



Italian Presidency of G20

G20 CULTURE MINISTERIAL PRIORITY 3 - BUILDING CAPACITY THROUGH TRAINING AND EDUCATION

Human Capital The Driver of Culture-led Regeneration

Multi-stakeholder Webinar

13 April 2021
(online)

Chairs and Speakers
biographies and abstracts





Session I - "Engaging communities and the next generation"

Chair

Kathrin Merkle

Council of Europe - Directorate-General for Democracy (DGII), Head of the Culture and Cultural Heritage Division

Bio

Kathrin Merkle heads the Culture and Cultural Heritage Division of the Directorate of Democratic Participation at the Council of Europe and as Secretary to the Steering Committee for Culture, Heritage and Landscape, coordinates the intergovernmental work of 50 states party to the European Cultural Convention. She oversees the work on Culture and Democracy Indicators, Culture and Digitisation/ AI, Freedom of Expression of the Arts and Culture, the European Cultural Heritage Strategy for the 21st century and the Council of Europe's heritage standards, i.e. the Faro Convention on the Value of Cultural Heritage for Society and Nicosia Convention on Offences related to Cultural Property. Trained as a sociologist and political scientist, Kathrin worked for UNESCO Statistics before joining the Council of Europe in 1993. More recently, she studied Public Sector Modernisation and Internet Governance issues and remains curious about ancient, contemporary and future cultures, and how everything is interrelated.





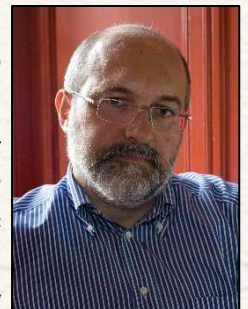
Session I - Panel Discussion

Pierluigi Sacco

Senior Advisor, OECD Centre for Entrepreneurship, SMEs, Regions and Cities

Bio

Pier Luigi Sacco, PhD, is Senior Advisor at the OECD Center for Entrepreneurship, SMEs, Regions, and Cities and Professor of Cultural Economics, IULM University Milan. He is also Senior Researcher at the metaLAB (at) Harvard and at the Bruno Kessler Foundation, Trento. He has been Visiting Professor, Visiting Scholar and Faculty Associate at the Berkman-Klein Center for Internet and Society, Harvard University, and Special Adviser of the EU Commissioner to Education, Culture, Youth and Sport. He is a member of the scientific board of Europeana Foundation, Den Haag, of the Advisory Council on Scientific Innovation of the Czech Republic, Prague, of the EQ-Arts Foundation, Amsterdam, and of the Advisory Council of Creative Georgia, Tbilisi. He regularly gives courses and invited lectures in major universities worldwide, published about 200 papers on international peer-reviewed journal and edited books with major international publishers. He works and consults internationally in the fields of culture-led local development and is often invited as keynote speaker in major cultural policy conferences worldwide, including the Conference of the Ministers of Culture of the Council of Europe in Moscow (2013), and in the EU Semesters of Presidency of Spain (2010), Poland (2011), Lithuania (2013), Greece (2013), Italy (2014), Latvia (2015), Netherlands (2016), Estonia (2017), Austria (2018), Germany (2020), Portugal (2021), as well as global conferences by the European Commission, OECD, and UNESCO. He has moreover participated to cultural policy workshops for the Ministries of Culture of Bulgaria, Czech Republic, Croatia, Denmark, Finland, Ireland, Lithuania, Portugal, Sweden, Ukraine, and for British Council, Institut Français, Goethe Institut, Institut für Auslandsbeziehungen (IFA).



Title of the speech

Culture-education crossovers

Abstract

The relationship between culture and education has a long history across all human cultures, but especially now, in the post-pandemic scenario, it acquires a special relevance also in the light of the New European Agenda for Culture, which identifies it as one of the most important policy crossovers in the coming years. Developing joint innovation and cross-contamination strategies between culture and education may be an extremely powerful platform for human behavioral change, to create the most suitable conditions of capability building and empowerment to address some of the major social challenges ahead, including social cohesion, mental health, and development of innovation-oriented behavioral dispositions, in youth as well as in mature and elderly citizens.



Session I - Panel Discussion

Doris Sommer

Harvard University

Bio

Doris Sommer is Ira and Jewell Williams Professor of Romance Languages and Literatures and of African and African American Studies. She is founder of "Cultural Agents," an Initiative at Harvard and an NGO dedicated to reviving the civic mission of the Humanities. Her academic and outreach work promotes development through arts and humanities, specifically through "Pre-Texts" in Boston Public Schools, throughout Latin America and beyond. Pre-Texts is an arts-based training program for teachers of literacy, critical thinking, and citizenship. Among her books are *Foundational Fictions: The National Romances of Latin America* (1991) about novels that helped to consolidate new republics; *Proceed with Caution when Engaged by Minority Literature* (1999) on a rhetoric of particularism; *Bilingual Aesthetics: A New Sentimental Education* (2004) for our times of contested immigration; and *The Work of Art in the World: Civic Agency and Public Humanities* (2014). Sommer has enjoyed and is dedicated to developing good public-school education. She has a B.A. from New Jersey's Douglass College for Women, and Ph.D. from Rutgers University.



Title of the speech

Cultural Agents Initiative Pre-text: toward a holistic education with art and heritage

Abstract

Literacy is fundamental for all dimensions of human development today. But many people either cannot read well or prefer not to, while immigration complicates mastery of language comprehension and interpretation. Arts, on the other hand, stimulate interest and they come to the rescue in a cultural acupuncture program. "Make art from this text and reflect on what you did" is a simple prompt that excites activity and collaboration. Pre-Texts (www.pre-texts.org) is part of Cultural Agents' vision for "Renaissance Now," an invitation for innovation that promotes all the SDGs through the transversal energy of the arts.



Session I - Panel Discussion

Claire Giraud-Labelte

President, Pôle des acteurs du patrimoine culturel en Pays de la Loire

Bio

Art historian and professor emeritus (Université catholique de l'Ouest, Angers), Dr. Claire Giraud-Labelte Phd continues her activities as a lecturer and researcher with a rich experience in Life Long Learning and a multidisciplinary approach to heritage. She created "Trans Europe Express", an educational and mobility project for her students, and partnerships with the Universities of Ferrara (Italy) and Plovdiv (Bulgaria). As part of the "Niger-Loire, governance and culture" Unesco project (2007-2012), she developed and tested training modules for the University of Bamako (Mali).



In France, she is President of the Pôle des acteurs du patrimoine en Pays de la Loire, President of Territoires imaginaires, Vice-president of the scientific committee Val de Loire – WH-Unesco, member of the Académie littéraire de Bretagne et des Pays de la Loire.

Committed at the European level, she is member of the Encatc network since 2005 and also sits on several committees: the Commission expert group on cultural Heritage, the Reflection Group « EU and Cultural heritage », etc. She has contributed to the realisation of several works: Cultural Heritage Counts for Europe (2015), European Cultural Heritage Strategy for the 21st Century (2017).

Her research works focus around cultural heritage and travellers in Europe, e.g.: The Strategy for Cultural Heritage in Europe in the 21st Century, from principles to reality (Encatc news, 2019) and Producing and sharing Heritage-related knowledge. Access keys for Strategy 21. (Council of Europe workshop, 2019).

Title of the speech

Share, overcome barriers, experiment, cooperate: Key points to move from idea to action

Abstract

In order to achieve the objective of better engaging communities and the new generation in the preservation and enhancement of cultural heritage, we have many tools available such as conventions, research work, strategies, examples of good practice. However, observing the heritage sector shows that the full potential of these tools remains largely underexploited because of their insufficient knowledge and use. Experiences that I have carried out from the local to the international level, with stakeholders (volunteers, professionals, young people in training) highlight significant steps. I have extracted the following key points, which are apparently simple as they are essential and determining: share, overcome barriers, experiment and cooperate at different levels.



Session I - Panel Discussion

Christian Greco

Director of Egyptian Museum Turin

Bio

Born in Arzignano (VI) in 1975, Christian Greco has been Director of the Museo Egizio since 2014. He managed a refurbishment of the museum building and a renovation of its galleries, completed on March 31st 2015, whereby the Museo Egizio was transformed from an antiquities museum into an archaeological museum.

Trained mainly in the Netherlands, he is an Egyptologist with vast experience working in museums. While at the head of the Museo Egizio, he has set up important international collaborations with museums, universities and research institutes all across the world. Greco is also a dedicated teacher, he is currently teaching courses in the material culture of ancient Egypt and museology. Fieldwork is particularly prominent in Greco's curriculum: since 2011 he has been co-director of the Italian-Dutch archaeological mission at Saqqara. Greco's published record includes many scholarly essays and writings for the non-specialist public in several languages. He has also been a keynote speaker at a number of Egyptology and museology international conferences.



Title of the speech

Digital Revolution and Humanism

Abstract

Today we find ourselves immersed in what is called the digital revolution, which has already profoundly transformed our cognitive approach and working methods. In archaeology, photogrammetry and 3D modelling enable archaeologists to document the whole excavation process and reconstruct contexts even after they have been removed. We can reproduce a coffin with sub-millimetric accuracy by recording all its phases of production and reuse.

Non-invasive diagnostic imaging enables us to peer inside a still sealed vessel and virtually unwrap the mummies. Accurate analysis now gives scholars the opportunity to observe the fibres of a papyrus, helping us recompose ancient documents. Then digital communication enables us to create virtual working environments in which scholars from all over the world can confer and compare their data. All this facilitates and accelerates the work of scholars. Does this mean that the humanist's role is becoming secondary? Quite the contrary. The data we glean is increasingly detailed and complex and requires an even greater level of interpretation.



The scientist and the humanist have to work together even more closely to try and unravel the complexity of the contemporary world. This increasing collaboration goes beyond the dogmatisms of individual knowledge. The definition of a shared semantics and the development of a true multidisciplinary approach are the only method we have to cope with the challenges of the future. And in all this, what will the role of the museum be? Are these institutions destined to disappear? We must not forget that in rethinking the role that museums can have in the future, we have at the same time to bear in mind the main reason why they were founded, namely as a place where objects from the past could be preserved.

And, despite all the changes we have seen, it is undeniable that the core of the museum experience continues to be that of seeing artworks, archaeological remains or documents of social history.

The changes will continue. We will think of different organisational and architectural solutions responding to contemporary needs. There will certainly also be new forms of cultural enjoyment. Our task, however, will always be to improve the visual, aesthetic and intellectual experience of every visitor who comes face to face with a piece of the past, and to provide all the information necessary to enrich their understanding. So the future of museums is, as it has always been, research.



Session I - Panel Discussion

Grial Ibáñez de la Peña

Deputy Director for Cultural Cooperation with the Autonomous Regions, Ministry of Culture and Sport of Spain

Bio

Curator and cultural manager. Degree in Art History from the Complutense University (Madrid) and from the Paris X-Nanterre University, where she completed the D.E.A. “Cultures et Sociétés du Passé et du Présent”. Prior to joining General Direction of Cultural Industries and Cooperation, she worked at the National Institute of Performing Arts and Music, the Institute of Cultural Heritage of Spain (IPCE) and the Spanish Royal Academy of Fine Arts.



Title of the speech

Rural Experimenta - Cultural projects in rural áreas

Abstract

The Spanish Ministry of Culture has a specific programme focused on the capacity of Culture to reinforce the bond with the land, to contribute to community development and social cohesion and to stimulate the rural economy.

A guide to setting up cultural projects in rural areas has been published: “Pensar y hacer en el medio rural. Prácticas culturales en contexto”. It is based on the knowledge acquired over the last four years in the discussion forums organised by the Ministry. This guide provides an overview of case studies and explains tools and working methods to increase the sustainability of projects.

In addition, under the name of Rural Experimenta, we organise creative workshops to encourage the design of innovative projects related to cultural heritage in rural areas. It is a space of meeting and learning where people with different professional backgrounds work together in a collaborative and supportive way.



Session I - Panel Discussion

Aníbal Jozami

Rector of the Universidad Nacional de Tres de Febrero, Director-general of BIENALSUR

Bio

Since 1997 he is the rector President of National University of Third of February. And since 2002 general director of the five museums of the university.

He created Bienalsur the International Contemporary Art of the South. Bienalsur had two editions in 2017 and 2019 and is preparing the third edition for this year. These editions were simultaneously in twenty countries with more than hundred different exhibitions.

During more than thirty years he was lecturer and professor in different universities.

During 2000 to 2004 he was the President of the Unesco International Institute for higher education in Lati-noamerican and Caribbean countries

Among different prizes he is Chevalier de la Legion d'honneur and Chevalier of Ordre National du Merit of French Republic.

He had also a long experience as chairman or Director in different private companies and banks.

Title of the speech

University/Culture/Community

Abstract

University, culture and community are the three words that permeate my presentation. University is understood as a dynamic space under permanent construction, from which we think, among other things, about the ways to contribute to the construction of citizenship and community.

Culture is understood as the key element from which to promote a complex social construction in which diverse identities are put in tension. We thus believe that it is culture, and the right to its access and development in diversity that will enable the emergence of such identities.

The experience we have been conducting at UNTREF (Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina) for 20 years and the BIENALSUR project created there afford a valuable field of experience from which to sustain the place of culture that we envisage as essential to the construction of a contemporary humanism.



Session I - Panel Discussion

Denise Pires de Carvalho

Rector of the Federal University of Rio de Janeiro

Bio

Denise P. Carvalho is a Full Professor in Endocrine Physiology at the Federal University of Rio de Janeiro. She is a full-time professor, has been elected the Rector of Federal University of Rio de Janeiro (2029-2023), President of the Latin American Thyroid Society (2015-2017), the past President of the Brazilian Thyroid Department of the Brazilian Endocrine Society (2004-2006), and the past Director of Carlos Chagas Filho Institute of Biophysics (2010-2013). Nowadays, she acts as a reviewer of more than 20 international journals, and analyses international research grants. She was an undergraduate and a graduate student of the Federal University of Rio de Janeiro where she earned a M.D. in medicine in 1987, a M.Sc. in biophysics in 1989, and a Ph.D. in sciences in 1994.



She was a postdoctoral fellow in thyroid biochemistry in Paris (Thyroid Unity at Bicetre Hospital, INSERM) under the supervision of Dr Alain Virion in 1995, and in thyroid molecular biology in Naples (Università Federico II) under the supervision of Prof Roberto Di Lauro in 2006.

Dr. Carvalho has published more than 160 articles in the thyroid field and endocrine disruptors, mainly focused on the mechanisms of iodination reaction and thyroid hormone biosynthesis. She has been the mentor of 31 PhD and 29 MSc students and has written 6 book chapters.

Among the recognitions for her accomplishments in the field of thyroidology, Dr. Carvalho was the recipient of several awards in national and international meetings in the last years. In 2010, she was nominated the Latin American Thyroid Prize at the International Thyroid Congress that was held in Paris. Also, from 2003 on Dr Carvalho is a recognized scientist in Rio de Janeiro, Brazil, in the program "Scientists from our State".

For a full list of publications <http://www.researcherid.com/rid/H-6306-2012>

Title of the speech

How can research universities best support economic recovery - the innovation environment and inclusive education



Session II - "Changing perspectives for cultural heritage"

Chairs

Julianne Polanco

California Office of Historic Preservation

Bio

Julianne Polanco was appointed California's State Historic Preservation Officer in 2015. She oversees programs that illustrate, commemorate, and steward the state's rich mosaic of historic resources. A key part of this includes engagement with communities, Native American tribes, and non-governmental partners to ensure their voices and stories are represented. She also leads the California Cultural Resources Climate Change Task Force, a state government effort charged with developing policy initiatives at the intersection of climate action and cultural heritage. Julianne has served in policy roles with the State of California in waste management, environmental protection, recycling, mines and geology, and land conservation. Her past work also includes private sector development, leading cultural components of the transformation of a military base into a national park, and advocacy work for an international conservation non-profit. As staff to a member of the U.S. Congress, she specialized in labor, health care, the military, veterans' affairs, and the environment. Ms. Polanco is co-chair of the Climate Heritage Network. She holds degrees from the University of California Santa Barbara (Bachelor of Science, Political Science/International Relations) and Columbia University (Master of Science, Historic Preservation).



Ewan Hyslop

Head of Technical Research and Science at Historic Environment

Bio

Dr Ewan Hyslop is Head of Technical Research and Science at Historic Environment Scotland, where he manages technical programmes on historic buildings research, digital innovation, heritage science, and oversees the agency's climate change programme. His primary role is to coordinate collaborative research and to ensure the application of knowledge and training to improve conservation decision-making; both for properties and sites in the care of the state, and to the wider historic environment in Scotland. Ewan is co-chair of the international Climate Heritage Network and chair of the Climate Change Working Group under the Scottish Government's Strategy for the Historic Environment. In 2020 he was appointed Honorary Professor in the Faculty of Natural Sciences at the University of Stirling.





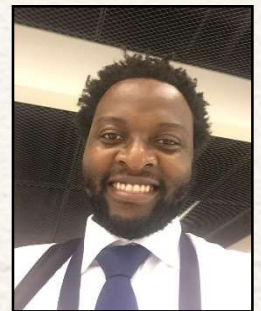
Session II - Panel Discussion

Albino Jopela

Head of Programmes African World Heritage Fund

Bio

Albino Jopela is the Head of Programmes at the African World Heritage Fund. He has a Doctoral degree in Archaeology from the University of the Witwatersrand in South Africa where he is currently a Research Fellow. He is also co-chair of the Climate Heritage Network for Africa and Middle East. Jopela was a lecturer of Archaeology and Heritage Studies at the University of Eduardo Mondlane (2008-2017) and associate researcher at Kaleidoscopio (Research in Public Policy and Culture) both in Mozambique, and World Heritage Advisor to ICOMOS (International Council on Monuments and Sites) between 2015-2018. His professional interests include heritage management systems, World Heritage in Africa, climate change and liberation struggle heritage in Africa.



Title of the speech

Values-based Climate Change Risk Assessment: Piloting the Climate Vulnerability Index for Cultural Heritage in Africa



Session II - Panel Discussion

Àngel Panero Pardo

Chief Architect, Oficina de supervisión del Consorcio de Santiago

Bio

Architect (1989), Superior Technical School of Architecture of Madrid (ETSAM).

2012 - Chief Architect, Oficina de supervisión del Consorcio de Santiago.

2006-2012 - Architect General Technical Director of Consorcio de Santiago.

1994-2006 - Consorcio de Santiago, multiple programs, projects and refurbishment works for dwellings, buildings, public spaces and monuments.

Founder of "Aula de Rehabilitación". (School of refurbishment).

Co-autor of "La rehabilitación de la ciudad histórica de Santiago. Gestión y criterios."

"Europa Nostra" Prize 1996. "Gubbio Prize" 1996. 1997/1998 European urban and regional planning awards. category "local planning". Dubai international prize of good practices 2002.

Works as architect:

1990-1991 - Architect in Escuela Taller Casco Histórico de León (Workshop school Historic quarter of León).

First Prize. "Competition environment of the city walls of León" (JCyL, 1986).

First Prize "Competition housing building of the Plaza de Opera in the historical center of Madrid" (COAM, 1988).

First mention young professionals section "VIII annual prizes of urban planning, architecture and public works Government of Madrid. 1994.

First Prize "Competition housing for young people in the historic center of Vigo" (I.G.V.S. 1995).

Second prize competition refurbishment of industrial sheds (León City Council 1998).

Refurbishments in Compostela, Casa del Deán, Casa del Cabildo, Palacio de Xelmirez y Capilla Corticela.

Refurbishment of old Tannery of Pontepedriña. First Prize. Galician Architecture Prize, Building Renovation section, awarded by the Government of Galicia. Finalist Project XIV Spanish Architecture and Urbanism Bienial.

UNESCO Consultant architect in programs for the Management of the Historical Urban Landscape developed in different Mexican cities and areas recognized as World Heritage cities.

Guest lecturer and member of the jury in the section "Rehabilitation and Recycling" in the XX PANAMERICAN BIENNIAL OF ARCHITECTURE OF QUITO 2016. Consultant of the Spanish Agency of International Cooperation for Development (AECID) in the PhD Program, Heritage for Development. Founder and coordinator of the Superior Course of Refurbishment Works Managers.



Title of the speech

Urban Cultural Heritage: Education, vocational training and energy to preserve the future



Abstract

In relation to Urban Cultural Heritage, I will begin by referring to the need to work to promote new forms of city management in its territory of life. The preservation and enhancement of the historic city no longer requires both caution and defensive public action to guarantee the protection of cultural heritage, as well as a broad collective commitment to the future at a time of exceptional uncertainty for all humanity. But how can we successfully walk towards that collective commitment? I will try to argue that only in the medium term, hand in hand with education and vocational training, and introducing a coherent, wide and transversal discourse on energy in historic cities, will we be able to advance with this objective.

Admitting that Urban Cultural Heritage is essentially the scene of continuous change and permanent transformation of people's daily lives, which explains its successful permanence and survival to this day, it is proposed to investigate new strategies to engage the active responsibility of citizens and promote approaches alternatives to the conservation of Urban Heritage in where the generation of heritage for the future must be a transcendental objective.

It will be defended with optimism that we are facing a great opportunity, because for years due to the increasingly unavoidable action for the climate, and now definitely after the urban deficits that the pandemic has exposed, we know that we must work urgently to reintroduce on our urban agendas aspects of the management of cities ignored for more than a century by politicians, citizens, economists, architects, urban planners and urban heritage conservation specialists. And those essential aspects to be recovered coincide with those recognisable in basic reason and being of any historical city in what the UNESCO recommendation of November 2011 calls HISTORICAL URBAN LANDSCAPE.



Session II - Panel Discussion

Alison Tickell

Director, Julie's Bicycle

Bio

Alison Tickell established Julie's Bicycle in 2007 as a non-profit company helping the music industry reduce its environmental impacts and develop new thinking in tune with global environmental challenges. JB now works across the arts and culture internationally. Originally trained as a cellist, Alison worked with jazz improviser and teacher John Stevens as a performer and trainer.

She worked for many years with socially excluded young people at Community Music, training professional musicians in teaching, mentoring and business development, and then at Creative and Cultural Skills where she helped establish National Skills Academy for the music industry. Advisory roles include, Tonic Theatre, Observer Ethical Awards, Royal College of Arts, D&AD White Pencil Awards, Music Week, Tonic and WOMEX awards. Alison was made an Ashoka Fellow in 2021.



Title of the speech

Change culture, change climate

Abstract

The session will explore an approach to cultural change in the context of climate which takes a holistic view of the sector. On the assumption that culture should be at the heart of climate action this session will examine, through case studies and evidence, the nexus of creative climate action, with recommendations.



Session II - Panel Discussion

Massimo Osanna

Professor University of Naples "Federico II"

Bio

Director General Museums of the Italian Ministry of Culture and Full Professor of Classical Archaeology at the University of Naples "Federico II".

From 2014 to 2021, he directed the Special Superintendence for Pompei, Ercolano and Stabia, later become Archaeological Park of Pompeii. He taught at the University of Basilicata, where he directed the School of Specialization in Archeological Heritage in Matera. As visiting professor, he taught at the École Pratique des Hautes Études in Paris and Heidelberg University. He was awarded many scholarships by national and international research institutes. He directed multi-annual archaeological excavations in Italy and abroad. He is author of more than 100 scholarly publications, articles and monographs.



Title of the speech

The National Museum Network: enhancing through conserving

Abstract

The presentation will explore the impact of the Digital Skill Gap and Climate Crisis on the preservation and, consequently, the enhancement of cultural heritage in Italy, focusing on the strategy the Directorate General for Museums is putting in place to overcome these challenges.

The aim of the speech is to show how a grand plan aimed at increasing knowledge is central to a new approach that can prevent negative phenomena on a large scale: pre-empting rather than reacting, in order to save resources, reduce risks and, at the same time, improve the quality of the museum experience.

Key points:

- Digital Skill Gap and Climate Crisis as big challenges for the preservation of cultural heritage
- The strategy of the Directorate General for Museums (Italian Ministry of Culture)
- The Museum Depositories as Libraries of Knowledge
- Programmed maintenance and museums: enhancing through conserving
- The importance of international scientific cooperation



Session II - Panel Discussion

Dwinita Larasati

Bandung Creative City Forum | Indonesia Creative Cities Network

Bio

Dwinita Larasati is a product designer, lecturer, and researcher, graduated from Institut Teknologi Bandung (ITB), Indonesia; Design Academy Eindhoven, and Delft University of Technology, The Netherlands. She is the Chairperson of Bandung Creative City Forum (BCCF), and the Focal Point of Bandung City of Design, UNESCO Creative Cities Network (UCCN). She is an Advisory Board of West Java Creative Economy and Innovation Committee (KREASI Jabar), and the Deputy of Strategic Partnership, Indonesia Creative Cities Network (ICCN). She is also an International Advisory Council of Creative Industries Policy and Evidence Centre (PEC), UK, member of the Indonesian Young Academy of Sciences (ALMI) and The Indonesian Academy of Sciences (APII). In her spare time, she creates and publishes her graphic diary.



Title of the speech

Inclusive Creative Economy for a Resilient Society

Abstract

Bandung joined UNESCO Creative Cities Network (UCCN) as a City of Design in 2015, by referring to “Design” not only as a certain aesthetic or functional qualities of an object, service or system, but as a tool of thinking, applied by citizens and communities to respond to their surrounding problems. Communities keep creating prototypes of urban solutions, small but impactful, consistent and replicable; practicing the concept of “urban acupuncture” that considers a city as an organic entity, not unlike a human body; with its centres for thinking, breathing, and disposing; with its systems that process and distribute nutrients and energy; with its memories and hopes for the future.

These urban interventions are within the contexts of Creative Economy Ecosystem, leading to the establishment of Indonesia Creative Cities Network with 210 member cities, each implementing similar methods for its own particular issues and priorities.

Design (as a way of thinking) and Creativity (as a strategy to lessen the gap between people and government & policy) transform the society into an active stakeholder of a city, building social innovations and resilience to create an inclusive, sustainable future.



Session II - Panel Discussion

Tit Meng Lim

Associate Professor, Chief Executive, Science Centre Singapore

Bio

Dr TM Lim is the Chief Executive of Science Centre Singapore and concurrently an Associate Professor of Biological Sciences, National University of Singapore. A major contributor to science education and outreach, he has also championed the STEM Applied Learning Programmes in schools. He has given numerous talks to popularise science locally and globally. He is President of the Singapore Association for the Advancement of Science, President of the Singapore National Academy of Science, and the Vice President of the Association of Singapore Attractions Executive Committee. He is an elected Fellow of the Singapore National Academy of Science and Fellow of the Singapore Institute of Biology. He has been the President of the Asia Pacific Network of Science and Technology Centers since 2016. He has previously served in the Board of the US Association of Science & Technology Centers from 2013-2018.



Title of the speech

Climate Change - Communication and Engagement

Abstract

Climate change is a complex issue with multiple challenges that require proper and effective communication to enlighten, engage and empower people in the community. Science Centre Singapore has an exhibition gallery dedicated to the climate change theme since about 10 years ago, and the 3rd iteration with revamped contents and interactivities is slated to open later this year. The narratives have evolved from looking at the scientific evidence of climate change and global warming, to what it meant to everyone globally and locally, highlighting the urgency and need for collective actions.

The climate change exhibition is not just to show and tell but also to advocate innovation and intervention for sustainability purposes, especially when enabled through the power of STEM (science, technology, engineering, maths) complemented by responsible social and human behaviour.

As climate change is a theme with multiple dimensions and perspectives, it is recognised as a whole-of-Singapore agenda with multiple agencies and stakeholders involved. Science Centre Singapore as an educational, cultural and public institution is one of the platforms forging partnership and collaboration on climate change matters, including science centres and museums partnership inside and beyond Singapore.



Session III - "New skills to manage and protect cultural heritage"

Chair

Webber Ndoro

ICCROM Director-General

Bio

Before joining ICCROM in January 2018, Webber Ndoro was the Director of the African World Heritage Fund based in Johannesburg, South Africa. He is also Associate Professor at the University of Cape Town. He was Project Manager at ICCROM in Rome where he worked on the Africa 2009 programme from 2000 to 2007. Before then he worked at the University of Zimbabwe as a Senior Lecturer in Heritage management and conservation. He has worked on several heritage management projects in Africa. He also worked at Great Zimbabwe as the Site Manager. His recent books and edited collections include *Great Zimbabwe: Your Monument our Shrine* (2000 Uppsala UP); *Cultural Heritage and the Law: Protecting Immovable Heritage in sub-Saharan Africa* (2009, ICCROM), *The Archaeological heritage of Africa* (2014 Cambridge UP) and *Managing Heritage in Africa: Who Cares?* (2017) -Routledge. He has published several articles on heritage management.





Session III - Panel Discussion

Vincenzo Trione

President of the School of Cultural Heritage and Activities Foundation

Bio

Vincenzo Trione is Full Professor of Art and Media and of Contemporary Art History at the IULM University of Milan, where he is Dean of the Faculty of Arts and Tourism. He writes for “Corriere della Sera”. He is President of the School of Cultural Heritage and Activities Foundation of the Italian Ministry of Culture. He curated the Italian Pavilion of the Venice Biennale (2015) and contemporary art exhibitions in Italian and foreign museums. He has published books on significant moments of 20th and 21st century art.



Title of the speech

Towards the Hybridization of Knowledge

Abstract

In our time, there is the need for a flexible, open and horizontal educational system, capable of connecting different disciplines by merging humanities and technologies, following the Bauhaus philosophy. This is what emerged from a research on new knowledge and skills for cultural heritage conducted in 2020 by the Fondazione Scuola dei beni e delle attività culturali of the Italian Ministry of Culture. The Foundation is an institute dedicated to training, research and advanced studies with the mission of empowering professionals within the management of cultural heritage. In addition to training the future leadership of cultural management, the Heritage School has the ambition to become a trait-d'union of a wide and multidisciplinary network, connecting international higher education institutions. The future of heritage management resides in a transdisciplinary and international approach, which seeks in the dialogue across cultural fields the answer to today's educational challenges.



Session III - Panel Discussion

Cristina Gonzalez-Longo

President of ICOMOS International Scientific Committee on Education and Training (CIF)

Bio

Dr Cristina González-Longo is the President of ICOMOS International Scientific Committee in Education and Training (CIF) and the founder and Director of the MSc in Architectural Design for the Conservation of Built Heritage at the University of Strathclyde, where she is an Associate Professor and has created and is leading the ADCRU Research Unit. She has over twenty years career as Chartered Architect and is RIBA Specialist Conservation Architect (SCA). After graduating at ETSAM in Madrid, she spent three years in Rome with a scholarship from the Italian Government to study architectural conservation at the Specialisation School of Sapienza University. She runs her own practice, worked for local and central governments, large multinational companies and SMEs, with leading roles in designing, conserving and taking decisions concerning important historic buildings and sites. Her research is interdisciplinary, working very closely with a large number of partners and funders. She is member of the RIBA Conservation Register Assessment Panel and adviser of the Commonwealth Scholarship Commission in the UK.



Title of the speech

Competence, Cooperation and Capacity for Education in Cultural Heritage in the 21st Century: Knowledge, Skills and Opportunities

Abstract

We need to guarantee a specialized, adequate, accessible and sufficient Education and Training for the Protection, Conservation and Dissemination of Cultural Heritage directly linked to a career in Cultural Heritage. This is something on which ICOMOS has been working in a collaborative way with governments, institutions, communities and individuals since its creation in 1965. Informed by ICOMOS work and personal experiences, the main issues to be addressed are existing knowledge, education and training provision, globally, to understand, protect and conserve Cultural Heritage. There are opportunities to create capacity and make education and training in Cultural Heritage accessible to all and adapted to deal with current challenges such as Climate Change and Digital Poverty.



Session III - Panel Discussion

Lluís Bonet

University of Barcelona

Bio

Lluís Bonet is professor at the Department of Economics and Director of the Cultural Management Program of the University of Barcelona and head of *CHARTER Cultural Heritage Actions to Refining Training, Education and Roles*. He has been research fellow at the MIT and the University of Montpellier, and speaker in almost 50 different countries. Winner of the CAC Research Prize, he has been President of the Jury of the Cultural Policy Research Award and jury member of many other research prizes. Former president of the European Network on Cultural Management and Policy (EN-CATC), vice-president of the Association of Arts Administration Educators and Abacus Cooperative, and board member of the Association of Cultural Economics International, among other responsibilities. He has published books and articles in cultural policies, cultural management and cultural economics. He has led or participate in many competitive research projects such EULAC Focus (H2020), BE SPECTACTIVE (Creative Europe), or CULTURAL BASE (H2020), and serves as expert facilitator of the EU Cultural Diplomacy platform. Among his last books: *Challenges of cultural relations between the European Union and Latin America and the Caribbean* (in print); *Be SpectACTive! Challenging Participation in Performing Arts* (2018); *Theatre Management: models and strategies for cultural venues* (2018); *Breaking the fourth wall: proactive audiences in the performing arts* (2018).



Title of the speech

Technological and training challenges for cultural heritage professionals

Abstract

The rapid technological transformation poses a greater challenge in the professional sectors where freelancers predominate, particularly relevant in the cultural field. Lifelong learning is fundamentally the responsibility of these professionals. That is why it is important to have mechanisms for advice, support and funding for training, digital transition and cooperation. The supply and demand of the training market (highly dependent on the adaptability of educational structures, on being attractive to new generations and on the perception to be recycled by professionals) does not always coincide with the supply and demand of the professional and labor market. This depends on the level of quality required by cultural institutions and private companies (the demand side) and the degree of quality and competition among professionals (the offer side). This aspect mainly depends on the recognition and mobility of professionals and the transparency of job offers beyond the regional or national level. For this reason, having recognition procedures at European and international level is essential.



Session III - Panel Discussion

Xavier Greffe

University Panthéon Sorbonne

Bio

Xavier Greffe is Emeritus Professor of Economics at the University Paris Panthéon Sorbonne and Associate Professor at the Graduate Research Institute for Policy Studies, Tokyo. After preparing his PhD in UCLA, he was successively Professor in Paris-North, Algiers, Director of New technologies in the French Ministry of National Education and I Delegate for Apprenticeship and Professional Training in the French Ministry of Labour. He is also President of the NGO Patrimoine sans Frontières, (Heritage without Borders) and member



of the Scientific Committee of the Louvre Museum. Recent books: *Les mises en scène du patrimoine culturel* (Presses Universitaires du Québec, 2014); *O economia culturamente criativa* (Iluminaras, Sao Paulo); *The artist-enterprise in a digital age* (Springer, 2016); *Poétique du patrimoine: Entre Narcisse et Ulysse* (Honoré Champion & Droz, Paris et Genève, 2021).

Title of the speech

From Artistic Creativity to Social Innovation: Training The Heritage Managers for The Future

Abstract

Heritage activities mobilize a considerable number of skills when it comes to conservation and protection, although many of them are particularly challenged by technological movements. But on the innovation side of heritage activities, the finding is more complex. No doubt the reception of tourists has already contributed to innovations, although their financial result is far from obvious. Today, in the context of a society that wants to be inclusive and a development that intends to be sustainable, heritage is solicited by health, education, housing, or integration, in a way that closely combines its material and intangible dimensions, here inseparable. It is therefore necessary that throughout the chain from inventory and conservation to development and services offered, all skills integrate this will. It is not a question of instrumentalizing heritage for the "benefit" of the social, but of making heritage the source of aesthetic experiences that reconcile both the intrinsic and extrinsic values of heritage. The Covid has also shown that in some countries this awareness has accelerated, for example, with the cooperation of museums and libraries with institutions for the elderly, and prisons. Our societies will only make cultural heritage a lever for development if two major concerns prevail in the mobilization of skills: upstream, its mobilization of a circular economy; downstream, to bring it into line with social needs.



Session III - Panel Discussion

Alan Salzenstein

ENCACT, European Network on Cultural Management and Policy

Bio

Alan Salzenstein is Professor at DePaul University in Chicago where he directs the MFA/Arts Leadership and Performing Arts Management programs. Salzenstein is an international correspondent advisor to the board of ENCATC and past president of AAAE (Association of Arts Administration Educators). He has held various Executive Director positions for a wide array of arts organizations over the past thirty-five years, with a long history of theatrical producing, devising and presenting many special events, membership on various arts boards, and as an arts consultant. He is a frequent invited speaker on topics related to arts management and legal issues in the arts, having presented across North America, Europe and Asia. Salzenstein is also an attorney, focusing on issues related to the performing arts industry.



Title of the speech

Redefining Priorities, Redesigning Education: Protocols for the new Cultural Manager

Abstract

As the world emerges from the effects of the pandemic, we can begin to identify organizational survival strategies that developed from desperation and urgency. Without the benefit of planning, assessment, or capacity, cultural organizations have shifted focus from success to mere survival, struggling to remain publicly engaged and financially viable. This now highlights vital proficiencies needed for the training and education of cultural managers in order to address contemporary issues and future unforeseen challenges.



Session III - Panel Discussion

Bak Sang Mee

Hankuk University of Foreign Studies, Seoul, Korea

Bio

Sang Mee (Sangmee) Bak is Professor of cultural anthropology at Hankuk University of Foreign Studies in Seoul, Korea. Dr. Bak is a Member of the Cultural Heritage Committee in Korea. She has also been serving as a UNESCO facilitator for the 2003 UNESCO Convention for Safeguarding Intangible Cultural Heritage since 2015. Dr. Bak was the Chair of the Evaluation Body for the 2003 Convention during the Year of 2019. She received a Ph.D in cultural anthropology from Harvard University (1994). Before she moved back to Korea to teach at the current University, Dr. Bak had served as an assistant professor in the Anthropology Department at the Queens College of the City University of New York. Dr. Bak has article and book publications on topics related with intangible cultural heritage from anthropological perspective. Currently, Dr. Bak's areas of academic interest and research include: cultural heritage policies, critical heritage studies, heritage and globalisation, food, consumption and identity.



Title of the speech

Achieving Sustainability through Heritage Education

Abstract

This presentation is based on an anthropological research that I have been conducting with a team of graduate students majoring in heritage studies. It has been carried out on Ulleungdo Island, a small and remote volcanic island, located east of Korean Peninsula. The topic of the research is to examine and analyse the ecological and cultural changes on the Island that came with the rapid increase of tourism, and the imminent plan of building an airport. The research has found that there is an active grassroots community initiative to “heritagize” the Island’s traditional way of life, with a hope to raise awareness on the value of sustaining intangible the local knowledge and practices. Adopting the framework of (intangible) heritage and the name of UNESCO have provided the local communities with more opportunities for sharing and promoting their traditional culture. This has been most effective in local schools, where the students have very active programs where they learn about the indigenous animals, plants, and the associated cultural meanings and social practices on their Island. After recording and processing their findings in digital forms, the students are also active in promoting their work and the findings. The ongoing research project, where I engage the future generation in heritage-related fields, has clearly demonstrated that the communities strategically positions and frames their local knowledge and practices, in order to achieve a sustainable future for their heritage and communities. In the process, seeking the government’s support for their heritage education and positioning their traditional way of life as cultural heritage as defined in the relevant UNESCO Convention (2003) have been highly effective.



Session IV - "Building capacity for culture-led social and economic regeneration"

Chair

Catherine Magnant

European Commission, DG EAC, Deputy to the Director and Head of Culture Policy Unit

Bio

Ms Magnant is Deputy to the Director and Head of the cultural policies department in the European Commission Directorate General for Education and Culture. She was previously Head of the Commission Task Force of the European Year of Cultural Heritage 2018, which took place in 37 countries.

She started her career in Moscow, where she set up the Press and Information section of the European Commission Delegation. Back in Brussels, she was part of the team preparing the EU enlargement to Central and Eastern Europe. She then joined the EU's external relations service where she worked to promote human rights in third countries.



She later turned to internal EU policies and was Deputy Head of Unit for cultural policy and innovation in the Directorate General for Education and Culture, working on the creative economy.

Catherine, a French citizen, is an alumna of the École Normale Supérieure de Saint-Cloud, Paris. She also graduated in international relations and Russian language from the Sorbonne University.



Session IV - Panel Discussion

Anupama Sekhar

Director for Culture, Asia Europe Foundation (ASEF)

Bio

Anupama SEKHAR currently works as the Director of the Culture Department at the Asia-Europe Foundation (ASEF; <https://asef.org/>), where she is responsible for designing and implementing cultural exchange projects to connect artists and arts organizations across 51 countries in Asia and Europe.



Title of the speech

International cultural co-operation goes digital: what implications for socio-economic regeneration?

Abstract

The busy calendar of international cultural co-operation has been severely impacted by a year of restricted international travel, limits on physical gatherings and closure of cultural venues. However, digital opportunities have opened doors for new forms of creativity and collaboration across borders, while also contributing to local socio-economic recovery.



Session IV - Panel Discussion

Sheenagh Pietrobruno

Professor School of Social Communication, Faculty of Human Sciences, Saint Paul University/University of Ottawa

Bio

Sheenagh Pietrobruno is an Associate Professor of Social Communication at Saint Paul University, which is federated with the University of Ottawa. She is a Visiting Professor in the Department of Culture and Society at Linköping University. She has been awarded previous research fellowships at the Department of Sociology, Goldsmiths/University of London, the Advanced Cultural Studies Institute of Sweden (ACSIS)/ Linköping University and at the McGill Institute for the Study of Canada (MISC). Pietrobruno was also awarded the Muriel Gold Visiting Professor Position at the Institute for Gender, Sexuality and Feminist Studies (IGSF) at McGill University and the Scientist-in-Residence position at the Center for Gender Studies at the University of Salzburg.



Title of the speech

Digital Mobilization and Heritage

Abstract

The recognition that cultural diversity comprises multilayered identities and its integration within given societies contribute to economic and social stability. Digital technologies, including social media platforms, can further this essential stability by promoting the cultural diversity that lies at the core of heritage.

Platforms are grassroots living archives that transmit varied expressions of heritage practices. At the same time, the technologies of platforms, including personalization algorithms, customize browser search results to reflect the online behaviours and associated perspectives of different audiences, which may promote the radicalization of heritage narratives.

This presentation examines the potential of digital media to promote and counter hegemonic representations of heritage that seek cultural exclusion and the privileging of specific identities. Case studies drawn from intangible heritage and museum collections serve to demonstrate how digital media can both foster and challenge cultural diversity.



Session IV - Panel Discussion

Bernd Fesel

Director European Creative Business Network

Bio

Bernd Fesel studied Economics and Philosophy and graduated with an economist degree. He is visiting professor at the Institute for Culture and Media Management in Hamburg. In 1990 he started his career in the art market, becoming 1997 Managing Director of the European Gallery Association. He also served as speaker of the German Arts Council. In 2003 he initiated the first national conference on creative industries in Berlin, then he served as vice director at the European Capital of Culture RUHR.2010, 2011-2020 as senior advisor at european centre for creative economy, a legacy of RUHR.2010. Since he is 2016 director of the European Creative Business Network, now the European Federation for Creative Economy, representing and reaching out to approx 8 Mio. stakeholders in the cultural creative sectors across in Europe.



Title of the speech

Post-COVID-19 Regeneration is a crisis as much as a re-birth: A Renaissance of a New Type!

Abstract

The Post-COVID-19 Recovery cannot be successful without a sustainable regeneration on local and regional level. To unfold the whole potential of the cultural creative sectors in the years to come a major bottleneck to overcome is the capacities of communities to perform their role effectively - empowering communities as enablers of the innovation potential of the cultural creative sectors is the most pressing innovation issue of today. Creative Industries needs Creative Bureaucracies. Building capacity for economic regeneration is an intra-administrative learning process - an international peer to peer learning of administrations which have successfully regenerated urban and rural communities from industrial structural crisis such as in the Ruhr Region - by investing in culture. Building capacity for culture-led social regeneration is a learning process for the cultural and creative sectors as well - in technological terms in reaching out to audiences, but also in narratives in reaching out to citizens explaining and integrating the Great Transformations. The Post-COVID-19 Recovery nor the pains of years of regeneration will not explain itself: It needs an effort to empower citizen to be active change makers; it needs (digital) social networks to contribute to social cohesion, not to hate, to debate but not disintegration. The cultural creative industries are today already an innovation driver for all three dimensions of regeneration forming a successful market of 509 Mio. Euros turnover: the open governance of citizen-focused institutions, the new narratives for a more inclusive global world and the new technologies and interfaces for a cohesive media and public agora. The Post-COVID-19 Recovery and regeneration on local and regional levels in the next 10 years is nothing less than a New Renaissance, a Renaissance 4.0.



Session IV - Panel Discussion

Leandro Valiati

Professor in Creative Industries, Senior Researcher at Peoples Palace Projects – QMUL

Bio

Originally full Professor (tenured) of Economics and International Relations at the Federal University of Rio Grande do Sul (UFRGS), top-ranked public HEI of Brazil, directed for 5 years the Economy of Culture and Creative Industries MBA. Founded and directed the Centre of Creative Industries and Cultural Economics (NECCULT), from 2014 to 2020, being responsible for international agreements involving partnership in research, outreach and training with the University of Valencia (Spain), Erasmus University of Rotterdam (Netherlands), Queen Mary University of London (UK), Labex - ICCA of Paris 13 University - Sorbonne (France) and University di Torino (Italy). In this project has led 40 scholarship students and 15 professors involved in different projects, generating relevant outcomes (15 large-scale research projects; 10 international conferences; 12 books and an electronic platform platform). Recognized, in 2018 as Exceptional Talent and Global Leadership in Creative Industries by the British Academic (UK) and awarded, in the same year, with the Newton Advanced Fellowship by the British Academy (2018-2020). Currently holds a position of: Associate director and professor in the Master of Arts and Cultural Management (International University of Catalunya – Barcelona); visiting professor and Senior Researcher at Peoples Palace Projects - Queen Mary University of London; visiting professor at Labex-ICCA (Sorbonne, Paris 13). Also, is board member of relevant British institutions for Creative Industries (such as Policy and Evidence Centre for Creative Industries – NESTA/AHRC and Global Policy Institute QMUL).



Title of the speech

Knowledge exchange, arts and economic development: co-creating learning to deliver progress

Abstract

This speech will approach the central issues regarding co-create knowledge cojoining artists, academia and policymakers as a tool for policy strategies in the new-normal. In the contemporary economic context (marked by crisis, intense digitization and profound business models transformation), it is mandatory to compensate losses and introduce new strategies for arts and cultural markets on a global scale. The lecture will address some relevant examples and envisioned policies to deliver the innovative co-creation between the arts sector, universities and policymakers as a driver to deliver essential values for global economic development.



Session IV - Panel Discussion

Christine Mackenzie

IFLA – International Federation of Library Associations and Institutions

Bio

Christine Mackenzie is President of IFLA and a freelance librarian. She has had a 40-year career in public libraries in Australia and has held a number of roles in IFLA. She was President of ALIA (Australian Library and Information Association) and is a co-founder of the INELI Oceania program and the Pacific Libraries Network. She has served on state and national government advisory boards relating to libraries and has contributed to international organisations promoting technology and the internet.



Title of the speech

Connectivity, Content and Confidence: Libraries and an Inclusive, Digital-Enabled Recovery

Abstract

The COVID-19 pandemic has underlined the costs of digital inequalities. To ensure that technology can enable a new, culture-led paradigm of development, supporting social and economic regeneration, a new approach is necessary.

Libraries, as a core part of the cultural infrastructure of any country, are uniquely placed to help creators present and future access and use digital tools fully and meaningfully, and to combat digital cultural exclusion. Through this, they can support creativity and opportunity throughout societies.



Session IV - Panel Discussion

Nuha Al-Sharif

Cultural research leader at the Ministry of Culture of Saudi Arabia

Bio

Nuha AlSharif is a cultural researcher at the Department of research and cultural studies at the Ministry of Culture of Saudi Arabia. She is a faculty member of visual cultural communication design at Princess Nourah bint Abdulrahman University, and a member of the College of Architecture and Design advisory board committee (CADAC) at Prince Sultan University, Riyadh. An SME for multiple MoE (Ministry of Education) and MoC (Ministry of Culture) projects and initiatives assessing the cultural landscape in the kingdom focused on education and training. Nuha is a frequent contributor as a jury member and speaker in multiple design institutions. A member of the Saudi Association of Design and Art, and the Institute of Contemporary Arts London (ICA). Her recent work “Perception: An investigation on the role of pattern as a cultural identity” as part of the study on the visual language of traditional garments and textiles of women in Saudi Arabia.

Title of the speech

Achieving the aspirations of Saudi Arabia’s Vision 2030 through Cultural Capacity Building

Abstract

Saudi Arabia’s Ministry of Culture has set capacity building and development as one of its strategy pillars for the cultural sector in the Kingdom of Saudi Arabia. By empowering youth, creating the infrastructure, and harmonising educational outcomes with the needs of the labor market, the ministry aims to contribute to achieving Saudi aspirations of Vision 2030 and its strategic objectives; A vibrant society, a thriving economy, and an ambitious nation.

Efforts has been set to support more than 100 initiatives for the year 2021/22 that focus on discovering capacities, non-traditional continuing studies, foundational education, vocational training, and supporting the eco-system of capacity development in all cultural heritage tracks, through partnerships with governmental, private, and third-sector entities at the domestic and international levels. Capacity development in the cultural sector will enable Saudi economic growth, contribute to sustainability and prosperity and a better quality of life.



Session IV - Panel Discussion

Handoko Hendroyono

Founder, M-Bloc Space on Cultural heritage and resilience

Bio

A Placemaker, Author, Producer, and Creative Storyteller. He co-founded “Filosofi Kopi” (the brand) and acts as the producer of the first and second movie, along with Angga Dwimas Sasongko, Rio Dewanto, and Chico Jericho. He also produced other film titles, such as “Surat Dari Praha”, a film foretelling a beautiful bond between a daughter and her mother’s ex-husband; “Wonderful Life”, a film adaptation from the book with the same title which tells us the story of a mother and her dyslexic son; and “Naura & Genk Juara” a musical drama film. Handoko also wrote best-selling book titles, such as “Brand Gardener” (2012), “DO” (2014), “Fish Eye” (2015), and “Artisan Brand” (2019). Now, he’s actively making executive decisions, as the CEO of both “MBlocspace” and “MBlocmarket”, a magically transformed old-and-unused space that portrays the spirit of youth and creative urban society, owned by PERUM PERURI, while also acting as the space’s lead designer and placemaker. He’s also actively managing his own brand, “Kebun Ide”, which puts heavy emphasis on going green while also staying active and creative.

Title of the speech

Utilizing local brands through Cultural Movement

Abstract

Jakarta, as a leading barometer of business in Indonesia, no longer possesses some kind of storefront for the local brands. This, along with how strategic commercial districts aren’t being filled with local brands, diminishes the accountability of the local brands’ existence. In an effort to restore the local brands to its former glory, we will be utilizing the functional capabilities of MBlocSpace. Located in Blok M, which can be identified as a creative district from the 70s to the 90s, the MBlocSpace’s ecosystem will be a storefront that will help spearhead the local brands to the market. Our arsenal includes the Livehouse, for showcasing local indie bands; locally owned, conceptualized cafes; and creative stores where local crafts and artworks are being marketed. For the second phase of this Cultural Movement, we’re bringing in MBlocMarket, a grocery store that sells local UKM (Usaha Kecil dan Menengah) products that are filtered through an extensive curation process. The Creative Hall also comes in as an integral part of the said market, which acts as a platform of empowerment for local creative talents. These new, modernized storefronts of local brands will be the main attraction, all while promoting a new culture of travelling by foot in Jakarta, which environment are considered harsh for pedestrians. In accordance to the spirit of spearheading local brands, as the continuation of the cultural movement, we’ll be establishing PosBloc, a refurbished and transformed relic of Kantor Pos from 1917, located in the Pasar Baru area. It is set to open on 17th August, 2021, coinciding with the National Independence Day; and we won’t be stopping soon because after PosBloc, we’ll be transforming more cultural heritage into creative spaces and storefront for local brands.