

A VERY HAPPY NEW YEAR TO ALL THE ARTISTS: CREATIVITY, JOY, SUCCESS

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President Bedri BAYKAM's speech at UNESCO

For IAA the most important event of this 2017 year is the speech made by President Bedri BAYKAM at the time of the Plenary session of the 39th UNESCO General Conference which took place from October 30 to November 14, 2017.

More than 200 NGOs presented their candidature for being authorized to speak. Only 16 could express in front of the brought together delegations, the President of the General Conference and the members of the UNESCO Executive Council.

This speech constitutes the first very official information of the existence of WAD as a World Art Day, and the first step towards its request for recognition by UNESCO as a World Art Day.

The President's speech is available on the front page of the IAA website: www.aiap-iaa.org

A strongly argued file, which can be based on easily checked statistics by all the UNESCO offices worldwide must be made now. This file will be sent to the Directrice General, to the Director of the Culture Department, to the Director of Information and relationships with the public, before being submitted to the Executive Council which will examine it before proceeding to the vote.

For this purpose, and taking into account the very few reports and photos received by the Presidency about the WAD activities undertaken in 2016 and in 2017, *the President requests all the NCs to be kind enough to mail , as quickly as possible, the documents and reports of the Regional and National activities for those two WAD.*

IAA was also present on the NGOs space during the whole General Conference. Not only by the presentation of WAD but also by a video in loop about the Queretaro Forum where IAA took a very active part, as well as photos of the show organized by the Mexican NC on this occasion.

A new Directrice General at the head of UNESCO

Mrs Audrey AZOULAY, a previous Minister of Culture, France, was elected at the head of the Organization for a four year mandate. She also had management positions in the French audio visual sector, was a rapporteur at the Revenue Court, an expert in Legislation at the European Commission in the fields of Culture and Communication.

Cf: www.unesco.org/news/audrey-azoulay-ete-nommee-directrice-generale

Her installation speech is available by clicking on the link: <https://fr.unesco.org/director-general>

Speech of the Directrice General at the NGOs Forum, December 2017

The presence of the Directrice General at this 8th Forum organized by the NGOs on the climate change was for her the opportunity to take stock of the relationships between UNESCO and the NGOs. Audrey AZOULAY opened the Forum by insisting on the variable nature 'in the time' of this relationship between the Organization and the NGOs. She stressed up the importance of this relationship for the implementation of the objectives set at the time of the 39th General Conference, and underlined *the responsibility UNESCO-NGOs having to allow a better adaptation to the challenges of the tomorrow world and not to those of yesterday.*

The 39th Conference General put forward for term of office 2017/2021 the challenges of education and culture which define a new way of thinking and of consuming while going beyond the political borders and far from the categories of thought: Culture, Science, Education, in order to examine the problems with an intersectorial approach.

UNESCO can play a main function in these transectorial relationships, and can provide tools from what can be seen as a collaboration to be established between UNESCO and the NGOs. The NGOs, indeed, from their knowledge and frequentation of the ground have a power of public awareness campaign, of alarm of the medias, and an influence on the teachers which make them a first row partner for this common work.

This works intends to enforce the Human Rights and the dignity of the individuals who "live together". Irina Bokova was saying: "the civil society shows the way, establishes bridges."

The Directrice General insisted very much on the need for finding private sponsorings instead of counting on the governmental and institutional aids which reduced like a shagreen skin.

As an example, the show "*Together for Art, Together for Peace: children undertake*" was invited to the Economic, Social and Environmental Council, Paris, Iena Palace, on December 2nd, 2017, in the frame work of "Morocco Entrepreneurs" organized by young heads of undertakings. Those contacts allowed the curator of the exhibition, F. Binet Ouakka, and the IAA Executive Secretary, not only to

get articles on the educational artistic job made between Morocco and France by IAA artists (like WAD), but also very useful partnerships like:

- . contacts with the Moroccan press for the forthcoming events
- . special prices shipments and installations of the works towards and in Morocco
- . free manufacturing of 'templates' data processing for the setting online activities carried out in Morocco
- . teachers and cultural associations eager to join IAA for an artistic teaching to young people in France and in Morocco
- . presidents and members of associations already working in this field, interested in celebrating WAD and the International Peace Day
- . AND a meeting with an important banking group

The second travelling exhibition "*Children of the World draw for Peace*" was partially introduced to UN, Geneva, Palace of the Nations within the framework of the Forum "Objectif Science Futur", from December 12 to December 15, 2017. The President of this International Forum asked the curator, Asilva, to speak about Peace to the participants, all high level scientists, at the opening and at the end of the Forum. Education to Peace near the young generations, through and by the IAA artists and thanks to artistic expression, for the respect of cultures and of the differences was explained to the scientists who discovered another way of action for Peace different from the only scientific ethic.

[The UN and UNESCO objectives for 2030: Culture](#)

For the very first time, UNESCO includes Culture (and creativity) in its development objectives for 2030. It is a 'première' (a first) which places "Culture in the very heart of the development policies as a crucial investment for the future of the world".

Cf links: <https://fr.unesco.org/sdgs/clt>

<http://unesco.org/images/0024/002477/247785.pdf>

The priorities for 2018-2030 are as following:

- . To encourage the dialogue between cultures
- . To encourage the culture of Peace and of no violence
- . To prevent violent extremism by educating to the world citizenship
- . To support freedom, independence and pluralism of the medias
- . To ensure the security of the journalists and of the artists
- . To protect the cultural heritage

. To reinforce the governance systems for culture and fundamental freedoms (including artistic freedom)

STATUS OF THE ARTIST

It is important to stress up that Unesco is giving more and more importance to the development of creativity , to artistic creation and , thus, to the status of the artists worldwide.

In 2017, three big events made possible to put forward the status of the artists (comparable with those of the journalists because of the statutes):

- March 2017: Round table on the courage to create: artists take action for a Gender Equal World :

<http://unesco.org/creativity/news/courage-de-creer-des-artistes-sengagent>

- May 2017 : Putting the spotlight on artistic freedom for World Press Freedom Day:

<http://unesco.org/creativity/events/liberte-artistique-au-coeur-de-journee-mondiale>

- November 2017, during the 39th General Conference, a side event was organized on Artistic freedom. The PDF brochure is available on the link:

[https:// unesco.org/creativity/sites/creativity/files/artistic.freedom.fr.pdf](https://unesco.org/creativity/sites/creativity/files/artistic.freedom.fr.pdf)

as well as on the IAA website: www.aiap-iaa.org/information/defending-the-artists-rights

For UNESCO, artistic freedom is of burning news and placed in the very heart of the Organization problems. Intolerance is increasing and the artists are more and more the object of hatred, insults, censure and violence. The causes come from: the critics of the governments, the religions, and identity problems. 430 attacks were registered in 2016, this number is regularly increasing and is becoming a world challenge.

The round tables which were organized on the subject particularly focused on:

1. The facts:

.Problem of the checking of the data and analysis of the collected data: e.g: knowledge if the artist is really in jail or not

. Barriers of the languages which prevent the access to information

. Differences in the versions according to wether it is a question of the indicters or the defenders

. The violation of artistic freedom takes place in a way hidden by various government officials

2. The consequences:

. The artists find themselves without defenders

. The family repercussions are not always known

3. *The artists and this situation:*

. It is essential for the artists to know their rights

. The artists must make known themselves to have access to their rights

. The artists must go to their Parliaments to ask rights and protection

. The artists must be helped by lawyers

. The artists must constitute themselves in networks to be protected

4. *The NGOs and the associations of artists:*

. They must be reinforced, professionalized, and structure themselves

. They must work more on the status of the artists

. They must state that artistic work has to be regarded as a profession

. The specialized organizations must collaborate

5. *The tools to set up:*

. To get in touch with the governments and to work step to step. Ex: the government of Bangladesh is very implicated in this implementation.

. To discuss with the persons in charge of the censure and the Human Rights

. To extend the limits of intervention which, most of the time, are limited to the medias

. To imply lawyers and attorneys at law

. To create platforms which reinforce the capacities to create constructive dialogues worldwide

. To imagine plans with the artists which must be cumulated with other plans against intolerance in order to undertake simultaneous actions.

The public also is threatened. Not only artists. So, it is necessary to work with those implementations as soon as possible. The strategic partnerships with the States, the judges, the attorneys at law, the NGOs are essential, because this work is undertaken in the absence of an international framework which could help. Ex: Sweden, as for it, has a very protective framework of which it is possible to be inspired.

Conclusion: to establish a convention which would bind the States more in order to have an international framework for the protection of the artists and of the journalists.

Re/shaping the cultural policies

From December 12 to December 15, the Intergovernmental Committee about diversity of cultural expressions met in Unesco. During these days, the world report on the implementation of the 2005 Convention, now ratified by 145 countries and by the European Union, was presented by the Directrice General.

The DG pointed out the today current challenges of this implementation Convention by taking again the titles of the chapters of this report, and invited to the analysis of the strong initiatives which were taken and financed to include Culture to the sustainable development, like in Kenya. She gave the exemple of South Korea where was created one day of free access to all the cultural events, as well as New Zealand which gives more facilities to the artists to get visas, and Honduras which created regional committees for Culture.

She also insisted on the role of Culture as a vector of economic and social development while specifying that economy is not THE entire reason for existing but one of its consequences only. This explains why it is important to preserve the force of the Convention which is a protection for Culture, for all the cultures, without becoming a matter of pure trade, even if the payment mechanisms are changing because of the digital principles. It is necessary to adapt to these digital principles and to the online offers in order to assert culture strongly.

She also pointed out the retreat of artistic freedom and the inequality recorded in the artists mobility contrary to the mobility of the works, and the gender inequality in the creative processes. Those challenges are crucial in a more and more globalized world. The defense of the cultural identities is essential, as well as the imaginary nourished by the artists so that the "others" (the merchants) don't monopolize it.

In conclusion, it appears that the new ways of digital diffusion start to be set up, and that new forms of relationships are to be established between the governments, the civil society, and the trade networks.

Mobility of the artists

It arises from the presentation of the mobility of the artists that countries of the South directly propose innovations coming from the civil society. The artists developed by themselves their own structures, in a multidisciplinary spirit and an approach of creative industries. Platforms of contemporary art were created, markets for music, and training centers. The cultural actors affect the States, and the North-South exchanges start to develop. The European Commission, the British Council, and the Goethe Institute encourage and facilitate these exchanges. A little part of the European Commission budget was created to help with mobility towards the South, and not the reverse, as it was the case before.

Regarding the visas, the security issues carried this question on the other dimensions, even if the cultural actors mobilized themselves. The visa attribution for artists is difficult to be set up as long as there is no professional structures in the South countries.

Artistic freedom

The 2018 report on artistic freedom stresses out the lack of understanding of the concept of artistic freedom and of resistance. That could be explained by the fact that the artists can reach a public directly, without no intermediary, and because they don't work inside networks like the other members of the society, but , generally, as a recluse.

Artistic freedom became fashionable following:

- . the Arab Spring: art was at the origine of the movement
- . the UN report
- . the implication of organizations of the civil society
- . It went hand to hand with the digital implementation

The artists are not recognized as the actors of the social change whereas it is thanks to them if things progress.

The French Senate prepared a report including the expression “artistic freedom”, and, after that, UNESCO launched an inquiry near the members States in order to think about this matter.

Indeed, the civil society needs to have links with the Ministries of Culture, the Human Rights defense associations and defense of the medias.

Conclusion: the Convention of 2005 is the only text in the world establishing a very strong link between culture, democracy and Human Rights, and it constitutes the first world instrument of this kind treating about cultural processes, establishing the link between cultural diversity, and freedom of creation and of expression.

The digital revolution which is changing the world made it more connected to the problem of the copyright which became essential, as well as to the artists' remuneration question.

Equal rights between the producers, men and women are not always respected, artistic freedom being muzzled in many countries. Thus, it is imperative to go on continuing the action on all the levels in order to impose concrete action plans about the defense of liberties.

The CISAC and the artists' universal resale right

The CISAC (International Confederation of Societies of Authors and Composers), in its 2017 report on the world communities, firmly defends, through the famous Spanish painter Miquel Barcelo, an “artists universal resale right” which will mean more equality for visual artists.

Cf Page 33 of the report which is the referent publication about the copyrights.

Link: www.cisac.org/l-universite-CISAC-Bibliotheque/Rapports-economique/2017

