

1st AoC SUMMER COURSE

“Bridging Hearts, Opening Minds and Doing Things Together”

16 August 2010, University of Aveiro, Portugal , Room 23.3.15

WORKSHOP 1

**Establishing Links between Youth Organizations
and Entertainment Industries/Celebrities/VIPs
for the Effective Promotion of Intercultural Dialogue
and Global Understanding**

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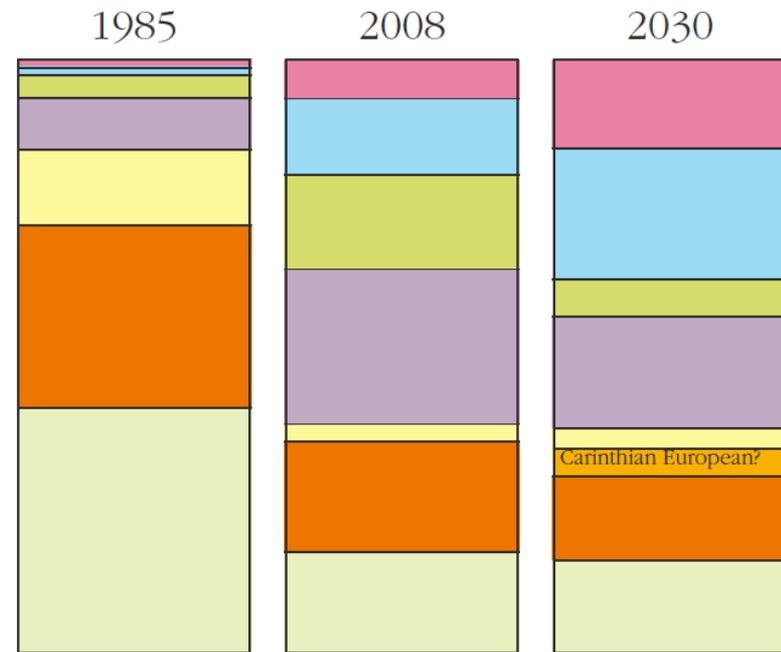


Content of the Presentation

- Personal and Thematic **Introduction** (15 min)
- **Tour de Table** (including info on individual practical experience with entertainment industries) (10 min)
- **Problem analysis** (5 min)
- Pop stars cooperation **wish list** (5 min)
- Cooperation Offer: „**Global Challenges Song World Cup 2010**“ – a first basic **outline** (10 min)
- Brain storming on **possible joint activities** Youth-AoC-GCWC/IAAI - entertainment industry/music stars (10 min)
- **Philanthropy** and **financial transparency** versus traditional commercial approaches (5 min)

Introduction: My multiple Identity in the Course of Time

Variety of identity dimensions	Problem solving societies
Global	
Europe	
Area of Slovenian Culture and Science	
Austria ⁶	
Carinthia	
Carinthian Slovenes (virtual space)	
Family – local environment	



dynamic societal functional relationship: my multiple areas of life → my multiple challenges → my multiple identity → my collaboration in diverse problem solving societies → my multiple options for action.

Source: Miroslav Polzer, Carinthia in the European Year of Creativity and Innovation 2009 – Societal Challenges and Identities in the Course of Time, in: Werner Wintersteiner et al., Border Dis|Solutions, Multilingualism, Transculturality and Education , Klagenfurt/Celovec, 2010, page 177

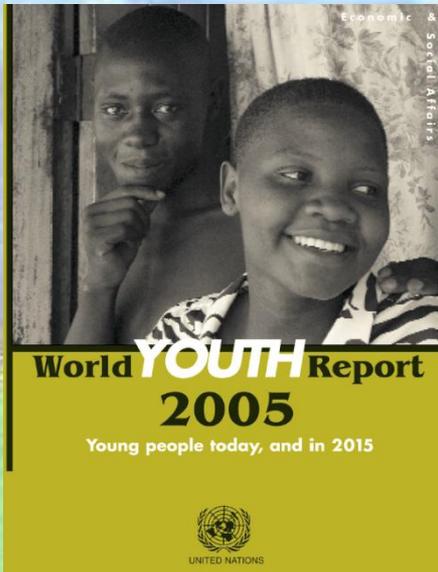
(Dynamic/Changing) Global Identity Layer: The Role of Global Media

Media and Communication channels are being used to generate and strengthen new youth cultures centered around music, movie and sports stars, and around particular consumer goods and lifestyles: these cultural products have, in their own complex way, linked young people from all different countries and cultures and have produced a shared consciousness, leading to entirely new patterns and forms of socialisation.

(source: United Nations, World Youth Report 2005, page 82)

By the late 1990s, it became natural for shared-value cultures to extend beyond national borders.

The various alternatives notwithstanding, youth cultures today tend to be strongly associated with commercialism – increasingly so as young people become more widely acknowledged as autonomous consumers and targeted by marketing campaigns. Superficial or not, a central feature of the global youth culture is that young people around the world are connected by their consumption of certain commercial products.



www.un.org/esa/socdev/unyin/documents/wyr05book.pdf

Global Youth Culture: The Role of Music Videos

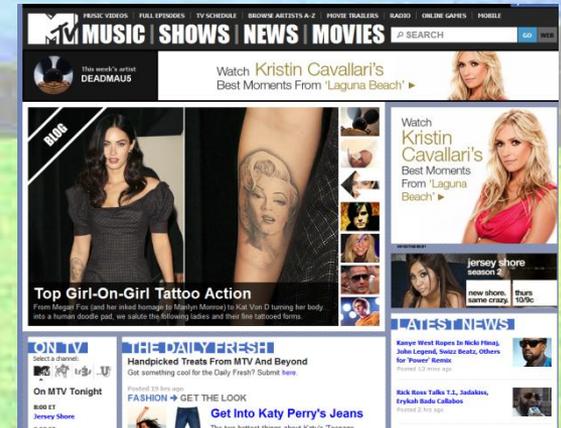
Music Video provides a symptomatic indication of several broader **tendencies within contemporary youth media**. Its success clearly reflects the **importance of media, especially visual media, in youth culture**.

However it raises also the question of **who „owns“ youth culture**. To what extent is youth culture produced by young people themselves or merely produced for them by the **multinational media industries**? Large conglomerates have acted as **gatekeepers**, playing a powerful role in determining the kinds of music distributed, yet in an increasingly competitive environment their capacity to control the market is quite limited.

(source: World Youth Report 2005, page 98)

THE MTV GENERATION

Initial academic responses to MTV celebrated its apparent blurring of the boundaries between image and reality, its reliance on intertextuality and pastiche, its disruption of conventional narrative norms, and its construction of a “decentred” or “fragmented” spectator. Perhaps paradoxically, some of these observations coincided with those of more conservative critics, who saw **MTV as the embodiment of an apolitical, amoral universe** in which **traditional humanist values** and forms of **rationality** had effectively been **abandoned**.



THE MTV GENERATION (cont.)

More recent criticism reflects a significant tempering of these arguments. A close look at **today's music videos** reveals that a **large majority contain familiar settings, moods and themes, and fall within a limited range of predictable genres.**

Aside from performance-based pieces, **most are concerned with conventional themes** such as sexual relationships, growing up, fantasy and, to a limited extent, social issues.

Nevertheless, it would be **wrong to underestimate the potential for innovation and experimentation in music video, or its influence on a wide range of other media forms.**

To some degree, music video requires, and is possibly helping to cultivate, a **new form of media literacy** that poses **new cognitive and emotional challenges.**

Global Media and Social and Political Activism of Youth

Working definition of activism: Participation in any or all of the following:

- **Protest events and direct actions;**
- **Ongoing advocacy campaigns to change the policies and behaviour of powerful institutions, including Governments, transnational corporations and international institutions;**
- **Consumer boycotts and other uses of market power to effect change;**
- **Information gathering and dissemination intended to attract media attention** and raise the public consciousness with regard to issues of concern.

→ **Potentials for advancing of AoC goals by linking youth and entertainment industries?**

Problem analysis

Some multinational Corporations play the function of gatekeepers in global entertainment industries/music market → tendency to monoculture (music with Islamic, Asian, etc. cultural background underrepresented

Little social activism in global music → underutilisation of music as agent of societal change

Market economy, IPRs and individual profit maximisation deters activism and common good work of musicians

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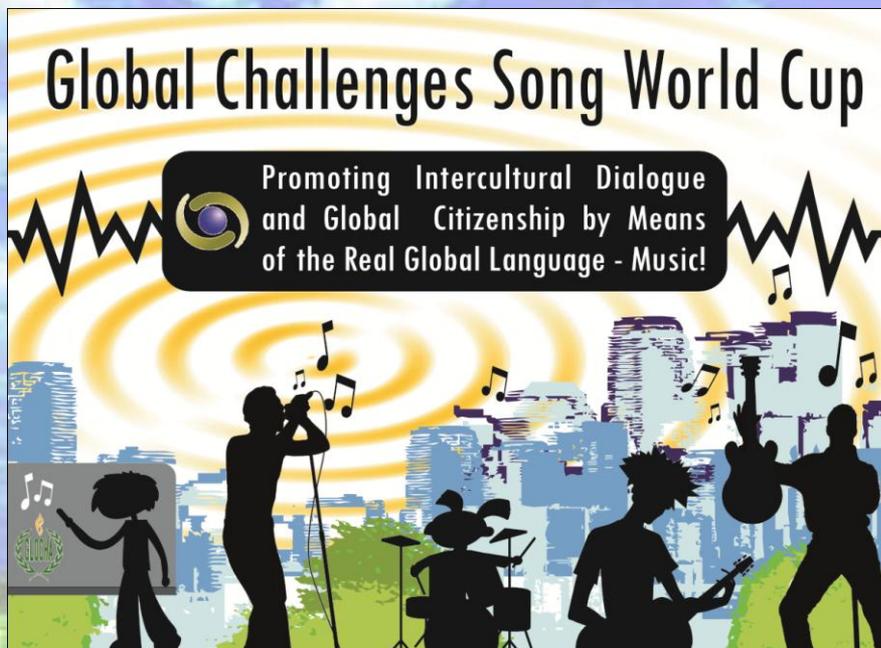
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Pop stars cooperation **wish list**



„Global Challenges Song World Cup 2010“ – a first basic outline



Basic idea:

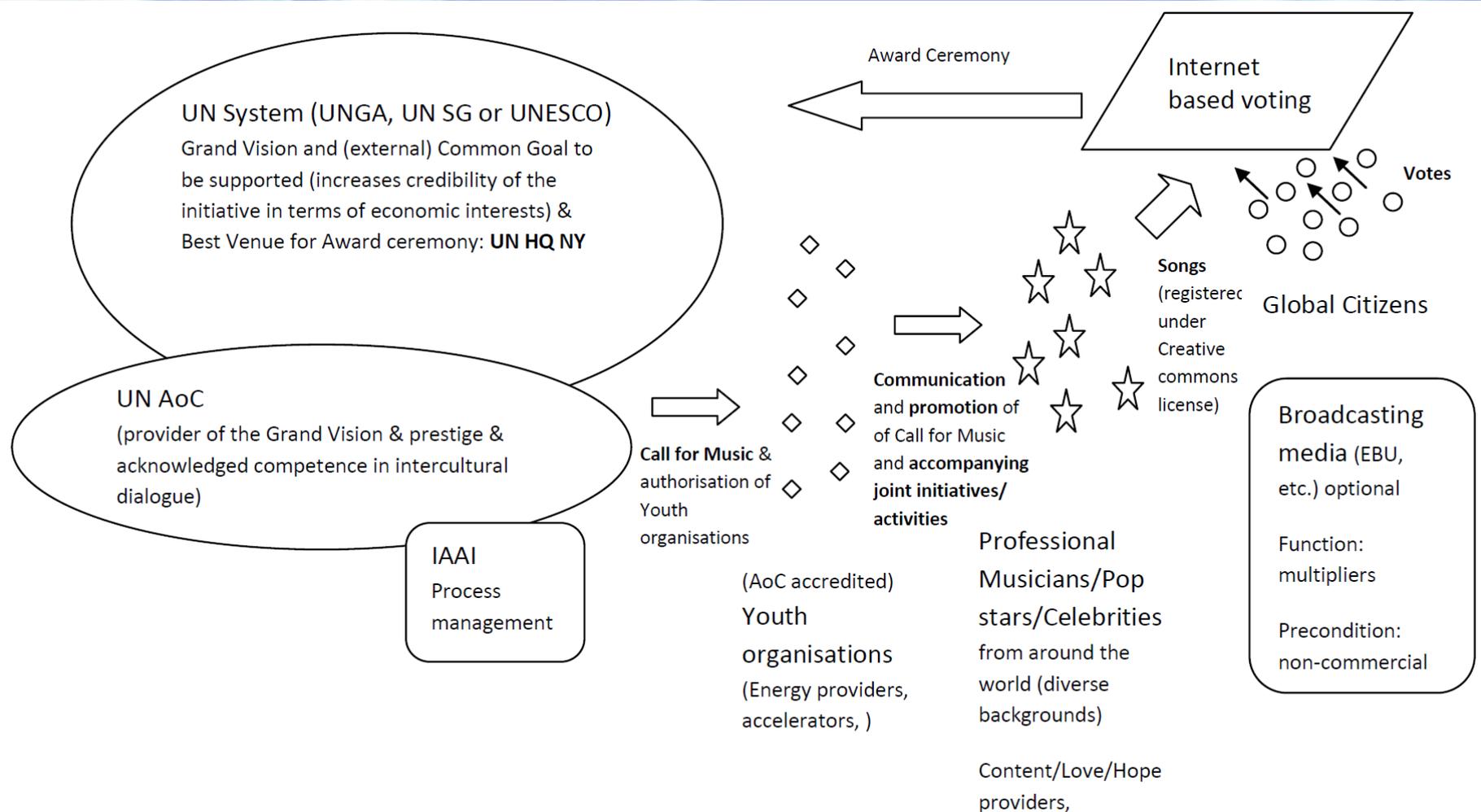
The **view on common global challenges and the challenges of the future** articulated by means of the **universal language “music”** can facilitate intercultural dialogue, bring musicians and young people from around the world in contact, strengthen **global citizenship identity layers** and thus **narrow interethnic and interreligious conflict potentials**.

Global civil society has enormous **financial and intellectual resources** as well as **passion** which can be harnessed to **address global challenges more effectively**.

Musicians have a special **sensorium for the spirit of time** and the **capability to articulate the feelings and the hopes of the people around the world** through a **universal language** – the language of music. Music opens a **direct link between the hearts and minds of the people all around the world** thus building ties for a **global community** which is more committed and capable to address global challenges effectively.

Global Challenges Song World Cup shall explore in this respect new ways of how **intercultural dialogue or dialogue among civilizations** respectively can be **used to support work of UN system** by developing – based on a dialogue among civilizations on global challenges – a **global identity/a global community in which joint efforts towards global challenges and e.g. joint commitment towards global climate change action are emphasized stronger than religious/linguistic/national/ethnic cleavages**.

Graphical Presentation of GCSWC 2010 initiative



Music – Global Challenges Song World Cup as instrument for Global Community Building:

- **GCSWC2010** is the **Music industries Celebrities (i.e. Pop stars) segment**
- **GloBalkCan Youth Song World Cup** is the **Schools/Education for Sustainable Development segment**
- **350 Climate Protection Song World Cup** is the **Global Citizen** segment of the initiative

Objectives – Expected Outcomes

- **Youth Empowerment** (facilitating links of Youth to Music Stars/ VIPs)
- **Very visible and audible contribution to International Year of Youth**
- <http://social.un.org/youthyear/>
- **promotion of objectives of AoC & global intercultural dialogue**
- **Diversification of global music market/promoting diversity of cultural expression**
- **Advancing Global Literacy of a broad public (Informal Learning)**
- **Global Community Building**
- **Promotion of global pro-social behaviour/Global social responsibility**
- **Support to UN related Fund raising for Climate Change Adaptation and Capacity building in Developing countries and UN lead disaster relief programmes** (could be optionally developed further strategically in line with emerging UN (AGF)/UNESCO (DG) initiatives)
- **Links to „Giving Pledge“ initiative of (American) Billionaires for promotion of global philanthropy among ordinary people?**

What next?

- Identifying interested Individuals and Youth organisations
- Informing UN AoC president Jorge Sampaio
- Asking UN GA president, UN Secretary General or UNESCO DG for patronage over the initiative
- Asking „European broadcasting Union“ and other public broadcasting organisations and Music TV channels (MTV, Viva, etc.) whether they would like to support the initiative
- Clarifying legal terms of participation („Creative Commony licenes“, financial transparency rules for particiapting youth organisations, etc).
- Formulating „Call for Music 2010“
- Call for Expressions of interest of Youth organisations to become involved in the initiatives
- List of „accredited“ youth organisations (Quality assurance)

To the musicians of the world!

Open your eyes to the global challenges wo&menkind is facing today. Listen to the earth, breathe the spirit of time, spread out your arms to your fellow global citizens and transform all this with the help of your artistic power into an award winning Global Challenges Song World Cup song!



GLOBAL
CHALLENGES
WORLD CUP

www.glocha.info/iaai/index.php/glocha-initative

You are kindly invited to join our initiative

Thank you for your attention!

Miroslav Polzer

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