

## Culture and War: more than an aristocratic pastime

### Descrizione

In this number of Tafter Journal, we will not cover war reflections neither we will talk about the claimed relevance of culture within the overall geopolitical equilibrium. We're rather covering reflections and stories about two of the main derivative topics that war probably will generate, and that will dominate the EU public debate after War will come to an end, and they both relate to culture in a straight or broad sense.

On one hand, Casula and Cosci investigate "the logic and dynamics of the cultural work" stressing how, "In artistic worlds, more than in other fields, educational and occupational choices are often seen as following the presence of exceptional individual talent, conceived as a natural gift. This notion tends to cover the structural nature of gender inequalities in music and to present women's marginalization within jazz worlds as a personal matter related to sexual differences, rather than a social issue to be redressed."

On the other hand, the essay of Buoncompagni is addressed understanding the contemporary international framework of "digital identity", with a particular focus on the most vulnerable sectors of the global population, and, above all, refugees.

Both of the articles reveal insights that we should all take into account, especially in the next 6-12 months: as the reading of Casula and Cosci suggests, the first element we should consider when we look at the near future is that culture has real impacts when we talk about of "practiced culture". Everyday culture has on our lives an impact that is far stronger than institutional or red-carpet culture.

Thus, when the war will be finally finished, EU is expected to address the communitarian investment efforts to the realization of multiple everyday culture actions, despite the realization of flagship interventions.

This means that, banally, the EU should invest in the creation of new and several cultural and creative industries, with or without profit purposes, enabling natural and endemic cultural growth processes.

Furthermore, the reflections of Buoncompagni remind us that we should keep in mind how the most important purpose of "refugee or migrant" population management, is to realize for those people a social inclusion program.

European Union, nowadays, has the opportunity to demonstrate, to its citizens as well as to the other countries, a European Model of migrants management: a model that

encourages the creation of a relationship between migrants and citizens, based on the awareness that both, migrants and inhabitants, need a profound connection, the firsts for survival reasons, the latter for social development needs.

In this sense, the current number of Tafter Journal tells us three different stories: the trends about “degendered” development practices within the jazz world, the need for a more profound cultural awareness in the usage of digital identity tools in order to avoid the threats deriving from incorrect usage of the same technologies we’ve built in order to protect the most fragile persons within our global society; and the need to understand how cultural research, and cultural practice, should be no longer conceived as an exercise in style.

Culture is not an aristocratic pastime anymore.

Culture is an industry, and in the meanwhile, it is a powerful asset with which we could and maybe should improve our conditions, empowering our identities and strengthening our capabilities.

Museums and institutional culture have a key role, in times of peace.

Everyday non-institutional culture comes in handy when actual problems need to be addressed.

## **Campi meta**