society. The MDGs failed to achieve their goals.

*The festival is a complex activity that provides work all year round but even so we carry out other activities of Education and Communication for Social Transformation.*

1. The annual International Encounter on Culture, Communication and Development.
2. Women Filmmakers Caravan "Zinemagileen artean" now in its 11th edition.
3. The "IKASLEEN KLAKETA" workshops on Social Cinema with mobile phones for young people.
4. The participatory film workshop for women.
5. Publications on topics of social interest.
6. The social cinema streaming platform KLIKATU CINE INVISIBLE.
7. Exhibitions on topics of social interest.

Finally, we would like to comment on **the work we carry out through International Cooperation**. To make this possible we need a high degree of involvement with our friends who carry out their projects in various countries in the Global South.

### 3. SOCIAL AND SOLIDARITY ECONOMY: CONTRIBUTION AND PRACTICES FOR THE SUSTAINABILITY OF LIFE

TALK FROM REAS EUSKADI

(Carlos Askunze)



Ainhoa Pérez-Arróspide (KCD NGOD), Carlos Askunze (REAS Euskadi)



**The social and solidarity economy (SSE) is always innovation because it allows different, diverse and plural agents to work together.** Co-creating means participating collectively in the project, from theory to practice.

SSE concurs with the SDGs by showing the fundamental practices and mechanisms that make them possible.

REAS and SSE take a critical approach to the 2030 Agenda itself. We have emerged from an agenda that was a failure. The new agenda is for countries to adhere to, and not so much to generate government plans and implement concrete measures - measure that are presented in a very generalist and “do-gooder” way. **In order to advance in the agenda, major structural transformations are needed**, as its fulfilment requires more transformative changes than what countries subsequently implement, and governments are not of the same perception.

But it is also an **opportunity to develop transformative processes, generating indicators to measure progress.**

Another of the criticisms raised is that the SDGs reflect a very Western perspective and do not take diversity into account. For example, SDG 8, economic growth as a goal, would require a profound revision, given that it is unsustainable as it stands (and may conflict with other SDGs).

One of the positive aspects is that the SDGs make it possible to visibilise different and transformative practices that are already being developed. In part, they show and highlight some of the alternatives that are already being implemented.

*The Limits to Growth* report was produced 50 years ago, but it has not been heeded, and **now it is too late for the Sustainable Development. It is necessary to prepare for jolts and build small resilient systems** (this affirmation is not made from a pessimistic, defeatist or demobilising stance, but as a realistic analysis of reality and a call to action).

The crises we have experienced in recent years are a symptom of the multiple crises we are experiencing. Following on from the previous idea, what is important is how we prepare for the collapse.

The prevailing economy does not safeguard life: it is ecologically unsustainable, violent, undemocratic and does not even make the majority of the population happy.

But the lives of the planet are interdependent and eco-dependent. The mainstream approach, which has been in place for centuries, does not work.

**SSE is committed to an economy that safeguards life (fundamentally nourished by ecofeminist movements): satisfying the NEEDS of all human beings and MAINTAINING THE CAPACITY OF REPRODUCTION OF LIFE.**



## Strategies:

- Guarantee human rights (HR), and social and economic rights through systems that manage to maintain social welfare systems: the important thing is to reduce inequalities to achieve this.
- Crisis of carers. Our systems are not prepared, and we need new social organisation to guarantee the provision of care.
- Eco-social transition.
- Transformation of the productive system, more focused on solving needs and the common good.
- Promotion of local and sustainable economic and social chains.
- Develop the SSE – it involves having a more diverse economic ecosystem.
- A more democratic, deliberative and co-responsible governance model.

## CONTRIBUTIONS FROM THE SSE

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**The SSE is NOT something palliative as it seeks to generate common alternatives; but it does NOT have the solution to all problems, so it is not something concluded** (it is a reflection so as not to demand from SSE the answer to everything that does not work).

**What it IS: it is a set of values and practices based on principles that allow for alternatives.**

**It is also a movement: practices are shaped as a movement that aims to transform local and global realities.**

**SSE is about priorities: the end is the sustainability of life (peoples, individuals, communities) and economic activity must be at the service of this, it is a means to achieve it.** This means completely over-turning the dominant system, which considers people as a means to the ultimate end, the generation of wealth.

**The SSE seeks to generate practices** based on principles and attitudes of solidarity, care, reciprocity...

Important: recognise people's inconsistencies. It understands the context and the existing possibilities. It is not an absolute and immediate break with the world around us.

But its principles are equity, decent work, ecological sustainability, cooperation, sharing wealth and commitment to the environment.

**And based on these principles, SSE is PRACTICAL:**

- Creación de iniciativas económicas que vayan más allá de lo que el capitalismo establece, recuperando el valor de la empresa.



- Creation of economic initiatives that go beyond what capitalism establishes, recovering the value of the company.
- Social audits implemented with concrete indicators that allow progress to be measured.
- Organisation of the company on the basis of habitable models: equitable, participative... guidance from ecofeminism.
- One fact: cooperative enterprises generate employment for MORE THAN TWICE as many people as the rest.
- **Participation in territorial and sectoral networks.**
  - . The SSE is also involved in **financial** activity and **financing** tools. Financing is conceived as the seed of transformation because it supports specific actions and transformation processes (in line with what Carlos said in his first introduction, it is oriented towards the need for financing, an idea that has been repeated throughout the day).
  - . Cooperative consumption for needs: For example, energy (consumption and production), food, gas, agriculture (sustained also by the community), housing (it already existed but was fading away and now there is a movement that is recovering it: the home is not yours, it belongs to the cooperative, but you can generate private living spaces combined with communal living spaces).
  - . Fair Trade: increasingly more alternatives in more sectors (mobile telephone, non-profit operators...).
  - . Communication is also a habit linked to SSE that can generate transformative spaces.
  - . Community economies, which transcend monetary exchange: time banks, barter, social currencies, seeds, the concept of free economy, etc.

**SSE is profoundly utopian but absolutely real and therefore not easily dismissed.**

One big challenge: in ALL areas of the economy we must be able to show an alternative through the SSE.

**Assert the practices of indigenous peoples fleeing from Western views (e.g. ecofeminism). Actions and practices already exist, led especially by indigenous women.**

Questioned about the role of the institutional sphere, **social and political mobilisation in networks and exerting “pressure” on the institutional sphere to change structures is fundamental.** However, the reality is that collaboration is complicated because the interplay makes it difficult. Certain inconsistencies are detected in the public sphere, with initiatives and proposals that clash. We even see that economic development policies are contradictory to social development policies. REAS works with local institutions, but they are aware that these spaces have their limitations.

## 4. BUILDING A TRANSFORMATIVE SOCIETY THROUGH SOCIAL INNOVATION AND ENTREPRENEURSHIP: DIASPORA, INTERCULTURALITY AND AGENTS OF CHANGE

DIALOGUE BETWEEN KOOP SF 34 (George Belinga), ASHOKA (Irene Milleiro), MTA MONDRAGÓN (Lander Jiménez)



Ainhoa Pérez-Arróspide (KCD NGOD), George Belinga (KoopSF34), Irene Milleiro (ASHOKA), Lander Jiménez (MTA Mondragón)

### A) KOOP SF 34

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Koop SF 34 defines itself as an African business incubator based on SSE: *African-style coworking*.

A great diversity of events and people share space: dance, sport, music, etc. The only thing you need is willingness.

It believes that institutions are fundamental. Initially, migrants struggled against the stigma of “using up” public assets. That is why they distanced themselves from institutions. **But without resources and support, nothing is achieved, and they have changed strategy. They are not the fundamental support, but they are necessary.**

They share an interesting reflection that questions most of society. *Sometimes they are accused of shaping and remaining in a ghetto, but for Koop the ghetto is the rest of the city, as more than 20 nationalities live together in Koop.*

**Sustainability of projects is essential. Cooperation must find sustainable initiatives: generate and strengthen own initiatives, the local economy.**



In the Basque Country, sustainability means generating economic resources, even for the repayment of services. For this, it is important to have own resources.

**The need for a long-term perspective (20-30-40 years).** Here another interesting reflection is introduced: paradoxically these long-term perspectives coexist better in non-democratic spaces (as opposed to the four-year view linked to elections).

**Diversity challenges:** not everyone understands everything in the same way. Communication and “the ways” are different and generate problems; cultural changes...; in general, **the configuration, use and consolidation of the community, when it is diverse, is more complex.** In heterogeneous groups you cannot skip intermediate stages. Cooperation within a project is extremely complicated.

**The participation of women** is complex. In the specific example of Koop, the spaces in which the women work are masculinised, making it complicated and difficult to attract women - especially in relation to entrepreneurship in areas that are not already linked to the female gender. This has been addressed, but they are still looking for ways to improve. The cooperative's decision-making body does have more egalitarian participation with almost half of the members being women.

## B) ASHOKA

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**Aims to make people aware that they are agents of change:**

- seeking social **entrepreneurial leaders**,
- leaders in the **education sector** who aim to bring new skills
- reaching out to **young people**
- and also including the **diaspora**.

**Innovation needs diversity**, but in Spain there is not much of it.

They have detected that the diaspora can be a fundamental driving force. So, they are looking for leadership, organisations, etc. They stress that it is important to carry out a diagnostic procedure, to know what they need, and to become useful for this group (and not try to mould their proposals to their needs, but to build their proposals on the basis of their needs).

**The role of the public sphere:** enhancing the **value of a systemic approach that forces a change in the structure and the system.** Politics takes a short-term view and lacks structural outlook, and with it, long-term financing. One- or two-year projects do not accompany processes or real changes.

**Social innovation means novel solutions to existing problems.**





## Challenges:

- education, as we do not generate agents of change; lack of a long-term view (Spain is the third oldest country in the world); **lack of funding to scale up “small” projects and make them grow.**
- diversity: **inclusion is key** (incorporation or invitation to participate is not enough). It is essential to create spaces where diversity feels comfortable. We have grown up in a system that is unequal and discriminatory, and we are socialised into it. It is necessary to create conscious awareness within the individual and organisation in order to change practices and generate inclusive spaces.

**Participation of women:** in Ashoka's experience it is almost equal. However, a different kind of accompaniment is needed as structural conditioning factors hinder development. We face different challenges:

- to generate spaces of security
- to generate an identity, the idea of entrepreneurship based on what women do
- changes in leadership: more collaborative
- to develop the idea of well-being.

## C) MONDRAGÓN TEAM ACADEMY - AFRICA BASQUE CHALLENGE

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**They are looking for people who can do extraordinary things together. They are looking for people who use companies as a means for change and transformation. The aim is to generate teams to innovate and experiment, to create in order to learn.**

Diversity can generate better solutions. **Multicultural teams can generate better performance, but also worse. The difference is EMPATHY, which is key to generate collective intelligence.** If we look for solutions to global problems with diverse and empathetic teams we will find better solutions.

Social entrepreneurship - cooperation: return on investment is measured by social impact.

New concept “impact investment”: investors who seek not only economic profit but also social or environmental profit, social impact as a return (as opposed to traditional investors who merely seek economic profit from their investment). The role of Venture Philanthropy has even arisen, those who are willing to give up economic return in exchange for measurable and verifiable positive impact, thus ensuring a social or environmental return on the investment.

Impact investors exist, but many do not invest in cooperative models. In this context, this fissure between investment and social innovation occurs.

It is necessary to recover community values that already exist.

One specific image of the entrepreneur is marketed: masculine, strong leader, ... we must give a voice to the narratives of team-, collective- and cooperative entrepreneurship in order to generate alternatives to this referent.

**"If there is no enemy within, the enemy outside can do us no harm"** (African proverb): therefore, introspective work is necessary at an individual level so that the search for a shared purpose at team level can **bear fruit in a business project that responds to people's needs and has a positive impact.**

The role of the educational community: learning through discovery, through projects, through collective work, all subjects touching on the same problem.

For example, in the field of social entrepreneurship, **the company is our laboratory for collective and empathetic learning.**

**Challenges of diversity** requires a **lot of learning, work, dedication...** different forms of dialogue need to be strengthened: recognising the other and then generating spaces for collective construction, moving from your premises, without imposition or submission. The experience is that it takes TIME, hours of **DIALOGUE** to progress from respectful conversation to debate.

To encourage women's participation, changes are needed in strategies to publicise projects.

Changes are also needed in leadership positions: men in positions of team leader and women in positions linked to looking after the company. This is being worked on to address the diversity of people.

## 5. COMUNICARTE

Marilyn Solaya



J. Carlos Vázquez (KCD NGOD), Marilyn Solaya (Todas Producciones Cuba)



KCD NGDO met Marilyn at the Havana Festival with the documentary *En el cuerpo equivocado* [In the wrong body], which she wanted to transform into fiction, and needed support. She was given help to come to the Basque Country to look for a producer. Subsequently the film *Vestido de novia*, which was finally made, won 2 awards at the International Unseen Film Festival "Film Sozialak" of Bilbao in 2015 and then was among the 5 best Latin American films at the Goya Awards, giving it a great boost. Her documentary *Todas* was screened in 2019 at the opening of the 11th Unseen Film Festival and the fiction film that is in the process of being made will be released in 2023.

**Cinema is art, language and communication**, it speaks through images, framing, special effects, editing, script, sound and words.

**Cinema is the reflection of an era.**

Mention of an Italian poet - 1911 - whose manifesto proclaims the 7 forms of art: architecture, sculpture, painting, dance, music, poetry, cinema. Today photography is known as the 8th form of art.

Cinema has to be entertainment. Some people say that the most artistic cinema should be in museums, not in movie theatres.

**It is not enough to look to see. Most spectators watch films but see nothing.**

Demanding that cinema should only entertain is a waste. In general, the cinema that reaches us is not art. Cinema is an expensive business, increasingly so.

However, new technologies make us think of a false democratisation.

It is not about lynching commercial cinema dedicated to entertainment. But commercial cinema is the one that receives the most funding, the one that is easily distributed, the one that has the most titles, the one that compresses and defeats the other.

Some people say that commercial cinema is not art. Others say it exists to entertain, so it is not art.

**Cinema is an important awareness-raising tool, enabling audiences to understand issues that afflict or have afflicted humanity.** One example is films about the Holocaust. It can be a fundamental tool for social transformation.

**Cinema is an art because it allows for the expression of the filmmaker and the interpretation of the viewer.**

"The fact that no one thought I was capable of becoming an artist was a reason for me to try."

It is difficult for a woman to make a second feature film. It doesn't just depend on the success of that first fiction film. Marilyn is going to make her second film

10 years after the first one. In other words, she is not going to live long enough to make many more.

**Rescuing the feminine and feminist historical memory of a country is important.**

Books are written by men, and we get left out. They simply feel more identified with men's stories. It's the same with the decision-makers when it comes to choosing the stories they want to tell. What **has been achieved at the Cuban Institute is that there are more women decision-makers who are sensitive to the issue so that more women's stories are chosen.** What is not on the screen or in the networks does not exist. And if women's stories are not in those media, we will never exist.

As the films I intend to make will always deal with misunderstood, complex, minority issues, with all the prejudices of a hegemonic patriarchal society, they will not have the same momentum as the films of male colleagues who manage to have a separate set of proposals.

**Feminism in Cuba was particularly important even before the Revolution, and that's why the laws for women's rights were integrated and implemented, but of course feminism was never spoken of again, and it is necessary to do so. Machismo and patriarchy do not distinguish between right or left.**

With the exhibition *Todas* (linked to the documentary), new women's stories are being discovered in each province where it goes, and **decolonial, intersectional feminism is being explored in depth.** The first black woman was not able to enter the Cuban Congress to speak about the situation of black women until 1939. **But these stories have to be told by black women, because as a white woman it will never be the same.**

The most painful thing for Marilyn, the hardest thing to deal with, has been the contradictions and paradoxes. That they tell women that they can because they can be trained, but the problem comes later. Where are all the women trained in filmmaking in Cuba? From 1959 to 2014 there were only 3 fiction films made by women in Cuba.





# DAY 2

## 6. COMMUNITY EXPERIENCES IN THE EXERCISE OF TRANSFORMATIVE COMMUNICATION IN EL SALVADOR

ACUA

(Ernesto Hernández)

ACUA means:

- Water, indispensable for life.
- Food

**An organisation without communication does not work.** ACUA was born with community radio and evolved from there.

They have been working for 17 years in community self-management, through **participatory learning processes** and dismantling macho patterns: a process of self-reflection to work in the defence of women's rights, but also to work with men, with their behaviour and attitudes. **Introduction of methodologies for working with new masculinities.**

**First of all, it is necessary to know their rights in order to be able to demand them.** Part of the challenge is precisely to start from scratch and talk about rights with the community (there are many people who cannot read or write).

### STRATEGIC LINES:

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1. Defending the human right to water and sanitation.
2. Agro-ecological approach to sustainable agriculture for the defence of sustainable livelihoods.
3. Transformative social communication as a tool for community organisation.
4. Institutional strengthening: a process of reflection

They work through projects, diagnoses and public policy proposals for the fulfilment of these rights. There is no law that guarantees these rights.

To talk about freedom of expression is to go backwards, but in El Salvador this is now being talked about. **The right to free expression still needs to be defended.**

The office is in the territory where it operates and that generates closeness to the population with whom it works.

Diversity of agents:

- Women: majority involvement in areas that concern them (water, family economy, etc.).
- Young people

52% of the population is under 30. Large numbers emigrate to the USA. The policy of the 1990s contributed to turning El Salvador into a *maquiladora*, with the creation of a free trade zone, the exploitation of labour and the consequent migration of a large part of the population.

The human right to water is being violated as the privatisation of water distribution is leaving 37% of the population without access to water.

## POLITICAL CONTEXT:

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- President elected by 25% of the population.
- Governs through social media: demonstrates how large platforms manipulate public opinion. Fictitious popularity because the opposition does not appear on the networks. It is eliminated.
- Consolidated its majority in the plenary of the legislature. It controls the judiciary, the legislative power and the executive. There is no opposition because the judiciary is in their favour. Threat to freedom of expression.
- Hate speech towards social organisations and the media and journalists.
- Censorship, defamations, hackings and arrests. Free exercise of freedom of expression does not exist. **Exceedingly difficult context for communication.** Risk that the Government will eliminate radio frequencies and therefore *transition to the digital of radio balsamo*.

## BÁLSAMO RADIO - TV

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**The multi-platform allows critical content to continue being shared. Counter-hegemonic and participatory communication. Social denunciation. Defence of human rights. Social campaigns, social content production.**

**Diversification of content: in 2022 the production of independent and professional cinema begins.** "Isabela" is the first short fiction film based on real events. "Dissidents" is another short fiction film. These productions are about community experiences.

*How do you make the transition from a productive entity to a communication entity?*

The pandemic raised the issue of the difficulty of reaching the population. The entity started with the production of educational videos through the networks. But in rural areas there is no possibility of connecting to the internet because it





is expensive. It was necessary to send a credit payment along with the video so that people could watch it.

Campaigns demanding rights in the face of the pandemic emerged. This meant the organisation had to face the new challenge of using the most widely consumed formats to share and consume social content.

They realise that the new platforms have increased the demand for quality, and Bálsamo has decided to dedicate more people to TV (3) than to radio (2).

*The organisation's capacity to adapt to the changing context can be appreciated.*

*There are risks for female defenders of rights. Not only physical risks as innovative technologies exist to hack and spy, but also attacks. What mechanisms are in place to deal with these new forms of repression and attacks on rights?*

It is still a challenge because the way of attacking is so changeable that by the time a response is found, a new threat has already emerged. Constant process of reflection. Coordination with international mechanisms. Partnership with other media, integration in international networks. Review of internal security protocols - constant updates.

*What was the public response to the content generated on radio and TV?*

Short fiction films are still not public. They have been screened twice and once with relatives of the person who suffered the events being narrated. The two short films have been registered for the International Unseen Film Festival "Film Sozialak" of Bilbao, but improvements are still being made. It will continue to be screened. We are looking for an awakening in the population so that they hear stories that are different from the ones that appear in the media with Government consent.

*Have the new platforms also led to changes in format requirements?*

They were clear about what they wanted to tell in the content. The format of how it is told is more at the discretion of the photography director and so on. Now they are getting feedback from the people who watch the short films. But waves of discrediting with trolls on social media are expected. It is difficult to discern valid information.

**"Social networks are not so much about networks nor are they social, but we have to be present to generate content that awakens critical awareness"**

**Social conditions have again become a structural issue.** There is already talk of a dictatorial Government leading to economic collapse (credit risk). In less than two months, 30,000 people have been arrested as "gang members". Many of them are 12 years old. The future of these people is very uncertain. The public bodies do not provide information. The country is under severe repression.



## 7. POPULAR COMMUNICATION AT THE SERVICE OF SOCIAL AND POPULAR MOVEMENTS IN EL SALVADOR

EQUIPO MAÍZ

(Elsy Yanira Mejía)



Cristina Alba (KCD NGOD), Elsy Yanira Mejía (Equipo Maíz), Ángel Ernesto Hernández (ACUA)

*Equipo Maíz* is an institution specialised in training in popular education.

Mission: To strengthen educational action. To fight injustice and inequality.

Themes: political economy, gender, popular organisation, ecology and history. These themes have been evolving and expanding.

They use the approach of Monsignor Romero, but broader approaches (vision of peoples) are added.

### GENERAL CONTEXT:

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The public image is one of a modern Government, but the population does not experience it as such. Consolidation of strong economic groups. Constant violation of human rights. Reduction in the budget for women and youth, but the budget for the police and armed forces is increasing. The armed forces repress the population. State of emergency approved twice with consequent limitation of rights of association.

Strong stigmatisation of groups, organisations... Popular organisations are emerging as elements of resistance in the country.



Communication is essential. **What is popular communication?** A process in which one individual enters into mental cooperation with another and both reach a common consciousness. **It is communication that seeks to transform realities, not just to communicate.** It is a powerful instrument to transform through social organisations. In the process of communication, knowledge is integrated, although it also evolves and changes over time.

**Communication without organisation is ineffective, and vice versa. We need organisation with communication.** It must be a political strategy of social organisations.

We need to discuss what we understand by communication, as organisations are made up of diverse people (origin, age, etc.). Organisations must be given the tools to be able to make real use of communication.

**We need to take to the streets again. It is not enough just to stay in the networks.** And we need to reinforce this struggle in the provinces, not only in the capital, depending on the territorial problems. The population needs to know their rights in order to be able to demand them. Dialogue is essential. The social struggle needs to be communicated. **Even if the content is valid, the communication format must be attractive in order to attract people. Organisations need to grow with new people who believe in the struggles.** Communication brings people together (in isolation we achieve nothing).

**Equipo Maíz therefore supports social organisations in terms of training and communication on conjunctural issues** (specific realities that can happen or change in the short and/or medium term) **and structural issues** (related to the system, which do not change). The conjunctural issues are the most difficult to work on, because when work has been done, the moment has passed, and it doesn't have the same impact.

**Entities must assume the socialisation of the information and content they generate:** what media they use, what content they generate, how they disseminate it...

The example of a campaign in defence of women and children in the face of measures against COVID is shown in the form of a video.

*The aesthetics are impressive. Splendid work. How does such a direct criticism of the State work? It may reach the population better, but it also leads to more repression from the State.*

*Equipo Maíz* is an institution that supports social entities that are involved in the struggle. At the moment it is necessary to be clear and direct. The Government's popularity is strong and there are many attacks on networks, but they still believe that it is necessary to be direct. They are careful because they could always go one step further. **Popular communication has to invite transformation and**

**to do so it has to motivate involvement, and that requires more direct and confrontational messages.**

*A reflection on the use of the word struggle. It is used a lot in social movements and struggle implies violence, which is what the capitalist system and patriarchy propose. The concept could be avoided in the creation of responses and the generation of change. Activism generates responses, not struggle.*

The system is violent, and the response must be violent. Resistance is violent for those who wield power. Violence is not what we mean by “struggle”. Struggle is also a historical concept. Transformations are not easy and need diverse responses.

At the end of the presentation, KCD NGDO reminds us that the 17th May is the Day against LGBTI-phobia as a call for social mobilisation against the discriminations suffered by this group.

## 8. COMMUNITY BASED COMMUNICATION FROM OJO DE AGUA COMUNICACIÓN: JOURNEYS AND LEARNINGS IN MEXICO

OJO DE AGUA INDIGENOUS COMMUNICATION  
(Guillermo Monteforte)



Cristina Alba (KCD NGOD), Guillermo Monteforte (Ojo de Agua Comunicación Indígena)

*Ojo de Agua* began with a restlessness to know what was happening with the media. It began with intuition and a desire to gain experience.



In Mexico, working very well with statistics, they show that **the poorest states are those with the largest indigenous population**. This implies racism and marginalisation.

In Oaxaca 65% of the population is indigenous. It is a majority, not a minority, and yet it is under-represented in decision-making bodies. 75% of the population consider indigenous peoples to be undervalued by the majority of people. **There is strong discrimination.**

### **What is community based media?**

*Ojo de Agua* is linked to processes in Bolivia, Brazil and Colombia in a process of reflection on what community based communication is. **The medium is the community itself. Whoever is behind the microphone is also in front of it. The communicators are also the audience.**

**A political process of empowerment arises in the community when people realise that they have the power to communicate and to be communicators.**

*Ojo de Agua* contributes to the construction of a fairer world by promoting and making different media. **That the communication media serve to transform people, but also society in general.** Work is also done with the invisibilised non-indigenous population.

They work with 8 community radio stations that already existed and that *Ojo de Agua* helps to strengthen. Nowadays it is easy to get the equipment to start up a radio station, but once the equipment is in place, how do you make it an effective tool for the community? That's the real process.

Many radio stations started up without any kind of concession from the Government. There were no concession spaces for community based media. Added to this was the principle of autonomy: the belief that it is not necessary to ask for permission from the Government because, even if it is not legal, it is legitimate if the population legitimises it. There was a political advocacy process that succeeded in getting indigenous and community based media recognised in the constitution by supporting the proliferation of this type of media. Now it is easy to access, but it is still difficult to regularise. Discrimination continues.

More networking is needed, through national and international processes, to gain strength.

### **WHAT OJO DE AGUA DOES:**

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- Accompany community radio's own processes (listening and accompanying).
- Participatory audio-visual and radio production.

- Dissemination of radio and cinema, as these media are not very visible. For example, the Festival “*el lugar que habitamos*” of community radio and cinema. This makes it possible to reach places that only the mass media can reach. Themes based on community creation are sought after. A lot of dissemination work at all levels (community, etc.).
- Advocacy in public policies when conditions so require. It was necessary to establish a dialogue with government and institutions as people who knew the processes reached that level. There was a lot of reflection, and it is an intermittent process, depending on the circumstances.

## THEMATIC AREAS:

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- Care and defence of the territory. Internal processes that need to focus on territorial care.

*Example: Song festivals:* Topics of interest to the community are sought and music professionals are invited to speak on the subject. A rap by a woman who advocates for the preservation of the natural resources of her territory was screened.

- Gender equality

The women who attended the reflection workshops were thwarted by their husbands and nobody reacted.

Work is done on the concept of **community feminism**: a concept that is more in affinity with the population. Internal workshops were started in *Ojo de Agua* for the people of the organisation, and it was very transformative. From there work started with more inclusive language, to train people in community based media to take the gender perspective into account. It was difficult for the population to understand the need to insist on women's participation in activities. Little by little, over time, the conversations have become deeper and more enriching.

Women began to be trained as gender referents in the communities - people from the media, but also from the authorities. Skills are generated to impact on community actions.

The next step was to train male gender referents. The result was surprising, especially among young men.

**It starts with the individual, but then moves on to the group. This gives rise to self-criticism within the group, which is reflected in the community, through the media and the group's own organisation.**

The positive evaluation of the gender processes of men is interesting.





Gender is becoming a cross-cutting issue. Surveys show that the population values community radio and gender issues very highly. You can feel the change. They are supporting it.

- Intergenerational dialogues with young people and children.

## ACHIEVEMENTS

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- More and stronger community based media
- **More awareness and strategy in community based media actions.**

**Belonging to the "Network of independent radio stations", with collective capacity to inform and mobilise if necessary.**

Mexico is the second country in the world where most journalists are murdered. Despite being a left-wing government, it does not listen to criticism and there is a lot of repression.

The economic sustainability of Ojo de Agua is one challenge. Another challenge is the generational change in the organisation that is taking place.

*The music genre is highly valued as a means of reaching out to young people. Are multimedia platforms being used? How is the economic sustainability of the radio stations managed? How do they survive? Are they persecuted for being outside the law?*

**When a video is liked, it goes viral, and it is the best way to circulate. The content needs to be gripping.**

In addition, dissemination through a weekly radio programme at national level with a certain reach. The aforementioned Festival is also a tool for dissemination.

**It is necessary to build from below so that the networks work naturally. In the wider spaces there is censorship.** They work with community networks, although the presence in social networks can also be inspiring and they need to work on it more.

**The keys to sustainability of a community radio station are three: economic, functional and organisational (internal) perspective. All three aspects have to work.** It is a challenge because many people are volunteers. Financing comes from advertising, but radio stations that have concessions have more challenges because they have more constraints and requirements to comply with (for example, they cannot profit from advertising).

There are many radio stations that are decommissioned, but then re-emerge.

**Gender work is being done from the inside out, with humility.**

## 9. PARTICIPATION OF VICTIMS IN SIVJRNR: A COMMITMENT TO PEACEBUILDING WITH JUSTICE AND TRUTH IN COLOMBIA

JOSÉ ALVEAR RESTREPO LAWYERS COLLECTIVE CCAJAR  
(Sebastián Felipe Escobar)



Sebastián Felipe Escobar (CCAJAR)

CCAJAR makes use of tools such as art and communication for social transformation, hand in hand with its peacebuilding work.

1. It is an organisation of lawyers, but **if they wanted to use the law for social transformation, they needed other disciplines such as communication and pedagogy to achieve that goal.**

There is a change in the paradigm of victim support: from individual investigation to macro-criminal investigations. So, strategies of collaborative work with groups of victims emerged. A lot of bureaucracy and overly complex language and so **communication is necessary so that victims can actively participate in the process.**

The “Campaign for the truth” - **a strategy of legal litigation with communication activities and street art (as a form of denunciation).**

This campaign emerged in the face of the proliferation of “false positives”: extra-judicial executions of 6,400 people staging the killing of civilians and were then disguised as armed agents because there were incentives to do so.

Presentation of reports and **coordinated dissemination actions** in order to emphasise the work of the victims. Social networks are used.



**The limitations of digital channels to disseminate information are clear. The generation of algorithms decreases the information capacity as it leaves the exchange of information among niches that already share that opinion.**

Two concrete campaigns related to communication are shown.

1. The idea of going out on the streets with a mural of the phrase denouncing *"Who gave the order?"* The response was more than 20 armed men who intimidated the people painting the mural and then painted the faces of the soldiers on the mural in white.

**"The discreet charm of censorship!"** This caused an eruption of the message (instead of concealing it). The response on social media was immediate and exponential. It became a matter of public discussion for two days and even reached other countries such as England, France and Spain.

Afterwards, the military tried to censor the incident through legal actions claiming the defence of the right to their good standing due to criminal accusations against them. The Constitutional Court had to intervene, and agreed with the organisers of the mural: "in this action, responsibility is being investigated and not prosecuted, but is based on judicial proceedings before the courts." The discourse is protected.

2. An example is shown of how 300 sheets of legal discourse are transformed into communicative videos accessible to the victims. **The role of communication in the exercise of fundamental rights is especially important.**

There is a communication department in the group, but the content is prepared by lawyers. Work is also done on strengthening internal and external communication capacities.

This is an impressive exercise in synthesis. 800 pages read in 15 days summarised in 3 minutes of video.

The result of the campaigns was public recognition of the military's responsibility. One general in the hearing even used the phrase *"Who gave the order?"*

*KCD NGDO intervenes to present itself as an ally, not a mere counterpart. "Our political actions are as important as our projects. It is necessary to co-create joint actions to make political activities visible."*

3. **From the "meanwhile" spaces (temporary urbanism) to the Smart Factory terminal. Factory of smart cultural and creative industry in Zorzaurre (Bilbao) - Asociación Hacería (Manuel Jesús Gómez-Álvarez)**

He feels humbled by the work he has seen others doing. He has been lucky enough not to make a living from this, because he is a train driver and has a stable salary at the end of the month.





Social transformation is also a personal transformation. It is bidirectional. You have to be an active listener to link the discourse of one to that of others.

He has an artistic DNA. The SDGs have a lot of content to be worked on in an artistic way. He expresses it as a source of inspiration in the tasks of the SDGs' to create.

He talks about a specific initiative that has been carried out in the association's space. Meeting of *Espacio regadera* - feminist space with the support of the equality section of the Provincial Council of Biscay. 400 women participated, 200 people at the round table. The preliminary grassroots work is obvious to have so much participation.

A physical space is necessary in order to create. Drinking from the source in order to create.

He goes on to talk about his journey and that of the association.

1997 - drama training. Creation of (h)acería - play on words (make and steel). More artistic disciplines are incorporated (in addition to theatre).

2004 - Zaha Hadid presents a model of the urban planning scheme for the island of Zorrozaurre and the threat of demolishing the Hacería is born. 30-50 year plan. A sustainability forum of Zorrozaurre was organised: 400 residents met periodically in the Hacería. In this space it was decided by a show of hands not to demolish all the houses but to renovate them. The young people were the most committed to maintaining the historical memory. Manuel decided to write a letter to Zaha Hadid proposing an urban recovery project in the "*mean-while*" spaces of her urban plan.

Today, Hadid's plan is no more than an inspiration. A management committee has been set up with residents to bring it to life.

**The urban planning scheme is a danger and an opportunity at the same time. Danger and Opportunity are two symbols for writing the word crisis in the oriental alphabet.**

At that time *work in progress* was fashionable. The important thing is the process, not the result. And the opportunity appeared of the urban renewal process with an end date.

2008 - The social dimension was not so predominant in the association's project. The artistic part was the priority. A sociology trainee arrived to give social content to the whole urban renewal process of the space Zorrozaurre Art Work in Progress (ZAWP).

Elements of the process:

- Economic revival.
- Social transformation
- Process of bringing together historical memory



The ZAWP space was not defined at the beginning. The idea emerged to organise a PUK (Parque Urbano Kreativo) instead of the PIN (Parque Infantil de Navidad).

**A public call for proposals was launched to fill the ZAWP coworking spaces.** About 20 cultural projects were selected. One of them is Pavilion 6, a theatre company. Over time Bilbao City Council received money to refurbish their space and continue their work. This project remains permanently in the island space with institutional support.

Manuel talks about not losing the child's gaze. Not to abandon the child inside us. To let honesty accompany us.

By listening, we move forward. Things happen if you are willing to make them happen and if you have an active outlook and active listening.

**Political change is what truly generates social changes. We have to be more and more political.**

With all the dynamisation of spaces being created on the island, changes are being generated. Businesses begin to reactivate and adapt to the demands of the people.

2010 - Public money enters the project.

2018 - Demolition of the ZAWP space (the coworking space that housed projects). Public money is received, and a new space is refurbished that could become permanent.

The concept of "*meanwhile*" is a "hacking" proposal while politics formulates its urban planning scheme. **The priority is social transformation through art with an eye on the process itself.**

**The trends that emerge from this process resonate and contribute to social transformation** (e.g. the feminist forum mentioned above).

**Young people need to be involved and have the space to create. But training is needed.** This is a pending challenge, together with a major problem of dissemination, of how to reach the public.

**With more everyday things you sometimes reach more people. Feminism moves mountains.**

**Social transformation comes from the smallest action.**

**We don't know how to collaborate/cooperate. There are currently around 20 artistic projects in the ZAWP space, and they don't collaborate. Methodologies or ego-elimination are needed.** There was a proposal to make a fanzine, but it didn't prosper.

**We need a budget, methodology, but above all inspiration. And perseverance.**

The “*meanwhile*” in life also happens. Anxiety is confronted when experiencing the “*meanwhile*”.

New challenges include the search for new space where ZWAP can continue its activities. Sustaining ZAWP also requires discourse.

Now the focus is on **La Terminal** as a space to support other projects. La Terminal is inspired by the Cuban Art Factory of Havana.

We have tried to establish a dialogue with the authorities so that there is a bubble where the same measures required in other places like this are not applied so as to enable things to happen in such a specific and different space. For example, changes in municipal regulations have been requested to facilitate the creation of projects by young people.



Lauaxeta Hall, Bizkaia Aretoa, Bilbao.

# DAY 3

## 10. SOCIAL INNOVATION, ENTREPRENEURSHIP AND CULTURAL AND CREATIVE PROJECTS

OFFICE OF THE HISTORIAN OF THE CITY OF HAVANA (OHCH)  
(Malena Roche and Ariam Luis Mayor)



J. Carlos Vázquez (KCD NGOD), Malena Roche (OHCH), Ariam Luis Mayor (OHCH)

The work of the OHCH is a benchmark for **public-private partnerships**. This work involves supporting private entrepreneurship through a public institution and implies the **formation of ECOSYSTEMS for entrepreneurship and innovation**.

**Scalable proposals are needed so that they can become public policy.**

The 2030 Strategy for the development of the historic centre of Havana is updated and revised every 5 years.

The entrepreneurship ecosystem (actors that dynamise the system and the role of the OHCH as a public actor):

Screening of a video made by three women about entrepreneurship in Cuba.  
Invitation to strengthen alliances with other countries.

Entrepreneurship has always existed, but as a business it reached its splendour in 2010, accompanied by incentives, regulations...

Diverse entrepreneurship schemes, starting with technologically based ones.

These are not subsistence entrepreneurship projects. They are initiatives of innovation and creativity together with other countries.

Entrepreneurship in Cuba is in progress. **We need to build an entrepreneurial identity.** There is a shift from the concept of self-employed to the concept of entrepreneur. It is consolidating itself as an economic alternative. The private sector represents greater revenue than the state sector. The entrepreneurial sector is very heterogeneous.

We need to think of new ways of meeting the needs of the population.

We need accompaniment, we need spaces. And this is where the role of the OHCH comes in.

**There is increasingly more representation of women.** The image of a female entrepreneur is given as a probable option, although the male image prevails. Crisis with couples and the role of mother when a woman achieves success in the business world and begins to be more independent, with more income and less time. Major changes in their projection. There is no funding to motivate them or tax relief provision. Problems of incentive and share capital to get started.

**The OHCH is working on the communication of collective interests with the interests and capacities of entrepreneurs. The OHCH is positioned at national and local level, and this represents an opportunity. Leadership is young.**

The OHCH is committed to equity and social inclusion and works to support entrepreneurs with funding and skills building.

The OHCH accompanies the municipal government in the development and diversification of local economic actors within the Development Plan. Territorial roundtable dialogue, workshops...

It also works on the development of spaces with the necessary conditions to accompany the development of projects. The local population is an actor and beneficiary of local and territorial development.

The Historic Centre of the City of Havana is a UNESCO World Heritage Site. This poses a series of challenges and opportunities for the OHCH. Cultural activities and the provision of spaces for entrepreneurship predominate, although there is heterogeneity in the uses of the spaces and the economic actors involved.

The Master Plan is the guiding plan to define all the elements of the **integral management model of the territory promoted by the OHCH.**

**A rehabilitated building with no social value makes no sense.**





How to enhance the value of cultural heritage without commercialising it? To this end, the residential character of the historic centre is maintained, and this is a differentiating element.

Different keys to promote entrepreneurship via the OHCH are shared.

Several videos of entrepreneurial experiences supported by the OHCH are shared.

The entrepreneurship that are supported have economic viability needs, but also social and cultural values.

Examples: Beyond Roots, Clandestine.

**Being an entrepreneur is not just being a private actor with an economic initiative. It is also a duty of the public institutions to be responsible for the development of the community.**

Projects do work when they are well managed. The OHCH has good experiences in the area of international cooperation, for example with Habana Espacios Creativos (projects of the Basque Agency for Cooperation and Tecnalia and KCD NGDO in 2014).

Habana Espacios Creativos is a creative laboratory that promotes innovation, arts and entrepreneurship. It also makes use of technology. It is more than a cultural centre as it promotes creative entrepreneurship. **A unit of cultural heritage but also convinced that local entrepreneurship is part of culture.**

In the cultural and creative ecosystem of Old Havana there is a creative economy. Socially responsible urban regeneration. Factory of creation with local agents.

A diagnosis **to identify needs** was conducted **and the need for physical spaces to develop these projects emerged. Now accompaniment and advice (beyond the spaces) is required.** It also contributes to the search for alliances, synergies and accompaniment in designs and promotion in networks, brand identity, marketing...

Each year a selection of interns work in the Habana Espacios Creativos space with a creation grant.

The pandemic made it possible to work on drawing up internal procedure manuals to facilitate the management of the space.

**The socio-cultural programming is inclusive and dynamic. The content of the space is promoted via public interest and the dynamic management model that adapts to the needs.**

There is a network of collaboration with other spaces to put interested people in contact with each other and not to leave anyone out.

*What is the sustainability of the project and the projects hosted?*

There are several elements that contribute to the sustainability of Habana Espacios Creativos: rental of spaces, cooperation projects, and accompaniment of the scholarship holders themselves who have passed through these spaces.

Regarding the projects hosted, they receive an experimental type grant and when there is a result, they “take to the street” to develop their projects. Follow-up and advice is still provided, but the OHCH does not get involved in the financing. The spaces are still available for use and there is also co-production with the Espacio Creativo and the projects.

*Are there any environmental sustainability projects?*

Work is being done on the concept of circular economy, as well as reducing plastic consumption, not just about recycling. Projects in this sector will be integrated in the forthcoming editions.

*How are the grants distributed?*

There are open days, but above all there is the word of mouth about the projects that have already used the space. There is also impact through national and regional media and participation in events. A plan is underway to launch scholarships for people from outside Havana to help disseminate the space beyond Havana.

## 11. COMMUNITY PARTICIPATORY PROCESSES AND SOCIAL ENTERPRISE CREATION AS A RESPONSE TO THE CHALLENGES OF MIGRATION

HAHATAY SON RISAS DE GANDIOL  
(Mamadou Dia)

TABAX NITÉ is the name of the growth pole currently being constructed in Gandiol. It means building a humanity, and it is fundamental at the moment.

Mamadou's return home (and the consequent birth of Hahatay) stems from a desire to see change in Senegal. He wants to stop talking as an activist to build and put into practice what the words say (that the words take shape).





Mamadou Dia (Hahatay Son Risas de Gandiol)

Construction as a tool for development (and a metaphor since we are talking about physically building spaces, but also building people, humanity).

Keys to Hahatay's work:

- Accompanying women
- Learning from sharing space and time
- Following an active utopia: building another world

There is a political and human commitment to achieve the utopia of young people being able to meet and share as equals. To this end, in Senegalese culture, there is the *ataya* moment (when tea is prepared and drunk). It is a moment in community and the simplest means of socialising.

**Human civilisation is the product of millions of encounters. To halt encounters is to impoverish humanity.**

The youth of the world need to travel. With this in mind, Hahatay invites people to travel to Gandiol, but this also calls for the possibility of travelling from Gandiol.

Today's challenges are global and common. Cooperation emerges as a fundamental element in the reconstruction of social injustices.

Developing a pilot reconstruction plan requires not seeing youth and women as problems but as opportunities.

The *Def'art jotna* community experience laboratory, an African community self-realisation project, is born.

This term emerges in response to the concept of community development. It is necessary to reflect on the terms, as the very term development is nothing more than "copying the West." We need to question the progress made in the





West; we need to take a critical and constructive look - the overproduction of plastic, pollution... If we copy this model, we are destroying the planet.

Culture is the basis and starting point for everything. Communication is also an essential tool for change. This requires exchange with the community, and in this process, young people emerge as community leaders, ambassadors of the project.

Listed below are the different projects underway in the African self-realisation community laboratory *Def'art jotna*:

### BAN AK SUF

Bio-construction group made up of women. Ban (sand) ak Suf (earth). They also build with shells and straw.

The focus is on building a city, a neighbourhood, of development... We always focus on something and never on humanity, on people, so the aim is to build human beings in order to live better.

### AMINATA CULTURAL CENTRE

It emerges as a meeting place (and in a unique way with the Basque Country). It proposes the questioning of culture and the enrichment of people and processes through encounter.

The construction was collaborative.

### FESS PRODUCTION (meaning to make visible)

It is an audio-visual production company made up of women.

It is committed to this new way of showing Gandiol, empowering women to transmit this point of view. In Gandiol there are more women than men (because of migration). A lot of support is given to the training of women in the audio-visual field.

### DEKANDOO

Artistic residency. First space where women participated in the construction, with straw and mud, glass and mats, and recycling elements from the environment.

### SUNUTOL

Agro-ecological vegetable garden.

### DEFARAT

Plastic recycling.



## GEM SUNU BOPP

Community radio that accompanies the process of community building. A space built with car tyres.

## MENENEK

Farm for the breeding of sheep, goats...

## KEERU JIGGEN ÑI

Promotion of women. The objectives are: to break the boundaries, to confront the concerns. In its construction, the team has taken the freedom to interpret the architecture.

## NITÉ

Textile unit to promote clothing from Gandiol. Dyeing of fabrics with natural elements taking advantage of the resources of the surrounding environment for local development.

## BANT AK WEÑ

Manufacture of furniture.

## TABAX NITÉ ACADEMIA

Key elements: Knowledge, Leadership, Tools.

Many people come to train (visiting group of 60 local and international architecture students).

The process of transforming all these spaces into an academy of knowledge and experience is underway.

Training courses are planned in: Culture and communication, Coexistence, Knowledge and know-how, Agro-ecology, Design and audio-visual, Bio-construction, Carpentry.

## TABAX NITÉ HUB

Ecosystem of entrepreneurship and opportunities. Training in Leadership and Innovation. The aim is to support groups of young people who, after training, can become entrepreneurs in different fields.

Communities can live from the resources around them, but to do so they need to see the opportunities that are there. The virtual world leads us not to look at what is closest to us.

*Inspirational speech: How do you connect with people for the development of critical thinking?*

By being part of them. As a young person who was told that I wouldn't be able to do anything, I felt the impulse to show that, as young people, we are capable of giving answers to society's problems. There are many committed young people and we need to listen to them. It also helps to be from the village and to live in the village with pride. Inspire the city from the village. I don't participate in the project for others, but it is OUR project as a community, with the consequent support of many initiatives at local and national level. It also helps to be part of networks that share the commitment to provide answers. It is necessary to provoke processes for change, to give a voice and to be a bridge.

*Congratulations on returning to your country. "Restoring souls" is a saying from Cuba that reminds me of the concept of Tabax Nité (building people).*

*He speaks of a surgeon who worked in Senegal to propose a collaboration. Objective: to avoid indiscriminate migration but also to create opportunities and resources in Senegal.*

## 12. VOCATIONAL TRAINING AND COOPERATION

CFIP TARTANGA LHII

(Markel Andia and Inhar Lozano)



Inhar Lozano (CIFP Tartanga LHII), Markel Andia (CIFP Tartanga LHII)

Two teachers and two students travelled to Senegal and made their first contact with international cooperation in Africa with Gandiol and Hahatay.

The trip involved offering technical knowledge to Hahatay through support for the radio and the setting up a TV channel in Gandiol.

The aim was to find a way to contribute to this television project, on the one hand, by working on technical aspects and on the other, focusing on training aspects that would have continuity later on.



The objective: to train local young people to record video and sound and to make streaming productions. Looking at the resources available to them, we defined what could be taught.

Practical examples: editing a video clip in progress.

Funding was received from the Basque Government and the CIFP Tartanga provided equipment.

Knowledge was adapted to their level of training. The teachers began by getting to know their interests in order to adapt to them. The classes were as practical as possible to teach how the materials worked.

They worked on sound and image and, in a practical way, they produced and broadcasted a live concert (after 3 weeks of training). The students did not take part in the setting up of the last event, as the young people from Gandiol did everything themselves.

A video clip was also recorded with local artists.

Another project was graphic design: an identity manual was made of everything Hahatay does. This project is still ongoing.

They say they have learned a lot from the people and got even more involved beyond the formal aspects of the project.

**Tabax Nité** is a project intricately linked to vocational training, which requires facilities and resources.

The project proposes new ways of doing things, of working. It is inspiring because training is based on contracting people who know how to train and teach others who don't know. And this is how the projects develop. For example, while they are learning they are, at the same time, applying their knowledge by building on it in a practical way.

They jump straight into doing real projects. "Learning by doing". A fashionable concept that is being applied here and that makes it easy to internalise a project. In Hahatay the basis of learning is precisely that, learning by doing.

This is an inspiration for the learning system as well. The projects that the learners do are real projects.

What can be done here to ensure that the projects created by the students do not remain in a drawer? There is an opportunity to create local products that also bring benefits to the community. Here, the community does not benefit from our students' projects. Efforts need to be made to move forward.

There the community is at the centre. The benefit of the community is at the centre of everything they do. Training from here means that the projects stay on a hard drive. And the involvement will be greater if they participate in real projects.



Our education system's syllabus is validated, but in Hahatay the challenge they face is validation. When a training cycle is introduced into the education system, there are many problems and there is a lot of bureaucracy.

There, the results without validation are excellent.

The dream they share is that the training they offer can be validated. They hope to achieve this.

The experiences were good, but there was also a cultural shock. The trip was enriching, and participants learned a lot about the culture, the religion, the food, the climate, the traditions. So much learning from the people themselves.

And what about the future?

Their work has been a small grain of sand in a larger project, and they want to acknowledge the work of the people behind the scenes.

A return trip was planned but could not take place due to reduced funding, but they are going to do everything possible to bring at least two people from Gandiol.

The concept of COMMUNITY is strong there, it is very palpable. Society here is more individualistic.

Regarding the projects, they were surprised that with a two-week training course they are already putting into practice and using what they learned. Here, with a lot of resources and a lot of training, everything gets left hanging. They want to integrate a more practical approach for the new course in order to implement real projects.

COMMUNITY is a broader concept. It means having breakfast every day with 12 people and sharing everything. In Senegal there is a profound sense of belonging to the community.

Here there are many resources (materials...) yet there, with few resources, they give their all. We need to transfer to here the idea that with little material you can do a lot. What is necessary is not the material but the determination and the initiative.

*KCD NGDO reminds them that when they return from this trip they are agents of change here.*

It is necessary to continue devising ways to continue sharing time and space. Challenging stereotypes, breaking down borders. All the rest are excuses (training, activities...) because the aim is for young people to be able to sit down, see each other, recognise each other.

Cooperation needs to be based on the encounter between people and this will allow us to fight against racism.



## 13. CONCLUSIONS

KCD ONGD

(Juan Carlos Vázquez)

**The birth of Basque cooperation** has a lot to do with the Nicaraguan revolution in the 1980s, when an internationalist movement with a strong political commitment emerged.

At the end of the 1980s, **Basque institutions became involved in development cooperation, which led part of the Internationalist Solidarity movement to join the world of cooperation for development through cooperation projects. It is a complex world, full of technicalities, bureaucracy and lack of dialogue with institutions.**

In the Basque Country **there has always been talk of economic entrepreneurs,** but in this period many social entrepreneurs emerged.

**In order to be able to function, new structures, technical staff and economic solvency had to be created, both here and in the countries where the projects were carried out. One had to learn to dialogue with the institutions, as there was a feeling of mutual distrust between these new NGOs and the administrations.**

**34 years of Basque cooperation between NGOs and institutions have passed, and many projects have been carried out. There have been many successes and mistakes, which has enabled us to accumulate a great deal of experience that should not be wasted.**

**Today there is a closer relationship between NGOs and institutions, political influence is greater than when we started, there is more specialisation, and, very importantly, the concept of Education for Social Transformation has been slowly gaining ground.**

**Nowadays, Cooperation should discard bureaucratic burdens and at the same time increase political coherence, something for which the political advocacy that we NGOs can carry out is indispensable. What is clear is that cooperation for Global Transformation is still closely linked to Solidarity.**

**Sustainability, gender equality, feminist and rights-based approaches, the local-global approach, the promotion of overcoming ethnocentric, heteronormative and anthropocentric views, the search for alternatives to achieve Equitable and Sustainable Human Development are characteristics of the philosophy and work of NGOs.**



### **Cooperation faces great challenges:**

- **Competitiveness among NGOs, a very fragmented sector (215 entities in the Basque Country).**
- **Need for highly technical and professional profiles as opposed to other more political profiles**
- **Dispersion of work**
- **Debilitation and instability (annual calls for proposals)**
- **Generational replacement**

**Basque NGOs started out with great challenges ahead of them, but these have been multiplied with globalisation:**

400,000 acts of sexual violence in Spain every year, only 2% of which are detected. According to the World Bank, there are approximately 2.4 billion women who do not have the same rights as men. The U.S. Senate setback to abortion representing a regression of 50 years. In Colombia after the 2016 Peace Agreements, 900 leaders and human rights defenders have been assassinated. When you kill a political representative you hold back an entire community. In 2021 more than 2,000 people died in the Mediterranean; 70 countries still punish the LGBTQ+ population. Governments like the one in Israel use their cyber espionage industry as diplomacy to gain international influence; income and wealth **inequalities have grown with the pandemic; almost half the population of a country like Mexico is living in poverty; hate speech is on the rise; the climate crisis is worsening. Wars continue to escalate, and military spending has been growing for seven years in a row.**

These are just some of the challenges, but enough to awaken our resolve, these are just a **few facts that invite us to act.**

**In the last 14 years the world has suffered several profoundly serious upheavals:**

- **The Global Financial Crisis of 2008.**
- **The Trump era that encouraged populism and disregarded all international agreements.**
- **The rise of Chinese protagonism that has taken advantage of the crisis of the neoliberal development model.**
- **Coronavirus, a pandemic that has caused 15 million deaths and increased poverty and inequality. The disease also showed us what happens when neoliberal policies dismantle public health care or when it does not even exist, and a pandemic arrives. It also highlighted the dependence that all societies have on women in the area of care.**



- The alert of the scientific community to save the planet in the face of the lack of action by governments.
- The risks of misusing the new technologies of the Fourth Industrial Revolution and the importance of using them ethically.
- The Russia-Ukraine invasion, NATO expansion and the clash of ideological blocks.

In 2015 the United Nations General Assembly adopted the 2030 Agenda, which was born with the idea of creating a fairer and healthier planet. To achieve this it created "A plan of action for people, planet and prosperity, which also intends to strengthen universal peace and access to justice"

The resolution was signed by 139 countries, and defines new goals that are called "Sustainable Development Goals" (SDGs).

The Basque NGOs **emerged in a solid world** where changes were slower, the group and the collective had a certain strength.

In the 1990s, with the arrival of the digital world, we entered a **liquid state**, as the sociologist Bauman said. The liquid world brought with it a state **without very solid values**, the speed generated by this new fluidity, confusion and consumption seriously weaken social and human bonds.

With the **pandemic** we have passed to a **gaseous state** where people have little force of attraction between them, we are always in continuous expansion, in continuous search, in continuous dissatisfaction, and this prevents union.

**Our individual efforts evaporate.** The danger is that someone or something channels this energy to explode it. If we channel this energy well, we can multiply the message. This has to be the fuel for change.

*This new crisis could also be the straw that breaks the camel's back, a new turning point to address deep reforms and a new global consensus for development, with common sense solutions for everyone, driving a willingness for change and new progress that can generate new proposals that provide solutions to the unfeasibility of the current global model.*

*From this new crisis we could bring about new global governance, with a reformed United Nations, far removed from the geopolitical and geostrategic interests of the most powerful countries. This Global Governance would help to achieve the SDGs and to look to the future with more optimism and hope.*

Despite their shortcomings, the SDGs could be a **great point of union between different social agents: countries, entities, companies, civil society for the global common good.** We must remember that the 2030 agenda only has 8 years left.



We need to **generate new emotions**, just as feminism and environmentalism did in the 1970s, and later internationalism and the anti-militarist movement of conscientious objection. We need to know how to channel **this new ethereal, gaseous energy** to transform it into the **energy of change for Equitable and Sustainable Human Development**.

It is necessary to nurture resilience and cooperation capable of adhering strongly to reality and escaping from voluntarism and impossible dreams that are beyond our means. More common sense, realism and pragmatism to achieve human progress.

## 14. CONCLUSIONS OF THE PARTICIPANTS AT THE ENCOUNTER



Participants during the Clownclusions

ERIKA (Burgos) - Shows her gratitude. "I felt small to see so many people with so much to tell. Thank you for sharing your experiences that are now part of the knowledge of others."

SEBASTIAN (Colombia) - "Something that unites us today is Faith, and I think stubbornness and also resolve. Over many years, a boot print can pierce the rock. Stubbornness defines the work of many organisations that are here today. We work in contexts of war and systematic violence, but we should not focus on who the bad guys are. In this scenario where it is exceedingly difficult to have hope in humanity, it is very important to come together in these spaces to continue being stubborn. Hopefully, we can continue to meet."

YANIRA (El Salvador) - "We are united by injustices and the hope of wanting to change things and do good things. Advancing and improving we continue."



The reality of each country requires us to do different jobs and that is where I question sustainability. It is up to us to be ingenious so that the work we do is maintained. I am grateful for the space and the capacity of KCD NGDO to generate these encounters so that we can learn from each other. Let's keep dreaming and transforming ideas into reality."

NETO (El Salvador)- Thank you for this encounter that allows us to get to know each other and share. Co-creation is a great challenge. The 2019 encounter was especially useful for me because I came away asking what more can I do. Seeing examples of other people doing things inspired us to make a fiction documentary, moving into commercial formats, but controlling the content. The support of cooperation is important because otherwise we wouldn't be able to do it. The challenges with institutions (Government) also happen in other places. It's a pleasure to return to face-to-face work. I take with me lessons learned and new challenges."

PERLA (Cuba) - Cuba is in the "third world" but nobody had to pay for the COVID vaccine, and almost everyone has been vaccinated. We advanced on our own. The commandant taught us that we had a debt with the African continent. We were taught that we don't give what is left over because we don't have any left-overs, we share what we have. Thank you for this wonderful encounter."

MARILYN (Cuba) - Thanks to the KCD NGDO team. So far away and yet so close. Coming here to this space (10 years of collaboration). The world is very badly distributed. We need to promote talent. In Cuba we struggle every day for access to basic things. Stubbornness marks us and accompanies us."

MAMADOU (Senegal) - "Thanks to KCD NGDO for the space. I leave here inspired and strengthened. It is very encouraging, even if everything around us is grey. We need to be able to get animated. I have been lucky enough to be able to live on the street, to be manager of a company and to see the fear that invades people who hide behind diplomas. That way we see the strength inside us, we shouldn't feel small, we can draw strength from what we do and feel proud of it. Feel happiness and emotion. Hahatay means laughter. My contribution will be based on love and joy. To get excited, to feel strong through the proposals. To see everything as big. To be inspired by the projects, and to inspire the world. I take with me more fuel and more strength from these encounters; more than ever, after all the tough times (having to involve people, politicians). This recharges me with energy to keep going. Let's go for more.

JUAN CARLOS (Bilbao)- In KCD NGDO we are very practical. In the North there is also a global South. Dialogue means that we all have to learn from each other.

## 15. CLOWNCLUSIONS

BY VIRGINIA IMAZ



Clown Pauxa (Virginia Imaz, Oihulari Clown)

**To be all right in a world that is wrong is suspicious.**

**Let's unite.**

**We have to commit ourselves to acting.**

**We DO WANT change.**

**Resist by creating. Change the system.**

**What would happen if we stopped doing what we were doing? There are reasons for hope.**

**The context is hostile but in this darkness, each of us can be a beacon to light the way.**

**So many small people doing small things, and we unwittingly change the system.**

**Stories from the margins matter.**





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