
AN INITIATIVE OF THE YOUNG EXPERTS FOR FAIR CULTURE

ON FAIR CULTURE

The background of the cover is a photograph of an art gallery. The image is faded and has a light blue tint. It shows several people standing in a large room with white walls, looking at framed artworks. There are long white tables in the foreground, and the floor is highly reflective, showing the silhouettes of the people and the tables.

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The Journal is an initiative of the group of “Young Experts for Fair Culture” to give global young voices a way to share ideas and research on “Fair Culture”.

The content of the Journal is selected and edited by the “Young Experts for Fair Culture”.

The group of “Young Experts for Fair Culture” was selected by an international Call the international partners of the “Fair Culture” initiative in summer 2022. Aim is to make young voices heard within the “Fair Culture” initiative and to create the future and “Fair Culture” together.

CONTENT

- 3 Foreword
- 4 Editorial Notes
- 5 **Introduction**
- 6 **Fair Culture** - A Key to Sustainable Development
- 7 **Youth Responds to the Fair Culture Initiative**
- 8 - 12 Creative Industry as a Choirmaster of Cultural Liberty - From the Lenses of Youth Engagement
- 13 - 18 The Role of AI in Fair Culture
- 19 **Learning from Experience and Practice**
- 20 - 23 **Fair Culture** - An African Classroom Perspective
- 24 - 27 Outlook on Cultural Diversity and Sustainable Development Challenges
- 29 **Journal Profile**



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The Editorial Team comprise of members of the group of “Young Experts for Fair Culture” selected in 2022 by the German Commission for UNESCO and international partners in the context of the “Fair Culture” initiative.

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FOREWORD



Defining the strategic priorities for viable paradigm towards sustainable development, within the framework of the UN Sustainable Development goals, as well in line with the 2005 UNESCO Convention, Agenda 2030 Africa We Want, has contributed to the growing interest in the strategic value of culture, creativity and promotion of cultural diversity as key factors for a new political ambitions based on equality and equity, well-being and environmental sustainability, where the production and circulation of cultural goods are crucial.

Although, effective collaboration has been understood and accepted that it would be a daunting challenge due to the multiplicity of social, economic, environmental, cultural, technological and political factors and actors, efforts must be made to shape and determine common vision and long-term perspective of the economic dynamic ecosystem with the need to build strong sharing of knowledge resources and particularly best practices.

Furthermore, in the context of Fair Culture, it implies not only to the need to adopt and apply for “Fair Trade” principles (decent working conditions, fair remuneration, market access etc.) into the culture and creative sector as whole, operational activities must be geared to mainstreaming fair trade principles in local, national, regional and international levels, as well as development strategies and programmes, and definition of economic parameters as a way to measure economic and social impacts.

Last but not least, Fair Culture should be stressed in the interest of fostering strategies which enable conditions allowing cultural activities and forms to thrive. This interest should also be stressed in full access and participation in cultural life for all and in promoting cultural liberties and freedom of creation and all forms of expressions.

I would like to use this opportunity to congratulate the German Commission for UNESCO to convey the Fair Culture initiative and acknowledge their commitment. And express sincere gratitude to all authors for this first edition.

Maria Manjate
Coordinator

EDITOR'S NOTES



In 1982, the global culture community convened in Mexico City for the first ever World Conference on Cultural Policies, aptly titled, 'Mondiacult'. 40 years after, the second Mondiacult was convened in Mexico. As the key output of Mondiacult 2022, 150 States unanimously adopted the Declaration for Culture. The Declaration highlights both opportunities and challenges faced today by the global cultural and creative industries. Among these are equitable trade relations in these industries between the Global North and South.

Taking inspiration from the Fair-Trade Movement, Fair Culture seeks to explore how principles of fair trade can be applied to the global cultural and creative industries. In our very first edition, our authors explore questions surrounding the concept of Fair Culture. Questions raised look at digital transformation and artificial intelligence, culture as a driver of sustainable development, alternate philosophies through which to interpret cultural for sustainable development and flipping the script on where and how products should be made by creators in the global South. I want to thank all authors for their invaluable contributions to our first edition and UNESCO Germany for their support. We hope you enjoy exploring and debating this topic as much as we have enjoyed creating this edition.

Tamara Richardson
Editor

**ADDRESSING CHALLENGES
AND EXPLORING
ALTERNATIVES IN LIGHT OF
FOSTERING SUSTAINABLE
DEVELOPMENT**

Fair Culture— A Key to Sustainable Development



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Fair-Trade principles address poor labour standards and inequalities globally. While they have been widely implemented in several economic fields over the last decades, culture and the creative industries have too often not been part of the discussion.

This needs to change. Deeply entrenched global inequalities, additionally driven by the digital transformation and COVID-19 pandemic, are a key challenge for cultural and creative sectors, as highlighted in the 2022 UNESCO Global Report on Culture. For example developed countries still dominate trade in cultural services, accounting for 95 percent of total exports. This implies access to markets, funding opportunities, the mobility of artists and cultural professionals, and the dissemination of cultural goods and services in digital networks.

First Public Consultation on the “Fair Culture Charter”

Inspired by the Fair-Trade movement, a group of experts from academia, cultural sector, and civil society from all world regions is currently drafting a “Fair Culture Charter” - a reference document and guiding framework for a movement building an equitable and sustainable culture and creative sector. The aim is to apply “Fair Trade” principles, as appropriate, to culture and the creative sector.

On 6 June 2023 at UNESCO in Paris the very first public consultation on this Charter was held during the Conference of Parties of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the event gathered a truly global group of experts. UNESCO Member States, their Points of Contact for the 2005 Convention, Observers, National Commissions for UNESCO, NGOs, CSOs, cultural and creative professionals and grass-roots organizations from around the world used the chance to comment on the draft “Fair Culture Charter” online and on-site at UNESCO HQ in Paris.

Creating the Future - Young Experts for Fair Culture

In summer 2022 the cooperation partners launched an international call to select young experts from all world regions with proven competence and interest in the areas of cultural, trade and/or development policies and relevant aspects of the UNESCO Convention on the Diversity of Cultural Expressions. Over 40 interested candidates applied by submitting a short paper on “Fair Culture” and their biography. Fifteen “Young Experts for Fair Culture” from all over the world were selected to accompany the initiative and bring in young and new perspectives and ideas on how to create a sustainable and fair culture and creative sector. They are part of the Sounding Board for the “Fair Culture Charter” together with other international experts. The Young Experts take part in the activities of

the initiative, meet in virtual working sessions or with experienced experts in an informal mentoring. As part of the Sounding Board the Young Experts are invited to comment on the draft Charter and get engaged in the “Fair Culture” initiative participating in international conferences and by organizing own projects on “Fair Culture”.

The Fair Culture Initiative – Background and the Way Forward in 2023

The German Commission for UNESCO has developed the Fair Culture initiative since 2017 as national focal point for the 2005 Convention, to address the above mentioned challenges of the cultural and creative sector. With international partners the initiative wants to build a global consensus on “Fair Culture”, hence towards making international cultural cooperation, cultural partnerships, and trade in the culture and creative sector more equitable and sustainable, building on the existing legal frameworks and commitments. As recommended by the study “Fair Culture – A Key to Sustainable Development” by UNESCO Chair at University Laval in Quebec/Canada (2021) and the Side Event at UNESCO World Conference MONDIACULT in Mexico (2022) first priority is the implementation of existing legal instruments - in particular - the 2005 UNESCO Convention and the 1980 UNESCO Recommendation on the Status of the Artist. Key recommendation and priority for 2023 is the drafting of a “Fair Culture Charter” - inspired in process and format by the Fair Trade Movement.

International cooperation partners of the initiative and Members of the Advisory Committee for the “Fair Culture Charter” are (so far) the International Federation of Coalitions for Cultural Diversity (IFCCD), Fairtrade International, the Ministry of Culture of France and Colombia (tbc), the National Commissions for UNESCO of Germany, Kenya and South Korea, the Goethe Institute, and the UNESCO Chair on the Diversity of Cultural Expressions at University Laval Canada. The partners of the initiative will continue to develop Fair Culture in a multi-stakeholder and human-rights-based approach - which is open to all.

If you or your organization is interested to join the efforts towards the Fair Culture Charter, or if you have any questions or comments, please contact:

German Commission for UNESCO, National Focal Point for the 2005 UNESCO Convention, 2005konvention@unesco.de

Additional Information: www.unesco.de/en/fairculture

YOUTH RESPONDS TO THE *FAIR CULTURE* INITIATIVE



PHOTO © SIZO HLOPHE



PHOTO © ROKAIYA PURNA

CREATIVE INDUSTRY AS A CHOIRMASTER OF CULTURAL LIBERTY

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With sensational power to bring positive changes, young people are expected to be engaged in different societal chores. However, the world does not treat young people unanimously and it adds different layers of complexities to young people based on the place, race, wealth, or identity they are associated with. Though the United Nations recognizes meaningful participation of young people in all aspects of their personal and community development as a fundamental right of youth (UNICEF, 2003), the right is not inherited by age. The 1.2 billion young people of today, accounting for 16 percent of the global population, expected to have grown by 7% by 2030 does not enjoy the same right that they have been promised. Perhaps close to 90 percent of this youth population living in developing countries will provide an unpleasant story, as 225 million youth (20% of all youth in the developing world) are not in education, employment, or training. And the cultural and creative industries provide nearly enough 30 million jobs worldwide and employ more people aged 15-29 compared to any other sector as UNESCO states through its “Investing in Creativity” report.

The creative economy and industries are thought to be leading the global challenges through creative solutions, a \$1.5 trillion industry capable of powering sustainable development in all countries. Yet, to make the powerful shift towards the SDGs, we need to critically think about whether the sector across the world is inclusive and celebrates diversity! To me, it is like a puzzle that will reach its goal by solving mini-puzzles within itself.

If I zoom out a bit on my experience from a rather practical and complex lens, that may shed some light to understand the disparity that lies in the world, specifically as a young woman, struggling financially to access creative studies, lack or no support to gain skills to join the creative industry and from a developing country like Bangladesh. The societal pressure just adds up to the existing challenges often taunting young people from pursuing a career in fashion, design and technology. Becoming a fashion designer has been a challenging and competitive journey for me, a continuous struggle to prove myself and push the boundaries one after another. To me, the struggle and challenges of an aspiring fashion designer can be multi-faceted and it's even unique when you are young and a woman.

From the Lenses of Youth Engagemnet

Starting a fashion line requires significant financial resources, including money for fabric, equipment, and marketing. No wonder; the stats also say 73% of youth surveyed by the G20 Entrepreneurs Alliance in 2013 mentioned that access to finance remains very or somehow difficult in their countries.

Being in Bangladesh, it's difficult to break into the industry without existing connections or experience overseas. To overcome this, you can attend industry events, network with other designers and professionals, and seek out mentorship opportunities. I was adamant not to compromise my creativity with day-to-day desktop work in a ‘producing country’, this comes with a price, but the last seven years I had to wrestle to balance both. It also comes with the price of a creative dilemma, as you may feel to work in a prescribed organization with the inner creativity chained inside you. Also, as an entrepreneur, it's more difficult when you realize there is a lack of scope for you to expand your creative talents overseas for the sake of so-called organizational compliance.

On the global stage, the north always considers itself as a designer and gives less scope to the southern counterpart. Extensive support, capacity-strengthening effort, and collaboration are needed to bridge the gap. It took me almost 7 years since I started my journey as a creative professional, to come across and collaborate with UNESCO. However, we need to embrace such efforts to cater to and promote young experts in creative industries to achieve cultural liberties.

In the southern part of the world, people hardly believe that they can move their careers to creative industrie, because of the lack of equal working opportunities in the global arena. Governments and cultural organizations can develop cultural exchange programs that promote the sharing of cultural goods and services, and the mobility of artists and cultural professionals between countries. Opportunities that showcase the diversity and cultural heritage can facilitate the exchange of knowledge, skills, and artistic practices, leading to mutual understanding and inclusive practices. For fair culture, governments can negotiate free trade agreements that include provisions for the exchange of cultural goods and services. Such policy level changes can help to remove barriers to trade and promote the export and import of cultural products and services, support the growth of the cultural sector, and can involve capacity-building opportunities for artists and cultural professionals. This can include workshops, mentorship programs, and scholarships which help to build skills and knowledge that can be shared across borders. More funding and financing are crucial to support the creation, production, and

distribution of cultural goods and services while leaving no one behind.

Creative industries, through cultural festivals, exhibitions, and cultural events, can help attract visitors and promote diversity. The promotion of a balanced flow of cultural goods and services, and the mobility of artists and cultural professionals in the southern region and across the world, can support the development of a vibrant and diverse cultural sector capable of enhancing the creative economic development of the region.

Design In Global: towards an Inclusive and equal future of fair culture

Being selected as a fair culture expert, I received a drive towards imagining a global platform that welcomes cross-cultural collaboration and provides opportunities to individual creatives across the world, who have the potential but lack the patronization. Creating the platform 'Design in Global'(DIG), I want to bring together artists, creators, and cultural organizations from various backgrounds to collaborate on projects, performances, and exhibitions that will encourage the blending of cultural influences and innovation. DIG will also try to leverage digital platforms and technology to create virtual spaces for cultural exchange, allowing people from different parts of the world to connect, share, and experience diverse cultural expressions.

As a fair cultural expert, I am motivated to focus on encouraging cultural diplomacy and take the responsibility to build bridges between nations, while promoting peaceful relations through spreading creative essence extracted from diversified cultures. Additionally, cultural ambassadors engaging in critical discussions can play a vital role in fostering dialogue and understanding among diverse communities. I can also sense the need to integrate cultural education and intercultural competence into educational curricula, however, that needs a joint effort from the key players in the industry including governments. Promoting learning about different cultures, histories, and perspectives will help develop empathy, respect, and a sense of global interconnectedness.

To be more inclusive we need to advocate for fair trade practices in the exchange of cultural goods and artifacts, ensuring that artists and artisans from different regions receive equitable compensation for their work. This supports cultural sustainability and helps preserve traditional craftsmanship.

DIG focuses on investing in the development of cultural infrastructure, such as museums, galleries, theaters, and cultural centers, in regions with limited access to cultural resources. We believe this helps democratize cultural participation and creates platforms for local artists and

performers to showcase their talent. By fair culture, I understand a collective cultural conscience that respects, recognizes, and celebrates the cultural rights and heritage of indigenous communities, ethnic minority groups, and under-represented people that is not limited to the cultural practices of elites.

Through my small initiatives, I started to support community development projects and one such example is the UNESCO participation program, 8 "Ethnic Minority Community Development Through Fashion and Diversity to promote heritage textile."

This project continues to create spectacular Design Solutions to Focus on Responsible consumption and production, promote heritage textiles and the growth of Ethnic minor community (women) domestic innovation, attain gender equality, empower women and girls, Decent work and Economic growth for Bangladesh, and coveted product diversity with sustainability and contribute to work in SDG Goals.

DIG will encourage ethical engagement by cultural organizations, institutions and individuals, ensuring that cultural interactions are respectful, collaborative and based on mutual benefits to incorporate sustainability principles into the Fair Culture movement. This will mean sustainability in terms of environmental sustainability and sustainability of cultural practices, traditions and knowledge systems.

The mandate should also include designing a global standard for the Fair Culture movement. Emphasis should be given to the ways we can ensure inclusiveness and diversity by ensuring equal representation and participation of all cultural expressions, irrespective of ethnicity, gender, age, socioeconomic background or geographical location. Additionally, actions should be taken to promote cultural equity by addressing systemic inequalities and ensuring that resources, opportunities and support are distributed fairly among cultural practitioners and communities worldwide.

Keeping these aspects in mind, DIG will help develop cultural literacy and foster a sense of responsibility towards cultural heritage. Further, it will try to contribute to creating transparency and accountability in cultural practices, including financial transactions, cultural representation, and decision-making processes.

The global Fair Culture movement can establish a framework that promotes fairness, inclusivity and the appreciation of cultural diversity, while safeguarding cultural rights and heritage for present and future generations. Greater consensus and advocacy for the development and implementation of cultural policies aligned with the principles of fair culture will be crucial. Government support, fostering international cooperation among governments, collaboration with cultural organizations, and civil society, and monitoring mechanisms will ease the

way towards achieving a more inclusive society portraying cultural liberties.

Nonetheless, the creative industry should be adaptive and innovative to face global challenges such as the pandemic. The pandemic was cruel to creatives, as they suffered from a lack of support and platforms, people lost their jobs, shifted to another sector, and there was a lack of financial support and scope of work opportunities. The worst sufferers were small weavers and artisans including professionals from different creative industries. Therefore, innovations will be needed to explore sustainable practices in the cultural sector, considering environmental, social, and economic aspects, to ensure the long-term viability of cultural expressions and activities.

Last but not least, we need to improve basic understandings among creatives about the standards of cultural liberties as well. This will work as a creative compass to safeguard and preserve cultural heritage, sites, intangible cultural heritage, and traditional knowledge, and to ensure that transmission will happen to future generations.

Design in Bangladesh, Made in Europe: An Attempt to Flip the Script on Fashion's Exploitation of Global South

The global fashion industry is very much dominated by designers and creatives from the North and countries from the South merely remain 'producing countries', mainly because of various factors including cheap labor and inexpensive materials. 'Design in Bangladesh and Made in Europe' was my attempt to break that dominant narrative, as it helped a designer like me from the Global South to launch their own product designed with the essence of the cultural root, I am based in; to the European market.

This experience helped me tailor the idea of Design in Global - a platform that will decolonize the global fashion world. The idea came to me in early 2020, when I was invited by Hamburg's Accenture Songs to collaborate with my label 'RAP' to work with eco sneaker brand Ekn to launch a new vegan sneaker. The idea was to launch the first-ever product that was Designed in Bangladesh targeting the European market, to create a "sneaker as a symbol of respect," aimed at reversing some of the unethical supply chain practices, pollution, and exploitation that have been synonymous with the big actors of the fashion industry for long. This collaboration helped rethink the fashion industry itself and to redefine the identity of designers. 'Kamthala' (Kanthal in Bangla and Jackfruit in English) is a shoe that is produced from vegetable waste and designed by exhibits a 'decolonized' model that portrays a combination of cultural diversity. A product that's designed in Bangladesh and manufactured in Portugal named ('Kamthala') after the country's national fruit, makes a bold statement, claiming a fundamental shift in how fashion brands work with

the Global South and explore the creativity of designers outside of the boundaries of the North. What made the design successful was the strength and uniqueness of my motif. While designing, I considered how I can provide a sustainable design solution that also showcases my culture. After the launch of the shoe, I received a huge response worldwide and felt very enthusiastic to reach the global market as the first Bangladeshi designer. This was also the first-of-a-kind initiative where the product was made in Europe but designed elsewhere, in a small South-Asian country. I was invited to local media agencies to talk about the story behind it, and was even featured by CNN as a part of their story on 'Growing Bangladesh'. This appreciation and worldwide recognition made me realize the unmet need for creatives across the world, mostly because of the imbalanced world. DESIGN IN Global recognizes and was born against the backdrop of the 'colonized' world, where the garment industries are mostly set up in developing countries, providing labor to produce finished products designed by European and developed countries. The potential of talents and designers in these manufacturing countries is hardly recognized and patronized. Also, the lack of a support system and networking with supply-chain management makes it difficult to get young and potential creatives to produce their own brands.

Through this platform, I aim to promote creative designers worldwide, to launch their brands and help solve the world's most pressing issues through social entrepreneurship, research, innovation, and collaboration within the creative and fashion industry. DIG believes that collaboration with profit, non-profit organizations, and market actors will help creatives in the Global South to fulfill their dreams and grasp opportunities that change lives – not only for participants but for the millions of people around the world to believe in themselves and be promoted globally by their own work.

DIG envisions decolonizing and deconstructing the global power dynamics of the design industry and breaking free the creatives from the boundaries of geography, ethnicity, and wealth. This needs greater support, collaboration, and partnerships including investment. By strengthening local and global efforts, it is possible to reverse inequality and unethical supply chain practices, pollution, and exploitation that have been synonymous with the industry for decades. **In collaboration with industry catalysts, public-private and Non-Profit entities, young designers and experts 'Design in Global' will contribute to the areas of research and innovation, capacity strengthening, create and promote scopes for young designers and introduce global fashion industry with creative brands and designers those are authentic to the culture and context they are born in. The platform will also attribute to multiple SDGs including Quality Education, Gender Equality, Decent Work and Economic Growth, and Reduce Inequalities. The vision aims to achieve potential impacts including but not limited to the following areas:**

- A creative Global Platform open for young talents irrespective of the place and country they live in
- Support young designers to develop their skills to complement the lack of design education
- Create young entrepreneurs and enrich creative economy development
- Shift power dynamics of the design industry and make it FAIR FOR ALL.
- Develop innovative ideas and solutions that will ensure design for sustainability
- Resource repository for young designers across the world to get resources and training materials.
- Help develop a framework for fashion in countries like Bangladesh and provide an enabling environment for future designers.
- Offer an innovative platform that will help bridge the supply chain, innovative designs, brands, academia, and the fashion industry.
- Provide design education support to feed in unmet need for creative education in developing countries.
- Shift power dynamics of the design industry to make it more.

The Rise of Bangladeshi Creatives: Suggestions and Recommendations

As one of the Asia's pioneer designers, I feel that Bangladeshi designers can contribute to challenging global fashion exploitation and reshape the industry towards a more ethical, sustainable, and inclusive future. Their unique perspective, rooted in the experiences of the country's garment industry, provides an opportunity to create positive change within the global fashion landscape. Bangladesh, known for its garment manufacturing industry, has often faced issues related to poor working conditions, low wages, and lack of worker's rights in the past. However, the emergence of talented creative designers from Bangladesh including other countries of the South, presents an opportunity to promote ethical practices in the global fashion landscape. Expert designers can contribute to challenging fashion exploitation in many ways including:

- **Ethical and Sustainable Design;**
- **Fair Wages and Worker Rights;**
- **Collaboration with Local Artisans;**
- **Empowering Local Communities;**
- **Promoting Diversity and Inclusion;**
- **Collaboration with International Partners;**
- **Raising Awareness and Consumer Education.**

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There is no universally agreed definition of the youth age group, however for statistical purposes, the United Nations defines 'youth' as those persons between the ages of 15 and 24 years. And the young population according to the World Youth Report (2020) is 1.2 billion. <https://www.un.org/en/global-issues/youth>

As mentioned by United Nations, by the target date for the Sustainable Development Goals (SDGs)- 2030, the number of youth is projected to have grown by 7 per cent, to nearly 1.3 billion. Source: <https://www.un.org/en/global-issues/youth>

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The Participation Programme is a vital complement to UNESCO's regular activities by analysing, evaluating and facilitating the implementation of national, sub-regional, inter-regional and regional projects submitted by Member States and NGOs directly related to the activities of the Organization. UNESCO Participation Programme 2022-2023 recipient list for Bangladesh can be found here: <http://www.bncu.gov.bd/site/page/2c738338-8ac1-49a5-99f7->

Accenture Song is a Hamburg-based creative agency. Company website: <https://www.accenture.com/ch-en/about/company-index>

RAP is the Label designed by Rokaiya Ahmed Purna.

Kamthala: a limited-edition sneaker series inspired by and named after the national fruit of Bangladesh. <https://www.eknfootwear.com/en/men/all-shoes/1152/kamthala/designed-in-bangladesh.-made-in-europe>. <https://www.tbsnews.net/.../made-bangladesh-designed...>

Growing Bangladesh is a series by CNN, featuring changemakers of the country seeking out ways to make the country grow economically, environmentally, and sustainably. Rokaiya Ahmed Purna's featured in the news can be found: <https://edition.cnn.com/videos/business/2023/03/31/growing-bangladesh-design-pkg-intl-hnk-spc.cnn>

Rokaiya Ahmed Purna is the Chairman of Design In Global, founder and president RAP, and Expert in UNESCO fair culturew. She has done her Bachelor of Science from BGMEA University of Fashion and Technology and finished her two years project in product development with the Netherlands Saxion University. As a young global fashion expert and designer, she represented Bangladesh on different international platforms. Rokaiya has been toasted across the Fashion world with Fashion spreads in international magazines such as Vogue, CNN, Forbes, Daily Star, etc, also her collection has been exhibited in Otago Museum as the first Bangladeshi.

Junanjina Ahmed is an anthropologist and development professional, working at international charity organizations for more than 10 years. She has expertise in Research, Training, Project Management, Business Development, and Fund Management. She has been working on health, resilience, governance, inclusion, and communication. She has been affiliated with are BBC Media Action, British Council, and Oxfam. She is the first Global Unite Youth Forum Member, one of the more than 40 young people from around the globe who gathered in Bangkok in the 2012 event hosted by UN Secretary-General Ban Ki-moon's global campaign UNiTE to End Violence Against Women. She also represented Bangladeshi youth in the UN Day Celebration in 2013 in Bangladesh.

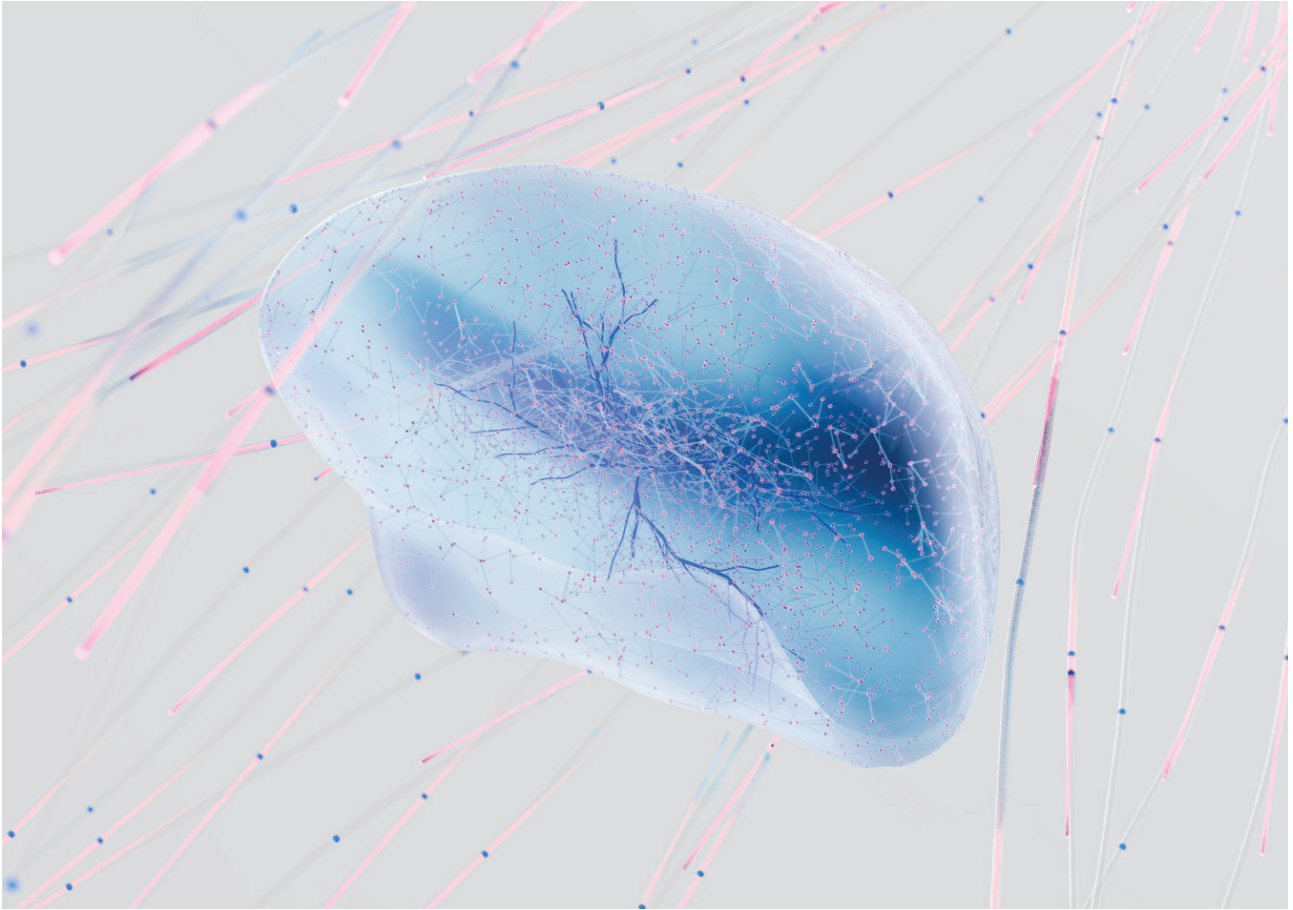


PHOTO © GOOGLE DEEPMIND

THE ROLE OF *AI* IN FAIR CULTURE

AUTHOR(S):
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Since the 1980 Recommendation concerning the Status of the Artist, States had adopted legal instruments which promote equity in the cultural and creative industries sector. Foremost among them is the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, with the goal of rebalancing cultural exchanges between the Global North and Global South. However, lessons learnt from the implementation of these legal instruments reveals that a reinvestment of effort, concentrated towards improving the situation of artists and cultural professionals in the Global South, needs to occur. Against this backdrop, and within the context of the COVID-19 pandemic, a series of ResiliArt debate sessions highlighted how without such effort, artists and other cultural professionals will remain to be vulnerable. As such, one of the proposed

solutions seeking to add value to the tools which already exist for artists, cultural professionals, and the Cultural and Creative Industries (CCIs) in the Global South is a concept of ‘Fair Culture’.

Fair Culture is based on several principles from the Fair Trade movement which could be applied to the CCIs. For example, ‘fair price, technical support and training, local development and gender equity are highly relevant’. In seeking similar benefits to those which flow from the fair trade movement, adjustments, and adaptations of these concepts specific to the CCIs would be necessary to allow for the concept to address their respective needs and preoccupations. Specifically, the fair culture concept would need to take into consideration increasing digital transformation around the world, one of which is Artificial Intelligence (AI). This brings new concerns to the forefront, particularly regarding proper remuneration of artists, cultural biases, and intellectual property, among many others.

The World Economic Forum estimates that by 2030, the total contribution of AI to the global economy can reach up to \$15.7 trillion. It therefore comes as no surprise that the three biggest consumer economies in the world are in a race to regulate it: the United States, the European Union, and China. After all, the standards that they set could easily become global policy affecting various commercial domains, including data privacy, antitrust regulations, and industry standards.⁸ But even among these market leaders, there exists no complete harmony in how AI is defined, and which technologies fall under their respective regulatory scope.

In the US, AI has been defined as “any artificial system that performs tasks under varying and unpredictable circumstances without significant human oversight, or that can learn from experience and improve performance when exposed to data sets”. Within the European Union, the proposed EU AI Act defines it as a fast evolving family of technologies: software that is developed with one or more of the following techniques and approaches, including machine learning, logic- and knowledge-based approaches, statistical approaches, Bayesian estimation, search and optimization methods. It can, for a given set of human-defined objectives, generate outputs such as content, predictions, recommendations, or decisions, influencing the environments they interact with. In this regard, the EU has taken a more horizontal approach in AI regulations. On the other hand, China has adopted a vertical-leaning stance by regulating specific algorithm applications, beginning with generative AI.

While 80% of States Parties to the 2005 UNESCO Convention support the digital transformation of cultural institutions and industries, such digitization presents challenges which further entrench existing structural inequalities. These include, for example, lack of internet access, digital illiteracy, unfair pay for creators, and under-

representation of women. Further, digital technologies leave a significant environmental footprint. In recognizing these potential challenges, the 2017 Operational Guideline seeks to explore a set of ethical standards and principles to address the impact of AI on creators, the cultural and creative industries, and the freedom of artistic expression. The 2019 Open Roadmap sought to implement the Guidelines to promote the diversity of cultural expressions in the digital environment. However, in recognizing the pace at which AI continues to create significant opportunity globally, in 2021 the UNESCO Recommendation on the Ethics of Artificial Intelligence aimed to set global ethical standards, underpinned by four values concerning human rights, peace, diversity and environmental sustainability. Further, Policy Area 7 of the Recommendations address the use of AI in culture. Specifically, Member States are encouraged to ‘promote AI education and digital training for artists and creative professionals to assess the suitability of AI technologies for use in their profession’, while also encouraging Member States to avoid concentration in the cultural market by promoting awareness and evaluation of AI tools among SMEs in local cultural industries.¹⁸ In recognising the structural impact that digital transformation, particularly artificial intelligence systems, has on societies and the CCIs, Ministers of Culture in the Mondiacult Declaration called on UNESCO to assist Member States to build upon the 2017 Guidelines and the 2021 Recommendation with a view to:

1. ‘facilitate equitable access to cultural markets;
2. design, develop and implement policies and regulatory frameworks;
3. build capacities to leverage digital technologies for cultural employment...’

As such, with the development of a fair culture concept linked to the global Fair Trade movement, exploring the role of AI in fair culture will assist in identifying potential challenges to adapting Fair Trade principles to the cultural and creative industries, which undoubtedly will underpin several actions to be extrapolated from the Mondiacult Declaration.

AI and the Principles of Fair Trade

Fair trade is a global movement seeking to promote more equitable and sustainable trading practices between developed and developing countries. It is based on the idea that producers in developing countries should receive fair prices for their products and have better working conditions, while also ensuring environmental sustainability. According to the World Fair Trade Organization, the concept admits of 10 principles in relation to the Sustainable Development Goals (SDGs).

There are a number of ways how AI can help the fair trade movement, directly contributing to these principles. AI-

powered Blockchain Technology, for example, can help fair trade traceability by creating a secure, transparent, and immutable record of a product's journey from farm to consumer. Blockchain is a decentralized and distributed digital ledger that records transactions in a way that is resistant to modification and fraud. This technology can be used to create a tamper-proof record of a product, from the farm or factory where it was produced to the store where it is sold. Supporting Principle 2 and 3, this technology can be used to improve the efficiency and transparency of fair trade certification processes, including organic labels. By recording information about fair trade certifications on a blockchain, it becomes possible to verify the authenticity of a certification and to track the status of a certification application in real-time.

Blockchain is also useful in tracking the origin of a product, the conditions under which it was produced, its journey through the supply chain, and changes along the way. By recording these types of information on a blockchain, they become visible and transparent to all parties involved in the supply chain, including consumers. This allows consumers to verify that Fair Trade Principles 4, 5, 6, 7 and 10 are being followed, and to make informed purchasing decisions based on this information.

Another AI technology which can have important implications for fair trade is Computer Vision. Computer vision involves the use of cameras and image processing algorithms to analyze visual data in real-time, providing recommendatory actions based on this information. This technology can be used to monitor working conditions and ensure that fair labor practices are being followed. For example, it can analyze worker behavior and identify potential safety hazards in the workplace, ensuring Principle 7. One key use case is the identification of workers who do not follow proper safety procedures or who engage in risky workplace behavior. By utilizing computer vision technology to monitor labor conditions, fair trade organizations can also identify potential human rights violations and take corrective actions to address them. In some cases, it can also be used to detect instances of child labor and potential abuses. Supporting Principles 5, 6, and 7, this can help ensure that workers are treated equitably and that no exploitation or abuse is occurring in the supply chain.

It is important to note, however, that the use of computer vision technology for monitoring labor conditions raises important ethical considerations around privacy and consent. Fair trade organizations must be careful to implement these technologies in a way that respects workers' privacy and dignity, ensuring that their rights are protected.

Natural Language Processing (NLP) allows computers to understand speech and text in the same way that humans could, including intent and sentiment. It can analyze unstructured data from sources such as social

media, news articles, and customer feedback. In the context of fair trade, these results can be used to map the supply chain and also identify potential issues therein, including human rights violations, environmental issues, or other unethical practices. This can make it easier for fair trade organizations to investigate and address them. NLP can also be used to analyze and categorize stakeholder feedback, including complaints, questions, and suggestions. By using NLP-powered chatbots to analyze these messages, fair trade organizations can respond more effectively and efficiently to stakeholders. This supports Principle 8 by making it easier to identify areas for improvement, address concerns more swiftly, and improve their goods and services. At the same time, this contributes to Principle 9 by creating a positive feedback loop to ensure that customers are likely to continue supporting fair trade practices.

Predictive analytics use historical data combined with statistical modeling, data mining techniques, and machine learning to make predictions about future outcomes. When it comes to fair trade, this can be useful in a number of ways. For example, predictive analytics can analyze data from various sources to identify potential supply chain disruptions and proactively take steps to mitigate them, including providing sufficient support to local suppliers in line with Principle 1. By predicting and addressing potential issues in advance, fair trade organizations can improve efficiency, minimize risks, and reduce waste, thereby optimizing the supply chain. Another way that it supports Principle 10 is by reducing waste through matching supply with demand. Predictive analytics can analyze historical sales data, market trends, and customer behavior to forecast demand for fair trade products. By predicting demand, fair trade organizations can optimize inventory levels and production schedules, reducing waste and ensuring that products are available when customers want them. The same thing can be applied to identify optimal pricing strategies for fair trade products, thereby maximizing revenues and ensuring that local suppliers get paid a fair price (Principle 4).

By adapting patterns from existing data, **generative AI** can create a variety of different outputs, including images, videos, audio, text, and 3D models. This can be helpful to the fair trade movement when it comes to designing and personalizing products and services, creating compelling marketing and advertising content, and translating them to different languages and media. By leveraging generative AI, fair trade organizations boost Principle 9 by increasing market share, awareness and support for their mission, while also improving their overall impact on people and the planet.

The examples above are merely exploratory and therefore non-exhaustive. Different AI technologies can contribute to the Fair Trade Principles both directly and indirectly in ways which might not have been expounded in this article. At the same time, there are a number of different

AI-supported technologies which can contribute to growing the fair trade movement. This includes robotics, augmented reality, and Internet of Things (IoT), among others. There are many other ways that AI and fair trade can intersect.

Knowing that fair culture seeks to apply principles of fair trade to culture, the question remains: how can AI contribute to the foundation of fair culture?

AI and Fair Culture

Several principles of fair trade can aid in implementing the fair culture concept. These include fair price (4), technical support and training (8), local development (1) and gender equity (6), which are all highly relevant principles for improving the well-being of artists and cultural professionals. In the same way, AI technologies which support these principles can be adapted to boost fair culture.

AI-powered blockchain technology, for example, could similarly be used to aid the development and implementation of a fair culture label, providing a tamper-proof record of fair trade products sold on shelves of retailer stores, through e-commerce or via streaming platforms. This record would provide information from where the product was created to where it was sold. Using AI to create the fair culture label would aid the process of certification and ensure that every fair culture-labelled product provided to consumers have been produced by certified artists or groups of artists who have been paid a fair price, supporting Principle 4. The role of blockchain technology here would also be to ensure that those involved along the supply chain, from creation, production, and consumption, between creator to consumer, adhere to fair culture standards. Not only would the process provide transparency in compliance of actors in paying premiums, but it would also ensure accountability in creators reinvesting the benefits back into their development and that of their local community, underpinning Principles 1 and 2. In using a blockchain to record this information, consumers, irrespective of whether they purchase products in stores, via e-commerce sites or through streaming platforms, would be able to verify the certification of a process, meaning it would allow actors from the North and South to track certification applications in real time.

Predictive analytics may also be used to enhance the visibility of cultural and creative products, particularly within the digital environment. For example, many streaming platforms, including Netflix and Disney+, use AI-powered algorithms to make predictions based on the user's watch history, search history, demographics, ratings, and preferences. E-commerce stores, including Amazon, similarly use these algorithms to consider a specific buyer's browsing and purchase history. Certified actors from the North could ensure that fair culture products are incorporated into such algorithmic recommendations.

These technology companies would not only promote fair culture in line with Principle 9, but it would ensure that they would also be able to meet the global standards on AI ethics set down by UNESCO in 2021. Particularly, this algorithmic recommendation would ensure that a diverse supply of and plural access to cultural expressions is promoted, while ensuring that local creators have their discoverability and visibility enhanced, further supporting the Principle (1) underpinning local development.

Fair trade principles may also apply in seeking out how AI, particularly **generative AI**, can assist in the creation, production, distribution, and consumption of creative and cultural products through enhanced capacity building. In line with the 2021 Recommendation, actors from the North could promote AI education and digital training for artists and creative professionals to determine the suitability of AI technologies throughout the creation process. Training creators to incorporate augmented, virtual, or mixed reality may enable creators to appeal to a wide consumer base by seeking to add another dimension to their consumer's experience. Automated technologies may also increase overall efficiency in creating and producing cultural content. In addition, AI can assist in film and video production for video editing, colour correction, and visual effects. An example of this is Adobe's Premiere Pro, one of the most widely used video editing software in the world, which has recently introduced generative AI features in its app.

AI can also contribute in composing music, generating melodies and even writing lyrics. Further, the gaming industry seeks to use AI to create more realistic and immersive gaming experiences through generating game characters, creating dynamic environments, and enhancing gameplay. These are all examples of how AI can enable creators to push the boundaries of what is possible through AI. However, in seeking to promote AI education and digital training, it is important to highlight the values of preserving cultural heritage, diversity, and artistic freedom in line with the Convention.

The potential implications of **Computer Vision** for fair culture should also consider how creation and production has been transformed in the cultural and creative industries. Not only could computer vision assist in monitoring labour standards on film sets, workspaces studios, and in any physical environment used for the creation and production of cultural content, but it can also play a role in advancing Principle 6 in reducing bias, promoting gender equity, and empowering women's economic development. Concrete examples can be implemented in areas such as hiring processes, facial recognition systems, and image classification. This can be used to foster fair representation and equal opportunities for women across the different ICCs.

In addition, computer vision may assist in recognizing patterns, shapes, and designs, particularly those inspired by

indigenous communities. Laws specifically preventing the misuse, distortion, or alteration of Indigenous cultural and intellectual property (ICIP) that is communally owned or part of an Indigenous group's heritage are generally missing. As this gap in legal protection for traditional cultural expressions and knowledge is common globally, computer vision could provide links to information concerning IP that is protected. Further, this process could also be applied to individual artwork by indigenous artists, who on their own would be entitled to IP protections, such as copyright. These processes would provide consumers more access to the root source, inspiration, and similarities of modern designs to the traditional knowledge and cultural expressions (TK/TCEs) of indigenous communities.

Computer vision algorithms could also be trained to identify and analyze biased patterns in visual data. In analyzing large datasets, for example, the top 100 films streamed on Netflix, these algorithms can detect and quantify biases related to race, gender, age, or other protected characteristics. Such an analysis may find that a majority proportion of films are composed by or feature a specific cultural or social group. Once such biases are identified, steps can be taken to mitigate them and ensure fair treatment for global South creators. This could include developing initiatives which seek to enhance the visibility of underrepresented communities. It could be integrated into existing initiatives as well, such as Netflix's 5-year US\$100 million dollar Fund for Creative Equity, where the first US\$5 million was put towards programs that help to nurture, develop, and uplift women in the entertainment industry globally. The same can be done for underrepresented social and cultural groups.

Concerns, Conclusion and Recommendations

In seeking to meet the goals of sustainability, the global fair trade movement is growing. This has inspired the building block principles of fair culture, in line with the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In considering a fair culture initiative, a number of existing principles drawn from the fair trade movement can be adapted and applied.

As digital technologies, particularly AI, continue to develop and become integrated with various global industries, they play an increasing role in the CCIs. AI technologies are not only currently used in the creation and production process, but in distribution and in how consumers access and purchase products. As such, there are several ways in which AI technologies can be applied to advance a Fair Culture initiative. These include AI-powered blockchain technology, generative AI, computer vision, predictive analytics, and natural language processing.

However, in considering the application of AI technologies with fair culture, the implications of these applications need

to also be considered. Existing commitments concerning the Status of the Artist, protecting cultural heritage and the diversity of cultural expressions should limit the extent to which AI can be used to create and produce cultural content. Further, the sole creation of products using AI, for example, AI-generated art, should not impinge on the rights of human and community creators, including intellectual property and representation. In anticipating these limits, the 2021 Recommendation sets out an AI ethics framework which a fair culture initiative should seek to consider and apply when considering the transposition of fair trade principles to the CCIs. This consideration would ensure that any attempt to work towards sustainable and equitable North-South trade relationships would incorporate ethics concerning AI and its application to culture.

In sum, the application of AI technologies to the fair culture movement offers significant opportunities for enhancing transparency, accountability, and equity in the CCIs. However, it is crucial to approach these technologies with sensitivity to cultural heritage, artistic freedom, and ethical considerations. The fair culture movement can benefit greatly from integrating AI technologies, but it requires a collaborative effort among stakeholders to ensure that the principles of fairness, equity, and sustainability are upheld in the global creative ecosystem.

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LEARNING FROM *EXPERIENCE* **AND** *PRACTICES*



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ON FAIR CULTURE



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FAIR CULTURE

An african Classroom Perspective

AUTHOR

MEL MATSINHE

While the concept of Fair Culture is relatively new (created in 2018), it gets one curious. It makes one reflect the notions of 'Fair' culture, from an African perspective in today's world. It made me reflect over the risks of creating a new concept based on the same philosophies that have led to the actual conditions of inequality in the cultural sector. The recommendations from this reflection are presented according to the African methodology of music teaching.

Fair Culture is inspired by that of **Fair Trade**, a globalized concept based on 10 principles.

Although specific actions within Fair Culture have not yet been defined, it is our understanding that young African professionals should play a conscious and specific role if they want to assure an effectively fair interaction of *Cultures*.

But how? A starting point can be to look into what they have to bring to the table: What does Africa have to offer besides the final product? I propose a search for answers. The risk of not doing this exercise is to replicate failed models in the global arena.

In addition, should Fair Culture replicate the concept of Fair Trade, how would it ensure that the challenges are not replicated? For instance, on the subject of distribution of revenue (where the producers receive a very small percentage of revenue, and which is controlled by large cooperatives and not by the producers?)

As an African and Africa based professional of the sector, I wish to share a few reflections on this brilliant initiative.

Fair Culture, and an African Music Classroom

In Western countries, and in countries based on the western model, music education has been part of the early education of children. Both Plato and Aristotle meant that music learning was important for the development of a child. According to author Mary B. Schoen-Nazzaro, Plato

meant the following about music education

"... because more than anything else, rhythm and harmony find their way into the inmost soul and take strongest hold upon it".

Even though this discipline has evolved throughout time, one element seems to be the same globally: the Western approach to it, namely the notation system and methodology (learning how to read and write notes first, learning one main instrument, focus on European classical music) just to give a few examples.

At the same time, in the last 50 years, the interest for music from places other than Europe and the US has risen.

At the same time as Eurocentric-only models of the social organization, including Education, Economics, Political (etc) models are being questioned, other models are being proposed, in the context of a renegotiation of relationships between the West (Europe and USA) and the rest of the world.

African Music Classroom

The role of Africans in the international and global culture initiatives must be informed by philosophies other than Western – in order to produce different results than those produced so far, i.e: marginalization, inequalities, etc.

According to Dr Molefi Kete, it all started with the notion of the origin of civilization, a theory also refuted by Prof Cheikh Anta Diop and Dr. Dani Nabudere. Molefi states that,

"... the Western dogma which contends that Greeks gave the world rationalism effectively marginalizes those who are not European and becomes the leading cause of the disbelief about African achievements."

He adds that the only way to change the current situation of being considered the other is to change the paradigm. Before him, Edward Said (Orientalism, 1970) argues that the notion of Orient was created as a notion of power by

Europe (Occident) over the other (Orient)...

A lot has happened since then. In fact, the recent Black Lives Matter global movement has shown that the world needs to change its paradigms.

I propose we take a trip through the field of Music Education, and hopefully at the end, the reader will have joined me in this reflection and understood why Fair Culture can become an exciting Music Classroom!

Music Education and Context

Music Education as a field of study is relatively new. Its modern era developed in Europe (from around 1930) and the USA. It was founded upon a paradigm of globalizing the music understanding and doing so from a Europe-centered perspective. As Bonnie Wade explains in *Thinking Musically* (2005), this music is often referred to as Western music, referring to music of, or derived from European Classical Music practices. This, she believes, is problematic when viewed from the perspective of modernization, colonization and globalization. As such, she believes that music results from a series of enculturation by the West for more than a century. Still, the West has considered itself the center of world.

Christopher Small understands this phenomenon as a result of what he calls “the impossibility of the fish to see that it swims in water”, meaning the West has seen itself as the absolute civilization, and hence, limited itself from understanding other civilizations. In fact, he warns, if this music continues to consider itself as superior, there is the risk of not realizing the contribution of other *musics* to the field, and of the Western Music to continue dissociating itself from the rest of *musics* in a quickly changing world. This can be problematic, as Patricia Campbell refers, for when it comes to studying the music expressions, the Eurocentric view has been dominant. Academy, Politics, Economics, Education, Social relations, etc. have been based on a perception that what is European (the *me*) is superior, and that everything else (the other) is inferior.

Well, newer windows of thinking music education are being opened. Bonnie Wade’s “Thinking Musically” (2004) presents musics from different parts of the world and proposes a framework of exploring them in a non-biased way. This can be achieved – says the author - if their understanding can be based on the context in which the music in question comes from – a new approach to understanding music of Non-Western, non-classical 14 origins.

Well, newer windows of thinking music education are being opened. Bonnie Wade’s “Thinking Musically” (2004) presents musics from different parts of the world and proposes a framework of exploring them in a non-biased way. She believes this can be achieved if their understanding can be based on the context in which the music in question

comes from, ultimately presenting a new approach to understanding music of non-Western, non-classical origins.

As much as it is true that music is now in a global open “space” (Wade: 2004:129), it is not less true that the teaching room is mostly still informed by the Western, classical music. In other words, the notion of “World Music”, (first used to classify “Indigenous Music” and later including Popular Music from around the world) is that it is a consumption good. You listen to it, you dance to it and that is the end.

African scholars (in Africa and diaspora) are inviting newer paradigms. Cheick Anta Diop was one of the first, defending an African origin of the Egyptian Civilization. Professor Molefi Asante proposes a theory he calls “Afrocentricity” which suggests that it is fundamental that Africans and Afro Americans rescue the African culture, knowledge and see the world through it. According to the author, Afrocentricity is not the superiority of African over the others; it is the acknowledgment that Africa – just like all other cultures – has something valuable to offer to civilization. According to him, this notion becomes fundamental when countering the Euro-centric reading of the world.

Learning methods in Afrocentric context

While African academia is also and majorly informed by and through Western’s methodologies and philosophies of teaching and learning (including in Music Studies and Music Education), it is the goal of this paper to bring lessons from the African Music Classroom.

The Afrocentric model of learning (music, philosophy, story telling, etc) is based in experience, i.e. learn in the doing. In this context, young artists or art students should be given the opportunity to learn about work conditions, pros and cons of their sector, and in fact be given the opportunity to bring solutions to these challenges facing the implementation of the fair culture initiative:

Despite the huge differences among musics from Sub-Africa, there are common elements that differ from the western music. Below I present six of them:

- Inexistence of a classroom
- Learning by doing
- Community involvement, ie, everyone’s experience is relevant
- Emphasis on percussion
- Complex polyrhythms and rhythms
- Association of music with dance

Fair Culture in an African Music

Classroom?

Looking at the above elements, I wish to invite the young participants on the movement to take into account the following:

1. Inexistence of a classroom: All spaces are relevant for learning. Considering the actual conjecture of a digital workspaces, participants can be more flexible, and beat the geographical distance;
2. Learning by doing: In the Western model of learning, students learn how to read the notes first and foremost. The African model starts generally by singing, clapping and dancing; in other words, we learn by doing what others are doing, and how they are doing it – obviously with guidance by experts in the field.
3. Community involvement, ie, everyone's experience is relevant: How to ensure that the artist, the community where she or he comes from, the local culture guardians/producers/keepers are involved for the benefit of the culture and knowledge holders benefit first and foremost?
4. Emphasis on percussion: What is the backbone of this movement? What will be the foundation upon which all the rest is built and developed?
5. Repetition: In our African Music, there's base, a pattern that is repeated over and over, making it easy for everyone to follow and to participate; a set of successful practices should be replicable and replicated;
6. Association of music with dance: while the movement may consider distinction of areas, I can only imagine what can be achieved if areas of intervention are combined, for example, if instead of taking artists from Africa to the Western for a season, a touristic movement can be created, where by a large nr of consumers are taken to visit a festival somewhere in Mozambique.

Conclusions

Throughout this article, I have argued that non-Eurocentric philosophies are relevant for a better founded, consistent and informed participation of African young professionals.

I then looked to Afrocentric music education as a model that can be useful for preparing today's children and youth for a fruitful participation in the international fora of arts and culture, such as **Fair Culture**.

Finally, I presented six components of the Afrocentric Music Education model, which can be used as models for a

fair culture concept that is just, inclusive and long lasting.

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OUTLOOK ON CULTURAL DIVERSITY AND SUSTAINABLE DEVELOPMENT CHALLENGES

BY ZIVA DOMINGOS (Ph.D)



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The globalization phenomena has presented humanity with serious cultural challenges; this trend has changed people's ways of life, their ways of expressing themselves, of relating to others, of looking at others, of safeguarding, enhancing and transmitting their cultures, of appropriating and consuming their cultures and those of others, etc.; in short, to consider their cultures as pillars of sustainable development capable of contributing to improving the quality of life for local communities. These new trends certainly challenge societies today to rethink culture in all of its diversity and position it as a lever for sustainable development bringing real benefits to populations through the consolidation of cultural identities aimed at peace, justice, national reconciliation, and the economic growth through the promotion of the cultural and creative industries and tourism.

The social and economic changes and the challenges of globalization that are taking place today call on

the public authorities and civil society to rethink development models, seeking to place "man" at the centre of policies and strategies. For this purpose, it intends to explore rationally all resources, including the diversity of cultural expressions, in order to contribute, for example, to the improvement of local people's quality of life through the eradication of poverty, that is one of the main objectives of sustainable development.

This paper modestly presents an outlook on how the diversity of cultural expressions that characterizes a society could be used as a driving resource to meet the challenges of sustainable development goals as a key component of the 2030 Agenda.

Culture, Development and Sustainability

The concept of sustainability elucidates that sustainable development advocates for the environment and the quality of life of human beings as being of equal importance to economic performance, highlighting the interdependence between human, natural and economic systems.

In this regard, it is emphasized that sustainable development simultaneously requires the idea of justice between generations; it is evident that the commitment and/or obligation that the population of the present has towards the well-being of the populations to come by relying on the use of the planet's resources.

The 2030 Agenda of the United Nations for sustainable development proposes and establishes a new form of action centred on people, on the commitment to preserve the planet, on the conception of prosperity, on the achievement of peace and on partnerships and equality among all nations. It emerges as an ambitious agenda with a view to eradicating poverty and promoting economic, social and environmental development on a planetary scale.

Contributing to this desideratum of sustainability, the African Union also established its agenda for sustainable development called "Agenda 2063: The Africa We Want", whose aspirations aim towards an Africa that presents itself as prosperous and is based on inclusive growth and

sustainable development. An Africa of good governance, democracy, respecting human rights an Africa with a strong cultural identity, heritage, common values and ethics. An Africa, where development is people-oriented, trusting in the potential of the African people, especially women and youth.

The search for sustainable development is touted as a research subject parallel to all research areas where culture is inserted. Culture, combined with tourism for instance, carries with it many economic and social benefits in the receiving areas and/or localities, making it an activity of extreme relevance for such localities.

Sachs developed an interesting reflection around the concept of “Sustainable Development”: The three (or four) pillars of sustainable development (economic, social, environmental and peace and security) should set a solid foundation: “Good governance”. The objectives of sustainable development could not be achieved without good governance, at all levels, which is based on clear and effective public policies and institutions, and coherent and inclusive development plans, which place people - communities at the centre of development.

The development in a broader perspective can be perceived as a passage of any individual to a higher level of life and their generally positive relationships with others; development must be understood as a process that puts man as a whole (body-soul and spirit) at the centre than any intention or initiative that aims at the well-being of any human being; and, therefore, local development can be perceived as a process that places local populations or communities, especially the most needy and vulnerable, at the heart of governance programs and other development plans. Understanding man, in all its dimensions, and attending to all his concerns is, in fact, a complex process that requires profound reflections in terms of thinking and actions.

Cultural Diversity and the Sustainable Development Goals

One of the indicators to clearly measure the impact of sustainable development is the inclusive social development approach as clearly expressed in the 2005 UNESCO Convention that considers the cultural diversity is a rich asset for individuals and societies. Therefore, the protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generation when culture is deeply integrated in the development policies at all levels for the creation of conditions conducive to the improvement of the quality of local communities' livelihood.

In their local development programs and strategies, States Parties should recognise that inclusive social development, including gender equality is at the heart of the implementation of both the 2005 Convention and the

SDGs that aims to enhance quality of life and well-being based on the diversity of cultural expressions.

Even though cultural aspects are not clearly expressed in the 2030 Agenda, but considering the transversality of culture and its strong relationship with the human being, quite all the sustainable development goals are in alignment with the protection and promotion of the diversity of cultural expressions. This is also emphasized in The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies (2013) that recognize that culture should be considered as a fundamental enabler of sustainability due to its “extraordinary power”, particularly when fostering people-centre and place-based approaches, and when integrated into development programmes and peace-building initiatives, and also be seen as a driver through the specific contributions that it can make – as knowledge capital and a productive sector - to inclusive, social and economic development, environmental sustainability, peace and security.

The World Forum of Ministers of Culture organized by UNESCO at its Headquarters in Paris in November 2019, allowed to present a picture of the priorities, trends and perspectives of cultural policies in relation to the challenges of sustainable development and to invite all actors of culture to place culture at the centre of the political projects to forge the most inclusive and sustainable societies of the future (UNESCO, 2019).

The MONDIACULT 2022 recently held from 28 to 30 September 2022 in Mexico consolidated the ministerial forum recommendations. It was aimed to be a historic event where all the stakeholders from the culture sector shared their ideas, perspectives and ambitions on how to place culture at the centre stage of sustainable development prospects (UNESCO 2022).

The issues addressed both in this Forum of Ministers of Culture and MONDIACULT 2022 clearly show that there is an imperative need for the evolution of societies to build a more just and sustainable world.

This challenge of adaptation and projection of cultural policies, is a subject of reflections in many national and international forums, as is the case of the reflections contained in the world report entitled “Re-shaping Cultural Policies” produced by UNESCO as part of the celebration of 10 years of promoting the diversity of cultural expressions for development, where the former Director General of UNESCO, Irina Bokova stated: For the first time at the global level, the recently adopted United Nations Sustainable Development Agenda for 2030 acknowledges the key role of culture, creativity and cultural diversity to solving sustainable development challenges. [...]. New discourses and approaches are needed to guide cultural policy. These must be accompanied by commitments to institutional and structural change in all areas of governance and management of culture.

Agenda 21 for culture as an orientation document for public policies in favour of culture also clearly affirms that harmonious sustainable development necessarily involves interpenetration between cultural policies and other social, economic, educational, environmental, urban planning, etc. This Agenda affirms in its principles that sustainable development or sustainability requires the combination of a set of interconnected factors (cultural, environmental, social and economic); which means that the development of specific policies in each field is important, as well as the transversality and the integration of the different fields with each other.

The Heads of State and Government of the African Union, meeting in Khartoum (Sudan) during the sixth ordinary session of their conference, in January 2006 where they approved the establishment of the Charter of African Cultural Renaissance, realized that culture is for the African peoples the surest means of promoting Africa towards technological development, and the most effective response to the challenges of globalization and recommended the States, through the charter to focus on cultural development, to carry out an in-depth renewal of national and regional approaches to their cultural policies which take into account culture as a factor of social progress and a driving force for innovation (African Union 2006).

Inspired by this Charter, the African Union's Agenda 2063 also assigns a prominent place to culture in its strategy for inclusive growth and sustainable development, by aspiring to an Africa endowed with a cultural identity, based on the values and ideals of Pan-Africanism, cultural values and African renaissance and the richness and diversity of its cultural heritage and the promotion of creative enterprises.

To really talk about the cultural dimension of sustainable development, four main strategic orientations translated into precise indicators could better respond to current challenges, particularly in the context of developing countries:

- The human dimension of cultural development, which requires capacity building and the renewal of actors, cultural agents, professionals and cultural managers, especially in the areas of cultural project management, heritage management, education, which will be able to support creativity and innovation and make the cultural sector more competitive and profitable, given that the cultural sector is defined as lacking in most executive training programs and that the majority of executives are employed by the private sector given the current economic situation which reduces the room for manoeuvre for the absorption of human resources in the public administration because of the country's economic situation and that a good part of the technicians do not have specialized training in their specific field; taking into account the requirement imposed by the private sector, professional competence is highly required. The expansion of art education

with the construction of art schools and institutes at the local level could contribute to increasing the level of human capital development.

- The economic dimension of culture for development, which involves the promotion of cultural industries and the use of ICTs, in particular crafts, the promotion of know-how and traditional technologies in all areas, from gastronomy, shows and festivals, fairs, publishing, audio-visual and cinema, etc. as a support for cultural tourism considered as one of the main sectors for the diversification of the national economy and contribute effectively to the reduction of poverty. The partnership between the culture and tourism sectors should be strengthened at all levels of the governance system. Along with creativity and innovation, it would be necessary to promote private entrepreneurship and public-private partnership by making patronage legislation operational as a means of diversifying sources of funding for culture and creating job opportunities. , given that in most developing countries, the sources of financing are reduced solely to the state budget. The adoption of appropriate copyright legislation could also contribute to this end.
- The socio-cultural dimension for the development or democratization of culture for development, which involves promoting access for all citizens, in particular local communities and the most disadvantaged populations, to culture through the diversity of the cultural offer. This dimension involves the promotion of actions of heritage education and the socialization of knowledge that closely bring culture and education closer together and directed especially at the young population as stipulated in most international agendas and charters. The materialization of this orientation also launches the challenge of the decentralization of the cultural policy by opting for participatory management approaches and the promotion of local initiatives, and the expansion of the network of cultural infrastructures, in particular community museums, centres of interpretation, etc. This local cultural development through creativity and innovation will reduce regional inequalities and asymmetries and therefore reduce the rate of rural exodus as much as possible by improving the quality of life of local communities.
- The environmental dimension for sustainable development, which requires the construction of culture-environment bridges. It is more than obvious that culture and environment are inseparable because man needs a healthy environment to live and the environment needs a man to maintain it. The actions of man due to his way of life, his beliefs, his behaviour are deeply cultural often have an impact on the environment, making climate change a cultural challenge. Environmental education by heritage

institutions allows man not only to better manage natural resources but also to limit damage to ensure his longevity. Better preservation of the environment is a guarantee of the sustainable management of cultural heritage and the safeguarding of cultural identity. An integrated culture-environment approach could contribute to the diversification of funding sources for culture and job creation through the performance of environmental impact studies that take into account cultural components (heritage, archaeology, etc.). The ignorance of the cultural component in the projects of construction of the infrastructures and the extractive industries, would not only contribute to the destruction of the inheritance but also would constitute a shortfall from the economic point of view. An integrated culture-environment approach could only add value that would strengthen the country's sustainable development by improving the quality of life of its populations.

Conclusion

The analysis of this study has clearly proven that on a global scale, culture, because of its transversality and its strength in the construction of identities, social cohesion and one of the just societies, balanced and harmonious, is an essential pillar in sustainable development. Culture is more than ever inseparable from the notion of sustainable development and any public policy strategy because it contributes to the well-being and improvement of the quality of life of all citizens. Developing countries should do more to take advantage of taking the cultural dimension into account in all their short, medium and long-term development strategies.

The impact of this cultural dimension could only be significant if the strategies for implementing public cultural policies are really rethought and readjusted by building strong links between culture and all the other sectors of socio-cultural life. and economic where all actors and all stakeholders, including local communities are closely involved and where man as taxpayer and beneficiary is really at the heart of this desired sustainable development. Most of these countries, because of all their human (its young population), social, cultural and economic potential, are able to make their diversity and cultural wealth a driving force and catalyst for their sustainable development by improving the quality of life. of their populations through the elimination of regional asymmetries and the maximum

reduction of the poverty line, and thus contribute to the expectations of the international community.

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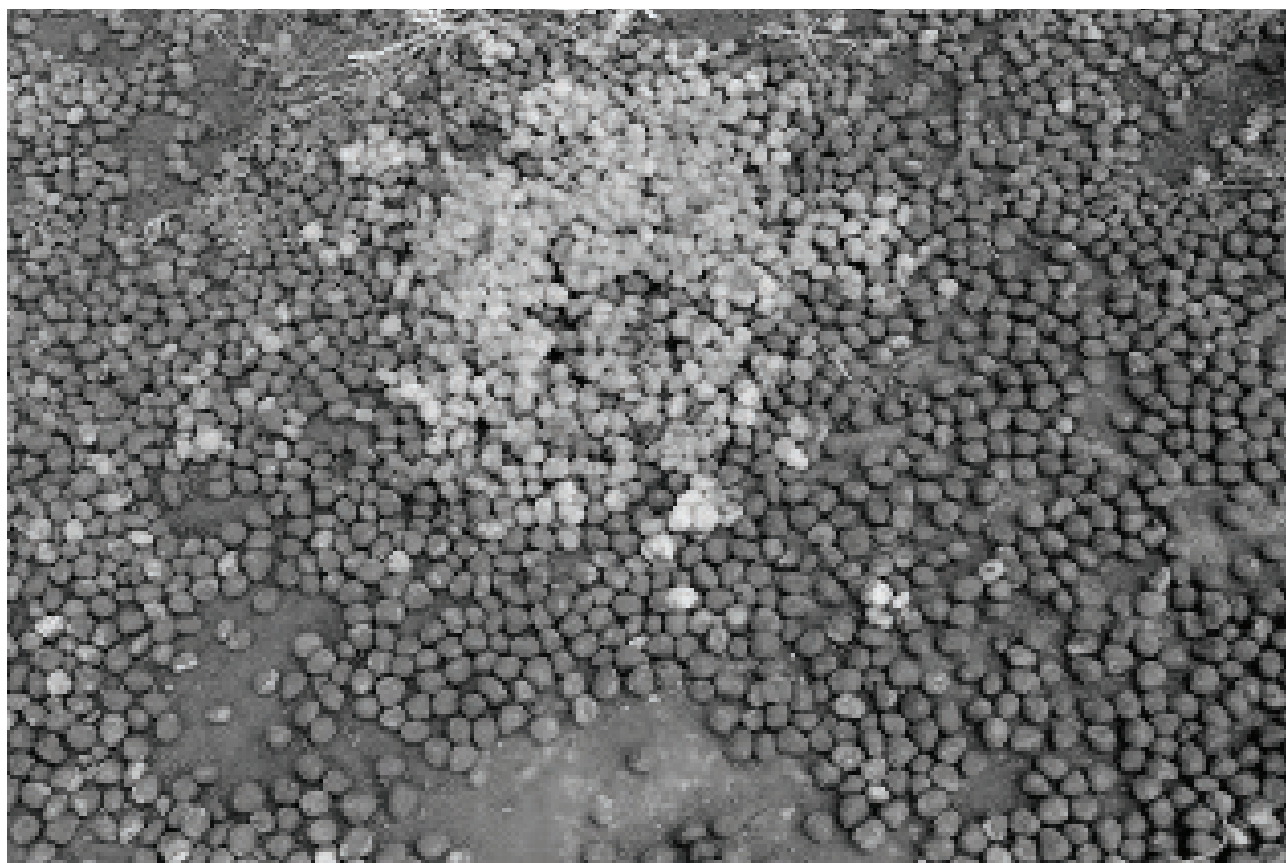


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ON FAIR CULTURE JOURNAL PROFILE

On Faire Culture Journal, is a platform connection with priority for Youth voices and rich source of information which can help us all collectively review, reflect upon fair trade principles suited to the culture and creative sector and act collectively to fast-track the implementation of Fair Culture Initiative. As well as, examine the cultural dimensions to be taken into account in policies for the achievement of global development and consider concrete programs such as creative vision, challenges and recent achievements for a fair and sustainable production, distribution, cooperation and trade in the culture and creative sector.

The Journal is associated with the work of Fair Culture initiative, which has been challenging one, and we trust that this platform will be useful and contribute positively to enrich this initiative in discourses of Fair Trade and sustainable development. We invite you all and in special Youth to consider this journal as a basis for strengthening our commitment and accountability towards an integrative framework for faire culture. Us Young Expert for Fair Culture, will ensure that this initiative is disseminated widely in the interest of local, national, regional, international cooperation.

More specifically, the journal aims to:

1. Reflect upon “fair trade” principles, strengthen perspectives, addressing global challenges linked to the Convention 2005 vision, Agenda 2063 and UN Sustainable goals;
2. Examine creative vision, challenges and recent achievements for a fair and sustainable production, distribution, cooperation and trade in the culture and creative sector;
3. Provide insights into the process by which young experts in the cultural and arts sector manage their resources in the various disciplines, and how gender disparities and inequalities can be addressed in a systematic manner to a success;
4. Identify and encourage the development of best practices in the arts and cultural sector and to promote youth vision through their work and analyses;
5. Address, in a rigorous and detailed major and current issue of relevance to cultural liberties, freedom of expressions and creation, and fair remuneration.



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ON FAIR CULTURE