

**WORKSHOP @ACADEMY: AHEAD OF THE CURVE, 19-20 MAY 2017
(CO-HOSTED BY THE ROBERT BOSCH ACADEMY, AN INSTITUTION OF
THE ROBERT BOSCH STIFTUNG AND THE GERMAN COMMISSION FOR
UNESCO)**

**SUMMARY OF CHALLENGES, PROPOSALS FOR ACTION, AGREED
PRIORITIES AND A MECHANISM TO TAKE THESE FURTHER.**

The agreed priorities are in bold and italics in each *What is to be done?* section below.

Challenges/changes for the World

1. Increasing material/income inequality at global, regional and national levels;
2. The contradictions and limitations of the global economic system in delivering a more equitable, just world;
3. Inequality also with regard to who has political, economic, military and cultural power, whose lives and interests are valued, and whose not;
4. Increasing religious (Christian, Hindu, Muslim, Jewish) fundamentalism and the divisions they cause;
5. Climate change/ecological challenges and their impact on traditional income sources, economic sustainability and migration;
6. Ageing populations in wealthy countries contrasted with the young, unemployed populations of less-resourced countries, the latter with few job/income prospects;
7. Increasing fear, insecurity and anxiety among citizens facing influxes of migrants and refugees who are “different”;
8. Increased access to technology and social media and its use for good and bad ends.;
9. Contradictions in democracy that allow the people to govern but that deliver fascist/authoritarian regimes;
10. Rise of authoritarianism globally and the threats to human rights, women’s rights, freedom of expression, etc;
11. Increased militarisation and threat of nuclear war;
12. Decreasing support for the humanities – not just the arts – in many parts of the world, with a shift (funding, education, etc.) to the “harder” aspects of social, economic and political life.

What is to be done?

1. ***We need a short, sharp analysis of the current state of the world – particularly defined by inequality (and its key causes) – and an articulation of the relevance of culture (ideas, values, belief systems, traditions, etc.) to this state of affairs.***
2. We need to understand and articulate a position that addresses the importance (negatively/positively) of religious practice and

fundamentalism (an integral part of culture) in contemporary political, social and human rights discourse and practices.

3. ***In the current shift towards the need/demand for more homogenous national identities, we need to present powerful counternarratives affirming the importance and benefits of diversity and the co-existence of difference.***
4. We need to articulate a position with regard to social media and information technology, its role – negative and positive – in promoting/affirming cultural diversity.
5. We need to interrogate democracy and articulate a position that is nuanced in the context of today's world, affirming the rights of citizens while recognising the deficiencies of democratic practice in recent times.
6. We need to articulate a new/fresh understanding or assertion of fundamental human rights and freedoms, and a vision of social justice globally, regionally and nationally starting with Article 1 of the Universal Declaration of Human Rights "All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood" and Article 28 "Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realised". If we truly subscribe to these Articles, we would address the issues of inequality within our world.
7. ***We – the arts and culture sector - need to build alliances with other social sectors and social movements, not only in mobilising the arts and culture sector in support of change-making towards a progressive vision for the world, but to devise and employ creative means of protest and resistance, particularly in public spaces and/or that attract media attention.***

It was further noted that while 7, 3 and 1 were identified as the priorities, they could be integrated with other items listed above.

Challenges for the 2005 Convention

1. The signatories to the Convention are member states i.e. governments, many of whom, outside of resourced, democratic regions, do little to create the conditions for the pursuit of the goals of the Convention.
2. The representatives of signatories – culture ministers/arts and culture departments – generally have extremely limited political power in their home countries so that their ability to deliver is constrained.
3. Countries in the Global South who are signatories to the Convention generally have yet to see the benefits of supporting the Convention in practical ways (both governments and particularly civil society). Benefits of the Convention – IFCD, preferential market access, investment in creative industries of GS – are generally not realised with security measures in the Global North, for example, limiting

mobility; IFCD attracts minimal funding, and there is a lack of investment in the creative industries markets of the Global South as these are not attractive enough in terms of returns.

4. Civil society operators, creative practitioners – both in the Global South and Global North – simply do not know about the Convention, and they often act in ways that are consistent with the goals of the Convention without being aware of it. The Convention lacks concrete, practical, day-to-day meaning for creative practitioners.
5. The Convention uses the language of “cultural diversity” which is what is needed today as an affirmation of the diversity of people and communities, and yet, the primary focus of the Convention is as a legal instrument dealing in matters to do with trade in creative goods and services, thereby limiting its relevance to some of the key issues of our times.
6. There is a perception that there is more emphasis placed on compliance with the Convention (Quadrennial Reports, etc.) than with implementing it.
7. Governments need to be pressurised to respect the international conventions and protocols that they have signed up to, including the 2005 Convention.

What is to be done?

1. ***We need an analysis of the 2005 Convention – its relevance, limitations and possibilities – in the context of a contemporary understanding of global and regional inequalities/state of the world - to each region of the world, synthesised into a holistic document.***
2. We need to determine the key priorities for action using the Convention as a basic tool of advocacy in each region and globally.
3. ***We need to inform the arts and culture sector about the Convention and why it is in their interests to use it as a premise for advocacy.***
4. ***Civil society actors need to be identified in countries that have signed up to the Convention and are to be invited to submit Civil Society reports where it is clear that Civil Society has not been engaged in the formulation of Quadrennial Reports.***
5. ***We need stories and benchmarks of “good practice” and of how the Convention has helped civil society and/or creative practitioners to convince the arts and culture sector of the relevance of the Convention to their lives.***
6. Contributions to the International Fund for Cultural Diversity need to be mandatory rather than voluntary.
7. ***The Convention needs better branding and communication: e.g. build a three-year campaign towards 2020, marking the 15th anniversary of the Convention.***
8. Campaigning for the Convention to be inclusive of marginalised indigenous and other communities.

9. Reinvent INCP (coalition of culture ministers) for advocacy and support purposes.

Page 4

While we had agreed to three priorities (those that received 12 votes each), it was agreed that much of these could be incorporated into the 7th action i.e. to devise and implement a three-year branding and communications campaign to market the Convention.

Challenges for the arts and culture sector today

1. There is an absence of coherent, convincing arguments in support of arts and culture. The recent ones employed – the economic impact of the arts, culture and development – have limited the growth of the sector within a market-driven agenda.
2. The agenda for arts and culture is often set by multi-lateral political agencies such as the EU Commission (e.g. culture as a vector of development, culture in foreign relations/cultural diplomacy), seldom with the arts and culture of that region, let alone the arts and culture sector globally – particularly in the Global South – who are directly impacted upon by such agendas, particularly as they shift from time to time.
3. While many international policies are subscribed to by governments theoretically, they are seldom implemented, particularly in the Global South, more characterised by authoritarian or hybrid (with democratic features but essentially authoritarian) regimes that have little regard for civil society.
4. There is very limited funding for creative practice and advocacy, particularly in the Global South, thus severely impacting the exercise of freedom of creative expression, the sustainability of advocacy networks and platforms, south-south co-operation and perpetuating dependency on Global North agencies and policy imperatives.
5. There is a negative impact on climate change/ecological destruction by some creative industries.
6. Governments (and multilateral agencies) change, in democracies, every 5 years or so, which often means the arts and culture sector has to start from the beginning to persuade new politicians about the importance of the arts.

What is to be done?

1. ***We need a proactive vision/statement regarding culture and the arts in the context of the key challenges facing our world today e.g. the statement that guided the advocacy for culture to be included in the Sustainable Development Goals of the international alliance of cultural organisations. This vision/statement may include the elements of the 2005***

Convention and other international policy documents, but go beyond these where necessary. The vision should go beyond the economic dimension of the arts/creative industries and assert/affirm an understanding of the arts that has human, social and economic development dimensions. Advocacy should include the transversal nature of culture across various departments, across the SDGs e.g. its role in conflict prevention and resolution. We should also take into account the changing nature of government and have advocacy networks plan ahead e.g. assume a non-partisan approach and convince all parties of the importance of the sector.

2. We need more coherent arguments – backed by evidence where necessary/appropriate – in support of the arts and culture at international, regional, national and local levels.
3. **We need transnational regional and global advocacy/multi-disciplinary networks that are able to engage with each other and policy makers (national, regional, multilateral, international e.g. UNESCO, UN, EU, African Union, Arab League, Mercosur, etc.) at source; in particular, we need Global South advocacy networks that are informed, confident and strong enough to engage international policies and strategies from within their conditions and paradigms, and to counter the cultural and policy hegemony of Europe and North America. At the same time, we need to identify progressive allies in the USA and Europe to work with in the pursuit of a global vision/statement for arts and culture in our contemporary world. We need to build a discourse and practice of international solidarity and co-dependency.**
4. **We need to find new ways of building, sustaining and professionalising advocacy networks that are much needed but seldom attract support, particularly within Africa, Asia, the Arab region, Latin America and the Caribbean; such networks need to have regular meetings in their respective regions and feed regional dynamics and perspectives into a global advocacy network.**
5. **We need to find ways of supporting artistic practice and the exercise of freedom of creative expression in contexts where governments do not make this possible through a repressive legal/institutional framework and the absence of resources; we need to recognise the need for parallel tracks in most countries i.e. advocacy and lobbying governments (national, regional and local) on the one hand, and on the other, supporting civil society and independent artistic practice.**
6. **We need to identify, develop and network a younger generation of cultural activists knowledgeable about the world, the relationship with culture and able and willing to act (e.g. resuscitate U40).**
7. In a world of challenges, we need to identify current possibilities, shifts in favour of arts and culture and creative practice, and profile and build on these.

8. We need to engage not only with national governments, but probably more with local/city governments in asserting the strategic and intrinsic importance of arts and culture practice e.g. Arterial Network's creative cities project.
9. **We need to build greater capacity within the arts and culture sector globally – research, advocacy, financial skills, resource mobilisation, sustainability, policy-making, etc. (build curricular and toolkits and provide training).**
10. We need to devise alternative sustainability strategies and develop toolkits and provide training globally around these.
11. We need to exploit potential funding for arts and culture from SDGs at national, regional and international levels (gender equality, preferential treatment, building capacities, skills development, participatory governance and freedom of expression, etc.).
12. We need to widen the base of potential support to include the private sector, cities, foundations, and the arts sector/entertainment industry itself.
13. We need to engage with internet companies – major producers of cultural content and seldom paying significant tax – to provide support.
14. We need to advocate for private sector incentives to support/invest in the creative sector.
15. We need to broaden/advocate for arts education at all levels of schooling and adult learning.
16. We need to form partnerships with existing agencies/institutions e.g. festivals (to co-host advocacy events), universities (to undertake research), etc..
17. We need to devise cultural impact studies in the same ways as environmental impact studies are done prior to developmental projects being embarked upon.
18. Greater self-regulation and transparency is needed within the sector itself, just as we demand these from government.
19. We need to create free/safe spaces for creative practitioners to exercise freedom of creative expression where it may be difficult for them to do so in their own communities, cities, countries.
20. We need to mobilise artists and their support for broader advocacy networks by premising this on the Recommendation on the Status of the Artist that has to do with artists' social status (pensions, medical care, etc.), wages, safety and security, training, etc..
21. We need to use the internet/social media for cultural collaboration, exchange and distribution particularly in areas lacking finance.
22. We need to start regional funds (with private sector, foundations, arts sector, etc.) to support the arts and culture sector.
23. Cultural policies need to include contemporary and traditional arts/cultural practices.
24. The arts and culture sector has to have better information about itself: the gaps, the funding, the priorities, etc..
25. The terms used within the sector are to be better and more consistently defined e.g. cultural economy, creative industries, etc..

26. The arts and culture sector needs to be more literate in economics to make the case for the arts from an economic perspective, rather than leave the gap for economists and accountants to define the impact, value and public sector support for the arts.

Page 7

27. Greater attention is to be given to south-south cultural cooperation through government-to-government agreements, international funding, civil society networking, etc..

Immediate priorities

1. Ensure Civil Society has a voice (Global South in particular) at the June 12 UNESCO 2005 Convention COP meeting to articulate key ideas.

Further agreements

1. It was agreed that participants in the Workshop would attend the meeting of NGOs on 12 June in Paris, prior to the Conference of Parties' meeting on the 2005 Convention, and provide feedback from this Workshop to that meeting.
 - 1.1 Serhan Ada, Christine Merkel and Friederike Kamm will be present in their respective UNESCO capacities and Anupama Sekhar will be there in her ASEF role.
 - 1.2 We would investigate possibilities for further representation from the group, particularly from the Global South participants, at the NGO meeting, and the rest of the COP meeting.
2. An ad hoc committee comprising Lina Attel, Ouafa Belgacem, Ghita Khaldi, Ayoko Mensah, Christine Merkel, Ayeta Wangusa and Mike van Graan will drive the agreed action points, with Mike serving as an initial point of coordination.
 - 2.1 Danielle Cliche, Secretary of the 2005 Convention, will participate as an observer.
 - 2.2 Pedro Affonso has offered to be part of the Committee as an observer in order to learn from its activities.

ATTENDEES

Page 8

Name	Organisation	Position	Country
Serhan Ada	Turkish National Commission for UNESCO	Board Member and Head of the Committee on Cultural Diversity	Turkey
Pedro Affonso Ivo Franco		Independent Consultant and Researcher	Brazil
Abdullah AlKafri	Ettijahat- Independent Culture	Executive Manager	Syria, based in Lebanon
Lina Attel	The National Centre for Culture & Arts	Director General	Jordan
Ouafa Belgacem	Culture Funding Watch	CEO and Co-Founder	Tunisia
Danielle Cliche	UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)	Secretary (Attending as an observer)	Canada, based in France
Aadel Essaadani	Racines	General Coordinator	Morocco
Ben Garner	University of Portsmouth (UK)	Senior Lecturer and Course Leader, International Development Studies	United Kingdom
Arundhati Ghosh	India Foundation for the Arts (IFA)	Executive Director	India
Friederike Kamm	German Commission for UNESCO	Programme Specialist, Division of Culture	Germany
Ghita Khaldi	Afrikayna	Founder and Chairperson	Morocco
Olga Kononykhina	Hertie School of Governance	Quantitative Sociologist and Research Associate	Russia, based in Germany
Haili Ma	Cardiff University, UK	Senior Lecturer in Chinese Studies and Dean of Chinese College	China, based in Wales

Ayoko Mensah	Centre for Fine Arts, Brussels	Bozar Africa Desk, Advisor	Togo, based in Belgium
Christine M. Merkel	German Commission for UNESCO	Head, Division of Culture, Communication, Memory of the World	Germany
Keith Nurse	Sir Arthur Lewis Institute for Social and Economic Studies	University of the West Indies	Barbados
Justin O'Connor	Monash University	Professor of Cultural Economy in the School of Media, Film and Journalism	UK, based in Australia
Phloeun Prim	Cambodian Living Arts	Executive Director	Cambodia
Fernando Resende	Universidade Federal Fluminense (UFF/Rio de Janeiro)	Senior Lecturer in the Department of Media and Cultural Studies	Brazil
Anupama Sekhar	Asia-Europe Foundation (ASEF)	Director, Culture Department	India, based in Singapore
Odila Triebel	Institute for Foreign Cultural Relations (ifa)	Head of the section "Dialogue and Research. Culture and Foreign Policy"	Germany
Mike van Graan	Robert Bosch Academy	Richard von Weizsäcker Fellow	South Africa
Dea Vidović	Kultura Nova Foundation	Director	Croatia
Ayeta Wangusa	Culture and Development East Africa (CDEA)	Executive Director	Tanzania
Laura Strömpel	Robert Bosch Stiftung	Project Manager (Organisation)	Germany
Kai Brennert	Cambodian Living Arts	Project Manager (Rapporteur)	Germany



WORLD CULTURAL DIVERSITY DAY PANEL DISCUSSION: 21 MAY 2017

Beyond the European echo chamber: in dialogue with the Global South

Cultural Diversity: social strength or existential threat?

According to the UN's Website, three-quarters of the world's major conflicts have a cultural dimension. So do rising populism, anti-immigrant attitudes and fears about the loss of national identity, prevalent in Germany and greater Europe.

Delegates from a number of regions will participate in a seminar on the relevance of UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions to our contemporary world, hosted by the Robert Bosch Academy, an institution of the Robert Bosch Stiftung and the German Commission for UNESCO. Taking advantage of their presence, this public conversation will address the pressing themes of cultural differences, their relationship to other dimensions of political and social life, their consequences for human co-existence and strategies in dealing with these.

The participants in the public conversation are:

Abdullah Alkafri: *Executive Manager, Ettijahat Independent Culture, Lebanon*

Ayeta Wangusa: *Africa Coordinator, International Federation of Arts Councils and Culture Agencies, Tanzania*

Keith Nurse: *Senior Fellow, Sir Arthur Lewis Institute of Social and Economic Studies, Trinidad*

Ayoko Mensah: *Franco Togolese journalist (Africultures, Le Monde Afrique, UNESCO Courrier), writer and consultant (Africa desk, Centre for Fine Arts in Brussels and UNESCO Creative Cities Network).*

The conversation will be facilitated by Mike van Graan from Cape Town, South Africa, currently a Richard von Weizsäcker Fellow at the Robert Bosch Academy.

Date: Sunday 21 May 2017
Time: 10:30 to 12:30
Venue: IFA Gallery, Linienstrasse 139/140, 10115, Berlin.

