
Summit Report

Mobile Minds: Culture, Knowledge and Change



**8th WORLD SUMMIT
ON ARTS & CULTURE**
KUALA LUMPUR 2019

11-14 March 2019

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Introduction

On Monday 11 March 2019 we welcomed more than 430 delegates representing over 80 countries to Kuala Lumpur, Malaysia for the 8th World Summit on Arts and Culture. The Summit took place over four days, co-hosted by the National Department for Culture and Arts, Ministry of Tourism, Arts and Culture, Malaysia and the International Federation of Arts Councils and Culture Agencies (IFACCA). The highly participatory programme interrogated the theme *Mobile Minds: Culture, Knowledge and Change* and participants explored existing knowledge and practices; considered the challenges we face in times of change; and identified creative ways to respond using traditional, contemporary and future-oriented perspectives. We also examined how we, as an international community, can work together to actively lead change.

Throughout the programme, participants exemplified the achievements being made by actors in the arts and culture sector, as well as the capacity of our international community to lead thought and action for arts and culture in public life. These discussions highlighted that we are not always aware of the ground breaking work being done by our peers in parts of the world other than our own. This revealed opportunity for us to improve how we communicate across the sector and, for IFACCA, affirmed the value of gatherings such as the World Summit, which bring together diverse actors from the international arts and culture community to develop our knowledge and understanding.

There were several key issues that emerged during the Summit that will continue to shape the work that we do and, we hope, that of our international peers. One theme that recurred during the Summit is the need for us to listen to citizens and communities, to build trust and ensure that our work is relevant. We were very

pleased to see this idea in action throughout the Summit, with participants showing tremendous trust and openness throughout the conversations. This approach is something that IFACCA plans to model and build upon in its work, and we hope participants will feel similarly inspired in theirs. Other important issues included the need to move beyond questions of access toward ensuring truly equitable participation for all; to safeguard the cultural rights and wellbeing of citizens; and to create space for dialogue and difference in a digital age that makes rampant demands on our attention.

We believe that a world in which arts and culture thrive can only benefit the wellbeing of our societies and we see great opportunity for the sector to ensure that all actors that engage with arts and culture have a voice. For our part, we will continue to work with the members of our Federation to promote good practices and innovative ideas that can enhance the work done by public agencies that support arts and culture around the world. Moreover, we commit to profile the important work done by the international arts and culture community and, where possible, contribute to and increase its impact through our programmes, including at gatherings such as the World Summit.

We thank all those who participated in the 8th World Summit for their openness and contributions to vital conversations. We thank all the members of the International Programme Advisory Committee (IPAC) in particular, especially our colleague Toni Attard for his help to shape this important programme. We also extend our warmest thanks to the National Department for Culture and Arts (JKKN), Ministry of Tourism, Arts and Culture Malaysia for hosting the Summit and lending their support to such open and meaningful dialogue; we hope the legacy of the Summit will

The World Summit is very important to the global arts and cultural policy community, as it is one of the rare occasions that colleagues from all over the world get to meet each other, have meaningful conversations, and create new webs of cooperation. Ana Žuvela, Croatia



inform and empower the sector in Malaysia as it navigates change.

In the closing remarks, participants were asked to identify three concrete actions they will take inspired by the ideas raised and discussions had during the Summit, as well as three people they will contact to initiate collaborative action. Whether you participated and will revisit the Summit discussions in the pages that follow, or if you are encountering the content for the first time, we leave you with this challenge: what action will you take and with whom will you unite to actively lead change?

Magdalena Moreno Mujica
Executive Director
International Federation of Arts Councils and
Culture Agencies (IFACCA)

Reflections from the host country

The 8th World Summit on Arts and Culture 2019 has been a wonderful experience for Malaysia, as well as the team at the National Department for Culture and Arts, Ministry of Tourism Arts and Culture, Malaysia. We are very thankful to the International Federation of Arts Councils and Culture Agencies (IFACCA) for giving Malaysia the opportunity to host this auspicious event that attracted a huge response from participants from 81 countries. The event has drawn the eyes of the world to Malaysia, and indirectly supports the country's aspiration to become a globally leading cultural hub.

We are privileged to have worked with the IFACCA Secretariat team and the International Programme Advisory Committee (IPAC) to deliver the Summit and programme content effectively. We inspired the theme *Mobile Minds: Culture, Knowledge and Change*, in view of the current changes that are transforming our current social, political and economic landscapes. These changes are not limited to Malaysia alone, as other countries are experiencing ongoing transformations that impact on their societies, their lifestyles, livelihood and culture. Within this context, the theme was adopted and has defined the 8th World Summit on Arts and Culture.

Together with IFACCA and the IPAC, we were able to bring together renowned speakers and moderators to provide their respective expertise – ranging from philosophical and operational perspectives of culture, arts, communications, information and technology – so that we could collectively and holistically address the issues at hand. We hope the Summit Report will guide us in our actions moving forward to reformulate an effective roadmap and policies for future development of the arts and culture in Malaysia.

Throughout the Summit, participants and hosts alike made new acquaintances and forged new

ties; we have endeared ourselves to each other and look forward to undertaking more meaningful collaborations in our endeavour to uphold arts and culture as significant to the wellbeing of societies throughout the world.

I trust that all participants had an inspiring experience and a memorable stay in Kuala Lumpur, Malaysia, a land that inherits an endless medley of cultures, customs and traditions as the people are multicultural, multiracial and multi religious. Next year is *Visit Malaysia Year 2020* and we hope to welcome you once again to see more of our unique cultural and arts offerings, if not in 2020, then in the future.

Tan Sri Norliza binti Rofli

Director General

National Department for Culture and Arts (JKKN),
Ministry of Tourism, Arts and Culture, Malaysia

Reflections from the IPAC Chair

How can one create a global conversation on change that is relevant and responds to diverse voices, socio-political structures and cultural contexts? If shared knowledge, transnational cooperation and participatory practices inspired the theme *Mobile Minds: Culture, Knowledge and Change*, they also had to inform the programming of the Summit. IFACCA took an innovative approach to address these challenges for the 8th World Summit, with the support of the National Department for Arts and Culture (JKKN), Ministry of Tourism, Arts and Culture, Malaysia.

The co-hosts invited eight practitioners from six continents, working across diverse sectors within arts and culture, to join an International Programme Advisory Committee (IPAC) to advise on the design of the programme. This participatory model provided IFACCA and JKKN with the possibility to shape a programme that went beyond geographic borders and global representation. It drew on the knowledge, networks and expertise of cultural experts with international experience in policy making, public administration, academia and artistic practice. Above all, the Committee provided insights into regional specificities and thematic approaches that defined the overall narrative of the Summit. Our shared point of departure was cultural rights, which was deliberately chosen as our trajectory into a complex conversation on how we can mobilise minds to create our future.

Committee members met across nine different time zones and we were often hindered by technological mishaps. We expressed divergent views on numerous topics yet worked effortlessly towards an honest and open conversation. It is this honesty and openness – and perhaps some of the ‘radical honesty’ recommended by speaker Kristin Danielsen, Director of Arts Council Norway – that made the 8th World Summit a productive gathering

of diverging and converging ideas. We did not intend to reconcile these ideas in the few days of the Summit, rather we intended to provide the time and space necessary to reflect on provocations, to be inspired by the unfamiliar, and to share knowledge that could change or shape something new elsewhere. As Stephen Wainwright, Chief Executive of Creative New Zealand, eloquently pointed out: ‘If we cannot articulate ourselves on how to create value, how can we expect to create value?’

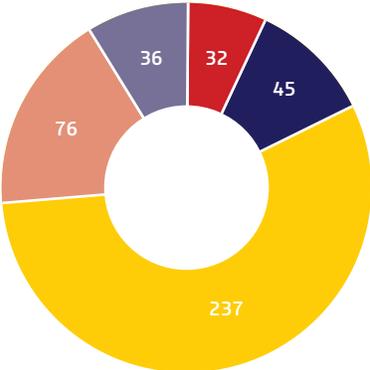
Feedback from previous Summits called for greater participation by all delegates. Through the expertise and generosity of numerous facilitators and panellists, the programme delivered various participatory sessions which at times provided safe spaces for unsafe ideas – from the *Lepak* to highly engaging long table discussions and hands-on workshops – and we are incredibly pleased that the feedback suggests an overwhelming majority of delegates felt positive about their ability to participate in the programme.

As the gong sounded inside klpac, the official programme started, but more than 80 speakers were already engaged in deep conversation weeks in advance. They brought an infectious energy with them to Kuala Lumpur which reinvigorated us all. More than anything, they reminded us of the privilege we shared in being together for a few days and the collective responsibility we have to shape colliding forces into meaningful and truthful moments for ourselves and for those around us. On behalf the International Programme Advisory Committee, I take this opportunity to thank all the keynotes, provocateurs, speakers, panellists, facilitators, moderators and workshop leaders who brought life to the programme we imagined.

Toni Attard

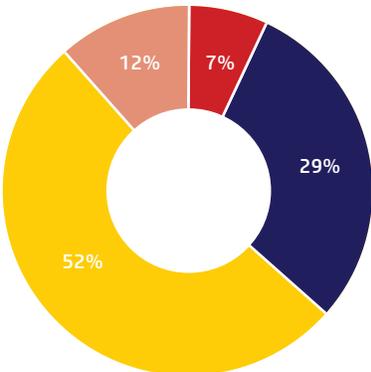
Chair of the International Programme Advisory Committee

REPRESENTATION BY REGION



- Africa
- Americas
- Asia
- Europe
- Pacific

SECTOR REPRESENTATION

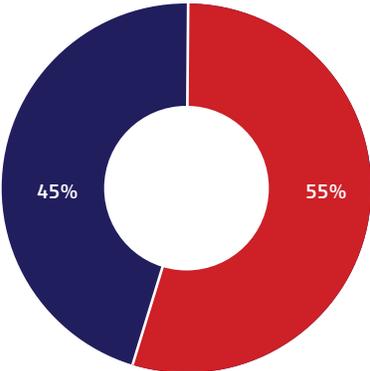


- Academia
- Civil Society**
- Government*
- International organisations

* Government includes national, state, regional and local governments, as well as national agencies and institutions, such as galleries, museums and libraries.

** Civil society includes artists, organisations and private foundations.

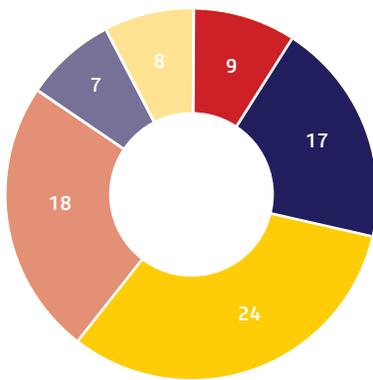
GENDER BALANCE



- Female
- Male

SPEAKER DATA

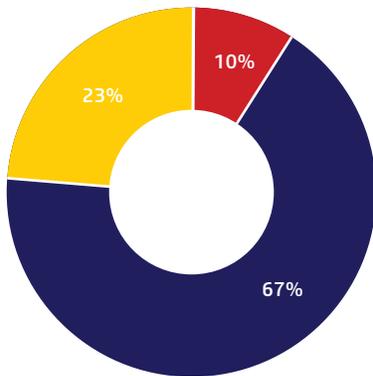
REGIONAL REPRESENTATION



- Africa
- Americas
- Asia
- Europe
- MENA Region
- Pacific

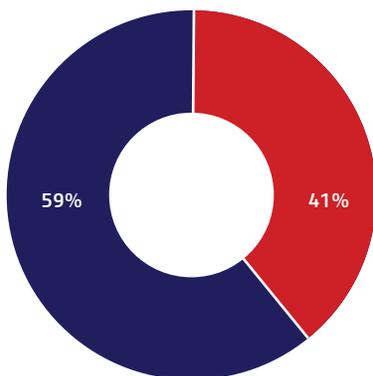
47 countries represented, including: Algeria, Argentina, Australia, Austria, Brazil, Cambodia, Canada, Chile, China, Colombia, Croatia, Egypt, England, Estonia, Ethiopia, Fiji, Finland, Georgia, Ghana, Guyana, India, Indonesia, Ireland, Italy, Kenya, Lebanon, Malaysia, Malta, Mexico, Morocco, Namibia, New Zealand, Nigeria, Norway, Pakistan, Paraguay, Peru, Singapore, South Africa, South Korea, Spain, Sweden, Syria, Uganda, USA, Vanuatu, Viet Nam.

SECTOR REPRESENTATION



- Academia
- Civil Society
- Government

GENDER REPRESENTATION



- Male
- Female

Setting the Stage



Opening Remarks at the 8th World Summit (left to right: Tan Sri Norliza binti Rofli, Magdalena Moreno Mujica, Datuk Mohamaddin bin Ketapi).
Credit: Muhamad Asyraf Rezali

The 8th World Summit on Arts and Culture opened with a warm welcome from Tan Sri Norliza binti Rofli, Director General, National Department for Culture and Arts, Malaysia; Magdalena Moreno Mujica, Executive Director of the International Federation of Arts Councils and Culture Agencies; and Datuk Mohamaddin bin Ketapi, Minister of Tourism, Arts and Culture, Malaysia.

Tan Sri Rofli spoke optimistically about the ways in which arts and culture can contribute to holistic forms of development that celebrate and benefit the increasingly pluralistic population of Malaysia. She observed a need for new conversations to realise this potential – across the country and the region – to empower a more inclusive cross-section of people to participate in shaping and realising alternative futures for Southeast Asia. Tan Sri Rofli pointed to Malaysia’s rich history of cultural exchange as a source of pride that would provide fertile ground for the Summit.

Ms Moreno built on these remarks to assert that arts and culture can contribute to thriving societies, helping them to better navigate the turbulent waters that characterise the times in which we live. She noted that the relative and contextual nature of change demands that

creative interventions emerge from dialogue with people and place. Ms Moreno highlighted the Summit as an important opportunity for delegates to speak with people who have different views, in safe spaces that allow for new conversations and shared experience. Ms Moreno encouraged participants to consider how to exercise the humility, responsibility and care needed to advance transformational change in local contexts; and urged them to make use of the final session of the Summit, during which delegates would be invited to propose ideas for collaboration and plans of action to extend the effects of the Summit.

In their opening remarks, both Tan Sri Rofli and Ms Moreno suggested that humanity has reached a tipping point that threatens our individual and collective resilience; they proposed that the global arts and culture community resist outdated narratives of separateness and extraction and embrace meaningful connection and exchange to create a more expansive story that celebrates abundance. On this optimistic note, the Minister welcomed all delegates to Malaysia and sounded a traditional gong to declare the Summit open.

Day One: Continuity and tension

On Day One of the 8th World Summit, participants examined global drivers of change, the issues and opportunities arising from these forces and their impact on the arts and culture community. Sub-themes of cultural rights, difference and belonging provided lenses through which to interrogate existing conditions and speculate on alternative futures. Throughout the day, we explored how complex issues intensify societal tensions and inspire critical reflection on existing principles, structures, roles and behaviours. Participants began to explore how an expansive mindset that places people at the centre can create different ways of being, knowing, and acting that can foster more resilient futures.



Karima Bennoune, *Cultural Rights: Are we having the right conversations?* Credit: Muhamad Asyraf Rezali

Cultural Rights: Are We Having the Right Conversations?

Professor Karima Bennoune, United Nations Special Rapporteur in the field of cultural rights, presented the opening keynote, intended to ‘challenge delegates to reflect on 21st century issues through the lens of cultural rights.’ Professor Bennoune explained that

Cultural rights are grounded in the idea that all people have inherent human rights, the freedom to participate in the cultural life of their communities, benefit from artistic and scientific advancements, and express themselves free from discrimination.

Professor Bennoune acknowledged that these rights do not justify cultural relativism, which uses culture to remove freedoms and not to amplify equitable treatment under the law. Instead Professor Bennoune emphasised that ‘adopting a cultural rights-based perspective is a precondition for human rights and social change.’ As such, rather than focus on whether we are having the right conversations, she encouraged delegates to identify the kinds of conversations we need to have – and with whom – in order to advance our goals. This perspective

is grounded in the idea that cultural factors are essential to successfully address the challenges of the 21st century and provide greater nuance to how we understand and influence meaningful change.

Professor Bennoune invited delegates to critically examine dominant models of global industrial growth, the conditions of which threaten the realisation of cultural rights, including ‘diverse forms of fundamentalism and extremism, the legal right of non-discrimination, the view of culture as a luxury, and finally the existential challenge of climate change.’ Faced with these challenges, Professor Bennoune questioned if governments and citizens understand what it means to adopt a cultural rights-based approach; what we are doing to increase this knowledge; and what more we need to do.

Professor Bennoune celebrated the progress made toward advancing cultural rights, particularly by the United Nations at an international level, and expressed her belief that more can – and should – be done by organisations and individuals in diverse local contexts and in ways that respond to the distinct opportunities of those places. The insights offered by Professor Bennoune suggested an underlying tension between the in-principle

In so many places, the social imaginary is a highly contested space; and this is one of the reasons, of course, we need artists. Diane Ragsdale, USA

endorsement of cultural rights by the global arts and culture community and impediments to their widespread enactment, which are significant but surmountable.

Professor Bennoune closed by encouraging delegates to consider how they might advance concrete actions, to enable a more diverse range of actors to adopt cultural rights-based perspectives and strategies. She proposed that in order to promote widespread enactment of cultural rights by diverse actors, we require a 'battery of interconnected initiatives... [that move] beyond existing judicial tools' to:

- foster new relationships that are centred on places and people, particularly the most marginalised
- use shared values and relevant language to build cohesion and speak meaningfully about cultural rights across diverse linguistic, cultural and ideological landscapes
- invest in education, knowledge sharing, and lifelong learning
- assess institutional structures critically to identify mechanisms that enable the approach to accelerate
- co-create plans that put into action and evaluate recommendations made in reports by Special Rapporteurs in the field of cultural rights
- increase public investments in culture beyond one percent, in order to support action.

The second session of the Summit, *Actors in Change*, developed on Professor Bennoune's insights, with a panel of speakers sharing how they navigate complex challenges to effect meaningful change in diverse contexts. The

panellists – a strategy designer, a policy maker, an academic and a journalist – each spoke from very different perspectives and cultural contexts; and each made opening remarks that complemented, validated and deepened the themes introduced in the keynote. The speakers agreed on the need for a fundamental shift from the dominant and linear worldview, to one that acknowledges and accommodates the profound diversity that characterises life in the 21st century. They also provided compelling evidence on the need for this shift and proposed a range of principles and practices that could facilitate such transformation. Their combined insights pointed toward more fundamental questions about the evolving role of arts and culture in contemporary society, and implications for individuals and organisations working in the sector.

The speakers identified a consistent set of barriers that impede transformative change including linear mindsets which some view as colonial or egocentric; associated homogeneity of language; and outdated institutional structures and systems. These observations echoed the claim in the *World Summit Discussion Paper* that values associated with a largely 19th century mechanical worldview continue to reverberate today in 'modern top-down democracies, compartmentalised knowledge, hierarchical social structures, and transactional relationships' (p.5).

Kristin Danielsen, Director of Arts Council Norway, highlighted that the Arts Council's existing model is 50 years old and needs renewal to better respond to the times in which we live. She sees this disconnect evident in a 'policy-practice gap' whereby institutions cannot keep pace with change being led by artists, and which contributes to a crisis of relevance and legitimacy in the eyes of the populations they



Eddin Khoo (left) and Tristan Schultz (right), *Actors in Change*. Credit: Muhamad Asyraf Rezali

serve. Diane Ragsdale, an academic from the USA, built on this critique, stating that '[t]hose who control the means of cultural production control the stories a nation tells about itself.' Ms Ragsdale emphasised the critical role played by institutions, the potential for them to do things differently to avoid reinforcing exclusive 'aesthetics of dominion' and to intentionally develop 'the cultural, social, and political capital of communities.' This perspective warns that the foundations of free expression and cultural democracy are at stake when few agents have disproportionate power to mediate the creation of meaning. Rather than avoid these tensions, panellists agreed with Ms Danielsen's suggestion that institutions should exercise radical curiosity about their relevance to diverse populations, as well as radical honesty about the ways they can evolve in dialogue with a more inclusive cross-section of these populations, particularly those marginalised by existing structures. Suggesting that such an approach could help institutions avoid the often-cited echo chamber effect that reinforces implicit and explicit biases, and recognise a wider variety of citizens as essential partners in their work.

Tristan Schultz, a strategic designer from Australia with Kamilaroi Aboriginal and European Australian heritage, invited delegates to consider how colonial principles of extraction, exclusion, and domination are evident in the shape, substance and dominant beneficiaries of contemporary cultural policy. He too suggested that a shift in mindset is needed in order to design new relationships; expand our notion of what constitutes knowledge; and reimagine policies and practices to celebrate the diverse truths that reside in our world. Mr Schultz suggested a transitional council be established to help facilitate institutional change and social transformation. Mr Schultz's remarks were complemented by Eddin Khoo, a journalist from Malaysia, who proposed that 'change is most meaningful when rooted in human dignity and tradition.' Mr Khoo criticised the growing homogeneity of language and the cultural values it privileges as barriers to intercultural dialogue and advancing mutuality; and shared his belief that the 'reductive tendency of language' should prompt us to seek other, more intuitive means to understand the essential character of life, which underscores the value of the arts as a 'primordial language' that can fuse connections across ontological divides.

It's important to have global best practice on how to develop humanity through the public sector. Patrick Sam, Namibia



Participants in the Lepak workshop, *Continuity, Tension and Change*
Credit: Toni Attard

The remarks made by the panel made it clear that our focus should not be on whether the global arts and culture community leads or lags in terms of advancing positive social change. Rather we should delineate how diverse actors within the system contribute to transformational change and identify the forces that contribute to or constrain their capacity to do so, how these actors can learn from each other, and how they can coordinate their efforts.

The afternoon of Day One was full of participatory sessions, which provided delegates with opportunities to play with emerging ideas, learn from others engaged in experimental work, and develop new systems thinking skills. The afternoon kicked off with the *Lepak*, a futures-oriented workshop led by Tanja Hichert and Rika Preiser of the Centre for Complex Systems in

Transition at the School of Public Leadership, Stellenbosch University in South Africa. During the workshop, participants collaborated to co-create visions of possible, probable, and most importantly, preferred futures and speculated on ways those visions could manifest given existing conditions. The future of institutions, cultural rights, traditional knowledge, and gender equity were a few of the topics explored using the Three-Horizons framework to stimulate meaningful conversations about systemic change.

Many workshop participants shared the perspective that the process followed was as valuable as the insights generated; while workshop leader Rika Preiser observed that some groups were overwhelmed by the diversity of narratives and definitions that came out in the conversation and how this diversity intensifies the need for shared values, so that these differences can be negotiated equitably.

One of the facilitators, Ana Žuvela, a Researcher at the Institute for Development and International Relations (IRMO) further observed that 'the immediate geographical contextualisation of cultural policy concepts... simultaneously challenged and implied standing stereotypes.' Feedback from the session has revealed that by looking at cultural policy issues in the round, participants were able to engage in a multifaceted conversation that honoured difference and fostered a sense of unity. Many found this challenged their preconceptions and implicit biases, which was both empowering and conducive to creating space in which they could begin to co-create futures. For example, in one group facilitated by Olu Alake, Director of November Ventures and member of the International Programme Advisory Committee, participants explored a possible future without institutions, brought about by

the disruption of existing power hierarchies by digital technologies. In light of the feedback we have received, it seems the workshop made tangible the critical value of considering issues systemically, fostering inclusive dialogue and co-creating solutions. We hope this approach will inspire participants to continue experimenting in their local contexts.

The afternoon also included a suite of parallel sessions that explored how public entities are acting as agents of change; cultural citizenship; the creative economy and wellbeing; global migration and forced displacement; and the role of traditional knowledge and collective wisdom in contemporary times. Overarching themes emerged from each session – consistent with those raised throughout the morning – that stressed the importance of moving beyond simply minimising barriers to inclusive participation, to discovering new ways to eliminate those barriers at their roots. Speakers described how they have achieved this by adopting new paradigms, values, partners, and practices to advance transformative change in partnership with diverse publics and in context-specific ways.

In the session *Public Agents of Change* panellists examined how diverse perspectives can influence the shape and substance of public policy and advance greater equity. Their insights revealed how governments can create fertile conditions that enable widespread participation to move beyond consultation to co-creation, shared power, and decision making. Gülgün Kayim, Director of the Creative City Making initiative in Minneapolis, USA explained how ‘explicitly naming racial equity as a public goal has provided [her] staff and partners with a shared value beneath which to organise an intentional portfolio of interconnected responses.’

Furthermore, by placing the onus of change on public institutions and placing artists inside of government agencies, she has been able to transform the ways in which the government works with – not only for – marginalised populations. Similarly, Levan Kharatishvili, Deputy Minister of the Ministry of Education, Science, Culture and Sport of Georgia explained how he is advancing meaningful change from within government. By institutionalising inclusive citizen participation in Georgia’s *Cultural Strategy 2025*, Mr Kharatishvili demonstrated how structural transformation can move beyond incremental change and transform structures of exclusion.

Mercedes Lerea Delgado, Director General (Planning) of the National Secretary of Culture in Paraguay, explained how her institution has ‘adopted a fundamental paradigm shift, enshrined in the nation’s constitution, that recognises Indigenous law and decentralisation’ and articulates specific outcomes against which government is to be held accountable. Ms Lerea described with great enthusiasm how these changes have already contributed to more permeable structures and social arrangements across government that are centred on people and recognise the pluralistic identity of the nation. Patrick Sam, Chairperson for the National Arts Council of Namibia, reinforced the notion that shared values must underpin any effort to advance truly transformative change and foster a shared sense of responsibility between public agencies and the communities they serve. This leads to enhanced trust that allows different people to believe that they are able to – and deserve to – participate in and benefit from the cultural life of their communities.

In parallel, there was a participatory long table discussion that interrogated issues concerning

Hearing about the experiences of others has allowed me to consider more fully how we may support artists and cultural bearers when whole communities are displaced, to ensure that their practices continue... outside their normal environment. Faumuina Felolini Maria Tafuna'i, Vanuatu

cultural citizenship and the governance of culture. In this session Simon Brault, Director and CEO of the Canada Council for the Arts, crisply articulated a central theme, stating that:

If we want to make any progress, we cannot keep doing more of the same; we need to renew, reinvent, and reboot the cultural system... This is not about policy for artists; it's about policy for citizens.

Mr Brault's insight suggests a pivotal shift in focus and function for public agencies. Dea Vidović, Director of Kultura Nova Foundation in Croatia, reinforced this perspective: 'We need to interrogate who is in, who is out, and who decides how public decisions are made.' Mauricio Delfin, Director of Asociación Civil Solar in Peru, believes that in order to do this '[w]e need to rebuild the relationship we have constructed between people, the arts and cultural policy making.' The speakers proposed that such restorative work can be advanced by fostering a shared sense of responsibility and authority, and participatory practices that facilitate intercultural dialogue, mutual understanding and collective action.

In the long table session *Displacement, Migration and Mobility: the flow of ideas and peoples*, participants deeply scrutinised cultural rights and their lack, drawing from *Artists, Displacement and Belonging* (2019), a report published by IFACCA. The session opened with provocations from four key leaders working to mitigate against the negative impact of forced relocation of peoples due to a complex web of forces, particularly artists and culture bearers. Discussions reinforced insights shared throughout the day on the critical importance of recognising individuals with personal experience of issues as authentic experts with critical insight that can enhance any related intervention. Khaled Barakeh, an artist from Syria, demonstrated this when he described

his experience of forced displacement as the antithesis of cultural rights and 'a slow death – creatively, economically, and emotionally.' His story, and those shared by other participants, underscored the need for policies that are centred on people, and the need to afford particular care to people who are not recognised by existing legal structures.

The conversation also considered the barriers that limit the free movement of peoples and ideas across borders, which was brought to a sharp point by one participant who asked their peers:

How willing and able are you to have the kind of difficult conversations needed, especially with those you may fundamentally disagree with about this issue, in order to advance truly transformational interventions?

Speakers responded from their personal perspectives and showed a healthy degree of readiness to have these conversations, coupled with the desire to develop their conflict negotiation skills.

In the panel *Sustainable Development: Rethinking notions of the creative economy and wellbeing*, participants discussed the efficacy of existing concepts, models and practices. Justin O'Connor, Professor of Cultural Economy at the University of South Australia, attributed the widespread adoption of creative economy development models to the United Nations Conference on Trade and Development. Professor O'Connor expressed serious concern with the historical concepts that underpin the models promoted and the statistics used to substantiate the value of the creative economy, particularly when viewed through an equity lens. He observed that existing models exacerbate social, economic and environmental disparities instead of placing people at the centre (especially those who are most marginalised);

encouraging resident participation; and working with the distinct dynamics of place. Professor O'Connor asserted that:

a real political economy of culture challenges classical or neoliberal economics as scientific or natural...[it] does not dismiss the economy, as the efficient allocation of resources, but makes it serve society, not the other way around.

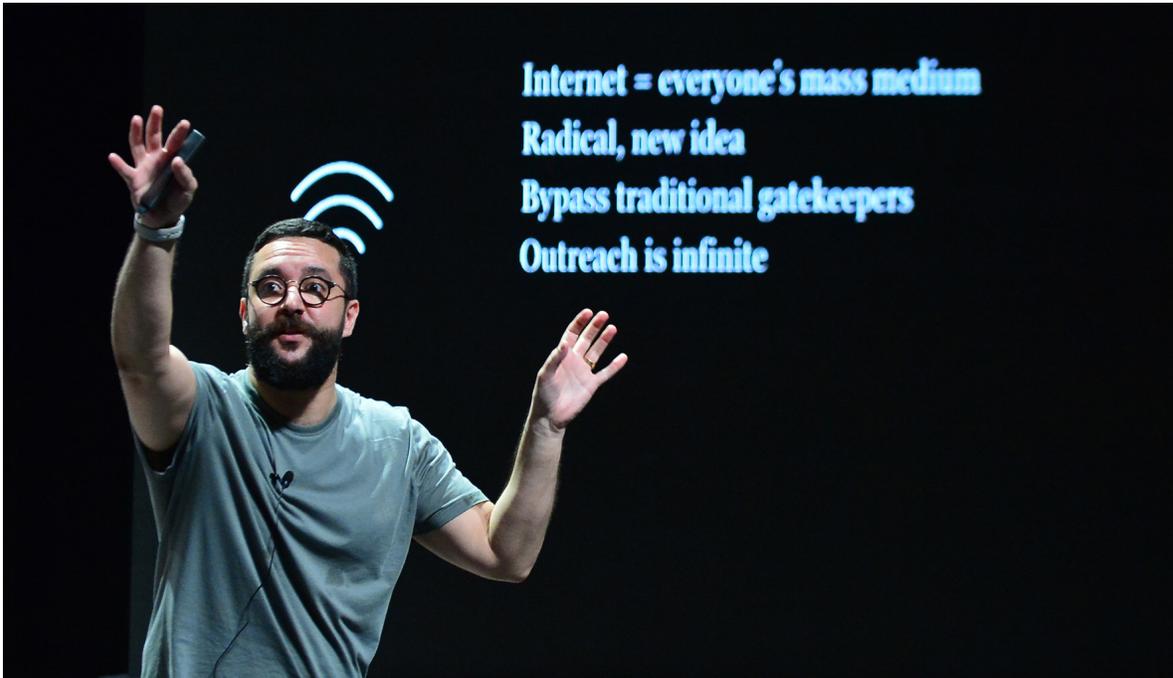
The panel went on to share examples of integrated approaches to bottom-up development that build wealth, enhance wellbeing, and foster greater connections between diverse peoples and the planet. The panel underscored the importance of models that enable inclusive participation in the co-creation of place, observing that citizen participation – including their personal experiences, stories, values and critical insights – is essential to create responsive approaches and equitable development capable of generating community capital and widespread wellbeing.

Issues of inclusive intercultural dialogue, deep listening and cooperation were also discussed in a long table session that explored the role of traditional knowledge, collective wisdom, and memory in contemporary times. This session revealed further the potential for a cultural rights-based approach to broaden our access to diverse truths and an abundance of ideas on how to live in deeper connection with each other and our environments.

On balance, the first day of the Summit demonstrated fertile ground for viewing the plurality of cultures that exists in complement, not conflict; particularly where complex challenges and uncertain futures inspire in us the need for meaning, purpose and belonging.

Day Two: Convergence / Divergence

On Day Two of the Summit, participants explored how different individuals respond to change by converging with its possibilities, interrogating its directions, or actively diverging from dominant trajectories. Participants wrestled with the paradox of digital technologies which democratise the co-creation of culture, while they simultaneously increase power asymmetries and extend colonial tendencies of extraction and unproductive forms of tribalism. These issues were brought to the fore by the first two sessions of the day.



Ashkan Fardost, *Being Human in the Digital Age*. Credit: Muhamad Asyraf Rezali

In his keynote *Being Human in the Digital Age*, technology and digitalisation expert from Sweden Ashkan Fardost presented delegates with a provocation on the history of digital technology and what it means to be human in our current age. Dr Fardost identified as fundamental the relationship between the production of culture, meaning, power and behaviour, suggesting that '[l]ike language, digital technologies produce meanings that influence what individuals desire and how they behave.' Dr Fardost demonstrated how technology – from basic language to the printing press and eventually the Internet – has contributed to human evolution through the sharing of narratives, observing how 'a shared story creates a powerful bond between individuals and a collective sense of identity, which satisfies a primal need for belonging.' Dr Fardost proposed that the digital age – including individuals' access to its tools and technologies – is a 'democratising force that eliminates historic gatekeepers and barriers to free expression.' This perspective reveals how digital tools can help people to participate in the cultural life of – and create new – communities, and as such to advance cultural rights.

In response to Dr Fardost's provocation, participants questioned whether apparent selective exposure and echo chambers serve to reinforce – rather than expand on – existing perceptions; intensify individual biases; and weaken people's capacity to cooperate with others who have different values and worldviews. The provocation revealed an underlying concern with whether humanity should adapt to the digital age or strike a balance that considers and mitigates against its more negative effects. This question of the digital-age-as-liberation versus digital-age-as-oppression was key to discussions on Day Two and remains open to debate. These conversations affirmed that shared economic, technological and environmental forces drive change globally. However, they also demonstrated the varied impact of these forces, particularly when viewed from the perspectives of individuals in diverse geographic contexts. What is technoutopia for some, may be neo-colonialism for others; heightening the need for inclusive dialogue about the myriad effects of change. These different perspectives emphasised how global change benefits some more than others, and how the distinct histories, values, identities and investments in different places influence how we experience the digital age.

We need to take ownership of tech spaces! We must create a code of conduct. Taeyoon Choi, South Korea/USA



Taeyoon Choi (left) and the *Creative Divergence / Policy Convergence* panel (right). Credit: Muhamad Asyraf Rezali

Delegates deepened their exploration of these issues in the panel session *Creative Divergence / Policy Convergence*, which examined how the arts and culture community has responded – and could respond – to digital change, as well as the issues and opportunities (both physical and virtual) it generates. Taeyoon Choi, Artist and Co-Founder of the School for Poetic Computation, reacted against the ‘techno-determinism’ he perceived underlying the morning provocation, and offered an alternative view on the value of the Internet and personal technologies. He proposed that by viewing digital networks as a ‘distributed web of care’ and adopting ‘a shared code of conduct,’ humanity can leverage the digital as a bridge between diverse peoples – particularly the most marginalised – and reconnect people with the physical world. Mr Choi maintained that such a shift to acting collectively and embracing shared values and responsibility could create a new space in which the ‘Internet can be an epistemological garden for ideas.’ Mr Choi closed by encouraging delegates to reclaim their agency over their digital lives, suggesting they ‘go a week without using any major platforms’ and reminding them that ‘data doesn’t actually live in the clouds, but in energy-consuming warehouses in the real world.’

James Williams, a writer and academic based in the United Kingdom, revisited the tension between personal and collective value, stating that ‘[w]hat we find meaningful we pay attention to, which may benefit us personally, but not society as a whole.’ Like Mr Choi, Dr Williams believes that – fuelled by a crisis of self-regulation and creating ‘empires of the mind’ – technologies are overwhelming us, rather than helping humanity understand what is valued universally. However, he agrees that this does not have to be the case. Dr Williams emphasised, ‘the Internet is a truly global communications medium with the potential to dissolve boundaries and inspire new narratives of the human future’; a promise that he suggests could be realised if policy makers invest in ‘new literacies to help people understand how their minds work and how those processes are currently being exploited by technology.’

Delegates also heard from Basma El Hussein, Director of Action for Hope, who propounded the paradox of digital technologies which simultaneously democratise cultural co-creation, while casting power imbalances in stark relief. Speaking via video from Lebanon, Ms El Hussein described how digital tools empower some artists to create and distribute work more widely, while at the same time they fuel

the rise of right-wing and conservative actions to limit, sometimes violently, that very increase in free expression...[which] poses serious questions about [the global arts and culture community's] role as actors, demanding we know where we stand.

Ms El Husseiny urged delegates to consider 'the enormous disparities within and among societies in creating cultural content physically and virtually.' She maintained that such differences are intensified by inequitable investment in technological infrastructure in many places, most acutely seen in the Global South, where in 2018 'a billion people lack[ed] access to electricity ... [and] only about half of the world's population had access to the Internet.' Ms El Husseiny asserted that 'without thinking about these disparities, continued inequality is likely to lead to increased artistic poverty.' Also participating in the panel, Mr Abdullah Alkafri, Executive Director of Ettijahat-Independent Culture, supported these concerns and suggested that these conditions reinforce the need for 'an inclusive range of artists to be actively involved in defining the context and use of digital technology.'

The session was closed by Ms Anette Novak, Director General of the Swedish Media Council, who stressed that 'humanity is standing at the crossroads' where policy makers fail to keep pace with rapidly evolving technologies that have the potential to concentrate massive power imbalances. She suggested that in order to achieve just outcomes '[w]e need speedier policy and slower technological developments in order to create more controlled processes,' noting that the 'need for more regulation is coming at a time when governments are becoming weaker.' Panellists agreed that this tension calls for a coordinated ensemble of actors – including citizens and artists – to exercise 'critical thinking,

shared responsibility and a healthy dose of humour' so that the digital era can consciously evolve in ways that ensure all people enjoy equitable access to the tools, relationships, and opportunities required to profit from change.

In the afternoon, delegates took part in a range of parallel sessions and participatory workshops designed to inspire, interrogate the ideas that emerged in the morning sessions, and provide safe spaces in which to speculate on the futures we want and how to realise them.

In the long table discussion *Digital Hierarchy: Who controls, who accesses, and who decides?* participants again raised issues of power. Speakers agreed that technology has the potential to improve people's lives, particularly when used intentionally for this purpose. Dr Wendy Were explained how the Australia Council for the Arts seeks 'to ensure the human component of technology is not lost ... [and be] aware of the diversity of Australian experiences' in terms of access to and participation in digital culture. The capacity of technology to enhance inclusion was also demonstrated by Dimas Prasetyo Muharam, who explained how new digital tools have enhanced the ability of people who are blind or vision impaired to design, read, and write. The emancipatory capacity of digital tools was also celebrated by Khaled Barakeh, who described how the Syrian Cultural Index connects cultural workers from the Syrian diaspora and provides them with a platform to exchange ideas and preserve their rich cultural heritage. Speakers also cautioned that 'the Internet is a deeply colonial space...[where] digital hierarchies follow social hierarchies.' As such, speakers and delegates suggested that policy makers adapt and apply a cultural rights-based lens, particularly given the dynamism of the digital sphere.



Georgia Nicolau presents on the Procomum Institute, *Brokers of Change*. Credit: Brigid Phelan

In the case study presentation sessions - *Brokers of Change* and *Women Brokering Change* – presenters demonstrated how individuals from diverse backgrounds have redefined intrepid cultural leadership for the 21st century. Presenters illustrated for delegates how arts and cultural strategies are used to create welcoming conditions that enable communities to encounter difference; share experiences and knowledge; develop mutual understanding; and co-create alternative futures. This virtuous cycle was made evident through compelling presentations on *Salooni* in Uganda, The Procomum Institute in Brazil, TILLT in Sweden, and the Mekong Cultural Hub in Southeast Asia. Throughout these sessions, participants identified personal qualities of courage, persistence, intercultural consciousness, intuition and intersectionality as energising sources of resilience.

In the panel session *Influence, Privilege and Leadership*, panellists discussed evolving notions of power and the role of leadership in transformative change efforts. Clare Shine, Vice President of the Salzburg Global Seminar, proposed that ‘we are living in an age of serial mistrust... a defining moment in history where power relations in many societies are being questioned and linked to past oppressions.’ Which

begs the question: given the complex challenges facing societies today, what kind of leadership is needed to help heal fractured communities and reconnect people with each other and their environments?

Patrick Shannon, a social innovator from Canada, explained how Indigenous traditions of leadership are grounded in explicit, outward-oriented values that include ‘serving the community, respecting ancestors, thinking and acting beyond one’s self, and accountability.’ These values are animated through ‘an approach that aims to elevate and hold space for others and strengthen community capacity.’ Mr Shannon then added that ‘empowerment is strengthened through democratising platforms that enable communities to tell their own story and take ownership of how they wish to be seen by the outside world.’

Dato’ Dr Faridah Merican, Co-Founder of the Actors Studio in Malaysia, agreed with Mr Shannon’s perspective, particularly on the need to create space for others to shine. She noted that ‘leadership is not [only] about formal training, [it] also involves recognising one’s lived experience as a legitimate source of relevant expertise and contextual knowledge,’ which can



Panel, *Privilege and Leadership*. Credit: Muhamad Asyraf Rezali. Credit: Muhamad Asyraf Rezali

enhance decisions made by leaders to affect the communities they represent.

Simon Mellor, Deputy Chief Executive, Arts and Culture at Arts Council England, highlighted the potential 'for public funding agencies to view themselves as development agencies' with intentional and clear focus on building local capacity through responsive strategies. Mr Mellor stressed the value of ongoing learning and the need for leaders to be quick to adapt to insights arising from inclusive public dialogue about the dynamic nature of relevance. Felipe Mella Morales, Executive Director of the Gabriela Mistral Cultural Centre in Chile, agreed and suggested that 'transversal leadership must reflect the community in its composition and practices and be grounded in a commitment to generosity.' Moreover, he believes that leaders must embrace the political dimension of their responsibility and exhibit courage when defending free expression; adding that he practices this by programming content at the Cultural Centre that responds directly to issues and concerns that emerge on the streets.

The afternoon also included long table sessions *New Creative Environments and Economies* and *Transnational Perspectives on Sustainability*

and the Future of International Collaboration.

In the first, participants examined how different places define the purpose of the cultural and creative industries, how these ecologies are evolving, and how support structures adapt in response to different development priorities. Fu Jiebei described the rapid evolution in China of Shenzhen's creative and cultural industries, driven by an economic development narrative focussed on innovation. Andrés Gribnicow, Secretary for Culture and Creativity in the Ministry of Education, Culture, Science and Technology, Presidency of Argentina, presented a similar approach and demonstrated how the government is using data to improve transparency, create responsive policy and inform advocacy.

Izan Satrina Mohd Sallehuddin, Founding CEO of CENDANA, shared how the agency invests in artists 'across the demand, supply, and advocacy sides of the creative process' to advance both the economy and cultural development in Malaysia. Meanwhile, Ojoma Ochai explained how in Nigeria 'volatile conditions' mean she must 'not adopt the dominant discourse of building up resilience, but instead emphasise the concept of antifragility.' Despite these differences in orientation and priority, speakers agreed on the need for

ecosystem-wide interventions that strengthen human capital and cut across sectors and policy portfolios. The discussions also revealed a demand for additional research to enhance understanding of how more comprehensive models of post-industrial development could be deployed, to move beyond binary conceptions (for example of economic versus cultural development) and generate more holistic forms of community capital.

The latter session also explored issues related to development, in this case from an international perspective, and reinforced the necessity for durable interventions to be centred on the needs and aspirations of people – particularly the most vulnerable – and the specificities of place. While speakers’ opinions diverged on the visibility of culture within international frameworks, such as the United Nations Sustainable Development Goals, the critical importance of transversal collaboration across political and geographic borders seemed to receive broad consensus. Participants suggested that a perspective based in cultural rights could improve the collective capacity of diverse entities operating in the development space, enhancing both their ability to coordinate and their systemic impact.

These two sessions raised issues that resonated throughout the afternoon workshop *Developing Innovation Clusters for Cultural Organisations*, led by Ragnar Siil (Estonia), which highlighted the need to ‘de-risk failure’, particularly within cultural institutions that are often viewed as ‘highly risk-averse.’ Mr Siil suggested that institutions identify entities with shared interests, support collaborative learning, and create safe spaces for radical experimentation, to begin to change in ways that reverberate across society.

Alongside this session, the afternoon included a series of arts, crafts and design-based workshops



Developing Innovation Clusters workshop with Ragnar Siil.
Credit: Muhamad Asyraf Rezali

that offered delegates experiential learning and demonstrated how cultural practices transmit knowledge and inspire meaningful dialogue. In a workshop led by Taeyoon Choi, artist and Co-Founder of the School of Poetic Computation, participants created, inhabited and tested a distributed web of care, a physical manifestation of the concept of the Distributed Web which challenges the dominant forms of networks and reimagines them as a form of interdependence and stewardship. In another, Irene Agrivina Widyaningrum and Liyana Fuad from the House of Natural Fiber (HONF) led participants in a Domestic Hacking workshop, in which participants experimented with DNA and bacteria farming to interrogate the relationship between micro- and macroscopic dynamics in contemporary biopolitics. Workshops also included *Drawing Together: Mapping, Decolonising and Futuring Arts and Culture* with Tristan Schultz; the dance practice workshop *Sharing Stories in Performance* with Marion D’Cruz; as well as a workshop in which participants learned traditional weaving techniques from Sarawak, Malaysia.



Penan Womens Weaving Workshop. Credit: Muhamad Asyraf Rezali

Day Three: Creating our futures

On the final day of the Summit, delegates discussed their shared values and identified the mechanisms required to develop thought into tangible outcomes to advance transformative change. Participants considered the international landscape for cooperation and how we – as an international community – can play a key role to realise more empowered, inclusive, and resilient societies. Discussions were grounded in a discrete set of action-oriented questions, including: What kind of futures do we want? What can we do to advance that vision? What will we commit to doing? And how should we expand the conversation beyond this group?



Hijjas bin Kasturi, Tash Aw and Anupama Sekhar, *(Re)imagining Our Futures*. Credit: Muhamad Asyraf Rezali

The day began with a conversation between architect AR. Hijjas bin Kasturi and author Tash Aw – two key Malaysian thought leaders who represent different generations – who discussed the role of arts and culture in contemporary society and how delegates might begin to (re) imagine our futures. The session was moderated by Anupama Sekhar, Director of Culture for the Asia-Europe Foundation, who asked each of them to share their perspective on how the arts can provide ‘safe spaces for unsafe ideas’ and how this can be supported and protected. They both agreed on Mr Kasturi’s assertion that we need to ‘recognise artists as the professionals that they are and leverage their distinct capacity to speak truth to power.’ Mr Aw pointed out that ‘artists can generate bold ideas that can stimulate fresh thinking in diverse domains of public life.’ He encouraged delegates to move beyond high-low conceptions of culture, which he views as a largely Western way of defining the field, proposing that what we need instead is

unconditional investment in a diverse spectrum of creators, starting with youth and extended across one’s professional career, not based on market values or the expectation of returns, but on social values.

Mr Kasturi enthusiastically agreed with Mr Aw, asserting that ‘[w]hen institutions apply this kind of neoliberal logic to their investments, they minimise culture’s transformative potential to create positive social impact.’ They both stressed the importance of developing creativity in all its forms and that systemic investments in arts education can ensure all people, particularly the most marginalised, are able to cultivate the capabilities needed to navigate an increasingly complex world.

Conversations deepened throughout the morning, with a panel of four speakers with very different remits who are all advancing transformative change in diverse contexts. Each described a combination of principles, practices, and vehicles used to generate public value, expand access, and empower historically marginalised groups. Dr Lucina Jimenez, a long-term leader in the sector and now Director General of the National Institute of Arts in Mexico, catalysed the conversation with the assertion that ‘to change the world, we must first change ourselves.’ She proposed that we must ‘move out of our comfort zones, recognise our blind spots, and commit to meaningful engagement with the most vulnerable groups in our respective communities.’



Joy Mboya, *All in: Where next?*. Credit: Muhamad Asyraf Rezali

Stephen Wainwright, Chief Executive of Creative New Zealand, shared how his institution is working to enhance the wellbeing of all citizens, using a public value framework to inform its work. Mr Wainwright explained how this aligns with an overarching government aim to prioritise citizen wellbeing through public investment to create space for diverse agencies to develop relevant responses on equal terms; which in turn creates conditions in which arts, culture and creative strategies benefit from greater visibility, recognition, support and endorsement in political and policy environments. The presentation demonstrated how institutions can prioritise public value to enhance their relevance and evolve in dialogue with the citizens they serve; it also demonstrated how explicit values can improve institutional learning, contribute to more intentional actions, improve accountability and transparency, and cultivate greater public trust. Mr Wainwright acknowledged that this approach requires institutions to develop ‘political and emotional maturity,’ highlighting how the culture of institutions can affect transformative work.

Following these remarks, delegates heard from two speakers – from Pakistan and Kenya – who are reinventing the terms of engagement for

artists and social activists in their respective countries. Saba Khalid is the founder of Aurat Raaj, a social enterprise that creates interactive technology products and services to educate and entertain girls on health, hygiene and safety. Ms Khalid leverages digital technologies and artificial intelligence to reach the country’s most vulnerable individuals, and does so in ways that facilitate dialogue, redistribute knowledge, and empower young women. In a context in which women are largely marginalised from public life, Ms Khalid’s work demonstrates the catalytic potential that can be unleashed when courage turns personal experience into bold and creative social action.

The session closed with a presentation by George Gachara, Managing Partner of HEVA Fund, a ground breaking creative economy catalyst programme, which increases the power and wealth of the cultural ecosystem in East Africa. HEVA Fund has radically transformed the resource base that supports cultural enterprises by deploying alternative investment vehicles that disrupt how financial investments and professional opportunities flow through the country. In doing so, HEVA Fund increases the capacity of creative professionals to

The experiences shared at the World Summit show the impact of culture at a global level, and how it relates to the realities of our national cultural policies, especially how we can optimise public investment. Mercedes Lerea Delgado, Paraguay



JKKN Cultural Troupe (left) and Alena Murang (right) performing at the Gala dinner. Credit: Muhamad Asyraf Rezali

help shape and benefit from the tremendous growth underway in East Africa. Mr Gachara demonstrated how he and his colleagues are forging new self-determined paths for others to learn from, rather than waiting for existing institutions to provide the resources creative professionals need.

The 8th World Summit on Arts and Culture closed with a conversation between members of the International Programme Advisory Committee Toni Attard (Malta), Joy Mboya (Kenya), Magdalena Moreno Mujica and Kathy Rowland (Malaysia/Singapore), who summarised the overarching issues that had emerged over three days. Ms Mboya shared her inventory of 'people-affirming qualities pointed to [throughout the Summit] as essential companions in our navigation of change and quest for a good future'. Ms Rowland further urged delegates to consider how 'we, as a global community, will give the ideas raised meaning through action when we return to our respective homes.' She revisited the overarching metaphor of converging rivers, and suggested that while mixing ideas stimulates change, it also 'muddies the water and renders the future unclear.' Reiterating the role of courageous leadership and shared responsibility,

Ms Rowland asked delegates to consider 'What can help to empower you to leverage your power publicly?'

Ms Moreno reminded delegates of the invitation she issued at the beginning of the Summit to consider ideas and actions that could continue these conversations and realise collaborative action beyond the end of the 8th World Summit. Participants proposed actions including to:

- collaborate with the Safe Havens network to support artists at risk
- establish a working group to deepen discussions on participatory governance of culture
- develop an international artist visa
- connect the global arts and culture community present with allied movements.

Concluding Reflections and Questions

The 8th World Summit on Arts and Culture demonstrated the tremendous potential for narratives to shape how we see our realities and how we bring about meaningful and transformative change. Narratives create meaning, construct identities and define our relationships with other people and our environments. The powerful stories of experience and action shared throughout the Summit served to transmit knowledge, reveal new perspectives and inspire participants to imagine new narratives that encompass place, past, present and future. They also demanded critical reflection on what currently shapes our perspectives, institutions, relationships and actions, in both physical and digital space. The discussions that took place enabled greater imagination, empathy and understanding of our shared global issues; they also suggest that the complex challenges that we face in the 21st century are informed by human behaviours that arise from dominant narratives that often fail to recognise, accommodate or leverage diverse truths that exist in the world.

The Summit also highlighted opportunity for global cooperation, to ensure that the active role played by the arts and culture community to advance positive change around the world is not done in isolation, disconnected from larger systems of practice. The pressing needs of our time demand that the international arts and culture community cooperate with allied networks, work in partnership with citizens, and draw from an abundant store of human creativity and knowledge. We are well positioned to unleash the potential of profound diversity and collaborative action rooted in shared values such as mutuality and equity. Indeed, Summit participants demonstrated how arts and cultural strategies can create conditions in which individuals are welcomed; can encounter

difference; engage in intercultural dialogue; share truths; foster mutual understanding; and collectively nurture common good. Such creative and strategic use of arts and culture and their intrinsic ability to inspire, expand and offer critical insight into our ever-evolving existence need not instrumentalise their value. Instead it promises to develop a culture of belonging that is not static, but dynamic and conducive to ongoing reflection and recalibration, should changing conditions demand action for the greater good.

The 8th World Summit revealed that some actors in our global community have begun this transformative work to align values, thought and action to create cultures of belonging that help diverse publics discover shared values, co-create meaning and act in symbiosis. If the major challenges of our time are interconnected, so too are the solutions.

I left the Summit feeling empowered, inspired and determined...the actors of the sector have successfully raised awareness of displacement and put the topic on high-level institutional agendas. We need now to move to concrete actions. Khadija El Bennaoui, Morocco/Belgium

We invite the arts and culture community to consider the following questions, which seem to underly transformative change:

- Could the global community establish shared values to guide and connect our individual actions, so that our collective impact is more than the sum of our parts?
- How can we become more aware of our implicit biases and the limits of our existing knowledge so that we can create space for others to share their experiences and expertise?
- What would an inclusive culture of belonging look like in our distinct contexts? How can we help diverse communities co-create and realise that vision?
- How might we protect and promote practices that bridge difference and foster mutual understanding across diverse groups?
- How could new evaluation models that use inclusive dialogue keep us attuned to how those practices might evolve?
- How can we develop new intercultural dialogue and listening skills to identify key issues, with whom we need to speak, and how?
- How can the global arts and culture community help foster conditions in which all people, particularly those most marginalised from public life, can exercise their cultural rights?
- What role do we or our institutions play in building digital literacy that is ethical, responsible, diverse and equitable?
- Do the digital platforms you work with or support consider the breadth of voices in your

community and recognise different access points?

- What kind of structures and investments are needed to empower us to do the work we want to do?

The world we share is no mere stop along the way to someplace better. If we are the first generation with the knowledge of humanity's impact on its environments and relationships, we are thus responsible for altering them. While change can be difficult, it can also be revitalising, particularly when pursued in solidarity with others who share a commitment to advance more just and resilient futures. The 8th World Summit on Arts and Culture made it clear that we are not alone and are in fact well positioned to help facilitate the transformative changes to which we aspire.

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