



**SPANDA
FOUNDATION**

Empowering Transmutation

*An International Civil Society Organization (ICSO) to catalyse sustainable long-term systemic change in Consciousness, Culture, Education, Health & Environment, Economics and Research
Organization in Consultative Status with the United Nations Economic and Social Council (ECOSOC)*

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**UNITED NATIONS GLOBAL COMPACT
COMMUNICATION ON ENGAGEMENT (COE)
PERIOD COVERED BY THIS COMMUNICATION ON ENGAGEMENT
From December 2017 through December 2019**

**Statement of Continued Support
by the Chief Executive or Equivalent**

The Hague, 17th December 2019

To our stakeholders:

I am pleased to confirm that the Spanda Foundation reaffirms its support to the United Nations Global Compact and its Ten Principles in the areas of Human Rights, Labor, Environment and Anti-Corruption.

This is our COMMUNICATION ON ENGAGEMENT (COE) with the United Nations Global Compact. We welcome feedback on its contents. In this Communication of Engagement, we describe the actions that our organization has taken to support the UN Global Compact and its Principles as suggested for an organization like ours. We also commit to sharing this information with our stakeholders using our primary channels of communication.

Sincerely yours,

Prof. Dr Sahlan Momo
Chair of the Board

AN INTERNATIONAL CIVIL SOCIETY ORGANISATION (ICSO) FOR DEVELOPMENT

STICHTING SPANDA

ANBI 814979075 • KVK 27277197 • BTW/VAT NL814979075B01 • IBAN NL06ABNA0468265236 | BIC ABNANL2A



ABOUT SPANDA

Awareness is a light, when it shines the world is transformed.

MANDATE & OBJECTIVES

The Spanda Foundation has a cross-cultural goal, aiming to a better understanding among people through a deeper knowledge of their mutual cultures, ideas, traditions, faiths and beliefs in a dialogue intended to stimulate cultural diversity. At the heart of this mission is an aspiration to contribute to the achievement of a higher individual and collective state of consciousness. Spanda is particularly interested in projects that encourage freedom of inquiry, imagination, insight, creativity and expression. Spanda is active in promoting individual, social and economic development, culture, education, health, the environment, scientific initiatives and projects that add social value by fostering creative solutions and strategic resources and that, by serving the common good, may advance human progress and enrich communities towards a more just, sustainable and peaceful world.

AIMS

- To catalyse sustainable long-term systemic change in consciousness, culture, education, health & environment, economics and research.
- To promote transnational and international development and cooperation to advance human achievement.
- To promote the transition to participatory sustainability for the future and the implementation of ways for society to live in balance with the natural world.
- To promote the understanding of factors affecting the quality of life for the future of humanity.
- ~ To promote humane health care and greater equity in global health and education.
- To support innovative programs that challenge existing cultural, social and scientific patterns and to introduce new models of practice.
- To promote the study, the preservation and conservation of cultural and environmental heritage and indigenous knowledge (IK) while fostering the ecological awareness for future generations.
- To use science and education to promote solutions that help conserve nature.
- To promote and foster relations and exchange of cultural, artistic, religious and scientific values among people, countries, regions and groupings, particularly by seeking to generate mutual understanding and acceptance at grassroots levels for their intellectual, cultural and spiritual heritage.
- To provide the bridge for cultural and scientific exchange and appreciation between Eastern and Western cultures, and facilitate and enhance educational opportunities for the community.
- To collect and disseminate knowledge and information about the arts and culture in both policy and practice and by serving as a locus for interdisciplinary exploration of higher education.
- To enhance dialogue and interactive interchange between cultures on a wide range of issues, thereby improving bilateral and multilateral relations.
- To encourage research and cultural exchange through community and academic learning.
- To support the collection and provision of international exchange information and international cultural exchange standard-bearers.
- To advance the collective intelligence of the community to a higher degree of integration and performance.
- To foster awareness and a new collective state of consciousness.



DESCRIPTION OF ACTIONS AND OUTCOMES

The Foundation acts in an advisory capacity to governments, parliaments and social organizations. Spanda, as an independent facilitator between the official public bodies, the academic world and the cultural and scientific fields, seeks to achieve its aims:

- by means of research;
- by publishing studies, organizing and promoting cultural events, courses and training programmes, and by distributing educational content;
- by providing information, comprehensive training, equipment, consultations, and exhibition opportunities to independent and public cultural and scientific operators;
- by awarding grants, prizes and scholarships;
- by fostering the preparation of essential human, academic, professional and scientific resources and expertise for the highest quality of professional performance;
- by gathering and disseminating accurate information through catalogues, databases, journals, photographic archives, publications, and other compendia;
- by sharing of expertise, direct exchange of research and experience through conferences, symposia, seminars and other professional meetings;
- by maintaining a library and documentation centre, and all other activities, endeavours, ventures and undertakings, none excluded, consistent with its institutional aim and deemed useful to its achievement.

Spanda's Programmes and interests are built around five core areas of focus: Culture, Education, Health & Environment, Economics and Research.

Projects & Programme are research-based, designed to catalyze long-term systemic change and the advancement of peace, knowledge and understanding among individuals, groups and organizations who are both the source and recipients of various forms of knowledge and that, by being founded on good practices, contribute to the economic, social and environmental well-being of people and communities. Some projects, for their specificity, may originate, advance, expand and be implemented under two or more programmes areas.

Spanda supports its mission with long-term projects requiring multi-year commitments of funding and technical assistance.

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SPANDA FOUNDATION'S CURRENT PROJECTS & PROGRAMMES

Related Link: *What We Do* <https://spanda.org/work/>

1. THE JUBILO PROJECT — Conflict prevention and transformation, ethnic integration and peacebuilding through a comparative approach in intercultural and interfaith dialogue.

Supervised by an international Advisory Board. Under the Culture-Education areas of focus, addressing the SDGs 4 and 16.

The project has been launched at the International Court of Justice at the Peace Palace in The Hague in 2006 and, in the same year, has received the Endorsement of the Council of the 100 Leader at the World Economic Forum in Davos.

This project fosters the conflict prevention, ethnic integration and peacebuilding actions through a comparative in-depth, open, respectful and tolerant dialogue among the cultures and faiths. By prompting the comparative vision, *Jubilo* underlines the contribution of different cultures to our common heritage and lifestyles; raises awareness of the importance of exploring together the means to develop active participation



in our society respecting cultural diversity — a cornerstone for a sustainable peace process and world unity in a community based on commonly shared values. It tests, influences and informs public policy and is a powerful educational agent able to reach all segments of the international society, educating — particularly young people — beyond schools and curricula to the vital values and sense of belonging to the human community of global citizen.

It embodies a threefold programme structure: *The Abraham's Legacy* documentary television series; *The Spirit Inspires my Way* multimedia series and the *Tea for Peace* round-table dialogues.

1a. Tea for Peace. This operational programme aims to further conflict prevention, ethnic integration and peacebuilding by means of a series of intercultural and interfaith transformative roundtables dialogues between the audience and guest speaker of different faiths and culture, underlining the contribution of different cultures to the variety of life.

Although Spanda supports all types of spiritual approach, practices and cultural understanding, in the first 5 rounds *Tea for Peace* has focused on Jewish, Christian and Muslim specifically addressing the topics of *Marriage, Sexuality, Food, War, and Death*.

By providing an open forum for discussing issues and sharing ideas in a safe environment, and by promoting a comparative understanding of the different facets of the topics, *Tea for Peace* specifically addresses the problems of education for peace, interfaith education, tolerance, civic participation, civil and human rights, cultural diversity, cross-cultural and inter-faith dialogue, ethnic integration, conflict prevention, community building and sustainable development. This allows a qualified and thorough comprehension of the subject matter in all segments of the community and international audience.

As part of the programme, a research study is carried out within the audience examining the level of tolerance, preconceived views and stereotypes affecting the Jewish, Christian and Muslim communities and whether these preconceptions have changed as a result of participating in the roundtables.

Outcomes:

In 2018-2019, the overall rational and conceptual framework of the programme has been applied to the *Meeting in the Cave* project (infra 7).

Related Links: <i>The Jubilo Project</i>	https://spanda.org/work/jubilo/
<i>Jubilo Advisory Board</i>	https://spanda.org/work/jubilo/board/
<i>The Jubilo Companion</i>	https://spanda.org/library/educational-initiative/jubilo/
<i>Tea for Peace Programme</i>	https://spanda.org/work/jubilo/tea/ https://teaforpeace.wordpress.com/

2. THE MUSIKÉ PROJECT — Research, recovery, documentation, conservation and dissemination of the ethnomusicological heritage.

Supervised by an international Advisory Board, with the Patronage of M^o Arvo Part. Under the Culture-Research areas of focus, addressing the SDGs 4 and 16.

Musiké's purpose is to research, recover, document and conserve the world's ethnomusicological heritage and to disseminate it across a wide audience by means of concerts, books, multimedia, periodicals and dedicated web-sites.

Today humankind is engaged in a key paradigm shift towards a new collective state of consciousness and, as in all previous historical transitional phases, again music is called to play a pivotal role in preserving, conserving, and transmitting to future generation the meta-historical human values by means of its universal language. In this perspective, Spanda has devised and implemented two main programmes, *The Charmed Flute Concert* and the multidisciplinary opera *Cave 3.0*.



2.a. *The Charmed Flutes Concert* utilizes the power of music to introduce additional attention to the environment while raising awareness on the global issue of sustainability to attune human behaviour to the planet's urgent needs of conserving its ancient and varied cultural heritage.

The Charmed Flute Concert carries on its mission with a comparative methodology approach: instruments of the same family yet stemming from different cultural areas of the planet are brought together and observed in their similarities, differences and peculiarities to interconnect diversity and celebrate unity in one single breath. In this light, eight different flutes — bansuri, C-flute, dizi, ney, quena, shakuhachi, suling and tambin — are presented and performed by expert musicians on the same evening on the world stage. An itinerary of research throughout the fascinating connections between the physical features of an instrument, the peculiarities of its sound and musicality, and the anthropological aspects related to its use, exploring the symbolical and mythological significances associated to the instrument itself.

One of the educational bearings of the project lays on the learning and the teaching processes of the playing techniques, which illustrates how valuable knowledge within a certain community is inherited, developed and transmitted to the future generations.

Prior to the live performance, each musician will deliver a Master Lecture to prepare, nurture and refine the cultural environment for the concert and to share with a broad audience relevant clues to their activities and musical practices. Additionally, to provide the audience with a valuable instrument to fully appreciate and enjoy the concert, the “The Charmed Flutes” special issue of the *Musiké* journal (*infra* 9)) is dedicated to accompanying the event alongside the standard programme notes. The issue discloses a series of essays highlighting the social and anthropological background, the culture, the symbolism, the mythology, and the music of each instrument, the evolution of its construction and performance practice, its pathway to the rest of the world and its current standing in a popular, modern musical context.

2.b. *Cave 3.0* is a multidisciplinary opera exploring the 7 stages of the evolution of consciousness each cast in a different geo-cultural area — South Asia (India, etc.), East Asia (Japan), Southern Europe (Greece, Italy, Spain, etc.). Each geo-cultural area tackles sub-narratives of daily interest — climate change, inequality, polarization, A.I. spirituality, etc. The narrative integrates song, dance, live performance, video, holograms, A.I, live streaming, and music. The libretto takes avail of folkloric, mythological, iconographic, literary and symbolic sources from the respective cultural areas.

Outcomes:

In 2018-2019, the setting, the scenography and the libretto have been drafted and defined. The first operative meeting with actors, performers, musicians and directors has been held in Rome (2019) and its documentation is available online.

The *Cave 3.0* opera is one of the two polarities of the *Meeting in the Cave* installation on the territory (*infra* 7), the case study of the side-event “Awareness, Culture & Development in the Digital Age” (*infra* 8.).

Related Links: *The Musiké Project:* <https://spanda.org/work/musike/>
Musiké Advisory Board <https://spanda.org/work/musike/board/>
The Charmed Flute Concert <https://spanda.org/work/musike/charmed-flutes/>
The Cave 3.0. Project <https://spanda.org/work/musike/cave3/>
<https://cave3.org/>
The Musiké Journal <https://spanda.org/library/musike-journal/>

3. THE MIDDLE COUNCIL PROJECT - Matrix — Spanda's proprietary *Middle Council* methodology, also known as the *Middle Council Matrix*, is a spin-off from the *Tea for Peace* programme of the *Jubilo Project* and consists of a multi-stakeholder transformative participatory process merging the *bottom-up* and the *top-down* approaches to reach a shared *Middle Outcome* comprising both perspectives, a throughout democratic innovation in drafting policies and problem-solving.



Outcomes:

During the course of 2017 and 2018, Spanda devised and applied the *Middle Council* methodology in a result-oriented cycle of multi-stakeholders expert *Middle Council Rounds* meetings on the topic of “*Migration, Human Rights, Security, and Financial Inclusion*” convening *top-down* — community leaders, policy-makers, academia, and the media — and *bottom-up* — migrants, civil societies, and local communities — representatives with the objective to raise awareness on the issue; to identify resourceful tools on how to facilitate dialogue among all stakeholders, advance tolerance and respect, and improve the migrant’s lives; to explore migrants potential financial inclusion in the social entrepreneurship sector in European members countries, respecting their dignity and ensuring work befitting their education and skills.

Related Links: *The Middle Council* <https://spanda.org/work/jubilo/middle-council/>
<https://middlecouncilrounds.wordpress.com/>

4. THE MANTRA PROJECT — Poverty reduction through green microfinance, renewable energy and sustainable agriculture to empower women and communities to attain economic self-sufficiency and sustainable and equitable development.

After its inception in Sierra Leone in 2010 and the ensuing ebola virus epidemic outbreak in 2014, and in response to the latest impacts of climate change in the South of Chile, the project has been redesigned and set up in a new Chapter to provide relief to the country’s indigenous Mapuche population.

4.a. The Mantra Mapuche Chapter (MC). Solar energy to alleviate poverty and empower the Mapuche communities to lead lives of self-reliance, meet their own basic needs and attain economic self-sufficiency, respecting human rights in harmony with their culture and the environment. There is an ongoing crowd-funding campaign on IndieGogo and a constant funding search.

Together with local communities, the project has been developed in order to alleviate the currently most pressing grievances and to support them in building up and improving their current living conditions through their own strength.

The Mapuche Chapter provides solar panel equipment to generate electricity; productivity-enhancing tools, matched to the particular activities of the different communities; training for the installation, use and maintenance of the devices, as well as for micro-entrepreneurial activities, with the aim to promote an increase and a diversification of the rural Mapuche producers’ production and income.

The use of solar energy alleviates both the national energy demand as well as the use of kerosene, fuel-wood, and CO₂ emitting fossil fuels, thus contributing to an environmental relief in the short as well as the long term. Renewable energies allow Mapuche people to facilitate their traditional livelihood practises, diversify and add value to their goods. Together with the provision of educational and technological support, this enables Mapuche peoples to achieve value creation in harmony with their cultural identity.

Since 2015 and as of 2018 the following activities have been carried on:

- in-field research-analysis on cultural, social, anthropological and economic issues;
- established contact with entrepreneurs amongst the communities of Reign Pinoleo, Reñico Chico, Anadela, José Miguel Raín, Lumaquina, Piliñ Mapu in Lumaco (Araucanía) to be provided with business capacity-building training, and with equipment for green electricity generation, training in sustainable land use, and a microloan for productivity-enhancing tools;
- designed a sustainable ad hoc mico-financial scheme with zero environmental impact — concepts such as ‘individual property’ and ‘interest’ are almost absent in the Mapuche social structure;
- established contacts with the elders of the selected communities and with possible local beneficiaries;
- established local institutional and private partnership (University & solar panel provider/installer);
- started drafting a budget with the local Partners.



is performed in accordance with the principles of sustainability, transparency, accountability, ethical responsibility, equality, solidarity, social justice, protection of civil and political rights, of social, economic and cultural rights, of the rights to development and protection of the environment, self-determination, and right to health and peace. Spanda maintains and solicits at high-level segment the inclusion in the sphere of human rights of the right to a Clean Sustainable Development (CSD). A Clean Sustainable Development is a shared right between the individual and the community of being responsible for clean actions and deeds, not injuring humankind and the planet. All life is interconnected and interdependent, actions performed in a state of no-presence create karma and will need to be purified both at individual and collective level.

Outcomes:

Since its formulation (2017), the Akarma principle is being applied, as much as feasible, to all Spanda's projects and activities.

Related Link: *The Akarma Clean Code Project* <https://spanda.org/work/akarma/>

6. THE LILA PROJECT — A virtual platform to co-create and implement trans-disciplinary cultural and development policies.

There have been unbiased findings on the synergistic relation between ludic activity and knowledge, and on the transformative and cognitive potential of play. Play stimulates creativity, it opens the players to a broader range of experiences than normally allowed, disentangles them from earlier worldviews and makes them leap into a new specific transitional ludic conscious dimension with its own rules of procedure. The ludic dimension is not a break from reality, rather the nature itself of reality in constant transmutative engagement within itself across boundaries, into and between new worldviews driven by its own exploratory urge and adaptive variability. Play gives exuberance and freedom, it refreshes, recharges and lifts stress, restores optimism and is integral to the evolutionary paradigm. Conforming to the conventionally accepted model play > think > learn > action, the game experience actuated by a creative play can stimulate meaningful transformative actions. Games are specifics of cultures, are played and enjoyed diversely in different parts of the world according to their anthropological, social and symbolical bearings.

Educational games, or edugames, are specialised, powerful games explicitly designed for making the adult learning process swift and easy; distant learning, or e-learning, makes use of various types of information and communication technologies specially fitted for educational purposes; virtual worlds are computer-simulated massive multiplayer online worlds where players take form of avatars with auditory and touch sensations.

Spanda purposely coupled 'edugames', 'e-learning' and 'virtual worlds' in a collective intelligence open-source platform to create an innovative format, the 'virtual edugame', or e-edugame, namely, the *Lila* format. *Lila* e-edugames are crowdsourced, transdisciplinary community-driven soft competitive multi-stakeholder global problem-solving policies drafted collectively in the virtual world around a selected issue, to be then implemented in the real world with the functional support of the players' community. This is a format applicable to a broad variety of fields, from science to education, from politics to economics and many other human endeavours.

Specifically to the Development community, *Lila* offers an innovative method to co-build, in a playful and open experiential manner, intrinsically motivating individual-collective capacities by pooling and sharing worldwide knowledge around a specific development issue in order to competitively draft locally-focused policies solutions. The 'prize' for the winner proposition, selected through a shared evaluation process, consists in the implementation at the local level of the winning proposal. In the practice, each e-edugame playing itinerary is a capacity-building process in which the players research, investigate, analyse and compare the different cultural variables of a distinct topic to bring to light, recognize, comprehend, appreciate and learn how a specific subject matter is similarly or differently perceived, understood and practised in differing cultural environments. Cross-pollination of perspectives and ideas yields invaluable



grounds to forge a shared understanding of a stated topic. Bringing together cognitive dissonances in a 'playground' loosens the grip on the structures that define them and unwind the 'players' identity, their concepts and beliefs that are usually guarded. Sharing knowledge and values, and accepting the other worldview remodels the play and creates a peer-culture climate that breeds tolerance, facilitates a shared view on actions and strategies to be implemented at a local, regional or international level, bringing forth global sustainable development models on the operational field.

Lila is targeted at intergovernmental and international agencies, civil societies, local community beneficiaries and expert entities, development leaderships and public policy developers, decision-makers, educators, academics, donors, activists, negotiators, change influencers, novice and avid social gamers, to facilitate an in-depth understanding of current issues on sustainable development and implement effectual demanding solutions to critical local concerns. In the last count, *Lila* is a community-based engagement delivering a broad and lasting impact. It serves as a cultural knowledge broker offering points of consensus for governments, organizations and local communities on how societies should organize themselves to qualify for the paradigm shift taking place at both individual and collective level, and for a solidarity-based society of the 21st century.

Lila is a chance meeting among individualized entities reverberating on the collective plane, catalysing long-term sustainable systemic change. *Lila* is an innovative change-maker agent.

Outcomes:

The project is currently (2019) in its organizational phase.

Related Link: *The Lila Project* <https://spanda.org/work/lila/>

7. THE MEETING IN THE CAVE. FROM POLARISATION TO INCLUSION PROJECT — *Meeting in the Cave*. is a site-specific installation on the territory that analyzes and addresses contemporary issues by exploring the relationships between polarities — feminine and masculine, centre and periphery, establishment and margin, high and low culture, etc. — in the various expressions of the paradigm 7 — a numerical archetype present from antiquity to the present day in almost all ages and cultures, such as the 7 dimensions of consciousness, the musical notes, the colours, chakras, etc.: The project takes avail of the experiential knowledge acquired through the *Jubilo* (1), *Tea for Peace* (1.a), the *Musiké* (2), and the *Akarma* (5) projects and applying the *Middel Council* methodology (3) to showcase how in the digital age culture, especially art, can turn a polarised environment into an inclusive space by bringing together the polarities — Centre and Periphery, Establishment and Matgin, etc. — into a higher order of organicity and enhance awareness for the common good, and how partnership and collaboration among cultural institutions can advance the community's intelligence towards a higher order of integration and performance.

Meeting in the Cave advances several SDGs: it ensures healthy lives upholding well being for all at all ages (Goal 3); promotes life-long learning opportunities for all (Goal 4) by fostering a culture of peace and non-violence, global citizenship and appreciation of cultural diversity, gender equality, and building peace in communities (4.3); makes cities and human settlements inclusive, safe, resilient and sustainable (11) by strengthening efforts to protect and safeguard the world's cultural and natural heritage (11.4), and promotes peaceful and inclusive societies (16).

The two polarities of the installation, the *Eye* and the *Cave* spaces, are synchronic but spatially displaced on the urban territory. The former is located in the city centre; the latter, in the periphery, delimiting the extreme nodes of the 7 paradigm on the territory, and interconnecting in a straight line across the city other 5 intermediate nodes, all together forming the Nodal Partners. The action develops on a tripartite cubic Matrix — a solidification of the *Middle Council* methodology (3) — with the two polarities respectively on the upper and lower plane of the Matrix from which they converge *top-down* and *bottom-up* into a *middle outcome* on the medial plane, awakening the collective intelligence of the community to a sort of 'collective enlightenment'.



The *Eye Space*, the feminine, lunar polarity in the city centre, is an eye-shaped physical space with at its centre the Matrix in transparent methacrylate. On the middle plane of the Matrix, there is the artist's book *Meetings with Remarkable Women*, i.e., the *Red Book*, a transdisciplinary work at the juncture of sculpture and visual narrative integrating different systems of representation giving rise to an imaginary itinerary of self-consciousness through the 7 dimensions of the feminine soul. The *Red Book* is a numbered edition printed on-demand with conservation criteria. The *Eye* space is equipped with a sound system; two video screens, a displayer, a laser beam signalling the *axis mundi* uniting the Heaven and Earth polarities; and two Guardians of the Threshold in transparent methacrylate at each eye commissure.

The *Cave Space*, the male, solar polarity located in the city outskirts, is the Venue/Cave, a self-contained geodesic dome in which the opera *Cave 3.0* (*supra* 2.b.) is performed, thus decentralizing the opera from the conventional Opera House building-based theatre of the Establishment. At the entrance of the Cave/venue, two holograms, the Guardians of the Threshold, interacts with the audience. Inside the Cave, the traditional *cavea* of the ancient theatre consists of 7 coloured rows of seats intersected by a central radial corridor. At the centre of the *cavea*, the Matrix is a tripartite tubular stage on which the planes the scenic action develops the terrestrial narrative. The meta-narrative takes place on the vault of the dome — the Celestial abode — into which diaphanous images interact in real-time with the worldly events in progress on the Matrix. From the keystone of the Dome, a laser beam signals the *axis mundi*. The internal time of the narration proceeds from the void to the full, not necessarily in a linear way.

The 7 Nodal Partners are all cultural institutions, with the Centre and Periphery, Establishment and Margin poles at the two ends of the segment on the territory and 5 intermediate institutions. Within each Nodal Partner premises along the Centre-Periphery axis, a delimited area draws up a virtual Matrix equipped with a video camera, a screen, and a downloadable app. Each video camera streams to all other Nodal Partners the scene taking place at that moment in the Matrix, and the screen shows the same video clip of the opera and the same page of the *Red Book*. In each Nodal Partner, visitors are asked to anonymously fill in, through the app, a questionnaire about feelings and thoughts stimulated by the same screened material and by the overall experience of the work, for a socio-cultural research study. The research is conducted on two markers: the demographic-territorial specificity in which the institution is located; and the activity and services it offers to the public. The analysis of the data will measure the gradient of the same cultural stimulus in the different socio-cultural demographics from the centre to the periphery; it will determine the impact of each cultural institution on the territory and how collaboration between institutions can advance the collective intelligence of the community; and how the digital age can integrate different systems of representation in the perception of a work of art. The results will be published in a *White Book* and spread beyond the physical limits of the installation through the web platforms of the project and social media.

The installation takes place in New York City. The feminine polarity with the *Red Book* is in Midtown Manhattan, at the Museum of Modern Art (MoMA) — a museum is a feminine place, the home of the muses protecting the arts, and a previous artwork of the artist is in their collection. The male polarity with the *Cave 3.0* opera, is located on the outskirts at Brooklyn Bridge Park, next to Jane's Carousel. The intervening 5 Nodal Partners arranged in a straight line on the territory are the Rockefeller Center, the Morgan Library, the School of Visual Arts, the Orpheum Theater, and the Tenement Museum of Immigration. The projected median plane of the Matrix on the territory in which the *Eye* and *Cave* converge falls in the Gramercy District where Midtown Manhattan borders the East Village, two very different demographic areas, precisely where the School of Visual Art node is located, at the encounter between the high museum's art and the popular art of the Carousel.

The *Eye* and the *Cave* are in dialogical digital exchange mode: sections of text of the narrative and the costumes of some characters of the *Red Book* in the *Eye* space in Manhattan, are integrated in the libretto and costumes of the opera represented in the *Cave* in Brooklyn; while from the *Cave* the whole opera is live-streamed at the opposite end in the *Eye*. The premiere of the work is recorded on a memory card



tackle current patterns of concern — climate change, polarisation, inequality, etc.— through the cultural lens;

- Share key evidence-based findings from the *Meeting in the Cave* case study.

The side-event will be complemented by the case study *Meeting in the Cave. From Polarisation to Inclusion* (7). The format takes avail of Spanda's devised Middle Council Methodology (3) equally applied throughout the case study, consists of bringing together *in situ*, and live-streamed, *top-down* (UN representatives, diplomats, policymakers, institutions, academia, media and the IT industry) and *bottom-up* (artists, cultural activists, forward thinkers, trailblazers, visionaries, local communities and civil societies) approaches to achieve a *middle outcome* strategic design. Pulling and sharing knowledge from all sides and perspectives to analyse the interrelation between awareness, culture and development in the digital age, and synthesise in a shared result the collective intelligence of the findings, not only as a problem solver of compelling contemporary issues but as a path builder of the emerging cultural paradigm.

The side-event is structured into two parts: the first, consists of an open discussion and dialogue session; the second, sum up and drafts the recommendations that will contribute to define a path towards a self-sustainable inclusive development along the lines of where collectively we want and need to go. The proceeding will be published in a special issue of the open-source *Spanda Journal* freely distributed online.

Outcomes:

The project has been proposed to the Permanent Mission of Italy to the UN and tentatively to the Global Compact as organising partners.

Related Links: *Awareness, Culture & Development in the Digital Age*

<https://projects.spanda.org/mitc/home/unga-75/>

9. PUBLICATIONS – Even though the Spanda Foundation is not a publishing house, it publishes under its own imprint Spanda Publishing, occasional and working papers such as final reports of its projects, results and reflections from ongoing research, discussion and topical papers, conference proceedings and the like to stimulate and disseminate new insight in current issues. The series, published predominantly in English, is targeted at international policymakers, academics, journalists and the general public.

Commercially published books, as the multimedia/printed series of the *Jubilo* and *Musiké* projects, are co-published with commercial, international publishing houses or counterparts.

Outcomes:

- Spanda Educational Initiative (SEI) - Spanda's Open Access publications are available free of charge to individuals who could benefit from its knowledge and to groups and not-for-profit organizations who serve people in need and the common good.
- *Spanda Journal* – International monographic peer-reviewed Journal of the Spanda Foundation. After the *Collective Enlightenment* issue (2017) the forthcoming titles are:
 - ~ Vol. VIII, 1, 2020 *Music & Ecstasy*.
 - ~ Vol. IX, 1, 2021 *The White Book — The Meeting in the Cave Research Study*.
- *Musiké Journal*. International Journal of Ethnomusicological Studies – peer-reviewed journal.
 - ~ Vol. VIII, 1, (2018) *The Charmed Flutes*.
 - ~ Vol. IX, 1, (2019) *Cave 3.0 - Libretto*.
- *Spanda Papers* - Spanda Collection of essays and technical reports to serve as reference-works for its projects.
 - ~ *The Meeting in the Cave Project. Concept* (2018).
 - ~ *The Meeting in the Cave Project. Website* (2019).



- ~ *The Cave 3.0 Project. Concept* (2018).
- ~ *The Cave 3.0 Project. Website* (2019).
- ~ *The Meetings with Remarkable Women - Red Book. Concept* (2018).
- ~ *The Meetings with Remarkable Women - Red Book. Website* (2019).

Related links: *Spanda Educational Initiative* <https://spanda.org/library/educational-initiative/>
Spanda Journal <https://spanda.org/library/journal/>
Spanda Monitor <https://spanda.org/library/educational-initiative/newsletter/>
Spanda Papers <https://spanda.org/library/educational-initiative/papers/>
Musiké Journal <https://spanda.org/library/musike-journal/>
The Jubilo Companion <https://spanda.org/library/educational-initiative/jubilo/>
The Mantra Companion <https://spanda.org/library/educational-initiative/mantra/>

As part of the “Business Ambition for 1.5°C - Our Only Future” campaign, Spanda pledges for all its activity to set climate targets that align with limiting global temperature rise to 1.5°C above pre-industrial levels and reaching net-zero emissions by no later than 2050.

All programmes adhere to the Spanda Clean Code Standards for Clean Sustainable Development.

The limits of my language means the limit of my world.

Ludwig Wittgenstein.
