



German Commission
for UNESCO

United Nations
Educational, Scientific and
Cultural Organization



التنوع و التنمية DIVERSITÉ ET DÉVELOPPEMENT
موارد، أفعال، شبكة

CAPACITY BUILDING FOR YOUNG EXPERTS

التنوع و التنمية PROMOTION D'UNE SOCIÉTÉ CIVILE ACTIVE
المشاركة الثقافية

RENFORCEMENT DES CAPACITÉS DES JEUNES EXPERTS

التنوع و التنمية الحياة الثقافية CULTURAL PARTICIPATION
التنوع و التنمية

PROMOTING A VIBRANT CIVIL SOCIETY

تعزيز الديمقراطية RENFORCEMENT DE LA DÉMOCRATIE
تعزيز دور المجتمع المدني

تعزيز الديمقراطية DEVELOPMENT THROUGH DIVERSITY
تقوية قدرات الخبراء الشباب

DEMOCRATIC CHANGE PARTICIPATION CULTURELLE
أفاق و أفعال التنمية البشرية

CULTURAL RESOURCES FOR HUMAN DEVELOPMENT

Capacity Building Workshop for Young Experts, 24-26 Nov 2013, Casablanca, Morocco

DOCUMENTATION

CONNEXIONS

Knowledge Partnerships for Cultural Diversity



The promotion of **CULTURAL DIVERSITY** and **CULTURAL PARTICIPATION** strengthens democracy and tolerance. The project **CONNEXIONS** of the German Commission for UNESCO contributes to the **DEMOCRATIC DEVELOPMENT** in the Arab region in the spirit of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. CONNEXIONS is a project of the German Commission for UNESCO and its knowledge partners and part of the German-Tunisian and German-Egyptian transformation partnership.

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PREFACE

Cultural Energy for Development



Aadel Essaadani

INTRODUCTION

One of UNESCO's raison d'être at its inception in 1946, is to promote peace in the world: Human peace, that of the individual through the universal recognition of its roots, its history and its heritage. Social peace through equal treatment of cultures and societies. And economic peace starting with the goal of eradicating poverty.

Since then, UNESCO has been working for the development in the world through education, culture and advancement in science.

The first step is to put the country to agree on principles and respect for universal human rights, on the recognition of heritage as creations of the past belonging to the entire humanity and on freedom of creation and expression to individuals and communities, of whatever country they may be, to create tomorrow's heritage through the arts, literature and science.

An egalitarian principle was needed to render impossible the hegemony of one culture over another, thus making it dominant.

It was, inter alia, the principle of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Populations remain, however, still face inequality with regard to development and democratization of cultural practices between and within different countries of the world. Some governments try to implement cultural policies making culture a factor of development. In other countries, this fight is more that of civil society.

For governments in the south, the 2005 UNESCO Convention is a formidable bulwark against the hegemony of the cultures of the countries that have more resources to do so.

For civil society, it allows evaluating cultural policies of the signatory countries. Activists and cultural actors of our countries are very well-advised to adopt the 2005 UNESCO Convention as a roadmap for advocacy and implementation of public policy for the development, integrating culture as a cross-cutting component of constructing citizenship, social peace and creative economy.

At the end of the First World War, Paul Valéry already dreamt of „politics of spirit“ acting as „transforming power“ using and fructifying „the intelligence of men.“ This is still relevant in 2013 and this is why Racines was very happy to co-organize the CONNEXIONS workshop.

INTRODUCTION

Cultural Resources for Human Development



Anna Steinkamp

INTRODUCTION

This publication resumes the fruits of a collaborative experience on cultural resources, human development and participation and makes it usable for everyday working life. Beyond documenting the inputs given and the theoretical ground lines, this publication can be used as a workbook on how to design and realise knowledge partnerships on many different levels.

The workshop “Cultural Resources for Human Development” held from 24 to 26 November 2013 in Casablanca, Morocco, was organised by the German Commission for UNESCO in cooperation with Racine – association for cultural development in Morocco and Africa. It gathered more than 40 young experts from the Arab region.

In the spirit of UNESCO’s 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the aim of the workshop was to strengthen the professional capacity of young experts in the field of culture and development, cultural participation and self-organisation of civil society in the cultural sector in transition countries.

It was about offering networking opportunities and encouraging joint initiatives on transforming societies towards diversity, sustainability, inclusion and creativity.

With regard to self-organisation of civil society and building capacities to promote cultural diversity, sustainable development, and a peaceful life, it is not only essential to be aware of our own cultural resources but also of those of others. In this context and for this purpose it is crucial to know how to use these resources in the sense of sustainability.

How to Get There – Working Methodology

We presented good practices in the field of cultural diversity, transferred knowledge and exchanged knowledge sources relevant for the implementation of UNESCO’s 2005 Convention. Participative and collaborative working methods helped to mobilise and access participants’ expertise and knowledge. During the workshop personal networking among all participants was encouraged. The aim was to meet, to talk to and to work with as many different people as possible which was reflected through varying seating and working arrangements.

Programme

Investing the first evening into a dialogue based getting to know each other; the second day was all about cultural resources – at policy, practical, personal and local level. Cultural practices from Casablanca and beyond were presented during a field visit to the ancient slaughterhouse of Casablanca, being itself a good practices on how to transform public spaces into cultural meeting points.

During the last day, the accent was put on a deepened discussion on cultural policies, resources and what participants take away from this workshop for their projects and concrete working situations.

We warmly thank all participants and our co-organisers for their contributions and help. May this publication be itself a cultural resource.

Happy reading!

WORKSHOP & PUBLICATION DESIGN



Learning to Live - Living to Learn

Caroline Paulick-Thiel

INTRODUCTION

Being the change we wish to see is a life-long challenge. We live in times where positive human development requires sustainable strategies and a societal transformation. We face challenges that have developed through a certain way of thinking that is bound to the last century. Tackling these challenges requires a different mindset. How do we get there? What kind of personal transformation must take place in order to foster positive societal development?

Learning plays an essential role in transformational processes. But how do we learn in order to discover, exercise and implement new ways of looking at the world, facing problems and adjusting our habits? Active learning is freed from the old idea of teaching where somebody „who knows“ fills the empty container of somebody „who doesn't know“. It derives from the principle that: „He who wants to teach a truth should place us in the position to discover it ourselves“. (Ortega y Gasset, 1961)

The learning process of the workshop was designed to support the participants in their efforts toward

personal and societal transformation. Incorporating the wishes and suggestions of the participants through a pre-workshop questionnaire, we aimed to build a framework wherein a participatory process could unfold during the three days, which addresses real-life problems and can help “educate people who are able to transform our world“. (Hummels & Frens, 2008)

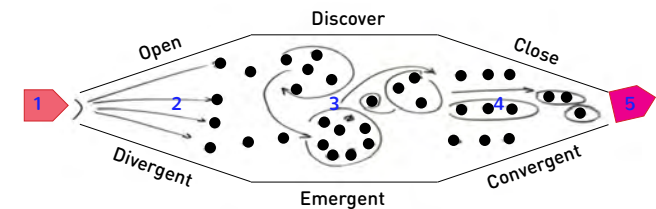
The design of the workshop and this publication have been divided into the following parts:

(1): Defining the context of the workshop as well as the documentation.

(2): Opening the divergent part of the process. Within this phase the issue, problem or vision is outlined, observed and understood.

(3): Describing an emergent state of the process. Within this phase, methods that foster creativity provide support for the development of new ideas. Here quantity is more important than quality or feasibility. Teamwork, playfulness and openness to the unexpected and possibly futile is required in order to discover something that could not have been thought of or developed by a single person alone.

(4) Results: Showing a convergent movement that supports clustering the generated ideas, making decisions on what will be developed further and gives shape to the selected ideas.



The presented sequences can be repeated within the process, even multiple times. The process benefits from reflection and repetition. Therefore we conclude this documentation with a „Feedforward“ (5) from the workshop that can serve as a template for collective follow up. Active learning also means „the discovery and promotion of those activities and active relationships in which the capacity of all concerned are effectively evoked, exercised, and put to the test“. (Dewey & Tufts, 1908)

Happy testing!



INPUT

THE 2005 CONVENTION AT A GLANCE

Cultural diversity creates a rich and varied world, which enhances democracy, tolerance, social justice, and mutual respect. Cultural diversity increases the range of choices, nurtures human capacities and values, and is as such a mainspring for sustainable development.

INPUT

Unlimited cultural self-determination on the basis of human rights

Individuals and social groups have the right to make personal decisions about artistic and cultural expression, and to access and participate in culture freely. The basis for this is the full realisation of the rights and freedoms proclaimed in the preamble to the Universal Declaration of Human Rights. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Declaration.

Recognition of the “dual nature” of cultural goods and services

Cultural goods and services are both commodities and the means of conveying identities, values, and meanings. As such they are the subject of cultural policy. The goal is to create the conditions for “cultures to flourish and to freely interact in a mutually beneficial manner” (Art.1). It is in the broad interest of society not to leave the cultural sector to the whims of market forces.

Right to cultural policy

Every nation is entitled to formulate its own cultural policy to

ensure fundamental public goods and to establish a framework for a pluralistic cultural landscape. The Parties to the UNESCO Convention commit themselves to protect and promote the diversity of cultural expressions within their territory (Art. 6).

Participation of civil society

The Parties acknowledge the “fundamental role of civil society in protecting and promoting the diversity of cultural expressions” and encourage the active participation of civil society in the implementation process (Art.11).

Integration of culture in sustainable development

The Parties to the Convention integrate culture as strategic element at all levels in their national and international development policies and thus contribute towards sustainable development (Art.13).

International cooperation

The Parties commit themselves to international co-operation with binding rules and regulations for exchange of cultural products. This includes the protection of sustainable local and regional markets of

independent cultural industries (Art. 6), the conclusion of co-production and co-distribution agreements (Art.12), and preferential treatment for developing countries for cultural exchange with developed countries (Art.16) - this in particular in situations of serious threat (Art.8, 17)

Information sharing

In order to assess the global situation of diversity of cultural expressions, analyses, best practices, and relevant information should be shared and disseminated systematically (Art.19), for example by designating national points of contact (Art.9 and 28).

Equality with other international treaties

The UNESCO Convention is complementary to other international treaties, such as GATT (1994) and GATS (1995) of the World Trade Organisation, and is neither subordinate nor of higher ranking. The Parties shall also take the objectives of cultural diversity into account when implementing other agreements and consult each other to this end (Art. 20, 21).

In November 2013, UNESCO and UNDP published a “special edition” of the Creative Economy Report. The UNESCO/UNDP special edition followed two acclaimed editions published by UNCTAD in 2008 and 2010. These previous reports were data-driven attempts to provide a clear insight in creative economy trends around the world. The aim has been to provide clear and convincing arguments for the inclusion of culture and creativity, by means of the creative economy, into public policy around the world.

The special edition brings together several notions of culture in a pragmatic way: the Creative Economy, building on UNCTAD Reports; Cultural Diversity, building on the 2005 UNESCO Convention, Culture and Development, building on the work of the World Commission on Culture and Development who published *Our Creative Diversity*. Also the work on Human Development by the UNDP influenced the report, by building on their longstanding engagement with well-being beyond the strictly economic realm, bearing in mind their culture-themed edition of the Human Development Report (2004).

Yet, surely, no single Report is perfect. The UN remain bound by rules that sometimes limit their ability to be bold. Here, I expand on four issues that remain insufficiently addressed.

- 1) There are no bad examples in the Report. Thereby, I mean a focus on failed or outright problematic projects. There is increasing debate on the necessity to recognize, acknowledge, and understand failure. This does not mean that such a report should be turned into a naming-and-shaming show of (un)known failed projects. Rather, it would invite all stakeholders involved to be more open about what does not work, and why certain elements, processes, or relations posed problems in their practice.
- 2) The 2013 report is explicit about the need to take seriously the elements of the creative economy that cannot directly (or even at all) be linked to a commercial logic.
- 3) The Report does not only maintain the divide between developed and developing countries, but focuses on this explicitly. The engagement with examples, practices, and ideas from ‘developing

countries’ is much needed. Yet one could ask if the current reality where “developed” countries are in “crisis” and many “developing” countries are “emerging” while “Africa” is “rising” is far more complex than the old-fashioned divide between the “haves” and the “have-nots” would make us believe.

- 4) There is still a significant issue concerning artist mobility. Following Article 14 of the 2005 Convention, parties engaged to “providing support for creative work and facilitating the mobility, to the extent possible, of artists from the developing world.” Yet, many artists are still refused entry to countries that are Parties to the convention.

Overall, the Report is a balanced call for public policy, civil society, and business to take seriously the perks, but also the perils of building on culture for human development.

Full version: De Beukelaer, C. (2014) “The UNESCO/UNDP 2013 Creative Economy Report: Perks and Perils of an Evolving Agenda,” *Journal of Arts Management, Law, and Society* 44(2) PDF will be available here: <http://leeds.academia.edu/ChristiaanDeBeukelaer>

INVESTING IN SUSTAINABLE DEVELOPMENT THROUGH ARTS AND CULTURE

INPUT

Christine M. Merkel

By September 2015, the Members of the United Nations will have taken the final decisions on the post-2015 global development agenda. The Millennium Development Goals (MDG) will very likely be replaced by Sustainable Development goals (SDGs). Ending poverty through sustainable development by 2030, based on a shared universal vision, is the thrust.

The challenges and conflicts of interest are manifold: Equality, women's empowerment, education, reducing mortality rates of babies and their mothers, safe drinking water, nutrition and food security, jobs and energy, sustainable cities, sustainable consumption and production, climate, marine resources, oceans and seas, ecosystems and biodiversity are to be addressed. The new agenda is expected to provide governments, civil society, the private sector and other stakeholders with orientation and focus. How culture and the arts matter as catalysts of change and development processes in and of societies is part of the vivid debate 2014/2015.

The last fifteen years have brought widespread recognition that culture is vital for human development. Major evidence based international reports have made this argument very strongly, most importantly UNDP's "Cultural Liberty in Today's Diverse World" (2004), the UNCTAD/ UNDP Creative Economy Reports 2008 and 2010 and the 2013 UNESCO/UNDP special edition, "Widening local development pathways". In parallel, countries have put culture higher on their development agendas.

Governments from all continents (e.g. Brazil, France, Republic of Korea, Mexico, Morocco, Senegal, South Africa, Tunisia, and Vietnam) as well as international culture NGOs (e.g. IFACCA, ICOMOS, United Cities and Governments, IFCCD, arterial) advocate for the strong visibility of the culture and development nexus in the post-2015 agenda. In December 2013, the UN General Assembly recognized – for the third time since 2010! – that culture is an enabler and driver of sustainable development, a factor for enriching

quality education, as well as a change-catalyst for sustainable production and consumption and a steward of heritage and ecosystems.

It is intelligent combinations of national pro-poor, pro-human development, pro-smart inclusive livelihoods and economic opportunities ("blue" and "green" economies) as well as pro-arts and culture policies for development which make a real difference for people.

Positive results and impact increase through connectedness and through sharing experiences. If these capacity building development networks are open and accessible, this contributes to the much needed new quality of innovative governance and accountability.

The CONNEXIONS programme of the German Commission for UNESCO aims to be part of this agenda.



Abbatoirs de Casablanca

The Cultural Fabric Public Space dedicated to Arts and Culture www.abattoirs-casablanca.org/

“Timitar”

Amazigh Music and Popular Arts festivals, MOROCCO www.festivaltimitar.ma

Centre of Contemporary Music

L’Bouletech Casablanca www.boulevard.ma/

Museum of Moroccan Judaism

Casablanca www.casajewishmuseum.com/

Colokolo Circus

A Circus Art Company www.colokolo.unblog.fr/

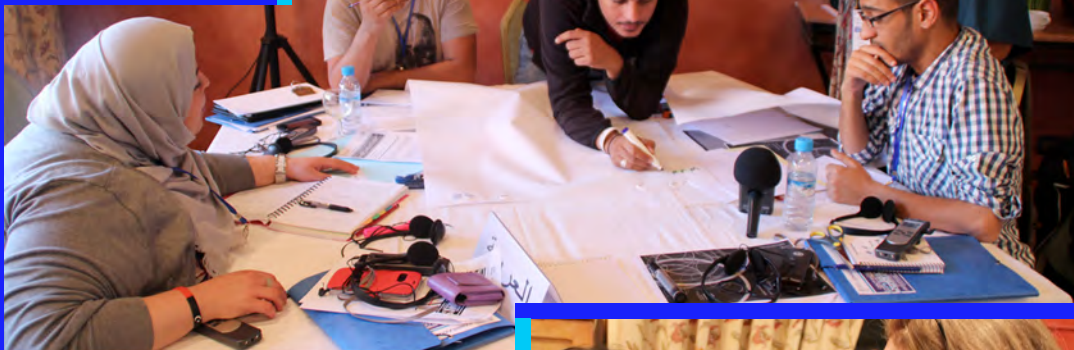
Theatre of the Oppressed Rabat

Participative theatre as means of promoting social and political change

www.facebook.com/theatre.de.l.opprime.rabat

REUSECULTURES

Digital platform for the enhancement of local cultural heritage www.reusecultures.org/



METHODS

SPEED DATING

Getting to Know Every Participant Briefly

Approach

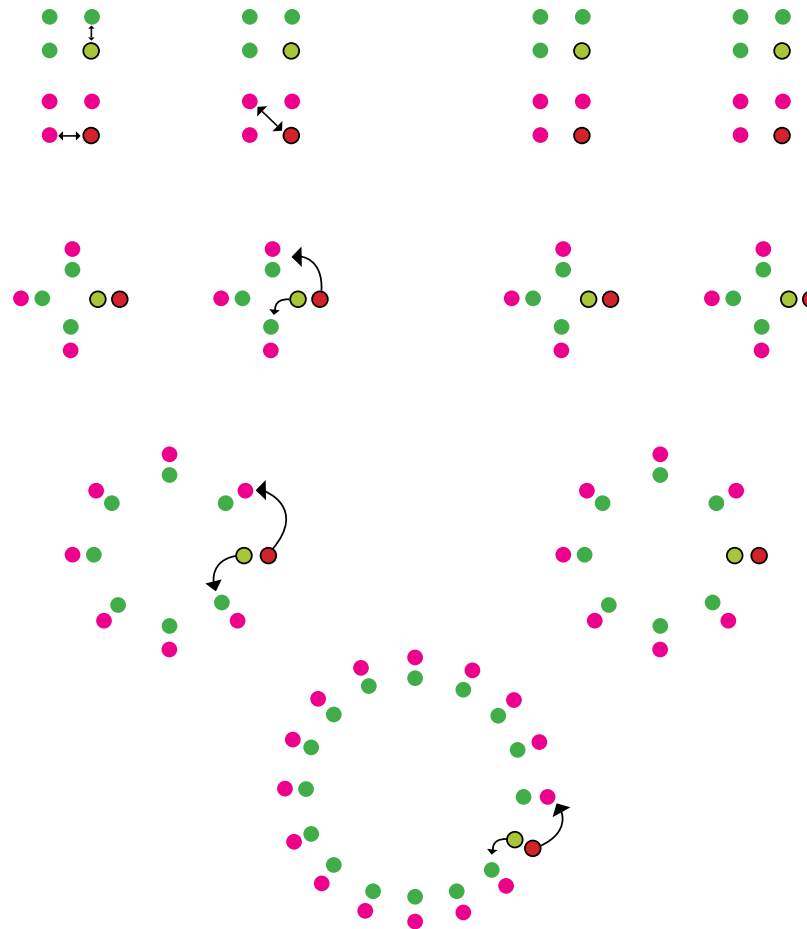
Speed Dating is a method to get to know a lot of people in a short amount of time. Besides looking for the right partner it is used in various contexts e.g. conferences to meet all of the participants of an event briefly in person.

It is most interesting if you don't have to repeat your introduction over and over again, but can show different aspects of your background and personality to different people (as well as getting to know different aspects of their personalities).

Possible Questions:

Why did you come here? What is your professional background? What is your professional background? What is your professional background? What would you like to take home from this Workshop? How can you contribute to that?

The graphic shows the procedure for 32 people. It is up to you how long a round can take. A recommendation is 3-5 minutes per question.



Round 1: Talk to person on your right/left

Talk to person on your left/right

Talk to person diagonal in front

Round 2: Talk to person in front of you

Rotate inner circle against outer circle

Round 3: Talk to person in front of you

Rotate inner circle against outer circle

Round 4: Talk to person in front of you

Rotate inner circle against outer circle

MY TABLE IS MY PROJECT

Building a Project with Our Cultural Resources

Approach

Perceive your table as an organisation, community, project or network. Imagine the participants at the table should organize a conference, a project or whatsoever together.

Which resources do you need?

Which are present?

Which are missing?

Hence, through the dialogue, you try to build the capacity (to organize the event, project, etc.), make use of existing and local resources – bottom up.

Resources can be: money, space, skills, time, material, etc.

Structure

5 min: Short introduction of the participants

10 min: Identify resources in dialogue with your neighbour (each person 10 min)

30 min: Pitch and collaborate

Introduce these to the whole table as “our resources” and create a common project together.

10 min: Visualize the results of your table for the presentation of your project to be easily understood by participants of other groups.

Each table has 5 min to present their idea during the plenary. Name two persons who do the presentation.

IMPORTANT: Each group should have one moderator, one timekeeper and one „recorder“, somebody who documents, writes or draws.

Guiding Principles

You are the master of the session. You have to keep focus and time. Everybody in your group should have a voice. Built upon each others ideas. Support the process with humour.

Objectives

The objective of this exercise is to experience in an unexpected way the richness of existing resources when you bring them all together. Learn from the others and build capacities in a group.

This exercise is especially useful in times, settings or situations when you think your resources are scarce or non-existent.

WORLD CAFE

Collective Brainstorming on Existing Resources

Approach

The World Café methodology is a simple, effective, and flexible format for hosting large group dialogue. World Café can be modified to meet a wide variety of needs. Specifics of context, numbers, purpose, location, and other circumstances are factored into each event's unique invitation, design, and question choice, but the following components comprise the basic model.

Each round is prefaced with a question/topic designed for the specific context and desired purpose of the session. The same question is used for each round. Built upon each other to focus the conversation or guide its direction.

Structure

10 min: Welcome and Introduction: The host begins with a warm welcome and an introduction to the World Café process, setting the context, sharing the Cafe Etiquette, and putting participants at ease.

5 x 20 min: Small Group Rounds: The process begins with the first of five 20 min. rounds of conversation for the small group seated around a table. At the end of the twenty minutes, each member of the group moves to a different new table. Please choose to leave one person as the „table host“ for the coming round, who welcomes the next group and briefly fills them in on what happened in the previous round and who will present the traffic at the table during the gallery walk.

10 min: Preparation for the Gallery Walk: The last group that gathered around a table/topic takes time to prepare the results for a short presentation to all participants.

50 min: Gallery Walk: Within 10 min per table the “table hosts” are invited to share insights or other results from their conversations with the rest of the large group. These results are reflected visually in a variety of ways, the participants can fill in their experiences, highlight certain topics or pose questions.

IMPORTANT: Each group needs a “table host”, one „timekeeper“ and one „recorder“, somebody who documents, writes or draws.

The basic process is simple and simple to learn. Try to use it in different settings. Complexities and nuances of context, numbers, question crafting and purpose can make it optimal to bring in an experienced host to help. More information under: www.theworldcafe.com

RITUAL DISSENT

Project Coaching

Approach

Ritual Dissent is a workshop method designed to test and enhance sketched ideas, drafted proposals, strategies, etc. by subjecting them to ritualised criticism, in other words to have peers challenge them. It is a listening technique, not a dialogue or discourse.

The basic approach involves a spokesperson presenting an idea, proposal, strategy, concept or similar to a group who attentively listens in silence. The spokesperson then turns his/her chair, so that his/her back is to the audience and listens in silence while the group „attacks“ the ideas.

Structure

5 min: Presentation: Short presentation of the ideas, proposal, concept or similar that are to be challenged by the group. The spokesperson gives the presentation and at this stage the audience does not make any comments. It is recommended to limit the presentation to 5 minutes.

20 min: Attack: The spokesperson is given a clipboard for taking notes and turns around so his/her back faces the audience. The group should then bring in a different perspective on the issue and attack the ideas with full and complete vigour. The spokesperson listens in silence and takes note. Make sure people realise that the idea of „Ritual Dissent“ is not to be fair, reasonable or supportive, but to attack or provide a better alternative!

5min: Conclusions: The spokesperson takes some time to reflect on what she/he has heard. He/she then turns around to face the group again and tells the group what she/he has learned. Avoid explanations or justifications!

Objectives

Inviting peers for a ritual dissent process helps to ensure that the knowledge and experience of others are integrated early enough in the elaboration of a new concept, strategy or proposal. This may mitigate the risk of a “rude awakening” later when presenting for the first time outside the core group in the “external world”.

Listening in silence without eye contact increases the attention of the listener and depersonalises the attacks and critics.

More information under: <http://cognitive-edge.com/library/methods/ritual-dissent-basic/>

SIX THINKING HATS

Project Coaching

Methodology

‘Six Thinking Hats’ is used to look at decisions from a number of important perspectives. This forces you to move outside your habitual thinking style, and helps you to get a more rounded view of a situation. Many successful people think from a very rational, positive viewpoint. This is part of the reason that they are successful. Often, though, they may fail to look at a problem from an emotional, intuitive, creative or negative viewpoint. This can mean that they underestimate resistance to plans, fail to make creative leaps and do not make essential contingency plans. Similarly, pessimists may be excessively defensive, and more emotional people may fail to look at decisions calmly and rationally. If you look at a problem or proposal with the ‘Six Thinking Hats’ technique, then you will solve it using all approaches. Your decisions and plans will mix ambition, skill in execution, public sensitivity, creativity and good contingency planning.

Structure

5 min: Presentation: Short presentation of the ideas, proposal, concept or similar that are to be challenged by the group. The spokesperson gives the presentation and at this stage the audience does not make any comments. It is recommended to limit the presentation to 5 minutes.

35 min: Discussion: The spokesperson is given a clipboard for taking notes and is not addressed in person, does not take part in the discussion. The group should then bring in the six different perspectives on the issue. Everybody should have a voice!

3 min: Conclusions: The spokesperson takes some time to reflect on what she/he has heard. He/she becomes part of the group again and tells the group what she/he has learned, has time to ask questions.

Objectives

Six Thinking Hats is a good technique for looking at the effects of a decision from a number of different points of view.

It allows necessary emotion and scepticism to be brought into what would otherwise be purely rational decisions. It opens up the opportunity for creativity within Decision Making. The technique also helps, for example, persistently pessimistic people to be positive and creative.

Plans developed using the ‘Six Thinking Hats’ technique will be sounder and more resilient than would otherwise be the case. It may also help you to avoid public relations mistakes, and spot good reasons not to follow a course of action before you have committed to it.

SIX THINKING HATS

Project Coaching

Each ,Thinking Hat‘ is a different style of thinking. These are explained below:

Black Hat - The Pessimist

Using black hat thinking, look at all the bad points of the decision. Look at it cautiously and defensively. Try to see why it might not work. This is important because it highlights the weak points in a plan. It allows you to eliminate them, alter them, or prepare contingency plans to counter them.

Black Hat thinking helps to make your plans ,tougher‘ and more resilient. It can also help you to spot fatal flaws and risks before you embark on a course of action. Black Hat thinking is one of the real benefits of this technique, as many successful people get so used to thinking positively that often they cannot see problems in advance. This leaves them under-prepared for difficulties.

White Hat - The Analyzer

With this thinking hat you focus on the data available. Look at the information you have, and see what you can learn from it. Look for gaps in your knowledge, and either try to fill them or take account of them.

This is where you analyze past trends, and try to extrapolate from historical data.

Red Hat - The Emotional

,Wearing‘ the red hat, you look at problems using intuition, gut reaction, and emotion. Also try to think how other people will react emotionally. Try to understand the responses of people who do not fully know your reasoning.

Yellow Hat - The Optimist

The yellow hat helps you to think positively. It is the optimistic viewpoint that helps you to see all the benefits of the decision and the value in it. Yellow Hat thinking helps you to keep going when everything looks gloomy and difficult.

Green Hat - The Creative

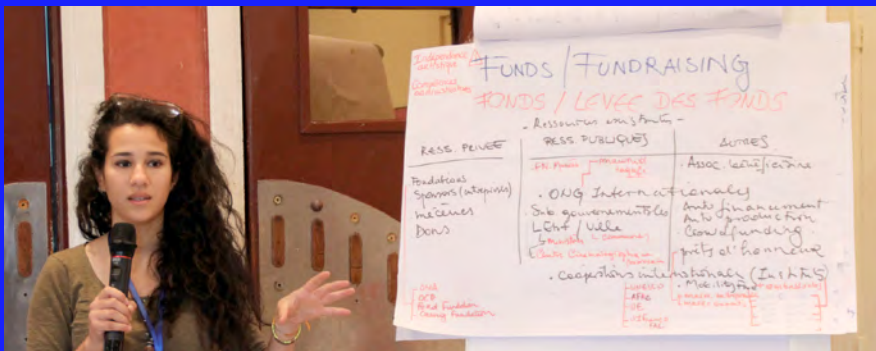
The Green Hat stands for creativity. This is where you can develop creative solutions to a problem. It is a freewheeling way of thinking, in which there is little criticism of ideas. Open your mind widely and think the unthinkable!

Blue Hat - The Process Expert

The Blue Hat stands for process control. This is the hat worn by people chairing meetings. When running into difficulties because ideas are running dry, they may direct activity into Green Hat thinking. When contingency plans are needed, they will ask for Black Hat thinking, etc.

A variant of this technique is to look at problems from the point of view of different professionals (e.g. doctors, architects, sales directors, etc.) or different customers.

More here: www.mindtools.com/pages/article/newTED_07.htm



RESULTS

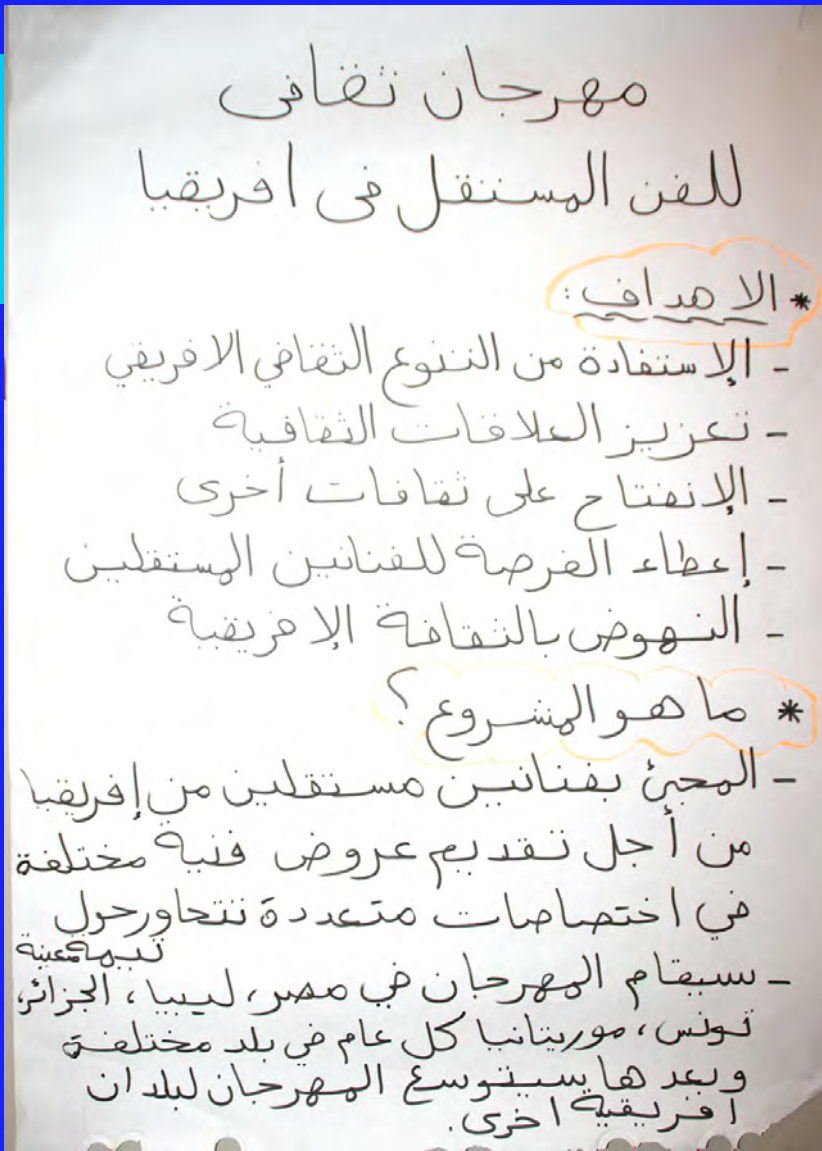
WHAT DO YOU OFFER

PROJECTS FOR CULTURAL DIVERSITY AND EXPRESSIONS Impact études
CHANSONS young qualified professionals
RENFORCEMENT DE LA DÉMOCRATIE intercultural education
méthodes créatives compétence expérience artistique
évolution d'un secteur créatif africain RESEAUX ECONOMY
CULTURE & POLITICS création visuelle VISION

mobilization of civil society regional interrelations RESPONSIBILITY
networking INTERCULTURAL COMPETENCE
EXPERTS collaboration in the cultural sector on national level TEAM WORK
INFRASTRUCTURE & POLICIES knowledge exchange
structures for civil society analysis LINKS OF SOLIDARITY
Education communication platform TRANSFER

WHAT DO YOU NEED

RESULTS



ART IN AFRICA

Why is this project important? It unites the African countries and introduce the different cultures to each other to enrich the art in that area. Make use of the African art diversity and open up to other cultures especially the ones that are not known of and hence support the diversity of the African cultures.

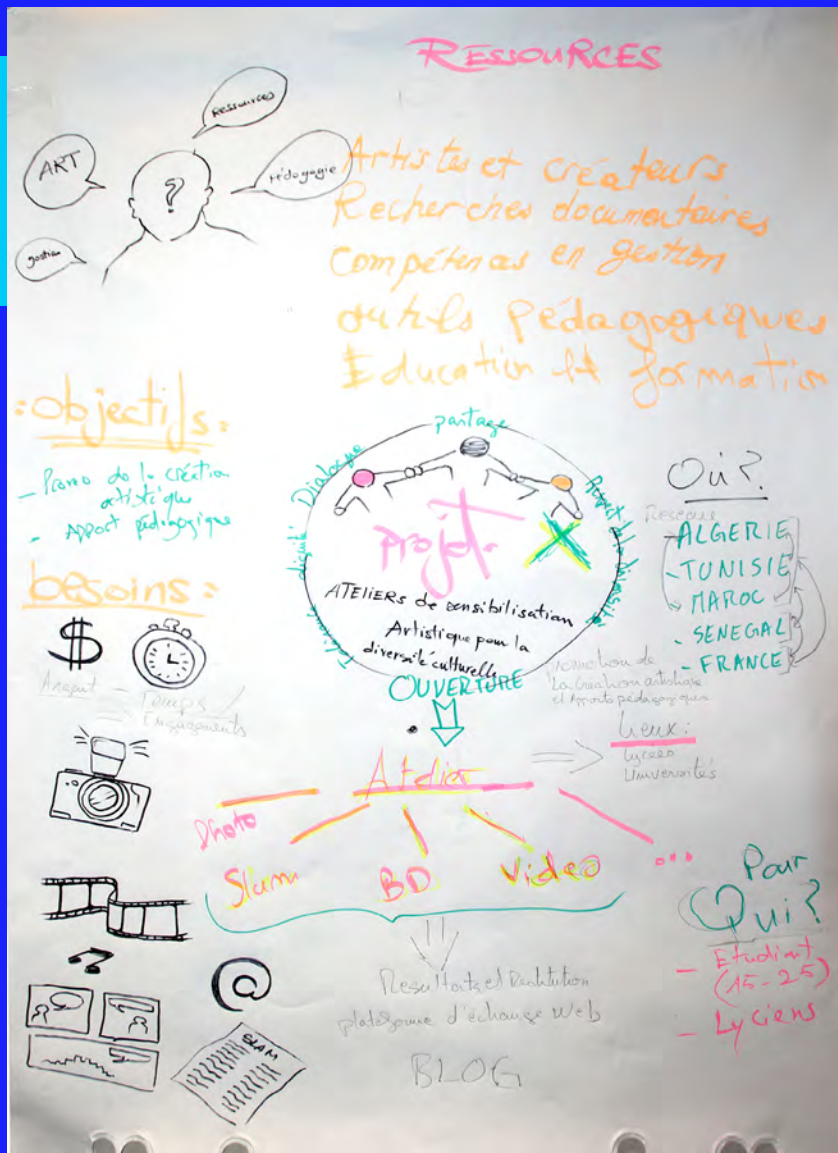
What is the medium- and long-term impact of the project? The enhancement of cultural relations and giving a chance to independent artists.

How will it be realised? Through a call for independent artists from Africa to perform in various and different kinds of art around a certain theme each year. A certain number of artists will be selected to take part in this festival.

Whom is involved? Human resources (musical and theatrical groups), organization team, donors, funding organizations for young artists, media, cultural ministries and embassies.

Where will it take place? It will take place every year in a different country of the Arab African countries and a further step would be to make the festival also in other African countries.

RESULTS



PROJET X

Workshop on Artistic Awareness Raising for Cultural Diversity

GUIDING PRINCIPLES

Dialogue – Sharing – Dignity – Respect of Cultural Diversity – Tolerance

WHAT

Promotion of artistic creation and pedagogical contribution through workshops using various forms of expressions such as photos, slam, comics, videos etc.

WHERE

In schools and universities in Algeria, Tunisia, Morocco, France, Senegal as network

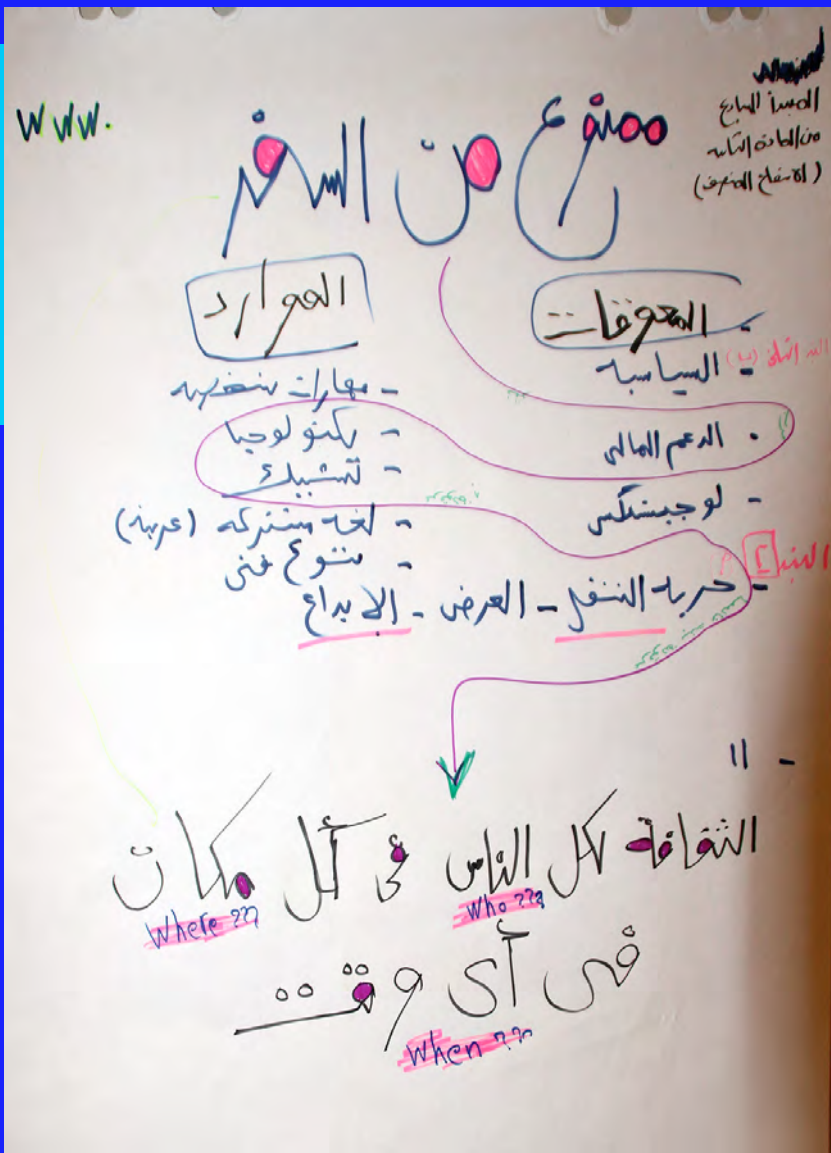
FOR WHOM

Students (15-25 years old)

RESSOURCES NEEDED

Money and time, artists and creators, research and documentations management competences, pedagogical schools, education and training

RESULTS



BANNED FROM TRAVELLING

Why is this project important? This project increases accessibility to art. It is a way to overcome geographical boundaries imposed on artists as well as the audience with no means/possibility of travelling (due to political, financial and logistical issues).

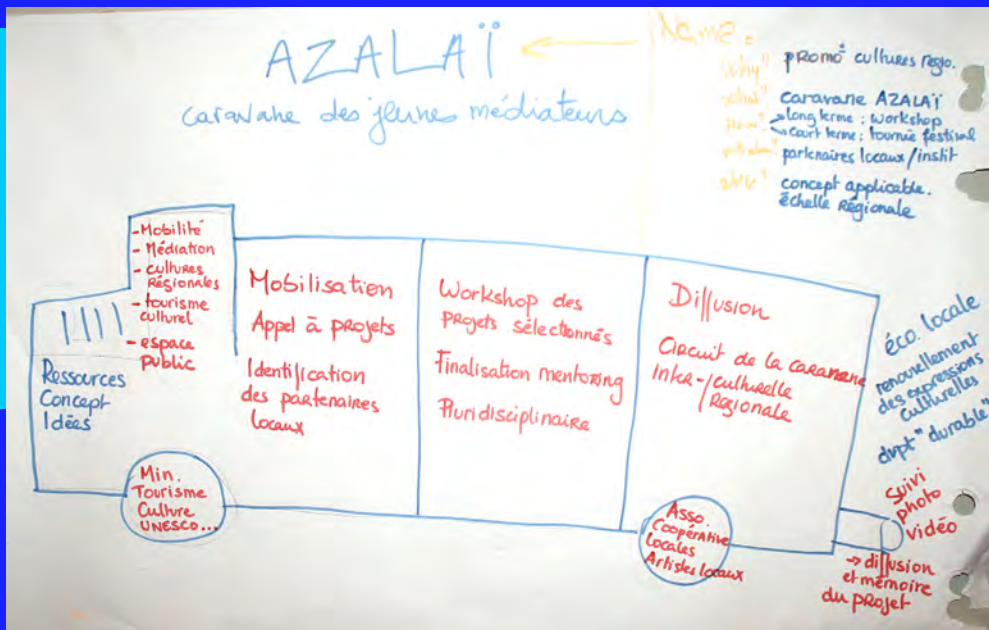
What is the medium- and long-term impact of the project? Spreading the different forms of art. Creating a hub of Intercultural art. Increasing accessibility of the art and culture, to diverse audience.

How will it be realised? An online portal gathering live streaming of art actualities all around the world as well as an online archive of art performances.

Whom is involved? Art and cultural organisations from all around the world. IT specialist.

Where will it take place? Online

RESULTS



AZALAI

CARAVAN OF CULTURAL DIVERSITY

What is the medium- and long-term impact of the project?

Promoting parts of world heritage that is in danger of disappearance through digitisation and distribution, promoting cultural tourism, transforming cultural heritage into a source of economic income in a sustainable development perspective, decentralise cultural policies and initiatives in Tunisia

Why is this project important? The project “Azalai” aims at promoting local cultures and regional cultural heritage in Tunisia via a cultural policy that is completely auto-organised, multi-confessional and hence richer and autonomous as regards resources and content. Consequently, it contributes to integrating cultural into development strategies in the spirit of the 2005 Convention.

How will it be realised? A call for application will be launched addressed to young people aged between 15 and 35 in the 24 districts of Tunisia. Its objective is to initiate one small project per district that is related to the specificities of the regional culture. The projects will be presented during the festival Azalai or the festival of cultural diversity that will take place simultaneously in four regions of Tunisia during one week. The results, the presentation etc. will be registered and distributed according to the creative commons licenses online. The target group are young people, House of Culture and of Youth, radio stations, schools, universities and cultural associations.

NETWORKS / PEOPLE

RESEAUX / CONTACTS

Local

Local

Formel

Informel

International

- FACT – Forum des associations culturelles tunisiennes / Forum of cultural associations in Tunisia
- ONCI – Office nationale pour la Culture et l'information (Algérie)
- Syndicats artistiques locaux

- Artistes sans frontières / Artists without borders
- CLACC – Collectif libre pour l'action culturelle (Algérie) / Free Collectif for cultural action (Algeria)
- EAC – Education artistique et culturelle (Maroc)
- Culture and arts education

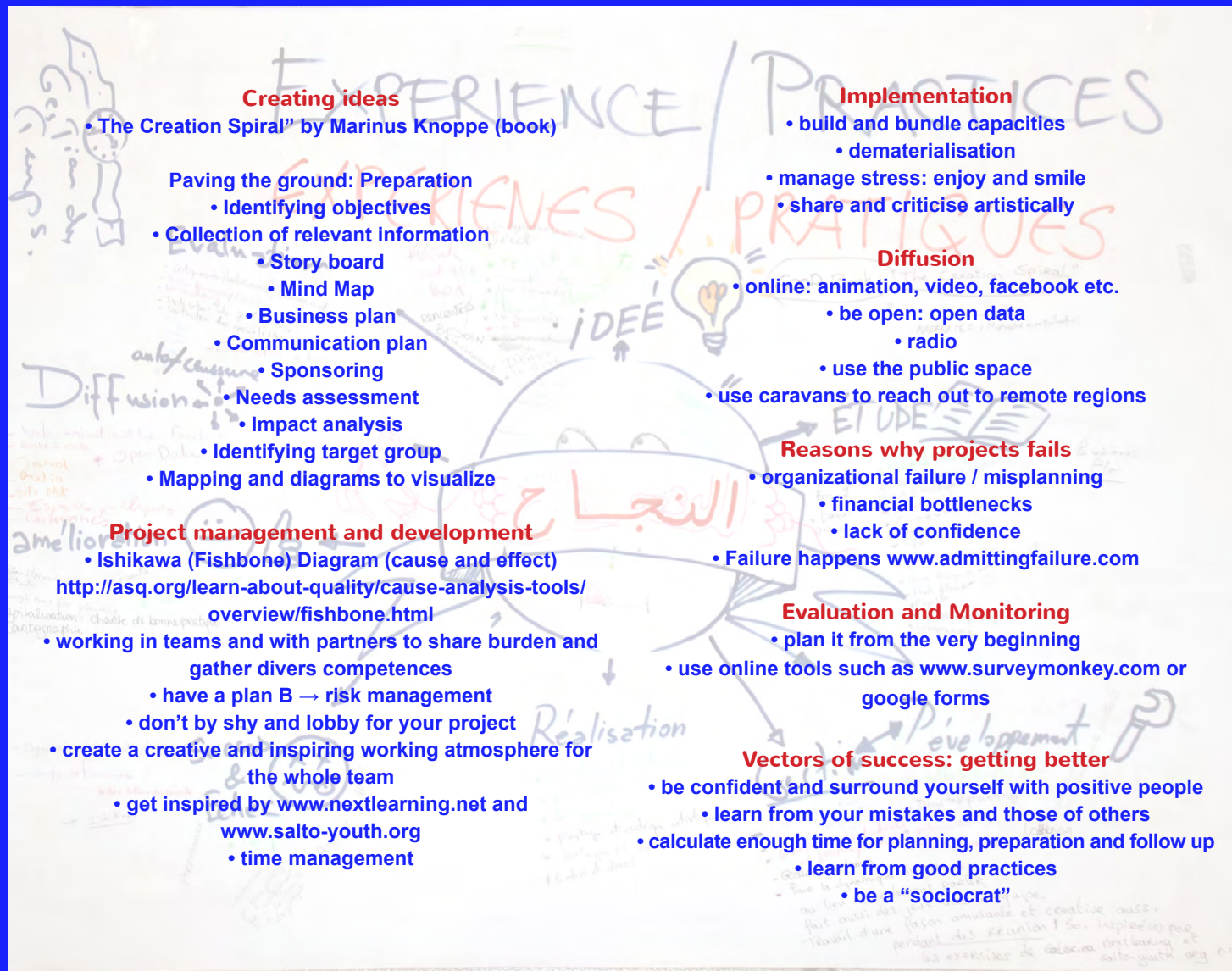
- Korean Arab Society
- U40 Arabesque
- Anna Lindh National Networks
- Arterial Network
- Afrifest Net
- Tamassi (MENA)
- Young Arab Theatre Fund

- Meetphool (Egypt & MENA)
- Karwan – Réseau inte-régional des arts en rues / Interregional network for streetart
- Forum Social Mondial / World Social Forum
- ARIC – Association internationale de recherche intellectuel / International association of intellectual research
- Creative Commons
- Al Mawred Al Thaqafy Community
- YCPRF: Young Cultural Policy Researchers Forum
- Kennedy Centre Fellows

Networks are tools for international cooperation, actors of global governance and platforms to drive social and political changes in answer to current global challenges.

Networks are not a new phenomenon but are at the core of societal constitution. However, the notion appears more adequate nowadays than ever since they are considered to be more flexible, adaptable, non-hierarchical and open. In a world of disorder and uncertainty, they offer the opportunity to combine efforts, quickly connect people and knowledge and provide orientation, although they often struggle to sustain continuity.

The here presented map was the result of a collective brainstorming during the world cafe session. The matrix consists of formal and informal, local and international resources.



To bring ideas for cultural diversity and human development to a practical ground successfully it needs a sound management of diverse resources such as time but also of diverse situation such as success and failure. The participants identified key steps of project management and hint to critical moments, existing tools that help make the way from theory to practice more effective. The following checklist is the result.

Know How of Festival Organization

TIMITAR Festival www.festivaltimitar.ma
 Amazigh Culture Festival

Dream City Tunis

www.facebook.com/pages/Dream-City-Tunis/70991923781
 Dream City Biennale of Contemporary Art on public space in Tunisia

Initiatives around cultural heritage

SIWA Tanger – A Heritage for a better life www.siwatanger.com

Books

“Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia”

Boekmanstudies, Culture Resource (Al Mawred Al Thaqafy) and European Cultural Foundation (ECF), Amsterdam, 2010
www.culturalfoundation.eu/library/cultural-policies-boekman

“Culture as a tool for development: challenges of analysis and action” ARCADE – Awareness Raising on Culture and Development in Europe, 2008 www.arcade.acted.org/images/arcade_livre_et_couv_BD.pdf

Reports

Report of the independent expert in the field of cultural rights, Ms. Farida Shaheed, submitted pursuant to resolution 10/23 of the Human Rights Council www2.ohchr.org/english/bodies/hrcouncil/docs/14session/A.HRC.14.36_en.pdf

Report of the independent expert for cultural rights, Ms Farida Shaheed – Annex – Mission to Morocco (5-16 September 2011) daccess-dds-ny.un.org/doc/UNDOC/GEN/G12/133/78/PDF/G1213378.pdf

Creative Economy Reports 2013, 2010, 2008

www.unesco.org/new/en/culture/themes/creativity/creative-economy-report-2013-special-edition/

Arterial Network Annual Reports www.arterialnetwork.org

Knowledge and Network Organisations in the Field of Culture

UNESCO www.unesco.org

ALESCO www.alecso.org.tn

ISESCO www.isesco.org.ma

ICOM – International Council of Museums www.icom.museum/

IFACCA – International Federation of Arts Councils and Culture Agencies www.ifacca.org

International U40 Network of Young Experts “Cultural Diversity 2030” www.u40net.org

Racines – Associations pour le développement culturel au Maroc et en Afrique www.racines.ma

Websites

Compendium on Cultural Policies and Trends in Europe www.culturalpolicies.net

World CP – International Database of Cultural Policies www.worldcp.org

Agenda 21 for Culture www.agenda21culture.net

On the Move – Cultural mobility information network www.on-the-move.org

Babelmed – The Mediterranean Cultures Site www.babelmed.net

Coursera – Online courses for free www.coursera.org

TV Channels

National Geographic, arte, DW-TV arabic, TV5

Knowledge and information sharing is not only a buzzword in a more and more interconnected world but also a need if one does not want to reinvent the wheel but develop and bring things a step forward. There are a large amount of studies, reports and documents – so called grey literature – available online and offline providing relevant data, facts and findings on global, regional or local trends in the cultural sector. However, these documents often are not well known or well hidden within the depth of internet. Participants joined their knowledge and accesses which resulted in the following list of sources and resources:

FUNDS / FUNDRAISING

Private Resources

- Foundations
 - ONA
 - OCD
 - Ford Foundation <http://www.fordfoundation.org/>
 - Orange Foundation <http://www.fondationorange.com>
- Sponsors (entreprises)
- Donations
- mécènes

International Cooperation

- UNESCO International Fund for Cultural Diversity (IFCD) <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/international-fund/>
- International Fund for the Promotion of Culture (IFPC) <http://en.unesco.org/ifpc/>
- AFAC <http://www.arabculturefund.org/>
- Roberto Cimetta Fund <http://www.cimettafund.org/>

Public Resources

- El Mawred El Thaqafi <http://mawred.org/>
- International NGOs
- Sub-gouvernemental
- State → ministries
- Cities → municipalities

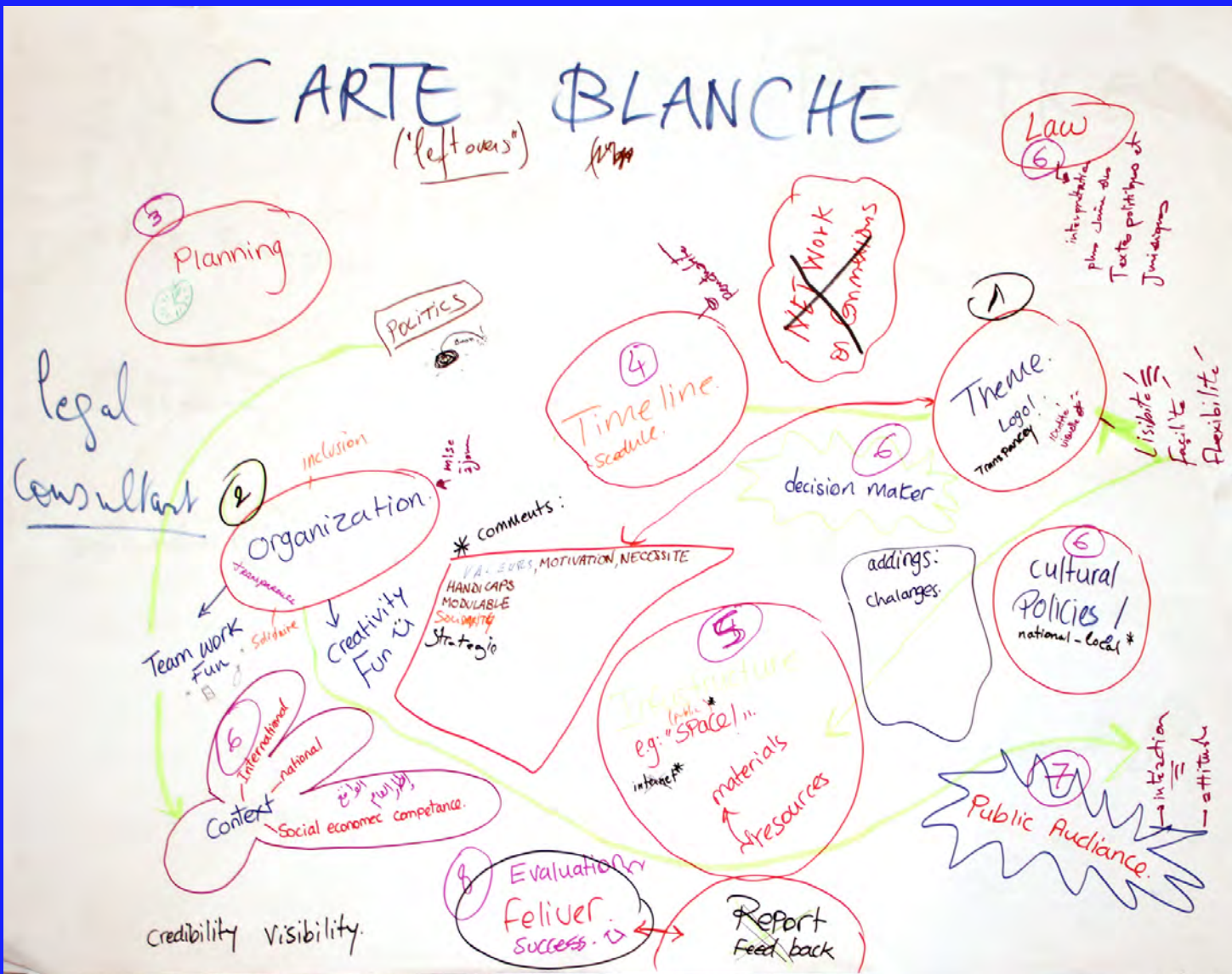
Others

- Self financing
- Self production
- Crowdfunding
- Assoc. bénéficiaire
- Auto financement
- Auto production
- Crowdfunding
- Coopérations internationales (Instituts)
- Mobility Fund + ambassades
- maxi entreprises
- maxi habitants

Handwritten notes:

- Indépendance artistique
- Compétences
- Ressources existantes
- Autres
- ONG Internationaly
- Sub. gouvernementales
- LEb+ / ville
- honneurs
- UNESCO
- AFAC
- UE

In times of scarce and dispersed resources, especially in the artistic and cultural sector, funds and how to raise those, becomes a more and more crucial competence for cultural workers and artistic change makers. Sharing information on how to find adequate funds for promoting cultural diversity is another important aspect. Balancing the interests of funders with artistic independence and administrative competences is the big challenge here.



Last but not least, there are further resources needed, beyond experiences and practices, networks or fundraising. These were brought together under the notion of “carte blanche” and ended up into a almost perfect, not chronological but interconnected line of the project management cycle:

- 1) Idea → Theme → visual identity
- 2) Organization and team work including legal consultants
- 3) Planning (milestone planning)
- 4) Timeline and time schedule
- 5) Infrastructure (material, space, resources)
- 6) Law → clear interpretation of political and legal texts
- 6) Decision making and makers
- 6) Local and national cultural policies
- 6) Local, national and international context, socio-economic competences
- 7) Public audience
- 8) Deliver success and evaluation → final report

What should be done for a better implementation of the 2005 Convention?

RESULTS

Qu'est-ce qui devrait être fait pour mieux implémenter la Convention de 2005?

«Impliquer la société civile dans la protection et l'amélioration de la diversité culturelle locale»	"Communication through Focal point in Libya to get more participants from Libya"	"Build projects that respect the spirit of the Convention"	"Raise awareness about its importance (among cultural actors, politicians, civil society, etc.)"	"We should help spreading the 2005 Convention in our countries which ratified the convention to let the artists on all levels be aware of their rights first & then engage them into activities in collaboration with the ministry of culture"	
«Campagnes des sensibilisations pour mieux comprendre la convention»	«Elargir le cercle du point de contact, une personne c'est insuffisant»	"Globally: Network, Reports, gathering, workshops, and festivals promoting the convention..."	«La simplifier avec un discours banalisé»	"Doing projects on the ground and include national decision makers e.g. form Culture Ministry"	"Locally: Civil Society should agree to make a "priority-list" in order to give it as demands to the concerned sectors, such as education, culture and youth"
«Le contrôle, le suivi et l'accompagnement des Etats qui viennent de ratifier la convention est très important. Le rapport est un moyen, certes, mais qui restera insuffisant pour mesurer la performance «réelle» de ce que l'État fait au niveau du terrain»			«Faire entendre et parler de la convention à un plus large publique»		
"Advocacy – pressure the government to work effectively on the Convention"	«Echange de bonnes pratiques à partir des expériences des participants»	«Il faudrait, sur le plan institutionnel, assurer une bonne communication avec la société civile»	«Faudrait adapter la convention aux besoins de chaque pays et permettre aux travailleurs de la culture un accès plus libre à l'information et le droit d'exercer»	«Aller vers les artistes et leurs lieux de création et parler de la convention 2005»	«Donner l'accès à la société civile de profiter de l'expérience et de l'expertise des experts internationaux»
«Une meilleure diffusion media (TV, Radio...)»	«Il est évident que pour mieux implémenter la convention 2005 de travailler sur deux aspects: savoir à qui s'adresser en tant que représentants (Parlementaires, réseaux, associations...) et l'exploitation des réseaux sociaux pour diffuser l'information»			«Faire des collaborations entre les sociétés civiles et les institutions publiques pour les diriger vers un travail uni et organisé dans la culture : pour ne pas tomber sur la répétition des mêmes projets»	
"Finding ways to access local and international markets"	«Désigner un point de contact qui sensibilise sur place, en donnant des conférences informatives plusieurs fois par an, dans toutes les régions, auprès des acteurs culturels»			«Faire savoir à toutes les couches sociales que la diversité culturelle est facteur de cohésion sociale et de développement humain»	
				«Sensibiliser sur l'importance de diversité culturelle et la convention en appuyant sur le point de la protection de la diversité des expressions culturelles»	

How could it be done?

RESULTS

Comment pourrait-on le faire?

"Sharing experiences"	« Par des formations et des séminaires »	„Through involving the civil society.“	"Action of local experts"	"Communicate more about the convention (workshops, study days, awareness campaigns, projects, etc.)"	"Contacting civil societies [in Libya], I can help you in that if you want!"
«Création de réseaux et partage de valeurs»	«Théâtre de rue : Jouer l'application des mesures, devant public»	«Mettre en place des activités au sein des écoles et contribuer à la formation des professeurs sur la diversité culturelle»			
«Echanger sur les contextes culturels»		«Mettre en place des systèmes de communication sur le web qui gardent le lien entre les établissements qui s'occupent de la Culture et les artistes ainsi que l'UNESCO»		"Better organisation of civil society"	"Through creating projects not only workshops with experts"
«À travers la créativité, la passion, les connaissances et l'expérience professionnelle»	« Créant des guides simples destiné à tout le monde en ayant des portes paroles et coordinateurs dans chaque région »			«Sensibiliser les jeunes publiques»	«Expliquer en détails la convention 2005 aux citoyens et à la société civile en organisant des conférences régulières»
«Par une implication forte de la société civile»	« Par des actions décentralisées des décideurs »	« Il faudrait toucher plus de monde au sein des institutions publiques, je pense, cela ferait double pression sur les gouvernements, s'ils rejoignant notre vision des choses »	«Exercer une certaine pression sur notre société, ou plutôt sur le gouvernement dans le but d'insérer l'art et la culture dans le développement de la société»	«Faire des recommandations aux Etats sur la base des rapports, qu'ils élaborent chaque 4 ans»	«Chaque organisation culturelle pourrait afficher les grands principes de cette convention en fronton de ses sites»
	"Lobbying"				
«Ajouter une NGO ou des personnes civiles (experts, artistes, etc.) ce qui motive au point de contact et le rendra plus dynamique»	«Former, informer et aider au maximum pour toucher plus de gens»	«Session de sensibilisation aux niveaux des quartiers, écoles, universités...»	«A travers de l'accompagnement physique des experts au niveau de l'élaboration des politiques publiques»	«Contacter les espaces culturels (galeries, musées, instituts d'arts,...) et envoyer des documents pour qu'ils les transmettent aux artistes et les créateurs»	"Organize projects between the countries that ratified the convention to strengthen the convention on the ground"

What can you contribute?

RESULTS

Qu'est-ce que vous pouvez contribuer à la réalisation?



CONNEXIONS

D'UNE SOCIÉTÉ CIVILE ACTIVE
 CAPACITÉS DES JEUNES EXPERTS
 تنوع القدرات بين الشباب
 CULTURAL PARTICIPATION
 PARTICIPATION CIVIL SOCIETY
 تعزيز الديمقراطية
 تعزيز دور المجتمع المدني

German Commission for UNESCO

The German Commission for UNESCO is the link between Germany and UNESCO. It is one of 199 National Commission established under the UNESCO Constitution. It acts as an intermediary of Germany's foreign cultural and educational policy, and is funded by the Federal Foreign Office.

The Commission advises the German Federal Government, Parliament and all other public bodies on UNESCO issues. It coordinates the contribution of German experts and civil society to the drafting of UNESCO's programmes and norms. The German Commission is responsible for providing information and for public awareness activities in German on all of UNESCO's areas of work.

Together with the ratification of the 2005 UNESCO Convention on the Diversity of Cultural Expressions in 2007 the German Government appointed the German Commission for UNESCO as national point of contact. The Commission initiated and coordinates the German Coalition for Cultural Diversity as well as the international U40 Network "Cultural Diversity 2030".

In the framework of the German-Tunisian and German-Egyptian transformation partnership, the German Commission for UNESCO has developed the CONNEXIONS programme in 2012 to promote cultural participation, cultural diversity and democratic development.



More information: www.unesco.de

Racines – Association pour le développement culturel au Maroc et en Afrique

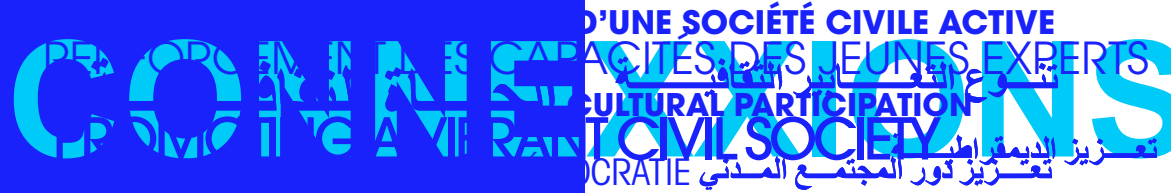
Racines is a Moroccan non-profit organization for culture, development, promotion of the creative industry and co-operation in Africa. Racines was created in September 2010 in Casablanca. The association is the National Chapter of Arterial Network in Morocco and hosts to the Regional Secretariat of the organization for North Africa.

Racines is born from the desire of Moroccan cultural actors, convinced that the issue of culture is common to African countries (cultural policy, lack of involvement of the States, non-recognition of culture as a human right, a weak creative industry, lack of protecting the artists' rights, lack of training in cultural jobs...). Each country and each region have their own characteristics, it is important to build on the achievements of each and improve the role of culture in the African countries.

Racines, as Arterial Network, campaigns at the national, regional and continental levels to: promoting access to culture for all as a universal human right; promoting culture as a vector of democracy and human, social and economic development; advocating and campaigning for the establishment of a cultural policy in our respective countries; advocating and campaigning for the establishment of a real cultural economy and for creative industries viable; advocating and campaigning for the status of the artists and their rights and for the freedom of creative expression et freedom of speech.

More information: www.racines.ma





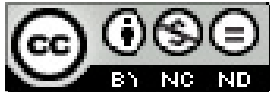
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