



Keynotes, Panels and Roundtables

09:00-10:30 Keynote session

Sword or ploughshare? Bridge or dynamite?: the arts as vehicles for intercultural dialogue

Baroness Lola Young and Prof Njabulo Ndebele

Chair: Sibongile Khumalo, Musician, Educator, Arts administrator, South Africa
Implicit in the Summit theme, is the role of the arts as a bridge across cultural divides. Yet, the arts can also divide, reinforcing cultural faultlines e.g. the literature of Salman Rushdie. What will be the effect on the arts of the political need for social cohesion across cultural divides? To make the world a safer place, are public authorities demanding 'safe' art? Should the arts and artists be burdened with facilitating intercultural dialogue?

11:00-12:45 Panel Discussion

Instrumentalisation of the arts in 'the national interests': is intercultural dialogue worth conscripting the arts?

Minister Olivia Grange, Mercedes Giovinazzo, Nkanta George Ufot and Iman Auon

Chair: Robert Sirman, Director, Canada Council

Many artists hate feeling conscripted for any cause. But those in political authority often believe that artists supported with public funds, may be expected legitimately to align their creative work with the 'national interests'. In an increasingly insecure world where culture is a root cause of global tensions, is it acceptable for artists to be 'conscripted' to facilitate intercultural dialogue?

14:00-16:00 Roundtable discussions

1. Freedom of Expression versus Cultural Sensitivity

T. Sasitharan and George Ngwane

Chair: Poul Bache, Director General, Danish Arts Council

Freedom of expression is a basic tenet of democracy. Yet, sometimes an artist's exercising this right may conflict with society's need to integrate immigrant communities into the cultural mainstream. What may be freedom of expression for some e.g. nudity and foul language, may be culturally offensive to others. Should freedom of artistic expression be watered down by the greater good of cultural inclusion?

2. Can the arts market promote cultural diversity and intercultural dialogue?

Wayne Sinclair and Tade Adegunle

Chair: Sandra Bender, Executive Director, Arts Development, Australia Council

With the rise of the cultural industries over the last twenty-five years, vast amounts of resources and policy are being invested in the continued growth of this sector. In the global south, the cultural industries are being touted as potentially key drivers of development, with governments relieving themselves of funding responsibility for the arts in favour of 'the market'. But what if the market does not want art that facilitates intercultural dialogue? Do the creative industries and the arts market really protect cultural diversity?

3. Traditional culture versus modernity

Gerard Lemos and Maude Dikobe

Chair: Mayuko Sano, Academic, Japan

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions affirms the right of all to practise their culture of choice. But what if 'traditional' cultures oppress women, ostracise homosexuals and frown on democracy? Who decides when some aspects of traditional cultures need to be jettisoned? Are the cultural values of 'developed' societies necessarily better than those of 'traditional' societies?

4. Specialised arts funding for 'other': perpetuation of ghetto or necessary for empowerment?

Patrice Walker Powell and Korkor Amarteifio

Chair: Kiren Thathia, Chairperson, Policy and Research Subcommittee, NAC, South Africa

Many public funding agencies support artistic practice within marginalised communities as separate from the mainstream budget. Some argue that this allows artists from these communities to stand a better chance to access funding. Others say this perpetuates the ghettoisation of these artists. Given the increasingly heterogeneous composition of societies, what are the best funding models to promote nation-building, social cohesion and intercultural dialogue?

5. Surviving the global recession and its impact on intercultural dialogue

Shelagh Wright and Farai Mpfunya

Chair: Jonathan Katz, CEO, National Assembly of State Arts Agencies, USA

When there is an economic crisis, one of the first sectors to have funding cuts is the arts. Yet, parallel to the economic crisis, is a cultural crisis for which some would appropriate the arts as a bridge between different cultural communities. How can the arts and the cultural diversity agenda survive and even grow despite the current economic climate?

6. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: a bold new instrument or just another document?

Mane Nett, Moji Okuribido and Ammar Kessab

Chair: Mercedes Giovinazzo, Director, Interarts, Spain

The world is full of beautifully written, well-intentioned Conventions, Declarations, Treaties and other documents spelling out how countries and human beings should manage their relationships with each other. Yet, these have not stopped wars or conferred human rights on even the majority of humanity. Is the UNESCO convention on cultural diversity just another of these documents or does it have real value in a world order that remains structurally inequitable?

7. Economic and power relations between the north and the south: the meaning for cultural exchange and co-operation

David Doyle, Paul Wairoma, Laurent Clavel and Mauricio Delfin

Chair: Kirsi Vakiparta, Senior Advisor, International Affairs, Arts Council of Finland

To facilitate cultural exchange between the north and the south in the field of the arts, requires resources. Often, these resources are made available by wealthier countries, creating a tension in power relations. How possible is it to pursue intercultural dialogue globally within a fundamentally inequitable relationship between partners in this dialogue?

8. 'Culture is integral to development.' What development? Whose culture?

Letila Mitchell and Burama Sagnia

Chair: Andrew Firmin, Commonwealth Foundation, UK

The mantra that 'culture is integral to development' has gained momentum in the post-colonial period where western development models failed as they did not take account of the culture – the values, traditions, social relations, religious beliefs – of the intended beneficiaries of development. Whose development and culture benchmarks are we aspiring to?

9. Developing culturally diverse audiences: unsustainable political imperative or crucial to the survival of the arts?

Olu Alake and Margie Reese

Chair: Joanne Orr, CEO, Museums Galleries Scotland

Many 'multicultural' societies have programmes to integrate minority cultural communities into the mainstream. One such strategy is to make mainstream cultural institutions more accessible through cheaper tickets, free transport, relevant programming. Some argue that this builds 'safer' societies, and helps to develop new audiences/markets. But how sustainable is this approach? Is it the right approach? Is this what minority cultural communities want?

10. So what can the 'Rainbow Nation' teach the world about intercultural dialogue?

Max du Preez, Ryland Fisher and Lebo Mashile

Chair: Mulenga Kapwepwe, Chair, National Arts Council of Zambia

South Africa has been hailed as the miracle nation for its peaceful transition from apartheid to a non-racial democracy. Yet, despite major progress, the racial and cultural faultlines hover just below the rainbow nation's skin, and sometimes explode e.g. in the form of xenophobic violence against fellow Africans from Somalia, Mozambique, Zimbabwe... What can this microcosm of the world teach the world about cultural relations? Anything?

16:30-17:30 Networking session

The World Summit provides a global audience for projects seeking to promote themselves globally or looking for potential partners. This session will group various projects in different physical locations so that delegates can learn about these projects from their champions.



09:00-10:30 Keynote session

Cultural Diversity: Essential for World Peace or the Root of all Conflict?

Madeeha Gauhar and Dr Stojan Pelko

Chair: Alan Davey, Chief Executive, Arts Council England

The prevailing assumption is that cultural diversity is a good thing, that in a globalised world, it is imperative to counter homogenisation. And yet, differences in culture – values, religious beliefs, etc – appear to be at the root of or compound many of the major crises. Is cultural diversity really the end we should be striving for, or is it potentially the end of us all?

11:00-12:45 Panel Discussion

Intercultural dialogue through the arts: models of good practice

T. Sasitharan, Frank Panucci, Yvette Vaughan Jones and Joy Mboya

Chair: Andreas Wiesand, Executive Director, ERICarts Institute, Germany,

Intercultural dialogue is the new buzz phrase, at least in the creative sector of western democracies. But what does it mean? What is its intended purpose? And how do the arts fit in? IFACCA, in association with ERICarts, has been conducting global research in this area. This panel will debate the major research findings and present case studies of good practice from different continents.

14:00 Roundtable discussions

While the previous day dealt with theoretical issues, these roundtable discussions are about 'big' ideas that can be launched after the Summit.

1. Regional/Continental Funds for the Arts

Basma El Husseiny and Nicky du Plessis

Chair: Annabell Lebethe, CEO National Arts Council, South Africa

Europe has a Culture Fund that traverses national boundaries. The Arab Fund for Arts and Culture provides funding for projects in the Arab World. The Arterial Network has undertaken research into the establishment of an African Fund for Arts and Culture. What is the desirability and viability of such transnational funds? And how might they relate to the International Fund for Cultural Diversity?

2. Cultural capitals as a means of cultural development

Yvette Vaughan Jones and Steven Sack

Chair: Kathy Keele, CEO, Australia Council

The European Cultural Capital project has had many positive impacts for the cities that have won this status (inner city regeneration, cultural tourism, image-building, etc). Little wonder then that it has been copied in the Arab world and in the Americas. Could this model be extended to other continents like Asia and indeed, Africa?

3. Alternative arts financing: micro-finance lending and other models

Gertrude Flentge and Arturo Navarro

Chair: Jane Clark, Manager, Arts Infrastructure Services, Creative New Zealand

Traditionally, the arts have relied on funding

from public sector agencies like arts councils or sponsorship from the private sector. With the increasing emphasis on the creative industries and with the arts sector characterised by micro- and small-enterprises, are there other models of financing that could grow the resource pool and build greater sustainability?

4. Art in Conflict and Post-Conflict Zones

Motti Lerner, Shahid Nadeem and Iman Avon

Chair: Ismail Mahomed, Artistic Director, National Arts Festival, South Africa

The arts can't change situations necessarily, but artists can highlight issues creatively, and can draw attention to particular situations. What role can the arts play in conflict zones like the Middle East? Pakistan and India? Zimbabwe? What possibilities exist for an international Artists' Task Force that responds to conflicts and helps – at least – to raise international awareness?

5. Networking and information sharing in a globalised, yet divided world

Alfonso Castellanos and Chris Kabwato

Chair: Bjorn Maes, Africalia, Belgium

As a sector with notoriously limited resources, arts practitioners recognise the need to work together, share resources and information to be effective. What networks exist? How can the leadership of networks be strengthened? Can networks survive without funding? How can networks – and networks of networks – be effective without duplicating work and consuming limited resources?

6. Mobility of artists: towards global market access

Mary-Ann de Vlieg, Khadija El Bennaoui and Blaise Etoa Tsanga

Chair: Wayne Sinclair, Media, Sports and Entertainment Group, Jamaica

Integral to cultural exchange and accessing international markets for cultural goods, is the need for artists to travel with relative ease. But there are numerous obstacles to artists' mobility including the high costs of travel, the difficulties in obtaining visas, the rising nationalism that makes it uncomfortable for artists from the south to travel to the north. How can the mobility of artists be enhanced in a recessionary, security-conscious, xenophobic world?

7. Arts education, intercultural relations and social cohesion

Mauricio Cruz and Retha-Louise Hofmeyr

Chair: Joy Mboya, Executive Director, GoDown Arts Centre, Kenya

The popular wisdom is that building integrated societies starts with schoolgoing age groups who, by being educated and playing together, will organically grow to be a mature multicultural society that works and plays together. Yet, various studies have shown that conflict in the school playground often reflects the cultural tensions of society at large. What successful models of arts education exist that facilitate greater intercultural awareness and build social cohesion?

8. Intercultural dialogue through the arts: exchanging ideas for strategies

Participants in the 11:00 Panel

Chair: Andreas Wiesand, Germany

This session will continue discussing the themes and the ERICarts research tabled during the earlier panel discussion, allowing for a more in-depth discussion that could result in greater post-Summit co-operation in this area.

9. Managing and monitoring global arts and culture policies

Christine Merkel, Lupwishi Mbuyamba, Santiago Jara and Lee Suan Hiang

Chair: Christine Merkel, Germany

Various collections of arts and culture policies exist, providing important resources for governments, researchers and arts advocacy. Yet, given the varied levels of resources and expertise in different regions, the collection, management, comparative analysis and development of cultural policies is inconsistent. This session will explore the structures and methodologies that currently exist, identify future needs and seek to find ways to link up the various initiatives for continued co-operation in this field.

10. Arts advocacy: methods, means and measures

Ilona Kish, Margie Reese and Mulenga Kapwepwe

Chair: Karilyn Brown, General Manager, IFACCA, Australia

Campaigns to promote the arts have been tried in many countries as IFACCA's recent research reveals. Who should be the target of such campaigns and what should they hope to achieve? What can policymakers and artists learn from each other to have greater impact? Do we need a new approach? What are the challenges and the possibilities for artists across the globe and regionally to work together to lobby in their collective interests? Good practice models will be shared at this roundtable.

FRIDAY 25 SEPTEMBER

09:30-10:00 Plenary

Summary of key Summit themes and proposals

10:00-11:30: Closing session

Saving the Arts...so the Arts can save the World

Sanjoy Roy and Albie Sachs

Chair: Sarah Gardner, Executive Director, IFACCA, Australia

High profile figures in the entertainment industry – Bono, Bob Geldoff, Susan Sarandon, etc – use their celebrity status to advance particular causes. But the arts themselves are under pressure in various countries. Should artists spend at least as much time 'saving the arts' so that artists can help to save the world (or some parts of it)?

11:30-12:00: Closure and announcement of next Summit host

14:00-15:30

Regional meetings of IFACCA members and meetings of other networks (Museum Africa)