



THE 4th

World Summit

ON ARTS & CULTURE

2009

Meeting of Cultures:
Creating Meaning
through the Arts

The Report



NATIONAL ARTS COUNCIL
OF SOUTH AFRICA



IFACCA

INTERNATIONAL FEDERATION OF
ARTS COUNCILS AND CULTURE AGENCIES

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Previous World Summits on Arts and Culture

1st World Summit on Arts and Culture

Cultural Diversity, Artists and Creativity
Ottawa, Canada 30 November-3 December 2000

2nd World Summit on Arts and Culture

*Creating Connections: Trends in Government Support
for Artistic Creativity*
Singapore, 23-26 November 2003

3rd World Summit on Arts and Culture

Transforming Places, Transforming Lives
Newcastle Gateshead, England 14-18 June 2006

4th World Summit on Arts and Culture

Meeting of Cultures: Creating Meaning through the Arts
Johannesburg, South Africa 22-25 September 2009

Many of the delegates considered this (fourth Summit) to have been one of the best so far. The debates were strong, the speakers inspirational, the logistics extremely good and the range of delegates exceptional both in the number of countries represented but also in their approaches and experiences. This was an international conference that had a truly “global” perspective.

Yvette Vaughn Jones, Executive Director, Visiting Arts, UK

The 4th World Summit on Arts and Culture in Numbers

Delegates: **447**
Countries: **76**
Partners and co-sponsors: **20**
Speakers: **55**
Female speakers: **24**
Male speakers: **31**
Speakers from Africa: **24**
Arts interventions: **12**
Number of artists employed: **125**
Artists engaged in the opening night production: **67**
African countries represented: **32, 324 delegates**
Asian and Eurasian countries: **9, 21 delegates**
Latin American and Caribbean countries: **10, 18 delegates**
North American countries (excluding Mexico): **2, 10 delegates**
Middle Eastern countries: **3, 5 delegates**
European countries: **17, 52 delegates**
Pacific countries: **3, 17 delegates**
Keynote sessions: **3**
Panel discussions: **2**
Roundtables: **20**
Bursaries granted: **66**
Media passes: **45**
IFACCA national members represented: **38**

Foreword



Brenda Madumise
Chair, NAC
NAC South Africa



Annabell Lebethe
Chief Executive Officer,
NAC South Africa

The 4th World Summit was a truly exciting African cultural affair! The project - three years in the making - culminated in four memorable days of cultural discourse, engaging presentations and speakers, thought-provoking content and a diverse exhibition of the arts.

The NAC, having won the bid to host the international event, embraced the challenge head-on and ensured that South Africa and indeed Africa were well presented. This focus and drive resulted in over 300 delegates participating from the continent.

For the first time, the Summit hosted an expo which also offered delegates a more diverse offering while attending the Summit. The splendour and controversy of the opening ceremony set the tone of the Summit and placed the issues that, as cultural administrators, policy makers, practitioners and producers grapple with and encounter daily. The challenge though is how to translate these policy discussions and debates into meaningful changes for the arts sector and the citizenry. These opportunities to debate should not begin and end at well managed conferences and summits, but find a way to extend into the fabric of society.

The NAC is taking these lessons to the rest of the South African arts community through the Artspeak seminars, which will continue the dialogue beyond September 2009 and encourage information sharing, informed debate and meaningful networking.

The NAC wishes to acknowledge and thank our partners who supported the project through the Steering Committee, as well as our partners who came on board and contributed to the overall success of the Summit. Our success is their success. To the team – thank you for the long hours and the dedication to succeed. To our colleagues at the NAC and the Board – thank you.

The discourse has not stopped but has found life beyond the 4 days of the Summit, and we are confident that it will be significant and meaningful.

“It [the World Summit] opened doors to foreign collaborations, initiated dialogue and debate between different communities, compelled people to embrace their differences and consolidated social networks that would, in the long run, leave a lasting legacy for the global arts fraternity and the African arts sector.”

City of Joburg website



Alan Davey
Chair IFACCA
Chief Executive, Arts Council England



Sarah Gardner
Executive Director
IFACCA

We were delighted that the 4th World Summit on Arts and Culture, co-hosted with the National Arts Council of South Africa (NAC) took place, for the first time, in Africa.

The Summit strongly reinforced the value of international networking between leaders in arts and cultural policy making, funding and networking. It also provided IFACCA with ideas for concrete proposals to support networking between artists, NGOs and arts funding agencies in Africa and the rest of the world over coming years.

The key projects that IFACCA will facilitate include:

- the creation of an African chapter of IFACCA, complementing the regional groups of IFACCA members in Europe, Asia and Latin America;
- the appointment of a part-time coordinator to assist the follow up of IFACCA's networking activities in Africa over the next 12 months;
- an African version of ConnectCP, www.connectcp.org, the international 'who's who' of cultural policy;
- the publication of a briefing paper for arts funding agencies about the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Since the Summit, IFACCA has published the final version of the report on Intercultural Dialogue through the Arts and Culture, incorporating feedback gained at the Summit on the discussion draft. The report – also in French and Spanish – is available on www.ifacca.org.

The 4th World Summit was a unique and inspiring opportunity to bring together colleagues from around the world committed to supporting arts and culture, and it generated a range of international networking initiatives to support arts practice and arts advocacy in Africa and internationally.

On behalf of the board and members of IFACCA, we would like to warmly thank the National Arts Council of South Africa for its enormous commitment to hosting this Summit and making it such a significant event. We also acknowledge the efforts of Mike van Graan as Programme Director, the speakers and session chairs, and the artists who presented work during the Summit. We extend our gratitude to the Summit partners and sponsors, and to the many people who made the Summit a success. And not least, we thank Rosie Katz for her major contribution as the Project Coordinator, and the NAC and IFACCA project teams for their hard work.

We look forward to building on the many initiatives, projects and connections as we work towards the 5th World Summit on Arts and Culture, to take place 3-6 October 2011 in Melbourne, Australia. We look forward to seeing you there!



The theme

Meeting of Cultures: Creating Meaning through the Arts - the theme of the Summit - was deeply relevant in a post-9/11 world increasingly divided by values, beliefs, religion, traditions and worldviews - in short, by culture.

UNESCO's *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* emerged as an instrument to affirm diversity in the face of rapid globalisation through economic integration that threatens diversity.

The arts – music, theatre, dance, literature, film, visual arts – are regarded as possible bridges between cultures; as non-threatening points of entry into understanding 'other', as facilitators of 'intercultural dialogue', as instruments of cultural diplomacy. The Summit was to explore the questions of whether this was really the case, and if so, how, and at what cost to the arts?

The place

South Africa has long been regarded as a microcosm of the world: a wealthy elite on the one hand alienated from a huge underclass burdened by poverty on the other, with the inherent tensions further layered by a long and bitter history of racial and cultural conflicts. While the 'rainbow nation' is celebrated for having defeated structural apartheid, the xenophobic violence perpetrated against people from other African countries recently resonates with the rising nationalism in Europe and elsewhere, fearing the threat of 'other'.

Johannesburg was thus a most appropriate place to reflect on the theme.

The aims

Such a global gathering allowed for key debates to be initiated, for visionary ideas to be launched and for networks and partnerships to be consolidated so that the

Summit was not an end in itself, but a catalyst that would leave a lasting legacy for the arts globally, and for the African arts sector in particular.

The speakers

By design, most of the speakers were not regulars on the mainstream arts conference circuit. They were selected to give concrete expression to the theme of cultural diversity with speakers from different continents addressing the same themes in each session from their varied perspectives. Through the meeting of diverse minds at the Summit, the intention was to bring new insights and meanings.

The structure

Each of the two main Summit days had a similar structure: a keynote session with two speakers, followed by a panel discussion with four or five participants, and afternoon sessions devoted to ten parallel roundtable discussions.

The first day's roundtables were of a more theoretical nature, teasing out the theme of the Summit and its related sub-themes. On the second day, these workshops focused on "big ideas", projects that could potentially be launched at the Summit and have concrete outcomes by the next Summit.

Space was provided at the end of the first day for existing projects to be presented to the Summit's international audience.

The artistic interventions

Conferences about the arts often end up talking about the arts without attendees engaging with, or being engaged by the arts (other than to attend celebratory opening and closing functions that include artistic expression or showcase the best local artists). Given the theme of the Summit, artistic interventions were integrated into the Summit programme through a range of site-specific works



that grappled with the “Meeting of Cultures: Creating Meaning through the Arts” theme. The emphasis was less on “artistic successes” than on the exploration – and challenges – of making meaning across cultural divides through the arts.

The opening night event featured a specially-created performance – *3 Colours* – combining the music, dance, visual effects and acting talents of more than 80 artists from across the African continent.

The synergies

A number of parallel conferences and events took place alongside or just before the World Summit. These included the second biannual conference of Arterial Network, an Africa-wide creative sector network; a meeting of the African chapter of U40, a network of cultural policy experts under 40 years old; a gathering of African members of ASSITEJ; a forum hosted by the European Union National Institutes of Culture (EUNIC) in South Africa; and the Commonwealth Group on Culture and Development to prepare a statement on Culture and Development for presentation at the Commonwealth Heads of State meeting in Trinidad and Tobago in November 2009.

The presentations

The www.artsummit.org website is an ongoing resource of the 4th World Summit, incorporating the full programme, speakers’ profiles and presentations. It includes the final version of the report commissioned by IFACCA and the NAC and prepared by ERICarts entitled ‘Intercultural dialogue through the arts and culture? Concepts, policies, programmes, practices’.





Keynote sessions

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

Implicit in the Summit theme is the role of the arts as a bridge across cultural divides. Yet, the arts can also play a divisive role, reinforcing cultural faultlines as shown by the literature of Salman Rushdie, or movies that spark protests by groups who believe their culture is being undermined, or the drawings of a Danish cartoonist that ridicule religious icons. What effect will the political imperative and the need for social cohesion across cultural divides have on the arts if they are burdened with facilitating intercultural dialogue? To make the world a safe place, are public authorities and societies demanding 'safe' art?

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

The prevailing assumption is that cultural diversity is a good thing, that it needs to be nurtured, that in a globalised world, it is imperative to counter homogenisation and protect difference. And yet, differences in culture – values, religious beliefs, histories, traditions, social relations, etc – appear to be at the root of many of the major crises (or at least compound these when the roots are economic or social inequality). Is cultural diversity really the end we should be striving for, or is it potentially the end of us all?

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

High profile figures in the entertainment industry – Bono, Bob Geldoff, Angelina Jolie, etc – play important roles in using their celebrity to advance particular causes from raising funds for victims of natural disasters or to focus attention on conflicts such as the one in Darfur. But the arts themselves are under pressure in various countries, particularly in the developing world. Should artists spend at least as much time 'Saving the Arts' so that the arts – and artists – can help to save the world (or some parts of it!)?



Njabulo Ndebele, South Africa



Baroness Lola Young, United Kingdom



Madeeha Gauhar, Pakistan



Stojan Pelko, Slovenia



Panel discussions

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

Many artists hate being – or feeling – conscripted for any cause, even ones they believe in. If they are to use their creative skills and experience for 'the public good', then they want to choose to do this, or not. On the other hand, politicians, government officials, development agencies and public funding bodies often give the impression that when artists or arts projects are supported with public funds, they may be expected – legitimately – to align their creative work with the 'national interests', as defined by those who inhabit political power at the time. In an increasingly security-conscious world in which culture is one of the roots of global tensions, is it acceptable for artists to be 'conscripted' in the cause of intercultural dialogue?

Intercultural dialogue through the arts: models of good practice

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. The function of this panel discussion was to outline some of the major findings of the research and to present case studies of good practice from different continents.

Roundtable discussions – Day 1

1. Freedom of Expression versus Cultural Sensitivity

Freedom of expression is a basic tenet of mature democracies. Practice of the arts is premised on the right to freedom of creative expression. Yet, sometimes an artist's exercising of this right conflicts with the

status quo's need to draw in new audiences, to integrate immigrant communities into the cultural mainstream. For what may be freedom of expression for some e.g. nudity, mocking religious icons, foul language, may be offensive to others. How is society to manage freedom of expression on the one hand and on the other, the need to integrate communities into the cultural mainstream that may be offended by some artistic expressions of freedom?

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

With the rise of the cultural industries over the last twenty-five years, vast amounts of resources, energy and policy are being invested in the continued growth of this sector. In developing countries, the cultural industries are being touted potentially as key drivers of development, sustainable jobs and the reduction of poverty. To counter the culturally homogenising effects of globalisation, the creative industries are being promoted in less resourced countries to project alternative ideas and values into and through the world market of creative goods and services. The creative industries require markets, people with disposable income to purchase the creative goods on offer. But what if the arts market does not want art that facilitates intercultural dialogue? What if there is no market for local goods because of poverty and a lack of disposable income? Can the creative industries and the arts market really protect cultural diversity and promote intercultural dialogue?

3. Traditional culture versus modernity

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions affirms the right of all communities to practise the culture of their choice. But while this appears to be the progressive view, there is an inherent tension between respecting 'traditional' cultures that may oppress women, ostracise homosexuals and frown on democracy, and western cultures that emphasise the rights of all, gender equality



and non-discrimination no matter one's sexual orientation. Can traditional and modern cultures co-exist? Who decides when some aspects of traditional cultures need to be jettisoned? Why is it assumed that the cultural values and practices of 'developed' societies are better than those of 'traditional' societies?

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

Many public funding agencies have policies to support artistic practice within marginalised or minority communities – indigenous people, immigrants, women, etc. Some argue that this allows artists from these communities to stand a better chance to access funding, or to allow for a period of 'development' till they are able to compete on equal terms with those who have been resourced over a longer period. Others argue that this perpetuates the ghetto, and creates a kind of neo-apartheid with 'other' being treated as a separate entity. 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

When there is an economic crisis, often one of the first sectors to be faced with funding cuts is the arts sector. Yet, while there is an economic crisis, there is also a parallel cultural crisis for which some would appropriate the arts as a facilitator of intercultural dialogue, and a bridge between different cultural communities. What is the real impact of the recent global recession on the arts and on intercultural dialogue, if any? 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?

At least since the advent of the League of Nations and its successor, the United Nations, the world has been 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, this has not stopped wars, eliminated hunger or conferred human rights and human dignity on even the majority – let alone all – of humanity. Is the UNESCO Convention just another document? Or does it have strategic and 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

Structurally, the world economic order is fundamentally unequal. To facilitate intercultural dialogue, cultural exchange, co-operation between the north and the south in the field of the arts, requires resources. Often, these resources are made available by wealthier countries, so that there is an inherent problem with power relations. Who sets the terms for cultural exchange? How possible is it for recipients to engage in cultural exchange on equal terms with the donor? How possible is it to pursue intercultural dialogue globally within such a fundamentally inequitable situation between partners in this dialogue?

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

In the post-colonial period, models of development created in western democracies that provided aid, more often than not, failed as they did not take account of the culture – the values, traditions, social relations, religious beliefs – of the intended beneficiaries of development. In this context, the mantra that 'culture is integral to development' has gained momentum over the last few decades, giving hope to artists in developing countries that this would provide a rationale for support for the arts which are generally regarded as luxuries in the face



of other developmental priorities. But is 'culture' being conflated with 'the arts' in this approach? Where is the concrete evidence of development rooted in culture? Are democracy and the free market ends, or the means of development? Then why is Libya not a democracy and not a free market economy, rated the highest African country on the Human Development Index? And is the emphasis on 'creative industries' as drivers of development –ironically – detrimental to the arts generally which are then viewed only for their utilitarian, economic value?

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

Many countries dealing with the growth of 'multicultural' societies or that fear the potential threat posed by immigrant communities who remain on the margins of society, are embarking on programmes to integrate minority or marginalised cultural communities into the mainstream. One such strategy is to make mainstream cultural institutions – museums, theatres, galleries, etc – more accessible to such communities through cheaper tickets, free transport, relevant programming. Some argue that this is not just about building 'safer' societies, but also to ensure the sustainability of the arts by developing new audiences. But how sustainable is this approach? How long can such strategies be funded before dividends are evident? Is this even the right approach? Is this what minority, marginalised cultural communities want?

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

South Africa has been hailed as the miracle nation after the victory over apartheid and the peaceful transition towards a non-racial democracy. Archbishop Desmond Tutu coined the 'rainbow nation' phrase to refer to a country with formerly divided communities, now

seeking to build a common future across racial and cultural barriers. Yet, in the last 15 years, 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 race and cultural relations? Anything?

Roundtable discussions – Day 2

1. Regional/Continental Funds for the Arts

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 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions calls for an international fund to support the creative industries in the developing world. The Arterial Network has undertaken research into the establishment of an African Fund for Arts and Culture to promote the arts of the continent where public support for the arts in many countries is absent. What is the desirability and viability of such transnational funds? Could an African Fund for Arts and Culture gain further impetus at the Summit, and one day be counted as one of its legacy projects?

2. Cultural capitals as a means of cultural development

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). It has also left great legacies for the arts in building or consolidating infrastructure, developing expertise, growing a resource base, extending audiences and markets, and facilitating cultural exchange and cooperation. Could this model be extended to other continents? Asia? Africa? Might there be a case for an 'international cultural capital'?



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

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? For example, is micro-finance lending an option in the arts sector? What skills or partnerships might need to be developed to access such resources? Is this just a national concern or can international connections be made between resource providers of the north and cultural industries in the south?

4. Art in Conflict and Post-Conflict Zones

The arts and artists can't change situations necessarily, but artists can highlight issues creatively, and high profile artists can draw worldwide 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 cultural conflicts and helps – at least – to raise international awareness?

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

As a sector with notoriously limited resources, the arts increasingly need to work together, to network, to share resources, skills and information in order to be effective at national, regional and international levels. What regional and transnational networks exist? How are they supported? What are the best sources of information at the moment about the arts globally and on each continent? What further networks need to be established? How can the leadership of networks be strengthened? Can networks survive without funding? What are the ways in which information can be further collected and disseminated to catalyse informed action?

What are the challenges? What are the possibilities?

6. Mobility of artists: towards global market access

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

7. Arts education, intercultural relations and social cohesion

The popular wisdom is that building multicultural, integrated societies starts with the younger generation, with school-going age groups who, by being educated and playing together, will organically grow to be a mature multicultural society that works and plays together. The older generation is considered too conservative, too set in its ways to change, although the idealists continue to strive to effect such change. And 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

This session will continue the themes and ideas initiated during the earlier panel discussion, allowing for a more intimate and in-depth discussion and exchange of strategies that could result in greater post-Summit co-operation in this area.



9. Managing and monitoring global arts and culture policies

Various collections of arts and culture policies have come into existence over the last number of years, providing important resources for governments and researchers to learn from the cultural policies of other countries, for artists' lobbies to use to advocate in their interests, and simply to provide databases of reports and ideas about the development of cultural policy in various regions. Yet, given the varied levels of resources and expertise in different regions, the collection, management, comparative analysis and development of cultural policies – not least in support of multilateral instruments to which many countries have signed up – 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 after the Summit.

10. Arts advocacy: methods, means and measures

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 key issues for artists outside of the Summit's themes? What are the perspectives of artists – as opposed to policy-makers and funders – on these issues? What are the challenges and the possibilities for artists across the globe and regionally to work together to lobby in their collective interests? How can artists networks link up with each other and work together?

Integral to cultural exchange, intercultural dialogue and accessing international markets for cultural goods and services, is the need for artists to travel with relative ease.

Creating Meaning Through the Arts



A review of the World Summit by Ulla-Alexandra Matti, London correspondent for the Arts Management Newsletter, re-printed here in edited form from Issue No. 93, September/October 2009 with kind permission¹.

The 4th World Summit on Arts and Culture took place from 22-25 September 2009 at Museum Africa in the Newtown Cultural Precinct in Johannesburg and just like at the previous Summit in Newcastle Gateshead in 2006, the theme and the place were a perfect match: "Meeting of Cultures: Creating Meaning through the Arts." In her opening speech, South African Minister of Culture Lulu Xingwana emphasised the cultural diversity of the African continent and the tragic and lively history of South Africa, a South Africa that has eleven official languages and was named the "rainbow nation" by Nelson Mandela. Lulu Xingwana went on to say that culture and the arts "lay the foundations for mutual understanding and for celebration of difference and diversity."

The World Summit also included a comprehensive cultural programme which reflected the theme of the conference with performances at the official opening, the conference venue but also as part of the annual Arts Alive Festival.

The Summit coincided with Heritage Day on 24 September, a holiday which celebrates the rich South African cultural heritage.

This year's World Summit was organised by IFACCA in cooperation with the National Arts Council of South Africa and a range of regional and international partners and provided the delegates with a unique platform for exchange and discussion on national and international challenges in the cultural sector and was aiming at contributing to the positive and further development of the creative industries and the cultural sector on the African continent.

The World Summit on Arts and Culture which takes place every three years has developed into an event with a unique

international character that has become a highlight in the calendar of public arts funding agencies, private national and international NGO arts funding bodies, cultural policy makers and representatives of international, regional and national artists' networks.

Almost 450 delegates from 70 countries gathered in Johannesburg in September 2009 when, for the first time, the event was to take place on the African continent. However, some felt that they had not been included and on 25 September, artists criticised the World Summit in a newspaper article. Nonetheless, the number of African delegates was considerable and included delegates with an artistic background. One of the reasons for this was that the World Summit took place right after the Arterial Network conference with 130 delegates from 28 African countries.

The Arterial Network is an informal network of individuals, institutions and funding partners which aims at the support of African arts and culture as well as at enhancing the sustainability of African creative industries.

In preparation for the conference, ERICarts had conducted a study for IFACCA called "Achieving Intercultural Dialogue through the Arts and Culture? Concepts, policies, programmes and practices." The survey showed that the term "intercultural dialogue" is being interpreted and used in many different ways by the 108 respondents from 51 countries, "ranging from linguistic diversity to cultural diplomacy, transborder cultural industries strategies to socio-cultural cohesion in neighbourhoods". The research results also show that the term "intercultural dialogue" is sometimes being used as a synonym for "cultural diversity" and "multiculturalism".

¹ Since August 2001, Arts Management Newsletter reports on developments in all continents and all cultural fields. The monthly newsletter is free. <http://www.artsmanagement.net/>
Founding Editors: Dirk Heinze and Dirk Schütz

Creating Meaning Through the Arts



The study as well as the excellent and provocative programme which had been put together by Mike van Graan, a South African playwright and social and political commentator, served as a starting point for a series of first class presentations and discussions.

One of the key themes of the conference was the question if cultural diversity is the source of all conflict or the key to world peace. Increased globalisation through economic integration is being criticised for putting cultural diversity at risk and for contributing to the homogenisation of cultures but also of views and interests of economic and militarily powerful nations. At the same time, there is growing awareness of the importance of multicultural societies. The significance of international cultural exchanges and cooperation to embrace the “other” or “unknown” in order to prevent prejudice and conflict was stressed throughout the presentations and Sanjoy Roy, performing and visual arts director and producer, said that “it is only through dialogue that we can stay away from conflict.” In addition to a series of case studies and country perspectives, the effectiveness and role of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions as a new instrument was questioned in one of the many roundtable discussions.

Questions around the instrumentalisation of the arts and culture formed another key point at the conference. According to some, the fundamental role of culture and cultural exchange in pursuing development goals has to be stressed further. Throughout the presentations, it became clear that access to foreign cultures is essential, as well as the integration of social, economic and cultural development. However, Joy Mboya, Director of the Go Down Performing and Visual Arts Centre in Nairobi said that when the arts became instrumental to development funding in Kenya, the authentic voice of the arts was silenced. Laurent Clavel, Director of the French Institute in South Africa, criticised the way the arts were always linked to development goals in North-South cooperation and thinks that “if we are not able to fund projects because



Creating Meaning Through the Arts



of their artistic value, we are failing". Nevertheless, even when arts and culture are instrumental, such project funding can contribute to artistic excellence and promote intercultural dialogue, understanding and help to prevent conflict. Stojan Pelko, Secretary of State for Culture in Slovenia, illustrated in his speech that arts and culture are never neutral but can contain a very powerful message and he added that "culture alone cannot prevent conflict and the contrary is often the case. Culture is never enough. It is always a social conflict."

Another point of discussion was restricted mobility of artists because of visa restrictions, entry formalities and the lack of social support and training in many countries. The current economic climate, together with the growing challenges for the environment, increased globalisation and the growing gap between rich and poor are leading to tougher conditions for artists worldwide but also hamper the development of the cultural sector and complicate project funding.

This World Summit was a big success because of the constructive and lively discussions but primarily because of the large number of delegates from all over Africa who made it possible for others to gain insight into the challenges and conditions of the cultural sector on the African continent. Furthermore, for some, the conference offered a rare opportunity for international project networking, which has already catalysed new initiatives. During one of the roundtables, David Doyle (Australia) and Paul Wairoma (Kenya) described how they had cooperated for five years but only met for the first time at the World Summit in Johannesburg. In many African countries e.g. Nigeria, there is currently a very important focus on the creative industries since the recognition of the impact of arts and culture on the economy and the arts as a means of economic development. In many places, the main problems in the cultural sector stem from an increasing need for capacity-building and development of infrastructure while attempts are being made to link arts and crafts with tourists.

The fourth World Summit concluded with the announcement of the location of the 5th World Summit on Arts and Culture by Risto Ruohonen, outgoing Chair of IFACCA. The next World Summit will have the theme "Creative Intersections" and will take place from 3-6 October 2011 in Melbourne, one year early because 2011 marks the 10-year anniversary of IFACCA. "Creative Intersections" will be about how the arts can give voice to different communities and concerns through collaborations with business and the economy, new technologies, health and wellbeing, the environment, education and identity through indigenous, local and global cultures. The Summit will be organised by IFACCA in cooperation with the Australia Council for the Arts and Arts Victoria.

Another point of discussion was restricted mobility of artists because of visa restrictions, entry formalities and the lack of social support and training in many countries



Concluding Remarks by the Summit Programme Director

One of the key themes to emerge at the World Summit on Arts and Culture, the first to be held in Africa, was that we live in a world characterised by enormous structural inequities in the distribution of, and access to resources, with extreme wealth on the one hand and abject poverty on the other.

This global phenomenon is reflected further in regions and within countries. The inevitable conflicts that arise out of the struggle for resources and power, play themselves out in the cultural arena, or take on a cultural dimension with culture being appropriated as a mobilising force within that struggle. Culture is then both the site and the means of struggle, with the arts and the media – with their embedded worldviews, values, beliefs and ideas – reinforcing or challenging dominant cultural – and power positions.

Against this background, the World Summit reminded delegates of a few contradictions or paradoxes that need to be grappled with, or at least to be held in mind:

- Whether cultural hegemony is asserted through force – as in the case of the Taliban publicly burning books or obliging women to dress in a certain way on pain of punishment or through market forces dominated by major international or regional economies, the intention (or effect) in terms of homogenising values, worldviews, ideas and beliefs are similar.
- Cultural diversity has been in recent times promoted as an antidote to such homogenisation, and yet, cultural diversity can be both an affirming assertion of self-respect and dignity and the premise – or tool for conflict between nations, communities and people.
- Within the context of material inequities and its concomitant skewed power relations, culture, the arts and cultural exchange (often with the wealthier nations or communities providing the primary resources for such collaboration) can often be strategies for co-option to maintain the status quo, or, more rarely, the means for resistance and change.

If these assertions are true, then whether it is recognised or not, the individual artist and her work takes place in an ongoing struggle for hegemony, for upholding or challenging dominant values, ideas, beliefs and social patterns of behaviour, so that the arts are never neutral. As one of the keynote speakers reminded us after showing us a moving, powerful clip from a movie, *The Tour*, “there are no innocent songs”.

For policy-makers in arts and culture, and for those distributing public funding, particularly when such funding – whether overtly or implicitly – is expected to align itself with national interests, the allocation of funding has never been, and can never be simply about “supporting the arts”, for the allocation and use of funding occurs within the context of structural inequities in economic and political power, and against the background of cultural struggles that are symptomatic of the tensions caused by such inequities.

In the build-up to the World Summit, the local National Arts Council (NAC) hosted a series of discussions for South African artists to engage with a few of the Summit themes beforehand. At one of these, a speaker suggested that the NAC should support a festival by Mozambican artists so that South Africans would be able to learn more about our neighbours, and so perhaps reduce the acts of xenophobic violence towards them, a form of “intercultural dialogue” if you like. This sparked huge debate about whether “our” (South African) money should be used for “other” artists, even if they were resident in “our” country, and even if much of “our” money came from the increasing penetration of “our” companies into the markets of “their” countries of origin.

On the other hand, public funding agencies in Europe and elsewhere make funding available particularly for migrant communities, in order to assimilate them into the dominant culture, precisely to reduce any threat – whether by terror or other means - to the way of life of their respective societies.

Given the huge structural inequities in our world and the almost inevitable conflicts which they do and will spawn, do we simply resign ourselves towards the looming national, regional or global Armageddons?

Given the huge structural inequities in our world and the almost inevitable conflicts which they do and will spawn, do we simply resign ourselves towards the looming national, regional or global Armageddons? As those engaged in the arts, it is our lot to dwell within that Gramscian paradox: the pessimism of the intellect versus the optimism of the will. With our rational senses we are able to analyse and reflect and this may give rise to pessimism because of the intractability of the structural problems that lay at the root of our conflicts. Yet, it is in acting to change that world, starting perhaps with little steps, and at a local, micro level, that we reflect our optimism.

And so it was with the fourth World Summit on Arts and Culture, the first to be held in Africa, a continent which for many has been a symbol of pessimism. For of the 179 countries ranked on the Human Development Index, 27 of the bottom 29 are on the African continent. While the world average life expectancy is 66 years, in Africa, only nine countries – out of 53 – enjoy a life expectancy of 50 or more. Even in this, the miracle, rainbow nation that gave the world so much hope, *since* the victory over apartheid, life expectancy has declined significantly, the gap between rich and poor has grown to one of the widest in the world, and almost as many people survive on government handouts as are formally employed.

Which is why, for me, hosting the World Summit in Africa with these and other resource, logistical and organisational challenges was an act of optimism.

Often, South Africa wins bids to host international events on the back of these events supposedly benefitting the rest of Africa. Usually though, it is South Africa that benefits most and often, after the bid has been won, our African counterparts are forgotten.

But I am delighted that this World Summit, not least because of the partnership with the Arterial Network, provided opportunities for Africans generally in that:

- there were at least 100 delegates from 30 African countries north of the Limpopo, comprising more than 20% of the total number of delegates;
- of the 57 invited speakers, more than 40% were Africans, with the Summit being a platform to project African thought and perspectives into the global arena (ironically, the only invited speaker who did not make the Summit was an African who could not get a South African visa in time); and
- the opening production – *3 Colours* – included music, language and artists from other African countries so that it was an African rather than South African production,

a collaboration across national boundaries and narrow, nationalistic egos and self-interests.

South Africa might be the only country in Africa with the resources to be able to host the FIFA World Cup at the moment, but our football team is ranked lower than 13 other teams on the continent.

For me, this is a two-fold metaphor appropriate to the World Summit and its key themes of global inequities and cultural diversity:

- in such contexts, talent, imagination and sheer will could count for more; and
- most of the Summit speakers were purposely selected from countries that are not part of the “mainstream”, that are not usually represented in the international conference circuit; I believe that this diversity of speakers, with many being from the underside of contemporary history, contributed in no small degree to the quality, richness and freshness of the discourse during the Summit.

A few years ago, I participated in a BBC programme that focused on languages that have historically bad reputations – German because of the holocaust and Afrikaans because of apartheid. A simple but clear insight struck me during the making of that programme, that it is not language that oppresses but people who use the language. And so it is with culture: it is not culture that oppresses or that engages in conflict, but people who subscribe to and appropriate particular cultures for whatever ends. And people – whether they speak English or French, Afrikaans or Zulu, Hebrew or Arabic, Swahili or any other language – are capable of tremendous acts of kindness, generosity and humanity, but also of unspeakable atrocities.

In the final analysis, the Summit was not about culture, or the arts, but about people, people from very different countries, cultures, contexts; people making connections across language, gender, resource and cultural divides. And out of these connections, new partnerships will emerge, new projects catalysed. The Summit was not an end in itself, but part of a continuum of international dialogue and the initiator of new discussions, projects and partnerships.

On a personal note, I would like to thank IFACCA and the NAC for the privilege of curating the programme for this 4th World Summit on Arts and Culture. It has been an absolute honour to do this.

Mike van Graan



The Future: What's the Big Picture for IFACCA?

Big pictures are what artists do best. Artists like Stanley Kubrick and Arthur C Clarke, with *2001 A Space Odyssey*, Patricia Piccinini's disturbing sculptural installations, or Cormac McCarthy's *The Road*. They imagine the future for us.

Now – at the start the 21st Century – national governments are working together, as never before, to tackle global challenges. They are supporting scientists to analyse the impacts of global warming, economists to solve the financial crisis, medicos to halt global epidemics, and strategists to tackle issues of security. All these experts are employed to imagine and create a future that is safer, greener, healthier, and more resilient.

So where does IFACCA fit in with all this? I believe the success of IFACCA over its first eight years is due to its members and their ongoing commitment to working together internationally. In December 2000, when the idea of IFACCA became a reality, it was the leaders of the national arts funding agencies who seemed to recognise instinctively the need to support an organisation that would help join people together, so that they could share information and learn from one another. Who, in fact, put their money where their mouth was. No small thing in a world that throws up so many competing claims.

As we all know, what creative artists do best is to envision the stories and futures of our communities – so that we can see ourselves in new ways and better understand who we are. IFACCA's members are entrusted with a special privilege by being delegated by their communities, through national governments, to support artists to bring their vision, and those of their societies, to reality. And just as there is little point in governments telling scientists, economists and doctors how to do their job, governments should, I believe, also leave the task of artistic creativity to artists.

Whether through our newsletter, ACORNS, or IFACCA's research reports or events like the World Summit, I believe IFACCA plays a small but catalytic role in the development of creative communities.

IFACCA's members, through their dedication and commitment, have expressed their faith in the need for organisations to talk to one another.

Whether from a large or small organisation, a rich or poor country – each has a unique perspective on artistic creativity, each forms a small piece of the bigger picture.

The possibility of personal connection – as provided by the World Summit – is very precious, because nothing can supplant the value of shaking hands and speaking face to face.

As members – not just of the Federation but of a larger, global, creative network – we need more and more urgently to engage with the big picture. And to engage with the big challenges that these times seem to throw up on a daily basis. How do we go forward in the arts when our planet is challenged, seemingly on every side – by the threat of global warming or the fallout from the economic meltdown? What can we do, as members of a larger creative community, to contribute to solutions?

The future, I believe, for IFACCA and its members, lies in forging ever closer bonds, and in recognising our need to share, information, skills, imaginations. By entrusting our thoughts, aspirations and ideas to a global arena we give other member countries, organisations, and individuals a chance to dream, imagine, and think with us, and to strengthen our creative connections. To add, if only one small piece, something to a bigger, brighter picture.

Perhaps we could learn from South Africa – the rainbow nation with 11 official languages – that the big picture is, by its very nature, made up of smaller vibrant pictures – and all the richer for it.

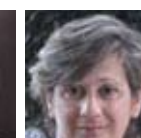
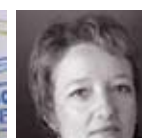
Sarah Gardner
Executive Director, IFACCA

Summit Speakers

Many of the presentations are available at www.artsummit.org

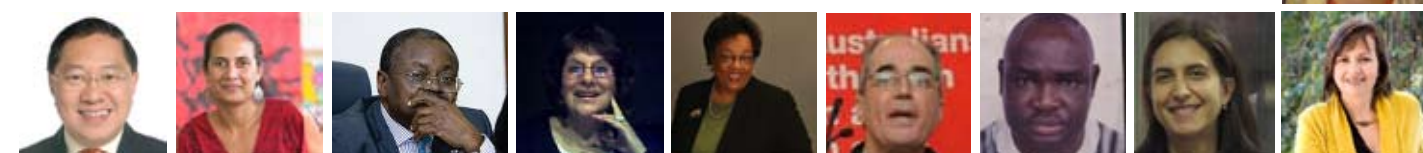
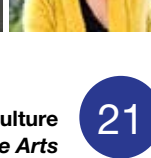
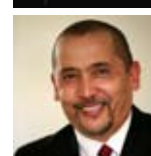
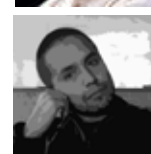


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Joy Mboya	Director, Go Down Arts Centre	Kenya
Lebo Mashile	Poet, author and television presenter	South Africa
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Pako Magabane

“The fourth World Summit on Arts and Culture, held at the Museum Africa in Johannesburg a week ago, was a resounding success”

Sunday News, Zimbabwe

3-6 October 2011 World Summit

**Creative
Intersections**

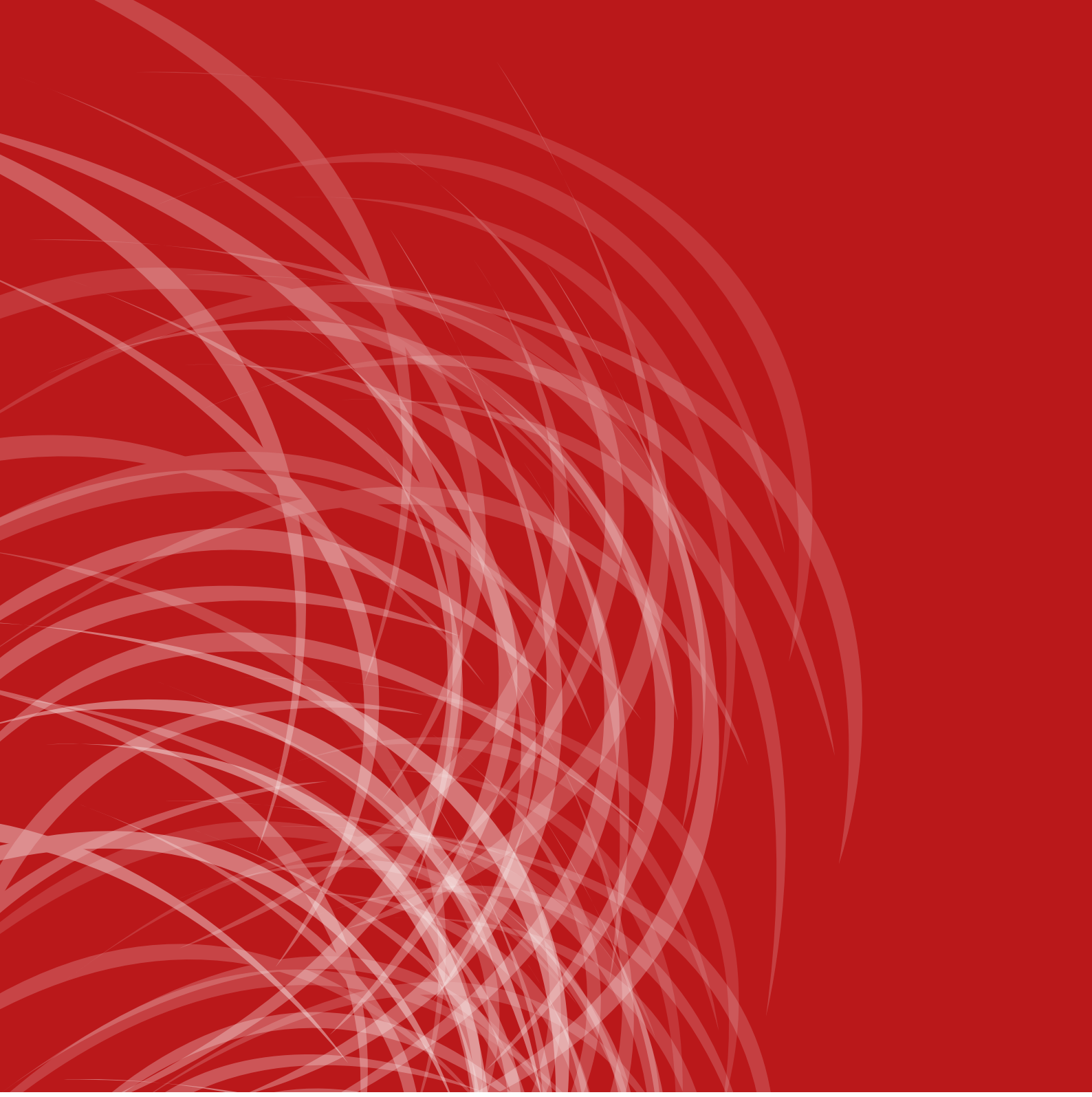
**The Arts &
Education
The economy
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New technologies
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**5th World
Summit
Australia
Save the date**

**The 5th World Summit on Arts and Culture will take place
on the eve of the 2011 Melbourne International Arts Festival.**

The Australia Council for the Arts and the International Federation of Arts Councils and Culture Agencies
are hosting the 2011 World Summit, in partnership with Arts Victoria.





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