



United Nations
Educational, Scientific and
Cultural Organization



FOCUS

UNESCO World Forum
on Culture &
Cultural Industries

THIRD UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES

***CULTURE, CREATIVITY AND SUSTAINABLE DEVELOPMENT.
INNOVATION, RESEARCH, OPPORTUNITIES.***

Florence, 2-4 October 2014

PRESENTATIONS of the THEMATIC PANEL **CULTURE AND CREATIVITY: A DUAL COMMITMENT TO THE FUTURE**

Thursday 2 October 2014

Moderator: **Danielle Cliche**, Chief, Section for the Diversity of Cultural Expressions, UNESCO

Rapporteur: **Avril Joffe** (South Africa), Expert in Cultural Policies and Creative Industries

Panelists: **Zurab Tsereteli** (Russian Federation), UNESCO Goodwill Ambassador, President of the Moscow International Foundation for Support to UNESCO

Michael Hawkins (Australia), Executive Chairman, Asia Pacific Screen Awards

Cristina Ortega Nuere (Spain), President of the Thematic Area “Monitors of Culture” of the European Network of Cultural Administration Training Centres (ENCATC)

Gustavo Buquet (Uruguay), Associate Professor of Creative Economy, CLAEH University of Montevideo

Francesca Merloni (Italy), Director, Festival “Poiesis”

Nina Obuljen (Croatia), Researcher at the Institute for Development and International Relations (IMO) in Zagreb

ART AND SUSTAINABLE DEVELOPMENT: ANGLES OF INTERPRETATION

**Integration of art, education and science
in the program of UNESCO Goodwill
Ambassador Zurab Tsereteli**

Florence, 2014

In my creative endeavors, it is particularly valuable and interesting for me not only to solve artistic tasks, but also problems relating to ways to transform the world order through the arts. I have expressed my understanding of the concept of sustainable development through the dialogue , rapprochement of cultures in my creative, educational, and academic activity. And those areas that my academic colleagues are particularly interested in have formed the foundation of common efforts to develop the UNESCO International Chair of Fine Arts and Architecture of the Russian academy of arts.

I see my main task as UNESCO Goodwill Ambassador in helping to affirm this dialogue, mutual understanding, and tolerance.

I would like to name a few of the main areas of my activity:

- preservation of historical memory through art: perpetuation of the memory of the world outstanding personalities;**
- study of the potential possibilities of art in the struggle against negative tendencies in contemporary society;**
- art as a way to affirm the principles of mutual respect, tolerance and mutual understanding among peoples, representatives of different cultures and religious confessions;**
- dialogue of cultures as a form of the XXIst century diplomacy;**
- Art, Science, Medicine: art as a form of therapy.**

**Research and educational programs
supported by
Zurab Tsereteli:**

**“Humanistic Fundamentals and Social
Functions of Art”**

“Art and science in modern world”

“Innovations in visual art”

**“Art and religion in the space of modern
culture”**

The program of fundamental researches: “Humanistic Fundamentals and Social Functions of Art”





**The program of fundamental researches:
“Humanistic Fundamentals and Social Functions
of Art”**

**Presentation of the program to Director General Irina
Bokova at the Russian Academy of Arts . Moscow,
september, 2011**



Exhibition of the children drawings within the educational program of the international UNESCO chair for fine arts and architecture of the Russian Academy of Arts

Educational programs on art for children and youth supported by Zurab Tsereteli are regularly held at the museum and exhibition complex “Tsereteli Art Gallery”

**Scientific and educational forum “Art and science in modern world” 2011, 2012, Moscow-Saint-Petersburg
Master Class of academicians Evgeny Maksimov and Nikolai Mukhin for the students of Moscow and Saint-Peterburg art institutes**





Special educational program on the scientific and educational forum “Art and science in modern world” 2009-2012, Moscow-Saint-Petersburg

Master Class of academician, Oscar prize winner Alexander Petrov for the students of Academic art institutes

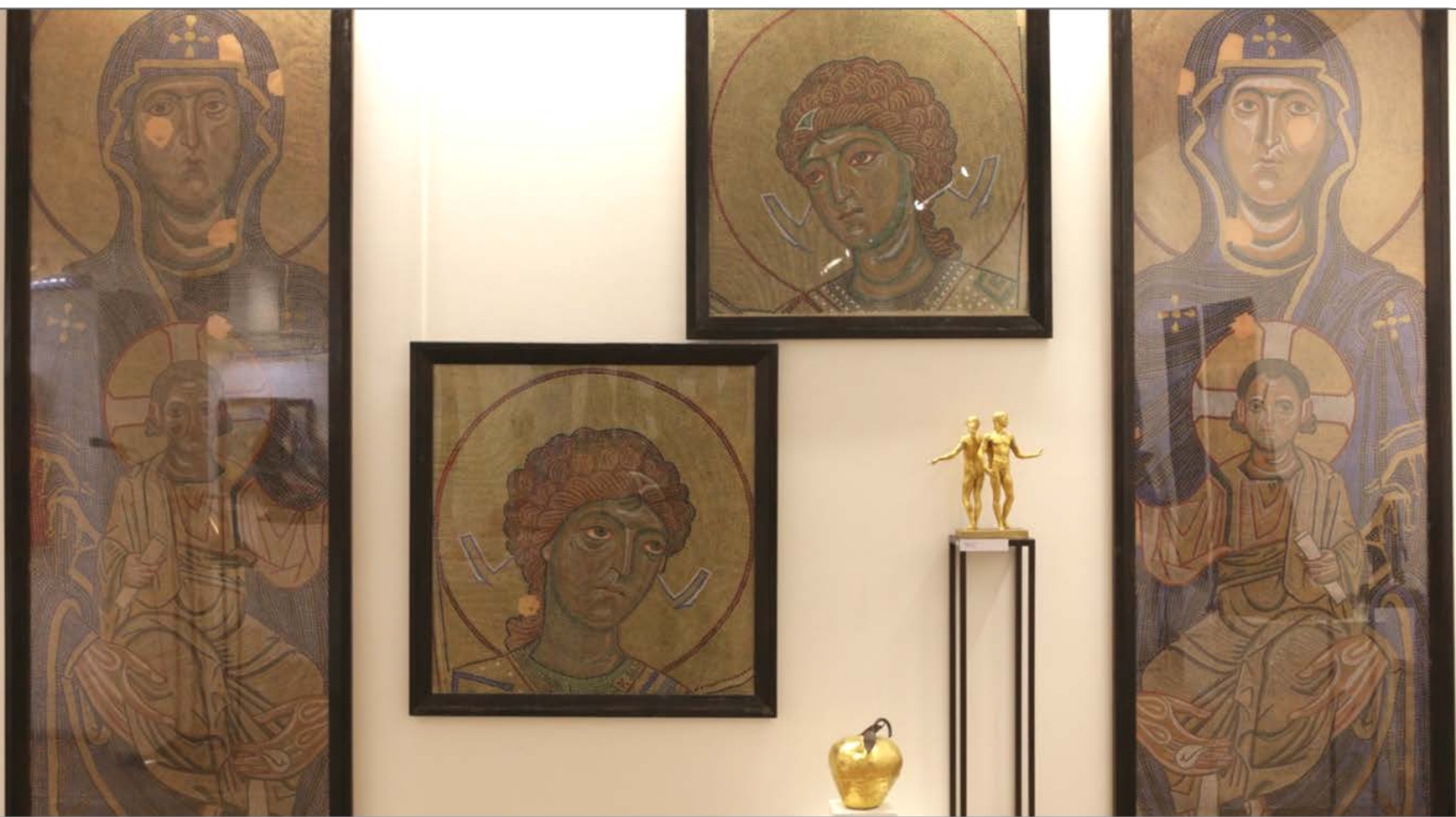


Master Class of Zurab Tsereteli at the UNESCO Headquarters in Paris as Part of Jubilee Events in Honor of the 100th Birth Anniversary of Sergey Mikhalkov

On May 14, 2013 within the framework of the exhibition the world-renowned sculptor, UNESCO Goodwill Ambassador Zurab Tsereteli will give a master class in painting for fifty children from Russia and other countries. Master classes of the President of the Russian Academy of Arts Zurab Tsereteli which he regularly gives in his Art Gallery in Moscow are a good opportunity for children to try their hand in painting and obtain a rare experience.



**Master Class of Zurab Tsereteli at the UNESCO Headquarters in Paris
as Part of Jubilee Events in Honor of the 100th Birth Anniversary of
Sergey Mikhalkov**



“Art and Religion in the Space of Modern Culture”

Scientific and educational program of the UNESCO International Chair of Fine Arts and Architecture of the Russian Academy of Arts

The unveiling of the exhibition project “Art and Religion in the Space of Modern Culture”, 21st of May 2013, Tseretely Art Gallery





**Creative Meeting with the Archimandrite Tikhon (Shevkunov)
within the Academy's project "Art and Religion in the Space of
Modern Culture"**

Program: Art as a form of therapy.





Art-therapy program of UNESCO Goodwill Ambassador Zurab Tsereteli

Tsereteli Art Gallery, Moscow Москва, 2011



Master Class by Zurab Tsereteli for the children from Moscow oncological centers

Tsereteli Art Gallery, Moscow, March, 2013



Master Class by Zurab Tsereteli for the children from Moscow oncological centers

Tsereteli Art Gallery, Moscow, March, 2013



Master Class by Zurab Tsereteli for physically challenged children

**Moscow central museum and exhibition hall “Manezh”, Moscow,
september, 2012**



Master Class by Zurab Tsereteli for Physically Challenged Children, 14th of may , 2012

The aim of the action was to expose the children to art and to provide them with a possibility of trying their hand at painting. Zurab Tsereteli gave his master class in the Apple Hall of Tsereteli Art Gallery.

Master-classes of Zurab Tsereteli for children from Yaroslavl charity-school. Tsereteli Art Gallery, Moscow, 2014



Art programs for children from charity-schools and children`s homes at Tsereteli Art Gallery, Moscow, 2014



**Art as a way to affirm the principles
of mutual respect, tolerance and
mutual understanding among
peoples, representatives of different
cultures and religious confessions**



**Concert of participants of the annual Crystal
Chapel International Festival of Choirs**

Museum of Modern Art, 2012, Moscow



“Night at the Museum” annual program in the Museum and Exhibition Complex “Tsereteli Art Gallery”

Unveiling of St. Paul the Apostle Sculpture by Zurab Tsereteli in Greece, 7th of June, 2013



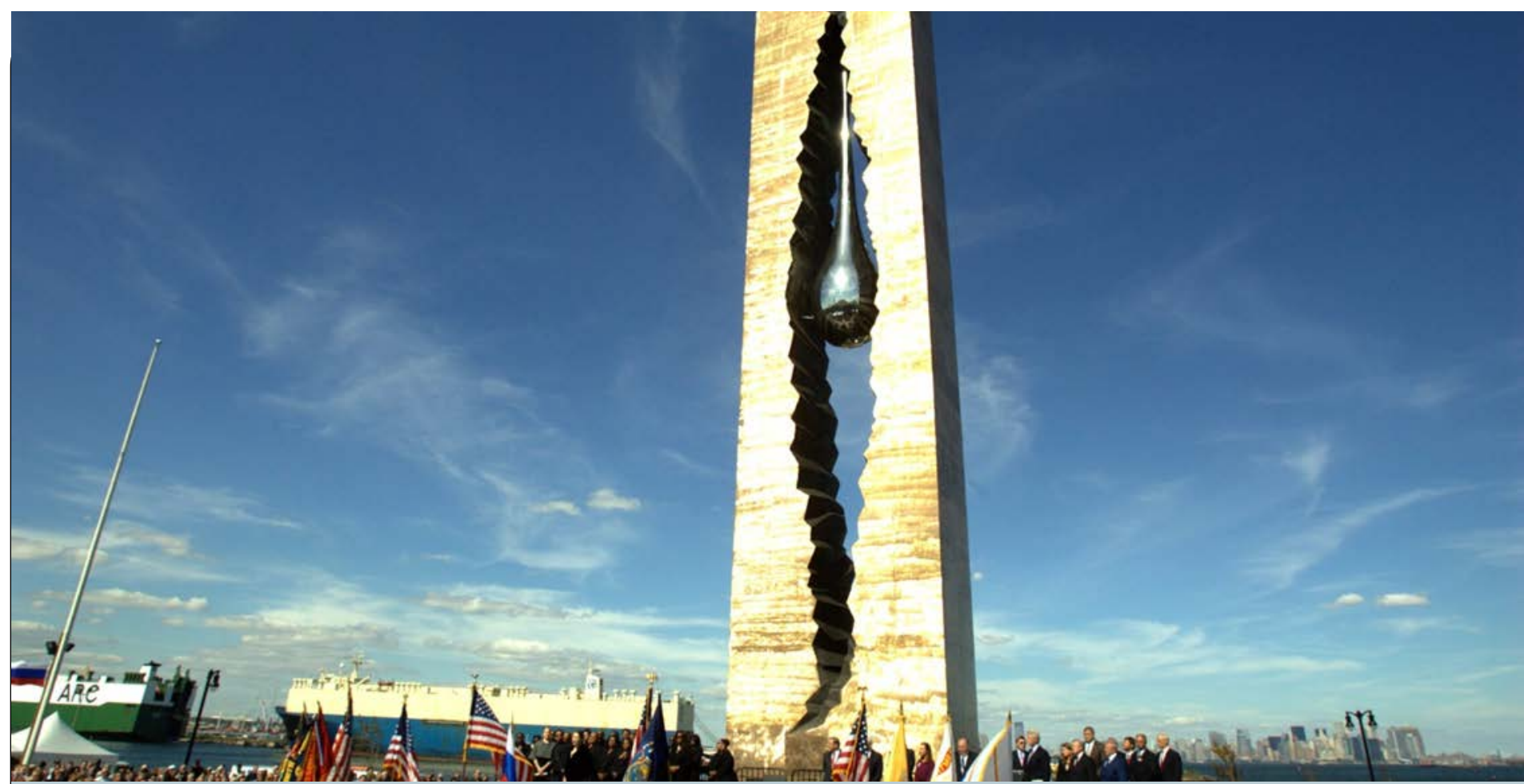
On June 7, 2013 in the city of Veria, near Thessaloniki, there was an unveiling ceremony for the bronze monument to St. Paul the Apostle that played a significant role in the Christianization of Russia. (Author - Zurab Tsereteli).

The event is a part of the program of the first visit of the Patriarch of Moscow and All Russia Kirill to Greece.



Tear of Grief Monument to the struggle against international terrorism.city of Bayonne, New Jersey, USA,2006





Tear of Grief. Monument to the struggle against international terrorism.

City of Bayonne, New Jersey, USA, september, 11, 2006

Tear of Grief. Inauguration of the monument to the struggle against international terrorism.



Monument “To the children of Beslan. Commemorative token to the victims of the terrorist act in the city Beslan, North Osetia, 1-3 th of september, 2004



**Dialogue of cultures as a form
of the XXIst century
diplomacy**



The official opening of the Musketeers monument, France, Condom, 2010



Museum of modern and contemporary art, Tbilisi, Georgia

Inauguration of the Museum of Modern Art in Tbilisi, founded by Zurab Tsereteli,
February, 2012



Museum of modern and contemporary art, Tbilisi, Georgia

On February 29, 2012 in Tbilisi, the capital of Georgia there was an inauguration of the exhibition featuring the life and creative work by the world renowned artist Zurab Tsereteli



Opening of the Monument to Heroes of Mimino Film in Tbilisi, november, 2012



**Monument to heroes of “Mimino” Film in Tbilisi,
Georgia. November, 2012**

Sculpture composition “Circus”, Marciano di Romania, Italy, 2014



**Preservation and perpetuation of
historical memory through art: in
memory of world outstanding
personalities**



Monument to Japanese Prime Minister Ichiro Hatoyama, bronze, 2007, Tokyo, Japan

Prime Minister Mr Ichiro Hatoyama signed the Soviet-Japanese Declaration on the Restoration of Diplomatic Relations in 1956.



On the threshold of the 20th anniversary of the European Union in the North-East of France in Scy-Chazelles, Lorraine, Department of Moselle there was an unveiling ceremony for a monument to the founding fathers of the European Union.

The author of the monument is Zurab Tsereteli, People's Artist of the USSR and Russia, President of the Russian Academy of Arts, UNESCO Goodwill Ambassador who presented his sculptural composition as a gift to the French people.



Patrick Weiten has expressed his gratitude to Zurab Tsereteli for his gift and noted, that the inauguration of this monument is of particular importance as the Nobel Peace Prize 2012 was awarded to the European Union as a guarantee of peace in Europe and further development of democracy and social progress.

“It is also a symbol of friendship between the peoples of France and Russia and strengthening of the Russian-French partnership” – said Patrick Weiten in his welcoming address on behalf of the citizens of Moselle



Unveiling Ceremony for the Founding Fathers of the European Union Monument

The unveiling ceremony on October 10, 2012 was attended by the President of the Council General of Moselle Patrick Weiten, representative of the Russian Embassy in Paris Leonid Kadyshev, administrators of the Department of Moselle, artists Pal Sarcozy and Paul Flikinger, sculptor Zurab Tsereteli, Russian and French pressmen and many others.

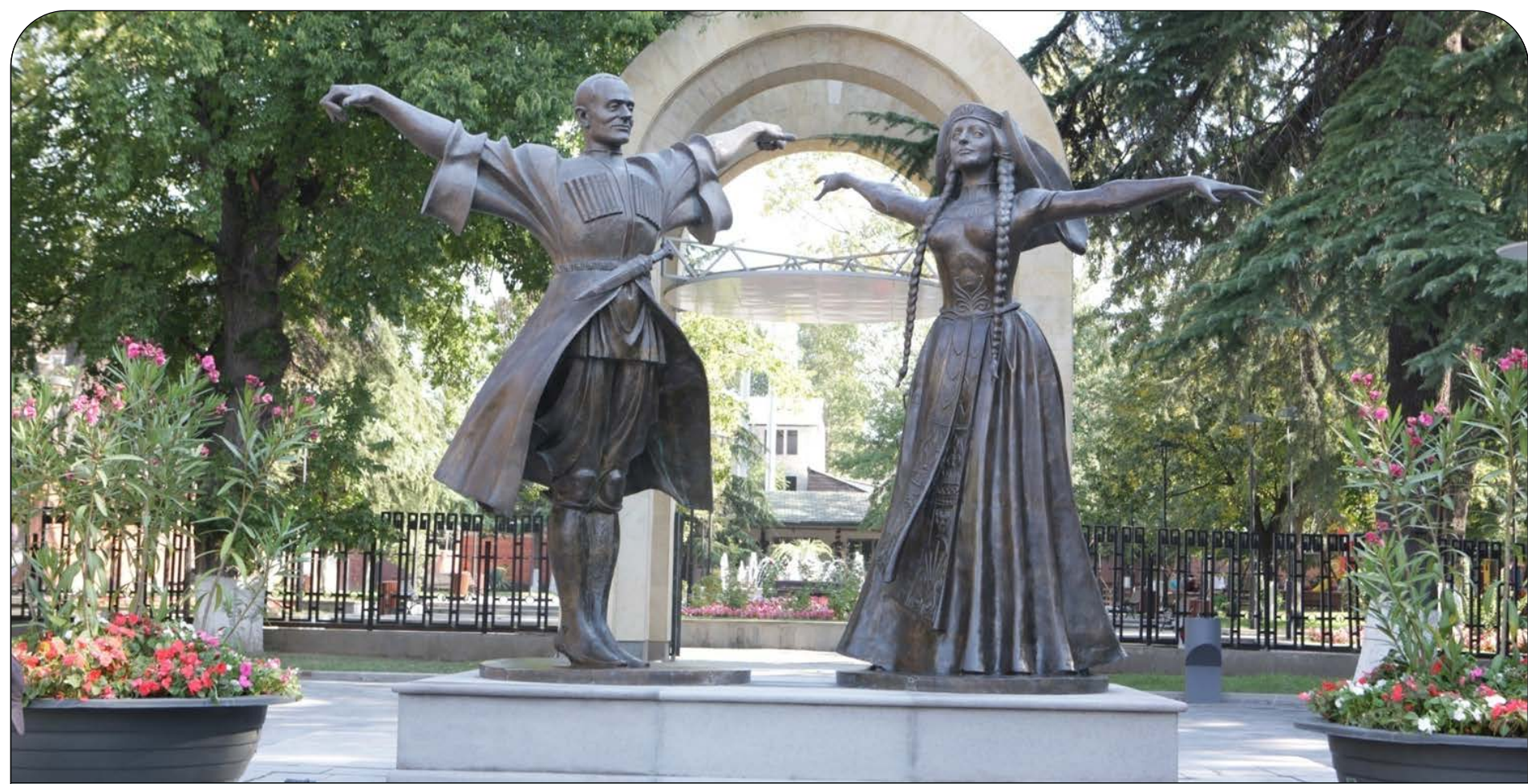
Commemorating the heroes of the Great Patriotic War.
Monument to the famous woman-partisan Zoya
Kosmodemianskaya, killed by the fascists.
Russia, city Ruza, 2013





Inauguration of the monument to Russian Tsar Nicholas II

Bosnia and Herzegovina, June 2014



**Sculpture composition “Iliko Soukhichvili and Nino
Ramichvili”, Tbilisi, Georgia, 2013**

**Monument to the world famous Georgian dancers, founders of the
Georgian national ballet
Iliko Soukhichvili and Nino Ramichvili**



Monument to the celebrated Georgian actor Ramaz Chkhikvadze, 2013, Tbilisi, Georgia



Unveiling Ceremony for the Monument to Marina Tsvetaeva by Zurab Tsereteli in France

On June 16, 2012 in the town of St. Gilles-Croix-de-Vie in western France there was an unveiling ceremony for the monument to the distinguished Russian poet Marina Tsvetaeva (1892-1941).

L'Archevêque de Paris
et Le Recteur de la Mission Catholique Polonaise
de France



INVITENT

à la Messe d'action de grâce

qui aura lieu

le 25 octobre 2014 à 10H30

en la Cathédrale Notre-Dame
de Paris

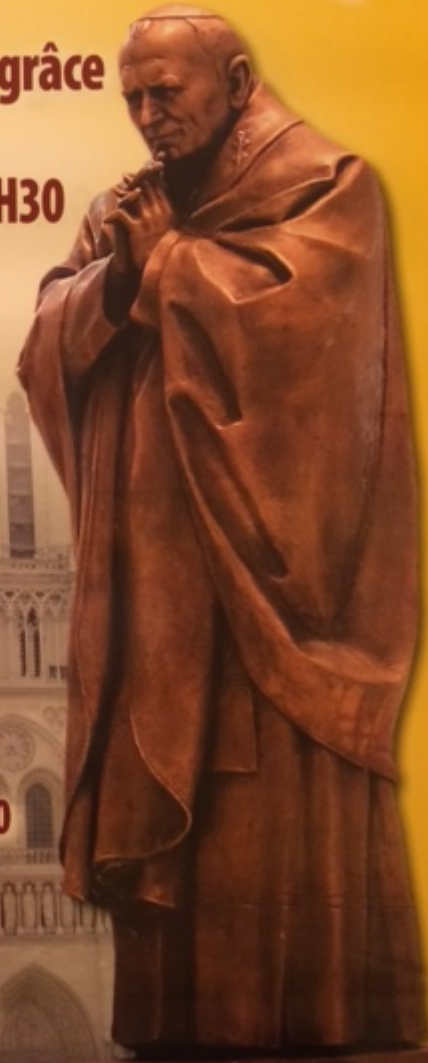
**La Messe sera présidée
par Son Eminence
le Cardinal
André VINGT-TROIS,
Archevêque de Paris.**

**La cérémonie
de dévoilement
de la statue
de St. Jean-Paul II – 11H30**

– Square Jean XXIII

en présence

**de Madame Anne Hidalgo,
Maire de Paris**



New ecosystem relationships are being forged between creativity and culture

Author: Dr. Cristina Ortega Nuere

Introduction

- a. Creativity is becoming increasingly valuable in environments that are different from culture-: such as business, science, politics, etc.
- b. This implies developing competences to resignify environments we have inherited and frameworks where we interact, assigning them new possibilities and meanings.

Can we talk about a paradigm shift?

- c. Culture no longer has a monopoly on creativity. Creativity is an emerging value in every sector.
- d. This is a time distinctive for constant permanent change, which modifies the environment very quickly. This situation calls for complex responses which, in turn, require *complex competences* that demand high doses of creativity.
- e. Yet, how and from what sectors is creativity promoted? And what role does culture currently play in this new ecosystem? We can state that culture continues to play a key role in dynamising and fostering creativity (e.g.: dissonance)

In order to rethink this role, we would like to highlight some features that define the current cultural moment or characterise the new relationships between culture and creativity in today's social ecosystem:

Mobility

- f. Mobility should always be joined with a balanced fair distribution of opportunities. In other words, mobility should serve to develop the capacities and competences of individuals as well as regions. However, imbalances still remain, which is an issue. The main idea is: there is mobility which is as inevitable as it is positive and enriching (it generates hybridisation, exchange, etc.), although we also witness other phenomena that we could call "talent migration" which are decapitalising entire regions as young creative professionals are attracted to the main hubs. We should support mobility, but also a sustainable concept of "community-based" creativity.

New ecosystem relationships are being forged between creativity and culture

- g. We cannot overlook the role of CCIs in creating friendly attractive environments for talent (forming authentic pathways whose supporting axis is creativity). Nor should we ignore the role of CCIs in human development, a topic which still has not been measured.

Connectivity

- h. Access and time protocols have been overcome. However, we cannot say that communication has improved.
- i. C&C help us to create communication QUALITY. Nor can we ignore CO-PRODUCTION if we want to talk about quality and connectivity. turn a mosaic into a melting pot

A proliferation of sources of authority

- j. In the past, we trusted in the authority of a sole source for our training. There are now many sources due to the emergence and access of ICTs.
- k. The process of turning information into knowledge requires a background in competences where culture plays a key role.

A short diagnosis of the framework relationship between creativity and culture

- l. We usually wonder: "is creativity a competence that we can teach individuals and communities?" This is a two way question, I encourage you to reverse the way you think about it: "Could it be that we are insensitive to all that community practices across the world are showing us about new creative competences? We must not underestimate the creativity of peripheral areas..."
- m. Because.... is creativity a group of competences that serve individuals to adapt to an increasingly complex medium which is subject to ever-accelerating changes?
 - i. Creativity often goes hand in hand with *innovation*, as one of the common concepts of our time. We might wonder if innovation is the socially desirable limit to creativity.
 - ii. Shouldn't we accept that creativity stretches beyond merely generating works, processes and "new" tendencies to replace others that we make old after a short time?
 - iii. We would not be seriously considering the true educational and political relevance of creativity as a human development factor if we only acknowledged its potential for innovation without properly addressing its capacity to transform reality. Creativity not only introduces innovation in the media (for instance, the

technologies we use to interact with each other), but also makes social relations problematic by imagining new ways of forming them. This is the way in which creativity fulfils an essential cultural purpose.

- n. Continuing with our questions: Is creativity perhaps not just a power that allows us to better adapt to an increasingly complex environment, but makes it possible to open up channels to transform it?
 - i. We have all heard the term "empowerment". It often appears with "culture" and "creativity". However, if we think of creativity in terms that are not just a series of competences that enable individuals to better adapt to their environment, but as power to collaborate in transforming the social medium, we run into quite a challenge: Who empowers who and what for?
 - ii. Time and time again, we are obliged to resist using culture as an instrument serving the domination of some hegemonic groups over others: if creativity is a tool that transforms the medium, these transformation processes cannot be held hostage to the interest of a few, or put to the service of cultural hegemonic groups that have led to the geopolitical imbalances we are so familiar with.
 - iii. If creativity is a human development factor and a power we can teach, we should bring the logic of the excluded and the challenges of being different into our cultural governance scheme.
 - iv. Think about the metaphor of a computer's "operating system". When we thought we knew about all its functionalities, the current company brings in a new version that forces us to recycle our knowledge and invest in new equipment. Imagine that our social medium is like that computer whose operating system is subject to increasingly deeper innovations and changes, and these are replicated faster and faster, at shorter intervals (there is a disturbing disproportion between how dependent our lives become on certain tools and the tiny fraction of time these tools have actually been part of our lives: such as mobile phones or whatsapp).
 - v. This accelerated pace of change is the result of innovation and demands a certain creativity from each of us as an adaptive tool... However, we do not all respond in the same way because the access we have to the media and resources that enable us to recycle (education or material resources) is extremely unequal: accelerated change is leaving behind a trail of excluded individuals.

- vi. Yet these “excluded” do not just keep quiet, as if they were dead to history. They have a voice, generate alternatives, develop intelligence which is as much or even more innovative than the very innovation that left them out. Culture is one of the tools that enables us to enhance the value of the creativity of the excluded.

The values behind a cultural training proposal: a creative approach

Freedom, co-responsibility, participation and accessibility

Accessibility

- A great deal has been said about accessibility as one of the rights that any cultural policy should protect. However, as we have said, this not only involves protecting the right in its material sense, as the right to access cultural infrastructures (museums, theatres, libraries, educational spaces) with equal opportunities and conditions. The time has come to insist on the symbolic meaning of accessibility.
- What do I mean by the symbolic dimension of accessibility? Any cultural policy with a commitment to education must be especially sensitive to the diversity that enriches all of our social ecosystems. This means that promoting equal access to consumption of cultural goods for a population that is pluralised and diverse from every point of view (economic, social, ethnic, religious, linguistic, etc.) is no longer enough if that plurality and diversity have not previously been taken into account when defining what those goods consist of. It is not about creating the most equal conditions possible to access infrastructures and activities that have been thought up by powers that have not taken diversity serious from the start. On the contrary, the accessibility concept that I am defending takes into account the creativity of those who are different, unequal, diverse. It includes the endless stories, also the non-hegemonic ones, when symbolising both cultural content and spaces.
- I will not discuss at length the other three values which, in my opinion, any cultural policy with educational interests should convey (or at least arouse). Please allow me to summarise them in three words, each of which carries a phrase for reflection and debate: in addition to accessibility, the main areas of any cultural policy with educational value- and which centres on creativity- are participation, freedom and co-responsibility.
 - o Participation in the framework of a complex governance scheme (so often trivialised) that engages citizens in the entire process from decision-making and development to management and evaluation of cultural interventions. We do not want citizens who are merely well-informed. We want citizens whose capacities to creatively intervene throughout the value chain of culture are recognised.

- Co-responsibility, the current ecosystem relationships between culture and creativity form a habitat which is too complex for rights not to be followed by responsibilities. The more competent we feel inside this habitat, the less reluctant we will be to accept preserving it (and it is widely known that the balance of any ecosystem is strengthened rather than altered by introducing the right dose of intelligent changes).
- Freedom, as a key value without which full citizen participation and co-responsibility are impossible. However, freedom is not merely a prerequisite for cultural policy, it is the goal and ideal.
 - Now going back full circle to the beginning of my talk, creativity may well be a competence on the rise in very different environments and, until a short time ago, in some where it was not easily understood (finance, academia, business, etc.). However, I am sure that it is in the innermost spheres of its ever-changing diverse cultural register, in the spaces where it becomes more capable of generating ecosystems that personal freedom can best develop. As per development, which is the ultimate aim, we need measurement. And to measure fairly, we need to come up with new indicators. However, this is a different topic which will, no doubt, call for a great deal of creativity, and even require setting the groundwork for a different culture.



**Montevideo
Government cultural
policy as a system,
and
the “high” culture as
a toll of social
inclusion**

**UNESCO World Forum on Culture
and cultural industries**

Florence, Octobre 2014

Gustavo Buquet

Uruguay/Montevideo



Uruguayan Famous people



President Mujica

**Soccer Player
Luis Suarez**



"Strengthening of the Arts"

Goals:

- strengthening the cultural infrastructures and performing arts
- culture decentralization, democratization and access



Who created the programme?



- the culture department of the city government
- the Montevideo Cultural Council



Diagnosis

- High tradition of performing arts
- theatres economic crisis
- very low salaries of the performing arts sector
- works without access to theatres
- inadequate balance between supply and demand
- culture difficult access



Performing arts resources belonging to the City Government



- 3 Permanent Companies (philharmonic, symphonic, and national comedie)
- 3 theatres
- Is this policy regressive?

Cultural and social inclusion programme : Esquinas de la Cultura

- promote community cultural expressions
- promote access and democratization of culture
- Promote local identity, social capital, and integration,



"Strengthening of the Arts"

- Every cultural sector supported by the programme should return as direct or indirect benefits to citizens



How does it work?

Per year:

- the independent theatres receive half million €
- in exchange theatres give 20 dates, and
- 20% of the seats



Independent performing arts programme

A year:

- Half million € to produce
- They also receive for free theatres dates
- In exchange they have to give for free 10 shows in neighbourhoods



City Government performing arts own resources

- Permanent companies go to neighbourhoods
- also theatres give 20% of their seats to the programme

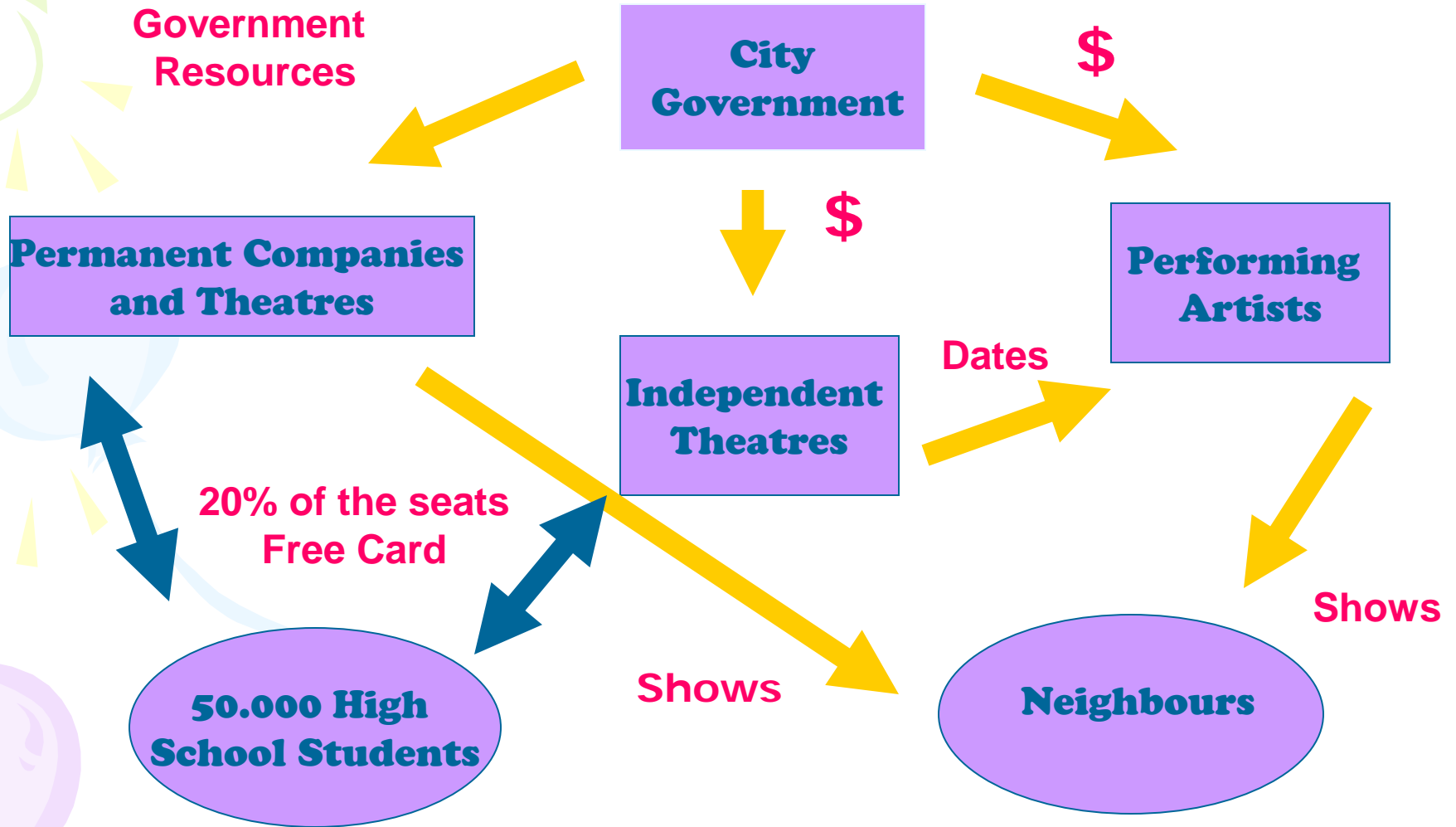


"Free Card"

- with the 20% of theatres seats + cinemas + carnaval
- The "Free Card" programme was created a for 50,000 public secondary school students (16, 17 and 18 years old)



STRENGTHENING OF THE ARTS AS A SYSTEM



conclusions

with 1 million € a year the Programme:

- supports 15 independent theatres
- promotes the supply of performing arts works
- improves artists' working conditions
- the "Esquinas" programme is supported by 300 shows going to neighbourhoods
- The "Free Card" programme was created for 50,000 public secondary school students improving access and training audiences





THANKS

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