

THE 4<sup>th</sup>  
**World Summit**  
ON ARTS & CULTURE

Johannesburg, 22-25 September 2009



**Meeting of Cultures:  
Creating Meaning  
through the Arts**

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## South Africa is honoured to host the 4th World Summit on Arts and Culture in our country and on our continent for the first time.

On behalf of the government and people of South Africa, I warmly welcome all the delegates to our shores, with the hope that this gathering will bring us closer together as arts practitioners of the world. South Africa is a country of great natural beauty and ancient heritage and people who are hospitable and passionate about life. It is here, where our earliest human ancestors had their origins and where warriors fought for their freedom. Indeed we come from a history of deep division where it took a collective effort to end the apartheid system and to put in its place non-racialism, non-sexism and democracy. Every day is another opportunity to work towards sustainable development and to fight racism in the world.

Thus it is appropriate that this year, when South Africa celebrates fifteen years of freedom and democracy, we should offer arts practitioners a platform to engage on the state of the arts and culture in the world. The National Arts Council of South Africa must be commended for having the foresight to seek to bring this gathering to our country.

Freedom of speech and especially of creativity is a value that we embrace as a country and as a people who have known suffering and have experienced oppression. This is why we embrace dialogue and reconciliation as ways of solving the problems of the world. This is why we view multilateralism in world affairs as the only way in which the people of the world can live together in peace and harmony. Arts and culture lay the foundations for mutual understanding, for celebrations of difference and diversity, as well as preparing the ground for working towards commonalities and coalescence.

The theme of this Summit, *Meeting of Cultures: Creating Meaning through the Arts* speaks to concerns about beliefs, values, traditions, religions, national status, history, funding and connectivity. In short it provides for stimulating debates and robust interaction. The theme addresses the human quest for knowledge and the sharing of ideas. Everyone who participates in these discussions should understand his or her role in the making of meaning and the shaping of culture. Discussion should also dwell on how to ensure that every person has the right to a cultural life.

On the African continent we are concerned that underdevelopment remains a reality for many people, while economies in the advanced industrial societies are relatively prosperous. This Summit ought to address the challenges facing the African continent in relation to cultural development, preservation of heritage and promotion of all our languages. Even as we seek to bridge the digital divide, let us also focus on nurturing rural arts with the same effort that we put in building creative cities.

The business of running arts councils in a world in which there is a global recession is also a difficult one and the implications of this for artists whose livelihood is dependent on subsidies are far-reaching. In a world where inequality is increasing, for those who work in the creative industries, the task remains to ensure that there shall be arts for all.

It is our hope that this think tank can generate ideas that can help us to begin to bridge the gap between rich and poor, between urban and rural, between men and women. Let us also embark upon practical ways in which we can preserve and promote all our languages. May this Summit lead to sound best practices and leave a lasting legacy.

I also wish to take this opportunity to invite all of you to the FIFA World Cup in June next year, here in our country. I trust that some of the outcomes and products of this Summit will be showcased at the World Cup and form part of its legacy for our country and for Africa.

I wish delegates at the 4th World Summit fruitful deliberations. May the members of IFACCA also enjoy their stay in our country.

# Welcome Messages



## **Advocate Brenda Madumise, Chairperson: NAC**

South Africa's political, social and cultural history tells a story of a vibrant and flourishing nation. South Africa, an African economic power centre, recognizes the arts as critical tools for sustainability and development.

The NAC prioritises skills development, cultural diversity and transformation in the arts as a means of achieving social and economic stability.

Joburg's rich migrant history forms the perfect backdrop for intercultural dialogue!

This event presents a rare and valuable opportunity to engage with the highest ever number of delegates from the African continent to a World Summit on Arts and Culture.

This Summit, the first in Africa, is set to be a dynamic landmark event. The NAC looks forward to presenting an event which, as a global arts networking platform, creates new vision, builds partnerships and initiatives which will tangibly impact the African artscape.

The National Arts Council welcomes the world to South Africa.



## **Risto Ruohonen, Chairperson: IFACCA**

It is a sign of IFACCA's coming of age that we are now embarking on our 4th World Summit on Arts and Culture. We are delighted that it is taking place, for the first time, in Africa.

The World Summit is a unique and inspiring opportunity to bring together from around the world colleagues who are committed to the support of the arts and culture. South Africa provides an ideal location to debate issues of interest to us all: the role of the arts in intercultural dialogue, advocating the value of the arts, and good practice in arts policymaking and programme development are just some of the myriad topics that will be explored during our time in Joburg.

Many nations – in Africa and other continents – are actively engaged in the development of their arts and cultural policies. While this is often in the context of limited resources and difficult challenges, the leaders of their arts funding agencies are keenly aware that their efforts can influence the evolution and sustainability of their nation's heritage and contemporary cultures.

Our hope is that this World Summit will offer all delegates, and especially those from African nations, a range of connections, insights and experiences that will help address some of our common challenges and achieve the outcomes we aspire to.

As we move towards our tenth anniversary in 2011 and the decade ahead, IFACCA members value this rare opportunity to engage in discussion and debate with our peers. What we learn here will help ensure the relevance of our activities and programmes in coming years.

On behalf of the board and members of IFACCA, I welcome you to Joburg for the 4th World Summit on Arts and Culture. I thank the National Arts Council of South Africa and its partners for their significant commitment to hosting this Summit, and acknowledge with gratitude the hard work of the NAC and IFACCA project teams in ensuring the success of this World Summit.





### Ms Annabell Lebethe, CEO: NAC

It is with great pleasure that I welcome you to the 4th World Summit on Arts and Culture!

The National Arts Council of South Africa hopes that you will be moved by the ubuntu of the people of our country. Ubuntu - meaning "I am because you are" - is a life-affirming African worldview founded on respect, consideration for others and the profound recognition of the value of diversity as a key to strengthening a community.

As we meet in a land forged by a dynamic history, now a globally connected and complex multi-cultural expression, the Summit's theme: *Meeting of Cultures: Creating Meaning through the Arts* is a critical entry point for discourse.

The NAC is proud to present this edition of the World Summit as a boldly African affair with more than 20 speakers from over 12 countries on the continent and against the rich backdrop of African aesthetic practice.

The hosting of the 4th World Summit on Arts and Culture coincides with a new dawn for the NAC. Over the next three years, the NAC's strategic direction will cross new frontiers as we craft innovative approaches to funding the arts, pioneer development and strengthen sector relationships within the arts.

The Summit will be a crucial platform for launching tangible projects and partnerships that will leave a lasting legacy for South Africa, for Africa and indeed, for the world!

On behalf of the NAC and the World Summit management team, we thank you for your participation and look forward to an engaging, catalytic and memorable event!



### Sarah Gardner, Executive Director: IFACCA

Within the broad range of activities that IFACCA undertakes, the World Summits are our most significant. The aim of the World Summit is to connect people and ideas and promote networking in the arts policy sector. The first three World Summits – held in Canada, Singapore and England – have brought together key figures in government and the arts from 80 countries and attracted local and international media coverage.

This 4th World Summit will be equally successful, and I congratulate the National Arts Council, and the recently appointed Chief Executive Officer, Annabell Lebethe, and her Summit team on their commitment to making this an inspirational and memorable event.

An important aspiration that IFACCA and the NAC share for the World Summit is the creation of meaningful legacies. For example, we will ensure that this unique opportunity for our African members and colleagues to meet face-to-face will be just the beginning of ongoing sharing of information and research on arts and cultural policy development. We will also use the opportunity of the Summit to broaden African representation on ConnectCP, the international who's who of cultural policy, planning and research, and other cultural policy databases.

We encourage delegates to create their own legacies and welcome suggestions and feedback on future possibilities.

Finally, I take this opportunity to thank Mike van Graan for his role in developing the Summit programme, the Sydney-based team of IFACCA and our international coordinators, Santiago Jara and Diane Dodd, for all their hard work on the Summit and related IFACCA events. We all look forward to meeting you and welcoming you to the World Summit.



# Welcome Message from the Programme Director



South Africa is a microcosm of the world: a wealthy elite on the one hand and a huge underclass burdened by poverty on the other, with the inherent tensions further layered by racial and cultural faultlines. While the 'rainbow nation' is celebrated for its apparent victory over apartheid, the xenophobic violence perpetrated against other African nationals resonates with the rising nationalism in Europe and elsewhere in a post-9/11 and recessionary world.

We live in a paradox: on the one hand, affirming cultural diversity and the right of all to be different, yet, on the other hand, cultural differences (and the related ignorance about, fear of or arrogance toward 'other') are often at the root of many local, national, regional and global conflicts.

It is an appropriate time and place for a global gathering on the Summit's theme, *Meeting of Cultures: Creating Meaning through the Arts*. The programme's topics are intended to be provocative and by design, speakers have been selected to give concrete expression to the implicit theme of cultural diversity. Through this meeting of diverse minds, it is envisaged that new meanings for, and through the arts, will be created.

See the Summit not as an end (no matter then that you cannot get to all the roundtables you would have loved to be part of), but rather, as part of a continuum of global discourses or the launch pad for new ideas. Embrace it with an open mind, and leave - perhaps challenged - but also inspired, with new insights, fresh ideas for action and a host of diverse friends and new partners!

**Mike van Graan**



## Artistic Interventions

The theme of the Summit - applying the arts as vehicles for the meeting of different cultures - will be explored in practice through site-specific arts interventions during the course of the event and at the opening performance.

### 3 colours

A mixed media event for the official opening brought to you by an internationally-acclaimed African team led by Brett Bailey, Cape Town-based director, playwright and curator; Sowetan choreographer Gregory Maqoma, increasingly working on the world stage; and Mapumba Cilombo, musical director from the Democratic Republic of Congo, now based in South Africa.



## The Team



IFACCA team from left, Karilyn Brown, Sarah Gardner, Louise Godley and Natasha Eves



IFACCA  
co-ordinator  
Latin America,  
Santiago Jara



IFACCA/  
ConnectCP  
European  
Liaison, Diane  
Dodd



South African organising team clockwise:  
Annabell Lebethe, Bette Kun, Rene Staack,  
Rosie Katz, Tanci Yuka, Mike van Graan,  
Carla Massmann and Dianne Regisford-Guèye

# Speaker Profiles

## Keynote Speakers

### Lola Young



Baroness Lola Young OBE is the former Head of Culture at the Greater London Authority and a former Professor of Cultural Studies at Middlesex University. She has served on several boards in the arts sector, and is currently a Non-Executive Director of the National Archives and a member of the Southbank Centre Board of Directors. As well as chairing the judging panels for major prizes such as the Orange Prize and the Caine Prize, Baroness Young has peer-reviewed the Arts Council of England and the UK Film Council and served as an advisor to the Department of Culture, Media and Sport. She has written and broadcast extensively on culture, identity, film, arts and media, and advised national organisations on culture and diversity issues. She was awarded an OBE in 2001 and appointed as a life peer in 2004. Baroness Young was recently appointed Chair of the Commonwealth Group on Culture and Development.

### Professor Njabulo S Ndebele



Professor Ndebele is an academic and author. His previous positions include Vice-Chancellor of the University of Cape Town, Vice-Chancellor

of the University of the North, Vice-Rector of the University of the Western Cape, Chair and Head of the Department of African Literature at the University of the Witwatersrand and Pro-Vice-Chancellor, Dean, and Head of the English Department at the National University of Lesotho. The former president of the Congress of South African Writers (COSAW), he is the author of *Fools and Other Stories* (1983), which won the Noma Award for the best book published in Africa in 1983, and the novel *The Cry of Winnie Mandela* (2003) published to critical acclaim. His highly influential essays on South African literature and culture are collected in *Rediscovery of the Ordinary* (1991, 2006) and *Fine Lines from the Box: further thoughts about our country* (2007) which won the K. Sello Duiker Memorial Literary Award.

### Madeeha Gauhar



Madeeha Gauhar has a Masters in English Literature from Government College Lahore (1979) and a Masters in Theatre Studies from the

University of London (1985). Her thesis topic was *The Western Influences on the Theatre of the Subcontinent*. In 1983 she founded Ajoka, a theatre group committed to socially meaningful theatre, which pioneered the alternative productions movement in Pakistan. Ajoka has performed all over Pakistan and abroad and remains the leading and most prolific of all theatre groups in Pakistan. Madeeha has conducted theatre training workshops in different parts of Pakistan for community, women, minority rights activists and children. She was among the founders of Women's Action Forum in 1983 and has ceaselessly campaigned for the repeal of discriminatory laws against women and minorities. She lost her lecturer's job in a government college and was sent to prison for such activities but her contribution to human rights in Pakistan has been recognised by a major Prince Claus Fund Award.

### Stojan Pelko



Stojan Pelko is the State Secretary in the Slovenian Ministry of Culture. He is the former editor-in-chief of the national film magazine Ekran,

and still lectures on film theory at the University of Ljubljana. He has published books on various film directors like Alfred Hitchcock, Joseph Losey and Wim Wenders. With a background in the advertising industry, he was creative director of the communication project *Slovenia: At home in Europe* launched during Slovenia's accession to the European Union. He was appointed State Secretary in November 2008.

## Panellists and Roundtable Speakers

### Albie Sachs



Author of many books on human rights, Albie Sachs holds BA and LL.B degrees from the University of Cape Town. He started practicing as an Advocate at the Cape Town Bar in 1957 working mainly in the civil rights sphere until his

detentions without trial by the Security Police. In 1966 he went into exile in England where he completed a Ph.D at the University of Sussex and taught in the Law Faculty of the University of Southampton. In 1977 he accepted the position as Professor of Law at the Eduardo Mondlane University in Maputo, Mozambique, and from 1983 served as Director of Research in the Ministry of Justice until his attempted assassination by South African security agents in 1988, when he returned to England. As an active member of the Constitutional Committee of the ANC he was appointed by President Nelson Mandela to the newly-established Constitutional Court. Judge Sachs has written extensively on culture and gender rights.

### Alfonso Castellanos Ribot



Alfonso Castellanos has worked for 20 years in the cultural public sector in Mexico and for the last 12 years on Cultural Information Systems,

cultural statistics and indicators, networks and the development of web-based tools. He recently acted as Lead Expert of the Task Force of international specialists on the review of the 2009 UNESCO Framework for Cultural Statistics, coordinating the discussions for the elaboration of its final version, which will be submitted to the General Assembly of UNESCO. He is currently developing an Inter-American Cultural Information Network project for the Organization of American States, and is coordinating a study on the Economic and Social Contribution of World Heritage Sites in Mexico.

### Ammar Kessab



Deeply involved in the cultural debate in North Africa, Ammar Kessab is a founding member of AlgerCulture, an academic group that

develops the tools of cultural management in Algeria ([www.algerculture.com](http://www.algerculture.com)). He is currently a researcher at the University of Angers where he is completing a doctoral thesis in Management Sciences which focuses on the problematic of the evaluation of performance in the public cultural sector. Ammar is an expert in cultural policies for UNESCO and the Observatory of Cultural Policies in Africa (OCPA). He is also a member of the Permanent Secretariat of the Summit of Cultural Institutions in Africa and the African Diaspora (SICADIA).

### Professor Andreas Wiesand



Andreas Wiesand is an author, co-author or responsible editor of over 50 books on the status of artists, arts education and other political, economic and legal questions in the arts, literature, heritage and the media, including 7 Culture Industries Reports, as well as on European cultural development and cultural anthropology. He is Executive Director of the European Institute for Comparative Cultural Research, Professor for Cultural Policy at the State Academy for Music and Theatre Hamburg and Dresden International University and a guest lecturer at other academic and cultural institutions worldwide.

### Arturo Navarro Ceardi



Sociologist and journalist of the Catholic University of Chile, Arturo has worked for the Quimantú Publishing House, where he created the Cuncuna Collection.

He founded an Advisory Commission in cultural matters instituted by President Frei Ruiz Tagle and was Executive Secretary of the Cultural Infrastructure Commission of President Lagos. In 2005 he received Chile's highest award, the Order of Gabriela Mistral to Cultural and Educational Merit. In 2006 he was a Visiting Fellow at the David Rockefeller Center for Latin American Studies at Harvard.

### Basma El Hussein



Basma El Hussein is an arts manager and a cultural activist who has been involved in supporting independent cultural projects and organizations in the Arab region for the past 20 years. Currently the managing director of Al Mawred Al Thaqafy (Culture Resource), a regional non-profit organization that aims at supporting young artists and writers, and stimulating cultural exchange within the region and with the world. She has also co-founded, and is a trustee of the Arab Fund for Arts & Culture, an independent regional foundation.

### Burama Sagnia



Burama Sagnia has worked in different capacities at the top cultural policy management level in the Gambia Government;

first as the Research Officer of the Oral

History and Antiquities Division of the Gambia between 1980 and 1985. He was then charged with the task of setting up the Gambia National Museum and Monument Services, becoming its Founding Curator from 1985 -1990. He participated in setting up the National Council for Arts and Culture of the Gambia, becoming its Founding Executive Director for the next five years. In the same year, he started his international career through an appointment with UNESCO as a consultant to advise on the setting up of the African Regional Network for Research, Training and Information Exchange on Culture and Development. Since July 2002 he has been operating as an international consultant and has worked with UNESCO, the International Network for Cultural Diversity and the ACP Secretariat on matters ranging from Cultural Impact Assessment of rehabilitation and development in post-conflict situations in Africa.

### Blaise Etoa Tsanga



Holder of a graduate diploma in journalism and a graduate diploma in cultural management, Blaise Etoa Tsanga has since 2006 been the

head of the department of sponsorship, events, public relations and press at the Cameroonian subsidiary of Orange, the French company leader in the telecommunications sector. Before the Orange group, from 1999 to 2005, Blaise worked for the Ministry of Culture in Cameroon. Blaise is a former student of the Formation Internationale Culture, created under the banner of UNESCO by the French Ministries of Culture and Communication and Foreign Affairs. He is a member of several associations in his country and at an international level, and has been a member of Art Moves Africa since 2006.

### Chris Kabwato



Chris is currently Director of Highway Africa, a programme within the School of Journalism and Media Studies at Rhodes

University (Grahamstown, South Africa), which promotes the use and appreciation of ICT and new media by journalists across Africa. Highway Africa convenes the largest annual gathering of African journalists (more than 700 in 2008). He was Director of the Southern Africa Communications for

Development (SACOD), a network of 48 independent film producers spread over 11 Southern African countries and was Head of Education & Public Affairs at the British Council in Harare. Chris is also Publisher of *Zimbabwe in Pictures* and Convenor of the Reporting Development Network Africa (RDNA), an annual forum on media and development.

### Christine Merkel



A dynamic international executive with over 20 years of proven capacity in intercultural team leadership and leadership development, Christine

Merkel is an effective designer and convenor of strategic multi-stakeholder policy dialogues with work experience in Europe, the Arab region, South Asia and Africa. Her specialisation is in cultural policy, democracy-building and the transformation of violent conflict, knowledge management and European affairs. She has excellent multilingual communication skills (English, French, Spanish, Dutch, Italian and German as well as a basic knowledge of Arabic). In the German Commission for UNESCO, she is Head of the Division for Culture and Communication.

### David Doyle



Alongside his practice as a community artist, David Doyle has spent the past 15 years working across Western Australia on the design and delivery of

community cultural development programs for people with disabilities and mental illness. A graduate of Canberra School of Art, ANU and Edith Cowan University, David gained accreditation as a Partnership Broker through the UK-based PBAS scheme in 2005. He has served as a member of the Australia Council for the Arts and Health Strategy Committee and Community Partnerships Committee and is a Director and past Chairperson of Arts Access Australia. David is the Executive Director of DADAA Inc, an Arts organisation dedicated to 'Arts for Social Change' and the editor of *Proving the Practice*.



## Farai Mpfunya



Farai currently heads one of the biggest funding organisations in Zimbabwe's culture sector, the Culture Fund, which has awarded over 1000 grants since 2004. He is also a leadership and organisational strategy facilitator who is developing mentorship models for arts and culture practitioners and is a fundraising expert with a wide range of international exposure and experience. Farai has worked in telecoms, electronics and IT industries in Paris, Harare and London. He also has training in filmmaking and holds a Masters in Business Administration. Farai strongly believes that small organisations play a vital role in social and economic development, especially in Africa.

## Frank Panucci



Frank Panucci has worked in cultural development for over 20 years and held a range of senior positions in the government, community and general arts sector.

Frank was involved in establishing and running Sydney's first Italo-Australian community cultural development performance company as the principal policy officer at the then NSW Ethnic Affairs Commission. He has been a researcher for trade unions, the General Manager of Carnivale (a cultural diversity arts festival) and managed the Race Discrimination Unit at the Human Rights and Equal Opportunities Commission. Frank has worked at the Australia Council for the Arts for diverse periods over the last 14 years and has been the Manager of the Council's Multicultural Arts Policy and of the Community Cultural Development Board. He is currently Director of Community Partnerships. He holds a Masters Degree in Economics from Sydney University.

## George Ngwane



George Ngwane is author of eight books and feature essayist in national and international newspapers. He is currently Chairman of the National Book Development Council, Cameroon, Executive Director of AFRICAphonie ([www.Africaphonie.org](http://www.Africaphonie.org)), member of the Advisory Board of the African Book Publishing Record, Columbia, U.S.A and former recipient of the Scholar at Risk Fund Fellowship (U.S.A) in 2004. He is a contributor

to African online culture blogs and has a personal blog on democracy, development and culture.

## Gerard Lemos



Gerard Lemos CMG leads the research team at Lemos&Crane. He is the author of numerous books and reports about social policy and is currently writing a book about social welfare in China. He has written a series of books and reports about supporting vulnerable people, most recently *Steadying the Ladder: Social and emotional aspirations of homeless and vulnerable people*. He is the co-author with the distinguished sociologist Michael Young of *The Communities We Have Lost and Can Regain*. He is also Chairman of the Banking Code Standards Board, the UK regulator of retail banking products, Chairperson of the Board of the British Council, Vice-President of the British Board of Film Classification, and a non-executive Director of the Crown Prosecution Service.

## Gertrude Flentge



Gertrude Flentge studied arts management at the University of Groningen in the Netherlands and has been actively involved in developing, facilitating and financing international cultural projects and exchange ever since. From 2000 to 2004 she developed and coordinated the RAIN network for visual artists initiatives in Africa, Asia and Latin America at the Rijksakademie van Beeldende Kunsten in Amsterdam. In 2005 she was coordinator of the website [www.thepowerofculture.org](http://www.thepowerofculture.org). From 2005 to 2007 she worked as programme officer for Central Asia and Latin America at Hivos in the Hague. Currently, Gertrude is working as programme manager for culture, media and human rights at the DOEN Foundation ([www.doen.nl](http://www.doen.nl)).

## Ilona Kish



Ilona Kish joined Culture Action Europe (CAE) as Secretary-General in April 2003. CAE is the key interlocutor for the European Union decision-makers on issues of concern to the cultural sector. CAE is represented at the highest level in European debate and dialogue with civil society and has played a co-ordinating role in the newly-established structured dialogue process at EU level for the

cultural sector. In 2007, Ilona chaired the Civil Society Contact Group ([www.act4europe.org](http://www.act4europe.org)), a cross-sector grouping bringing together 8 large NGO platforms in Brussels.

## Iman Aoun



Director, actress and drama trainer, co-founder of ASHTAR for Theatre Training and Productions in 1991, Iman Aoun is also its Artistic Director. To date, she has directed 12 plays, played in 25 productions, performed in dozens of international theatre festivals and won acting awards and recognition from a range of festivals and organizations like UN-Equity Now and UNESCO. She has participated in numerous international theatre conferences and published several theatre papers in theatre magazines in the Arab World and internationally, and co-produced 3 books of theatre techniques.

## Joy Mboya



Joy Mboya is Executive Director of The Performing & Visual Arts Centre Ltd, popularly called The Godown Arts Centre, a nonprofit facility providing subsidized space and residency opportunities for Kenyan artists and presenting artistic public programs for local audiences. Joy is a Trustee of Gaara Dance Foundation (Kenya) whose aim is to develop contemporary African dance. She is also a Trustee of the Kalasha Film Awards. In 2004, she received the National Women's Council of Kenya 2004 Merit Award for her contribution to the development of the performing arts.

## Khadija El Bennaoui



An intercultural activist and practitioner, Agadir-born El Bennaoui has worked as a freelance consultant for organizations active in Africa and the Arab world - such as Aides Aux Musiques Innovatrices, the European Cultural Foundation, Roberto Cimetta Fund, and The Information and Research Center at King Hussein Foundation. El Bennaoui works also as a researcher in the arts and culture sector, participating in research to map the funding landscape in the Arab World, to establish a placement scheme in the cultural management sector in the Mediterranean and most recently for the establishment of an African Fund for Arts and Culture.

### Korkor Amarteifio



Korkor Amarteifio started her career in the early '70s in Montreal, Canada. Her work involved empowering diverse cultural communities to create programs,

institutions, services and policies within their communities. In the early eighties, Korkor Amarteifio made the creative industry her career of choice, creating a platform for artists from Africa, the Caribbean and the Americas to present their work to North American audiences. In 2004, she established the Institute for Music and Development as a vehicle for the evolution of a professional music industry in Ghana and the development of a self-sustaining creative industry network in Africa. Since its inception, the Institute has lobbied for the inclusion of creative industries in Ghana's Poverty Reduction Strategy and has developed a global network of artists and art institutions for the advancement of Ghanaian Art and Culture.

### Laurent Clavel



After completing a Master's Degree in Arts Management at Paris-Dauphine University in 1994, Laurent Clavel joined the French theatre

company from Reunion Island, Théâtre Taliipot as their administrator. For eight years he managed the company and its creations, casting artists from the Indian Ocean, India, Southern Africa and Europe. He established strong relationships with a network of international agents operating in Europe, North America and South Africa thus enabling the company to perform over 250 performances all over the world in venues ranging from a small village in Madagascar to the Opera de Paris. During that time, he moved the company to an old sugar mill which soon became a 200-seat venue hosting numerous shows and workshops and also became the base of the Festival d'Art Metis, attracting around 20 000 people for a week long festival. In 2002, he joined the French Foreign Affairs Ministry as part of its cultural network. He first served in Niger as the director of the Franco-Niger Cultural Centre until 2006 before being appointed as the current Cultural attaché of the French Embassy and Director of the French Institute of South Africa.

### Lebo Mashile



Lebogang Mashile, the daughter of exiled South Africans, was born in the U.S.A. At the age of 16, they returned to their home country. In her work

as a life skills facilitator for adolescents, poetry has been her preferred medium. Mashile began to achieve recognition as one of South Africa's most popular young artists in 2002 when she performed her hip-hop inspired poetry at the Urban Voices Spoken Word and Music Festival. In 2003 she co-founded the Feel a Sistah! Spoken Word Collective alongside Myesha Jenkins, Ntsiki Mazwai and Napo Masheane, which rapidly gained wide-spread popularity. Her acting début came in the Oscar nominated film *Hotel Rwanda*. Lebo was voted one of South Africa's Awesome Women of 2005 by *Cosmopolitan Magazine*. In 2006 and 2007, she was named one of the Top 100 youth in South Africa by the *Mail & Guardian* and in 2006 she was awarded the prestigious Noma literary award. She is the recipient of the *City Press/Rapport* Woman of Prestige Award.

### Lee Suan Hiang



Lee Suan Hiang is currently Executive Director, Arts and Culture Development Office at the Ministry of Information, Communications and the

Arts (MICA), and Senior Advisor to the National Arts Council and the National Heritage Board in Singapore. He is also Deputy Chairman of the International Federation of Arts Councils and Cultural Agencies (IFACCA) and Chairman of its Asian Chapter.

### Letila Mitchell



Letila Mitchell is founder of the Pacific Arts Alliance and is its current Secretary General. She is also the Director of the Fiji Arts Council. She is a visual

and performing artist with 15 years experience performing and working in the Pacific, London, New Zealand and Australia. She has extensive networks in the trade, tourism and arts sector throughout the region. She is also the Artistic Director of Rako, a multidisciplinary arts project that focuses on contemporary Rotuman productions.

### Lupwishi Mbuyamba



Lupwishi Mbuyamba is currently Executive Director of the Observatory of Cultural Policies in Africa (OCPA), based in Maputo, Mozambique. He was

previously UNESCO's Regional Cultural Advisor for Africa and its representative to Angola and Mozambique. Prior to that, he served as Director of the National Institute of Arts of Zaire, and has published numerous books and articles on culture. An accomplished musician, he has also served as the President of the International Music Council.

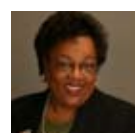
### Mane Nett



From 1972, this Chilean actress has participated in more than 25 TV programmes and appeared in several theatre productions. Currently,

she is Treasurer of the Fundación Centro Cultural Sidarte. She is currently President of the Chilean Coalition for Cultural Diversity. Mane has been a panellist at numerous international events to discuss Cultural Diversity.

### Margie Johnson Reese



Margie Johnson Reese is a long time Board Member of one of the most influential cultural organizations in the United States, Americans for the Arts, where she

currently serves on its Diversity Committee. Margie has held key leadership positions with local government arts and cultural agencies including Director of the City of Dallas Office of Cultural Affairs, and General Manager of the City of Los Angeles Department of Cultural Affairs. During her tenure in Los Angeles, she managed cultural facilities, public art programs and grant making programs, spearheaded the development of inclusive cultural policies and created Music LA!, a city-wide music education initiative. She is currently a Program Officer for Media, Arts and Culture for the Ford Foundation's Office for West Africa in Lagos, Nigeria. Ms. Reese is most noted for her ability to initiate partnerships that lead to sustainable cultural institutions and for devoting her spare time to mentoring young arts managers to encourage development of new leadership.



# Keynotes, Panels and Roundtables

## 09:00-10:30 Keynote session

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

**Baroness Lola Young and Prof Njabulo Ndebele**

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

## 11:00-12:45 Panel Discussion

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

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

**Chair:** Robert Sirman, Director, Canada Council

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

## 14:00-16:00 Roundtable discussions

### **1. Freedom of Expression versus Cultural Sensitivity**

**T. Sasitharan and George Ngwane**

**Chair:** Poul Bache, Director General, Danish Arts Council

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

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

**Wayne Sinclair and Tade Adekunle**

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

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

### **3. Traditional culture versus modernity**

**Gerard Lemos and Maude Dikobe**

**Chair:** Mayuko Sano, Academic, Japan

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

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

**Patrice Walker Powell and Korkor Amarteifio**

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

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

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

**Shelagh Wright and Farai Mpfunya**

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

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

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

**Mane Nett, Moji Okuribido and Ammar Kessab**

**Chair:** Mercedes Giovinazzo, Director, Interarts, Spain

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

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

**David Doyle, Paul Wairoma, Laurent Clavel and Mauricio Delfin**

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

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

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

**Letila Mitchell and Burama Sagnia**

**Chair:** Andrew Firmin, Commonwealth Foundation, UK

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

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

**Olu Alake and Margie Reese**

**Chair:** Joanne Orr, CEO, Museums Galleries Scotland

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

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

**Max du Preez, Ryland Fisher and Lebo Mashile**

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

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

## 16:30-17:30 Networking session

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

	8:15	Transfers from Crowne Plaza Rosebank and Milpark Hotels to Museum Africa, Newtown
	9:00-10:30	<b>PLENARY: Keynote 1</b>
		Official Summit Opening Minister Lulu Xingwana (SA)
		Sword or ploughshare? Bridge or dynamite? The arts as vehicles for Intercultural Dialogue Baroness Lola Young (UK) and Prof Njabulo Ndebele (SA) Chair: Sibongile Khumalo (SA)
	10:30-11:00	Morning Tea
	11:00-12:45	<b>PLENARY: Panel 1</b>
		Instrumentalisation of the arts in 'the national interests': is intercultural dialogue worth conscripting the arts? Minister Olivia Grange (Jamaica), Mercedes Giovinazzo (Spain), Nkanta George Ufot (Nigeria), Iman Auon (Palestine) Chair: Robert Sirman (Canada)
	12:45-14:00	Lunch
	14:00-16:00	<b>Roundtables</b>
	1	Freedom of expression versus cultural sensitivity T. Sasitharan (Singapore) and George Ngwane (Cameroon) Chair: Poul Bache (Denmark)
	2	Can the arts market promote cultural diversity and intercultural dialogue? Wayne Sinclair (Jamaica) and Tade Adekunle (Nigeria) Chair: Sandra Bender (Australia)
	3	Traditional culture versus modernity Gerard Lemos (UK) and Dr Maude Dikobe (Botswana) Chair: Mayuko Sano (Japan)
	4	Specialised arts funding for 'other': perpetuation of ghetto or necessary for empowerment? Patrice Walker Powell (USA) and Korkor Amarteifio (Ghana) Chair: Kiren Thathia (SA)
	5	Surviving the global recession and its impact on intercultural dialogue Shelagh Wright (UK) and Farai Mpfunya (Zimbabwe) Chair: Jonathan Katz (USA)
	6	The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions: a bold new instrument or just another document? Manet Nett (Chile), Moji Okuribido (Ghana) and Ammar Kessab (Algeria) Chair: Mercedes Giovinazzo (Spain)
	7	Economic and power relations between the north and the south: the impact on cultural exchange and co-operation David Doyle (Australia), Paul Wairoma (Kenya), Laurent Clavel (France) and Mauricio Delfin (Peru) Chair: Kirsi Väkiparta (Finland)
	8	'Culture is integral to development.' What development? Whose culture? Letila Mitchell (Pacific Islands) and Burama Sagnia (The Gambia) Chair: Andrew Firmin (UK)
	9	Developing culturally diverse audiences: unsustainable political imperative or crucial to the survival of the arts? Olu Alake (UK) and Margie Freese (USA) Chair: Joanne Orr (Scotland)
	10	So what can the 'Rainbow Nation' teach the world about intercultural dialogue? Max du Preez (SA), Ryland Fisher (SA) and Lebo Mashile (SA) Chair: Mulenga Kapwepwe (Zambia)
	16:00-16:30	Afternoon Tea
17:30 Transfers to Opening Ceremony	16:30-17:30	Project networking session
18:00	17:30 +	Transfers between hotels and Newtown
<b>Opening Ceremony</b>	20:00 +	Arts Alive events in Newtown precinct

THURSDAY 24		FRIDAY 25
8:15	Transfers from Crowne Plaza Rosebank and Milpark Hotels to Museum Africa, Newtown	Transfers from hotels to Museum Africa, Newtown
9:00-10:30	<b>PLENARY: Keynote 2</b>  Cultural Diversity: Essential for world peace or the root of all conflict? Madeeha Gauhar (Pakistan) and Dr Stojan Pelko (Slovenia) Chair: Alan Davey (England)	<b>PLENARY: Concluding Session</b>  9.30-10.00 Summary of main themes and projects to emerge from the Summit  10.00-11:30 Saving the Arts so the Arts can save the World Albie Sachs (SA) and Sanjoy Roy (India) Chair: Sarah Gardner (Australia)
10:30-11:00	Morning Tea	
11:00-12:45	<b>PLENARY: Panel 2</b>  Intercultural dialogue through the arts: models of good practice Frank Panucci (Australia), Yvette Vaughan Jones (UK), Joy Mboya (Kenya), T. Sasitharan (Singapore) Chair: Andreas Wiesand (Germany)	<b>PLENARY</b>  11:30-12:00 Announcement of next World Summit host and concluding remarks
12:45-14:00	Lunch	Lunch
14:00-16:00	<b>Roundtables</b>	14:00-15:30 Network Meetings
1	Transnational regional/continental funds for the arts Basma El Husseiny (Egypt) and Nicky du Plessis (SA) Chair: Annabell Lebethe (SA)	Regional meetings of IFACCA members and meetings of other networks (Museum Africa)
2	Cultural capitals as a means of cultural development Yvette Vaughan Jones (UK) and Steven Sack (SA) Chair: Kathy Keele (Australia)	
3	Alternative arts financing: micro-finance and other models Gertrude Flentge (Netherlands) and Arturo Navarro (Chile) Chair: Jane Clarke (New Zealand)	
4	Arts in conflict and post-conflict zones Motti Lerner (Israel), Shahid Nadeem (Pakistan) and Iman Auon (Palestine) Chair: Ismail Mahomed (SA)	
5	Networking and information sharing in a globalised, yet divided world Alfonso Castellanos (Mexico) and Chris Kabwato (Zimbabwe) Chair: Bjorn Maes (Belgium)	
6	Mobility of artists: towards global market access May-Ann de Vlieg (Belgium), Khadija El Bennaoui (Morocco) and Blaise Etoa Tsanga (Cameroon) Chair: Wayne Sinclair (Jamaica)	
7	Arts education, intercultural relations and social cohesion Mauricio Cruz (Brazil) and Retha-Louise Hofmeyr (Namibia) Chair: Joy Mboya (Kenya)	
8	Intercultural dialogue through the arts: exchanging ideas for strategies Participants in 11:00 panel Chair: Andreas Wiesand (Germany)	
9	Managing and monitoring global culture policies Christine Merkel (Germany), Lupwishi Mbuyamba (Mozambique), Santiago Jara (Colombia) and Lee Suan Hiang (Singapore) Chairs: Christine Merkel (Germany)	
10	Arts advocacy: methods, means and measures Ilona Kish (Belgium), Margie Reese (USA) and Mulenga Kapwepwe (Zambia) Chair: Karilyn Brown (Australia)	
16.00-16.30	Afternoon Tea	
16.30-17.30	Free time for networking and transfers to hotels	
18:00 +	18:00-19:00 Transfers from hotels to World Summit Dinner	<b>Arts Alive programme</b>
20:00 +	World Summit Dinner at Maropeng	



### 09:00-10:30 Keynote session

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

Madeeha Gauhar and Dr Stojan Pelko

Chair: Alan Davey, Chief Executive, Arts Council England

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

### 11:00-12:45 Panel Discussion

#### **Intercultural dialogue through the arts: models of good practice**

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

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

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

### 14:00 Roundtable discussions

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

#### **1. Regional/Continental Funds for the Arts**

Basma El Husseiny and Nicky du Plessis

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

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

#### **2. Cultural capitals as a means of cultural development**

Yvette Vaughan Jones and Steven Sack

Chair: Kathy Keele, CEO, Australia Council

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

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

Gertrude Flentge and Arturo Navarro

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

Traditionally, the arts have relied on funding

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

#### **4. Art in Conflict and Post-Conflict Zones**

Motti Lerner, Shahid Nadeem and Iman Avon

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

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

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

Alfonso Castellanos and Chris Kabwato

Chair: Bjorn Maes, Africalia, Belgium

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

#### **6. Mobility of artists: towards global market access**

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

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

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

#### **7. Arts education, intercultural relations and social cohesion**

Mauricio Cruz and Retha-Louise Hofmeyr

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

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

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

### Participants in the 11:00 Panel

Chair: Andreas Wiesand, Germany

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

#### **9. Managing and monitoring global arts and culture policies**

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

Chair: Christine Merkel, Germany

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

#### **10. Arts advocacy: methods, means and measures**

Ilona Kish, Margie Reese and Mulenga Kapwepwe

Chair: Karilyn Brown, General Manager, IFACCA, Australia

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

### FRIDAY 25 SEPTEMBER

#### 09:30-10:00 Plenary

Summary of key Summit themes and proposals

#### 10:00-11:30: Closing session

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

Sanjoy Roy and Albie Sachs

Chair: Sarah Gardner, Executive Director, IFACCA, Australia

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

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

#### 14:00-15:30

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

### Mary-Ann de Vlieg



Mary-Ann has been working in the cultural sector for over 30 years, holding various posts in Europe and the USA. Most of her work has been in the

performing arts with special emphasis on policy, diversity and professional training. She is currently the Secretary General of IETM, an international network for contemporary performing arts ([www.ietm.org](http://www.ietm.org)) and is the Chair of the EU Working Group on Creativity and Creation. In 2009, she served on the Steering Committee for the conference "Culture and Creation as Vectors of Development in the ACP Countries", initiated by EU Commissioner for Development, Louis Michel.

### Maude Dikobe



Maude Dikobe holds a PhD in African Diaspora studies from the University of California, Berkeley. Her dissertation focused on contested expressions

of gender and sexuality by women performers in the Trinidadian Carnival. She is an Assistant Professor in the English Department at the University of Botswana where she teaches literature and the expressive arts of Africa and the African Diaspora. She also runs the annual Black History Month Film Festival which she introduced to Botswana in 2004. She is the co-founder and Artistic Director of Reetsanang Community Theatre, a member of OCPA and the Chair for the University of Botswana's Gender and Policy Programme Committee.

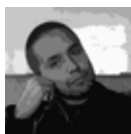
### Mauricio Cruz



After obtaining a bachelor degree in law in Brazil, his home country, Mauricio concluded an MA in Arts Management at the University of Barcelona in 2007. Today, he

works as coordinator of the Institutional Development department of the social organization Santa Marcelina Cultura, that is responsible for three major musical education programmes in the State of São Paulo: Guri Santa Marcelina, for children and adolescents who live in regions of social vulnerability in the city of São Paulo; the Tom Jobim, São Paulo's State Music School and its four related youth orchestras, and the Campos do Jordão International Winter Festival.

### Mauricio Delfin



Mauricio Delfin graduated from McGill University (Canada) in Anthropology and International Development Studies. He is the Director of Realidad

Visual, an organization created in 2001 to promote media arts and the generation of inclusive cultural policies in Peru [[www.realidadvisual.org](http://www.realidadvisual.org)]. He is also Director of [Culturaperu.org](http://Culturaperu.org), a 2-year program that promotes media literacy and the strengthening of Peru's cultural sector capacities in the use of ICTs for cultural development. Director of the International Festival of Video/Arte/Electrónica (VAE) ([www.festivalvae.com](http://www.festivalvae.com)) and of PLASMA: Peruvian Symposium on Art and New Media, he is also a documentary producer. As a researcher, he is interested in cultural policies and social development, research-arts and new media for cultural management.

### Max du Preez



Political commentator and journalist Max du Preez is a Fellow in Applied Leadership Values at the University of Fort Hare and an Honorary Research

Associate with the Centre for Film and Media Studies at the University of Cape Town. He is the 2008 recipient of the SA National Editors Forum and Print Media SA's prestigious Nat Nakasa Award for integrity and courage in journalism and was the 2006 Yale Globalist International Journalist of the Year. He is a former political correspondent of the *Sunday Times* and *Business Day*, founder and editor of the anti-apartheid newspaper of the 1980s, *Vrye Weekblad*, a television producer and anchor at the SABC (Special Report on the Truth Commission, Special Assignment, etc.) and documentary filmmaker. He has published five highly acclaimed books on South Africa's politics and history. His awards include the Nieman Foundation at Harvard University, the SA Union of Journalists, the SA Chamber of Commerce and the Foreign Correspondents Association.

### Mercedes Giovino



Mercedes holds a degree in Archaeology from the Università degli Studi "La Sapienza", Rome, Italy and a Master's Degree in Arts Management from the

École Supérieure de Commerce de Dijon, France. Since January 2005, she has been Director of the Interarts Foundation in Barcelona, a non-governmental organization specializing in international cultural co-operation. She is also President of the Access to Culture Platform set up by the Education and Culture Directorate General of the European Commission in the framework of the structured dialogue process with the non-governmental sector. From October 2008, she has been the Chair of the Executive Committee of Culture Action Europe, the European network of cultural organizations.

### Mojisola Okuribido-Seriki

Mojisola is the Programme Specialist for Culture in UNESCO's Accra Cluster Office, where she covers Benin, Cote d'Ivoire, Ghana, Liberia, Sierra Leone and Togo. With over 20 years experience in UNESCO, her career has spanned international relations and intersectoral approaches to cultural heritage management and development. With an educational background in Social and Economic Administration, she has extensive experience in culture programming in Africa with previous posts including UNESCO cluster offices covering Madagascar, Comoros, Mauritius, Seychelles, Tanzania and a host of other African countries.

### Motti Lerner



Israeli playwright and screenwriter Motti Lerner has been active in the peace movement in Israel since 1973. Most of Motti's plays and films deal

with political issues. Among his plays are *Kastner*, *Pangs of the Messiah* and *Hard Love*. He has written screenplays for the films: *Loves in Betania*, *The Kastner Trial* and *Bus Number 300* as well as numerous television episodes for a range of drama series.

### Mulenga Kapwepwe



Born in Lusaka, Zambia, Mulenga Kapwepwe is a graduate of the University of Zambia and holds a double degree in Psychology and Sociology. In addition

to writing and producing educational materials, short stories and plays, she has produced videos, television and radio programmes on a number of subjects. She served as Technical Consultant to the European Union and is currently Technical and Policy Advisor to the Ministry of Sport Youth and Child Development. She is also the Chairman of the National Arts Council of Zambia, the statutory administrative body for the arts. She sits on the Zambia Commission for UNESCO, on the Board of the Arts Institute of Africa and Chairs the Arterial Network's Task Team.

### Nkanta George Ufot



Nkanta George Ufot holds a BA Honours Degree in Theatre Arts and a Masters Degree in Communication Arts. He is the Director of Culture in Nigeria's Federal

Ministry of Culture and Tourism. His office includes responsibility for policy on cultural development in Nigeria. Through his previous posts in the Ministry, he engaged extensively with multilateral organisations such as UNESCO, WIPO and the African Union.

### Nicolette du Plessis



Nicky is an independent arts consultant specializing in the design and management of cultural development projects, project evaluation and

training. Clients have included the Nordic Council of Ministers, Sida, Norad and Hivos, various tertiary education institutions in South Africa and Europe as guest faculty and external examiner; and the iSimangaliso Wetland Park Authority, with whom she has devised development programmes in cultural tourism. She co-edited *The South African Handbook on Arts and Culture* with Mike van Graan in 1998, served as the National Deputy Chair of the Performing Arts Network of South Africa, is currently a member of the Board of the SA National Arts Council, and the Chair of Art Moves Africa, the only mobility fund for African artists travelling within Africa. She won the Arts Administrator of the Year Award from the Arts and Culture Trust in 2005.

### Olivia Grange



The Honourable Olivia Grange, Minister of Culture, Youth and Sport of Jamaica has a long career as a cultural activist, working at the grassroots

level in developing and managing talent. She is an artist, director, event planner and an ardent supporter and promoter of Jamaica's creative and cultural industries. She is also a pioneer contributor to the development of the Reggae and Dancehall Music Industry in Jamaica, Canada and the United States. As a founding member and Director of the Jamaica Association of Composers, Artistes and Producers (JACAP), Minister Grange has been instrumental in introducing policy initiatives in Jamaica to support the development of the cultural industries and advance "brand Jamaica" in the international market.

### Olu Alake



Olu has held senior management positions in the UK's Equalities and Human Rights Commission, Commission for Racial Equality and Arts Council England. He

has developed and delivered cultural diversity action planning programmes for arts and cultural organizations. Olu has recently developed a symposium for Arts Council England on 'New Gender Relations in the Arts' and he was also the Coordinator of the decibel international symposium 'Breaking Boundaries, Building Bridges'. He has also written and delivered presentations on diversity, cultural identity and cultural policy across several countries. Olu holds an M.Sc in Race and Ethnic Studies (Birkbeck), a Postgraduate Diploma in Management Studies and a B.Sc (Hons) in Economics (Ife, Nigeria).

### Patrice Walker Powell



As Deputy Chairman for States, Regions, and Local Arts Agencies, Ms. Powell oversees grants involving a national

network of governmental and nonprofit partners. Concurrently, she is the NEA Director of Local Arts Agencies as well as the Challenge America Fast-Track category, supporting small grants benefitting underserved communities. In these capacities, Ms. Powell is responsible for federal grants totaling nearly \$60 million. Recently, Ms. Powell served as the agency's acting chairman with oversight of 170 staff, a budget

totaling \$150 million as well as the influx of an additional \$50 million through federal Stimulus monies designed to help stabilize job losses in the non-profit cultural sector.

### Paul O Wairoma



Born in Kenya, Paul studied entrepreneurship education/business studies and began his career as a teacher.

He founded the Kiruta

Girlchild Development Centre Nairobi, an advanced theatre project for the rights of girls to access education. He founded the Lake Victoria Special Arts Initiative - an art skills training project for homeless youths and the mentally ill where he is the Executive Director.

### Retha-Louise Hofmeyr



Retha-Louise Hofmeyr has been the Director of Arts in the Ministry of Education and the Ministry of Youth, Sport and Culture (MYNSSC) since Namibian independence

in 1990. Prior to that she worked as principal of the College of the Arts, as an arts lecturer, music producer at national radio, and professional pianist. She was the organiser of Namibia's Independence entertainment programme. In her capacity as Director of Arts she is a member of the executive management of the MYNSSC and is responsible for the development of fiscal, legal and policy frameworks for the Arts on a national level. Her office is responsible for the administration of the College of the Arts (with an annual enrolment of 3000 students), the development and funding of the National Theatre of Namibia and the National Arts Gallery. Her office was responsible for the establishment of the National Arts Council of Namibia. She holds a BMus, several post graduate diplomas in music and management, and an MPhil in Entrepreneurship and Small Business Management.

### Ryland Fisher



Ryland Fisher is the former editor of the Cape Times and author of the book *Race*. This is his second book, following *Making the Media Work for You*,

2002. He is Executive Chairperson of the Cape Town Festival, which he initiated while editor of the *Cape Times* in 1999 as part of the One City, Many Cultures project. He received an international media award for this project in New York in October 2006.



## Sanjoy K Roy



Sanjoy established Teamwork Films with Mohit Satyanand in 1989, a production house with wide-ranging interests in the performing and visual arts, social sector and films and television, where he is currently managing director. He has directed and produced over 1000 hours of films and television shows. He has received the National Award for Excellence and also the IDPA award for Best Documentary and Best Director, for the film *Shahjahanabad*. He is currently the festival director for The Asia-Pacific Festival of 1st Films, Singapore, The Spanish Film Festival in New Delhi and the Shared History Festival in Johannesburg and Durban. His company designs and produces 14 annual Arts Festivals in Cape Town, Durban, Edinburgh, Hong Kong, Jaipur, London, New Delhi and Singapore.

## T. Sasitharan



Sasi is co-founder and director of the Theatre Training and Research Programme (TTRP), a division of Practice, one of the oldest and most reputable theatre and dance companies operating in Singapore which offers a three-year, full-time training programme for professional actors in contemporary theatre. He is the theatre and visual art critic with *The Straits Times*, where he also served as arts Editor for *Life!* Sasi has been invited to present lectures on theatre, theatre training and education, theatre criticism, aesthetics and creativity across the world and has served on numerous councils, boards and panels.

## Shahid Nadeem



Shahid Nadeem, Pakistan's leading playwright and director, is renowned for his commitment to human rights and peace, and for his bold subjects. He is founder and in-house playwright for Ajoka Theatre. He has more than 35 original plays and several adaptations to his credit. His plays have also been performed at NSD's Mahotsav for the past several years. He has written and directed numerous telefilms and drama serials. He worked as Communications Officer of Amnesty International based in London and Hong Kong. He was awarded the 2001 Feuchtwanger/Geity fellowship and has lectured at various US universities

## Shelagh Wright

Shelagh Wright is a consultant and policy advisor on the creative economy. She has worked extensively with government and the public, charitable and private sectors on creativity, learning and innovation agendas and is an associate of the thinktank Demos. Her publications include *After the Crunch – the creative economy in recession* (2009); *So, What Do You Do? A new question for policy in the Creative Age* (Demos, 2007); *Making Good Work* (Demos, 2007) and *Design for Learning* (Demos, 2001), in addition to articles and papers on creative enterprise, local innovation, skills and investment. She supported the UK government sponsored review of creativity in education and was a core contributor to the *Creative Britain* strategy for the creative economy. Shelagh also contributes to international policy development for the creative economy with national governments and agencies. She is currently working on new models of investment for the creative industries; developing a European Region of Culture initiative to shape a new framework and designation; and looking how to stimulate creative enterprise in recession.

## Steven Sack



Steven Sack has worked as a cultural activist, an artist, an arts educator and an arts administrator for the past 40 years and is currently employed in the position of Director: Arts, Culture and Heritage in the City of Johannesburg. He is responsible for the management of the programmes concerned with Culture Life, Creative Industries, Heritage, Public Art, Public Spaces and Museums and Galleries.

## P. Tade Adekunle



P. Tade Adekunle holds a Master's degree in Theatre Arts from the University of Ibadan and has acted in and directed stage productions in Nigeria's vibrant theatrical scene since the early nineties. While combining his theatrical activities of acting and directing play productions, he has worked in various organisations. Tade currently works as the Chief Operating Officer for a foremost experiential marketing company, Towncriers and consults for Keskes Limited (a new experiential and brand activation company) in Nigeria. He is a member of the Steering Committee of the International Network of Cultural Diversity

(INCD) and is the Deputy Chair of the Arterial Network Task Team.

## Wayne Sinclair



Wayne started his professional career as a financial analyst. He turned his attention in the 90s to his passion for music and has since had extensive experience in the area of entertainment and media having worked in various capacities on several film and music productions both in Los Angeles and his native Jamaica. Having returned home to Jamaica in 1998, Wayne continued to work in film and video production having served as the Production Manager for several local and international feature film, commercial and music video shoots. He co-founded the Media, Sports and Entertainment Group, (MSE), where he is responsible for strategic and commercial development.

## Yvette Vaughan Jones



Yvette has a 30 year career in the arts as a practitioner, producer, promoter and programmer before becoming a policymaker and policy analyst. She has worked in the private sector as well as the public sector and now runs a not-for-profit, publicly-funded private company: Visiting Arts. She has worked in Morocco, Brussels and London and has run projects in Catalonia, Quebec and New South Wales in Australia. She set up Wales Arts International, a ground breaking initiative carried out in partnership with the British Council. Yvette spent 3 years working in Brussels as a Policy Manager involved in cultural policy debates within the EU before returning to the UK. She is currently the UK representative for the Open Method of Coordination on cultural mobility for the EU. She has written extensively on the arts and culture, in particular on the role of culture in city and regional policies and the importance of intercultural dialogue in developing social and economic policies.

# Arts Alive Entertainment

## PROGRAMME LINE-UP

for Wednesday 23 September for delegates attending the World Summit

### MUSIC

**Name of Production:** The South African Messiah

**Type of Performance:** Classical Choral Work

**Venue:** The Mandela Theatre at The Joburg Theatre

**Time:** 19h30

**Running time:** 2 hours

The South African Messiah was conceived by Michael Masote to unify all South Africans in song while drawing from all our cultural backgrounds and musical practices. Based on Handel's original oratorio, The Messiah, written around the concepts of the Messiah (the anointed one), the South African Messiah is a celebration of life and resurrection, central to a wide variety of the world's religions.

### MUSIC/MULTIMEDIA

**Name of Production:** Crazy For Jazz - Our Journey Through Music

**Type of Performance:** Musical Theatre, Multimedia

**Venue:** Market Laboratory, Newtown Cultural Precinct

**Time:** 20h00

**Running time:** 75 minutes

Developed by a top-level creative team including director, James Ngcobo, musical directors Themba Mkhize and Concord Nkabinde and choreographer, Gregory Maqoma, Crazy for Jazz introduces the origins of jazz and the subsequent development of a uniquely South African jazz style. An ensemble of five musicians form the core of the production, and together with actors, dancers and an audiovisual an entertaining and informative story is told interspersed with facts and events of South African history.

### THEATRE

**Name of Production:** Wit

**Written by:** Margaret Edson, **Directed by:** Steven Stead

**Venue:** Wits Theatre, Wits University

**Time:** 19h00

**Running time:** 90 minutes

This Pulitzer-Prize winning play is an unforgettable experience that engages both mind and heart. The central figure is over-educated, articulate, and very frightened. Professor Vivian Bearing is an uncompromising intellectual committed to rigorous research, but as she faces death in the sterile purgatory of a research hospital, she comes to realize that life has a meaning beyond knowledge. It is at once funny, sad, tragic and life-affirming, complex and simple. NEW YORK TIMES called Wit, "the kind of theatrical experience of which legends are made". The production features Clare Mortimer, Alison Cassels and Ralph Lawson and is supported by the United States Embassy.

**Name of Production:** WAGES OF SIN

**Directed by:** Jessica Lejowa

**Venue:** The Nunnery, Wits University

**Time:** 19h00

**Running Time:** 60 minutes

Moral systems everywhere and across time have concepts of what is wrong and what is right. This piece seeks to examine the rewards and the punishments that have been the result of the transgression of moral and societal boundaries by and from the perspective of African women across time and in the contemporary world. Directed by Jessica Lejowa and featuring Barati Montshiwa and Zarcia Zacheus.

**Name of Production:** WOZA JOSHUA

**Directed by:** Warren Nebe

**Venue:** The Nunnery, Wits University

**Time:** 20h30

**Running Time:** 80 minutes

WOZA JOSHUA is an adaptation of Mbongeni Ngema, Percy Mtwa and Barney Simon's play WOZA ALBERT. It begins with farm invasions by war veterans and explores the subsequent events that led to the near collapse of the economy. This is a hilarious and brave satire performed by Clayton Ndlovu and Bhekilizwe Ndlovu. Directed by Warren Nebe.

### VISUAL ART

**Event:** Opening of the URBAN-EYES Exhibition

**Venue:** The Imbali Visual Literacy Art Studio @ the Bus Factory, Newtown

**Time:** 17h30 for 18h00

This exhibition features murals designed by school-going learners. They depict the urban landscape of the 7 regions of the City of Joburg as seen through their eyes. The winning design will be realized as public art within the City.



# EMPOWERING the arts through education

Our training in arts management promotes inter-cultural dialogue and celebrates South Africa's unique arts environment through education.



Artéma is the Institute for Arts Management and Development at the North-West University (Potchefstroom campus). The institute offers various training courses for individuals who are involved in the management, administration and organisation of the arts. Artéma is the first of its kind in South Africa and through our collaboration with various key players in the arts community we strive to empower the industry and its people.

For more information visit [www.artema.co.za](http://www.artema.co.za) or contact us at [info@artema.co.za](mailto:info@artema.co.za)

# Message from Gauteng Provincial Government



Welcome to the 4th World Summit on Arts and Culture. On behalf of the entire Gauteng Government and its people we are glad to have you in this part of the country. Gauteng is proud to host an event of this magnitude as it brings to fruition our objective to realize the province as a platform to host major Arts, Culture and Sporting events.

Culture and the Arts are fundamental to human existence. They are vital to our history, identity, creativity, expression of aesthetic meaning and our propensity for play and enjoyment. In recent years, the Gauteng government has recognized the importance of Arts and Culture and have increasingly used these also as cross-cutting social economic tools.

With the global economic recession the Arts and Culture sector has continued to do well on the economic front and we are now seeing growing interest from poor communities. We hope that the Summit finds ways to promote access to world markets for artists, promote massive participation and preserve the nurturing of creativity and talent.

**Ms Nelisiwe Mbatha-Mtimkulu**

MEC: Gauteng Department of Sport, Arts, Culture and Recreation



## Message from the City of Johannesburg



The City of Johannesburg began as a mining camp in 1886. It underwent an unprecedented growth with migrants from all parts of the world seeking their fortune at the newly discovered goldfields.

The City has a rich history of architecture, theatre and the arts, a history which includes the establishment of racially exclusive facilities and a concerted effort on the part of many artists to use their art to resist apartheid. Johannesburg's first theatre dates from 1886 and the Globe Theatre was erected in 1889. 90 years later saw the establishment of the Market Theatre, which became the home of non-racial theatre. The first official art exhibition took place in 1890 with exhibits loaned from private citizens. In 1910 the Johannesburg Art Gallery was founded and it took another 60 years before this institution began to open its facilities to black people. This City therefore understands what it means to talk about the arts in the context of the meeting of cultures.

This City also understands the battles that had to be fought to earn the right to free association, the right to the freedom of expression, and the right of all citizens to access cultural institutions. We are now able to meet in a truly democratic cultural space. It is therefore with great pride that we host delegates from across the world at this the 4th World Summit of Arts and Culture. We welcome you all to Joburg, to Jozi, to Egoli, to the City of Gold.

**Amos Masondo**

Executive Mayor: City of Johannesburg

# Newtown Cultural Precinct, Johannesburg

Johannesburg's cultural precinct is set in the heart of the 'old city' with safe and easy access from either the Nelson Mandela Bridge or the M1 and Carr Street interchange.

Newtown is a vibrant area with a unique and extraordinary character based on existing cultural facilities and a rich historical past. Visitors can choose between the theatre, art galleries, restaurants, museums, craft markets, dance clubs and jazz spots. Explore Newtown day or night: there is so much to discover.

Newtown is home to some of Joburg's biggest events - Standard Bank Joy of Jazz, Newtown Diwali Festival, Joburg and Gauteng Carnivals, the City's official New Year's Eve party, Arts Alive, the Africa Day concert, SA Fashion Week, First National Bank Dance Umbrella amongst many others.

Situated in Johannesburg's inner-city, Newtown forms the heart of the city's regeneration and reinvention of itself. Newtown is a fairly large area that lies sandwiched between the railway lines to the north, the M2 highway in the south and bounded in the east and west by West Street and Quinn Street respectively.

To ensure visitors have peace of mind, the area is managed by the Newtown Management District who have trained and uniformed public safety ambassadors on 24-hour shifts, strategically placed throughout the district.

Just around the corner from the market complex is the Oriental Plaza where every shopkeeper owns his shop and the vibrant colour of the busy complex is a sheer delight. Rolls of fabric spew out on to tables, pots, pans and crockery, kiosks with hair accessories, electronics, leather goods, fashion and the smell of incense, samoosas and chilli merge charmingly.

## Nelson Mandela Bridge

The Nelson Mandela Bridge is a landmark gateway into Newtown. The 295 metre long, cable-stayed bridge can accommodate over 3 000 vehicles per hour. In order to cater for the walking visitor, the bridge has pedestrian walkways and when lit, provides a spectacular new element to the Joburg skyline.

The bridge spans the main Braamfontein railway yards, forming part of the new link joining Braamfontein in the north and Newtown in the south. The former state president Nelson Mandela officially opened the bridge on 20 July 2003, two days after his 85th birthday.

## Mary Fitzgerald Square

The Square was originally a wagon site on which many strikers' meetings were held. It was named after activist Mary Fitzgerald in 1939. Throughout the twentieth century the Square continued to be a popular meeting place for political, community, cultural and worker organisations. The tradition continues to this day. Mary Fitzgerald Square is a major venue for events and festivals, and the Newtown Park, an unexpected splash of green in the heart of the district, also plays host to more laid-back arts activities, as well as just a place to pause, eat a picnic lunch, and soak up the vibrant atmosphere.

## Museum Africa

Museum Africa is a journey back into the glory years of the African continent's past, when the first civilisations thrived. The journey through Africa's history visits places like Kemet, now known as Egypt, Kush (Sudan) and Punt (Somalia), which the ancients called 'God's country'. Museum Africa is about a time the world forgot; a time very little of the world knows; a rich history with which a generation of black children can identify and correct the record on African history as it has been presented up until now.

## The Market Theatre

A visit to Joburg is incomplete without a night out at this internationally acclaimed theatre, made famous as the first integrated theatre, playing a pivotal role in the struggle against apartheid through the encouragement of debate and challenging ideas. It houses three theatres and a bar.

## Sci-Bono Discovery Centre

Previously known as the Electric Workshop, this eccentric building owned by the City of Johannesburg has been renovated to house Gauteng's flagship science centre, Sci-Bono Discovery Centre education office hubs, restaurants and science shops.

## SAB World of Beer

South African Breweries' World of Beer in Newtown offers an informative tour that traces beer origins about 6000 years back and demonstrates the beer-making process. In addition, it features a pub where visitors can enjoy refreshments after touring the facility.

Source:  
[www.newtown.co.za](http://www.newtown.co.za)  
[www.joburg.org.za](http://www.joburg.org.za)



# Useful Information

## Important Numbers

Police 10111  
Ambulance 10177  
Weather Bureau 082 162

### Summit Hotels

Crowne Plaza Johannesburg – The Rosebank  
Tel: +27 (0) 11 448 3600  
Cnr Tyrwhitt & Sturdee Ave

The Grace in Rosebank  
Tel: +27 (0) 11 280 7200  
54 Bath Ave, Cnr Tyrwhitt, Rosebank

Garden Court Milpark  
Tel: +27 (0) 11 726 5100  
Cnr. Empire and Owl Street  
Auckland Park

Taxi Service  
Enquire at your hotel  
Safe Cabs – Tel: 086 1665566

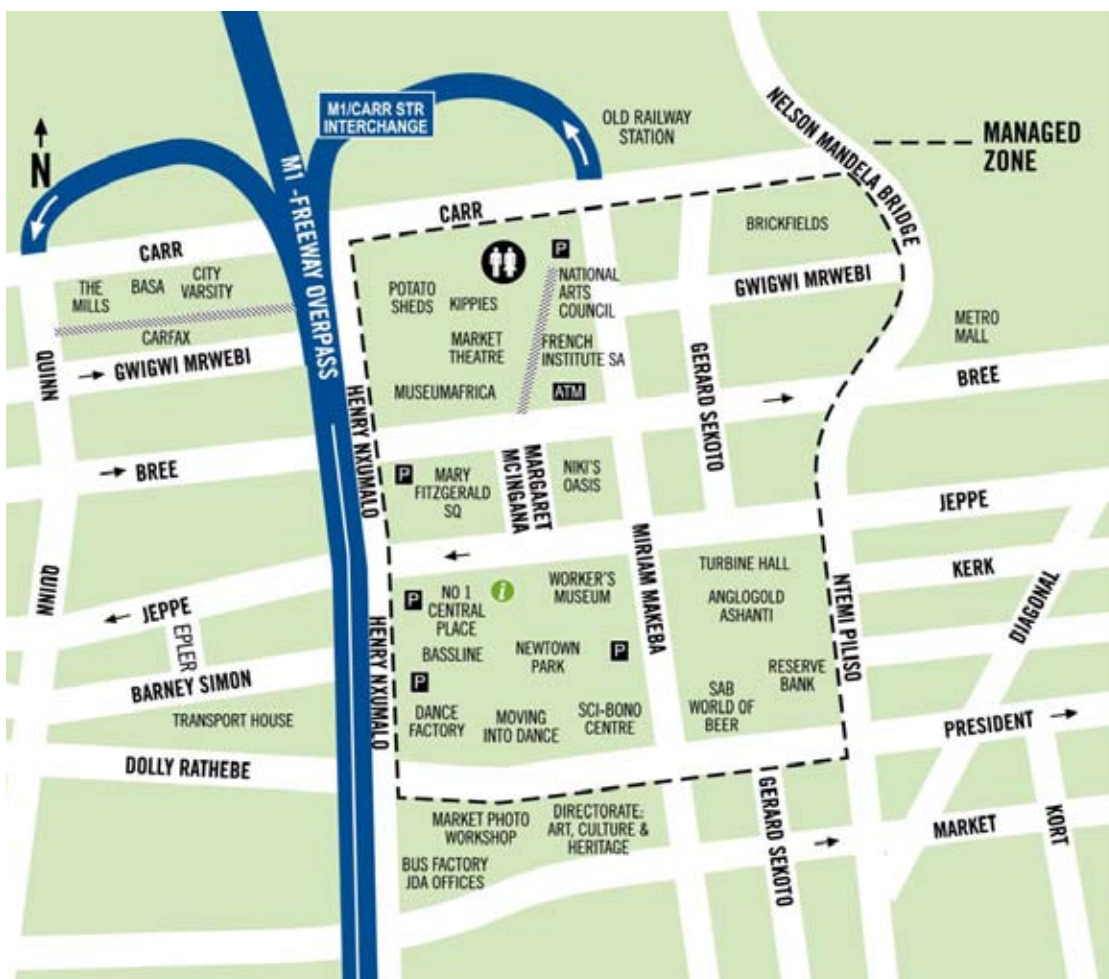
### Conference venue

Museum Africa  
Bree Street, opposite Mary Fitzgerald Square  
Newtown

### National Arts Council

Tel: +27 (0) 11 838 1383

## Newtown Map





# Home of the Afropolitan



The Afropolitan is a free spirited, socially conscious and knowledgeable individual, rooted in their heritage - a progressive thought leader. Being Afropolitan is not a label, or a status symbol available for all to buy. It's where cosmopolitan meets African. Afropolitan transcends race or class; it is a state of BEING.



**Good Music • Good Friends**



THE 4<sup>th</sup>  
**World Summit**  
ON ARTS & CULTURE



arts and culture

Department:  
Arts and Culture  
REPUBLIC OF SOUTH AFRICA



Department of Sport, Arts,  
Culture and Recreation



a world class African city