



SALZBURG
GLOBAL
SEMINAR

SESSION REPORT

573

The Art of Resilience: Creativity, Courage and Renewal



CULTURE, ARTS AND SOCIETY

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The Art of Resilience: Creativity, Courage and Renewal

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Summary

Today's world is disrupted by manifold sources of shock, violence and conflict. The complexity and sheer speed of change are testing the limits of people, place and community. Increasing social inequality, accelerating urbanization, unprecedented migration flows, rapidly evolving technologies, and climate-related changes are generating physical, virtual, and cultural challenges that have no precedent in recent history. To add to the complexity, these trends are playing out against a backdrop of exceptionally low trust and widening polarization in societies worldwide.

Resilience refers to the capacity of nature and of humankind to withstand shocks and to adapt and renew dynamically in the face of adverse and potentially destructive conditions. Historically, most efforts to better understand capacities for resilience have focused on material responses, whether technological, scientific, physical, socio-political, or economic. More recently, however, the roles of culture – writ large – and the arts have become a new source of inquiry. The creative sector, as a source of unconventional thinking and innovation, opens up promising opportunities to harness civic imagination for greater cohesion and resilience.

The goal of this Salzburg Global Seminar session, *The Art of Resilience: Creativity, Courage and Renewal*, was to identify and better understand ways in which artists, cultural workers, and creatives may inspire and strengthen capacities of individuals, communities, and our societies at large to confront the unexpected and to respond creatively and courageously to seemingly infinite sources of shock and disruption.

The founding of Salzburg Global Seminar seventy years ago – in the wake of the Second World War at a moment of massive global disruption – was itself a creative and courageous response to conflict. This session continued Salzburg Global's commitment to bridge barriers in the mind and on the ground in conditions of trust and openness, seeking to connect path-breaking efforts to explore relationships between culture, the arts and resilience and to identify how creative practitioners can inspire individuals and communities to reimagine the possible and define their own futures. To this end, Salzburg Global convened an international group of 50 practitioners and thinkers from 27 countries to explore the intersections of the arts, culture and resilience. Participants included artists, cultural bearers, designers, architects and creative entrepreneurs, politicians, environmentalists, urban planners, educators, sociologists, journalists, philanthropists, and community leaders.

The highly interactive program combined theory, policy and practice across sectoral silos, opening up new perspectives and intensive learning opportunities. Participants explored cross-cutting questions during plenary sessions featuring presentations by ground-breaking practitioners. They also worked flexibly in small

“This Salzburg Global session looks to the arts and to the cultural sector as a source of much-needed creativity, courage and renewal to help us respond to the shocks that threaten the very fabric of our communities, our natural surroundings, our cultural heritage, and our futures.”



Susanna Seidl-Fox
Program Director – Culture & the Arts,
Salzburg Global Seminar



Anida Yoeu Ali



Chadi Bahouth

Fellows warm up before the day's discussions

focus groups, examining new tools and approaches for collaboration across the following themes:

- Refugees, Migration, Integration;
- Indigenous Communities;
- Climate Resilience;
- Urban Upheaval and Social Injustice;
- Post-Conflict Settings: Trauma, Reconciliation and Renewal; and,
- Cultural Heritage and Resilience.

A Long Table Discussion and a Knowledge Café enabled participants to share the insights from their Focus Groups with each other, so as to foster an exchange of knowledge and ideas between the six focus groups.

Participants explored the relationship between the arts and lasting social change, whether in the work of artists from conflict backgrounds, using creative approaches to work with migrant populations, or showing that creativity in indigenous populations constitutes a resistance in itself. It became evident that the creativity demonstrated in settings as diverse as urban environments or indigenous organizations was indeed a force for healing and for learning to live together. The session participants agreed that the arts need to be given a more prominent role in



societies that are dealing with situations of conflict, disaster and grief. Discussions focused on how to develop the language that will help policymakers understand that the resilience shown by artists and practitioners can be an inspiration when seeking to bring about social change, even in fields that are at first presumed to be remote but are actually thoroughly interconnected because of their human impact, such as climate change and post-conflict situations.

A main recommendation emerging from several focus groups was the need for cultural organizations to bridge silos, to create broad-based coalitions, and to encourage cross-sectoral collaboration. Creative organizations must think more about how to work with other sectors, such as education or health care, while remembering that “arts and culture can do a lot, but they cannot do everything.” The creative sector also needs to reach out to other partners in order not to ask too much of artists, who are often already under risk themselves. It is important to protect each other, and to develop solidarity not only between creative organizations, but also between these organizations and their partners in other sectors.

Language was also one of the central preoccupations of the discussions, from the opening conversation to the final wrap-up session. The exchanges focused on what exactly “resilience” means; by defining artists as inherently resilient, participants were wary of systematically defining art itself as a reaction to events. Rather, art can be proactive and anticipate change, and can develop over a long period of time. The participants also reflected on finding ways to talk to each other. In post-conflict settings, the need for time and the care for language overlap when we evoke trauma, forgiving and reconciliation. Art can be a language that overcomes definitions and helps the sublimation of violence into creative dialogue.

The five days at Schloss Leopoldskron allowed relationships between participants to evolve into mindful and caring exchanges. This mindfulness of each other was echoed in the recommendations and findings. Artists are resilient, and will sometimes keep working without hope; organizations are there to support them in the best way possible without forcing them into representations, or fetishizing artists from conflict or refugee backgrounds.

Finally, participants agreed that culture is a human right. Arts and culture should be highlighted in the context of the Sustainable Development Goals (SDGs) and their implementation. They should also be promoted as a creative instrument for change. The creative sector must “sit at the top table.” The practitioners assembled in Salzburg showed how their work can improve the quality of life, build social and cultural capital, and inject imagination into processes of re-invention, even in post-conflict settings. The word “renewal,” present in the title of this session, was the term which seemed to best describe the art of resilience – the power of the arts to inspire hope, courage, re-invention, change, and imagination.



Marina Barham



Anna Beech



Nick Boraine



Elizabeth Brabec

REFLECTIONS

- **Mind your language:** Whose healing are we talking about? Whose reconciliation? Whose integration? Is resilience actually renewal, reassurance of the status quo, or perhaps even reassurance of something that once was but has now disappeared?
- **Care about each other and the recognition of “otherness”:** Empathy comes before forgiving and/or reconciliation. Conscious listening is a core part of resilience and reconciliation.
- **Make a case for the arts:** Aesthetics are an essential human right; culture is as much a right as education, food or shelter. We need to create spaces for reflection.
- **Take the time:** For developing, for being, for understanding, for listening, for healing. Creativity and art does not always have to be made in reaction to something; rather than bouncing back from an event, resilience could be proactive, instead of reactive. In this sense, art could be the space for imagination and pre-emption.
- **Recognize the urgency:** Global warming and climate change are already affecting populations around the world; we are also witnessing the forced displacement of 65 million people, the highest number since the Second World War, with 24 people now being displaced every minute.
- **Reach out:** Artists and practitioners, particularly those working on the frontline, often feel isolated and helpless; resilience needs to be built through solidarity and cross-sector collaboration. Arts organizations need to find ways to be heard in other contexts and sectors in order to make a wider contribution.
- **Build bridges:** Culture, arts and creativity can facilitate dialogue and exchange among individuals and across sectors.



Coffee breaks give Fellows the chance to continue their discussions and read the daily newsletter

Introduction

Welcome and Session Overview

Clare Shine	<i>Vice President and Chief Program Officer, Salzburg Global Seminar, Salzburg, Austria</i>
Susanna Seidl-Fox	<i>Program Director – Culture and the Arts, Salzburg Global Seminar, Salzburg, Austria</i>
Maria Fernandez Sabau	<i>Session Co-facilitator; Cultural Manager, Madrid, Spain</i>
Lyne Sneige	<i>Session Co-facilitator; Director, Arts and Culture Program, Middle East Institute, Washington, DC, USA</i>

“We know the intrinsic value of the arts,” stated Salzburg Global Vice President **Clare Shine** in her opening remarks, but “who do you know and whom you don’t know how to talk to?” This question set the tone for a session which would focus on finding the right language to communicate the transformative power of the arts and culture sector in promoting resilience and in stimulating change.

Salzburg Global Program Director for Culture and the Arts, **Susanna Seidl-Fox** offered some initial definitions of resilience to help frame the session: first, a very material definition: “the capability of a strained body to recover its size and shape after deformation caused especially by compressive stress,” and then a simpler and ultimately more relevant definition for the purposes of this session: the “ability to recover from, or adjust easily to, misfortune or change.”¹

In times such as these – fraught with conflict, crisis, and stress – our societies and our planet must prove their resilience more than ever before, Seidl-Fox continued. “This Salzburg Global session looks to the arts and to the cultural sector as a source of much-needed creativity, courage, and renewal, to help us respond to the shocks that threaten the very fabric of our communities, our natural surroundings, our cultural heritage, and our futures.”

She explained that the goal of this Salzburg Global Seminar session was to identify and better understand ways in which artists, cultural workers, and creatives may inspire and strengthen capacities of individuals, communities, and our societies at large to confront and adapt to the unexpected, and to respond creatively and courageously to seemingly infinite sources of shock and disruption.

Session co-facilitator **Lyne Sneige**, director of the arts and culture program at the Middle East Institute in Washington, DC, reflected that the session was an opportunity to make the best case for why the arts should sit at the head table

“Can we make resilience an asset for the arts? Do we want to use it as an asset? How can we use it for better understanding in communities? How can we best support each other?”

Maria Fernandez Sabau



Fred Branson



Eileen Briggs

¹ Merriam-Webster Dictionary



Dawn Casey

when policies are being written. Drawing on her own experience of the Lebanese civil war, she presented the arts as an “amazing source of repair and recovery,” as well as one of the alternatives to violence in unexpected situations, which can allow individual and societies to take on the most difficult situations through creativity and dialogue. At the same time, she insisted, artists need to be protected as they are often the first ones to be threatened and jailed by authoritarian regimes. The arts, she believes, can help us “overcome, survive, adapt and move forward in those particularly trying times.”

Maria Fernandez Sabau, session co-facilitator and an independent consultant for cultural organizations added that as much as arts and resilience are intrinsically linked, a main purpose of the session was to reflect and understand the nature of this connection and how to encourage deeper resilience within the sector, highlighting how isolated artists and creatives can often feel. She stressed how creativity, new ways of thinking and openness that are, by nature, part of the arts organizations, are so much needed today in every sector to adapt and secure a better future. She posed the following questions to those gathered in the room: “Can we make resilience an asset for the arts? Do we want to use it as an asset? How can we use it for better understanding in communities? How can we best support each other?”

Co-facilitators Maria Fernandez Sabau and Lyne Sneige





Opening Conversation

An Artist Reflects on Resilience

Anida Yoeu Ali *Artist, Phnom Penh, Cambodia; Artist-in-Residence, University of Washington Bothell, Washington, United States*

MODERATOR:

Erwin Maas *Artistic Director, International Society for Performing Arts, New York, USA*

In this opening conversation **Anida Yoeu Ali**, describing herself as an artist, educator, and global agitator, presented a selection of her work and reflected on its relationship to the topic of resilience. The Cambodian-born artist presented several of her performance pieces, carried out in different countries and continents, but all aiming to “complete the moment” and “activate the space.” In fact, these performances question identity not only in relation to her past, but also to the specificity of the local contexts in which she is performing and the audiences to whom she is talking. For example, what does it mean to be a Muslim in America or in France? What does it mean to be a Muslim on the tube or in a contemporary art museum? And finally, what does it mean to be a woman across cultures?

Anida Yoeu Ali reflects on resilience in the opening conversation



Patrick Degeorges

“ [Artists] do not know their own strength and courage, and the perseverance of that courage, until they are tested and asked to stand up. ”

Anida Yoeu Ali

Ali stated she believes in the sacred space of creating, and uses her artistic practice to promote dialogue and “make life,” thus countering the violence that can arise around questions of identity and religion. She particularly demonstrated her responsibility as an artist to do art, even in times of sadness or vulnerability, such as the day after the November 2016 US presidential election. Ali agreed that artists are inherently resilient, but that they sometimes “do not know their own strength and courage, and the perseverance of that courage, until they are tested and asked to stand up.” She underlined that this new chapter in the history of the world led people who did not necessarily feel oppressed to realize what life as a marginalized individual or community means. It will test the strength and solidarity within communities and between minorities, calling for a collective, and not only individual, healing. She highlighted her belief that artists have a fundamental role to play in the healing and cathartic processes communities go through following trauma or conflict. This opening conversation revealed some of the themes that would resonate throughout the session, and again related back to the question of “What language do we need to speak to awaken empathy and caring?”

The discussion that ensued again questioned definitions of resilience. Discussion moderator **Erwin Maas** proposed that rather than “bouncing back from an event,” resilience could be proactive, instead of reactive. In this sense, art could be a space for imagination and pre-emption. The discussion then went back to the notion of the Salzburg gathering as a safe space for imagination and renewal, and how to create the conditions for resilience in this very context.

Erwin Maas (center) leads a group exercise



Anida Yoeu Ali: “You can have very powerful conversations without speaking a single word”

Cambodian-American artist explains how her use of movement, humor and brightly-colored structures in public spaces can open wider conversations

Anida Yoeu Ali likes to refer to herself as a “global agitator.” It is the best way for her to define the social provocation her art is constantly seeking. The poem she shared with the audience at the opening of the Salzburg Global Seminar session *The Art of Resilience: Creativity, Courage and Renewal*, set the tone for the following five days, creating an inspiring atmosphere:

I will return to a country I have never known

That burns a hole inside my heart the size of home

The piece, titled *Visiting Loss*, describes how she felt before returning to Cambodia, her country of origin, after 25 years living in the US. Her path to self-discovery and reflections about her own identity play a fundamental role in her work.

Ali combines her work as an art and global studies teacher at the University of Washington Bothell with the development of her own projects through Studio Revolt, a media-lab she manages with the Japanese filmmaker Masahiro Sugano. Together they develop “unconventional narratives” that range from short videos and films to live performances. These projects largely



differ to what audiences are used to finding in traditional media, both in terms of content and form. Although she points out that they are not always fully understood by the audience, Ali keeps believing in that “sort of chemistry” that emerges when connecting her creative performances with Masahiro’s special visual aesthetics.

The *Buddhist Bug*, one of her most recognizable projects, is one such example. It consists of a bright, huge, saffron-colored creature that Ali has taken to a number of open spaces. The main goal of this project is to raise awareness about identity and displacement issues. Ali’s body is a fundamental part of the performance as it makes the bug be alive and able to move so it can get closer to people.

“The work I do would not mean anything without the use of my body,” she explains. “I truly think that arts, and specifically performance, can engage the audience through the energy that our body emits. Of course I want people to ask themselves questions while observing my work, but I also want them be aware of those different emotions that are surfacing. You can have very powerful conversations without speaking a single word.”

Another important feature that characterizes the *Buddhist Bug* is the use of humor to talk about challenging and compelling topics. “It leads the audience to reflect on different subject such as the challenges of religious hybridity, or what the sense of belonging and tolerance means. However, people always have to look twice to understand what is really happening. Then they smile, or laugh because in the end they are just looking at a bug,” Ali states.

Her work is usually placed in public spaces; location a key part of her performances. Ali’s goal is to take contemporary arts out of galleries, the “boxes” where artistic representations are frequently trapped. Her hope is to open conversations with bigger populations. The “surprise element” is another of her priorities when building a project. The original – and

not discreet – clothes she wears together with her unexpected actions enable her to catch audience’s attention when they least expect it. The artist likes playing with the surprise factor as a form of engagement.

Even though she recognizes that she could not imagine herself doing anything else rather than arts and teaching, she is very clear when talking about the difficulties that being an artist involves. “You must have a lot of faith and courage to do what you do. As artists we often lack resources and proper support. Also, we are constantly judged, especially in my case as my work is always placed in the street. I get a lot of criticism and judgement by the press and through social media. I guess you need a very thick skin to do this,” she declares.

Despite the many difficulties her work involves, she still has many ideas to keep the audience surprised. For instance, she is planning to focus her next project in the United States on the so called “Trumplands,” those areas where the current president was voted for the most. “I am very interested in opening up discussion there. These are mostly rural areas where people do not see difference so they can only imagine what difference means and that often relies just on stereotypes and misinformation,” Ali explains.

When asked about the outcomes she was expecting to achieve through her participation in the session *The Art of Resilience: Creativity, Courage and Renewal*, she didn’t hesitate for a second. “I believe we have to create and reinforce these international connections as we have already started to do. We need to break up our bubbles and try to put ourselves on the radar. As artists we should work together for our communities and the world.”

Concluding, Ali insists on “the need to produce new and innovative projects, instead of keep trying to make old models work – which did not help in the past.”

Thematic Discussions

Refugees, Migration, Integration

Mary Ann DeVlieg *Artist-at-Risk Case Worker; Evaluation Consultant; former Secretary General, IETM.org, Venice, Italy*

Aine O'Brien *Co-Director, Counterpoints Arts, London, UK*

Alma Salem *Cultural Advisor, Independent Curator, Syria Third Space, Montreal, Canada*

MODERATOR:

Dan Gorman *Executive Director, Shubbak Festival; Coordinator, Highlight Arts, London, UK*

The particular need for resilience among migrants and refugees, and the organizations working to support them, was the focus of the panel discussion moderated by **Dan Gorman**, executive director of the Shubbak Festival in London. The discussion opened with a stark reminder of the scale and urgency of this topic, with the world witnessing the forced displacement of 65 million people – the highest number since the Second World War – with 24 people now being displaced every minute. Within this context, the role of arts and culture in fostering cultural expression, exploring identity and stimulating belonging was discussed alongside the role of resilience in facing conflict, displacement and trauma.

Artists-at-risk case worker and former secretary general of IETM, **Mary Ann DeVlieg** emphasized that in conflict situations many artists face increased risk due to their political engagement and are particularly vulnerable because they do not have a high profile that would allow them to escape authoritarian regimes. In outlining the threats artists face, she stated that these can range from censorship and not showing work, to abduction and even murder. In facing these threats, organizations can support artists by providing resources for them to escape their immediate situation, but also through recognition of their work. She posited that organizations have a responsibility to open a cross-sectoral dialogue that does not fetishize artists as refugees but recognizes their role as creative practitioners and story-tellers first and foremost. She also highlighted the need for new ways of evaluating the quality and process of the work that the cultural sector is doing in this area, to enhance its impact and make a better case for the importance of this work. Resilience and renewal were also introduced as key to supporting artists in addressing the sense of guilt associated with surviving conflict and displacement.

Aine O'Brien, co-founder and co-director of Counterpoints Arts, a UK-based organization which engages with refugee and migrant experiences through arts



Mary Ann DeVlieg



Severina Eggenspiller



Catalina Escobar

Organizations have a responsibility to open a cross-sectoral dialogue that does not fetishize artists as refugees and instead recognizes their role as creative practitioners and story-tellers first and foremost.

Mary Ann DeVlieg



Yasmin Fedda



Maria Fernandez Sabau



Tom Fern

Artists can create real world actions which tackle social issues, while also working ideologically to destroy the aesthetic of a regime.

Alma Salem

and culture, highlighted what she identifies as a glaring gap between policymakers and socially-engaged artists, where artists put themselves on an ever-changing frontline. While not detracting from the work of individual artists, she suggested that real change comes through policies which bridge silos and create broad-based coalitions. Integration is problematic, stated O'Brien, because policies around this issue are systematically written from the perspective of the state. The most interesting work, she continued, comes from "initiatives where refugee communities themselves are centrally involved" in policymaking. O'Brien asserted that another important aspect is geographies of integration: not only is each jurisdiction different, but organizations need to acknowledge that asylum seekers are being relocated to communities in England, for instance, where people have already been enduring ten years of austerity, creating increased tension. Like other speakers she called for a renewal of the vocabulary around integration, civil society, equality and rights.

Alma Salem, an independent cultural advisor and curator of Syria Third Space, framed art as a "re-conceptualized power" and explained that during the last six years, Syrian artists have conducted a parallel peaceful revolution without weapons in Syria Third Space, a remote space where Syrian artists in exile can meet. She recommended that practitioners and organizations move from dogmas to an open space of exchange, solidarity and new friendship, exploring collaborations and fostering a shift in the thinking of how creatives can work together, beyond timeframes to topple fear. She views arts spaces as the only place where violence can be expressed without killing the other, through imagination. Artists can create real world actions which tackle social issues, while also working ideologically to destroy the aesthetic of a regime. Salem's project Syria Third Space seeks to "extend the notion of the real" for participants to engage with one another, as engaging in reality is not possible because of conflict and repression. This project makes it possible for artworks to be shown even when artists cannot move, thus growing the opportunity for Syrian artists to be heard and seen.

Fellows' Group Work and Recommendations

The Focus Group on Refugees, Migration and Integration was comprised of artists and practitioners, either identifying as migrants themselves or working with participants from refugee backgrounds. The largest Focus Group of the session divided themselves into four subgroups: policy, labelling and representation, aesthetics, and integration. The participants produced a manifesto aimed at challenging the representation of refugee artists as victims, and promoting art as a tool to reimagine public discourses and actions on migration in order to foster integration. The manifesto included recommendations and action points and can be found in the adjacent page.

MAM – MIGRANT ARTIST MANIFESTO

Freedom of creative expression is a fundamental right for all displaced people.

This project addresses the needs of refugees, forced migrants and displaced people through the lens of socially engaged arts and culture, since migration and displacement is one of the key challenges of our time. The UN reports 244 million people in 2015 are living in a different country from where they were born, reflecting “the increasing importance of international migration, which has become an integral part of our economies and societies.”²

This project aims to design arts-based policy and practice frameworks to allow and enhance opportunities, dignity, and respect for migrants and refugees.

The project also aims to position art and culture as a key vehicle for social integration – to enable diverse communities to live well and better together.

Key values and shared agenda: Migrant Artist Manifesto – MAM

We value the transformative power of the arts to create opportunities for displaced artists *to curate and be curated* across regional and international platforms, reaching new diverse audiences.

We believe displaced artists are not merely subjects, objects nor material for the arts but are both *creators and collaborators*.

We define the aesthetic as an essential political human right that activates beauty, energy, bodies, voice and civic inclusion.

We believe that engaging with the aesthetic provides a dynamic catalyst for accessing education, knowledge sharing and mobility across mainstream arts and culture professions.

To achieve the above, we propose an international policy and practice framework to address the following key principles:

- The role of aesthetics and praxis in imagining and producing social change in an age of global migration.
- The value of narratives of integration and their everyday, local application.
- Deepening public discourse on identity and perceptions of displacement.

We propose two core areas of action focusing on:

- The central role of both displaced artists and those committed to exploring the migrant experience in driving social change in relation to integration.³
- The role that arts and culture can play in driving and supporting integration and social change in communities of place – both urban and rural.

We propose the following actions:

- A research and mapping exercise which may be achieved in collaboration with the International Federation of Arts Councils and Culture Agencies (IFACCA).⁴
- A dedicated Salzburg Global session, if possible
- A series of international pilot projects emanating from this work and road-mapping a comparative approach.

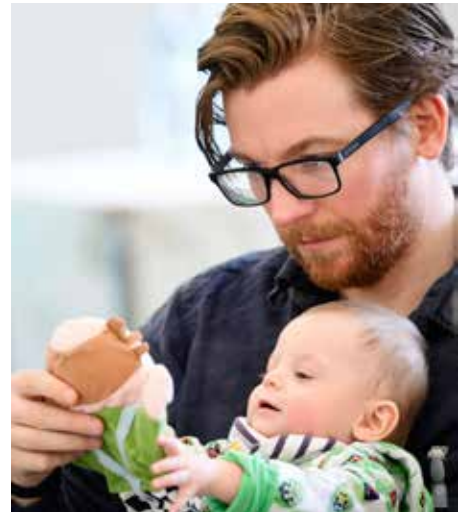
Key questions on a wider/ transferable policy framework:

- What would be the ingredients of such an arts-led policy framework?
- Who would be the principle actors?
- How would such policy be designed?
- Who would need to be influenced?
- How would such activity be funded?

² <http://www.un.org/sustainabledevelopment/blog/2016/01/244-million-international-migrants-living-abroad-worldwide-new-un-statistics-reveal>

³ We define displaced artists as people who are forced to flee conditions of war, violence, persecution and climate change. These are people who live in exile from their homeland and whose status of citizenship is often in flux.

⁴ IFACCA has confirmed that these initiatives fit well with their current priorities and are examining potential for collaboration.



1. Aine O'Brien and Mary Ann DeVlieg
2. Dan Gorman with his daughter, Zahra
3. Alma Salem
4. "Recycle or die"
5. Fellows co-create their "Migrant Artist Manifesto"



Chadi Bahouth: “It is very hard to stand your ground inside a newsroom where you are the only person coming from an ethnic minority in a big group of middle-class, white people”

German-Palestinian-Lebanese journalist talks about the importance of diversity in the newsroom

Many countries in Europe are currently facing a rising number of migrants and refugees crossing their borders. As the fourth estate, the media plays an important role keeping the public informed on the issues which arise out of this influx of people. Some news coverage has drawn criticism however for being limited and portraying one side of the story. As a German journalist with Palestinian-Lebanese roots, **Chadi Bahouth** advocates for the importance of diversity in the newsroom and for the media’s role in facilitating integration and social inclusion of ethnic minorities.



You are a member of the New German Media-makers (*Neue deutschen Medienmacher* – NdM), an organization that aims to promote diversity and inclusion in German newsrooms. What projects do you carry out as part of the NdM?

Ethnic minorities are still very marginalized in German media. At *Neue deutsche Medienmacher* (NdM) we try to raise awareness about this situation and lobby for greater diversity within the profession. This is our main ambition but we are currently working in other projects, too. One of them, called *Vielfaltfinder*, which translate as “Diversity Finder,” consists of a database of journalists and institutions who are looking for interview partners or panelists for

different purposes. The members included in this database have a huge expertise and they all come from ethnic minorities.

We also run a mentoring program for refugee journalists. These professionals frequently come from countries with very high levels of repression where media freedom is not understood as in Europe. For this reason, we first explain them how things work – or should work – in Germany. We introduce them to our political and media system. It can feel like going back to school and relearning what for us should be the principles of “good journalism.” Unfortunately, these values frequently remain only ideals, and when they start to look closer at what the German media are doing, they realize that things do not always

function as they should. We seek to reinforce their critical voices.

What do you think is the influence of the media on the rise of populist movements in Europe?

In my opinion, the media have a high-level of responsibility on the rise of votes that right-wing populist movements are reaching. These groups are receiving larger visibility, which obviously increases their popularity. For instance, in Germany there have been many demonstrations against the trade deal between Europe and the US – TTIP – but they have been barely covered by mainstream media. In contrast, the actions carried out by of the highly racist PEGIDA [*Patriotische Europäer gegen die Islamisierung des Abendlandes* / Patriotic Europeans Against the Islamisation of the West] group are constantly in the spotlight.

Apart from this, I fear that media editors are increasingly adapting the language used by the right-wing populist parties. They both tend to oversimplify complex issues by asking very dangerous questions such as the common “Is Islam dangerous?” What would happen if we exchange Islam by other terms such as Jews or Judaism? It would be breathtaking and unimaginable; I don’t think anybody would dare to ask that. Some Jewish activists keep saying that Islam is the new Judaism and, in a certain way, I agree. The stereotypization and discrimination that happened in the past seems to be repeated nowadays.

What do you think that could be done to improve media coverage of minorities?

I totally believe in the main goal of our organization: bringing more diversity. It is very hard to stand your ground inside a newsroom where you are the only person coming from an ethnic minority within a big group of middle-class, white people. It is extremely complicated to manage to have your point of view represented under these circumstances.

I talk from my own experience as a German journalist with a Palestinian-Lebanese background. I have been asked so many times to cover Islamic related subjects just because of my origins. Furthermore, I am Christian and all I know about Islam is because I have studied about it by myself. In general, I think that there is a lack of empathy and knowledge that ends up generating this type of situations.

Have you seen this situation become worse through the increasing use of social media channels as a medium to get information?

Definitely. A couple of years ago, people would not write discriminatory, racist comments using their real names, at least they would feel like they had to “hide” under an avatar or a nickname as what they were saying felt wrong. However, nowadays these attitudes seem to be that fully accepted that users feel it is their right to write and share anything.

The NdM is involved in a movement called “No Hate Speech.” With it, we aim to report the questionable attitudes enhanced by social media that contradictorily have become a platform for very unsocial behaviors.

During *The Art of Resilience* session in Salzburg you mentioned that “arts are not enough” to solve the problems discussed in Salzburg, namely climate change and cultural integration. Do you have any ideas on how other fields and actions should be integrated?

I do believe in the strong potential that the arts can have, but I think this strength can be increased with a strong companion nearby. This could be translated into having artists working together with psychologists, policymakers or activists, for instance. Art is just one of the multiple factors needed to make real changes happen.

Urban Upheaval and Social Injustice

Clora Romo *Director of Planning and Creative Projects, Laboratory for the City, Mexico City, Mexico*

Ines Sanguinetti *Director, Crear Vale la Pena, Beccar, Argentina*

Orijit Sen *Graphic Artist and Designer, New Delhi, India*

MODERATOR:

Catalina Escobar *Executive Director & Co-Founder, MAKAIA, Medellin, Colombia*

Given the dramatic urbanization trends we are witnessing in the 21st Century, promoting the resilience of cities and urban populations will become ever more important in the future with half of humanity – 3.5 billion people – living in cities today. By 2030, almost 60 per cent of the world’s population will be living in urban areas. This plenary session was devoted to demonstrating how cities can enhance their resilience by embracing creative participation and bottom-up approaches that bring multiple partners to the table. Central to success within this area was the use of technology to collect data in order to improve infrastructures, the importance of preserving spaces that safeguard traditional knowledge, and the need to activate global connections.

Catalina Escobar, executive director of the Colombian non-profit organization MAKAIA and moderator of this panel, first pointed out that although the 11th of the United Nation’s 17 Sustainable Development Goals (SDGs) was to “make cities inclusive, safe, resilient and sustainable,” no mention was ever



Ann Fox



David Garneau

Panelists Clora Romo, Orijit Sen and Catalina Escobar listen as Ines Sanguinetti presents



“In Medellin, libraries have become a transformative tool for safer and changing cities.”

Catalina Escobar

made of culture or the arts as a means of achieving that objective. She urged for a “better effort at making sure the issues we work at are raised at a global level.” Escobar presented her project, MAKAIYA, which works in Medellin, Colombia, to reposition libraries in society. She showed that libraries are more relevant than ever in order to access culture, even in a digital age, by acting as cultural hubs and spaces of safety in underprivileged areas, as well as spaces for community participation and civic engagement: “In Medellin, libraries have become a transformative tool for safer and changing cities.” Progressive public policy has been key to the positive developments in Medellin.

Drawing on that Colombian example, **Ines Sanguinetti**, president of the NGO Crear Vale La Pena in Buenos Aires, started by showing that South American cities face similar challenges and that these challenges need to be tackled globally. A choreographer and activist working within an extremely active regional network, Sanguinetti stated that her work is inspired by what is done in Medellin, as well as by the Brazilian Pontos de Cultura. She insisted that although these large scale cultural projects were not perfect, all of them required courage for innovation: “nowhere else in the world do you get big museums, or access to culture and tools, in a slum.” She showed that through their architecture, the libraries in Medellin sought to make a way from the street to the cultural center by prolonging the street into the building, and vice versa. Sanguinetti insisted on the importance of being loud: “The words are already spoken, the concept of democracy is achieved, but there’s a need to be loud,” so that everyone can have access to such spaces. Sanguinetti stressed the efficiencies inherent to the strategically collaborative cultural network that exists across Latin America. Good practice can and should be copied and adapted to local needs in order to accelerate success. She proposed the development of a “global cultural exchange laboratory” for this purpose.

Artist **Orijit Sen**, focused on urban upheaval in India showing the arts-based Mapping Mapusa Market project paying tribute to a small market in Goa. His cross-sectoral project documented this dense and historic urban space blending different histories, cultures, religions and cuisines. Sen worked with students from Goa University and with traders within the market to document traditional medicinal remedies, creating English language representations of products that allow traders to engage with visitors. Both a very beautiful graphic representation and an anthropological study of the market, the project highlights the importance of the social and cultural heritage linked to this urban space which is increasingly under threat of re-development within the rapidly modernizing city.

Clora Romo presented her work as creative director of Laboratory for the City, a new experimental arm and think tank of the Mexico City government. Mexico City faces unique challenges as it is the largest and oldest urban agglomeration on the continent, with all the problems of an emerging city. At the same time, it is also the eighth-largest urban economy in the world. Laboratory for the City worked on mapping the informal transit system which is one of the largest



Dan Gorman



Charles Henry

bus systems in the world. This vast transit network was mapped using a mobile application to collect data on bus routes and timings. This “Mapatón,” a playful participatory event and system based on the concept of gamification, during which 3600 people mapped 2600 bus rides, created for the first time ever a picture of this unique urban infrastructure. The project demonstrates the power of collaborative citizen engagement and what can be achieved when cities, citizens and creatives work together to envision positive change. Technologies can help connect all levels of governments with their citizens; creativity can help invent new ways of mapping informal economies and networks.

“Elasticity” illustration by Orijit Sen



BELOW: Choreographer Ines Sanguinetti leads a warm-up exercise ahead of her presentation

Fellows' Group Work and Recommendations

Artists, architects, policymakers and performers gathered for this Focus Group in order to discuss problems and exchange solutions. Participants weaved concerns from other working groups, such as climate change and migration into their research on the challenges posed by the demographic explosion of city dwellers. They insisted on the use of technology both to collect data and improve policies, but also to implement creative ways to bring hard-to-reach populations to centers of cultural production.

RECOMMENDATIONS FOR HURBANIZATION/URMANIZATION

Fellows of this group aim to:

- Inspire a co-creative cross sector process that weaves the urban resilience for social cohesion and wellbeing.
- Identify and strengthen social cultural agents and the interactive spaces to become change facilitators by mediation between dominance and marginalized sections of society.
- Promote spaces for creative collaboration across sectors for creating an interdisciplinary language for global wealth through an arts lens.
- Identify systematically in our international and national meetings of arts for social change the cultural agents that doesn't recognize themselves as artists, and integrate them into the arts system.
- Include in cultural seminars, congresses, conferences – national and international – people from other sectors such as: economy, unions, education, human rights, health, public space, justice, and social development.
- Identify artistic tools to help build social architecture that will be the foundation of the urban infrastructure.
- Build a worldwide platform of best practices and organizations that work on social cultural change transformation through the arts.
- Use mapping as a tool for identifying assets and needs for inclusiveness.
- Develop partnerships for getting from short term projects to long term projects through collaboration between civil society, governments, and the private sector.
- Use artistic representations and cultural activities for amplifying advocacy.
- Promote public policies that set the framework for action, planning, control and sustainable funding.
- Recraft cultural live by having public spaces that are dignified, beautiful, reinvigorated, accessible and climate conscious.



Orijit Sen: “Comics allow the audience to identify with the characters – it lets them enter their world”

Indian graphic artist and designer on how comics can tell difficult, complex and compelling stories

Comics have traditionally been used to tell fictional stories, but the medium can also be an interesting format to portray reality. In fact, in recent years well-established media outlets have increasingly used this storytelling method, publishing cartoons to inform about current affairs. Indian graphic artist and designer **Orijit Sen** shared his thoughts on the medium and how he has used illustrations to tell difficult and compelling stories.



You say that Art Spiegelmann’s graphic novel *Maus* had a strong influence on you. In this work the artist talks about his own challenges of being in a Jewish family during the holocaust. Do you also find motivation from your own experiences to create your drawings?

I am a visual artist and my main goal is to tell stories through my drawings. It is the reason why I prefer to define myself as a “storyteller”. I grew up in India during the '70s – in that time TV was not as common as it is nowadays. I have been drawing since I was a child as comics were the easiest way we had to create our own visual culture. Every time I build a story I fully immerse myself in it first. My work is all about my personal experience so I would never make a piece of a place where I have never been or someone I have never met.

I came across Art Spiegelmann’s *Maus* while I was at college studying graphic design and as soon as I found this piece I realized that serious comics were the thing I wanted to do for my whole life.

Your piece, *River of Stories*, considered to be India’s first graphic novel, talks about environmental, social and political issues surrounding the construction of the controversial dam on the Narmada River. Why do you think comics are suitable medium to raise public awareness?

Comics as a medium of storytelling allow the audience to identify with the characters – it lets them enter their world. In my illustrations, I try to be very detailed. I like painting people’s faces, their eyes and gestures, trying to be as accurate as possible.

When I finished university, I got involved in an environmental group. We travelled together to Jhabua area, in central India. We met a lot of people there fighting against the dam project. However, the story of all these protests did not make it to the city. People would only see one side of the story: how great it was to have electricity and other facilities thanks to the dam construction. They did not reflect on how much did that the electricity cost and how many people had been displaced to pay for it.

Stories like this one are usually told by figures and numbers so it is hard for individuals to relate to them. You can of course understand what it means when 1,000 people have lost their homes if you read about it, but it is not the same as when you can see it. Comics help us to engage with a topic and become immersed in it.

You are one of the founders of the Pao Collective, which seeks to support comics as a medium in India. How would you describe the state of comics industry in the country?

The status of comics has evolved a lot since I first published *River of Stories* in 1994. Mainstream publishers are relying on Indian cartoonists more and more. But even today, comic artists in India cannot make of it a full-time job and still must dedicate their time to something else for their living. We have many good, young, talented artists with amazing ideas but we unfortunately are still lacking funding.

From 2009 to 2011 you collaborated in the creation of A Place in Punjab, one of the world's largest hand-painted mural installed at Virsat-e-Khalsa Museum. What message did you want to convey with it?

The government asked me to make a mural for the museum to represent the cultural heritage and landscape of Punjab area. Again, my main goal was to tell the real stories of the people

living there and properly describe their hopes and tragedies. I realized how many different perspectives Punjab's inhabitants have about the same place.

People used to talk a lot about how different the area was before the green business arrived. For instance, they repeatedly mentioned the ponds, where they used to spend lot of their time swimming with the buffalos and mingling with other people. However, when I was there I found all these ponds to be very dirty and only full of trash. I decided to create the *Landscape of Memories* where I portrayed both perspectives, past and present, so it was easy for visitors to compare them. The mural acts as a "storytelling mirror".

In your presentation at the Salzburg Global Seminar session *The Art of Resilience: Creativity, Courage and Renewal*, you have showed some pieces of your project Mapping Mapusa Market. What inspired you to start it?

In the past I used to live in Goa and go to Mapusa market with my family quite frequently. It was always fascinating as it was full of amazing products and people. Later, when I was invited as a visiting professor at Goa University, I thought it would be a good idea to involve students from very different fields such as arts or history to work together. What we are doing at the moment is tracking and mapping different aspects of the market. This work is resulting in a visual map where people, products, and techniques are depicted.

What are you expecting from this session?

This is a very special opportunity. Here we are, 50 people from all over the world sharing so many different perspectives. It is a unique situation. More than specific expectations I am looking forward to be "surprised". And so far, I think this is what will happen.

Post-Conflict Settings: Trauma, Reconciliation and Renewal

Odile Gakire Katese *Founder & Artistic Director, Ingoma Nshya Women Initiatives, Huye, Rwanda*

Beatrice Lamwaka *Founder & Director, Arts Therapy Foundation, Gulu, Uganda*

Bun Rith Suon *Culture & Arts Education, Cambodia Living Arts, Phnom Penh, Cambodia*

MODERATOR

Nick Boraine *Associate Artistic Director, Global Arts Corps, Los Angeles, USA*

Arts and culture are increasingly understood to play a promising role in peace-building and reconciliation for conflict and post-conflict settings, although most initiatives remain fragmented and rarely broach issues of region-building and fostering regional community. Given mounting pressures on human security around the world, this panel centered around issues of displacement, migration, destruction of cultural heritage and community cohesion. Moderator **Nick Boraine** presented his work with the Global Arts Corps, a theater company working specifically in post-conflict situations, such as Rwanda, Kosovo, Cambodia and Northern Ireland. He stated that one of the most important elements of theater in such contexts was play and practice, which can be used to form new neural networks and transform conflict into dialogue. Boraine raised the question of whether trauma and reconciliation were even appropriate words when talking about the amount of suffering and subsequent necessary healing faced by people in these contexts.

The panel's first speaker, **Odile Gakire Katese**, founder and executive director of Ingoma Nshya Women Initiatives in Rwanda talked about her own experience of war, and the absence of an extended family as a result of the Rwandan Genocide. She drew on the need to question language, especially when victims are asked to perform forgiveness and reconciliation. We "need to think about how to be a human being in a country where a crime against humanity has been committed," she insisted. "Have we only rebuilt the infrastructure, without rebuilding the people?" she asked. She then presented her project, *The Book of Life*, which collects letters written to the dead by the victims and perpetrators of the Rwandan Genocide. She showed how celebrating the lives that had been lived could form a healing process. Such a project touches at the void left by death, but also tries to fill that gap. While one can never undo what has been done, can one at least symbolically undo it?

Beatrice Lamwaka, founder and director of the Arts Therapy Foundation in Gulu, Uganda, spoke of her own family experience during the twenty years of war



Richard Higgott



Abid Hussain

“ [We] need to think about how to be a human being in a country where a crime against humanity has been committed... Have we only rebuilt the infrastructure, without rebuilding the people? ”

Odile Gakire Katese



Focus Group members
Odile Gakire Katese, Deniz Ova,
Nike Jonah and Ann Fox consider
the role of the arts in post-conflict
situations

**“Art washes away
from the soul the dust of
everyday life.”**

Pablo Picasso

in Uganda and explained to the audience that one of the ways victims often deal with tragedies is by remaining silent, as “there is too much to deal with.” Writing becomes one way to overcome silence and taboo. Lamwaka’s latest book *Butterfly Dreams* tries to address the trauma of people who were forced to commit crimes in their own communities. But how do you give therapy to 35 million people? Lamwaka asked. She also raised the question of mental health and poverty, showing that arts therapy may or may not heal for various reasons, but that if it can bring an income to impoverished people suffering with trauma, it is already a positive step. The things individuals may lose in times of poverty, such as self-worth, can be found again in creative settings, by providing a space where they can talk, where “they feel human again, they feel like they have value,” but also by having someone listen to your story and write it. Lamwaka concluded her presentation with Pablo Picasso’s quote: “Art washes away from the soul the dust of everyday life.”

Bun Rith Suon presented his work with Cambodian Living Arts, an organization which tries through performing arts to help people recall and unpack the Cambodian genocide. In particular, the organization tries to educate younger generations, who are not taught about the genocide in the formal educational system or in their own family. Cambodian Living Arts also seeks to overcome the silence following the tragedy: the killing of over two million people who died between 1975 to 1979, by their own government. “We cannot blame young people for not appreciating history and traditions when they are not taught about them in school,” said Suon. His work tries to bridge the generational gap provoked by this silence, by using traditional dance and performance “to create a platform to speak and share an experience,” and bring this possibility of exchange into school curriculums with playful and interactive projects. Suon gave a compelling example of the power of the arts to help society overcome a massive disruption of intergenerational connections.

“We cannot blame young people for not appreciating history and traditions when they are not taught about them in school.”

Bun Rith Suon

Fellows’ Group Work and Recommendations

The Focus Group working on art in post-conflict settings summarized, in their presentation, the concern about language which had formed over the course of the discussions. They interrogated the very meaning of the terms at play. They also developed the idea of life springing from death and aftermaths of conflict as spaces for starting again, providing opportunities to change directions. Participants agreed on a need for renewal, rather than resilience, emphasizing the importance of practice and performance even speaking of forgiveness, a process which relies on conviction.

FINDINGS AND QUESTIONS

- What is post-conflict? When is conflict over?
- Traditional justice processes are not always possible: “If you were to bring all the Rwandan Genocide perpetrators to court, it would take 150 years.” Sometimes perpetrators are still in place. Communities need to find other strategies to overcome trauma and find peace.
- “Post-conflict situations can present an opportunity to reset, re-think, change directions and start again.”
- Make space for people’s feelings to be heard, even if a traditional justice process cannot happen; make space to speak the unspeakable; “make space for people to be together.”
- “Embrace difference: it is what make us strong” and “overcome the fear of the other.”
- Practice: “Forgiveness is not something magical; the first time you don’t mean it, and you have to practice and practice until you believe it”; performance and theater can open up that space of convincing and of repetition.
- In a context of survival: what is the role of artists?
- Try something new: “Reconciliation can be a hollow term,” but “renewal is possible without reconciliation,” but people need to rally and it can help take the movement into a new generation. Culture is not necessarily there to provide answers to questions, but rather to open up a space for exchange and sharing.



Nike Jonah



Odile Gakire Katese

Panelists David Garneau, Eileen Briggs, Dawn Casey and Fred Branson discuss indigenous communities' resilience

Indigenous Communities

Eileen Briggs

Nation Building Portfolio Director, Bush Foundation, Saint Paul, Minnesota, USA

Dawn Casey

Former Director of the National Museum of Australia, Western Australian Museum and Powerhouse Museum, Australia

Fred Branson

Co-Director, Amantani, Exeter, UK

MODERATOR:

David Garneau

Associate Professor, Visual Arts Department, University of Regina, Saskatchewan, Canada

This panel moderated by **David Garneau**, associate professor of visual arts at the University of Regina, focused on ways in which indigenous communities develop strategies for resilience.

Amantani, is a charity founded and co-directed by **Fred Branson**, works with Quechua communities around the Peruvian city of Cuzco. Branson introduced his talk by showing the racism Quechua people can face when they leave their villages, for instance by being told they cannot wear their traditional dress in the city or they cannot use the lift at the local mall. Amantani seeks to empower young people from these communities by helping them build their own narratives, for example through filmmaking. Amantani works with young people and children to make films in which they show how to do something, for instance how to catch fish with bare hands. The most important impact, Branson said, was for young people to find out not only that people are interested in listening to the stories they told, but also that these people learnt something from their videos, empowering the children to be proud of their heritage and culture.



Eileen Briggs, director of the Native Nation Building portfolio at the Bush Foundation reminded the participants that all of us have indigenous roots. Being Lakota, she explained that the root of resilience is “to respect, renew and remember our relationships to all things,” a process so infused with creativity that it is hard to speak of art as a separate thing. Traditional ceremonies are art, and vice-versa. The struggle around the Dakota Access Pipeline, which threatens to pollute their land, has provoked a resurgence in Lakota ways of living and of connecting to the earth and water, particularly among the youth. This process of reconnecting with all things can help people feel less isolated in their struggles, whether they are indigenous people fighting to protect their water or migrants forced to flee their land. “None of us is as wise as all of us together,” she concluded.

Dawn Casey, former director of the Powerhouse Museum, Western Australian Museum and National Museum of Australia spoke about her work in Australian museums, pointing out that museums are often caught in the crossfire of history and culture wars. As an Aboriginal individual leading a cultural institution and being in the spotlight and a position of power, Casey experienced considerable racism in her own country. She used her experience to show that museums are still institutions for either perpetuating, or challenging colonial, racial and class status quos. Museums are a place for cultural exchange and the creation of social capital. Affirming that the intersection of cultures is the way of the future, she stated that “Australia is not homogenous, but a spectrum of cultural expressions.” She demonstrated that whether we are talking about Aboriginal populations kept in poverty or migrants incarcerated offshore by the Australian government, solidarity forms the basis to the possibility of a national culture.

Reading from recent essays, **David Garneau** stated that an essential aspect to bear in mind, was that “art moves us, but does not necessarily move us to action.” The impact art has on us is hard to evaluate, because it transforms our imagination but emotions are hard to quantify. Garneau is interested in work that speaks to “the senses rather than the sensible,” that is to say artworks which provoke physical sensations that alter “moods and attitudes,” rather than immediately belonging to the domain of rationality, but where judgement and reason follow that first visceral intuition. He continued that “cultural decolonization is about at once unsettling settlers and, ironically, helping them to adapt to better settle themselves as non-colonial persons within indigenous settings.” Culture can also help indigenous people to be themselves, without assimilating to Western ways, but also without retreating to an anachronistic indigenous purity, “to find new ways to be themselves.” He concluded by noting that while art is not essential to our survival, it is “integral to our identity and humanity.”

“None of us is as wise as all of us together.”

Eileen Briggs



Ntarugera Gakire



Karima Kadaoui



Frank Kuzler

Fellows' Group Work and Recommendations

This Focus Group gathered participants identifying as indigenous and representing their communities and practitioners working with indigenous people, from Canada to Australia and from the United States to Peru. The discussions unpacked the power relations at play when a dialogue is established between national institutions and indigenous communities on issues such as global warming, migration or policymaking.

INDIGENOUS INSIGHTS

- Listen to non-dominant narratives, help the voices be heard.
- Indigenous people are always creative when performing traditions or relating to nature.
- Reconnect to the environment and to all things and beings.
- Museums are spaces for cultural and social capital, but they sometimes contribute to furthering a colonial agenda.
- Art and culture can help communities and individuals reinvent themselves and transpose their traditions within contemporary contexts.
- Aesthetics are integral to our humanity, touch our senses before our mind, can help us re-invent ourselves as non-colonial or as indigenous people.

Indigenous Knowledge: There is a better way to be human

<i>Indigenous:</i>	<i>Non-Indigenous:</i>
Stories, prophecies	Disorder, speed
Values based	Exclusion
Change / Work together	Speed / exclusion
Use of language to give meaning	Apocalypse
Cultural heritage	War
Community	Colonial institutions
Self-determination	Meta narrative

Lessons to take away:

- Witness
- Share truth
- We can live a journey to balance
- The cost of speed is panic and exclusion
- Exclusion: People affected first are artists
- People who have been resilient through trauma are incredible teachers to help us move through trauma

Dawn Casey: “Museums usually talk about dead things... Contemporary issues should also fit in these spaces”

Indigenous Australian and former museums director explains the importance of making museums more stimulating and accessible to bigger audiences

Dawn Casey, currently the chief operating officer for the National Aboriginal Community Controlled Health Organisation (NACCHO), has a solid background across multiple sectors. However, it is her experience within the arts that is especially remarkable. She has been in charge of the direction of three of the largest Australian museums: The National Museum of Australia, Western Australia Museum and the Powerhouse Museum.

Unquestionably, one of her biggest achievements has been her contribution to what she calls the “democratization of museums.” Or, in other words, her assistance to “make the arts and museums more stimulating and accessible to bigger audiences.”

Raised in Cairns, Australia, Casey comes from the Tagalaka clan. As she explains, her personal experience and professional background has been determined because of her indigenous and female identity. She was denied access to education. “I always wanted to study French but it was not possible for indigenous people to take that course. Also, my parents would have never allowed me to do it,” she remembers. Casey’s story is a tale of hard work and overcoming obstacles. Her persistence had a clear intention.

“I know what been discriminated means. My own experience showed me how unfair and wrong the system was.”

Being a woman made things even more complicated. “Sometimes I didn’t even have the opportunity to be interviewed,” Casey recognizes.

Despite these difficulties, she has not allowed them to stop her having a successful career. Her career and contributions have been acknowledged with a number of awards, such as three Commonwealth Public Service Australia



Day Medals. She describes her current role with NACCHO as “going back to her roots” after many years working for the museum sector. At NACCHO she looks at health care policies seeking to promote health for Aboriginal communities. “Indigenous people are much more affected by chronic diseases because of their genetics so we try to help them and improve their situation,” she explains.

Remarkably for someone who has worked with so many of Australia's leading museums, Casey admits that she only stepped into a museum for the first time when she was 30. "It was quite a boring experience," she admits, but this experience convinced her of the power that these institutions could have to act as effective communicative tools able to make communities understand both their pasts and presents.

"Museums usually talk about dead things, explorers and settlers," says Casey. "They are the place to showcase very well-researched materials that make us aware of our history. These are extremely relevant. But I think that contemporary issues – that can be more accessible and interesting to everyone – should also fit in these spaces," she adds.

Casey has thus worked very hard to this end. While working as a director at the Powerhouse Museum in Sydney she helped to organize Muslim cultural exhibitions aiming to attract

people from diverse communities to come together, techno-nights looking to engage younger generations, and even Harry Potter exhibitions seeking to capture the attention of children.

"I think it is a matter of combining very in-depth researched topics with lighter subjects that can arrive to other types of audiences," she explains.

Casey's work towards integration does not stop here. She has always followed a strategy to involve professionals from different origins into her teams. "I always wanted to be sure that our job vacancies were advertised on those media easy to access by migrant and indigenous communities." This is how she has managed to develop greatly multicultural teams.

At the Salzburg Global Seminar session in February 2017, *The Art of Resilience: Creativity, Courage, and Renewal*, Casey helped to link the challenges affecting indigenous communities with other current issues such as the difficulties that refugees all over the world are facing.

"They might look as opposite problems. But in my opinion they are both issues saying a lot about the nature of a country. In both situations, either when we stop a boat and do not allow people to enter our country, or when we do not recognize the rights of certain groups of people in their own land, we are disrespectful with human beings and this says a lot about the nature of a nation," she states.

This was the second time that Casey attended a session at Salzburg Global Seminar. She was a previously a participant in 2011 at the session *Libraries and Museums in an Era of Participatory Culture*. She fondly remembers that the session was "a great opportunity to share and exchange ideas – something that does not happen frequently when you are a museum director and it is always you who is supposed to sell things to others. This is one of the reasons why I appreciate being part of this open space again to enjoy the dialogue and be able to exchange ideas."



Climate Resilience

Anna Beech	<i>Head of the Executive Director's Office, C40 Cities, London, UK</i>
Nick Nuttall	<i>Head of Communications, UNFCCC - United Nations Framework Convention on Climate Change, Bonn, Germany</i>
Lola Young	<i>Baroness Young of Hornsey, Member of House of Lords, UK Parliament; Founding Director, Cultural Brokers, London, UK</i>

MODERATOR:

Alison Tickell	<i>Founder & CEO, Julie's Bicycle, London, UK</i>
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The aim of this panel was to discuss a framework for catalyzing culture-led contributions to the climate change and sustainability agenda. Moderator **Alison Tickell** founded Julie's Bicycle, an organization which bridges issues of sustainability with arts and culture. Climate change determines our future and the choices we are making today, Tickell posited, and by "solving climate change we also produce doorways to solving issues, such as resource inequity, scarcity and waste." Addressing climate change not only means addressing a "truly existential threat," but it is also about solving other problems along the way, thoughtfully and with foresight. "We need to rise to this challenge far faster and far more urgently, we need to re-think and re-make who we think we are."

What then should be the next stage? Tickell asked. Julie's Bicycle has identified seven key areas of activity and focus:

- **Art:** poems, plays, pieces of work that move us and tap into our inner intuition and gather large communities around shared identities;
- **Creative activists** and how to support them;
- **Cultural and business leadership:** there is an extraordinary amount of work done at the institutional and organization level to walk the talk;
- **Creative collaborations:** organizations and individuals are working together in networks within the creative sector, but also externally with cities, local authorities, to become bigger than the sum of their parts.
- **Transitional organizations:** Julie's Bicycle and others steward this sector through change and help accelerate change;
- **Design and innovation:** the sector of architecture uses biomimicry, design uses circular economy, and arts communities think differently about how they engage with their immediate communities;
- **Policy, accountability, governance:** Which structures do we surround ourselves with and what mechanisms exist for scaling and amplification of best practice?



Beatrice Lamwaka



Kok Heng Leun



Erwin Maas

“We need to rise to this challenge far faster and far more urgently, we need to re-think and re-make who we think we are.”

Alison Tickell



Lola Young and Anna Beech

What holds us back is that we have not yet felt that we need to work together for climate change; the creative sector needs to position itself as part of the global framework for tackling climate change.

The second speaker on the panel, **Nick Nuttall**, director of communications for the UN Framework Convention on Climate Change, started by presenting the audience with some good news linked with the achievement of the Paris Climate Change Agreement, once considered “the impossible dream.” It shows that governments but also companies and cities have understood the science, the economics and the risks of climate change inaction. The transition underway can be glimpsed through energy, with now more people employed in renewable energies than by the fossil fuel industry, and more investments being made in the former than the latter. Nonetheless, it is not enough: these goals have not yet been achieved and everyone needs to know they have a role. Indeed, emissions are still growing when a global temperature rise still needs to be kept well below two degrees centigrade. One of the big challenges today is to bring the public along, because they are not yet sufficiently on board. Artists have an important role in shifting understanding and perceptions to assist people in fully understanding the consequences but also the opportunities from decisive climate action.



Virag Major

Anna Beech, head of the executive director’s office at C40 Cities, presented the work of the organization, a key network of 90 megacities committed to addressing climate change, and led by Chair and Mayor of Paris Anne Hidalgo. She restated the need for partnerships and coalitions across all of the sectors, and the need to promote ideas as open source which can be shared and applied between countries and cities. Cities form the basis of C40, and climate change will be defeated through partnerships.” Cities are engines of growth and they are political and cultural learning hubs, but they are also a main source of the problem, given their



Rosemary Mangope

emissions. They also find themselves at the frontline of climate change because of their geographic positions. C40 supports collaboration to build resilience by encouraging its members to share the challenges they are facing but also the solutions. In this context, the arts can help people see things from another perspective, and can help communicate desire and inspiration. “More than telling a story we need a movement, to build communication and partnerships, and create a sense of urgency.”

Baroness **Lola Young**, an independent member of the House of Lords in the UK Parliament, evoked her work on the 2015 Modern Slavery Act, and reminded the participants how the transatlantic slave trade had been ended by a movement which used many of the same strategies people use today and brought together many different people including artists, lawyers, politicians and the working-class. Struggle can be a positive thing when we speak about rising to a challenge. Young insisted that it is important to show and communicate how climate change is connected to all the other themes that were being explored during the Salzburg session. There is plenty of evidence that people fleeing climate change, poverty or conflict are being forced into modern slavery, but the public does not understand the interconnectedness of these issues. The role of artists could be to help reach out to the public and make these connections clear and also help make it explicit that there is a real urgency to global warming.

Fellows’ Group Work and Recommendations

Following the panel presentations, members of the other Focus Groups were asked to discuss and list examples of where and how climate change could be identified as a challenge in relation to their group topic. The group working on Indigenous Communities presented water as being the main problem posed by climate change, since “there is always either too much, or too little [water],” for communities living on exposed shores vulnerable to rising waters, or living in arid areas. The Cultural Heritage Focus Group explained that climate change impacts narrative, because “the stories we used to tell are no longer connected to the world because of climate change, creating a loss of connection to heritage.” On the other hand, the participants gathered to work in the Post-Conflict Focus Group saw an opportunity in the aftermath of armed violence and destruction: “there is a possibility after conflict to reset the way you talk about, and rethink certain aspects, such as climate change.” The Migration, Refugees and Integration Focus Group emphasized that “22.5 million persons have been displaced since 2008 (since 2009 one person has been displaced every second) because of climate change,” making it the most important, and increasing, cause of forced displacement. The participants working on Urban Upheaval and Social Injustice insisted on “a need to restore a sensitive approach, critical thinking and collective creation.” Finally, the Climate Change Focus Group stated climate change “can cause an increase in crime and violence” because of the struggle for resources and the inequalities in the face of global warming.



Elena Mavromichali



Ansuya Naguran



Nick Nuttall



Aine O'Brien

The Climate Change Focus Group also highlighted that working toward solving climate change meant creating opportunities for solving other problems such as poverty, increase in violence and forced displacement. They stated that if governments have understood the challenge posed by global warming, artists can help make the public take action towards slowing down climate change. The performers, policymakers and practitioners in this group wrote a manifesto aiming at promoting culture as a way to reach and convince a wider audience of the urgency to act now.

MANIFESTO ON CULTURE AND CLIMATE CHANGE

Given the urgency of so many societal challenges, including climate change, we need to scale up and accelerate culture-based solutions.

We recognize the crucial and central role of art and culture in meeting the challenges and unlocking the opportunities of the 21st century. We further understand that this action needs to happen at all levels of society, including in cities and local communities. We are committed to working with the C40 network of cities as a way of kick-starting this transformation of culture in our common future, rapidly reaching out to communities also outside of that network. Why? Because C40 cities are already committed to climate action and already investing in arts and culture in their own localities.

We today commit, at the end of the Salzburg Global Seminar session, to bring visibility to the huge body of inspirational art and cultural practice in the broad field of sustainability. This includes the United Nations utilizing its communication platforms to showcase extraordinary examples. We are committed to establishing a network of champions, influencers, activists and artists on the local and civic level to raise the profile of culture-based solutions while increasing engagement in the developed and the developing world. We are committed to pollinating ideas and knowledge-exchange through training programs, networks and community development so that we can all be part of culture-based global solutions.

We are committed to bring forward evidence of how engaging with culture does deliver societal change and to share it with all interested parties, including members of the Salzburg Global Seminar delegation. Furthermore, on the issue of training, we are committed to try and establish training programs with existing networks and organisations in key sites.

Specifically –

- Lola Young is going to ensure that culture is part of the Commonwealth Summit in July.
- Rosemary Manrope will raise the issue at Asotesh and the National Conference of the South African Cultural Observatory.
- Erwin Maas is going to talk at the PAID forum in South Africa.
- Nick Nuttall is going to work on developing visibility in the run up to the next Climate Conference, COP23.
- C40 is going to explore how mayors and cultural advisors can work together to bring this into city thinking.
- Patrick DeGeorges is convening institutional groupings around multi-site centers of culture-based transformation.
- “Julie’s Bicycle” will continue to work on developing a festival of culture-based solutions including programmed work.
- Salzburg Global Seminar will continue to support this initiative.

Nick Nuttall: “We need to bring together different voices, and use every single resource we have to cooperate”

Spokesperson and Director of Communications and Outreach for the UNFCCC comments on the potential of arts to fight against climate change

The extent in which arts can help to tackle environmental issues was one of the topics discussed during *The Art of Resilience: Creativity, Courage and Renewal*. Nick Nuttall, Spokesperson and Director of Communications and Outreach for the United Nations Framework Convention on Climate Change (UNFCCC), explained to Salzburg Global how his organization is incorporating cultural solutions when tackling sustainability challenges.

In a nutshell, what is the strategy followed by the United Nations Framework Convention on Climate Change (UNFCCC) to raise awareness on climate change related issues?

In the last few years, we have changed our narrative going from one of impossibility, fear, and hopelessness, to another that shows the amazing actions already happening around the world to assist in realizing smarter ways of managing our shared environment. Raising awareness, and more importantly catalyzing action on climate change, has perhaps unique complexities in part because of a perceived remoteness that people can feel about it. It can seem a very distant topic to citizens as its consequences, and the impact of our actions are often seem as long-term. However, we need to act quickly if we want to deal with it or we will not be able to avoid a highly risky future.

At the UNFCCC we aim to prove that everyone is responsible – albeit to different levels – and can do something about it at the same time. Even if it is a complex issue to solve, I am absolutely convinced that we can meet the challenges and unlock the opportunities toward a better world.

What does the team composition for such complex projects look like? Do professionals from different sectors cooperate together on the UNFCCC campaigns?

Until recently, our focus was on national governments, but now our relations are increasingly multifaceted, and there are many more different people and sectors of society involved. Now and increasingly we count on not just governments but also mayors to business leaders, investors, architects, urban planners, scientists - many, many other actors. We also need to get the citizens on board, or we will be missing a big piece of the puzzle. If governments, no matter what their political views are, recognize the citizenship’s concern for environmental problems they will be empowered to ever higher ambition.

What do you think about the way media generally covers climate change topics?

The already mentioned long-implications of climate change do not always agree with media’s desire of immediacy. The coverage made by big media outlets of issues like climate change is often focused on high-profile conferences, and once they are finished the topic disappears from the front pages.

I find certain contradictions in the way media talks about the environment. For instance, it is possible to find an article in the newspaper warning about the melting of glaciers. Then, you can turn the page and read an airline’s advertisement selling cheap flights to go skiing to the same place. And it seems that nobody makes the link between the two and reflects on the effects that one can have on the other.

When discussing climate change, some media outlets will have a pundit who believes in climate change, and another who doesn't, in the name of balance. Should the pundits who don't believe in climate change be able to share that platform to speak from?

It is true that journalism should, in principle give voice to opposing views. However, if something has moved to the kind of level of scientific certainty we have today with climate change, I do not think that the two voices to boost debate are useful if it is about opinion rather than science. Indeed after 20 years, the vast majority of world scientists have concluded that there is clear evidence that human beings and their activities are changing the climate. I think we have gone beyond the debate about whether climate change is happening or not. The question should be: "How fast is it going to move and how do we build the resilience of the most vulnerable countries and communities?"

You have worked on very innovative campaigns such as the 1Heart1Tree project, creating a virtual forest in the center of Paris. Could you summarize this project?

The artist, Naziha Mestaoui, had the idea of beaming virtual trees on one of the most iconic buildings of the world, the Eiffel Tower. By using an app, she managed to synchronize users' heartbeats to make each growing tree projected onto the tower, grow with the rhythm of that person's heart. The initiative was also taken to the "real world" by offering the possibility to plant real trees in seven different locations around the globe. Mestaoui's idea is a great example of what arts and culture can do to fight against climate change. We assisted by providing our logo, which opened the door for funding while helping to promote her work step by step to reality.

What about the Save the World II – Climate Change program pursued at Theater Bonn?

This program has been running now for three years. It is a very unique idea, as it brings

together bureaucrats and artists. We promote dialogue on what different sectors can do for climate change and related issues like poverty eradication. The results of the final outcomes and performances have always been far different to what I imagined they could have been at the outset. Moreover, I believe that having people from many different backgrounds sharing their points of view can be highly stimulating for the audience. We need to bring together different voices, and use every single resource we have to cooperate and shift perspectives and understanding - it has proven invaluable into demystifying complex issues and make them relevant to ordinary people so they can see why and how to act in their daily lives.

How would you summarize your experience as a Fellow at *The Art of Resilience; Creativity, Courage and Renewal* session?

It has been fascinating. I have attended similar events before, but I truly have enjoyed the tangible results we have achieved here. Together with my focus group, we have decided to establish a web page platform with the not-for-profit organization Julie's Bicycle to showcase existing and upcoming art projects linked with climate change so we can give more visibility to the role of arts and culture in shaping public engagement. We have also decided to work with C40, a network of 90 megacities collaborating to cope with the effects of climate change. Eventually, I think we all have interconnected very well, and that is what it is all about.

Since attending Salzburg Global, Nuttall and the UNFCCC have launched the #Art4Climate campaign, which is taking place in the run up to this November's UN Climate Change Conference in Bonn. Each week, the UNFCCC will showcase one arts project which celebrates innovation, courage, and inspiration. For more information, visit: <http://newsroom.unfccc.int/climate-action/art4climate-launched-in-run-up-to-cop23>



1. Patrick Degeorges, Frank Kuzler and Nick Nuttall

2. Elena Mavromichali enjoys some downtime in the Schloss Park

3. Maria Fernandez Sabau, Eileen Briggs, Chaymaa Ramzy and Prairie Rose Seminole

4. Orijit Sen sketches his fellow participants





Deniz Ova



Margaux Portron

Policymaking agencies need to find the courage to break historic cycles, to renew and re-invent their ways of working to stay relevant in changing times.

Abid Hussain

Strategies for Resilient Communities: How Can Cultural Institutions and Policymakers Accelerate Change?

Marina Barham *General Director, Al-Harah Theater, Beit Jala, Palestine*

Abid Hussain *Director, Diversity at Arts Council England, Birmingham, UK*

Rosemary Mangope *CEO, National Arts Council of South Africa, Johannesburg, South Africa*

MODERATOR:

Kok Heng Leun *Arts Nominated Member of Parliament & Artistic Director, Drama Box Company, Singapore*

This panel focused on institutions and policymakers, and how they can support and accompany the artists and practitioners working towards more resilient communities. **Kok Heng Leun**, artistic director at Drama Box Ltd and arts-nominated member of parliament in Singapore, moderated the panel. He opened the discussion by pointing out the interesting fact that the Chinese pictogram for resilience was made of two characters: strength and softness. “We can see resilience as something being elastic and able to take the same shape again, or as something being liquid, as in Lao Tzu’s concept: water always changes shapes while remaining true to itself.” In the setting of large institutions, how do we unfold this “liquid” concept of resilience?

The first speaker was **Marina Barham**, general director of Al-Harah Theater in Palestine. The name of the company – in English “The Neighborhood” – was chosen to reflect the values of the organization, which wants theater to happen within the community. The military occupation of Palestine leaves people helpless and imprisoned, but resistance can take many forms there, such as going to the theater, performing traditions, or even non-creative actions such as doctors treating patients. She insisted that theater can change people’s lives, through performance and training. Al-Harah tries to create a space within the Palestinian traditional and conservative society where young people feel safe enough to find their own voice. One of the Al-Harah Theater’s projects, the Performing Arts Training Centre, or PARC, trains and qualifies people in lighting and sound design, costume and set design, production management, cultural and stage management. It empowers its trainees and gives them a sense of achievement, enhancing their resilience.

As Heng Leun recalled in his introduction of **Abid Hussain**, director for diversity at the Arts Council, England (ACE), “diversity might not mean consensus, it may mean a lot of dissenting voices.” Hussain presented himself as an agitator within a policymaking context. The ACE itself is a mediator



between the government and artists and there is a need for balance between the different positions and outlooks. “Policymakers need to be prepared to shift their perspective, they cannot stay in their static position.” Artists and creative practitioners need to be able to speak a different language depending on the conversation partner, while not compromising the artistic value of presented projects. Policymaking agencies need to find the courage to break historic cycles, to renew and re-invent their ways of working, with renewal perhaps being more important than resilience in this context, to stay relevant in changing times. Policymaking nonetheless needs time or “it creates confusion, contention and it risks letting down the very people it was designed to support.”

Rosemary Mangope, chief executive officer of the National Arts Council of South Africa, talked about her work in the country, also known as the “Rainbow Nation,” which has both one of the youngest constitutions in the world and one of the most diverse populations in the world. This is why diversity as a policy is so important, Mangope explained, because the tolerance and forced understanding that comes with the diversity of individuals and communities makes it possible to live together as a nation. However, Mangope pointed out that while countries sign declarations and regulations, it does not necessarily mean that governments are ready to implement them, or that the people understand the difference the signature of treaties on sustainable development will make in their lives. Organizations need to make the abstract relevant, particularly in countries with huge inequalities. Mangope presented the project Re-Future, which has resulted in a series of festivals in South African townships, centered on sustainable development and creativity to provide decent shelter and the use of no cost and recycled materials. According to Re-future, “artists have the capacity to foster new transdisciplinary collaborations” within the sector of social development. Transdisciplinary practices are necessary to improve quality of lives for all, “to help communities recover from or adjust more easily to life’s stress...particularly those most affected by inequality and poverty.”

Kok Heng Leun, Rosemary Mangope,
Abid Hussain and Marina Barham



Diane Ragsdale



Chaymaa Ramzy



Clora Romo

Distinguished professor of diplomacy at Vrije Universiteit in Brussels, **Richard Higgott**, introduced himself as “an outlier to the arts and culture industry.” Currently researching the resurgence of populism, Higgott explained that populist movements try to identify enemies, which can be intellectual, educated elites, but also migrants, refugees and foreigners at the same time. Elements of globalization have caused several sectors of the communities to feel marginalized and betrayed by the elites, but populism also presents migrants as enemies. In the context of rising populism and nationalism, Higgott is researching whether cultural diplomacy can help build bridges, asking “can relationships between the intellectual elite and the working class be rebuilt?”

Heng Leun concluded the plenary discussion by identifying art as a key to cross-sectoral connection and communication. More effort needs to be made in connecting across sectors in order to address the complex problems confronting our societies today.

DISCUSSION ACTION POINTS

The following points summarize the key intentions of the panel speakers.

- Take the time to include everyone, to communicate, to educate.
- Make the abstract relevant: translate and transpose tolerance and forced understanding into policies; explain why a multinational treaty will make a difference at a macro-level.
- Renewal is more important than resilience.
- Make projects scalable.
- “If you want to make change, show why it is needed, and once you have delivered, show the impact.”
- Speak a different language when talking to policymakers, but do not compromise artistic value.



Kok Heng Leun: Upheavals, Displacement and the Art of Resilience

Nominated Member of Singaporean Parliament for the arts community delivered impactful maiden speech in budget debate

This speech was delivered on March 1, 2017

Thank you Minister Heng and various Ministries for preparing this budget for 2017.

I recall my experience last year, the first time I stood before the House to speak about the budget. I had noted that culture was not mentioned in the speech. This year, I am thankful and happy that the arts and culture are mentioned, although in only one paragraph... on the good news of the boost of the Cultural Matching Fund.

So, for the next few minutes, I would like make art and culture my subject: Upheavals, Displacement and The Art of Resilience.

Upheavals

We are all acutely aware that we live in a complex world today. We have been forewarned that the times ahead will be difficult. There will be displacements to our seemingly orderly lives.

Last month, I attended a seminar organised by Salzburg Global Seminar. This organization was set up 70 years ago after World War Two, gathering thinkers, practitioners and policymakers to consider world issues, articulate problems and propose broad strategies to deal with these problems. For the 2017 iteration, 50 fellows from various parts of the world (including myself) participated in the seminar, which was held in a beautiful palace, Schloss Leopoldskron. The palace is famous because it is the location site of one of the beloved film, *The Sound of Music*.

During the session, while overlooking the idyllic lake, we shared and listened to stories and experiences that were at times harrowing, heartbreaking and deeply disturbing.

One Fellow from Uganda shared that her



brother was abducted by rebels, and how her family had to keep silent, despite knowing that he would become a child soldier. Another participant shared about the unbearable lightness of existence—the result of her experience of war and blood shed.

Our American friends said they feared waking up to another executive order that would bring the US closer to isolation. Yet, within the same country, we heard about another crisis, this time from a Native American, through songs and rituals, demonstrated the solidarity of her relatives in their bid to halt the construction of the Dakota Access Pipeline at Standing Rock Indian Reservation.

There were also stories about other urgent global issues, from climate change to social and income inequality. So many issues, so many crises and so many stories of upheavals, which resulted in a huge sense of loss and displacement.

Displacement

As I listened to these sharings, I realized that back in sunny Singapore, although we are cushioned from the immediacy of these crises, we cannot deny that they will undoubtedly impact us. For many Singaporeans, myself included, the Rohingya crisis seems far away, when in actual fact, it is really close, refugees in Johor, needing help and support.

A community that is hurt and injured is a world that is not at peace.

Let us also not be complacent and imagine that such upheavals is too far away, or will never happen to us.

For now, while we may not experience such gut-wrenching upheavals, we have our own issues of displacement: Migrant workers who have come to Singapore to make a living despite their personal sense of dislocation; single parents and their children who do not enjoy the same benefits of other traditional family units, and who struggle to make ends meet; workers who feel that their jobs are at risk because technological advancements and artificial intelligence might make their roles obsolete, losing their sense of place at home, in the society, and with themselves.

Displacement comes with change. In physics, displacement maps out the relative change of the position of an object, moving from one point to another. But it does not reflect the distance and time one need to take to move from this point to the other. Just like in real life.

For some it is a straight line, quick and fast. Or others, it is a path with a lot of derailments, bringing them through ups and downs, and in some instances, they never arrive.

Naturally, we want the change that we experience to be good, that it bring us forward

and upwards, in a straight line—in other words, positive displacement. But most of the time, negative displacement within our society is real and undeniable. With the widening income gap, the lower to middle income groups constantly feel the squeeze as they try to keep up with change.

At the same time, their lack of resources has resulted in derailment. When they are reminded to catch up or be left behind, it sounds as if the problem is that of a personal failing in their lack of trying, rather than a systemic one.

Change favors the privileged. Privilege comes in different forms. All of us here are privileged because we have the power to affect change. Or so I'd like to believe. You can be privileged in terms of wealth or education...or even as a race. It is thus the responsibility of those who are privileged to speak up for those who are not – those who do not earn as much, those who are not as educated, those who are sidelined by our laws.

In a society that celebrates achievement and progress, no one wants to be seen as a failure. Failure results in alienation. People who feel alienated, who feel helpless, become angry. We see the outcomes of such unhappiness on social media, often resulting in an echo chamber effect, reinforcing **collective discontentment**.

The frustration that stems from material, emotional and psychological insecurity creates a further polarisation of society. We begin to **fear** the other. This pervasive sense of threat is dangerous. It not only prevents us from being empathetic and compassionate, but encourages selfishness, and can even make violence and brutality justifiable in extreme situations.

State Strategies

The government is aware of these concerns and addresses them through pro-business policies and enhancing the safety net. In an immediate term, pro-business policies may retain create and jobs, but it might not ensure a trickle-down effect on the economy to individuals. Standards of living may still stagnate.

While the government's extended social safety net will help, with no substantial increase in income, the reliance on social support may be protracted. But self-esteem is directly related to self-reliance. Rather than hoping the safety net is wide enough to catch them, people would generally prefer to lead a self-sustainable, dignified life, earning a respectable wage that ensures their independence. The late British sociologist, Peter Townsend, once said:

"It may be worth reflecting, if indeed a little sadly, that possibly the ultimate test of the quality of a free, democratic and prosperous society is to be found in the standards of freedom, democracy and prosperity enjoyed by its weakest members."

I and many others believe this to be true, and in difficult times, we must be ever more attentive to those amongst us who fall through the cracks.

As such, I wish to hear more from the Minister on how the livable wages of the middle income and lower income can be raised.

This brings me to the next point: while the Committee for Future Economy focused on economic strategies, it is essential that a study on the cultural impact of these economic strategies be made. Every economic structural change affects individuals, family, society, politics, infrastructure, environment, the tangible and intangible heritage, and the arts—in other words, the **culture** of our society and the city state as a whole.

We must take a proactive approach to anticipate the impact of these structural changes, rather than react to them when they arise. To give an example: technological advancement has progressed so rapidly beyond our imaginations that we as humans are trying to grasp hold of the changes and manage them well without falling behind. Another example is that the impact of the expansionary immigration policy of the '90s to early 2000 could be mitigated if we had done a cultural impact study earlier. Cultural impact study of economic strategies will therefore put us in good stead to manage changes and their effects on society.

I would now like to unpack a term I have heard numerous times in the House since our debate began: "deep skills."

What is deep skill without deep thinking?

What is crucial here is a culture of creative and critical thinking. Such a culture cannot manifest overnight through new state funding schemes. There is no better time than now to scrutinize our current education system, and incorporate opportunities for creative and critical thinking within it, to develop our next generation and generations to come. The government can create scaffolds and support structures for innovation, but the root of innovation lies in the people.

We often talk about software or *heart-ware*, as opposed to *hard-ware*. Software is not just about skills, it's about human interaction. How lacking are we these days, in the art of conversation? We have reduced our exchanges to monosyllables: "Can." "Want." "K." I'm not talking about language. I'm talking about connecting.

How do employers and employees connect? How do strangers converse? How do we settle a public disagreement in a multiracial and multi-religious society? How do we manage the increasing moral panic? How do we not see ourselves as helpless individuals, alienated, or a powerless observer to surrounding injustice? How do we see ourselves as active change agents for our society and the world?

The Art of Resilience

This leads me to my next point on resilience. To manage change and displacement, we as a society must become stronger; we must actively develop the art of resilience. In trying times, resilience in individuals is key in helping us repulse fear, resist and reject the injustice and oppressive status quo. Resilience embraces difficult yet transformative changes. It takes courage and conviction; it encourages objective and critical thinking. At the same time, it enables empathy, compassion and a greater sense of hope.

I have attended a number of fora last year and there was always this call to artist to response to

this trying times.

At Salzburg Global Seminar, policymakers, thinkers, NGOs and representatives from C40 etc., made the call for arts to be the active change agent and building resilience.

In Weimar, a conference on Sharing and Exchange, political scientists, economists, philosophers also stressed the importance of collaboration and inter-cultural exchanges.

In Malta, NGOs, CEOs of arts council around the world made the call for resilience and more arts to heal, to repair, to imagine.

As an arts practitioner, I can attest to the fact that the arts can develop resilience, because it opens us up to critical thinking processes, be it as a spectator or audience, participant or creator.

To give an example: Mr Ong, an audience member of my community forum theatre play, shared:

“I used to be a very impatient person. But after watching forum theatre play, when I get into a disagreement with my spouse, I will remember you, Heng Leun. I remember when you will conduct a forum theatre play, and when a crisis happens, you will say, ‘Stop! Take this moment to think, to reflect.’ So I do it. I stop. I think. I reflect. It makes me less impatient, and of course with that, there is less arguments and more discussion.”

For creators, the arts is a means for articulating difficulties otherwise left unvoiced and seething beneath the surface. Take for instance my friend from Uganda, Beatrice Lamwaka, who wrote stories that helped her heal from her pain and trauma of living through arduous times. I urge you to read her award-winning work *Butterfly Dream*, which can be found on the internet.

At home, we have witnessed the lyrical poetry of our migrant workers in Singapore, who have given us an unflinching glimpse into their lives here. Take Bikas Nath from Bangladesh, a poet and shipyard worker who won first prize at the 2016 Migrant Workers Poetry Competition. He shared that when he is lonely, *“the pen and paper are my friends. So when I have the time, I*

try to write down my feelings.” I quote from his award-winning poem, “Why Migrant?”:

*I long to run back
into the warm embrace of my homeland
Among loved ones
Laugh over a steaming cup of home-made tea
to the sound of the impatient strumming of a
guitar somewhere
Wearing my blue school uniform I want to lose
myself
Back into my childhood
Like a stubborn child on a rainy monsoon day
Hiding under the safety of Taro leaves in the
swamp*

What the arts offer is a **world of imagination, and in that, the seed of hope**. In art-making, an individual encounters the power of art to heal, repair, and bring hope in difficult times.

Aside from individual resilience, we need to build on community resilience. By that, I mean a community that comes together to listen to differences, mediate and recognize that each differing point of view deserves respect and understanding. **The resilient community will never neglect the individual voice within the sea of voices**. Again, the arts compel us to be engaged through active listening and collaboration, which are essential building blocks that inform creation. Active listening allows us to develop empathy and to experience views beyond our comfort zone and echo chambers. I therefore urge the House, that *we*, continue to listen and give, with respect. **More communication, more openness. Less groupthink, less judgement.**

Beyond our own communities, we must also build on inter-community resilience, so that we do not become insular and self-serving. We live in an inter-connected world, and we therefore need to look out for others, because their circumstances will have an effect on us. To develop inter-community resilience, we must create platforms for active engagement between communities that allow for good, honest and

deep dialogues. The arts is one such platform that not only entertains but also educates. It presents scenarios within safe spaces for the public, making us aware of narratives that are often concealed in our midst, and inspiring us to be the change we want to see in society

Similarly, in building inter-community resilience, we need to build such safe spaces where rules of engagement are adhered to, to ensure that our dialogues remain respectful yet robust, critical yet compassionate, passionate yet measured and non-violent.

Leadership

It cannot be stressed enough that leadership plays an important role in motivating and inspiring citizens to take greater responsibility for our shared growth, instead of just focusing on individual success stories. This means being politically motivated to gain a better distribution of wealth and success. It cannot be achieved merely through business-oriented measures or short-term handouts. Rather, in developing long-term strategies to reduce the income gap, our leaders can reignite self-belief, meaningfulness and dignity in the people.

Likewise, an enlightened leadership must respect the differences that exist within our society—not tolerating, not co-existing with, but embracing and celebrating diversity and

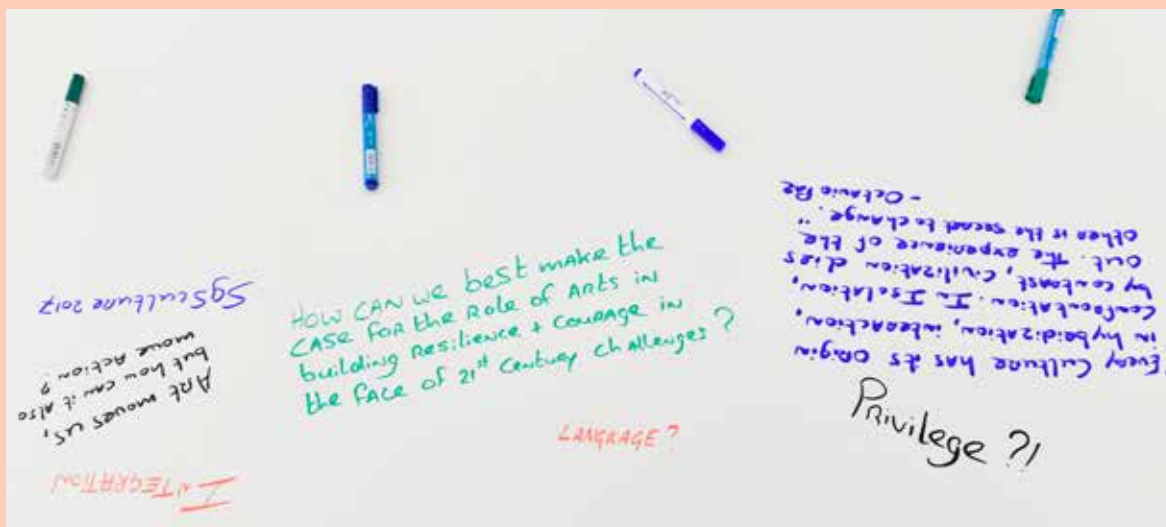
plurality of views, lifestyles and people. In an era where there is increased polarization sparked off by religion, politics and class, our leaders have ever more important roles as beacons of reason and mediation. To be resilient is to never allow communities to splinter into us vs. them ideologies, but rather, to make people see that there is a “u” in “us”. We are in this together.

As we move our nation forward with the proposals by the Committee of Future Economy, let us remember to become positive forces of change, to find new ways of seeing and listening, and to always be resilient and compassionate to those who fall through the cracks of the system. If we are to become a community of hope in these difficult times, we cannot merely focus on straightforward success stories, but must engage with those who feel most sidelined and marginalized, so that we can become more robust and resilient, together, and never alone.

In *Pig Earth*, part of a trilogy written by the late John Berger, about peasants trying to survive under capitalism, there is a scene of an old peasant playing a mouth organ in the mountain, while he was trying to save an old cow. And John Berger wrote, “*All music is about survival, addressed to survivors.*” Hence, by extension, all art is about survival, addressed to survivors.

And only with that, I support the bill.

Thank you.





Alma Salem



Emad Salem



Ines Sanguinetti

“Culture acts as a storehouse for resilience.”

Maria Fernandez Sabau

Cultural Heritage and Resilience

Elizabeth Brabec

Professor, Department of Landscape Architecture and Regional Planning, University of Massachusetts, Amherst, Massachusetts, USA

Charles Henry

President, Council on Library and Information Resources, Washington, DC, USA

Prairie Rose Seminole

Director of Programs for American Indian Alaska Natives, Evangelical Lutheran Church, North Dakota, USA

MODERATOR:

Maria Fernandez Sabau

Session Co-Facilitator; Cultural Manager, Madrid, Spain

This “fireside chat” added “another layer to the notion of heritage,” posited moderator **Maria Fernandez Sabau** by stressing that heritage helps us understand and reestablish our own identity as individuals and community. She reflected on the significance of going beyond the object as an icon, as heritage includes shared knowledge, beliefs and value systems, emphasizing that heritage is not static, and showing that “culture acts as a storehouse for resilience.”

Prairie-Rose Seminole, director of American Indian Alaska Native Programs, for the Evangelical Lutheran Church in America, opened the fireside chat with a ritual of tea-making, emphasizing the trust that needs to be established between policymakers and communities. Seminole recalled how indigenous people were invited by the national institutions to have a conversation, but that these institutions often did not take in account the importance of establishing a relationship first, of creating understanding and a safe space where indigenous people felt respected and heard as people with culture and traditions. Productive relationships are not a given, they need to be built. She said she would not feel she was serving her people purposefully if she was having conversations about them outside a context of truth and respect for all people and for all things.

Elizabeth Brabec, Professor at the University of Massachusetts, drew on her parents’ experience as refugees to unfold the trauma of exile and what heritage means in this context. Brabec reminded participants that the world is facing a crisis where more than 65 million people live in refugee camps, with the average stay in a refugee camp being fourteen years. In this context, organizations and practitioners need to reflect on what exile, culture, tradition and heritage mean. Exile is traumatic, since “the loss of physical security often means the end of ontological security,” in other words the loss of a sense of order and continuity. “Heritage can mean portable material culture (objects), oral traditions, practices, or an idealized lost place.” It can be tangible (seeds, plants, tools), intangible (attitudes, values, story, music), or immovable (natural or social environments). Populations living in refugee camps usually strive to create spaces which make them feel more at home. When given control over their surroundings, refugees in the Zataari Camp in Jordan for example, often add elements such as fountains,

flowers, or small gardens. Communities welcoming refugees need to take into account the immaterial heritage that refugee populations carry with them in order to help “create culturally appropriate spaces.”

President of the American Council on Library and Information Resources, **Charles Henry** spoke about Digital Libraries of the Middle East, a project under development which will use data and technology to preserve heritage at risk in that region. “Digital technologies can be used as a true public good,” he posited. While technology cannot replace the feeling of a book, it can make resources available to individuals who cannot travel to see them, and who can then access an incredible number of resources – “millions of books, millions of manuscripts,” even artworks – if they have an internet connection, regardless of their geographical situation, or a disability, or material means. Furthermore, technology can help preserve digital versions of books, texts, or statues and monuments which are threatened by terrorism and conflict, thus conserving this irreplaceable heritage for all of humanity. Finally, “projects of this kind can build communities, relationships, and partnerships” which would not be possible without technologies, such as enabling “a 15-year-old high-school student to ask a question to a scholar in Cambridge” about a specific artefact.

Technology can help preserve digital versions of books, texts, or statues and monuments which are threatened by terrorism and conflict, thus conserving this irreplaceable heritage for all of humanity.

Charles Henry

Prairie Rose Seminole of Arikara and Northern Cheyenne tribal heritage opens a morning session with a blessing, offered through song and utilizing sage bundles



Fellows' Group Work and Recommendations

This Focus Group looked at cultural heritage as a means to help individuals and communities build resilience. The group developed with recommendations and remarks which highlighted the resources provided by cultural heritage while warning against its use for undermining legitimacy and sense of belonging of certain groups of people. The participants also called for a renewal of our perception of heritage as something other than icons and artefacts displayed in a museum, pointing out the intangible objects and everyday practices which make one's culture.

THOUGHTS AND REFLECTIONS

- Cultural heritage is a storehouse of resilience.
- Heritage is not static.
- Cultural heritage proves existence, identity, belonging and even indigenusness.
- It should not, however, be exploited for nationalist and divisive policies.
- It may be the role of art to imagine a nation consisting of dozens of different cultures and languages.
- We need to recognize that the Western construction of preserving and displaying cultural heritage in museums is not the only way.
- We need to move away from the idea that culture only equals physical icons. Culture also means immaterial heritage and everyday objects.
- Cultural heritage is a site of conflict: democracies cannot wish their histories away, whether good or bad; we need to bear in mind that archaeology can sometimes be used to undermine narratives of belonging.





Additional Discussions

Long Table, Evening Presentations and Knowledge Café

The panels and focus group discussions were interspersed with events such as a Long Table Discussion, informal presentations in the evening and a Knowledge Café.

The Long Table Discussion is a meeting format resembling “a dinner party structured by etiquette, where conversation is the only course.” The etiquette for this session’s Long Table allowed anyone to join the conversation at any time, as long as all the groups were represented at the table. “Diners” established a conversation, came and went, bringing notes, thoughts and quotes, some of them written on the tablecloth. The physical performance of leaving the spectator’s seat to make one’s voice heard brought a theater-like dynamism to the exchange.

The evening presentations gave the participants an opportunity to present their work in a more informal, more intimate way. Some of the speakers showed their videos, creative or documentary. Participants were invited to stage a play by an applied theater practitioner. The audience then discovered a spectacular mural commissioned for a museum. The sharing of these presentations, at the end of the day, made for moving moments.

Before the final wrap-up session, where Focus Groups presented their conclusions and recommendations, the Knowledge Café gave them an opportunity to mingle and exchange ideas. Members from the working groups who wished to do so could sit with other groups, bringing thoughts, asking questions and leaving with insights, or simply listening in, therefore acting, as one theater practitioner beautifully put it, “as butterflies or bees, pollinating.”



Prairie Rose Seminole



Orijit Sen



Lyne Sneige



Bun Rith Suon



Alison Tickell



Hannah Van Den Bergh



Lola Young

Conclusion

This session examined the role of the arts and cultural sector to help build resilience in the aftermaths of shock and disruption, but also their role in helping communities and individuals to understand impending challenges, such as the demographic explosion in cities, the forced displacement of millions of people, or global warming.

The session's opening remarks emphasized that exchanging on such a subject in the turbulent times in which we are living was in itself an act of resilience. Once the session was over, participants felt recharged and encouraged by the discussions, even when going back to work in difficult settings, with renewed determination. Solidarity requires nurturing in spaces like Salzburg Global Seminar, to bloom resilience, as much as nature, needs "butterflies and bees" to cross pollinate.

Participants agreed that artists can communicate on difficult issues and can help others to heal by translating violence and pain into art. Building resilience, like creativity, needs practice and performance. It was suggested the moment following a violent conflict, when individuals try to heal and communities to reconnect, could present a unique opportunity for resetting ways of thinking and doing.

Problems need to be shared, and solutions exchanged globally to build cross-sectoral camaraderie in order to achieve long-term change. Policymakers encouraged practitioners to demonstrate the impact of their work by adopting language that helps amplify their causes, in order to set policymaking institutions in motion and to help achieve social change.

While it was generally agreed that artists and arts organizations are resilient by nature, participants were wary of defining art itself systematically as a reaction to events. The ability of creative practices to be proactive and anticipate change was highlighted as key to building resilience to withstand challenging times. The word "renewal," present in the title of this session, was the term which seemed to best encompass the qualities demonstrated by participants and much needed by our societies: hope, courage, re-invention, change, and imagination.

Resilience can be viewed as the power to adapt to difficult contexts – something which was identified by all Focus Groups from migration to post-conflict – in order to achieve a better future. The arts are a great example of this capacity to connect and adapt even in the most extreme circumstances. At the micro or individual level, resilience, like creativity is something all humans are capable of. Arts, culture, and heritage are places and spaces for inspiration to foster resilience and creativity. At the macro level or policy/institutional level, arts organizations and artists should be included in multi-sectorial discussions and policy development to respond to the current global challenges and offer a wider perspective to solutions.



APPENDIX

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