



5th WORLD SUMMIT ON ARTS & CULTURE MELBOURNE AUSTRALIA

3 - 6 October 2011



CREATIVE
INTERSECTIONS

SUMMIT
REPORT

www.artsummit.org



**ARTS
VICTORIA**





From the Programme Advisor

From a curatorial perspective the World Summit on Arts and Culture was both a challenge and a pleasure. The theme for the 5th gathering was already set as *creative intersections*, so the challenge was to create a structure which would allow for the fullest possible exploration of that theme. Given the global membership of the International Federation of Arts Councils and Culture Agencies (IFACCA) it was obvious that there would be no lack of interesting and authoritative speakers on any given topic and that we would have the pleasure of inviting anyone who could expand that given pool of knowledge and throw out some challenges of their own. What we aimed for was both an authentic, concrete response to the theme and simply an opportunity for virtually united colleagues to meet and talk in person and thereby generate new energy for their diverse roles throughout the world. We wanted to create in those few days, something to take home and work with.

The choice of venue was significant in that it was the first 6-star environmentally rated convention centre in the world. As environmental concerns are now part of the framework of the arts, that seemed a good statement in itself. Melbourne would offer a fertile setting with the Fringe Festival already on and the Melbourne Festival about to start: delegates would have a great choice of performing arts to see. Most tellingly for me, just up the river, the National Gallery of Victoria was hosting an exhibition about Vienna: on their most public façade the motto loomed large 'Der Zeit ihre Kunst. Der Kunst ihre Freiheit'. The elephant in my own room was always the artist's right to freedom of expression, the need to uphold the value of the artist in any society, not just those who wished to devote their work, or part of it, to overtly utilitarian uses. Artists are valuable to society simply by virtue of the exercise of the creative muscle, and the inspiration that offers to all citizens. Yet the first part of the Secession motto is equally important: we do live in an age when active participation in community and in society is on the rise, and thus that is also true for many artists. There are now legions of artists who wish to intersect actively with the kinds of sectors we looked at – environment, health, disability, disadvantage, education, inclusion, migration and mobility, political and religious structures – and clearly many artists are already part of these sectors.

'dirtsong' gave us the right kind of opening for the Summit as some of our finest Indigenous musicians, The Black Arm Band Company, followed Aunty Carolyn Brigg's Welcome to Country to give us the appropriate context for our gathering in that place. Many delegates commented on the power of this performance, and I personally experienced some kind of hallucinatory epiphany as Archie Roach lifted his eagle wings to embrace the entire auditorium.

Our keynote speakers and panellists delivered superbly as luminaries such as Jacques Martial, Mike van Graan, Alison Tickell and Tim Greacen threw out serious and passionate challenges to our perceptions of the big issues for humanity and how they intersect with the arts at this time. Presenters such as Jo Dorras and Danny Marcel from Vanuatu, Pooja Sood from India, and Lucina Jiménez from Mexico brought us clear insights from those parts of the globe which do not have the kind of support that many of us take for granted. The more intimate roundtable discussions in the afternoons allowed many others a voice, and a small army of rapporteurs started to amass the input which would provide our take-home. In between all of this we were treated to great music from the diverse culture and language groups that live at the heart of Melbourne, as well as a towering unadorned 'reading' by Jacques Martial of Aimé Césaire's 'Notebook of a Return to My Native Land'.

During the Summit, Brad Haseman was looking at the gathered input and shaping it for a final session. The enthusiasm with which delegates embraced the final interactive task of pulling all this together was heartening, and gave us the sense that even on the final day, after so much rich content from so many different perspectives, people still felt eager and compelled to ensure their positions were clearly represented. The final 'manifesto' went up on the World Summit website (www.artsummit.org) a few days afterwards, and while it is more generalised than I had anticipated when I was initially shaping the Summit's structure, it reads as an authentic expression of the idealism to which delegates aspired. Certainly anyone in the world, no matter the size or economic standing of their country, city or town, could use it as the starting point for developing arts policies which sit with good conscience in the world today.

I thank IFACCA and the Australia Council for the challenge and for the pleasure; I learned a lot, am very happy to have met so many passionate supporters of the arts throughout the world, and sincerely hope that I may have the chance to be in Santiago, Chile, for the next Summit.

Robyn Archer AO

Front cover:
Strange Fruit

Clockwise from top left:
Pamela Udoka with EARTH dinosaur
Archie Roach
Digital Summit
Tim Greacen

From the organisers

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The 5th World Summit on Arts and Culture, held in Melbourne, Australia, provoked wide-ranging debate around the theme of *creative intersections* and the role of innovative government policy in facilitating intersections between the arts and other sectors for the benefit of the broader community, including health and well-being, education, environmental action, business, international aid, social inclusion and digital technologies.

Jointly hosted by the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Australia Council for the Arts, in partnership with Arts Victoria, the Summit was staged at the Melbourne Convention and Exhibition Centre, on 3-6 October 2011.

Following a formal welcome to delegates by an Elder of the Boon Wurrung people, the Traditional Owners of land in and around Melbourne, the Summit kicked off with a performance by The Black Arm Band Company. We acknowledge with appreciation the many artists and arts organisations whose contributions made for an unforgettable cultural programme arranged by Melbourne Festival and Multicultural Arts Victoria. We also thank Trevor Jamieson for his memorable lessons in Pitjintjatjara at the start of each day.

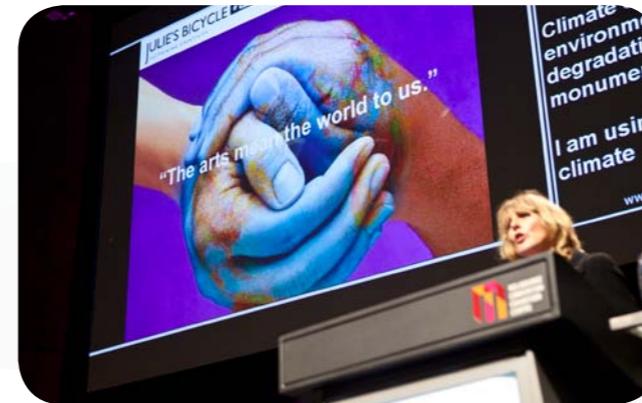
Above, clockwise from top left:
Kundalia
Kathy Keele, Sarah Gardner, Simon Crean, Susan Riley, Penny Hutchinson,
Ted Baillieu, Robert Doyle, Alan Davey
Noriko Tadano and George Kamikawa
Summit delegates

We also warmly thank Robyn Archer AO who, as Programme Advisor, inspired a rich and dynamic programme of presentations, provocations, cultural experiences, tours and personal insights. With 84 speakers and moderators in the keynote sessions, panels and roundtables – more than any previous World Summit – we achieved a genuinely international perspective on the theme of *creative intersections*. We appreciated the thoughtful contributions of the speakers and moderators who gave generously of their time and expertise. Thanks to the work of Summit Rapporteur, Prof Brad Haseman, and the team of rapporteurs supporting him, we were able to document the Summit proceedings in detail and publish these reports online.

The Australian arts and culture sector gained enormously from hosting the Summit both in terms of information sharing and the creation of international networks. With participation of 501 delegates from 70 countries, the largest ever Summit strongly reinforced the value of networking between leaders in arts and cultural policy making, and provided delegates and members of IFACCA with a myriad of ideas to better support partnerships between artists, arts organisations and other sectors of society.

Opposite, clockwise from top left:
Summit delegates
Ariunaa Tserenpil
Robyn Archer with Summit delegates
Alison Tickell

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We sincerely thank our Summit partners and sponsors. With the generous support of the Australian Federal Government, the Victoria Government, the Australian Broadcasting Corporation, the University of Melbourne, the Asia-Europe Foundation, City of Melbourne, the Commonwealth Foundation, Creative New Zealand, Tourism Victoria and other supporters, it was possible to present a truly global event, including support for delegates from developing countries.

The evaluation of the Summit revealed that 87% of delegates rated the event as 'excellent' or 'good', while 90% rated the general event management as 'excellent' or 'good'. For this, we thank the Project Director, Holly Vale, and the teams at IFACCA, the Australia Council and Arts Victoria, whose hard work ensured such a successful outcome.

Over 900 people 'liked' the IFACCA Summit facebook page and an analysis of the #artsummit hashtag showed that tweets sent by Summit delegates reached over 200,000 people. Video content, blogs and media coverage of the Summit are detailed on the Summit website.

Publication of the final version of the Summit's research report: *Creative Intersections: Partnerships between the arts, culture and other sectors*, published as a Discussion Paper prior to the Summit, will be available in early 2012, together with other reports and resources at www.artsummit.org.

We look forward to building on the range of initiatives, policy proposals and networks that resulted from the Summit and to strengthening the support for 'creative intersections' in Australia and internationally ... and to seeing you in Chile for the next World Summit in 2014.

Sarah Gardner
Executive Director, IFACCA

Kathy Keele
Chief Executive Officer, Australia Council for the Arts

Penny Hutchinson
Director, Arts Victoria

Video highlights online at youtu.be/ZvYs_Z8T_G8

Creative Intersections

Below, clockwise from top left:
Mike van Graan and Lucina Jiménez López
Jacques Martial
Summit delegates
Summit delegates at the Melbourne Museum

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'The intersection with the individual artist is where that creative and innovative space actually exists – that's where a new narrative is unfolded and what we have to do is to create an environment that allows that to occur.' (Frank Panucci)

'There is no sector, in my opinion that will not benefit from an association with the arts.' (Anmol Vellani)

In mathematics, the 'intersection' of two sets A and B is the set that contains only the elements that are common to both A and B. In a sense, the intersection brings together common elements from two distinct and unrelated fields and, in combining them, transforms them into a new and unique field.

In the context of the Summit and the related research report, 'creative intersections' refers to interactive collaborations between individuals, groups and organisations from the art and culture sector and those in other disciplines or sectors. The art and culture sector is understood broadly and includes all arts disciplines and new media. The other sectors are diverse and can include, for example, education, health, environment, social cohesion and inclusion, business, conflict resolution, institutional capacity building, development, and many more.

'Arts and culture can offer the "other" sector an experimental method to solve some problems by unusual means. And if it succeeds, the experimental method can become a more universal instrument. Art and culture/

cultural activities provide spaces for exploring new forms and trends of society, like an incubator where possibilities become mature. Of course, 50% of the possibilities stay in their infancy'. (Qilan Shen)

Governments and funding bodies across a range of portfolios have been active in considering the benefits of engaging with the arts even though resources and concrete actions allocated to interdisciplinary work are limited. Creative intersections are formed in different environments through multiple types of partnerships.

'Culture is not an ornament. It is a resource or catalyst for cohesion and development.' (Eduard Miralles)

'With the increasing recognition of the complex interdependence of various sectors, especially in the context of sustainable development, transversal approaches are being valued. Artists and cultural practitioners can play a key role in mainstreaming such approaches in other sectors.' (Anupama Sekhar)

'Art and cultural activities are the guardian of human liberty, our way of investing new "healths", of playing with health policies. Art and culture help institutionalised people to imagine new worlds and to play with new possibilities'. (Tim Greacen)

Excerpts from the Summit research report, *Creative Intersections: Partnerships between the arts, culture and other sectors*, to be available in early 2012 at www.ifacca.org/topic/creative-intersections/

The 5th World Summit in numbers

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Delegates:
501

Countries or regions represented:
70

Speakers:
84

Female: male speakers:
43:41

Keynote, panel and roundtable sessions:
23

Bursaries granted:
46 delegates from 39 countries

Pacific representation:
22 delegates from 8 countries

African representation:
30 delegates from 16 countries

Asian representation:
55 delegates from 16 countries

European representation:
38 delegates from 17 countries

Latin American and Caribbean representation:
43 delegates from 10 countries

North American representation:
13 delegates from 2 countries



6th WORLD SUMMIT
ON ARTS & CULTURE
SANTIAGO DE CHILE 2014

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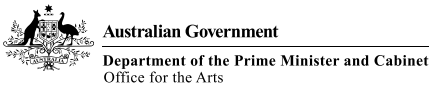
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Arts Victoria

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Holly Vale, Project Director,
5th World Summit on Arts and Culture

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