

An international conference for national arts councils and
arts funding bodies from all regions of the globe,
organized and hosted by the Canada Council for the Arts

“The border is the juncture, not the edge.”

Mexican-born artist and writer Guillermo Gómez-Peña

World Summit on the Arts and Culture

Final Report

Thursday, November 30 – Sunday, December 3, 2000

Ottawa, Ontario, Canada

For a copy of the CD-ROM of the World Summit on the Arts and Culture, the list of attendees at the Summit, or any other information on the Canada Council for the Arts, write or call:



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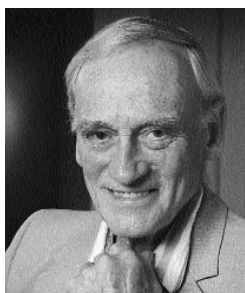
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Foreword

In March 1999, the board of the Canada Council for the Arts decided that, as one of the Council's initiatives for the millennium year, it would organize the first-ever international conference of national arts councils and arts funding bodies from all regions of the globe. The Council's purpose was twofold: to provide opportunities for the growing number of councils and funders on all continents to learn from one another's richly diverse experiences and innovative approaches, and to lay the groundwork for an effective, sustainable association of councils and funding bodies which would carry out practical projects for the benefit of artists and cultural organizations around the world.

The Council invited participants from all known national arts councils and equivalent bodies world-wide and a substantial number of ministries responsible for arts funding in countries which have no national arts councils. Leading international organizations with major cultural programs were invited to observe the conference. The conference – the World Summit on the Arts and Culture – took place in Ottawa from November 30 to December 3, 2000, with about 300 people in attendance, including delegates from 50 national arts councils and arts funding bodies from all regions of the world and 40 international organizations and diplomatic missions. It was the first opportunity most participating councils and funding bodies had ever had to meet their international counterparts.

This report documents the major activities of the World Summit and its groundbreaking decisions for future cooperation and action. The conference was organized around the subjects recommended by the participants, and it was structured to allow many voices to be heard. A large



Jean-Louis Roux
Chairman, Canada Council
for the Arts



Shirley L. Thomson
Director, Canada Council
for the Arts

number of speakers and panelists – artists, arts administrators, participating council and ministry representatives, and other arts supporters – took part in the discussions, offering a rich diversity of perspectives and points of view.

In the same spirit, this report on the World Summit emphasizes the wide variety of wise, trenchant and moving insights expressed by conference panelists, speakers and delegates over the three-day period. Following a brief summary of each day's major activities, the report offers a selection of quotations from Summit attendees.

We hope that this way of presenting the conference will convey the intellectual excitement of the event. As one of the delegates, Ali Amahan of Morocco, commented, interventions at the Summit were exceptionally strong, exacting and pertinent. Many are quoted here. For a more complete rendering of the proceedings, readers should consult the CD-ROM, which is the companion to this report.

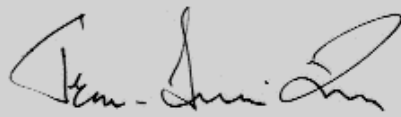
Bringing together senior representatives of national bodies which fund, support, and promote the arts and culture in countries around the world was a fitting initiative for the Canada Council for the Arts. Canada is a country with two official languages, a substantial Aboriginal population and citizens from every part of the world - a pluralist nation which has been enormously enriched by the diverse identities of its people. Like many nations, it mirrors in microcosm the extraordinary cultural richness of the world.

The first Prime Minister of India, the great leader Jawaharlal Nehru, once said, “I am completely international because I am completely rooted.”

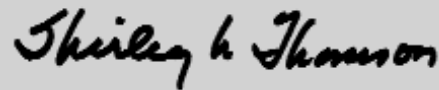
This profound remark went to the heart of the World Summit. The global interconnections which define contemporary life present both extraordinary opportunities and challenges for the arts and cultures of the world. Artists who are confident of their identity, as it derives from and is supported in their places of origin and residence, are best equipped to function successfully in our increasingly border-less world. The participants at the Summit – who have responsibility within their countries for developing, nurturing and promoting their arts and cultures – were uniquely well-situated to identify these opportunities and subject the challenges to practical and rigorous analysis.

The Canada Council is grateful to all those who were able to accept its invitation to the Summit. Delegates, speakers and panelists alike brought to the conference a profound intelligence and commitment to the arts and culture and a spirit of openness, generosity and cooperation. We are particularly pleased that the participating councils and funding bodies unanimously supported the creation of an international federation of arts and cultural support agencies which will carry out projects of concrete benefit for the arts and cultures of the world. A special word of thanks is due, on behalf of all those who will reap the benefits of this federation, to the Australia Council and its Director of Strategic Initiatives, Sarah Gardner, for her painstaking research and consultations to ascertain interest in the federation and develop a workable plan for its operations.

The Canada Council extends its gratitude to the talented artists whose vibrant performances and presentations during conference activities, in the evenings, and at the e_lounge located in the National Arts Centre, were a constant reminder of the fundamental purpose of arts councils and funding bodies – the reason for our existence. The Council is also deeply grateful for the support of the myriad of Summit contributors whose names, like those of the artists, are inscribed at the conclusion of this report.



Jean-Louis Roux, O.C.
Chairman
Canada Council for the Arts



Shirley L. Thomson, C.C.
Director
Canada Council for the Arts

The Welcome: november 30, 2000



Walter Bonaise

At the opening reception for the World Summit on the Arts and Culture, Walter Bonaise, Canadian Aboriginal artist and a member of the Cree people, performed an Honour Song once sung by his great-grandfather, Chief Poundmaker. Fittingly for this inaugural meeting of funders from across the globe, the Honour Song was intended to impart upon the participants, no matter how far flung their homes, a sense of common purpose and direction.

Day One: friday, december 1, 2000

The opening day of the conference focussed on cultural diversity, with national arts councils and funding bodies learning from and sharing their experiences and initiatives with one another.

Following a traditional Aboriginal welcome ceremony and an introduction by the conference Co-Chairs, Jean-Louis Roux, Chairman of the Canada Council for the Arts, and Shirley L. Thomson, Director, the conference sessions highlighted the growth and diversification of the arts council model world-wide, including the creation of new councils and funding bodies in all regions of the world.

In a keynote speech and three panel discussions, delegates shared their insights and experiences in building effective organizations to support artists, arts organizations and cultural expression; explored means for supporting and sustaining the diversity of cultures within nations and internationally; and discussed ways to increase access to the arts for young people. The Prime Minister of Canada, the Right Honourable Jean Chrétien, the Minister of Canadian Heritage, the Honourable Sheila Copps, and a senior representative of the Department of Foreign Affairs and International Trade also addressed the gathering.

At the conclusion of the day's formal sessions, delegates attended informal networking sessions on international cultural exchanges, grant processes, public attitudes toward the arts and advocacy initiatives, support for independent creative artists in the media arts, and the World Intellectual Property Organization.

A dinner at the National Gallery of Canada, with readings by Canadian writers and a visit to the Contemporary and Canadian Galleries, closed the day.



William Commanda

Bless this meeting

Elder William Commanda, the spiritual leader of the Algonquin people for the Ottawa-Hull region of Canada, opened the Summit by calling for a blessing on the meeting and inviting participants to come together with one mind, one heart and one spirit to advance their collective work.

Cross-cultural highways

In welcoming delegates to the World Summit on behalf of the Canada Council for the Arts, Shirley Thomson outlined two fundamental issues facing arts councils and funding bodies at this juncture in world history:

“Cross-cultural dialogue is nothing new. Again and again through human history, it has proven enriching.... The difference for us now – and one of the chief reasons for the World Summit – is that this time-honoured cross-cultural dialogue is no longer following slow and predictable geographic paths. Technology – the technology of air travel and shipping, the technology of print, the technology of the Internet – has created new and extremely rapid cross-cultural highways. It has also created global markets. In some cases, the local arts ... are able to exploit these markets; in other cases, the global market and the products it makes available suffocate the arts. How can we profit from the opportunities globalization and technology offer and at the same time preserve and strengthen our own strong local and national identities?”

“It is our role as arts funders and arts organizers to ensure that artists have the freedom and the wherewithal to create in their own particular voices. It is also our role to bring about the circumstances that will find for this creative work its largest possible audience.”

Empowering creative voices

Canadian actor R.H. Thomson introduced the first keynote speaker, Doreen Nteta, the first Chief Executive Officer of the National Arts Council of South Africa. He noted that “Art as a life-force exists only in public, only in a communally held space,” and praised the government of Nelson Mandela for placing the arts and culture at the centre of democratic development and national redress and reconciliation.



Doreen Nteta

In beginning her keynote address on the subject of “Developing an Arts Council in a Post-Apartheid Era”, Doreen Nteta observed that

“The world was suitably impressed when one of the newest things that the new democratic government of South Africa (1994) did was to set up a ministry of Arts, Culture, Science and Technology and the National Arts Council in 1997.”

She quoted the White Paper which led to the establishment of the arts council:

“Given that the arts are premised on freedom of expression and critical thought, transformation in this area is crucial to empowering creative voices throughout the country, and is thus integral to the success of the democratic process.”

Ms. Nteta then offered these observations about the life of an arts council in a developing nation:

“In developing countries... arts and culture have to compete for resources with many social needs such as education, health, housing and simply the fight for survival.”

“The National Arts Council of South Africa is set up as an ‘arm’s-length’ organization. This means that, in theory, the NAC can decide who and what to promote. In a democracy this is no problem, but where there is a weakness on the government side arm’s-length becomes a problem because for the policy to succeed there should be strong government policies which are recognized nationally. Arm’s-length requires stable policies and a vision which is clearly enunciated.”

“Unfortunately, the NAC ... adopted the division of genres as practiced by other arts councils the world over. We called our council an arts council, not an arts and culture council. We categorized the arts into Craft, Theatre and Musical Theatre, Multi-Discipline, Dance, Music and Opera and Literature. But in African and other developing countries we need arts and culture councils and three divisions (only) of the arts: Music and Dance; Theatre and Literature; and Craft. You can’t do any of these without the other. You can’t dance without singing or sing without dancing or make theatre without poetry!”

Citizens of the world

In an unexpected visit to the World Summit, the Prime Minister of Canada, the Right Honourable Jean Chrétien, welcomed delegates to Canada and addressed these remarks to them:



Prime Minister Jean Chrétien
(Photo: Valberg Imaging Inc.)

“Globalization is changing everything. Some people think that American culture is a problem around the globe because of the power of communication. It’s not a problem. It’s not a problem as long as every nation finds a way to make sure that the people are comfortable with themselves, they know who they are, they know their roots, and they work to have their arts and their culture well inside them. After that, when you’re comfortable with what you are, you’re not afraid of seeing others.”

“Don’t be afraid to be citizens of the world.”

The role of culture in foreign affairs

On behalf of the Minister of Foreign Affairs and the Minister of International Trade, Hugh L. Stephens, Assistant Deputy Minister (Communications, Culture and Policy Planning), spoke to the delegates about the role of culture in foreign affairs. He noted that culture is one of the three pillars of Canadian foreign policy (along with security and economic prosperity) and drew particular attention to cultural contacts as a means of building bridges to other countries.

Getting the underlying structure right

The first panel discussion of the World Summit was dedicated to “getting the underlying structure right”. Entitled “Rethinking Models, New Strengths”, it was moderated by Dr. Miklós Marschall, Executive Director of Transparency International and a founder of the first arts council in Eastern and Central Europe (in Hungary). The panel addressed the question:

“If we were setting up a national arts council today, what would we do to help ensure that it becomes a stable, effective, accountable democratic agency that strengthens artistic development and expression?”

This question was particularly appropriate for the assembled gathering,

which comprised some long-established arts councils and funding bodies, newer councils and agencies created in the last 10 to 15 years, and cultural ministries in the process of setting up councils.

The panelists were Doreen Nteta, Chief Executive Officer of the National Arts Council of South Africa; Rod Fisher, Director of International Intelligence on Culture in the United Kingdom; Michihiro Watanabe, Professor of Arts Management at Showa University in Japan; Joyce Zemans, Co-Director of the MBA Program in Arts and Media Administration at York University, Canada; and Alberto Fierro, Cultural Counsellor at the Embassy of Mexico in Canada.

Dr. Marshall began the panel by observing that “An arts council is a kind of mediating organization between government and the cultural community.” A number of insightful observations followed:



Miklós Marshall

“Arts councils are not in the forefront of discussing cultural policy issues even though they possess the best expertise possible, that of artists and cultural producers.... They have also tended in the past to be intensely national bodies without strong international interests.” (Ritva Mitchell, Arts Council of Finland, in a letter read by Rod Fisher)

“Arts councils are not, and should not be, only granting agencies. The most successful arts councils have a critically important service component as well as providing grants.”(Joyce Zemans)

“Arts development and arts funding should ideally start from the grassroots.” (Doreen Nteta)

“Models and structures may be less important than the procedures which are introduced by arts councils to ensure transparency in decision-making, including mechanisms for peer group evaluation as well as a process for periodic evaluation of the council, set against agreed indicators.” (Rod Fisher)

“The underlying premise of any arts council is the idea that the arts can be better served by arm’s-length organizations, meaning that a kind of insulation from the political process is beneficial to creativity and freedom. We need to recognize that, as in everything, there is a tradeoff here, an obvious tradeoff. Insulation from the political process may result in more artistic freedom, but it also has risks. If we are too insulated from the political process, we can build up our



Joyce Zemans

own ghetto and our political relevance may come into question.”
(Miklós Marschall)



Michihiro Watanabe

“Many arts councils were created to support non-profit arts. However, we are aware that entertainment and the commercial arts have no less ability to achieve creative and aesthetic excellence. The difference between the two kinds of creativity is often a matter of the social status of the audiences rather than of the intrinsic nature of the arts they present.” (Michihiro Watanabe)

“Each country must create its arts council in relation to its own society.” (Ali Amahan, Ministère de la communication et de la culture, Morocco)

The world’s cultural and imaginative ecology

In an address to the delegates during the luncheon period, the Minister of Canadian Heritage, the Honourable Sheila Copps, gave a wide-ranging discourse on the importance of preserving the diversity of cultures locally, nationally and internationally:



The Honourable Sheila Copps

“Countries around the globe are becoming increasingly aware of the pressures that globalization exerts on the expression of their culture identity. How can we promote diversity in a world that is becoming increasingly homogeneous? How can cultural policies promote many languages, many cultures and many points of view? How can culture be included in the sustainable and global development of civilization, not just marketplaces?”

“The basis of artistic creativity is built on the foundation of freedom of expression and artistic independence, two principles that must continue to be the cornerstone of any government support of culture and the arts.”

Cultural diversity: bringing stamina and resilience to all voices

In introducing the second panel discussion of the World Summit, “Cultural Diversity: the Core Value”, the panel moderator, Dr. Gerald McMaster, remarked that cultural diversity is “a new concept but a very

old practice”. Dr. McMaster is a Canadian Aboriginal artist and Deputy Assistant Director for Cultural Resources at the National Museum of the American Indian in the Smithsonian.

This panel discussion reflected the recognition that a distinctive feature of modern societies is their rich (and, in some localities and nations, growing) cultural diversity. As a central concern of many national arts councils and funders is to better reflect and represent this diversity in their policies and programs, the panel focussed on the challenges and complexities of supporting the arts in multi-ethnic, pluralist societies and supporting Aboriginal arts and cultures and effective means for doing so.

Members of the panel were Inoussa Abdou, Directeur national de la culture, Niger; Lillian Allen, Canadian poet and arts activist; Retha-Louise Hofmeyr, Director of Arts in Namibia; Naseem Kahn, Senior Policy Officer (Cultural Diversity), Arts Council of England; Sara Meneses, Director of Cultural Affairs, Organization of American States; and Richard Walley, Australian Aboriginal writer, musician and performer and Chair, Aboriginal and Torres Strait Islander Arts Board, Australia Council.

“How do we support cultural diversity at a time when many of us still regard culture in very narrow terms, as if what we do every day is not culture?” (Gerald McMaster)

“Political will – that’s the most important element in the process of opening up to diversity: a leader who will set the tone and ensure a process for accountability.” (Lillian Allen)

“For us in Namibia, at the end of apartheid, it was important to start at the absolute foundation, reforming and reshaping the school curriculum... to free it of racial, cultural and gender biases... to bring stamina and resilience back to all the voices in Namibia. For teacher training, we succeeded in gaining recognition of the value of prior learning – of indigenous knowledge systems and the practice of African arts.” (Retha-Louise Hofmeyr)

“Especially with young people today, multiple identities – moving adroitly from community to community, identity to identity, without a sense of compromise or disloyalty - are of huge value and significance.... The major challenge is internal change, the opening up of institutions to all forms of diversity.” (Naseem Khan)



Retha-Louise Hofmeyr



Inoussa Abdou

“Cultural diversity is important not only within countries but between them. We need a new solidarity based not on dominant and subordinate partners but on partnerships among equals.” (Inoussa Abdou)

“[Australian Aboriginal people] went through four stages: first, we were talked about; then we were talked to; then we were spoken for. Now we speak for ourselves.” (Richard Walley)

Providing avenues into the arts for young people

The last panel of Day One, “The Next Generation: Making Connections,” was moderated by Pinchas Zukerman, renowned musician and music director of the National Arts Centre Orchestra in Canada.

Panelists included Jennifer Bott, Chief Executive Officer of the Australia Council; Herbert Chimhundu, Chairman of the National Arts Council of Zimbabwe; François-Marc Gagnon, art historian from Montreal; Tessa Jackson, Director of the Scottish Arts Council; Zab Maboungou, Artistic Director of the dance company Cercle d’expression Nyata Nyata, Montreal; James Rose, Chairman of the National Trust of Guyana, and Max Wyman, performing arts critic, journalist, Board member of the Canada Council for the Arts and member of the Executive Committee of the Canadian Commission for UNESCO.

This panel, reflecting interests expressed by many delegates, noted that the involvement of children and youth in the arts and culture is a strong concern of funding bodies around the world. Initiatives to extend and diversify the traditional arts audience and overcome historic barriers of class, education and cultural background are widespread, and many focus on engaging young people in the arts, not simply as a marketing target or “the audience of the future” but as the bearers of cultural traditions and legacies into the future and the next generation of creators and innovators.

Mr. Zukerman, who has been using contemporary technology for some 10 years to instruct young people, opened the panel with a video presentation showing him teaching a young musician by means of video-conferencing, which he called the “greatest invention since the light bulb”.

“The educational system is the best platform to promote the arts, and the community is the habitat of the school. We should target arts funding to these grassroots institutions - schools and communities.... We need to close the gap between the arts and culture.”
(Herbert Chimhundu)

“For 30 years in my experience in this country, we’ve promoted the remoteness of the artist almost as a virtue.... We have to democratize the arts... and to democratize, we have to do two things: we have to demystify... enough with ‘artspeak’, and we have to deglorify. The arts are simply a part, an essential part, of what it means to be human. Having access to the arts is not a privilege – something to be driven to in a bus once or twice a year – but a right, as wonderful and as ordinary as the right to read and the right to shelter.”
(Max Wyman)



Jennifer Bott

“Young people have a great desire to be involved in the arts, actively involved, learning to express themselves and make their mark, preferably while mixing with other people. They have a strong desire for contemporary expression and to see their lives and interests reflected in the arts.” (Jennifer Bott)

“The new cultural policy for Scotland states that ‘creativity should be nurtured, not taught’ and that ‘increased cultural participation by children and young people should be at the heart of the nation’.”
(Tessa Jackson)

“Some 60% of the Guyanese population is younger than 25 years, and we have recently set up the Ministry of Culture, Youth and Sports, but we have not as yet found a successful means of involving youth and the full cultural diversity of Guyana.” (James Rose)

Day Two: saturday, december 2, 2000

The second day of the World Summit focussed on issues related to the artist and creativity and support of the arts and culture by the public and private sectors. The first keynote speaker addressed delegates on the role of the artist in society and the impulse to create art, while the second turned his attention to the support of creativity in contemporary society.

Panelists and conference delegates discussed the roles of artists and support for creativity in the modern world. Following a showcase of contemporary Canadian operatic and musical theatre works, panels and delegates discussed the challenges to copyright presented by new technologies and means of increasing private sector support of the arts and culture in various nations.

After the formal sessions of this day concluded, delegates took part in networking sessions on international cultural exchanges, the World Intellectual Property Organization, emerging art forms, arts research, and the division of responsibilities between arts councils and ministries.

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To add an eighth day to creation

Pierre Raphaël Pelletier, writer, visual artist, critic, and Chair of the Fédération culturelle canadienne-française, introduced the morning's first keynote speaker, Canadian writer Antonine Maillet. He noted that Antonine Maillet's "immensely human" stories, deeply rooted in the life and times of her birthplace in the village of Bouctouche, New Brunswick, show an inspiring dedication to the French language and



Antonine Maillet

a spirit which embraces respect for all the world's peoples.

In an eloquent and exhilarating speech, Antonine Maillet spoke of her decision to become an artist - a person who "completes the unfinished work of the world".

"The great role of the artist is to add an eighth day to creation, to render the impossible possible."

"A few little words, four musical notes, just 26 letters in the alphabet – with these tiny tools art recreates the universe and penetrates the heart of humanity."

"The responsibility of the visionary, of the artist, is to create a society in which all people can be at home."



Christophe Blandin-Estournet

The artist in the global village

Introduced by Diana Nemiroff, Curator of Modern Art at the National Gallery of Canada, Christophe Blandin-Estournet, Director of Programming at the Grande Halle de la Villette in Paris, delivered a keynote speech on the support of creativity in contemporary society, in particular, in an increasingly globalized environment which offers great promise and potential dangers.

On the one hand, he pointed out, it has never been easier to travel and explore the world and its many cultures than today, but an uncertain and dangerous welcome awaits many international travellers who are refugees or arrive in a new land without papers. The world-wide distribution of consumer products brings material goods to peoples everywhere, but the cost is too often standardization and uniformity. The "trans-nationalism" of many citizens – who have moved across national borders while retaining close ties with their homeland or cultural traditions – has brought stunning new developments to art. Nevertheless, taking the case of France as an example, a mere 10% of the population accounts for the major part of attendance at concerts, museums, theatres and classical music concerts. This divide, which is likely similar in other countries, is of tremendous import for the arts.

"In our times, cultural networks can be an alternative to a globalization which is uniform and reductive. Who better than artists can

bear witness to the necessary influence of other cultures?”

“The new models for international cultural exchanges must be based on the construction of social spaces which cross geographical, cultural and political frontiers.”

“A network is not a hierarchical or pyramidal organization, such as the more traditional organizational model. It has neither summit nor centre.... The characteristics which can define cultural networks are human interaction, flexibility of information and, last but not least, affinity among the members.”

“For young artists, it is most important that support for creativity allow space free of constraints and established models, above all when the artist is working with themes and subjects coming from different cultures and traditions.”

The many faces of the artist

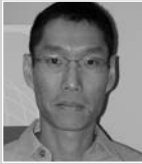
Diana Nemiroff moderated a panel which dealt with the subjects of the two morning keynote speeches: the role of the artist in society and support for creativity. She posed the central question for the panel in her introduction:

“In older and perhaps more familiar terms, we are discussing the respective roles of the artist and the patron. The very growth of arts councils and funding bodies world-wide tells us that the role of the patron has been substantially transformed in the second half of the 20th century. What about the role of the artist – has it changed too?”

Members of the panel were Christophe Blandin-Estournet, Director of Programming at the Grande Halle de la Villette; Salah Abada, Director of the Creativity, Cultural Industries and Intellectual Property Section, UNESCO; Jeannette Armstrong, Canadian Aboriginal artist, writer and Director of the En’owkin International School of Writing; Richard Fung, Canadian video artist, writer and critic; and Peter Hewitt, Chief Executive Officer of the Arts Council of England.

“Artists are in a contradictory position in today’s society.... On the one hand, they enjoy considerable prestige. On the other, they often

suffer from being marginalized.... On the one hand, the artist may be a producer of desirable commodities within a market of limited extension but considerable vertical reach...producing beautiful objects for private enjoyment. On the other hand, the artist may play a contestatory role in society, opposing mainstream values and illuminating those of minorities.” (Diana Nemiroff)



Richard Fung

“Arts councils should support not only creativity but the creators, who often still live in very precarious circumstances....The creator’s needs go beyond the artistic project. Creators need time for problem-solving, research, writing, evaluation and collaboration as well as ‘art-making’, access to the means for producing work, access to publics, and access to critical attention.... An arts council or national cultural agency can enable creativity but it can’t decree it.” (Richard Fung)



Salah Abada

“Some of the basic needs in support of creativity are: early education in the arts, training and professional development for young artists, and a regime of intellectual property rights that pays creators appropriately. Countries vary in their ability to meet these needs.” (Salah Abada)

“There are two worlds – the world which is rich and the world which is poor, generally the developing countries. The artist is even more marginalized in countries and societies which are poor.” (Ali Amahan, Morocco)



Jeannette Armstrong

“In the process of communing with one another, culture is born.... My word for the effects of globalized markets is non-culturalism rather than mono-culturalism ... since sameness silences creativity and local cultures.” (Jeannette Armstrong)

“One role [of the artist] is the traditional one of reflecting the aesthetic dimension of society. On the other hand, artists, like all creative people, have a special task in forming the ethical priorities and values of their societies.... The arts councils have the job of dealing with the many roles of artists.” (Jarma Malkavaara, Arts Council of Finland)

“Arts councils have to insist on both sides of the equation – the special roles and needs of artists and the importance of the arts as an integral part of the community. Both of these need to be part of our cultural policies.” (Peter Hewitt)

“We can learn from indigeous cultures which don’t draw as hard a line between their artists and the other members of the community as the European tradition does - not to say ‘this is a club to which most of you don’t belong – your role is only to consume the arts.’”
(Jennifer Bott, Australia Council)

The canary in the digital coal mine

Professor François Colbert, Chair in Arts Management at l’École des hautes études commerciales de Montréal and Vice-Chair of the Canada Council for the Arts, introduced and moderated a panel on “The Creator and Copyright: The Challenges from New Technological Developments”.

The members of the panel were Salah Abada, Director of the Creativity, Cultural Industries and Intellectual Property Section, UNESCO; Susan Crean, Canadian writer, cultural policy analyst and co-author of the Summit background paper on intellectual property and international trade; André LeBel, CEO of the Society of Composers, Authors and Music Publishers of Canada; Sandra Macdonald, Government Film Commissioner and Chairperson, National Film Board of Canada; M.S.B. Ralapanawe, intellectual property lawyer and Executive Member, Arts Council of Sri Lanka; and Geoffrey Yu, Assistant Director General of the World Intellectual Property Organization.

Mr. Colbert introduced the discussion by commenting that

“For artists, copyright is especially crucial because artists are rarely paid by society as other workers are – they tend to be self-employed and lack annual salaries and benefits. Revenues from their copyright work are therefore essential.”

The dilemma is that new technological developments, while offering great opportunities to artists, also pose serious challenges to traditional concepts such as authorship and moral rights and to the cultural industries that disseminate copyrighted work. Mr. Colbert suggested that the panel discussion focus on the impact of technology on copyright and the question of whether arts councils have a particular role in this issue.

“Technology is rewriting the rules for the protection of intellectual property ... and music has been the canary in this digital coal mine.... [The news that Napster is talking about charging a fee for

access] fits in with assumptions that SOCAN has been working with for some time now – that the provision and procurement of content on the Internet will evolve towards a ‘pay for access’ scenario.” (André LeBel)

“Some people think that the Internet and digital technology mean the end of copyright, but the future for copyright and creators has never looked brighter because of the huge powers of the net to distribute works.” (Geoffrey Yu)

“The World Intellectual Property Organization has recently been responsible for two international treaties which lay down common norms and standards for copyright in cyberspace, and it will soon put in place an international network of intellectual property information linking 180 countries across the globe.” (Geoffrey Yu)

“The intellectual property system is a little like democracy – it has many faults but no one has yet found a better system – in this case for protecting rights and reputations, ensuring a means of paying creators and providing public access.” (Salah Abada)

“I firmly believe that copyright is not in danger in this new world, that in fact after things shake down for a couple of years it will be more essential and probably better managed than ever before.... [For example] we are on the verge of having an international unique identifier for every audio-visual work in the world.” (Sandra Macdonald)

“Two problems related to the intellectual property regime are: 1) its inappropriateness to indigenous traditional knowledge systems and 2) the difficulties people in developing countries have in legal contests against multi-national firms because of the disparities in wealth.” (M. S. B. Ralapanawe)

“To answer the moderator’s question, yes, there is an advocacy role to be played by arts councils in relation to creators and copyright, especially in view of the growing imbalance between large corporate rights holders and individual rights holders, who include artists. It is to promote understanding among artists of intellectual property rights and to encourage public institutions to pay creators properly, preferably before they die!” (Susan Crean)



M. S. B. Ralapanawe

Engaging the private sector: what works?

The final panel of Day Two reflected the growing interest across the globe in generating greater support for the arts and culture from the private sector. Many arts councils and funding bodies have an explicit mandate to increase private sector contributions, and some were established with a combination of government and private money. The panel looked at the experiences of various countries, considering the conditions that help generate private sector support for the arts and what countries can learn from one another about how to increase revenues from non-government sources.

The panel was moderated by Bill Ivey, Chairman of the National Endowment for the Arts in the United States. Panel members were Gail Asper, Canadian arts philanthropist and business executive; Vlastimil Stanek, State Fund for Culture, Czech Republic; Gil Mendo, Director of Dance at the Portuguese Institute of the Performing Arts; J. Mark Schuster, Professor of Urban Cultural Policy, Massachusetts Institute of Technology in the United States; and Michihiro Watanabe, Professor of Arts Management at Showa University, Japan.

In introducing Bill Ivey as the panel moderator, Jean-Louis Roux reflected that the United States has a particularly strong and lengthy tradition of private philanthropy and many private foundations that support the arts. Mr. Ivey's opening remarks developed that theme:



Bill Ivey

“There is a long tradition of mixed funding for the arts in the United States. Government funding is decentralized, coming from federal, state and local levels, with most of it coming from local sources. The total of all public support is only about 10% of all funding for the nonprofit arts. There are about 50,000 nonprofit arts groups around the country, and between 40 and 50% of their budgets come from businesses, foundations and individuals – the biggest amount from individuals.” (Bill Ivey)

“Tax laws in the United States act as significant incentives to contribute to nonprofit organizations, and the U.S. has had over eight decades to cultivate this tradition.... Even if countries enact attractive tax incentives, the cultivation of private giving is a process that takes time and must be made relevant to the norms and values of each particular society.” (Bill Ivey)

“Money isn't the only reason to encourage private sector donations.

It's dangerous to plurality and diversity if the arts depend solely on the state. Enlarging the number of decision-makers in the field is important." (Gil Mendo)

"The Czech Republic is very much in a period of transition to encourage private sponsorships and donations, and the ministry of culture works hard to facilitate understanding between cultural groups and businesses, but many arts organizations are inexperienced in dealing with the private sector, which has led to contractual difficulties, and legislation governing contributions is still inadequate." (Vlastimil Stanek)

"There is an urgent need to train arts managers in many countries.... The training of arts management personnel and the entrusting of the management of artistic endeavours to them seem to be a sine qua non for the development of the arts in the prevailing market economy." (Michihiro Watanabe)



Gail Asper

"Our foundation is some times asked: why don't you give all your money to health and education? Our reply is that in our view, we are supporting health and education when we support the arts." (Gail Asper)

"Efforts to raise private sector contributions take many forms, including tax-based incentives, matching grants, regulatory measures, prizes and awards, cofinancing, and others. But it's important to recognize that tax incentives won't automatically create giving." (J. Mark Schuster)

"It seems to me that on the question of whether arts councils should try to raise money from the private sector themselves, it's more important that they encourage the development of private foundations active in arts support, with whom they can undertake cooperative ventures." (Risto Ruohonen, Arts Council of Finland)



Lester Efebo Wilkinson

"We heard from one of the panelists that the private sector won't fund risky, first-time things. We in the Caribbean are risky, first-time people.... Trinidad and Tobago ... was largely defined by a European construct of who we should be. Now we are defining ourselves and everything we do is a new model. Our art springs from a cultural front that is ours. It is new. The private sector will not fund it. Secondly, the private sector funds big events. I'm afraid we cannot produce big events. I'm hearing further that the private

sector will not sponsor controversial events. But I'm afraid I have to tell you that we have no choice but to be controversial people!" (Lester Efebo Wilkinson, Ministry of Culture and Gender Affairs, Trinidad and Tobago)

"We've found in South Africa that government has to provide its support before it can ask the private sector to help out. Now we have a business and arts organization that helps find sponsors, helps arts groups communicate with sponsors, and even helps individual artists. It is making a difference." (Doreen Nteta, National Arts Council of South Africa)

Day Three: sunday, december 3, 2000



Richard Walley

The closing day of the World Summit focussed on future cooperation among national arts councils and funding bodies for the benefit of artists and cultures. Following a breakfast at the National Arts Centre, the keynote address by Ann Medina summed up the major directions that had emerged over the three days. In a wonderful surprise for delegates, Richard Walley from the Australia Council gave a short performance on the famous Australian Aboriginal instrument the didgeridoo.

Delegates then heard reports from the networking sessions. In two panel discussions, before and after lunch, panelists and participants discussed creating an international federation of arts and cultural support agencies to undertake practical strategic measures to benefit the arts.

Resolutions to recommend the creation of such a federation and interim board members were unanimously adopted. Over luncheon, delegates enjoyed a presentation by the Inuit Aqsarniit group performing throat-singing, drum-dancing and ajaaja songs

The closing celebrations of the Summit took place in the evening at the Canadian Museum of Civilization, where delegates watched a dance performance, visited an exhibition, and were entertained with music and poetry.

Bringing diversity into our own house

Peter Herrndorf, Director General and CEO of the National Arts Centre, introduced the Summit's final keynote speaker, Ann Medina, well-known Canadian journalist, international correspondent, broad-

casting executive, filmmaker and producer. In his introduction he noted that “For Ann, borders – of countries or of disciplines – are simply invitations to step beyond”.



Ann Medina

Ann Medina then provided a masterful and zestful synthesis of the conference deliberations over the three days of the Summit and her own keen observations on the arts in society. Selections from her presentation follow:

“Countries are recognizing the power of communications ... and, most critically, the power of ideas.... The revolution taking place is not about technology and wires and chips. It’s about information.... It’s about values, monetary systems, theories of governance and education.... It’s about ‘presidential styles’ of government, about smart bombs and televised legal systems.... It’s about hamburgers and running shoes.... It’s about standards of ethics and standards of living.... It’s about expectations and dreams.”

“I’m talking about the ‘stuff’ that will be carried on whatever systems are out there ... that is, the stuff and the content that gets screened, heard, recorded, CD’d or DVD’d, performed, read, cabled, satellited, computed or transmitted. That is what inspires, entertains, educates or shapes us in whatever way we live or do business.”

“Yesterday ... I overheard one woman saying to another ‘If we could only persuade the public how important the arts are. If we could only get the public to understand.’ And certainly, that has been mentioned a couple of times on the podium. But what does it mean ... to persuade the public? If the public doesn’t understand, who is the audience? And what is culture if the public is not an integral part of it?”

“When this conference opened, Shirley Thomson mentioned three related challenges facing arts organizations:

- ... one was to bring in a wider audience
- ... one was to bring in new audiences
- ... and one was to attract a younger audience....

Those challenges are intimately tied to the bigger challenge of preserving cultural pluralism in the world.”

“To too many, the word ‘culture’ is a turn-off ... and why is that so important? For some of the same reasons that governments often put it on the bottom of the heap!”

“When we have to fight for the preservation of diverse cultures and values around the world ... we don’t want just a few of us out there ... we want an enormous boisterous and energized crowd. And we want that crowd to include young hip-hoppers and computer-game whizes ... in addition to writers and book-readers and concert-goers.”

“We have to bring diversity into our own house.... We have to recognize not just the potential of young artists and young audiences – but understand the power and talent they have now.”

“And given the kinds of projects that many of you were describing ... outreach has begun to replace the marginalization of culture ... in the schools of Scotland ... in the community centres of South Africa ... in the video home offices of Canada ... on the music stages of Trinidad-Tobago and on the Youth Panel of Australia ... in the subways of Northern England and, of course, on the cyber-sites being set up all over the world.”

“The battles we are now facing – whether at the trade negotiation tables or at the box office or bookstores, or in make-shift tiny theatres, neighbourhood clubs and on the small screen – these battles need everyone’s support – especially the general public as a true partner!”

“Our cultures are quality, they can be young, they can be daring, they’re usually innovative, with the sounds and tastes and rhythms of various parts of the world – it’s exciting and it’s US, wherever we are ...not some THEM.”

Reports from the networking sessions

Rapporteurs from the networking sessions informed the gathering about specific recommendations made by the participants. These were addressed to national councils and funding bodies and the potential new international federation.

International Cultural Exchanges: In the sessions on international cultural exchanges, participants made two recommendations: that means be developed, possibly by the new federation, for sharing information on

cultural organizations and their programs, with an emphasis on international exchange opportunities; and that organizations involved in cultural exchanges promote the mobility of artists across national borders, going beyond bilateral into multilateral arrangements.

Grant administration processes: In the session on grant administration processes, which reviewed the research undertaken by the Budapest Observatory on public sector financing and administration of grants, it was recommended that granting agencies consider opening up their peer assessment panels to include peers from other countries, to enlarge the panels' frames of reference and to encourage understanding of the wide variety of current processes; that such agencies pay a substantial portion of their grants up-front, with a small holdback for presentation of a final report by the recipient; and that the new international federation consider adding to the data already compiled by the Observatory.

Advocacy for the arts and public attitudes toward the arts: Two recent advocacy campaigns – by Americans for the Arts and the Australia Council – were discussed. The participants recommended that hard data demonstrating the impact of the arts on the academic education of young people be collected on a world-wide basis and the findings disseminated to all agencies interested in using such evidence in their advocacy work. Participants suggested that this task might be taken on by the new federation.

Arts research: There was general agreement in this session that the main topics of current research interest are: general cultural policy; research into the value of the arts and culture for communities and nations; arts administration and management research; research on the effects of globalization on culture and cultural development; and research on public funding and the economic impact of the arts.

Councils and ministries: The discussion about arts councils and culture ministries quickly revealed that there is no standard model world-wide. Whatever they are called, 'arts councils' or council-like bodies are needed by government because they have certain advantages that governments lack – they are flexible and closer to the sector than government departments, with a more comprehensive knowledge of the sector, and they can offer valuable advice on policies and programs. Arm's-length, it was agreed, is defined by the political climate, the body politic, the minister of the day and the political system, and there is an increasing trend for councils to work within a larger policy framework set by government.

The group suggested that the new international federation support working principles rather than institutional forms, and that it take up the two issues the networking group did not have time to develop – i.e., recommending reports and studies which contribute to an intelligent discussion of the division of responsibilities between councils and ministries and acting as a forum for further discussion of the topic.

Creating an international federation – a momentous opportunity

The final panels of the World Summit on the Arts and Culture dealt with the creation of an international federation of arts and cultural support agencies, the appointment of its interim board, the views and perspectives of conference delegates on these matters, and future possibilities for concrete action.

The panel on “Creating an International Federation of Arts Support Agencies: Purpose, Mandate, and Process” was moderated by Sarah Gardner, Director of Strategic Initiatives, Australia Council. It comprised panelists who had made up the international steering committee advising on the development of the plan for the federation. They were Choo Thiam Siew, Executive Director of the National Arts Council of Singapore; Dr. Biserka Cvjeticanin, Director of the Culturelink network, headquartered in Croatia; Keith Kelly, Director of Public Affairs, Research and Communications, Canada Council for the Arts; Doreen Nteta, Chief Executive Officer of the National Arts Council of South Africa; and Patricia Quinn, Executive Director of the Arts Council of Ireland. While Henry Ingberg, Secrétaire général, Ministère de la Communauté française in Belgium could not attend the conference, his letter supporting the international federation was read during the panel presentation.



Sarah Gardner

In introducing the panel, Sarah Gardner focussed on the opportunities the new federation will provide for national councils and funding agencies, and the communities they serve:

“We must all recognize, as we strive to support artistic diversity in our own countries, that our success depends on the artistic success of our neighbours. That the celebration of arts practice in Brazil or Bulgaria or Botswana is the celebration of arts practice in every

country. I believe that we can only nurture and sustain what we have by sharing. By pooling our knowledge and resources. By offering each other our expertise about the best ways to facilitate and encourage people, young, old, urban or rural, Indigenous and non-Indigenous, to communicate with each other and express themselves through art – to sing, dance, paint, and tell their stories.

“Not so long ago you could have counted the number of arts councils on two hands. Now you’d need sixteen hands. In developing the proposal for a Federation of arts support agencies ... I talked to dozens of my counterparts around the world. There is a wealth of knowledge and expertise to share. And with the worldwide web, we also have the mechanism to enable us to share it. The proposed Federation will maintain the momentum generated over the last three days. It will keep open the lines of communication. It will not only enhance our ability to achieve our goals as individual agencies, but also to further those of our neighbours.”

In the discussion that followed, panelists made a number of observations:



Patricia Quinn

“Perhaps the best pointer of all to the need for an international network is the strong trend toward internationalization in the arts themselves. The arts are nowhere any longer a solely domestic activity.” (Patricia Quinn)

“For me the Federation will open doors for artists. We will be able to showcase our work and move and talk with others from around the world. The Federation will widen our horizons.... We shall welcome involvement in research and evaluation programs, database development programs and, more especially, exchange programs.” (Doreen Nteta)

“Why a network? Because our time is marked by a global tendency toward inter-cultural communication and here networks are particularly useful.... They allow for dialogue among cultures in which each culture retains its specificity and identity.” (Biserka Cvjeticanin)

“The arts as a whole stand to benefit from a network that encourages cooperation through a sharing of knowledge and experience.” (Choo Thiam Siew)

“The Canada Council recommended to the international steering committee that the ‘ownership’ of the federation be transferred

immediately into the hands of the international community. Our experience is that creation of international networks works best when international ownership is affirmed very early on.” (Keith Kelly)

Delegates speaking on the subject strongly supported establishment of the federation. A number of their practical suggestions met with agreement:

- First, that the new federation must not become a bureaucracy but remain “light on its feet”, use technology to save costs, act as an “enabling” mechanism, and complement rather than duplicate the work of existing organizations;
- Second, that the fees paid by the wealthier countries should help subsidize the poorer, but that a nominal membership fee should be considered for all members;
- Third, that geographic diversity, including diversity within regions, should be reflected; and
- Finally, that, while individual members of the federation may take political positions within their own countries, the federation must remain steadfastly apolitical.

The delegates then moved to consider the following resolutions:

“It is proposed that:

1. The delegates of the World Summit support the establishment of an international federation of arts support agencies with the aims of providing a forum to share information and facilitating collaboration between members to enable joint projects. The federation would operate in the manner outlined in the proposal dated 12 October 2000 and discussed today, 3 December 2000.
- 2a. The delegates agree to the establishment of an interim board to take forward actions raised in the Summit and to address the issues raised in the federation proposal, including governance, membership, secretariat, budget, name, action plan and the holding of another Summit. And that the interim board take on this role for up to two years, until the next Summit, reporting back to potential federation members every six months.

2b. That the members of the interim board include the following people:

Shirley Thomson, Canada (Chair),
Patricia Quinn, Ireland,
Doreen Nteta, South Africa,
Choo Thiam Siew, Singapore,
Sarah Gardner, Australia (interim secretariat manager),
and other individuals to be co-opted, following discussions today, at the discretion of the Chair.”

The first resolution was introduced by Doreen Nteta and seconded by Leslie Efebo Wilkinson of Trinidad and Tobago. At the suggestion of delegates, the opening of the first resolution was amended to read : “The delegates of the World Summit recommend the establishment of an international federation of arts and cultural support agencies...” With each country having one vote, delegates unanimously approved this resolution as amended.

Margaret Seares of the Australia Council moved resolutions 2a and 2b, which was seconded by Heather Whalen of the Bermuda Arts Council. Delegates unanimously approved the resolution. A number of delegates emphasized the need for appropriate regional representation on the interim board and recommended that particular people or organizations be added to the list. The Australia Council indicated its willingness to act as the initial host location for the federation.

Following lunch, the final panel of the Summit took place, with the members of the interim board at the table. This opportunity provided the occasion for general discussion by delegates of all the Summit topics and the future work of the federation.

Based on the reports from the networking sessions and delegate discussions over the three days of the Summit, Keith Kelly suggested that the action plan for the federation and its interim board in the early period should include:

- A focus on international exchanges as a priority: developing and exchanging information on existing programs; enhancing exchange opportunities for artists; and projects for skill transfer and staff exchange among councils and funding bodies.
- Research initiatives: organizing a teleconference of research staff to

- priorize projects for pooling and sharing initiatives, studies and reports.
- Dealing with the regional issues raised during this Summit: i.e., determining how to accommodate diverse regions and sub-regions in the membership and board of the federation.
 - Concentrating on organizational and governance issues and development of the federation's membership.

In the latter respect, delegates were reminded to complete the 'expression of interest forms', and Sarah Gardner noted that she would contact all the delegates early in the new year. Shirley Thomson indicated that the conference report and an accompanying CD-ROM, based on the webcast of this Summit, would be sent to all delegates. She undertook, on behalf of the interim board of the federation, to report to potential members of the federation within six months.

Final remarks

In their last addresses to the delegates, the Co-Chairs, Jean-Louis Roux and Shirley Thomson, thanked all those who had participated in the Summit for their passion, humanity, openness of spirit and profound dedication to the arts and culture. They extended the thanks of the Canada Council for the Arts to the artists whose performances had been so engaging and vibrant, and to the many contributors and sponsors whose support had made the conference possible. The World Summit on the Arts and Culture concluded with these words:

“On behalf of the Canada Council for the Arts, may we once again express our deep gratitude to all of you who have come from far and near and put your commitment to the arts and culture and your intelligence at the service of our common goals.”

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Artists

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