

MESSAGE FROM GUEST OF HONOUR



Welcome to Singapore.

Singapore is honoured to host the Second World Summit on the Arts and Culture as well as the inaugural meeting of the International Federation of Arts Councils and Cultural Agencies (IFACCA), the first global network of national arts funding bodies.

The Singapore Summit will be particularly significant as the first IFACCA Board will be elected, marking an important milestone in the development of IFACCA as a key international arts and cultural organization.

In the face of globalization and technological change, national arts agencies all over the world are grappling with ways to balance cultural and other developmental objectives. Given these competing priorities, collaboration with partners is an important strategy for successful arts development-whether to share resources, experiences or develop innovative approaches to promote and showcase artistic creativity.

The theme of this Summit, Creating Connections: Trends in Government Support for Artistic Creativity is highly relevant in this context. Singapore has been looking at ways to deploy its cultural capital to value-add to our economy, enrich our society and improve our quality of life. I am confident that the Summit will stimulate debate and strengthen international networks and partnerships that will collectively support artistic excellence and creativity not just in our respective countries, but also in the international arena.

I wish all delegates a fruitful and enjoyable stay in Singapore.

A handwritten signature in black ink, appearing to read 'Lee', with a long horizontal line extending to the right. To the right of the signature is a small graphic of a grid of dots.

LEE BOON YANG

Minister for Information, Communications and the Arts

WELCOME NOTE



Welcome to Singapore and to the Second World Summit on the Arts and Culture.

The National Arts Council, Singapore is delighted to host this Second World Arts Summit which promises to be a pivotal one for IFACCA, with the installation of the inaugural board. This formalization will pave the way for the next phase of IFACCA's development as an international network connecting key national arts and cultural agencies from all corners of the world and providing a platform to exchange and share ideas, resources and experience.

The NAC, Singapore, sees the summit and its participation in IFACCA as an important opportunity for Singapore to play its part and contribute on this international platform.

All over the world, the arts industry is facing increasing pressure to justify its value. As arts agencies, we have a mission to champion the value of artistic creativity to both our local communities and the world. In this respect, the theme of the Summit, Creating Connections: Trends in Government Support for Artistic Creativity is most pertinent.

Over the next four days, delegates can look forward to a series of stimulating presentations by distinguished international speakers who will lead discussions on topics like balancing cultural and economic objectives, new sources of support for the arts, and alternatives to financial grants, among others. These are all issues that we as policy makers are confronting and I am confident that the summit will throw up challenging and inspirational ideas that will benefit our work.

A visit to Singapore will not be complete without a first hand experience of our art and culture. The organizing committee has planned exciting showcases and visits to arts venues like the Arts House at the Old Parliament, Asian Civilisations Museum and Esplanade-Theatres on the Bay.

I wish each of you a truly wonderful and enriching experience at the Summit and a pleasant and enjoyable stay in Singapore.

Mr Lee Swan Hiang

Chief Executive Officer, National Arts Council, Singapore



The Second World Summit of the Arts marks a great achievement even as it illustrates a great need.

Over the past three years, under world political and economic conditions that were far from encouraging, the International Federation of Arts Councils and Culture Agencies (IFACCA) has grown from a mere idea to a membership of 40 national organizations. We are delighted that so many delegates have traveled to Singapore to attend this meeting.

Art has always transcended national borders and been the ambassador of new ways of thinking. IFACCA has proven a welcome and useful partner in this mission. The fact of IFACCA's success merely underlines the greatness of the vacuum that it fills.

The world of arts and culture is currently abuzz with activity and change. New attention is being paid to the importance of the arts, not just for their intrinsic value, but also as carriers of national identity, as instruments of social policy, as economic stimulants and as valuable products of international trade.

Cultural policies are shifting to address these realities. Arts councils and culture agencies are commissioning new research and developing new ways of thinking. In this, IFACCA's unique information-sharing programs have resoundingly demonstrated their value.

Cultural diversity is our future – not the diversity of isolation and impenetrable distance, but the new diversity of cultural choice that is within the reach of every individual. By promoting and enabling cultural exchange, IFACCA leads us into a richer future.

Since that snowy day in December 2000, when a roomful of delegates voted unanimously to establish a new organization, IFACCA has demonstrated undreamed of possibilities. Chairing it has been a true pleasure, and I wish equal joy of the position to its second chair, whom we will elect this week.

Dr Shirley L. Thomson, C.C.

Chair, IFACCA

**“A good arts
funding policy
will be in a
constant state
of flux.”**

– John Pick,

Vile Jelly, 1991, p.103

PROGRAMME

■ SUNDAY, 23 NOV 2003

Conrad Centennial Singapore

- 09.00am Registration (Registration takes place from 9am onwards till 5pm)
Pre-Function Foyer, Level 2
- 02.30pm Inaugural General Assembly – for National and Affiliate Members of IFACCA
North Ballroom, Level 2
- 04.30pm Briefing of session chairs and rapporteurs. Summit speakers also welcome to attend.
Salon IV, Level 2
- 05.00pm Free time and networking
- 06.00pm Opening Reception
Pool Pavilion, Level 4
- Welcome by **Mr Lee Suan Hiang**, CEO, NAC
- Welcome by **Dr Shirley Thomson**, IFACCA Chair

■ MONDAY, 24 NOV 2003

Conrad Centennial Singapore: North South Ballroom, Level 2

- 08.45am Guests/ Delegates to be seated
- 09.00am Welcome Address by **Mr Lee Suan Hiang**, CEO, NAC
- 09.10am Official Opening of Summit
- 09.20am Introduction of **Dr Shirley Thomson**, Chair of IFACCA and of the Canadian Cultural Property Export Review Board
- 09.30am **Keynote 1: Global Trends: Arts, People & Policy**
Keynote Speaker: **Mr Ho Kwon Ping**, Chairman, Banyan Tree Group

Government agencies and policy makers, as key supporters of artistic creativity, need to be constantly aware of and respond to the wider social, political, economic and technological contexts in which the arts are positioned. These 'megatrends' can be both a threat and an opportunity. Globalisation, for example, can be a threat to cultural diversity (by standardising culture) and an opportunity to develop larger markets for traditional cultural products (and hence ensure their survival). In recent debates on the importance of the arts, there has been growing emphasis on the role the arts and cultural sector plays in nurturing creativity as well as being the artistic core of the creative industry. Given these immense possibilities, what then can and should government do to maximise artistic creativity and develop a greater financial viability for the arts while minimising the threats? Is government intervention necessary or even desirable? In this keynote address, we hear from Mr Ho Kwon Ping, a private sector leader who has successfully made creativity a core part of a successful group of companies involved in lifestyle activities in the region.

10.00am Discussion (Facilitator: **Dr Shirley Thomson**, IFACCA Chair)

10.30am Reception

11.00am **Panel 1: Balancing Objectives in Cultural Policy**

Chair : **Risto Ruohonen**, Director, Arts & Cultural Heritage Division, Ministry of Education, Finland

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

Elizabeth Ellis, Chair, Te Waka Toi, Māori Arts Board, Creative New Zealand

Stéphane Martin, Président, Musée du quai Branly, France

Sydney Bartley, Director of Culture, Ministry of Education, Youth & Culture, Jamaica

Arts and culture funding agencies face the constant challenge of allocating limited resources to meet different objectives. For example, how do arts support agencies find a balance between cultural maintenance and artistic innovation? Between traditional and contemporary artistic forms? Between supporting creation and encouraging consumption? Between young artists and older artists? Between subsidy and strategic interventions? How much weight should an agency give to non-arts objectives such as economic growth and educational attainment? This Panel Session is designed to identify common strategic dilemmas and explore ways that arts and culture funders have tackled these dilemmas.

Discussion

12.30pm Lunch

02.00pm **Workshop 1(a): The Arts, New Technologies & Innovation**

Chair : **Ernest Edmonds**, Professor of Computation & Creative Media, University of Technology Sydney, Australia

Rapporteur : **Gunalan Nadarajan**, Dean of Research, LaSalle-SIA College of the Arts, Singapore

Artistic innovations using new technologies have not only introduced new forms of art, but have also challenged those technologies and entrenched notions of the nature of art. Arts funding agencies have responded to the change in a variety of ways. For example, they have altered their working definitions of 'the arts' and have restructured their funding programs (e.g. by introducing funding for 'new media' and cross-disciplinary arts). Technical and program innovations have crystallised the need to forge new alliances with the design, media, scientific and IT sectors. The parallel debates about viewing the arts as part of the 'creative industries' provide further challenges for arts policymakers. How have arts funders responded to such fundamental changes in the artistic environment? Have they been successful in partnership funding with other sectors? How successful have their measures been? What have been the outcomes for the arts? How do new technologies and innovations alter the arts policy landscape? How can arts and culture support agencies better anticipate change and evolve accordingly?

Workshop 1(b): Alternatives to Grant Making

Chair : **Ben Strout**, Executive Director, Arts Development, Australia Council for the Arts

Rapporteur: **Diane Dodd**, RECAP & CIRCLE Co-ordinator, Boekman Foundation

Subsidy is just one of a number of 'tools' available to governments for supporting arts and culture. Professor Mark Schuster, for example, identifies four alternatives to grantmaking: ownership and operation; regulation; incentives; allocation and enforcement of property rights; and information provision. Arts support agencies are increasingly supplementing grantmaking with programs aimed at developing audiences and encouraging arts participation. Some agencies are also devoting greater resources to strategic planning, research and leadership activities, particularly with an aim of supporting the arts by influencing government policy. What are some of the alternative tools to grantmaking? How are they implemented? How effective are they? What are the pitfalls?

- 03.30pm Afternoon Tea
- 04.00pm Plenary/Report back Session
- 05.00pm Free time and networking
- 06.30pm Buses Depart from Conrad Centennial Singapore to Asian Civilisations Museum
- 07.00pm Opening Dinner
Performance by Singapore Chinese Orchestra Percussion Ensemble (See Performance Highlights)

Guest-of-Honour: **Dr Lee Boon Yang**, Minister for Information, Communications and the Arts
Asian Civilisations Museum, Empress Place (River Room & Terrace)

■ TUESDAY, 25 NOV 2003

Conrad Centennial: North South Ballroom, Level 2

09.00am **Keynote 2: Art, Culture & Development**

Speaker : **Marian Pastor Roces**, Independent Curator & Critic, President TAO Inc, Philippines
Chair : **Jun'etsu Komatsu**, Managing Director Asia Center, The Japan Foundation

There is now a lively discourse on culture and development. How does art intersect with this discourse? What is meant by the terms 'art' or 'culture' or 'development'? This keynote session will probe these meanings and examine how the relationships between them are conceptualised, understood and even misunderstood.

Discussion

10.30am Morning Tea

11.00am **Panel 2: Culture & Development: The Place of the Arts**

Chair : **Doreen Nteta**, CEO, Arts Council South Africa

Panellists : **Ong Keng Sen**, Artistic Director, TheatreWorks

Faustina K. Rehuher-Marugg, Director, Belau National Museum, Palau

María Paulina Soto Labbé, Coordinadora Unidad de Estudios y Análisis División de Cultura Ministerio de Educación de Chile

Iman Al-Hindawi, Executive Director, Middle East Centre for Culture And Development, Jordan

The importance of culture in development is being increasingly recognised; the importance of the arts is, however, less well established. For example, in *Towards Cultural Citizenship: Tools for Cultural Policy and Development* (Bank of Gidlunds Förlag, 2002), Colin Mercer expresses regret that, to enable reconciliation between our knowledge of culture and our knowledge of development, 'a rather painful and protracted divorce...needs to be achieved between Culture and Art' (p. 19). Much of the pioneering work on culture and development (by, for example, economists such as Amartya Sen and agencies such as the World Bank and UNESCO) has utilised broader 'anthropological' notions of culture. In the dominant culture and development discourse, therefore, the arts are more often than not subsumed by more nebulous elements of culture such as language, literacy and broadcast media. What are the linkages between the arts and development? How can arts policymakers ensure that the arts are integral to debates over culture and development?

Discussion

12.30pm Lunch

02.00pm **Workshop 2(a): Making the Case for the Arts**

Chair : **Ann Bridgwood**, Director of Research, Arts Council England

Rapporteur : **Mike van Graan**, General Secretary, Performing Arts Network of South Africa

Advocating the benefits of arts funding is integral to the role of an arts support agency. Messages need to be tailored to suit a variety of audiences. Among others, agencies promote the arts to the public to encourage participation, to businesses to encourage sponsorships, and to political leaders to secure public funding and to have artistic interests considered in public policy. There are many ways to argue the value and benefits of the arts. Examples are:

- economic impacts; the arts encourage economic growth and development
- educational attainment; the arts improve students' academic performance
- health; the arts improve mental and physical health
- social impacts; the arts bring communities together and promote social inclusion

How good is current arts advocacy? How can agencies best convince others of the 'value' of the arts? What advocacy strategies work? What arguments are successful? Which arguments should be used with which audiences? What level of resources should be diverted to advocacy and lobbying? Can advocacy outcomes be measured?

Workshop 2(b): New Sources of Arts Support

Chair : **Keith Kelly**, Director of Public Affairs, Research & Communication, Canada Council for the Arts

Rapporteur : **Retha Louise Hofmeyr**, Director of Arts, Ministry of Basic Education, Sport and Culture, Namibia

Artists do not live on bread alone; they need financial support to pursue their artistic ambitions. This financial support can come from various sources: from customers; from governments; from businesses; and from foundations and benefactors. In some countries governments may allocate little or no funds to the arts. Even where government plays a substantial role in sustaining arts activities, levels of government funding can rarely be assured. How can arts support agencies help increase financing of the arts from non-government sources? What schemes have been introduced to expand financing from non-government sources? How effective have these been?

03.30pm Afternoon Tea

04.00pm Plenary/report back session

05.15pm Buses Depart Conrad Centennial Singapore for the Arts House

05.30pm Tour of Arts House at The Old Parliament (Optional)

06.45pm Singapore River Cruise (Optional)

Tickets can be obtained on the spot at Cruise Jetty 10, Raffles Landing Site (Next to the Asian Civilisations Museum, Empress Place) or Cruise Jetty 3 at Boat Quay

08.00pm Ana Caram "Live in Concert" at the Espalande Theatre (Optional)

Tickets can be obtained at the SISTIC outlet located at Millenia Walk, 1 Temasek Avenue, Information Counter, Level 1

■ WEDNESDAY, 26 NOV 2003

Conrad Centennial: North South Ballroom, Level 2

09.00am **Keynote 3: New Connections to Support the Arts**

Speaker : **Margaret Wyszomirski**, Director, Arts Policy & Administration Programme, Ohio State University, USA

Chair : **Nguyen Van Tinh**, Deputy Director General, International Cooperation Department, Ministry of Culture and Information, Viet Nam

A session for anticipating what the future holds for artists, arts organisations, governments and communities and their interrelationships. What will the world be like in 2010 or 2020? What can we learn from recent world events?

Discussion

10.30am Morning Tea

11.00am **Panel 3: Key Themes & Future Strategies**

Chair : **Patricia Quinn**, Director, The Arts Council of Ireland

Panellists : **Lidia Varbanova**, Former Director Arts & Culture Network programme, Open Society Institute, Hungary

Octavio Arbeláez Tobón, President La Red de Promotores Culturales de Latinoamérica y el Caribe, Colombia

Sarah Gardner, Executive Director, IFACCA

An identification of key themes and issues arising from the Summit, and a focusing on future developments. What are the implications for national arts agencies, IFACCA and other international agencies?

12.30pm Closing Lunch

Performance by Sri Warisan Som Said Performing Arts Ltd (See Performance highlights)

Closing Remarks by **Mr Lee Suan Hiang**, CEO, NAC

02.00pm Inaugural Meeting of IFACCA Board

Conrad Centennial Singapore: Salon II, Level 2

03.30pm IFACCA Asian Chapter Meeting

Conrad Centennial Singapore: Salon I, Level 2

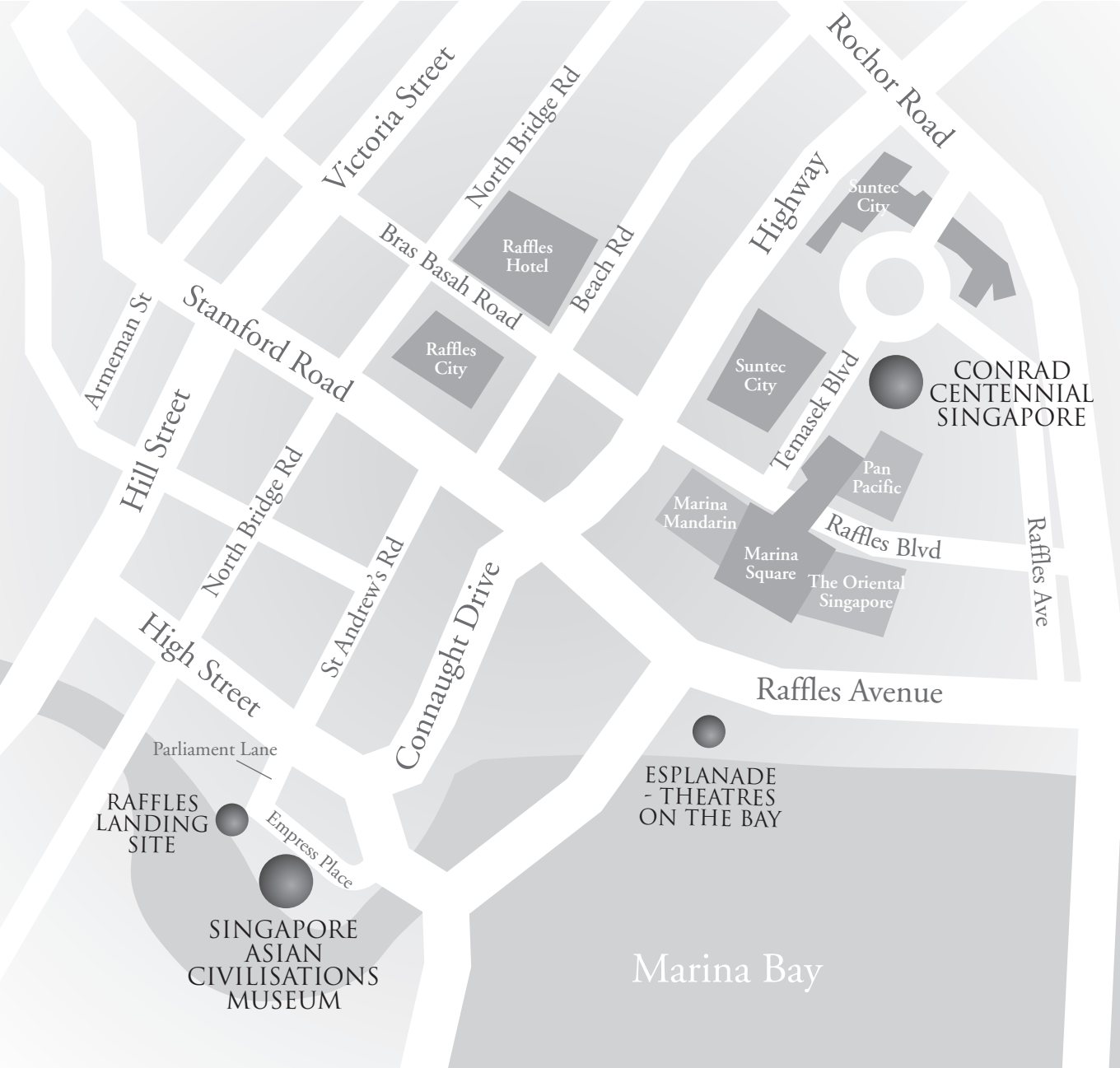
The Esplanade – Theatres on the Bay

02.45pm Buses Depart Conrad Centennial Singapore for the Esplanade

03.00pm Tour of the Esplanade - Theatres on the Bay (Optional)

Programme correct at time of printing.

SITE MAP



THE SPEAKERS



Ann Bridgwood

Ann Bridgwood is Director of Research at Arts Council England. Ann joined the Arts Council in 2000 to establish a new research department, which has responsibility for developing, commissioning and managing programmes of research and evaluation to address the Council's strategic objectives. The department's main areas of work are: impact and evaluation, arts consumption, arts production, tools for the sector, and learning and sharing.

Prior to joining the Arts Council, Ann worked at the UK Office for National Statistics, where she managed research projects on health, prisoners and adult literacy. She has worked as an educational researcher, first at the National Foundation for Educational Research and then at the University of North London. Ann taught social science in further education for 13 years and currently tutors for the UK Open University's Social Science foundation course. She has a Doctorate in Social Anthropology, her thesis being on Turkish Cypriot marriage.



Ben Strout

Ben Strout became the Executive Director of Arts Development at the Australia Council for the Arts in December 2000, overseeing the policies and operations of seven arts funding Boards. Mr Strout has a Bachelor of Arts cum laude in History of Ideas from Williams College, Massachusetts (USA). He trained as a performer and director at the Eugene O'Neill Theatre Center's National Theatre Institute and at the Hartman Theatre Conservatory, both in Connecticut. He has worked as a performer and musician with a number of theatres in the USA and for PBS television before coming to Australia in 1982 as Artistic Director of Australia's Theatre of the Deaf.

He joined the Australia Council in the Theatre area of the Performing Arts Board in 1988 and since then has held several positions in performing arts, including being the Manager of both the Theatre Board and the Dance Board, and was a special policy officer in a Council review of peer assessment. In 1990 he was the Executive Director of the Australian Centre of the International Theatre Institute.



Diane Dodd

Diane Dodd works for the Boekman Foundation - Study centre for arts, culture and related policy and on its behalf, co-ordinates and manages two European networks: CIRCLE (Cultural Information and Research Centres Liaison in Europe) and RECAP (Resources for Cultural Policy). She is also the development coordinator of CPRO (Culture Policy Research Online).

Prior to her work with the Boekman Foundation, she worked as a consultant for the European League of Institutes of the Arts (ELIA) and before this for the London School of Economics conducting a research project on New Media: working practices in the electronic arts.

She is the editor of two books: Planning Cultural Tourism in Europe and Cultural Citizenship - Cultural Policy and Civil Society in Europe. Before her career as a researcher and coordinator of cultural policy networks, Diane managed a community theatre company in South East London called EnTelechy and performed, as well as, directed theatre and dance productions. Diane has a degree in theatre and contemporary dance and is Master of Philosophy at City University, London.



Doreen Nteta

Doreen Nteta is the first Chief Executive Officer of the National Arts Council of South Africa, charged with establishing the NAC's administration and granting policy. Mrs Nteta studied social anthropology and museum studies in 1968, when she was employed by the National Museum and Art Gallery of Botswana to set up its new museum service, its curatorial departments and programs, and a mobile museum service for rural schools. She has served as Under Secretary in the Ministry of Labour and Home Affairs, where she was responsible for culture, women's issues, youth and sports. Her involvement in the arts and culture spans 32 years and includes writing and editing professional papers and journals.



Elizabeth Ellis CNZM

Elizabeth Ellis CNZM is Chair of Te Waka Toi, the Māori arts board of Creative New Zealand. Her iwi (tribal) affiliations are to Ngā Puhī and Ngāti Porou. Te Waka Toi promotes and supports Māori arts and artists through the distribution of funding for arts projects and organisation as well as overseeing special projects and initiatives. Ms Ellis has been a member of Te Waka Toi since 1994 and became its chair in 1997.

She is a graduate of the Auckland University Elam School of Fine Arts, a painter, and advocate for Maori art, education and women. She is a life member of the Auckland War Memorial Museum, trustee of the Auckland Art Gallery Enterprise Board, and active in Te Rawhiti Pewhirangi. She has curated several exhibitions of Māori art and has taught secondary school art history. She currently works as a senior review officer for the Education Review Office in Auckland. She was awarded a Companion of the New Zealand Order of Merit in the 2003 Queen's Birthday Honours list.



Ernest Edmonds

Ernest Edmonds is both artist and scientist: currently Professor of Computation and Creative Media at the University of Technology, Sydney as well as a Visiting Professor at Goldsmiths College, University of London and at the Centre for Arts Research, Technology and Education in Westminster University, London. Ernest was a pioneer in computer-based art, first showing an interactive work and presenting his vision in 1970. He has exhibited in many countries, including England, Russia, Holland, Belgium, France and Germany. Ernest was also an early computing researcher advocating the importance of the user interface almost 30 years ago and inventing an innovative software 'architecture' in 1982.

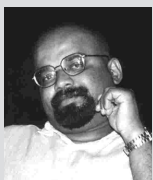
Ernest has published widely and his books range from "The Separable User Interface" in 1992 to his latest, "Explorations in Art and Technology", authored with Linda Candy. Recently, he led the UK DTT's mission on "The Interaction of Art and Technology" to Japan, and was a member of the Art and Technology Advisory Board at the ATR Laboratories, Kyoto. He founded the highly acclaimed Creativity & Cognition international conference series in 1993 and continues to be its Chairman. He is frequently invited to speak in Europe, Japan, the USA and Australasia on frontier technologies, digital media and the creative arts.



Faustina K. Rehuher-Marugg

Tina Rehuher-Marugg has over two decades of experience in the development of the arts, culture and history in Palau as well as other Pacific islands. Her knowledge and skills in the fields of Museology, Anthropology and Pacific studies have contributed to the preservation and development of Palau's unique cultural and historical heritage. Her work with both young and old generations has equipped her with the needed skills and experience to work with different types of people. Her knowledge of the Pacific and her network with regional and international bodies and has prepared her to be a part of the Palau's future development.

As Director/Curator of the Belau National Museum since 1990, she has handled major projects/programs which included: establishing community outreach programs including local schools; creating oral history project for primary/secondary students and traditional artists; planning and creating traveling exhibits and staging exhibitions as a way to convey social, economic, political and environmental awareness to local residents and visitors; utilizing senior citizens in transferring their knowledge & skills; establishing the Belau Arts Festival to promote artists at all levels; establishing research networks with overseas museums, universities and researchers; winning grant awards for the Museum's operations and development of art exhibits, film recording, applied arts workshops, the first Palauan-Palauan dictionary; systematizing the research library; creating and implementing the museum collections database; regularly presenting professional papers/reports at various regional and international forums/conferences; creating the Belau National Museum's publications; planning and organizing conferences and workshops; and instrumental in the creation of the Pacific Islands Museums Association; presently serving as the chairperson of the Council of Pacific Arts in organizing the 9th Festival of Pacific Arts 2004.



Gunalan Nadarajan

Gunalan is an art theorist/curator based in Singapore. His publications include a book, *Ambulations* (2000) and several academic articles including a chapter, "Ornamental Biotechnology and Parergonal Aesthetics", in *Biotechnology, Art and Culture* by MIT Press (2003). He is also corresponding editor / writer to several international journals including *Contemporary* (UK) and *Flash Art* (Europe).

He curated several exhibitions including *Ambulations* (1999), *Cyberarts: Intersections of Art and Technology* as part of the *Nokia Singapore Art, 2001/02* (2001) and *180kg* (Jogjakarta, 2002). He was contributing curator for *Documenta XI*, a prestigious international art exhibition held in Kassel (Germany) in 2002, and *Mediacity 2002*, a new media art biennial in Seoul (S. Korea). He serves as Co-Chair of the *Digital Art Show for GRAPHITE 2003*, the SIGGRAPH (Special Interest Group in Computer Graphics) Regional Conference to be held in Singapore in 2004.

Gunalan is one of the Board of Directors of the Inter Society of Electronic Arts, an international new media arts organization. As Dean of Research and Director of Intermedia Lab at the LASALLE-SIA College of the Arts, Gunalan is involved in several ongoing research projects in art and biology, robotic arts, ambient intelligence, nano-fabrication, smart clothing and gaming.



Ho Kwon Ping

Ho Kwon Ping is Chairman of the Banyan Tree Group, which owns both listed and private companies engaged in the development, ownership and operation of hotels, resorts, spas, residential homes, retail galleries and other lifestyle activities in the region. He is also Chairman of the family-owned Wah Chang Group.

In addition to his commitments with the Banyan Tree Group and Wah Chang Group, he is also Chairman of Singapore Management University, the third national university in Singapore; Board Director of Singapore Airlines Limited; Main Board Director of Standard Chartered Bank plc; Director of the Government of Singapore Investment Corporation; Member of the Singapore – US Business Council; Member of Asia Pacific Council, The Nature Conservancy; Member of the Regional Advisory Board of the London Business School; Member of the International Council of the Asia Society; Member of the International Board of Overseers of Illinois Institute of Technology and member of the INSEAD International Council.

He was educated in Tunghai University, Taiwan, Stanford University, California, and the University of Singapore. Prior to joining Wah Chang in 1981 he worked as a journalist with the *Far Eastern Economic Review*.



Iman Al-Hindawi

Iman Al-Hindawi is the Founder and Executive Director of the Middle East Center for Culture and Development (MECCAD) in New York-USA and Amman-Jordan. Al-Hindawi has also worked with the Institute for Cultural Enterprise (ICE) in New York, a newly established organization dedicated to the promotion of cultural enterprises worldwide. She is involved in various projects to promote Arab cultures overseas and has launched the first International Cultural Market for the Arab Countries in Amman, Jordan since the year 2001. She pursued her past career at the National Music Conservatory of Queen Noor Al Hussein Foundation; a leading Jordanian organization in the field of music and music education.

She received her M.A. in Arts Administration from Columbia University and has a bachelor degree in Business Administration.



Jonathan Katz

Jonathan Katz is one of the primary spokespersons in the United States on behalf of funding and support for the arts and cultural activities. He has guided the National Assembly of State Arts Agencies (NASAA) as its chief executive officer since 1985. Through NASAA, the state arts agencies (SAAs) share knowledge and strategic thinking, develop leadership and professionalism, maintain information systems, and advocate the value of the arts and culture. During the current fiscal year, SAAs will manage more than \$400 million in state appropriations, federal grants and other revenues.

Dr. Katz has directed the graduate arts administration program at the University of Illinois at Springfield, The Children's Museum of Denver, and the Kansas Arts Commission. A frequent speaker and workshop leader at forums on cultural issues and trends, he has consulted extensively on strategic planning, cultural policy development, advocacy, management training, and financial planning and earned income for NGOs.

He has conducted planning and professional development sessions for cultural agencies in five cities in Mexico on behalf of the U.S. government and has been a consultant to the Ford Foundation, National Endowment for the Arts, and Salzburg Seminar, as well as to the IFACCA board of directors on aspects of association management and services. Recently, Dr. Katz taught "Cultural Policy: The American Context" as a visiting scholar for the University of Chicago and is designing an online graduate course in cultural policy for Seton Hall University.



Jun'etsu Komatsu

Jun'etsu Komatsu is the Managing Director of the Asia Center and Office of the Middle East Programs, The Japan Foundation. He has previously held the positions of Managing Director, Liaison Office for Japan-ROK Cultural Exchange; Deputy Director, The Japan Foundation Japanese Language-Institute Urawa; and Deputy Executive Director, The Japan Foundation Center for Global Partnership (CGP). He has also held senior posts for the Japan Foundation in Bangkok, London and Cologne.

He holds a B.A. from the University of Tokyo, Faculty of Letters, Department of German Language and Literature. Since 2001 he has been a Visiting Lecturer for the Graduate Course at Kyorin University. He has written articles for various magazines and was the co-author of "Japanese Cultural Exchange and the Grassroots Exchange" in Cultural Exchange and International Cooperation, Akashi Publishing House, July 2003.



Keith Kelly

For the past twenty-three years, Keith Kelly has been engaged in issues and initiatives to promote a better standard of living for Canadian artists and creators and in promoting understanding of the complex world of the arts and cultural industries. He has worked in a variety of capacities with the federal government, including Secretary to the Status of the Artist Task Force, General Secretary of the Canadian Advisory Committee on the Status of the Artist, as well as assignments with the Department of Foreign Affairs and International Trade and the Canada Council.

In 1989, he left the public service to take up the position of National Director of the Canadian Conference of the Arts (CCA), Canada's largest and oldest arts advocacy organization. At the CCA, he was involved in copyright reform, taxation issues, international trade and globalization, and the impact of new technologies on the arts. A founding member of the Governor General's Performing Arts Awards Foundation, he has received the Canada 125 Medal for his services to the Canadian arts community, as well as a Special Achievement Award from SOCAN, an Honorary Membership in Canadian Actor's Equity Association and was the first recipient of the Keith Kelly Cultural Leadership Award from the CCA. In 2002, he was awarded the Queen's Golden Jubilee Medal for his work on behalf of Canadian artists and arts organizations. In 1998, he joined the Canada Council for the Arts where he is the Director of Public Affairs, Research and Communications.



Lidia Varbanova

Dr. Lidia Varbanova is currently the Program Consultant of the Arts and Culture Network at the Open Society Institute (the Soros foundations' network). Before joining OSI in 2000 as the Program Director, her former professional experience was as: Head of Department of Social and Cultural Management and Economics, University of National and World Economy, Sofia; Tutor and consultant in management at the Open University, London; Director of and founder of Arts Management program, New Bulgarian University; Consultant and advisor with the Ministry of Culture, Union of Bulgarian Foundations, Civil Society Development Foundation and the Democracy Network; President and founder of the Balkan Arts Foundation; Secretary of the Economic and Commercial Department, Embassy of the Republic of Turkey, Sofia.

Her research, consulting and teaching experience is in the fields of: cultural policy and management, cultural marketing, fundraising and sponsorship, cultural economics, fundraising and sponsorship. She has received the following major awards and fellowships: Fulbright fellowship in cultural economics; RSS grant; NISPAcee fellowship; Fellowship Grant by the Japan Foundation; Project Grant by the North Atlantic Treaty Organisation; Artslink visiting fellowship, UCLA, California; Scholarship, the Webb Memorial Trust, Ruskin College, Oxford. Dr. Varbanova obtained Ph.D. in Economics, MA in Industrial Management and Minor in Journalism.



María Paulina Soto Labbé

During the 1990's, María Paulina Soto Labbé carried out research related to youths and the teaching of research methodologies for degree courses in the Social Sciences, for the cinema and television, journalism, dance, theatre pedagogy and graphic design. Since 1997, she has been coordinating the Unit of Studies and Analysis, of the Cultural Division of the Ministry of Education in Chile. She has participated in numerous programmes on academic and political reflections based on the themes of Chile's internal and external cultural policies.

She designed and coordinated the research of "The Cultural Cartography of Chile". She has also participated in international studies on Cultural Economics and Urban Imaginaries; and there in conducted studies on cultural workers, monographs of patrimony and the Chilean cinema. She has participated in the research network studying the culture of Latin America, which has allowed her to build perspectives on key themes, methodologies and dominant approaches in the research of particular sectors in these countries.



Margaret Wyszomirski

Margaret Wyszomirski is Director of the graduate Program in Arts Policy and Administration at the Ohio State University. She holds faculty appointments in both the Department of Art Education and the School of Public Policy and Management.

She has written widely on arts and cultural policy issues including public funding for the arts, public art commissioning, intellectual property, and the creative sector. Prior to her current position, she has held faculty positions at other universities including Rutgers and Georgetown Universities. She has also held government positions, notably as Staff Director for the 1990 Independent Commission on the NEA and as Director of Policy Planning, Research and Budget at the NEA.



Marian Pastor Roces

Marian Pastor Roces is an independent curator and critic. She is also CEO of TAO, Incorporated, which presses for a social justice agenda in museum and exhibition development projects; and in its work with urban planners and architects. TAO, Inc. recently worked as cultural planners for the masterplan for the 70 hectare seaside site of the Cultural Center of the Philippines.

Her recent essays include a critique of international art exhibitions, developed through an archeology of their roots in 19th century universal expositions [in Gerardo Mosquera and Jean Fischer (eds.), "Over Here," Cambridge: The MIT Press (in press)]; and a review of Dokumenta 11 (written for a symposium organized by the Institute of International Studies, University of Technology Sydney).

She is presently in Tokyo as a Fellow of the Japan Foundation, in its Asian Leaders Program; and will take up another Fellowship, with the Australian National University in 2004, to finalize a book on the theoretical and physical architecture of the museums and cultural centers being built in Southeast and East Asia.



Mike van Graan

Mike van Graan was appointed as an adviser to the minister responsible for arts and culture after South Africa's first democratic elections in 1994. He now serves as the General Secretary of the activist lobby group, the Performing Arts Network of South Africa (PANSA), and is a National Executive Committee member of the Network for Arts and Culture South Africa (NACSA), an umbrella body representing the broader cultural sector. He was elected in October 2002 to the Steering Committee of the International Network for Cultural Diversity (INCD).

His company, Article 27 Arts and Culture Consultants, offers a variety of services including event management, policy research and development and evaluation of cultural projects, and produces the South African Handbook on Arts and Culture, a comprehensive directory of information on the cultural sector. He writes a weekly column that monitors and comments on developments in the South African cultural sector, for which he won the "Arts and Culture Journalist of the Year Award". He is also an award-winning playwright.



Octavio Arbeláez Tobón

Octavio Arbeláez is President of REDLAT, the Network of Cultural Promoters of Latin America and the Caribbean network, based in Colombia. He was the National Director of the Culture Department Arts of Colombia from 1997 to 1998, and has previously held positions as the Director of the Festival of Theater of Manizales and Manager of OC Cultural Marketing. He was the President of the Network of Colombian Cultural Producers 1995-1997 and President of the Latin-American Network of Independent Producers of Contemporary Art 1993-1994. He has undertaken a range of consultancies and advisory roles for the cultural sector and the government.

Mr Arbeláez is a lawyer with degrees Philosophy and Letters (University of Caldas) and Cultural Marketing (University of Sao Paulo). He was the Dean of the Faculty of Arts and Professor of the Faculties of Law and the Arts, at the University of Caldas during the 1980s. He is the author of Scenarios de Dos Mundos, Ministry of Culture of Spain, 1992 and various articles and texts on cultural management and cultural marketing in newspapers and magazines in Europe and Latin America.



Ong Keng Sen

Artistic director of TheatreWorks, Keng Sen graduated from the Tisch School of the Arts, New York University, and also holds a law degree.

His most substantial achievements in Singapore include the development of playwriting through the creation of the Writers' Laboratory, his artistic direction of the Retrospective which brought together Singapore scripts written over three decades and the creation of new writing Festivals in the form of theatre carnivals in the Fort Canning Park. Keng Sen's direction has been seen in New York City at the Lincoln Center; in Tokyo at the Theatre Cocoon, Bukamura; in the Adelaide Festival and in the famous Kronburg Castle in Denmark. His "docu-performances" that explore today's Asia through history and confrontation of self include Cambodia's The Continuum: Beyond the Killing Fields. Recently he extended this to make a new production in Vienna, which looked at the trials of milosevic in The Hague. His newest work The Global Soul - the Budhha project will complete its 2003 tour in Zurich and Rotterdam.

Equally important have been his international Asian laboratory processes known as the Flying Circus Project. His networking/capacity building projects have contributed to the work of other artists in Asia including Shanghai, Hanoi and Luang Prabang. He has been the artistic director of an international arts festival at the House of World Cultures in Berlin - In Transit, for 2002 & 2003.



Patricia Quinn

Patricia Quinn is the Director of the Arts Council/An Chomhairle Eala'ón, the development agency responsible for the promotion and support of the arts in Ireland. She was previously Cultural Director of Temple Bar Properties, the state-owned urban development company charged with the renewal of a central Dublin 12-acre site as a cultural quarter.

She holds an Honour's degree in history from Trinity College Dublin, and a Master's degree in management practice from the Irish Management Institute/TCD.



Retha Louise Hofmeyr

Retha Louise Hofmeyr has been the Director of Arts in the Ministry of Basic Education, Sport and Culture in Namibia since it was established in 1990. In this capacity she has been responsible for the establishment and development of the National Theatre of Namibia, the National Arts Gallery of Namibia, the College of the Arts, the National Arts Extension Programme, Regional Arts Centres and the National Arts Council.

She chaired the first curriculum panel for school arts and is a consultant and moderator for arts at tertiary institutions. She has initiated several arts programmes in collaboration with other agencies to combat environmental and social problems, especially HIV/AIDS. This has ensured that the Directorate of Arts has membership on all major national social and environmental networks.

She piloted the public service programme for the Recognition of Prior Learning (RPL) and the national standard setting for arts through the National Qualifications Authority. She often acts as a consultant in conflict resolution.

She is a member of several international boards, examination panels and juries. She qualified as a musician in South Africa, Austria and Portugal and has performed internationally. Before joining the civil service she had an independent recording studio and worked for the national broadcaster, documenting traditional Namibian music.



Risto Ruohonen

Risto Ruohonen is the Director of Arts and Cultural Heritage Division, Special Government Advisor to the Ministry of Education, Finland. Previously Risto served as the chairman (CEO) of the Arts Council of Finland from 1998 to 2003. He has also served as the president of the ARSBALTICA network since 1999.

Before joining the Arts Council, he was the Managing Director and Theatre Director first in the Lahti Municipal Theatre and then at the Helsinki City Theatre for 12 years. In the 1980s he worked as the Director of Culture in the cities of Turku and Vantaa. He was chairman of the National Council for Dance from 1989 to 1994. He has a Master of Political Science from the University of Turku.



Sarah Gardner

In March 2001 Sarah Gardner was appointed inaugural Executive Director of the International Federation of Arts Councils and Culture Agencies (IFACCA). During the previous ten years she occupied a number of senior executive roles with the Australia Council chief among them Director of Strategy and Policy. In this role she was responsible for research and planning, public affairs, government relations and the Council's secretariat. In 2000 she produced the Council's wide-ranging report, *Planning for the Future: Issues, Trends and Opportunities for the Arts in Australia*. From 1985-88 Sarah was the Director of Public Affairs for the Australian Bicentennial Authority and from 1989-90 a consultant in both the private and public sectors for leading Australian firm Issues Australia. Prior to that she was technical manager with the German company Schering and worked freelance in the tourism industry and community sector in England, Italy, Scotland and Spain. Sarah has served on various boards and advisory committees including the Australian Key Centre for Cultural and Media Policy at Griffith University, UNESCO's cultural network, and Object: The Australian Centre for Craft and Design. She holds a BSc and Masters in Public Policy from the University of Sydney.



Shirley L Thomson, C.C.

Dr Shirley L Thomson is currently Chair of the Canadian Cultural Property Export Review Board, having previously held the post of Director of the Canada Council for the Arts from January, 1998 to January 2003. Dr Thomson is a leading figure in the Canadian arts community. From 1987 to 1997, she served as Director of the National Gallery of Canada, during which time she oversaw the Gallery's move into its new home, an outstanding series of exhibitions and acquisitions, and its change to Crown Corporation status. From 1985 to 1987, she was Secretary-General of the Canadian Commission for UNESCO, in which position she also sat on the Senior Management Committee of the Canada Council. From 1982 to 1985, she was Director of the McCord Museum in Montreal.

Dr Thomson has received several honorary doctorates. She was named a Chevalier des arts et des lettres by the Government of France, and was made a Companion of the Order of Canada in 2001. She received her PhD in art history from McGill University in 1981, her MA in art history from the University of Maryland in 1974 and her BA in history from the University of Western Ontario in 1952. Her particular field of interest is 18th century French art and architecture.



Stéphane Martin

Stéphane Martin was appointed Président Directeur-général of the Musée du quai Branly, Paris in 1998. He joined the Ministry of Culture in 1993, having been an active figure in the arts in France since 1989, holding positions with the Georges Pompidou Centre and Radio France, after his return from an appointment as President of Senegal's Commission for Auditing Accounts and Monitoring Public Institutions.

Following his studies at the Paris Institute of Political Science and the National Administration School (ENA), M Martin lectured in Statistics and Economic Administration and was appointed to the National Audit Office in 1982, followed by promotion to Public Auditor in 1986 and Senior Advisor in September 2000. M Martin is the President of Ensemble Intercontemporain and has been a member of ICOM (International Committee of Museums) since May 2000.

Martin is a Knight of the Legion of Honour; Commander of the Order of Arts and Literature; Commandeur des ordres du Lion et du Mérite du Sénégal and Officer of the Order of Merit (Poland).



Sydney Bartley

Sydney Bartley is Director of Culture in the Ministry of Education, Youth & Culture, Jamaica, responsible for national cultural policy formulation, monitoring and implementation, for providing leadership to a process whereby programmes and policies for cultural development can be translated into opportunities for cultural expression, the promotion of cultural diversity, the realization of the economic and social value of culture and a better quality of life for all Jamaicans.

Over the years Sydney has been very active in several areas. He represents Jamaica on the Working Group on Cultural Diversity and Globalization of the International Network on Cultural Policy (INCP). He has been Coordinator of Linguistic Integration Project since 1995 and since 2002 Coordinator of Cultural Industries Development Project for the Forum of Ministers of Culture of Latin America and the Caribbean.

Sydney is currently Co-Chair of the Regional Cultural Committee of CARICOM Directors of Culture and a member of the Management Committee for CARIFESTA (Caribbean Festival of the Arts). He was also Chairman of the Selection Panel for the OAS Gabriela Mistral Prize for Literature and Philosophy in 2000.

Before joining the Ministry Sydney taught Spanish and was Chairman of the Cultural Committee of one of the parishes of Jamaica. He has an Honours Degree in Spanish and a Diploma in Education (Distinction) from the University of the West Indies. He has also received training in Foreign Language Teaching from the University of Salamanca in Spain as well as in the development of cultural programmes from Venezuela.

PERFORMANCE HIGHLIGHTS

Opening Dinner, 24 November 2003, 07.00pm

Singapore Chinese Orchestra Percussion Ensemble

Hold your breath as we present a heart-stopping performance by a group of young and talented musicians – the Singapore Chinese Orchestra's percussion ensemble. The percussion ensemble comprising of **Ngoh Kheng Seng, Shen Guo Qin, Tan Loke Chuah, Teo Teng Tat** and **Wu Xiang Yang** led by Young Artist's Award winner **Quek Ling Kiong** has stormed the Chinese orchestral world with their passionate display of percussion music. Formal training under renowned world percussionist coupled with years of performing professionally with an orchestra and as solo performers, these dynamic percussionists have the 'beat' to pump up the adrenaline of their audiences and leave them in awe. Armed with impressive techniques, and incomparable chemistry between each individual, this group is set to place their gongs and drums on the central stage of the music world and push percussion music to another pinnacle.

A note about the Singapore Chinese Orchestra:

Dynamic, youthful and visionary, the Singapore Chinese Orchestra (SCO), recently established at the refurbished Singapore Conference Hall (SCH), is Singapore's only national Chinese orchestra. Under the baton of its charismatic music director, **Tsung Yeh**, it aspires to introduce Chinese orchestral music to an ever-broadening audience.

Closing Lunch, 26 November 2003, 12.30pm

Sri Warisan Som Said Performing Arts Ltd

Sri Warisan is a performing arts group that fuses traditional and contemporary techniques in various art forms – dance, music, vocal and multimedia.

Established in 1997 and led by Singapore Cultural Medallist, Madam Som Said, Sri Warisan is committed to not only developing professionalism in the performing arts but also to audience development, reaching out to children, youth and adults. Sri Warisan also conducts performing arts courses, workshops, talks and seminars.

It has performed at numerous local events such as the National Day Parade, Drums and Dances organised by the Japanese Cultural Society and the World of Music and Dance (WOMAD) 2000 to 2002. Sri Warisan has performed for Music Carousel, Singapore Symphony Orchestra (SSO), at Music Box by the Esplanade –Theatres on the Bay and collaborated with Dramaplus in Wayang Tempest and Asia Dance in Theatre Research in Ramayana. The company also choreographed Pelita in tribute to Singapore's Prime Minister Goh Chok Tong.



THE ORGANISERS

International Federation of Arts Councils and Cultural Agencies (IFACCA)

The IFACCA was inaugurated at the Canada Council's First World Summit of Arts and Culture in Ottawa in December 2000. The Federation, the first global network of national arts funding bodies, aims to create an international resource and meeting ground for arts and culture funding agencies that have a public responsibility for supporting excellence and diversity in artistic endeavour. More information at www.ifacca.org.

National Arts Council

The National Arts Council, Singapore, was formed as a statutory board in 1991 to spearhead the development of a vibrant arts culture in Singapore. As a national agency for the arts, it works to actively build a city animated by culture, tradition and creativity. It also engages in international exchanges and promotes Singapore artists on the international stage.

SECOND WORLD SUMMIT ORGANISING COMMITTEE

Australia	Ms Sarah GARDNER Ms Louise GODLEY	Mr Christopher MADDEN	
Singapore	Ms Susan LOH Ms GOH Ching Lee	Ms CHUA Ai Liang Mr TAN Boon Hui	Ms Esther SONG Ms TAN Sze Meng

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Esplanade – Theatres on the Bay
Singapore Chinese Orchestra Percussion Ensemble
Sri Warisan Performing Arts Ltd

Our heartfelt apologies to anyone whom we may have inadvertently omitted.