

NAC Report on the



8th WORLD SUMMIT
ON ARTS & CULTURE
KUALA LUMPUR 2019

11-14 March 2019

Mobile Minds: Culture, Knowledge and Change

Introduction

The vision of the International Federation of Arts Councils and Cultural Agencies (IFACCA) seeks to create “a world in which arts and culture thrive and are recognised by governments and peoples for their contribution to society.”

The World Summit brought together members from across six continents to reinforce the existing international corporation and share global knowledge on cultural policy. It was furthermore an opportunity for a conversation engaging the wider international arts and culture community for the purpose of understanding how they could work together to translate their collective knowledge into collective actions.

The following officers from the National Arts Councils attended the Summit:

1. The Chief Executive Officer (CEO)- Mr. Jimmy Savy,
2. The Director for Arts Development (DAD)- Mrs. Denise Victor
3. The Director for Liaison and Communication (DLC)- Mrs. Manuella Amesbury

The sessions were delivered by researchers, academics, public officials and private entrepreneurs who have contributed tremendously towards art and culture change- through placing people at the centre of their own solutions, hence identifying new ways of thinking and acting holistically in the cultivation of resilience.

The methodology employed for this report is of brief summaries of pertinent points shared through presentation and solutions discussed, suitable for the Seychelles context; with the purpose of providing a comprehensive understanding of each topic.

Executive Leaders Seminar
Sunday 9th March 2019

The first programme in the IFACCA World Summit was the Executive Leaders Seminar. This whole day activity was done on Sunday 9th of March 2019 in Malacca; a traditional village about two hours' drive from Kuala Lumpur in Malaysia.

The forum was exclusively for CEOs and other leaders. The session started in the busses, where a questionnaire of 19 multiple choice questions were given to the CEOs to answer. The questions were very basic- on the status and management of arts and culture in the IFACCA countries around the world as perceived from the point of views of the artists and public. They seemed to be simple questions but in fact difficult to answer as our personal perspectives were not relevant.

Purpose of the Executive Leaders Seminar

Drawing on global experiences and perspectives, the seminar provided an opportunity for Executive Leaders and Senior Authorities of National Member institutions of IFACCA to hear from their colleagues on the issues and challenges faced as leaders of government agencies that support the arts and culture, and to share learning about their successes and failures.

With the backdrop of the World Summit, the seminars provided the leaders of the Federation with the opportunity to build collegial bonds and discussed future directions for the Federation upon arrival to the host country and later reflect collectively on the actionable ideas as they return to their respective countries.

The programme was designed to allow maximum opportunities for participants to share and discussed collectively. The amount of expertise as a collective in the seminar was significant and by using an open format, often referred to as Open Space facilitation, the forum was to tap into this expertise. Open Space facilitation is a structured format designed to encourage meaningful conversations where you create the topics and where you tap into the expertise and collective knowledge of your fellow Seminar attendees.

Introduction was done by all the Leaders whereby we had to talk about the Arts and Culture ecosystem of our respective countries our successes and especially our challenges. The press was not allowed inside the room for the deliberations and the points raised were not recorded for the purpose of not naming specifically who presented them.

The whole morning session focused on the results of the statistic that came from the questionnaire which gave a holistic overview about the challenges and impediments on the management of culture and arts globally.

Meeting Chairs

The Seminar (was chaired by) co-Chaired by Stephen Wainwright, IFACCA Chair, Chief Executive New Zealand and Tan Sri Norliza Binti Rofli, Director General, National Department for Culture and Arts, Ministry of Tourism and Culture, Malaysia.



(Mr. Jimmy Savy-CEO)

The members believe that the chapter should involve more African countries. They also congratulated and wished success to Mr. Patrick Sam from Namibia who was elected to represent Africa on the World IFACCA Board. Discussions were on the organization of the next Africa Chapter Meeting scheduled for 2020, members proposed that Seychelles could be a potential country to host the next meeting. CEO NAC of Seychelles informed the committee that a formal request should be done in writing so that it can be submitted to the Government of Seychelles and then after he can revert back for the decision. Meanwhile the Seychelles delegation requested for details of what it entails to host such a meeting both in terms of manpower and finance.

(Mr. Jimmy Savy-CEO)



All in: Where next?

Summary

- People should be at the centre of development. Human capacity results in holistic quest for a good future.
- It is important to have engagement with understanding and generosity.
- The need to decolonise the mind, the promoting of critical thinking and therefore development of effective collaborations.
- Radical opening will lead to real change through wide consultation.
- The confluence of artists, government and academics will lead towards sustainable development.
- Political and social infrastructure must promote cultural democracy and cultural governance

(Mrs. Manuella Amesbury-DLC)

Africa Chapter Meeting 11 - 14 March 2019, Kuala Lumpur, Malaysia

The IFACCA African Chapter meeting was held on Thursday 14th March 2019, as a sideline meeting just after the closing ceremony of the world IFACCA Summit.

The Africa Chapter Meeting in Malaysia had these important objectives:

1. Members were to go over the last chapter meeting held in Namibia in August 2018 in which Seychelles participated. Minutes of meeting were corrected and adopted.
2. Members were given the opportunity to give their views, comments and reactions about the World Summit.
3. To discuss a way forward for collaboration and cohesion between the African Chapters countries.

Members Comments

In general, the members were satisfied with the outcome of the world summit. They expressed their appreciation to the Malaysian Government and IFACCA secretariat for their hospitality and the smooth and efficient organization of the summit.

In terms of speakers and topics of conversation, members agreed that the summit was an eye opener on pertinent and salient issues that are affecting development of culture and arts globally. The topics were enriching and members felt energized and inspiring. They were excited by the experience and new knowledge acquired by the various presentations.

They felt after the summit that they are better equipped as leaders to bring change in the governance of culture and arts in their respective countries. Some of them felt compelling that they need to adopt an urgently change management process that will radically reenergize development and promotion of arts in their countries. The committee agreed that there should be more effective collaborations among African Chapter countries.

Tuesday 12th March 2019

Day One

Continuity and Tensions

Cultural Rights: Are we having the right conversation?

Summary

- Importance was shed on the transmission of knowledge, wisdom and participation of stakeholders; the drivers of change and to what extent they affect global change.
- Arts and culture transcends boundaries and therefore there is a need to create a vocabulary/ dialogue which appreciates/ promotes such.
- The protection of the rights of artists should be of prime importance to the government in order to obtain cultural solutions at both national and international level.
- Education on human rights must not overlook cultural rights. There should be remedy for the demolition of cultural rights.

Provocation: Actors in change

Summary

- In order to obtain effective change there is an immediate need to decolonise the mind, at all levels across the various sectors.
- The propaganda towards the western comfort meant the colonising of the mind. This is the darker side of modernity. Solutions need to be specific to the present reality of the country.
- To obtain true reconciliation there needs to be true commitment. Art offers a mirror and is therefore; the radical honesty.
- Arts Council must respond to the defining issues of our time, by being radically honest. National Arts Councils should support great arts for everyone, encourage research, inspiration and collaborations. Through globalisation, exchanges should be made easier. Diversity should be the requisite for productivity.
- The existence of the National Arts council is based on the three principles; shared vision, enlightenment and the fostering of critical thinking.
- There is a need for cultural leadership- in the absence of such, change is difficult.
- Those controlling the means of cultural production must do so responsibly since arts develop the intellectual, emotional, physical and spiritual elements of a community.
- Artists need to be trained (specialised) in order to be able to exercise cultural leadership.
- Artists are rarely brought in by government as actors of change. It is important for them to have seats at the table when discussing arts and culture.
- The National Arts Council system and structure must be flexible. A revolutionary framework which allows for innovation hence evolution.
- There should be constant revision of the structure, promoting more participation of stakeholders.
- The NAC must be able to measure if it is on the right track. An important element which determines productivity and success is structure. When the latter takes over the thinking it becomes dangerous to be effective.
- There is a need for transitional councils and deeply intellectualise art agencies.
- It is important for the National Arts Council to disseminate its system, to make it more accessible to stakeholders.

Summary

This activity comprised of group works whereby participants were given the opportunity to discuss and present work on various elements which have effects on continuity, tension and change. The Seychelles delegation worked on the theme “artificial intelligence” in terms of art and cultural development.

Parallel Sessions

Session A: Public Agents of Change: Policy, Actions and Responses

Summary

- It is important to understand the way public institutions and the government affects and respond to change, particularly given the pace of policy work.
- The model the government utilises must allow for two way discussions.
- Policy making is a lengthy process, which must consider deeply the community/ stakeholders expectations in terms of culture. The connection of ideas. The commission must question the role of culture towards a society.
- The involvement of all governmental ministries in the creation of a cultural policy is important to ensure that they are concerned in the discussion of the role of culture. This should be compulsory. Cultural policy should not be conducted in isolation.
- The policy must speak the language of other sectors.
- The cultural policy must enable an environment where arts and culture can thrive.
- Cultural organisations must implement the policy in their own context.
- The National endowment fund must promote culturally rich projects.
- There needs to be an increase of visibility in cultural management. Research and data/ statistic are important to ensure that the policy propose effective solutions.
- There needs to be a paradigm shift towards cultural patrimony
- Effective cultural governance will result in effective implementation of policy.
- The policy must easily be understood by laymen and translated in the local language.
- There should be social accountability and cultural engagement at governmental, artists and community level.
- Human creativity is fundamental for social and economic development.
- The three elements of human development are cultural identity, social well being and economic mobility. The cultural policy must make provision for all three.
- The policy life must be extended so that it remains despite political change.
- It is important to ensure that the policy is consumable.

(Mrs. Manuella Amesbury-DLC)

**Creating our Futures
(Re) Imagining Our Futures**

Summary

- There is a need to make tangible change for the future and the practices associated with the use of creative thinking to informed actions.
- Arts will be empowered through cultural sustainability.
- Audience development will be through the education of art projects. Therefore it is important to understand the concept of high culture v/s low culture.
- Government must educate stakeholders on the importance of material wealth v/s cultural wealth and cultural value v/s market value.
- The development of balance economic policy for arts project.
- There should be space for provocative ideas and therefore safe space for unsafe ideas.

Funding the Arts

- There should be improvement of the education system- arts education.
- The implementation of system and structure to support the industry and business to provide artists with skills they need.
- The development of the youth should be embedded in the education system.
- There must be a clear and defined role of the government in the support of arts project.
- Culture is a human right; government must fund and support such.
- The implementation of a friendly tax structure to encourage sponsorship or cultural projects.
- The implementation of a National Funds for the Arts. The system should be fair.
- State funding industry must have skills and competence in the assignment of funds.
- Arts Managers/ curators must be able to recognise potential in an artists' proposal.
- The involvement of stakeholders in the selection process is important.
- The need for the implementation of system to fight corruption and nepotistic practices.
- Professionals must identity the imbalance of funding.

Where next? Actors in Arts and Culture Shaping the Future

Summary

- Cultural economy is sustainable and must be established for the purpose of developing the creative industry.
- In the development of the creative industry, artists and art managers must continuously aim to answer this question; “Is it necessary to leave your roots behind?”
- Artistic production must have national sense.
- There should exist opportunity for communication amongst stakeholders.
- The need for public instrument policy in place to reinforce artistic life and therefore creating avenues for employment opportunities for artists.
- Cultural rights should be at the centre of the cultural policy.
- There should be a clear framework of value which is clearly understood by all stakeholders. The framework should articulate the value culture brings to the public.
- Ministry of Culture must justify the cultural elements in the following capitals; national, social, human, financial and physical.

Topic: Cultural rights and public space

Presenter: Karima Bennoune - Algeria/USA
UN Special reporter in the field of cultural rights

Moderator: Diane Dodd - Spain
Regional advisor, International Federation of Arts Council and Culture Agencies

The presenter introduced the topic by highlighting views about public spaces. She asked us to share our experience about issues related to public space including impediment to cultural expression, the privatization of the public places, the protection of cultural diversity, discrimination and accessibility.

Most public places in different countries have been sold to investors to put up large buildings. Public heritage site are selling artifacts because they have no place to keep them.

National politicians do not want to support the government and the government is renting most public space to raise income. Public space are vulnerable to tourism organization.

In some countries people are not allowed to gather in public space. Artists also are not allowed in the public space for cultural performance. The legal framework are changing the places for specific event. Long ago people were allowed in public places to march with brass band for funerals. This has been banned, they need an official permit that cost immensely. They are also heritage site that no one can get access. Most libraries have been closed because they are heritage site. As for playing field, this is well managed.

In schools, teachers are encouraged to wear cultural clothes for national event. In some communities schools and churches remain the only public space.

Some government believe that it is better for them to replace public spaces by houses for the homeless. There are heritage sites that are well maintained and preserved, educational activities are organized often so that public get access to the place. There are no excuse to the violation of cultural rights as there is no justification for discrimination of violence hence the implementation of human rights must take into consideration respect for cultural rights and also cultural rights to take into consideration respect for other universal human rights.

In some countries government officials are committed to strive for improvement in the enjoyment of cultural rights implementation and monitoring to bring stated commitments and practice into line remain an outstanding concern. There are reports the way in which some cultural resources are being presented and transmitted between ministry of culture and tourism, using culture as a resource for development and tourism can boost regional economies and provide awareness for promoting a diversity of arts, craft and culture. It is important that people continue to live and follow their culture in a way that is meaningful to them, not only for tourism purposes but for the benefits of their way of life.

Unity and diversity also exist within individuals like intermarriage, successive and cumulative experiences but also fusions and new developments in traditions culinary and other practices intergrated in variety of influences that have blend different nationalities to be unique. Mutual understanding and respect can only be develop when people have opportunities to engage with one another and discuss freely. Respect for cultural diversity has been challenged recently, especially when it come to the right to take part in cultural life without discrimination of groups such as lesbian, gay, bisexual, transgender, and intersex person, refugees and stateless person and persons with disabilities.

The session concluded that we should encourage the development and preservation of places for diverse people particularly youth to engage with one another, promote the use of culture, educational visits at heritage site and sharing of knowledge about culture histories.

(Denise Victor-DAD)

Cultural Citizenship: the Governance of Culture Session

One of the group sessions which partially interested me was about the governance of culture. This topic is very much related to my function as a CEO of NAC. The topics of discussion were how to engage citizens to participate in the governance of culture. The notion being brought forward is that cultural citizenship is about cultural right. It implies that any policy or decisions that have a direct impact on culture or cultural development need the consultation of the citizens. Participants examined how these approaches will provide a sense of belonging, create ongoing dialogue and add to the public value of Arts and Culture.

The forum was supported by the Canadian Arts Council.

Facilitator: Paule Tuovinen (Finland) -Director of Arts Promotion Centre of Finland

Provocateurs: Mauricio Delfin (Peru) - Director, Asociacion Civil Solar
Carole Umulinga Karemera (Rwanda) - Executive Director, Ishyo Arts Centre
Dea Vidivic (Croatia) - Director of Kultura Nova Foundation
Jesse Wentz (Canada) - Director, Indigenous Screen Office

(Mr. Jimmy Savy-CEO)

Topic: Displacement, Migration and Mobility: The flow of ideas and people

Facilitator: Kiley Arroyo - USA
Head of Strategic Data and Knowledge, international Federation of Arts Council

Provocators: Abdullah Alkari - Syria
Executive Director, Ettijahat-independent Culture

Khadijah El Bennaoui - Morocco/Belgium
Director, Arts Moves Africa

Mary Ann DeVlieg - Italy
Co-Founder, International Arts Rights Advisors

Faumuina Felolini Maria Tafuna - Vanuatu)
Chairperson of Further Arts

This topic looked into the case of migrants groups that are publicly engaged and who seek to address a range of issues concerning migrants. Mobile and displaced persons/ artists and special work which explore injustices and inequalities.

The term itself is used to describe pattern of human mobility that occur internally with a state or region. Most people migrate for economic and cultural reasons. Some people choose to migrate as they think that their country is negatively and they want to move away, and they see another place more attractive that they want to move in. Migration can be either a result of voluntarily or a choice. It can also happen that people moved under force. Voluntarily migration is that the migrant has chosen to move to another country/region for economic improvement and they think that job opportunities are better. Forced migrant has been compelled to move by cultural factors, this happens to refugees or asylum seekers. People can also be migrating due to multidisciplinary approach, and can be of different forms like migrant workers, guest workers, temporarily migrants, low and highly skilled migrants, trafficking persons, refugees, and asylum seekers and also stranded migrants.

It happens that border authorities make it difficult for people to go through. Refugees have no home until another country agrees to allow them in or they will return to the country of origin. Before all this happens they will camp out in tents, or lie down by the road side. Where migrants go is not necessarily their wish. Politics conditions can also be a factor. Artists get ratification issues to enter a country and they have to move back to their respective region after they have been forced to other country, this is not an issue of convention but authority, and the measures are not structured and are short term. Mobility of artists are difficult and dangerous, they do not know what to do and say when agencies does not understand their case why people are migrating, they only think it is because of laziness

Migrating artists find it very difficult to earn their living because they are not recognized, cannot perform their arts and are not appreciated by authorities. Many artists are full of ideas and they need to be funded by council, but it is impossible because of police and other forces. Countries with many migrants are losing artists who cannot perform due to visa issues and these people cannot lobby for cultural rights. It was discussed that countries with migrants should find way to manage cultural leaders/artists that will put them in difficult situation.

Each of the provocateurs shared their experiences of migrations from their country.

(Denise Victor-DAD)

Influence, Privilege and Leadership Session

Wednesday 13th March 2019

This panel session considered the responsibility of leadership, its influence and notions of privilege in relation to individuals and institutions in Arts and Culture. We debated if-and how- the arts can lead divergence from dominant trajectories; how to collaborate with other sectors, to facilitate change; and ultimately shift the balance of power towards greater equity. This particular forum interest us a lot as in Seychelles since NAC have already started to discuss with other sectors which one way or another plays significant role in arts development and promotion.

Our main objective is to encourage a synergy between those sectors and encourage networking and collaboration that will bring a social cohesion in our culture and arts ecosystem.

Moderator: Clare Shine (Austria)
Vice President and Chief Program Officer, Salzburg Global Seminar

Panelists: Felipe Mella Morales (Chile)
Executive Director of Gabriela Mistral Cultural Centre

Simon Mellor (England)
Deputy Chief Executive, Arts and Culture, Arts Council England

Dato' Dr Faridah Merican (Malaysia)
Co-Founder and Executive Producer, The Actors Studio, Kipac, penangpac

Patrick Shannon (Canada)
Creative Social Innovator



(Mr. Jimmy Savy-CEO)

Convergence/ Divergence Keynote Provocation Creative Disruption: Being Human in the digital age

Summary

- It is the role of government to ensure equity of access and capabilities, and protecting citizens as well as arts and cultural content.
- Being human in the digital age requires being human in the cultural age.
- Civilisation is an evolutionary biological process. Culture is not static. The development of such requires sturdy exposure for effective strategy.
- Culture directs the development of a nation, it is a compass to navigate human in a harsh changing environment. Without culture we cease to be human.
- The war of ideas should lead towards sustainable cultural development.

Provocation: Creative Divergence/ Policy Convergence

Summary

- Creativity means that we are in a constant phase of learning. This means that empires of the future are empires of the mind.
- Society should be educated on culture in relation to immediate v/s fulfilling pleasure, and ethical v/s cultural aesthetic.
- The psychology of culture must be taught in school.
- Disparity within and amongst society must be culturally addressed.
- Sustainable Development Goals are not achievable without the identification of the root causes.
- Inequality leads to artistic poverty.
- Human is standing at a cross road- presently; many interaction are being equaled to quality. This concept is wrong.
- Interaction is being confused with quality.
- There should be massive effort to strengthen media and information literacy.
- We are in the digital enlightenment era- however there should be a health and balanced media diet, aiming towards the promotion of culture.
- There should be inter- sectoral and therefore an ongoing connection with stakeholders.
- The existence of a critical space is important for cultural development.

Parallel Sessions

Transnational Perspectives on Sustainability and the Future of International Collaboration

Summary

- International collaboration is the key to sustainability and therefore the examination of current and future influences in policy work and potential road maps.
- Humanity must be at the centre of cultural development and therefore; the promotion of inclusive, equitable education and lifelong learning education.
- Ministry of Culture must have a close relationship with the Ministry of Education and the Ministry of Tourism.
- Government must encourage the promotion of elderly involvement in art projects.
- There should be artistic/ cultural activities in public spaces.
- Local Community and private sector involvement are important for cultural development.
- International partners leads towards the promotion of shared perceptions and inclusive growth.
- The development of culture and heritage leads towards strong cultural identity, values and ethics.
- Culture should not be a standalone goal in the Sustainable Development Goals.
- African countries must encourage international programs ensuring collaborations with African countries.

(Mrs. Manuella Amesbury-CLD)