

# EUROPEAN CULTURAL PARLIAMENT

Dilijan Session  
17-18 October 2019

**Humanitarianism – Culture – Education**  
UWC Dilijan



## Introduction

Karl-Erik Norrman, ECP Secretary General



Dear readers,

I have the pleasure of introducing the report from the ECP Session in Dilijan, Armenia, which was held on 17 – 18 October 2019. The venue for the session was the UWC College of Dilijan (some 120 km North of Yerevan). <https://uwcdilijan.org/>. We were invited by one of the founders of the Dilijan College, Ms Veronika Zonabend and the IDeA Foundation, Yerevan. Our session was part of the celebrations of the 5th Anniversary of Dilijan College and the Yerevan Aurora Prize ceremony, <https://auroraprize.com/en/aurora>. The Theme of the session was *Humanitarianism – Culture – Education*. Workshops were organized on *The Creative Process* and on *Artificial Intelligence*. Some 65 ECP Members and several students from the college participated in the session and its workshops. The report was written and edited by ECP Member Nik Dahlström assisted by a team of Dilijan students.

Karl-Erik Norrman, Co-founder and Secretary General of the ECP

## Opening speeches

Welcoming address from Veronika Zonabend:



After welcoming the guests to Dilijan, Veronika Zonabend, an entrepreneur and a founding partner of United World College of Dilijan (UWCD), the IDEA foundation, and the Aurora prize, introduced the school hosting the parliament and briefly discussed Dilijan's rich cultural history. She then introduced some of the events happening over the following days, such as the Aurora forum, which awards prizes to leading world humanitarians, and UWCD's fifth anniversary.

Welcoming address from Gabriel Abad Fernandez, Head of School for UWC Dilijan



Mr. Fernandez led off his address by linking the mission of the ECP to the mission of the United World Colleges, which share the similar interest in promoting ethics and cultural education. UWCD has three separate arts programs: visual arts, music, and theatre, which surprises many visitors. Mr. Fernandez then discussed the importance of the unquantifiable aspects of education.

*How do we quantify the spark that ignites in a young person's mind when they discover a passion for the arts?  
How do we quantify the eureka moment when a young person decides they will live their life by an ethical framework?*

He concludes by reiterating his warm welcome to the guests and wishes them a happy stay in Dilijan.

Opening address by Pär Stenbäck, ECP President:

*Dear Parliamentarians, dear Host*

*It is good to see you again; We are all looking forward to a fruitful exchange of opinion, facts and sentiments. What has brought us to the mountains of Armenia is the remarkable renewal and restoration of a country which has gone through enormous hardships during its history of more than two thousand years. I limit myself to remind you of the Armenian genocide, a crime that preceded the Holocaust and which spread most of the Armenian people to all parts of the globe. This active, innovative and engaged diaspora is contributing to the efforts to enrich and strengthen Armenia, its culture and secure its future as a creative nation.*

*The Aurora Project, our host organisation, is at the heart of this important work of nation-building. In Dilijan you will experience the United World College, tomorrow celebrating its 5<sup>th</sup> anniversary, an international school which convenes students from all corners of the world for a period of two years. You can imagine what such an institution means for this mountain city, once a fashionable health resort and spa, starting three hundred years ago, but which fell into temporary oblivion when the Soviet Union crumbled.*



*Our own humble organisation ECP will celebrate its 20<sup>th</sup> anniversary in two years. I have been a co-funder of several international and national organisations, but I must confess that ECP has been close to my heart, because it has been the most struggling one of these enterprises. When the founding fathers released the initiative, there was no capital, no staff and no long-term business plan. In that sense we looked like true artists: Art comes first, the harsh realities will be faced and solved on the road. We trusted on the good-will of patrons of the arts, on un-known Maecenas supporting the dream of a European cultural space.*

*Shall we declare ECP a success story? Yes, if we consider the original and present lack of organisational structure and of a secure funding source. But it would be preposterous to declare ourselves a success as an intellectual entity; this would be against the very spirit of our debates and our outcomes. We are and we will remain a discussion club whose value is defined by the involvement, sincerity and vigour of its members. We continue to hold the belief that this potential value can benefit the idea of a common European cultural space, when our members return to their home societies and their own networks.*

*I would also like reiterate some of the guiding principles of our activity. From the beginning, we clearly stated that the aim of our deliberations is not common European culture, a fusion or amalgamation of national cultures into common one. No, we believe in the strength of national variances and variants, of heritage-based variations, but we acknowledge that culture and arts have no borders, that cross-border influence is creating new and exciting European dimensions.*

*During our sessions, we have formulated several platforms which may be seen as political statements by others, us knowing that we have had no intention to move into the minefield of political discourse. However, art stands for values, let us call them European values, without denying their existence outside Europe. We have spoken for*

*tolerance, open borders and minorities, against populism, hate speech and against growing authoritarian tendencies in some countries. We have been able to find consensus around central liberal values, even when we have heard dissenting voices, both conservative, radical and anarchistic ones.*

*I remember days and moments when outsiders and newcomers suspected that ECP was cover organisation for the European Union. If that would be the case, EU has certainly treated us badly: We have never received and seldom asked for financial or other support from the Union. Nevertheless, it is my feeling that most of our members are supportive of the general idea of the Union, in addition to being pro-Europeans in a more general sense. But all of us have the right and the duty to be critical of the shortcomings of our European political leaders, especially when it comes to their adherence to those values we cherish.*

*We have a special relation to culture cities of Europe, the only problem being that these cities are not aware of that special bond. Nevertheless, some of our best moments we have spent in future culture capitals or in former ones, wishing to upkeep their image of investing in arts and culture. It has not always been easy to negotiate these host agreements, but our leading volunteer and Secretary General KE Norrman has skilfully manoeuvred these operations. He is the operational arm of ECP and we wish him continuous success, without it ECP would be null and void. The Senate and I, we can only offer him support, ideas and open doors for him. A big hand for KE!*

*What about the future from here? The problems of Europe and its culture will not go away, sometimes it seems that they are only growing. It is hard to find words for the foolishness of Brexit: Also, from an ECP point of view it is against our wish to break down borders, not building new fences. It is also quite upsetting to notice that a new tone of authoritarian populism has crept into the body politic of the oldest parliamentary state in Europe.*

*In February I published a book about the need to defend democracy. I did so, not because I feared a breakdown in my own country Finland. Yes, I criticised many tendencies also there, mainly the growing gap between parties and the citizens. I demanded that the political parties should reform themselves, create flat organisations and let members and voters influence their policies through new forms for participation (citizens panels etc). However, to reform an establishment party is not easy, it is as difficult as moving a cemetery, you can expect no help from inside...*

*The threats to democracy are two-fold. The first is rooted in the belief that democracy is guaranteed and secure because it has been there in our lifetime. It seems that many young people take democracy for granted, something self-evident you need not bother about. This year, I was given the task to speak to students, teens in Bosnia and in Norway. How do you explain democracy in a way that break down this barrier of carelessness? My argument was and is: Democracy is the only system which protects, defends and guarantees all the freedoms and rights we cherish: Not only free speech, but freedom of movement, religious freedom, minority rights, to private ownership, the protection of law and the freedom of choice in your private life. In non-democratic systems one or more, perhaps all these freedoms are limited or denied. - I do not know if I succeeded in my task, but I believe the same argument is valid when it comes to the freedom of cultural expression.*

*The second threat is external and well-known: The deterioration of democratic practices in several countries. The authoritarian streak is obvious and growing: We can observe a pattern when populism transforms into right-wing extremism, when elected leaders do their best to grab and keep powers and the democratic institutions are not strong enough to resist or citizens wake up too late. This is not the time to analyse the reasons behind this surge of populism, but we often hear references to globalisation and the forces it has released.*

*A sign of the seriousness of this question is that the world's leading business paper Financial Times has opened a campaign to reform capitalism, stating that capitalism is doomed if it does not realise that the way of business as usual has its limits. The global marketplace is affecting the policies and future of nations and their citizens, but rules*

*regulating and overseeing it are inadequate and even dissolving when US is withdrawing from binding agreements. Democracy can only function inside the frame of a national state, on the global level we need a network of negotiated and supervised agreements, otherwise the jungle and chaos will take over. In this context I refrain from mentioning the name of the American president, he mostly and daily speaks for himself. Today we cannot use US as the good example of democracy in practice, but we can mention China and its governance model as the most serious long-term threat to democracy world-wide. What China stands for is a one-party authoritarian rule, suppression of many freedoms, supervision of the citizens on a gigantic scale, all this combined with economic success and wealth accumulation. Many smaller states may be tempted to sacrifice the freedoms of their citizens, believing this is the quickest way to prosperity. In this lays the risk with an ever more influential China.*

*What is the future of ECP? If we would be a truly democratic institution, the Parliamentarians would long ago have voted for a change of leadership. Now we are closer to the Chinese model, life-long leadership, even if this is not incorporated into our by-laws. Nevertheless, if you wish to see a long-term lifespan for ECP, younger members must sooner or later seize the rudder and steer ECP forwards. Please give me hints during this session about which young lions/lionesses are waiting in the bushes to become the Lion kings and queens of this institution. Let this be an early warning at least on my part, our younger SG has energy left but he too, needs growing support from members of the Parliament.*

## Plenary session on Humanitarianism – Culture – Education.



Moderator Erna Hennicot-Schoepges

Karl-Erik began by thanking Ms. Zonabend, Mr. Fernandez, the IDEA foundation, the Aurora prize, Scholae Mundi, and all the other people and organizations that made the event possible. He introduced the fact that the 20th anniversary of the ECP is approaching, and that he is delighted at how many people came, including Sudarshan Ramabadrán, an observer from India, and looks forward to introducing the ten new members of the ECP. He introduced the theme of the session, which is “Humanitarianism, Culture, Education” and then discussed the structure of the session, mentioning the two workshops that would take place that afternoon, one on the creative process, and the other on artificial intelligence. Saying that *“the problem with organizing the ECP is that you have to deal with 100 Prima Donna’s”*,

Karl Erik thanked Naira, one of the organizers, then invited Erna Hennicot-Schoepges to take the stage and begin the first plenary session.

ECP Armenia session, October 2019

Erna Hennicot-Schoepges:

Ms. Hennicot-Schoepges opens by discussing the role of the European Union in the development of European culture, noting that the new EU budget for 2021-2027 includes new funding for cultural development. She then addresses the theme for the plenary session, “Humanitarianism, Education, and Culture,” questioning its meaning in today’s society, questioning whether humanity even has a role anymore.

“Are we no longer human? How did we come to the point where emotion is no longer present in society?” She examined the meaning of “culture,” citing the UNESCO definition, which includes arts, traditions, beliefs, ways of life-- essentially everything in one’s life. To her, culture is all that gives life its broader significance. On the topic of education, she expresses frustration and worry that teachers and students no longer share a bond, that children are so disconnected from their families, institutions, and surroundings. Young people are not rooted in traditions,

she insists, and now have to face the digital-age world without a strongly rooted foundation. She invites fellow ECP members to discuss these three topics.

Marie-Louise von Plessen:

The Aurora Forum, which is also being hosted here in Dilijan, is a great place to discuss these themes, as it honors those who embody humanitarianism. We are in the best possible intellectual space to discuss these topics and issues. We are not necessarily the ones to find solutions, but we must think about the reasons why society is so fragmented right now. We must also think of history as an important aspect of culture.

Erna Hennicot-Schoepges:

Questions to the architects among ECP members what the role of architecture is to promote community.

“Is it possible to use architecture to promote community and humanitarianism?”

Helle Juul:

More and more of the growing world population is moving to cities, and their way of living is important to look at. In mega-capitals, no one is considering the role of architects to promote healthier, less lonely communities. Architects have a large role in the future but need a platform for cross-disciplinary communication and collaboration.

Erna Hennicot-Schoepges:

“How can we improve humanitarianism, both inside and outside EU?”

Titus Leber:

We must also look outside of Europe to what other regions are doing. In Africa, history is being examined from both a cultural and technological viewpoint. Digitalization will play a large role in bringing African culture into world heritage. We must overcome prejudice and ignorance about other regions and look towards them for inspiration and leadership on how to develop world heritage.

David Matevossian:

Armenia considers itself one of the oldest European cultures because we have existed for thousands of years. We have serious problems with multiculturalism and breaking borders because we are geographically locked in due to ongoing conflicts with Turkey and Azerbaijan, our two largest borders. This impacts our ability to engage in cultural exchange. In history, when we were part of an empire or Soviet Union, they put large amounts of money into culture, possibly to calm and control the intellectuals, but most of our cultural centers like museums and libraries were made during these times. Now, our mentality is all about politics and economics without an understanding of the importance of culture. In Yerevan, we have tried for 17 years to make a new cultural heritage center, but there is a lack of understanding of why this is important. Armenia needs a mentality change, both from the people and the government, to prioritize cultural development.



Erna Hennicot-Schoepges:

Religion is a part of culture, but we have a lack of knowledge about it because we view it as something that should be left alone and private. It should be discussed, especially in the context of freedom of expression.

Dorian van der Brempt

Religion is not just a culture, it can also be used as a tool of political interest.

“In Russia Putin has built a lot of churches, it doesn’t mean he’s a great fellow.”

When Belgium had colonies, the spread of religion and building of churches were of a political and economic interest, not a cultural one. There is a great need for political art, even though it’s not “fashionable” anymore. Artists find more truth than journalists, they take the humanitarian rather than political view on real issues and real people.

Levan Khetaguri:

It has always been difficult for the West to understand the East, ever since the Soviet times. In Eastern countries, they feel guilty that the USSR destroyed so many churches. But leaders, many of them from communist parties, now build churches like they used to build monuments to Lenin. They haven't become spiritual, they are just building churches-- there has been no real change, but they are used to make governments look like they've become spiritual. The focus must be on values, citizens, and individuals, not buildings.

Eugene Asse

"I hear the name Putin, I can't stay quiet."

Architects like me in Moscow have worked hard recently to make more public spaces, for comfort and beauty. In these public spaces, peaceful demonstrations were held and police came to beat and arrest protestors.

"I asked myself, what was my humanitarian aid in this? What did I contribute to society by making these public spaces? I don't want to create them anymore because they are spaces in which citizens and my friends are beaten and illegally arrested."

The creation of public spaces alone doesn't make humanitarian change. They mean nothing without political action.

Miran Mohar

Culture is everything which is not nature, including things like military culture. In the name of culture and religion, many civilizations and peoples were destroyed. We must be careful with organized religion, because religious organizations can act politically too. In Slovenia, it used to be that if you were religious, you were considered a good person no matter what you did. We should look to keep our spirituality but not focus so much on institutional religion.

Titus Leber

We should examine the European relationship to Islam. In Islam, there are two different jihads-- "small jihad" is the kind of jihad we hear of in the news, that we are afraid of. But "big jihad" is the fight against darkness in oneself, far more spiritual. We should use culture as a tool to encourage all of us to fight this "big jihad". Africans have proposed to UNESCO the formation of an African Cultural Parliament like the ECP.

Stelios Virvidakis

The Greek constitution has an imperfect separation of church and state, with all students taking a very religious Greek Orthodox course in high school. Now there is an effort to change that course to a more open-minded world religions and philosophy of religion course. The current system is exclusive, but the new course could help a better, more constructive understanding of other religions, especially as the number of refugees in Greece increases. However, the Supreme Court ruled that the old course must stay in Greek schools.

Joe Friggeri:

"What can artists do to make the world more humane, better to live in?"

Artists can't solve the big problems, only politicians can at this point. But they can shape how the issues are discussed and how society views them, by raising awareness about individuals. Numbers and statistics in the news depersonalize the issues, but artists can take one person's story and raise the empathy society has for that person and the issue.

Erna Hennicot-Schoepges:

Let's shift to education and artists' role in education. What is the situation in public schools with arts education?



Verena Huber:

Swiss schools approach education from a whole-child point of view: the head, the heart, and the hands. They focus equally on intellectual and practical education, with students able to choose which kind of secondary school they attend. Children are free to develop in different ways, and those who choose practical work are highly valued, well-paid, and respected contributors to the development of society, economy, and culture.

Bartłomiej Struzik:

Education should have “somatic design”, which includes all body experience-- intellect, body, but also emotions. These three things are what humans consist of, and must all be represented in our education system.

Savina Tarsitano:

Starting as early as possible is important for arts education. Arts can be used as a language to help bridge the gap between individuals and community. Arts can address important topics like immigration and sustainability in communities.



Fatos Berisha:

In Kosovo, the government is downsizing cultural investment and putting it under the umbrella of education. They think education covers culture without actually investing in the development of culture itself. Peter Handke won the Nobel Prize for Literature but denies the Bosnian genocide, and this must be discussed. We should raise this concern to the Nobel Academy.

Jacob Dahl Rendtorff:

In education, we need to look at religious tradition differently and integrate it into culture. The problem in many European countries is that there is a big separation between practical and theoretical knowledge. They should be more combined to make well-rounded individuals.

“We educate people like soldiers, workers. We need a more philosophical view of education: education for life and for culture.”

Richard Dubugnon:

We must promote free thinking and free speech in schools and greater society. It’s a paradox that democracies include freedom of belief-- it creates many problems when people have different definitions of life itself.

“Religion is an opinion and should be challenged like any other opinion.”

We are too afraid to offend people, but we must take that risk and challenge others’ opinions.

Massimo Dell’Utri:

We must reflect on what it means to be a human, taking into account ourselves and our relationships with others. Two concepts are central: respect for others and responsibility for ourselves. Education should not just focus on the young, but all members of society because reform is needed for all.

Timothy Emlyn Jones:

On the front of my mind throughout this discussion is what it means to be a human being. Being a good citizen is not necessarily being a good human being. Art must be engaged, because culture and society are inseparable.

“There is no such thing as apolitical culture. There is no such thing as an apolitical artist, because such a claim is political in itself.”

We must use art to understand what it means to be human. We can either be conformist or be creative. We as Europe should be more creative than conformist.

Silja Suntola:

Our view of arts is too narrow. We must view it as integral to education, not separate from other forms of education.

Luis Tavares Perirera:

Making mistakes is a part of being human, but this is being taken away by society's obsession with efficiency.

Laura Kolbe:

Our future is our children and our students. We must teach them to find solutions, not just identify problems. They must learn to keep a sense of hope for the future.

Nevena Skrbic Alempievic:

As a cultural anthropologist, my job is to look at culture. But the issue is, who is the carrier of culture? Who safeguards it? If we consider it to only be greater society, it excludes certain groups. For example, when we discuss public spaces, we must think about who those spaces are designed for-- a park is not designed with the thought of the homeless people who will sleep there. Humanitarianism, when thought about in terms of who can give and those who are in need, widens the gaps in society. We should think about empowering and strengthening all of society.

Luise Kloos:

The world's leading emotion is fear. This should change to hope in order to actually find solutions.

Eugene Asse:

I founded by own school of architecture eight years ago after 25 years of professorship at a national university because I hate the huge bureaucracy in education. My school has two main ideas: poetics, being connected with poetry, and re-thinking: provoking students to rethink the world. This is the driving force of education.

WATER BREAK

Erna Hennicot-Schoepges:

What is the origin of ethics and opinions? Is it one's childhood? Is it society and education? Is it relationships? Activities? What is the origin of the concept of culture and humanitarian urges for other people? When do children realize they are part of a community? What is the role of parents?

Luise Kloos:

Parents have a responsibility to themselves and others to be a role model. Parents have the job of finding the right people to help raise their children. Whether that means teachers or leaders, a parent cannot do everything on their own and must find people who can help the most. Due to societal change, Europe is developing new understandings that are making major differences in the present world.

Erna Hennicot-Schoepges:

Countries nowadays are becoming increasingly diverse and multinational, which helps with their education and growth. Learning new languages greatly helps as well, both as a skill and as a tool that facilitates brain development and growth. The fact that the session is in Armenia, but the language being used is English, not Armenian or Russian, exemplifies the previous century's very unilingual approach. Living together with people of other backgrounds and learning their languages increases understanding, decreases chances of conflict and increases understanding.

Dorian Van Der Brempt:

Languages are more than a tool, they are a means of expressing emotions and defining cultures. Kids now can learn many languages, but not know any well or have explored literature in any. Similarly, youth rarely have nice handwriting anymore. Knowing complex aspects of language is very important for culture because it enables many ways of expressing emotion, such as poetry or literature. Not everyone is capable of knowing many languages, so the 'emotional education' of studying arts and literature is very important.

Joe Friggieri:

These days, many teachers find themselves unlearning what kids have learned at home.

*"When you teach literature, you should always keep in mind that the great literary works from the past are written from the point of view that reflects the culture and context of the time. Do we still accept those views though? Some of the problems from Shakespeare are no longer present."*

We need to be more aware of the problems of educators nowadays because there is no neutral point of view in education. This topic needs to be brought forth and addressed.

Richard Dubugnon:

How would you deal with the problem of what is in the curriculum if there are contradictions with what you believe?

Hennicot-Schoepges:

Usually that is up to the ministry, and individual parents cannot do much, but groups of parents can. Individual parents have no real way of interfering with the educational system, and have to organize and take it to the government.

Richard Dubugnon:

Not all parents can afford religious schools, and often hold back their students from science courses that go against their beliefs, such as biology classes that teach evolutionism. Not only does this prevent kids from getting complete education, it even affects them socially when they are singled out.

Erna Hennicot-Schoepges:

It is the obligation of the organizing power (public or private schools) to look at what is taught and change it if needed. Parents can have their individual issues, but the system is what controls education.

Joe Friggieri:

Students should never be obliged to attend religious classes, but religious classes should not be considered "the opposite" of science classes. The conflict between the two is unnecessary and if parents or the school had more say than the government, a lot of this would be realized.

Judith McKimm-Vorderwinkler :

- I would like to remind us that children are natural communicators, and do not naturally have fears/prejudices. Children are naturally attracted to artistic reception, so the question is when does this stop? It stops when they are indoctrinated to differences between people (race, etc.) or when they get bad grades in art courses.
- it's a no brainer that tools that open the mind and make people come out of their boxes must be implemented - and those are very often creative tools

- All these sectors (humanitarianism, culture, education) are being compartmentalized and art is the one tool that makes humans stand out from animals, so art and art education is the most important tool to be given to children to bring out their humanity. This transfers to accepting diversity, living in a multicultural society, and etc.
- We do not all have to be artists, but it is an important tool for everyone to have access to to create an openness that everyone can interact with.

Jaanis Garancs:

- One way to solve major problems is to create a link between generations
  - Pushing up pension age forces people to work more, reducing time to interact with grandkids
  - More links between generations helps understanding
- Quality of public media is very important too
  - Soviet Union did this well
  - Educational programs on tv
  - Information technology can be used in school settings and can make a large difference in education
- Decreasing working week lengths could also encourage generational links, and would lower unemployment
- Kids should learn to deal with failure and pain as opposed to keeping them in bubbles

Marina Koldobskaya :

- Neoconservatism is the root of many problems
- Fear of youth and new ideas is a source of neoconservatism
- Every day brings new change, which is worrying, and people escape to more traditional forms of life, which influences education, culture, and art.
- Youth can be the educators for some things (such as teaching grandparents to use mobile devices)
  - This can make older people respect their grandkids more.
  - The lack of this encourages fear and escapism

Hennicot-Schoepges:

- Youth nowadays 'need' a lot
- Advertisements play a big role with kids
- How can parents educate their children to be more critical and not buying everything?

Nelly Bekus:

- My son is learning religious education and had to create an advertisement for a shop that sells muslim attire
- They do not concentrate on differences, but they learn about religious beliefs and what they have in common
- Atheistic education does not necessarily work, because religions survive it and are part of the culture, so we must learn to live with it

Hennicot-Schoepges:

- What is the opinion about learning writing on digital devices? Some schools in France in Finland give tablets to children, not pen and paper.

Bartlomiej Struzik:

- Youth know how to use complex devices that can be incorporated into some educational fields
- It's not about "what can we use" but "what can we write"
- Asking questions is a great way to teach
- Connecting fields is a great way of teaching

Laura Kolbe:

- The content is important, not the media
- Everyone has the opportunity to expand their knowledge base, especially with the technology to facilitate it

Nikolae Butler:

- I like to write a lot, and I was born in Romania, where I learned cursive
- When I moved to America, I learned to type
- In college, everyone loses critical analysis due to access to so much information
- Writing papers is more easy
- Plagiarism is a huge issue now

Louise Kloos:

- Having the ability to write helps with the ability to draw
  - This is a skill that will be lost (the connection from mind to pen)

Jaanis Garancs:

- Be careful with such abrupt changes, as handwriting can still have many uses.

Jan-Erik Andersen:

- Handwriting can be beautiful, and repetition can be very aesthetically pleasing
- Kids are being stripped of the ornamentation in writing

Marina Koldobskaya:

- Some things probably will not be change
  - When the synthesizer came out, people thought no one would sing anymore
- Art is constant because it is pleasurable
- Calligraphy may be lost, but things connected to the body will always be there (sculpting, singing, painting, instrument-playing, etc.)

Alexis Kouros:

- If you think of the past, even the ball-point pen changed how writing worked
- Technology changes, but the message remains
- Handwriting will stay as a form of art, but to force people to use outdated technology will not work

Hennicot-Schoepges:

<closes debate>

**Plenary session continued on Humanitarianism – Culture – Education.**

Moderator Pär Stenbäck, ECP President.

Following presentations by Sudarshan Ramabadran, Levan Khetaguri, François Carbon (provided below).

About: Relations Armenia - EU





David Matevossian and Arev Samuelyan (Armenia)

- Armenia is currently strengthening relations with EU
- Armenia is participating in many festivals, such as European film festivals
- 2nd in terms of grants received from the EU in the last 30 years (behind Georgia)
- Erasmus Plus exchange program for students is growing and Armenia is focusing on making it bigger
- There are more grants for artists and festivals and other cultural projects
- There is a system that is being established, so as Armenia gets richer, the cultural side will grow
- Many institutions do not exist yet that they want the state to implement/create

Question: who will be contact person from Armenia about culture and arts programs?

- Arev: Ministry of Sport and Youth Affairs in Armenia is newly established, may be too big but they are the responsible body

Question: What is the situation for artists in Armenia? How are they treated?

- Arev: They are independent, but the state also supports and creates spaces for artists and freedom of expression.
- There is budget for art and cultural heritage, and since the revolution there has been established a grants system that artists can apply for to fund projects
- David: Sometimes there is misunderstanding between the state and the artists. Hopefully as the state gets more money, they will fund more art.
- State is often not happy to grant money to artists, they must demand more money
- Want state to reestablish cultural heritage institutions



Pär Stenbäck:

- Back to the discussion on Humanitarianism – Culture – Education: Can there be culture without a humanitarian approach? What is the connection between the two?

Miran Mohar:

- It is wrong to think of culture as a purely positive
- There is negative culture (Nazis etc.)
- You can win a Nobel Prize for literature with something not exactly connected to humanitarianism-
- Culture is very wide, and has been used for profit
- “Every document of culture is also a document of primitivism”
- Art cannot be neutral

Pär Stenbäck:

- Are people's artistic productions diminished by their political or personal views? Ex. if someone makes a great work of art but we dislike their views on something unrelated

Marie-Louise von Plessen:

- Very topical in Germany, winner of German book fair who in his acceptance speech made a controversial political statement.

Stelios Virvidakis:

- What is the relationship between art and morality? Do you recognize the value of art, even if the message is repugnant?

Hennicot-Schoepges:

- Art is art, the person who created it can be separated from the art. When art is created for selling it has less cultural significance. It is more of an investment.

Eugene Asse:

- Almost everything is linked to history and politics
- People want to change history and can use art
- Authoritarian states, like Russia, use culture for manipulation. All state-supported culture will then be dedicated to support patriotism, incl. changing history to make the state look better, etc.



Alexis Kouros:

- The #MeToo movement has damaged many artists and has brought the "trial by social media" for many people
- The problem with this way of thinking is that someone can make decisions for other people.
- Should we say that, since this is "an imperfect person" we have to dismiss his art?

Fatos Berisha:

- It's all a matter of ethics
- Peter Handke's art cannot be separated from his political beliefs
- Same applies to many artists
- When we honour an artist with a prestigious prize, we must use ethics and also look whether the person deserves it. I cannot separate the person from his work.

Luise Kloos:

- Nobel prize is not nominated by state
- Handke now said he would not talk to journalists after discussion with writer
- This will erase the leverage he had

- How fresh is the wounds from the Yugoslav wars?
- A prize committee should not put a blind eye to the ethics of the laureate's views

Miran Mohar:

- Aesthetics without ethics is cosmetics

Nikolae Burcea:

- Handke was very negative about Thomas Mann.
- This shows an isolation from the community, why criticize a dead colleague?

Karl-Erik Norrman:

- During the turbulence around #Metoo the Director General of Stockholm City theatre was criticized for his tough leadership style (not for any sexual harassment crimes!) and chose to resign in anger. He committed suicide 3 months later. You could say that the media campaign killed him. This terrible incident should lead us to more reflection...

Pär Stenbäck:

<closes debate>

## **Plenary session continued on Humanitarianism – Culture – Education.**

Moderator Karl-Erik Norrman



### **Introduction and presentation on Cities of Wellbeing, Helle Juul, Copenhagen/Denmark.**

Health, well-being and quality of life. At Juul | Frost Architects we put people at the heart of urban design. We develop and design neighbourhoods, public spaces and living-, learning- and work environments that promote health, well-being and quality of life.

A holistic concept of health. We live in a time, where our quality of life is challenged by climate changes, where increased demographic diversity challenges social cohesion, and where the rapid increase of people living in cities will be among the most important global health issues of the 21st century. These challenges affect our physical, mental as well as social well-being. That is why we always design with a holistic concept of health in mind.

We develop projects that promote contact to nature, encourage daily physical as well as a social activity, we design spaces that support the growth of local communities and foster social cohesion and we give shape to tomorrow's affordable quality housing as well as vibrant and safe public and green spaces: All in order to respond to the current and future challenges with pragmatic, robust and sustainable solutions.



Improving quality of life. To put it plainly: We focus on improving citizens' quality of life and living conditions. At Juul | Frost Architects our ambition is to develop the future cities of well-being.



Eugene Asse:

I have to show you an example of how good, well-intended Architecture can be abused by police and security forces in an authoritarian State.

(Shows a short film of a peaceful demonstration in a Moscow district with beautiful architecture. The demonstrators are brutally beaten by police).

Good intentions are not enough

Karl-Erik Norrman:

Yes, I have to agree that good intentions are not enough. In Stockholm,



Gothenburg and Malmö in recent years architecturally well-planned areas have become platforms for isolated ghettos, gang-criminality, shooting, car-burning and big explosions. In this case it seems to be **the lack of action**, rather than authoritarian rule



which is the problem.

Abelardo Gonzales

Unfortunately, certain areas of my city, Malmö, have become real battlefields. We don't recognize our city. People, particularly women, are afraid to go out in the evening. All the benefits which has helped



women are slowly going away. I see more and more small changes that grow and eventually become too big to stop.

Erna Hennicot-Schoepges

The problem is that we have to look ahead and see what is happening economically in the society. As an architectural example. How can traffic be organized in a city such as Luxembourg? We need regulations. There is no technology for the influx of traffic. Architects should be more involved in politics to impede these problems.



Helle Juul

Well, architects do understand the implications and take everything into consideration. Technology would imply that futuristic buildings will not have the problems we have today. We can cope with the future but at the same time architects cope with reality, not fantastical imaginations.

David Matevossian

Whatever we have done, can make reality much better. Architectural buildings have a chance to revive civic places.

Karl-Erik Norrman

Yes, but we also have to take into account that more than half of the world's



population is living in mega cities. Let's consider that fact. I am concerned by overpopulation, and many of the issues that we're discussing here can be pinpointed to this challenge. Our world cannot carry the weight of so many and within short we amount up to 10 or 11 billion people. The rise of population causes many human problems and that shifts society. The need for humanitarian assistance is growing, hence now the

Aurora Forum. The rich world is becoming more egoistic and empathy is decreasing. We have a responsibility to what is happening now in the world and to showcase it.



Richard Dubugnon

Western Countries which are selling weapons are responsible for wars and causing these human problems. I don't relate to this passive crime.

Luise Kloos

Art and empathy are linked...

Sudarshan Ramabadran

And spirituality is the core of India.



Steve Austen

I came to the conclusion that we must find individuals that realize that the art world has changed. Many of us were part of a sophisticated marketing for our countries. Populism is the result of stopping citizenship information.

Savina Tarsitano

There is a gap of solidarity. Artists' jobs can assist others dreams and belief in their hopes. The diversity is one of the biggest assets of ECP which could help us educate others.

Nik Dee Dahlstrom (Sweden)

Among all these dark challenges I wish to share some light from a more positive initiative. I manage a cultural project supporting refugees and asylum seekers to integrate in Swedish society using arts, healing story and activities towards wellbeing. Participants are highly receptive and desire not only to help themselves but also

others in our local community to grow and feel safe. Spirituality, gratitude and fostering loving attitude has proven key factors. They are very appreciative, and we assist them in realizing their individual unique potential. Coming up now is a multicultural festival for this group along with native citizens. The theme will be 'Light in the dark' and 'Finding home'. Working 'glocally'

I would encourage and appreciate some individual greetings from the body of the ECP for the festival.

Karl-Erik Norrman:

<closes debate>

## Members initiative and presentations

A presentation by Sudarshan Ramabadran on ECP - India Foundation cooperations



*This year's theme of the ECP is 'Humanitarianism, Education and Culture'. When we talk of humanitarianism from an Indian perspective, I wish to take all of you back to the United Nations at the time of framing important laws for the benefit of humanity. Hansa Jivraj Mehta's name cannot be missed because if it were not for her then the Universal Declaration of Human Rights would have just been called Universal Declaration of the Rights of Man. Her humane touch changed the name and face of an international law. Her contribution to this effect was recognized by the United Nations in view of the 70th anniversary of the document in 2018.*

*Friends, India is not a nation state but a civilizational state. India's foreign policy orientations' firm base today is our culture and civilization. We did not begin existence in 1947; we are proud to belong to a civilization that is 5000 years old and counting. However, the challenge now is to contemporize this beautiful, long lasting civilizational history. It is towards this that the India Foundation's Center for Soft Power is fully committed to and is instituted for. Through the Center we aim to bring about a confluence of civilizations. Our Center is the first Center in India to study and research India's soft power prowess as well as understand lessons from the world. We have divided India's soft power prowess into these themes: Yoga, Performing arts, Music, Arts, Craft and Design, Ayurveda, Tourism, Museums, Technology, Education, Public Diplomacy, Language, Literature, Spirituality, Cinema, Cuisine.*

*Chennai, the city where I come from in Tamil Nadu, is part of the UNESCO's Creative Cities Network. Towards this, we have initiated an interesting project to document performing artists in the city who have organically taken performing arts to various countries abroad, organically, uniquely and unimposingly. This unique project is called the Chennai Soft Power 30.*

*The European Union is India's largest trading partner and there are many civilizational links and similarities to explore with this region in the world. It is imperative therefore that a dialogue between the European Cultural Parliament and India begins to explore these links and contemporize them for the benefit of citizens. A conscious regular annual attempt has to be made to this effect. Contemporizing these links will and should contribute to tangible economic and political gains. A win-win.*

*Thus, by the time the 20th session of the ECP arrives we would have made considerable inroads to understand each other better.*



*India is no more a reticent power where she was unsure of taking critical decisions during the cold war era. The 21st century will be the Asian century. India is also a place of and for 'seekers' where the eternal question that is pervading all minds is fundamentally 'who am I?'*

*India is marking and celebrating the 150th birth anniversary of Mahatma Gandhi this year globally. Just by wearing a simple loin cloth around his body he stuck to two important values of non-violence and truth and fought for India's political independence. He showed us the way by standing up for values and is a shining example across the world.*

*Many of you in the morning session were pointing out how varied opinions must co-exist. I would like to state that Indian thought has never emphasized one way alone; it has always been 'and', 'or', and 'also.' With a kaleidoscope of cultures, 640+ districts, and 18,000+ villages, we are moving from 'unity in diversity' to 'diversity in unity'.*

*I invite you all to come and experience India!*

#### **Q&A:**

*How is the india foundation financed?*

- Private think tank sponsored by businesses, philanthropists, and on occasion, the government

*Could you dwell on how you see this dialogue taking place?*

- We thought we could begin with 10-15 people who could lead the delegation to India, alongside 10-15 from India to start an initial dialogue that could move towards an India-Europe conference on civilizations.

## Members initiative and presentations cont.

### A presentation by Levan Khetaguri on Academy for Cultural Diplomacy in Tbilisi, Georgia



After the 2016 ECP session in Batumi, Georgia, Mr. Khetaguri decided to establish a Cultural Diplomacy Academy, and began working on it in 2017. After bringing many institutions with common interests to Tbilisi, they began hosting the academy at the Youth and Children National palace of Georgia, a place with substantial historical value to the Caucasus region. The academy started as a two-day workshop for teenagers that was run by many ECP members, and there was another edition in 2018, with over 80 participants. Mr. Khetaguri then introduced his new project, an “ECP Summer School” in Eastern Georgia, which would aim to be an international school that teaches culture and

values, alongside courses such as management, journalism, and spiritual practices. They are working with UNESCO to establish the school, which would focus on teenagers but would be open to adults and are committed to using it to strengthen the community around it. They are looking into more funding and development and hope to bring in ECP members to contribute to the structure of the school.



### Q&A:

*When would the school run?*

- It depends on the curriculum, as it is based on the availability of professors
- Activities would be year-round

*What would the age group be?*

- 12-70
- Preferably in groups of 30ish

*What would the language be?*

- english

## Members initiative and presentations cont.

### A presentation by François Carbon on the Transatlantic Cultural Dialogue between Luxembourg and the US.

The Transatlantic Cultural Dialogue is a conference that has existed since 2008, when the Miami University of Ohio and the Université du Luxembourg sent students to explore the significance of cultural and liberal education for fostering global citizenship from both US and European perspectives. There have been 4 sessions since 2008, each with a different culture-related theme. The next session is scheduled for 2020 with a theme of “Reimagining the Tower of Babel.” Although there are plenary sessions and speakers, the conference is not necessarily an academic one, but a dynamic one that has participants enjoy music, art, writing, meditation, and



many more ways of

enabling intercultural understanding. The conference is interested in expanding to maybe having other similar conferences, such as a transpacific cultural dialogue or something of the like. Responding to a question, Mr. Carbon clarified that now, the conference is open to anyone who is interested in joining, with a mix of students and professionals that creates a very open and interesting dialogue. The conference is also very cost-efficient, costing only

about 25,000 euros, as all participants arrange their own travel and accommodations.

### Q&A:

*Who is this for and what are the results of their participation?*

- The conference is open to anyone
- The dynamism comes from the fact that there are professionals and students, which creates opportunities
- Budget is 25,000 Euros because everyone pays their travel/accommodation fees and no profit is being made.



transatlantic dialogue

## Workshop: **The Creative Process**

*How can cultural activity contribute to a creative process in other sectors of society?*

Moderator Timothy Emlyn Jones, Ireland.



Creative Process: An Inclusive Discussion Panel 17/10/2019

Tim Jones

- Talked briefly about Galway in conjunction to being the next European Capital of Culture in 2020 and its connections with other organizations throughout Europe
- Discussed the possibility of interaction between the ECP and the locale in Galway as something the ECP could offer Galway for a next possible meeting
- Topic was introduced: What's the Role of the ECP? To be more interactive. Artists need to be centered, change their mental state, then they could make more of an impact on others in a better and more positive way
- To conform to standards is the opposite of what artists should do
- How do artists become accessible to non-artists and how could they help develop creative opportunities or provide solutions to their problems?

Levan Khetaguri

- We talk too much about creative process without being part of academic research (whom also encompass a large number of artists)
- We could go further (do a survey- we need an objective, an aim- and invite new generation of practitioners who can voice their opinions about what is really occurring)



Dorin van der Brempt

- We need to turn it around: how can artists use non-artistic elements in their art
- We have to find a dialogue with other sectors
- "I don't believe that artists are more genius than other people"
- Time is most important ingredient to our creativity

Miran Mohar

- If we create something that society doesn't need, we might harm them
- We need to solve practical things. Creativity is overrated. We should not worship creativity



Silja Suntola

- There is a need for better definitions so that others can promote artists
- Finland's education tends to look at art through a multi-disciplinary approach

David Matevossian

- The level of the artists to the realism of what others want is difficult to answer, but is eager to find out the answers to this

Luise Kloos

- If we study cultural history, we cannot understand the numbers, but we need it as art to understand it as a way to get history, and it needs to be there as a way of spiritualness for others to utilize and find themselves
- "Identity is connected unconsciously via the presentation of art"

Olexandr Butsemko (presentation "Troubled Identity interpreted in artworks by Anthony Miro)

- The post-modern person is in danger of identity
- A shifted identity is troubled
- People try to find alternatives in a non-alternative society
- People go to the streets to protest to relish the joy of togetherness and friendship/ emotions burn out quickly when protesting

Luise Kloos (presentation On Pilgrimage: Showcasing a Case Study)

- Why people go walking: art and nature, cultural history and diversity (keeping cultural history alive), and other
- The question posed; What is the relevance of contemporary lifestyle in Austria (and other countries) in pilgrimages
- It's important to work with materials that don't last and are natural
- To observe the change in the society
- The society sees artists as some kind of safe guardians of their space; and when it is safeguarded, they feel honored

Janis Garancs (short presentation)

- A project which utilizes cards to determine that a new idea/creation was useful to society (design thinking)
- "I encourage artists to vocalize what they're doing because it enables you to create it"

## Workshop: **Are the machines taking over?**

*How will Arts and Culture manage the era of Artificial Intelligence?*

Moderator Stelios Virvidakis, Greece.

### **Intro 1: Stelios Virvidakis**

What do we think about the IT and machines taking over?

There are 2 attitudes, either:

Let's hope the machines get included into our system.

... or

It's terrible with fears of this being the very end. Could this be the death of art?

So, after postmodernism what's next? Machines and their art? What about creativity, artistic input?

"I have an intuition or a claim that the main point differentiating here between human art and machine art is the one of having an intention behind the arts. So far only humans can have that."



### **Intro 2: Artificial intelligence – out of control? Marie-Louise von Plessen**

What may be our reasonable attitude towards a media revolution opening new social strategies? To attract & entertain the mass consumer, algorithm feeding Artificial intelligence is the new gospel followed around the globe.

Stirred by AI, will the new creative mantra largely applied in Arts & Culture, subversive immersion changes our perception of analogue reality? Imposed by digital means, are creative minds obliged to use generated animation, interaction & reinforced universal learning to remain efficient in social media?



At the UN conference in Geneva in March 2019 dedicated to AI, *digital natives* under 30 from Berlin took a positive outlook on future markets. For creative merchandising, their State Gallery merges open science, technology, art & innovation.

To meet marketing strategies, artistic & cultural fields are optimized by new technology. So far autonomous creativity such as painting, composing, writing & editing, curating exhibitions or theatre displays now deal with digitalization & Algorithm. Some examples:

Digital decomposition & virtual reality enables archaeologists to reconstruct & restore destroyed sites from the wars in Iraq and Syria, while computer games open access to different lives as experienced in dream worlds.

Chorales generated by neural networks sound like an original score composed by JS Bach. Centuries and decades beyond old and recent masters, works realized by automatic writing in the style of Goethe, Hemingway or Proust, processed composing or painting have enlarged the field of art products. Artistic characteristics in the mode of Rembrandt, Vermeer, Matisse or Picasso have created digitally processed artworks. Christies London auctioned the first painting programmed by AI & signed by an Algorithm for only 400.000 Dollars in October 2018, while Sotheby's recently sold Banksy's large size format dated 2009 'Devolved Parliament' of apes serving as deputies for 8,5 Million Pound. First performed in London in January 2019 with the two missing movements completed by AI, the Chinese giant Huawei sponsored Franz Schubert's Unfinished 8th symphony.

Sponsored by Germany's ministry of culture, the Hansa city of Lübeck presents Günter Grass' Nobel award winning novel 'The tin-drum' by augmented virtual reality. Starting the tour from a reinstalled 1930ies grocery shop, the digitalized itinerary is to attract a younger audience without authentic analogue artefacts.

Even fish communicate to visitors: The Baltic maritime museum in Stralsund explains their variety of living species without any further guidance by interactive media installed in its huge aquarium.

Running theatre productions such as Kay Voges' play *Parallel world* are set on two distant stages. While two wedding parties argue about which is the analogue original or digitally copied performance, the audience follows the plot in real time on site & per live stream.

The start-up *Generated photos* produces with the slogan *infinite diversity* 100 000 synthetic realistic portraits of *random unreal people* who never existed. Their stock is based on 70 really living persons - at last, they do refer to Adam & Eve's gene pool. The 29.000 generated images feature consistent positions & facial expressions with a variety of ethnicities, all ages & face shapes. Downloaded for free to be improved by AI every two years, these *random unreal people* may soon replace celebrities or movie stars for future publicity issues.

As to *infinite diversity*: will AI reach beyond Darwin's *selfish gene* theories about the survival of the fittest? Will media stirred progress abolish granted basic rights on political participation that our democracies have acquired since the age of enlightenment?

Will these AI applications foster new means of creative, intellectual censorship & thus pave the way for totalitarian control on critical expression, or rather foster genuine creation? Based on digital data, the Peoples Republic of China already applies neuron networks to visually control everyone's social & legal profile in large crowds.

Competing with optimized efficiency, critical empathy as part of our performative societies struggle to meet new economic grammars of generated applications. Thus, will individual artistic analogue work remain competitive in the digital age?

And author's rights as a source of income because digitally processed royalties belong to non-profit regulation called *creative commons licenses*.

Titus Leber

Along with MIP Titus refer to having worked with artificial creativity and superimposed images

"Image reactor is one example where we projected 50 000 images. We realised that after a few minutes we changed from left to right mind thinking. It really creates strong images. Many students could not take it - they were overloaded. The other half became more creative and expanded their mental capacity after this."

Joe Friggieri

Shares a story of a woman who wants to buy a dog but is offered a robot dog that is much easier to handle. But she still persists on a real dog.

“What if we transfer the same question to us humans. Can you make love to a machine?

Well robots seem to be doing that. Can you make a computer feel pain? The turning point would be when a computer could reply to the question of *‘What does it feel like to be me; a computer?’*

There needs to be an Intention and commission or market behind an artwork. Computers don’t have that. A computer can finish the unfinished. A piece of wood flushed ashore is not art unless a person takes it to a studio. Then it could become a piece of art. The intention still needs to be there behind a piece of art.”

Eugene Asse

“The real danger is not if computer creates art but rather if it stops humans intent to make arts.

On the market we will have competition between computers and humans.

A computer can substitute architects - they could easily disappear. For us architects that is a dangerous future.”

Massimo Dell’Utri

“Computers are useful, no doubt, but can they create art? Can machines become like humans? Probably they can resemble humans but not the human mind. It would be the end of art if computers could produce arts and even most likely even the end of humanity.”

Melle Daamen

“The deadline is the artist. The artist prepares the computer to do it and deliver in time. But, to make it more complex. It should be authentic! Like when you can only see the artwork in its original site. We are still very focused on this romantic idea of art being made by an individual artist.”

Erna Hennicot-Schoepges

Shares an interesting experience of a computer composing for an orchestra.

A composer was also employed. Both performed but the audience said that the man-made music more touched their hearts.

Alexis Alatsis

Relates to a project where a computer completed an unfinished symphony in the style of the composer.

“We get mixed up here - we are not yet at a point where computers can create themselves - we use algorithms that imitates human interaction. Will the computer eventually be able to have intent, emotions...? Will it be the end of humanity when computers create art? What defines art? Is art what defines humanity?”

Sudarshan Ramabadrnan

“Is consciousness computable? Microsoft is investing millions in trying to find out.”

Marina Koldobskaya

“Of course computers could produce architecture. Human need is changing - but computers are still always a tool. It is not only the intelligence that counts. Also emotional intelligence.

Nelly Bekus

"Looking back in the long perspective - art used to be commissioned. To be more crafted for a purpose. What then is the function of art in society now? Today everyone is encouraged to create art, to become creative regardless of their future career.

So when we talk about AI and the future; the important thing is that humans still can keep creating arts for the purpose of their own personal development."

Abelardo Gonzales

"Well It's all about the programming. In Blade Runner there is an interesting scene when the androids where fighting among themselves to get longer life - and as such a more human urge."

Richard Dubugnon

"I'm not afraid to delegate artwork to computers. We will get biological computers.

But how about authors right, intellectual property? Computers will create music. What then is great art? What then is beauty?"

Jacob Dahl Rendtorff

"We need a philosophy of art related to computers. We need a concept! If we go to Platos thoughts about creating ideas - a computer could surely create virtual art."

Luise Kloos

"It's a process where we humans contribute - so when will the machine take over? I relate AI to God; that of what we do not know. It's about replicating the human mind and how can a machine replicate the learning process?"

Judith McKimm

"We need to find that any artwork should be signed. Is intellect in itself enough to create art? I once had a parrot - it would perform melodies. After a while it started to change the music I taught it and was very happy about that. Does the computer have a need or enjoy completing tasks?"

Andras Horvath

Now we look at art from an artistic point of view. But we need to look also with a science fiction point of view. The final point of humanity is in cyberspace and when it can think itself into cyberspace. Gaining energy from the near surroundings.

Nik Dee Dahlstrom

When or if a computer reaches Singularity; ie becomes self aware. It is reckoned to have an intelligence of 1200 where mankind today is estimated at 12 and chimpanzees/dolphins at 7. It will by far exceed human capacity and is likely to foresee any human interaction.

A new institute has been established in Oxford to foresee future challenges of humanity namely Future of Humanity Institute: <https://www.fhi.ox.ac.uk/>

Furthermore they also look into future ethics of AI. Like, what if a software program becomes emotionally aware similar to our house pets - can we ethically just close it down?

Institute for Ethics in AI: <https://www.schwarzmancentre.ox.ac.uk/Page/ethicsinai>

## **Conclusion, Stelios Virvidakis:**

The fast development of AI and its various technological applications seem to enhance our potential in various domains and make our life much easier in many ways. However, the construction of high-powered computers and intelligent machines, which imitate the functions of human beings and look very similar to us, raises many issues concerning the possible impact of such computers, robots and androids on human culture and on our very understanding of human nature.

Questions that are often asked by philosophers and other intellectuals focus on the eventual ability of such machines not only to perform mechanical and algorithmic tasks, to make amazingly complex calculations and to beat chess champions, but also to engage in all kinds of human activities, to experience feelings and emotions, and perhaps to produce artistic works that cannot be distinguished from our creations. (Here, we would have to apply a version of Turing's test).

In our discussion, we started by mentioning well known novels by authors such as Isaac Asimov, Stanislaw Lem, Philip. K. Dick and, more recently Ian McEwan and we then referred to computer programs that compose music and produce literary texts and paintings, by copying, imitating and combining already existing art styles. (Marie-Luise von Plessen in her dense presentation provided a number of characteristic concrete examples.)

Now, regarding the possible consequences of such developments on artistic creation, we have to examine more general philosophical issues, apart from the alleged indistinguishability of the behavior of intelligent machines from that of human beings, in a wide range of possible situations. Hence, we should deal with the following philosophical queries:

- a) Do/can machines have not only consciousness and self-consciousness, but also experience(s) like ours?
- b) Could they fully replace or substitute human beings in all their significant activities, actually improving their performance and even achieving perfection?
- c) What is human nature? What does it involve?
- d) What is art? what are its main characteristics? What are its norms (such as the pursuit of creativity and originality)?

These questions provoked a lively debate and many converging and diverging answers were put forth: First, some colleagues argued that since art involves creative, original acts of freely thinking human agents, possessing bodies of flesh and blood, expressing wishes and emotions, realizing intentions and pursuing purposes, and participating as equals in our forms of life, machines can never acquire the same capacities and attain the same ontological status as those of human beings and thus could never produce real artworks. They execute programs designed by human agents who should count as the real artists. If some day they end up producing authentic art, this would amount to the end of art as we know it, but also to the end or to the overcoming (in a transhuman direction) of human beings as we know them. In fact, according to a pessimistic attitude, such a remote possibility would have pernicious

consequences and would be perceived as a threat. On the other hand, some members of our group claimed that it would be question begging to exclude the transformation of our current conceptions of real art (that are already very different from traditional accounts) – as well as the modification of our current conception of human nature. Thus, it would be better to adopt a more open, cautious stance towards the possibility of a future in which machines become like us in all respects and become full members of our communities, displaying also the potential for what we characterize as free artistic creation. Of course, we should beware of the implications of such a development for our actual moral, political and legal norms, which should be adjusted accordingly.

## Presentation of new ECP members



Sona Hovhannisyan, Armenia:

Sona is a musician and conductor of several state choirs in Armenia. Currently, she is the director of the Komitas State Conservatory. She looks forward to working for a new generation of Armenian musicians.

Arev Samuelyan, Armenia:

Arev is an architect and professor, teaching at the National University of Architecture in Armenia, in addition to having her own private architecture firm. In her role as the Deputy Minister of Culture, she was responsible for Armenia's

cultural heritage and working with organizations like UNESCO. Currently, she is working on a PhD on museums and archaeology, in addition to contributing towards the development of new museums and cultural centers in Armenia.



David Matevossian, Armenia:

David is a film director cultural manager of the Heritage Cultural Foundation. He is currently working on a cultural museum center in Armenia. He hopes to change Armenia's attitude towards cultural heritage and its value, and wants to see politicians and public figures placing an emphasis on the preservation and development of culture.

Vahan Badalyan, Armenia:

Vahan is the director of the Small Theater in Yerevan, Armenia, which produces many educational and cultural projects. He started the first inclusive dance company in

Armenia that includes both disabled and abled performers together onstage. His focus is producing accessible and inclusive performances.



Jacob Dahl Rentdorff, Denmark:

Jacob is a philosophy professor at Roskilde University in Denmark. He is interested in the philosophy of culture and art and their many different interpretations, as well as ethics and the philosophy of leadership. He is curious about the relationship between culture and ethics, and the roles they play in defining each other. He is currently examining ethics in different parts of Europe and the role they play in defining European culture.

Dudana Mazmanishvili, Georgia:

Dudana is a pianist and a diplomat, who formerly worked as the Cultural Attaché in the Georgian Embassy in Berlin, Germany. She was the Georgian Guest of Honor at the 2018 Francophonie Conference in Yerevan, Armenia. She has founded two new international festivals in Georgia, the Tbilisi Piano Fest and the Tbilisi Mural Fest, which was co-funded by the cities of Tbilisi and Berlin.





Laura Kolbe, Finland:

Laura is a historian at the University of Helsinki, focused on the history of Europe. To her, history is about stories, memories, and identity construction, which all influence whose stories we listen to and what kinds of historical narratives we create. She is interested in the formation of a European identity in the 1990's after the Cold War and is excited to bring more young people into the formation of European identity.

Bartłomiej Struzik, Poland:

Bartolomej is a professor and head of the archaeology department at the Academy of Fine Arts in Krakow, Poland. He is interested in the concept of somatic design, which

focuses on including all aspects of human beings when looking at the design process. At the Academy, he is the Vice Chairman of the International Collaboration Commission, which focuses on Asian, Australian, and Israeli universities. At his heart, he is an artist, and is trained as a sculptor.



Nevena Škrbić Alempijević, Croatia:

Nevena is a researcher on fieldwork in public spaces, with a focus on contemporary cultural and social processes that influence people's identities and everyday life. She works in the Department of Ethnology and Cultural Anthropology, University of Zagreb.

Evgeny Vodolazkin, Russia:

Evgeny is a writer and historian, who began as a medievalist, studying old Russian historical literature. He realized he wanted not just to research, but also to develop, the Russian literary canon. He tries to keep

a balance of writing his own literature and appreciating old Russian literature.



## Tour to Haghartsin Monastery





**DONATIONS to UWC Dilijan**

*A collection of three paintings From Miran Mohar*



*A book of stories From Brigita Stroda (not intended for the school)*



*A photograph, a painting and two art books From Savina Tarsitano*



*A collection of drawings of a Western-Tibetan style From Josip Zanke*



*A CD of his works about Tarot Cards from Richard Dubugnon*



## UWC Dilijan 5th anniversary celebrations and concert

Dear Friends,

On 18 October we spent an unforgettable day celebrating the 5th anniversary of UWC Dilijan as part of the Aurora Forum in Armenia.

We are grateful to those of you who made it to Dilijan and joined our festivities. It was wonderful to mark this special milestone in UWC Dilijan's journey with so many friends. Thank you also to those who sent us their greetings, we felt that you were here with us too. We were overwhelmed with the warmth and goodwill of our growing international community - alumni, donors, parents, partners, staff, students and the wider public. We hope that this community spirit will grow stronger as we embark on the next stage of the school's development. UWC Dilijan, guided by its Board of Governors under the leadership of Veronika Zonabend, is determined to maintain the world-class values-driven education while aiming to improve the campus further.



I would like to take this opportunity to share the great news of the generous commitments made towards the 5th Anniversary Scholarship Campaign by our amazing supporters: Noubar and Anna Afeyan, Ruben Arutyunyan and Anahit Antonyan, Evgeny Demin and Elena Belous, and Nikita Mishin through the Dar Foundation.



Their contribution puts us on course to achieve the 5 million USD financial goal we set for this anniversary year. More importantly, it enables the school to maintain the diversity of its student body, a cornerstone of the UWC educational model.



Talking about the students, this is our project week and they are busy with assignments as we move on to the next important task, which is the selection of the next cohort of students.

[Here](#)

[https://drive.google.com/drive/folders/1AmgaihUV0H5VXiROIPykJ9CLrKeQf9hg?bulk\\_email\\_rid=538&contactId=5474bec8-0050-4f48-8690-22a412a3b4da&bulkEmailRecipientId=5eadb761-4aef-4f84-952e-984208975a53](https://drive.google.com/drive/folders/1AmgaihUV0H5VXiROIPykJ9CLrKeQf9hg?bulk_email_rid=538&contactId=5474bec8-0050-4f48-8690-22a412a3b4da&bulkEmailRecipientId=5eadb761-4aef-4f84-952e-984208975a53)

is a selection of photographs from the celebrations on 18 October. You can also watch the full footage of the school performance on our youtube channel [here](#).

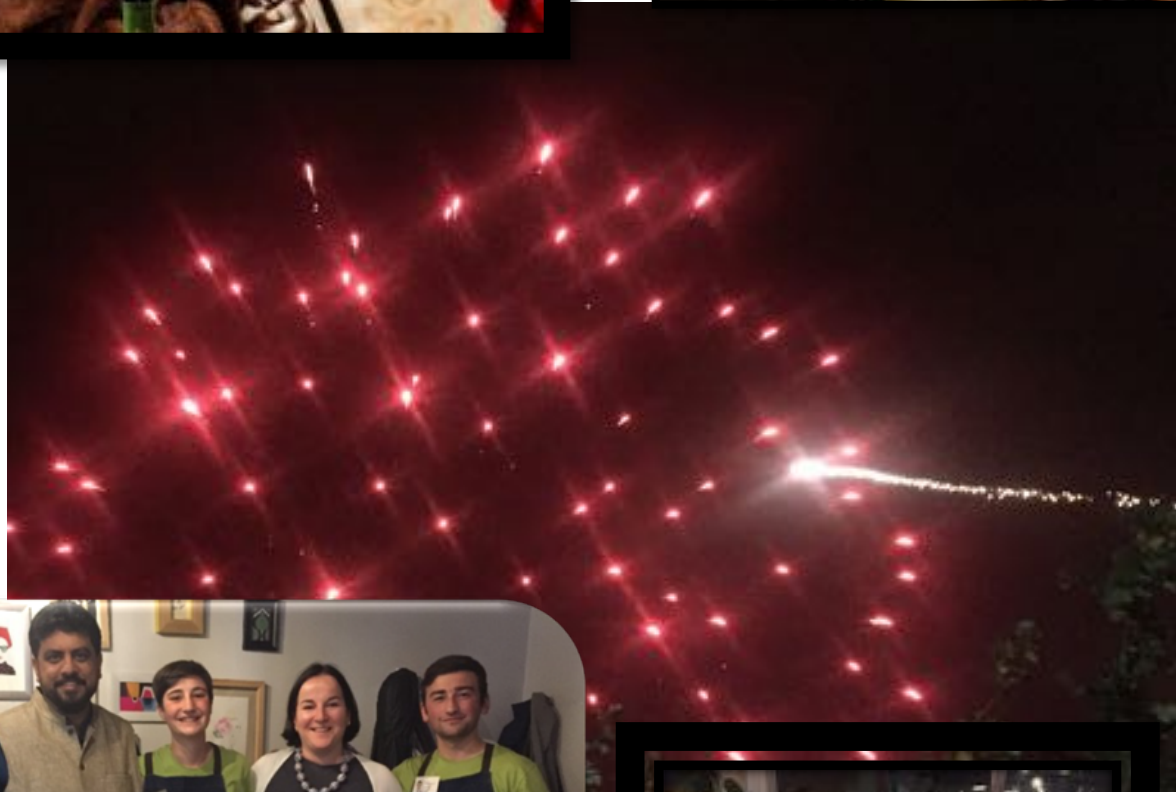
[https://www.youtube.com/watch?bulk\\_email\\_rid=538&v=wEwY01iK6\\_Q&feature=youtu.be&contactId=5474bec8-0050-4f48-8690-22a412a3b4da&bulkEmailRecipientId=5eadb761-4aef-4f84-952e-984208975a53](https://www.youtube.com/watch?bulk_email_rid=538&v=wEwY01iK6_Q&feature=youtu.be&contactId=5474bec8-0050-4f48-8690-22a412a3b4da&bulkEmailRecipientId=5eadb761-4aef-4f84-952e-984208975a53)

Once again, thank you for standing by our side.

**Gabriel Ernesto Abad Fernández**

Head of College

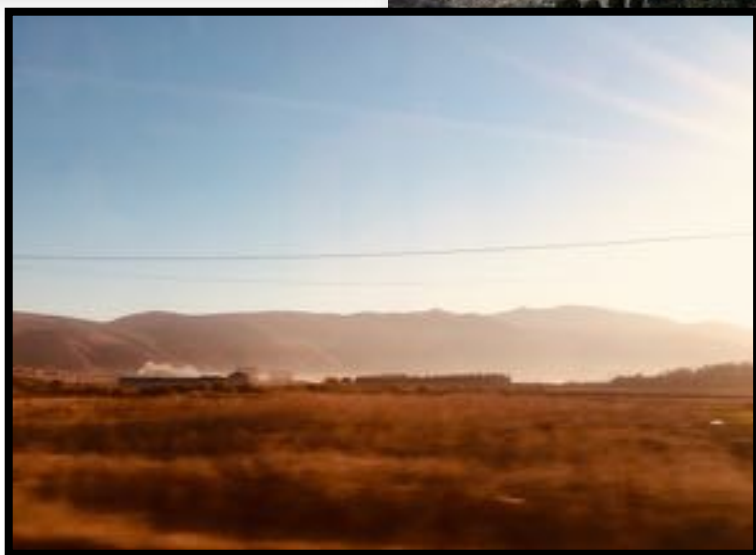
## Armenian Cuisine and social events







## Dilijan region Armenia





## Participants



Name Surname	City Country	Occupation
Alexis Alatsis	Athens Greece	Stage director
Jan-Erik Andersson	Turku Finland	Visual artist
Eugene Asse	Moscow Russia	Architect
Steve Austen	Amsterdam Netherlands	SENATOR
Nelly Bekus	Minsk Belarus	Cultural Journalist and author
Fatos Berisha	Pristina Kosovo	Film director
Nicolae Butler	Vienna Austria	Writer
Olexandr Butsenko	Kiev Ukraine	Historian, Cultural Manager
Francios Carbon	Luxemburg Luxembourg	Founder "Transatlantic Cultural Dialogue"
Thomas Chopaitis	Vilnius Lithuania	Poet, translator, book therapist, curator
Melle Daamen	Rotterdam Netherlands	Stage Director
Jacob Dahl Rendtorff	Roskilde Denmark	Philosopher
Nik Dahlström	Stockholm Sweden	ECP REPORTER - Performing arts
Massimo Dell'Utri	Sassari Italy	Professor, Philosophy of Language
Richard Dubugnon	Lausanne Switzerland	Composer
Timothy Emlyn Jones	Ballyvaughan Austria	Visual Artist, Professor and Rector
Joe Friggieri	Valletta Malta	Philosopher, playwright
Janis Garancs	Riga Latvia	New Media Artist
Svetla Georgieva	Sofia Bulgaria	Singer, Poet
Abelardo Gonzales	Malmö Sweden	Architect
Erna Hennicot-Schoepges	Luxemburg Luxembourg	SENATOR – F. min. of culture
Andras Horvath	Pécs Hungary	Architect
Verena Huber	Zurich Switzerland	Architect
Helle Juul	Copenhagen Denmark	Architect
Levan Khetaguri	Tbilisi Georgia	Theater Professor
Luise Kloos	Graz Austria	Visual artist and Arts curator
Laura Kolbe	Helsinki Finland	Professor, history
Marina Koldobskaya	Moscow Russia	Visual artist
Mikael Kosk	Helsinki Finland	Cultural journalist
Alexis Kouros	Helsinki Finland	Cultural journalist
Titus Leber	Vienna Austria	Film director, Historian, Anthropologist
Dudana Mazmanishvili	Tbilisi/Berlin Georgia	Musician (Piano)



# European Cultural Parliament - Dilijan Session - 2019

Judith McKimm	Tulfes Austria	Author and Human Rights activist
Karoly Mehes	Pécs Hungary	Author
Marton Mehes	Pécs Hungary	Cultural manager and Historian
Miran Mohar	Ljubljana Slovenia	Visual Artist
Karl-Erik Norrman	Stockholm/Berlin Sweden	SENATOR - SECRETARY GENERAL
Nevena Skrbic Alempievic	Zagreb Croatia	Cultural anthropologist
Pär Stenbäck	Helsinki Finland	PRESIDENT OF ECP. SENATE
Brigita Stroda	Riga Latvia	Music manager and cultural entrepreneur
Bartłomiej Struzik	Krakow Poland	Architecture, Design, Visual Arts



Silja Suntola	Helsinki Finland	Music manager
Savina Tarsitano	Cosenza Italy	Visual artist, Fotographer
Luis Tavares Pereira	Lisbon Portugal	Architect
Dorian van der Brempt	Brussels Belgium	European cultural manager
Pierre Vasarely	Aix-en-Provence France	Festival leader
Stelios Virvidakis	Athens Greece	Philosopher
Marie-Louise von Plessen	Loire/Berlin France	SENATOR - Historian, curator of exhibitions
Josip Zanki	Zadar Croatia	Visual artist
Sudarshan Ramabadrán	India	India foundation - ECP observer
<i>Marine Ales</i>	<i>Yerevan Armenia</i>	<i>Writer, songwriter</i>
<i>Vahan Badalyan</i>	<i>Yerevan Armenia</i>	<i>Stage director, founder NCA Small Theatre</i>
<i>Sona Hovhannissyan</i>	<i>Yerevan Armenia</i>	<i>Conductor, Rector of Yerevan Conservatory</i>
<i>David Matevossian</i>	<i>Yerevan Armenia</i>	<i>Film Director, Culture Manager</i>
<i>Arev Samuelyan</i>	<i>Yerevan Armenia</i>	<i>Architect, expert in cultural heritage</i>
<i>Eugene Vodolazkin</i>	<i>Moscow Russia</i>	<i>Writer</i>

**CONTACTS:**

**Ambassador Karl-Erik Norrman**  
**Secretary General**  
**Hohenzollerndamm 81**  
**D-14199 Berlin**  
**Karl-erik.norrman@kulturparlament.com**  
**Norrtullsgatan 67**  
**S11345 Stockholm**  
**Tel. +49 (0) 174- 93 99 795**

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**COORDINATION**

**Naira Manoukian, Marta Hovhannisyan**

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**FAST Foundation**

**AURORA Foundation**

**UWC Dilijan College**

**Scholae Mundi**

**AMERIA BANK**

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**ECP 17<sup>th</sup> Session**

**UWC Dilijan**

**Armenia**

