

Article

ResiliArt#5 Create 2030!

More than a year after the world was first shaken by the Covid-19 pandemic, the international community has arrived in a new era of emergence and hope. However, this emergence, which coincides with the beginning of the Decade of Action for the 2030 SDGs, cannot be a mere return to normality. Rather, under the guiding principle "Build back better," existing structural inequalities need to be eliminated. Learning and creative societies must be built. Education, culture and cultural diversity, which are disproportionately affected by the health crisis, have decisive potentials and pioneering ideas for these objectives.

On the occasion of the tenth International Jazz Day, the German Commission for UNESCO convened a meeting of global experts on culture and cultural policy. Sharing their expertise and perspectives from different backgrounds, they jointly discussed the challenges and opportunities for this Decade of Action and beyond. The international guests, however, were not invited to predict the future, but rather to formulate their dream for 2030. To take an architect's or designer's perspective, asking "are we doing the right things?" and "are we doing them right?", in a moment where the pandemic has made systemic injustice perhaps more visible than ever.

This 90-minutes online debate was part of the international UNESCO-led initiative of ResiliArt-debates, a global effort to raise awareness and to support artists and cultural producers during the pandemic. "Create 2030" was the fifth debate in a series of debates hosted in Germany during the time of the pandemic. A keynote speech by Nina Obuljen-Koržinek, Minister of Culture and Media of the Republic of Croatia opened the event, followed by 15 expert contributions. They identified key competencies for reshaping society across disciplines: Creativity, open-mindedness and ability to participate, as well as respect for cultural diversity and resilience.

Consequently, the value of cultural and artistic education for the cultivation of new forms of knowledge and problem solving, that is, for the challenges of 2030 and beyond, cannot be underestimated. This renders open and equal access to culture all the more important, especially in times of radical digital transformation. In terms of digital infrastructure, however, there are still significant differences between countries in the Global South and those in the Global North. In addition, global trade in cultural products or services, particularly in the digital environment, lacks fair and sustainable value chains.

Thus, it is no surprise that several experts observe an uneven distribution of cultural goods and services throughout the world. The German Commission for

UNESCO has been working with the concept of "fair culture" to address the need to strengthen an equal, even preferential treatment of cultural goods and services.

Notwithstanding, this is only one of the challenges identified by the experts to make the "building-back-better" promise a reality by 2030. Inseparably linked to the common achievement of sustainable development is the guarantee of gender equality (SDG 5), particularly in the field of education and culture. Gender gaps persist in access, learning achievement and continuation in education in many settings. Likewise, many women around the world are denied cultural participation or receive less appreciation and recognition for their work. Across industries, they are underrepresented in leadership and other decision-making positions. The empowerment of women and the development of gender-specific and transformative cultural policies that promote the diversity of artistic expressions are essential to "create 2030".

A new and internationally connected sense of urgency has been established for these challenges – again a common observation by the experts. To tackle these challenges, however, the global community relies on each individual. We, therefore, invite you to find inspiration in this kaleidoscope of international perspectives and, on a more personal level, to reflect on one's observations and expectations for the year 2030 and beyond.

This event was organized by the German Commission for UNESCO in cooperation with the UNESCO-Institute of Lifelong Learning.

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Statements

What if the international community had been successfully putting culture, gender and good governance at the heart of the sustainable development 2030 agenda? How would that possibly look, sound, smell, and feel in the year 2030 and beyond – say in 2050 or even by 2070?

Housseem Bel Hadj

Development and technological change are affecting all corners of the globe, surely with different degrees and speeds from place to place. Global living conditions (poverty, illiteracy and gender parity) have improved over the years. However, our perception of the world's image today is globally negative, as shown by the 'Gapminder Misconception Test' launched by Gapminder Foundation IN 2013 through a set of knowledge questions asked to the public in Sweden that showed that their ignorance of basic global facts was important. This perception is valid in the other countries where the Gapminder Test was conducted. I wish to see the test conducted in countries other than the Nordics to see the perception of the people of the world's image from another angle.

Information Technology has brought an economic revolution and a learning revolution and the change towards a 'Creative Society'. People and decision makers' mindsets and behaviours towards the use of IT have changed rapidly during the Covi-19 pandemic specifically with the travel restrictions.

Building Learning and Creative Society and Offering Lifelong learning opportunities are among the top priorities of today and of the future.

Today's major challenge is to shift from a silo's approach where each sector thinks and acts separately from other related sectors to a cross-sectorial approach where the efforts and know-how are joined to reach common goals and to better use human and financial resources.

Building a Learning and Creative Society can be based on a value chain development approach and clustering. The development of a new knowledge creation model is needed, a model where the relationships between creativity, knowledge and learning process are linked, and where IT is deeply understood as a stimuli/opportunity of "explicit—collective knowledge" rather than a threat in the dynamic process of knowledge creation.

To overcome this challenge, global dialogue and collective efforts are needed. Positive impacts and results can be expected in achieving several SDG at the horizon of 2030 and in improving people's lives as connected citizens of the world.

Let's work and dream together!

Sarah-Lea Effert

It is 2030 and the international community has successfully put culture, gender, and good governance at the heart of the development 2030 agenda. Our world has been shaped by cultures of care and creativity.

What does it look like? It looks like accessible and safe public, communal, and artistic spaces that are the beating hearts of the cities and villages we live in.

What does it sound like? It sounds like your favourite jazz song and it reminds us that by combining what is known with what is yet to be imagined, artists, activists, and people everywhere have overcome oppression by changing our hearts and minds to transform our institutions.

What does it smell like? It smells like your most cherished scent from nature (in my case summer rain), celebrating that we have made it on the path towards 1.5 degrees, that we are protecting biodiversity, and thereby the livelihoods of current and future generations.

What does it feel like? It feels like taking a big breath together, accepting our vulnerability as a shared experience from which we learn to live together.

How did we get here? We did not go back to 'normal' after COVID-19. We were no longer satisfied with the promise of a future that is female but otherwise resembles the current system. So, we envisioned and built feminist futures instead.

Oh, and it tastes like ice cream, of course.

Brahim El Mazned

Alors qu'Any, aux côtés de l'UNESCO, a hautement célébré la Journée internationale du Jazz, elle a fait de ces événements un lieu de rencontre et d'expression pour les acteurs du secteur musical au Maroc, au Maghreb et plus largement en Afrique, des artistes aux professionnels du secteur. Entre discussions autour femmes dans le Jazz avec la Division du Genre à l'UNESCO et problématiques autour du Jazz au Maghreb dans le cadre du projet « La musique comme moteur du développement durable au Maroc » mené conjointement avec le Bureau de l'UNESCO pour le Maghreb, Anya a fait de la célébration mondiale du Jazz un haut lieu de débats et d'échange, afin de trouver des solutions pour l'avenir.

Alors que la décennie 2020-2030 s'est ouverte il y a peu, le monde a connu des changements radicaux sur tous les plans, poussant à une redéfinition des modèles et des dynamiques de tous les secteurs, la culture au premier plan. Au moment même où de nombreux acteurs culturels ont fait face et ont su se réinventer, entre digital, nouveaux réseaux et refonte des systèmes de la vie culturelle, l'horizon 2030 nous offre aujourd'hui une multitude de dynamiques inédites qui feront de la vie culturelle mondiale de ces dix prochaines années une source infinie d'apprentissage et le moyen d'écrire un futur durable.

Entre résilience, espoirs nouveaux et actions humaines conjointes, l'horizon de 2030 est plus que jamais l'occasion de mettre au cœur de nos actions humaines les piliers élémentaires que sont l'éducation, l'égalité des genres et le respect de la diversité culturelle, et de promouvoir un secteur culturel humain, résilient et ouvert, entre préservation de ses traditions, protection de ses acteurs, réinvention permanente au profit de la jeunesse et abolition des frontières.

Aux quatre coins du monde, nous disposons d'immenses ressources matérielles, artistiques et humaines pour mettre en place le monde culturel que nous souhaitons. Croyons en nos rêves.

Nathalie Guay

La bonne gouvernance a mis fin à l'autoritarisme, aux conflits. Le patriarcat, c'est terminé sur Terre. La culture a remplacé les affaires au coeur des échanges. Disons qu'on se donne jusqu'en 2050 pour y arriver.... Et voyons ce que ça donne.

Les rapports totalement égalitaires entre les genres ont mis fin aux féminicides et à la violence envers les femmes. Ils ont aussi contribué à une meilleure distribution de la richesse, à une meilleure répartition du travail et des tâches, à une augmentation de la productivité, ce qui a permis une diminution généralisée du temps de travail pour tous, temps généralement réinvesti dans les arts et la culture. Le succès fut si retentissant qu'on s'appliqua à éliminer toutes les autres formes de discrimination. Le racisme connut donc le même sort. Au final, le taux de criminalité a chuté de 80% et de nombreuses prisons ont dû fermer leurs portes. À Davos en 2050, les hommes blancs ne représentent plus que 13% des participants.

Le secteur des arts et de la culture est désormais plus important que ceux de la finance et de la fabrication, combinés. Les cours d'art sont intégrés dans les cursus scolaires. En fait, la plupart des gens ont un emploi mais ils consacrent en moyenne 3h par jour à divers processus de création, de l'écriture à l'artisanat. La plupart des langues autochtones ont pu être sauvées et sont couramment parlés dans leurs régions d'origines. Le toki pona, parlé par 72% de la population mondiale, et en croissance, s'impose depuis une dizaine d'année comme la langue universelle.

L'intérêt général est systématiquement favorisé dans la prise de décision politique. Il n'y a plus de conflits, de dictature. Il n'y a plus de guerre. Grâce à une stratégie rigoureuse à l'échelle mondiale, pilotée par l'UNESCO et basée sur la collaboration entre les meilleurs scientifiques, on a trouvé des alternatives à l'utilisation des hydrocarbures en 2030. Les changements climatiques ne représentent plus désormais une menace pour la vie sur terre. Les accords d'échanges équitables ont permis des investissements sans précédents dans la biodiversité, l'éducation et la santé. Le démantèlement des paradis fiscaux et la démilitarisation ont financé l'élimination de la dette et le remboursement des dettes injustes de ce que l'on appelait jadis les « pays en développement ».

Et non, l'humanité ne s'ennuie pas. Elle cultive l'intérêt pour la culture et la science, elle construit un héritage luxuriant pour les générations à venir. Et dire qu'on a misé auparavant sur le commerce et la concurrence....

Octavio Kulesz

AI and Culture: a tsunami is approaching

A tsunami is coming to the peaceful shores of the cultural world. The name of that huge wave is “AI” – artificial intelligence.

AI tools are already being deployed in the arts and culture sectors. One clear example is GPT3, a deep learning system that can write screenplays, love letters and other texts with extraordinary quality. Moreover, applications such as AIVA or Amper can create symphonies in a few seconds. We will likely see more and more of these tools in the future.

Now, some would say that one day the machines will become so creative that they will replace humans. But that is not the real risk, because actually, machines have no intention to create or to do anything by themselves.

The true danger here is that those very few people and companies who master AI tools may end up replacing thousands of artists and small cultural enterprises who cannot use or do not know how to use this type of technique.

Therefore, it is not about a struggle between machines and humans, but rather about power, democracy, and cultural diversity – that is to say, all-too-human topics.

So, what can we do? We need to make sure that artists, cultural and creative industries, as well as other stakeholders, understand and use AI, not as passive consumers, but as active creators. We should also raise awareness about the impact of automation on the cultural world. We need more training and more networking with the tech sector.

AI will reshape the cultural landscape as we know it. In the next 5 or 10 years, the cultural sectors will go through a radical transformation, much faster than we imagine. We should all get ready.

Albert Schmitt

This is to Christine Merkel, whom to replace will not be possible. Of course, there will be a successor in her position at “Deutsche UNESCO Kommission”, but Christine, as we all know is unique and I’m more than happy, that she will not leave, but just change some surrounding parameters like job position and we will still be able to reach out to her and benefit from her passion for the arts as well as her intellectual brilliance, her big heart and so many other qualities.

Let me start my little contribution with two quotations. Number 1 is from a science fiction novel from 1984 with the title *Neuromancer*, written by William Gibson, who says, “the future is already here, it’s just not evenly distributed”.

Second comes from German neurobiologist Prof. Dr. Gerald Hüther, who claimed in his laudation at the occasion of the vision award ceremony in Berlin, that “The Deutsche Kammerphilharmonie Bremen seems to have come to us right from the future”.

So, assuming for a moment that this orchestra would really stand for one of the spots where, according to William Gibson, the future is already present, what can we learn from it, in regard to the question, what orchestras in 2030 would look like?

Well, orchestras would be cultural enterprises, that belong to their artists, who are defined by an entrepreneurial attitude, which means, they are courageous, initiative and responsible.

As an effect out of this spirit, they produce arts on the most supreme level, like The Deutsche Kammerphilharmonie cycle of Beethoven symphonies together with artistic director Paavo Järvi, which is praised to be of historic significance. Or to keep closer to the actual international jazz day, two recently issued albums with the adorable finish jazz pianist Iiro Rantala.

Defining excellent arts production as the nucleus of the cell, which keeps the DNA of an orchestra, there is a membrane to that cell, which interacts and builds relationships with any part of society. Following the findings of epigenetics, we know that cell membranes do exactly that. They have receptors on their surface, which communicate with the environment and decide in a highly complex and permanently ongoing process, which parts of the DNA should be switched on and which should be switched off to ensure the best possible adaption to the environment and thus retention.

In the reality of the year 2030’s orchestras, these membranes are institutions for cultural education that help people, especially in socially and educationally

disadvantaged environments, to develop their individual (entrepreneurial) potential through music, regardless of their starting and actually surrounding conditions.

The origin of such cultural-societal development-cells is located since 2007 in the poorest part of the city of Bremen, which itself belongs to the poorest states of Germany. Of course, poverty is relative.

Starting from here a movement has been initiated to start up comparable entities in other cities of Germany and with the help of the German foreign office in far-laying countries like Tunisia as well. This movement started some years before the beginning of the pandemic. The youngest layer is found in London, and the next is very likely going to be in Scandinavia.

The survival of The Deutsche Kammerphilharmonie Bremen, our visitor from the future, according to Gerald Hüther, up to this point of the cruel pandemic, which turns out to be so especially hostile for culture, seems to be proof, that despite the short time span of the movement, it's obviously strong enough to overcome the COVID 19 challenges. This leads me to the vision, that

- in 2030 there will be cultural cells like this - Artist- owned, cultural institutions with an entrepreneurial attitude in the nucleus, surrounded by a future-laboratory-membrane, that empower people of all kinds through the possibilities of music to be the best person, that they potentially can be, all over the globe.
- And these cells will spawn individuals who are able to contribute to a an environment in best balance and health, to democracies that co-exist in peace with each other and in which day-to-day life culture will be staple food.

Honestly, I can't wait for this to happen!

Kenza Sefrioui

Plaidoyer pour les humanités et la pensée critique

Le droit à l'école. Le droit à l'université. Le droit à la recherche scientifique. Le droit à une information indépendante de qualité. Le droit à la culture, en particulier aux livres. Tous ces droits vont ensemble et sont inséparables. Ils contribuent à la formation d'une pensée critique, qui trouve sa forme dans toutes les disciplines constitutives des humanités.

Les humanités sont en effet les outils pour comprendre le monde. Pour prendre part de façon consciente et éclairée au débat citoyen. Pour construire et donner sens à la modernité.

Les résistances sont, aujourd'hui comme hier, nombreuses et d'une extrême violence. Elles sont le fait de pouvoirs politiques autoritaires, religieux ou séculiers, qui n'entendent pas renoncer à leurs privilèges. Elles sont le fait de sociétés privées qui pour leurs profits entendent capter l'intégralité de l'expérience humaine, et même de la transformer. Elles sont le fait d'une idéologie managériale qui est la négation du politique. Ces groupes ne reculent devant aucun moyen pour briser les dynamiques d'émancipation que portent les humanités: violences physiques, violations des droits, ou plus insidieusement idéologie de l'inévitabilité.

Nos sociétés ont fait l'expérience des conséquences mortifères de la destruction de ces droits: analphabétisme, illettrisme, désinformation, incapacité de résister aux fake news, aux discours de haine, aux théories du complot...

Les femmes, les jeunes, les minorités sexuelles, religieuses, tous les groupes dominés en sont les premières victimes. Les dommages sont immenses, si immenses qu'on se demande parfois comment apporter une réparation à celles et ceux qui ont été victimes de cette dépossession.

Les humanités sont donc un patrimoine de l'humanité, qui ne saurait se définir sans elles, car elles s'inscrivent dans la droite ligne de la Déclaration universelle des droits humains. Les humanités sont un droit fondamental qui doit être garanti à chaque être humain. Car il y va de son émancipation individuelle, en tant que citoyen. Les voix s'élèvent de plus en plus nombreuses pour réclamer la patrimonialisation des humanités, à l'instar du groupe international Endangered Humanities.¹

Car ce droit à la pensée critique doit être protégé.
C'est notre responsabilité à tous.

¹ <https://humaheritage.hypotheses.org/59>

Et c'est avant tout celle de l'UNESCO, que j'appelle à se mobiliser aux côtés des activistes culturels, des enseignants, des journalistes et des chercheurs dans ce sens.

Sana Tamzini

Être citoyen du monde! Cela nécessite quoi?

Un citoyen est « celui qui appartient à une cité, en reconnaît la juridiction, est habilité à jouir sur son territoire du droit de cité et est astreint aux devoirs correspondants »². Un citoyen du monde, c'est celui qui « met l'intérêt de l'humanité au-dessus du nationalisme. »³

Se détacher de la notion de nationalisme pourrait nous élever vers une humanité commune. Il s'agit d'un sentiment d'appartenance à une communauté plus vaste, qui dépasse les frontières nationales, rappelle nos valeurs communes et repose sur « l'interdépendance des sphères locale et mondiale, nationale et internationale. »⁴

La crise actuelle des vaccins du covid 19 nous a ouvert les yeux sur l'importance des frontières entre le nord et le sud, entre les riches et les pauvres et sur le déséquilibre et les inégalités qui en découlent. Un simple regard sur la carte mondiale de vaccination nous laisse sans voix. Quel que soit le discours politique ou les actions sociales que nous voyons dans les communiqués de presse ou dans les rapports périodiques, les actions en temps de crise nous ont démontré le contraire.

J'en viens à quelques attentes optimistes pour 2030, sur la base de trois observations:

- Favoriser un processus collaboratif où le citoyen trouve sa place par sa participation à la prise de décision avec les autres parties prenantes de la société,
- Avoir un libre accès aux lieux, espaces et territoires que ce soit en mode virtuel, présentiel ou hybride,
- Démocratiser en assurant un accès libre et un échange équitable des informations et des produits afin de décloisonner les frontières.

² <https://dictionnaire.lerobert.com/definition/citoyen>

³ Idem

⁴ <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/ED/pdf/questions-answers-21jan-FR.pdf>

Stefan Winkler

The UNESCO report **Re | Shaping Cultural Policies** documented several positive developments, and combined with what we can learn from the challenges of the pandemic, I would come to some optimistic expectations for 2030 that are informed by **three observations**:

1. The **acceleration** in the discussion of topics that are at stake (sustainability, inclusion etc.) and a new and internationally connected sense of urgency. Cultural institutions and organizations as my own, the Goethe-Institut, are debating these questions internally and publicly.
2. Spread of **digital literacy and digital connections**: people who were excluded from international discussions due to travel/visa/financial restrictions can now participate much more easily, and are able to raise their voices to be heard. The digital connection also induces a flow of information in all directions, for example between countries where physical meetings were problematic, e.g. India and Pakistan.
3. **Dynamic** of a new, culturally informed, media and tech-savvy generation. High motivation to interact with each other, and a lot of curiosity.

Based on these three observations my **three expectations** for 2030 are:

1. **Experience**: a new appreciation for analogue art – we all need to meet, to exchange, to feel, to taste, to move our bodies etc.: this experience of art that we are all craving for, is indispensable. We will value the **experience** of all forms of cultural events more than ever because we won't take it anymore for granted. We want JAZZ – today is the International Jazz Day, or to quote Martha Graham: "Dance is the hidden language for the soul."
2. **Inclusion and diversity**: Institutions will have changed: diversity and inclusion would be the norm and not the aim, taking intersectionality into account.
3. **Mobility/digital mobility and exchange**: creative people will have more opportunities to meet physically and/or digitally, through mobility and other support schemes, relaxed visa regulations, in residencies, labs, workshops worldwide. Collaboration and co-production will be the norm in international cultural projects.

Contributors

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The following experts were an integral part of the online debate

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