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# IFACCA D'ART REPORT N<sup>o</sup> 39

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## Achieving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices

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Abbreviations used throughout the text:

- AP Respondents who work in public agencies and arts administration or are policymakers
- AN Respondents who are engaged in artistic activities or work for independent arts organisations/NGOs
- SC Respondents who are researchers, professors or expert/consultants.



# Achieving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices

## EXECUTIVE SUMMARY

As part of the preparations for the 4th World Summit on Arts and Culture 2009 in Johannesburg in September 2009, the International Federation of Arts Councils and Culture Agencies (IFACCA) opened up a discussion with its network members on the claim that intercultural dialogue has become a new priority for arts and cultural policy makers around the world.

To address this question, the IFACCA Secretariat commissioned the ERICarts Institute to design and analyse the results of a survey to map views and collect cases of good practice on the (potential) role of intercultural dialogue in the arts and arts policies. A questionnaire was sent to the member organisations of IFACCA and to experts in its larger international network of researchers, arts practitioners and NGOs. Between April and July 2009, 108 respondents from 51 countries on all continents were collected online.

Respondents were asked to comment on a proposed definition of intercultural dialogue and to provide examples that could illustrate what they consider to be relevant ICD policies, programmes and practices in or for the arts in their country. In addition, they were asked to reflect on key challenges, the current and future development, implementation and promotion of ICD activities by governments and arts institutions.

The survey results partly confirm the findings of previous research in Europe (such as *Sharing Diversity*, 2008), and expands its scope with voices from around the world.

What became increasingly obvious through this international survey is that there is a myriad of understandings of the concept of intercultural dialogue ranging from linguistic diversity to cultural diplomacy and from transborder creative industries strategies to socio-cultural cohesion in neighbourhoods. There is also a wealth of evidence to show that the term intercultural dialogue is being used interchangeably with others such as 'cultural diversity' or 'multiculturalism'. Has intercultural dialogue become a trendy catchword? Can intercultural dialogue as a concept within the arts world 'redefine our understanding of artistic merit for all forms of expression, to include other ways of seeing the world' as imagined by some?

Survey results indicate that it may be unrealistic to expect that a single arts strategy or cultural policy could address the diversity of challenges facing the promotion of intercultural dialogue through the arts. These challenges range from larger conceptual issues to the lack of infrastructure, financial and human resources, competencies and skills, to name just a few. Even in larger countries, the complex socio-cultural realities of a multi-faceted population may call for various sets of policies and programmes to promote intercultural dialogue in and through the arts; some of them could be generated through a 'mainstreaming' of basic values and methods in different policy fields.

As a rule, respondents called for intercultural activities involving the arts to be given priority, first of all, on the local level. This does not mean that national or international strategies are to be dismissed. They provide important frameworks and funding resources from which programmes and projects can emerge. Survey respondents urge all stakeholders to work together – different tiers of government, non-governmental and private actors – to foster intercultural dialogue at a level closest to where people live and work.

Issues highlighted for discussion by participants of the 4th World Summit on Arts and Culture included:

- the creation of a grass roots debate on ICD concepts that is rooted in project experiences;
- how to reconcile artists' roles with their potential function as intercultural mediators;
- how to translate the spirit of community based participation aimed at fostering dialogue through the arts into the development of structural reforms and artistic programmes of larger arts and cultural institutions (the latter of which did not receive great support among survey respondents).

*Until the lion tells his story, you only hear  
the tales of the hunters.*  
African proverb, as told by  
Cameroon filmmaker Marc Necaïtar, 2007

## 1. BACKGROUND AND CONTEXT

As part of the preparations for the 4th World Summit on Arts and Culture 2009 in Johannesburg, the International Federation of Arts Councils and Culture Agencies (IFACCA) opened up a discussion with its network members on the claim that intercultural dialogue has become a new priority for arts and cultural policy makers around the world.<sup>1</sup>

At the outset it was understood that the concept of intercultural dialogue will have different meanings in different countries depending upon their histories, traditions, population structures, concepts of citizenship and the distribution of rights and freedoms. Indeed studies show that intercultural dialogue has been understood in a plurality of ways ranging from promoting: a culture of peace, a dialogue of or among civilisations, cultural co-operation or diplomacy, integration and social cohesion through community participation, etc. It has also been used interchangeably with terms such as 'cultural diversity' or 'multiculturalism'. Some have even argued that the concept is in itself contentious and places artificial boundaries around cultures and their 'representatives'.

To further clarify these issues, the IFACCA Secretariat commissioned the ERICarts Institute to design and analyse the results of a survey sent to the IFACCA network. The intention of the survey<sup>2</sup> was to map views and collect examples of good practice on the role of intercultural dialogue in the arts and arts policies. The IFACCA survey can be considered a follow-on to the March 2008 study undertaken by the ERICarts Institute for the European Commission, entitled *Sharing Diversity: National Approaches to Intercultural Dialogue in Europe*<sup>3</sup>. That report provides a broader analysis of related issues and challenges, including the human rights context, incidents of discrimination and racism and the need to establish 'shared spaces' in order to achieve more balanced power relations and improve chances for a true, open dialogue also on controversial topics. The intention of the survey was to incorporate learnings from the arts policy aspects of the *Sharing Diversity* study while significantly increasing its international scope. The survey can also be seen as an extension of the activities carried out by the IFACCA Secretariat to compile a range of publications, news and events on the subjects of intercultural dialogue and cultural diversity<sup>4</sup>.

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<sup>1</sup> The need for intercultural dialogue and for a revision of some more traditional views and policies in the arts and culture has been frequently emphasized in the context of the work of UNESCO, during the 'European Year of Intercultural Dialogue 2008' (European Union) and in the 'Intercultural Cities' Programme (Council of Europe). Recommendations and the related debates have influenced positions taken by many other public and NGO actors, see e.g. UCLG – United Cities and Local Governments: 'Culture and sustainable development: examples of institutional innovation and proposal of a new cultural policy profile', Barcelona 2008.

<sup>2</sup> The concept of the survey was developed by Danielle Cliche and Andreas Joh. Wiesand (ERICarts Institute) in co-operation with Sarah Gardner, Executive Director of IFACCA.

<sup>3</sup> <http://www.interculturaldialogue.eu>

<sup>4</sup> <http://www.ifacca.org/topic/intercultural-dialogue-cultural-diversity>

## 2. METHODOLOGY

The IFACCA survey on intercultural dialogue and the arts was launched online at the end of April 2009 in English, Spanish and French. Members were invited to participate in the survey directly by the IFACCA Secretariat. The larger international network of individuals who receive the IFACCA ACORNS newsletter was also invited to participate. While, in principle, respondents were assured of anonymity in the survey if so desired, many of them chose to identify their names and institutional or professional affiliation, as exemplified in some of the quotations used in the following text – see also Appendix 3 for an overview of respondents according to countries and professional background.

Respondents were asked to provide answers to four multiple choice questions:

- what does the promotion of intercultural dialogue through the arts mean to you?
- what are some of the main developments that have motivated the need to develop policies and programmes to promote intercultural dialogue?
- what should be the result of public support to promote intercultural dialogue through the arts?
- how can cultural and arts institutions promote intercultural dialogue?

There were also four open ended questions designed to collect:

- views on a definition of intercultural dialogue;
- examples of intercultural dialogue policies or programmes for the arts in each country;
- perceptions of the main challenges or barriers to overcome when developing a policy, programme or project to promote intercultural dialogue through the arts; and
- examples of good practice.

Responses to the survey – see the questionnaire in Appendix 1 – were received until the end of July 2009. Below are some specifics on the *response rate and regional representation of respondents*.

- In total, 108 responses were collected through the online survey.
- Not all questions were answered by all respondents. The rate of response for the multiple choice questions varied between 100 and 105 and was slightly lower for open questions posed on policies, programmes and personal data. This was taken into account in the empirical analysis presented in this report.
- Individuals from 51 countries (and the EU Commission) responded to the survey. The highest number of responses came from Australia (9) followed by South Africa and Spain (each with 8). The average rate of response was two per country. Below is a breakdown according to world regions:
  - Africa: 16 respondents (8 countries);
  - Asia: 9 respondents (7 countries/territories);
  - Australia, New Zealand and Pacific Islands: 11 respondents (3 countries/territories);
  - Canada and the USA: 9 respondents;
  - Europe: 43 respondents (19 countries + the EU Commission);

- Latin America and the Caribbean: 20 respondents (12 countries).

Due to this uneven representation of different world regions, the survey can not be seen as truly representative. On the other hand, it was not the intention to produce a comparative analysis between these regions but to provide an indication of different views from around the world.

In order to provide a more balanced and meaningful evaluation of some of the results, the empirical data was clustered into two main groups in order to produce statistically significant results. These groups were generated according to the state of economic development of the country of the respondent:

- **Group I** includes 60 responses from Europe (not all countries), Canada and the USA, Australia, New Zealand and Singapore (no reply from Japan);
- **Group II** includes 48 responses from Asia and Pacific islands (not all countries), Africa, Latin America and the Caribbean, and some European countries such as Albania.

As indicated above, the survey was made available on-line in three *languages*. Below is a breakdown of the response rates:

- the English language version collected 76 responses;
- the Spanish language version collected 25 responses;
- the French language version collected 7 responses.

In addition, 41% (44 responses) of the completed surveys were made by individuals from countries or territories where English is recognised as the first or second official language.

Another indicator used to assess the survey responses was the *professional background* of those answering; which could be determined in 70 cases. The results of this analysis show that:

- 44.3% of the respondents work in public agencies and arts administration or are cultural policymakers (in the following text, quotes originating from respondents in this group are marked as **AP** – where such information was available);<sup>5</sup>
- 27.1% of the respondents are engaged in artistic activities or work for independent arts organisations/NGOs (**AN**);
- 25.7% of the respondents are researchers, professors, experts/consultants (**SC**);
- 2.9% of the respondents have other professional backgrounds.

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<sup>5</sup> This cluster was chosen in order to better identify responses that originate from the regular milieu of IFACCA. As will be shown later through examples of statements recorded in the survey, this is by no means a homogenous group: cultural agencies are often working differently from other government agencies or in some cases, in direct contradiction to some agencies which espouse policies that restrict integration, immigration, dialogue or may even discourage cultural pluralism.



### 3. HOW IS INTERCULTURAL DIALOGUE UNDERSTOOD

Worldwide, the term and concept of intercultural dialogue (ICD) is by no means understood and/or used in a homogenous manner. As shown in the 18 month ERICarts' study *Sharing Diversity* (2008) for the European Commission, a wide range of interpretations of what intercultural dialogue is or could be can even be found on one continent alone. For example, some Europeans interpret ICD as a concept for a peaceful dialogue of or among civilisations, others see it mainly as a tool to improve internal (domestic) security, others would characterise it as describing relations between majority and minority groups in a given population while yet another faction use the term to describe cultural co-operation, in general, and cultural diplomacy, in particular. This range of interpretations was also expected to be found on the global level.

Some have argued that the term and concept of ICD is ambiguous. According to Dragan Klaić (2006) 'to label a dialogue of individuals as an intercultural dialogue leads to monopolistic insinuations and a homogenizing discourse and precludes possibilities of nuanced personal stances within complex cultural fields, with a plurality of views...'. Lebanese-French author Amin Maalouf<sup>6</sup> observes that for him: 'dialogue between cultures is not an exchange between groups, but first and foremost an exchange between individuals. Cultures are not distinct entities, they only exist through the people who represent them and who are never identical.' On the other hand, outspoken or unconscious ties of many individuals to 'their' culture – or to certain elements of it such as language, traditions or religious beliefs – can initially be very strong, which may sometimes create a particular barrier to dialogue, but can also contribute to or enrich efforts to come to terms with different world views or ways of living.

Intercultural dialogue has also been understood as a formula for different types of interaction that involve individuals just as much as specific groups or organisations. During the course of its study for the European Commission, the ERICarts team came to view ICD less as an activity or tool with fixed ends and more as interactive communication processes, whose parameters are constantly evolving and will sometimes produce interim or 'hybrid' results. Therefore, projects and other ICD-related activities would need to encompass the development of self-confidence in individuals as well as a sense of collective responsibility. This understanding led the team to propose the following definition:

#### Definition of Intercultural Dialogue

Intercultural dialogue is a process based on an open and respectful exchange of views between individuals, groups and organisations with different cultural backgrounds or mindsets. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation; to ensure freedom of expression and the ability to make choices; to foster equality; and to enhance creative processes.

Intercultural dialogue takes place in an environment where individuals and groups are guaranteed safety and dignity, equality of opportunity and participation, where different views can be voiced openly without fear, where there are 'shared spaces' for cultural exchanges.

(Source: *Sharing Diversity*, ERICarts Institute 2008)

In the new IFACCA Survey, respondents were confronted with this definition of ICD and asked whether or not they agree with the above statement, what they would change taking into account the cultural context where they live and whether there are alternative definitions that could be considered by participants of the World Summit. Below is a breakdown of the responses:

- 75% of the respondents agreed fully or generally with the proposed definition (many of them providing comments and additions);
- 9.5% maintained a neutral or split position ('partly agree, partly not');
- One respondent did not agree at all; and

<sup>6</sup> <http://www.euromedcafe.org>, 2008

- 8% proposed alternative views and definitions.

Several issues raised by those answering the survey invite further discussion on:

the relationship between ***theory and practice***

'The definition is broad enough to encompass all problematic levels: prerequisites for intercultural dialogue, contextual parameters, the processual nature of dialogue and the fact that it is more than inter-ethnic dialogue. Still, the real test is in comparison with the actual use people make of this and the way it is put to work in policies and projects.' (SC, Europe)

'I agree with the statement – but... deprived of formal/official support for arts/culture, the sentiment remains just that – a sentiment, unexercised and therefore hovering in the realms of "idealism". I would like to see something about "active delivery". (AP, Africa)

'I agree, but in the context of our cities where cultural policies do not exist, such an affirmation could sound like an illusion. The survival of cultural expressions should be a fundamental question in any intercultural dialogue.' (AP, South America)

***conflict and cohesion:***

'It is important to also recognise that in some cases, conflict and upheaval does lead to dialogue and intercultural understanding and to the birthing of new societies. I am, however, not recommending this as a method.' (AP, Africa)

'Je suis en parfait accord avec cette déclaration parce qu'elle cadre parfaitement avec la politique culturelle nationale qui vient d'être adoptée... Il convient cependant de rajouter cette phrase: Il vise également à favoriser la paix, la cohésion sociale et la solidarité.' (AP, Africa)

***equality, democracy and equitable resources:***

'I agree in part, especially with the second paragraph above. For some countries, many of the issues which are often framed around "intercultural" or "intercultural dialogue" have more to do with the lack of primary equality on one hand and the reluctance of statutory institutions/bodies to be actively seen to be promoting citizenship on the other hand.' (AP, Europe)

'I agree although what is missing is recognition that there is not always an equitable distribution of resources and infrastructures to support intercultural dialogue, and a lot of pressure and expectation is placed upon organisations and groups supporting participation and expression from culturally diverse communities.' (AN, Pacific)

***cultural rights, power and the 'cultural fabric'***

'Intercultural dialogue is a means to promote and guarantee cultural rights. Intercultural dialogue should strengthen the visibility of cultural minorities, and their right to participate in social, cultural and political life, both in local and global contexts.' (AP, Europe)

'[In many societies], cultural groups do not have the same rights as citizens or human beings; this does not have to do with being from a majority or minority, it has to do with who has the power... I think that intercultural dialogue should aim at making all the people have the same universal rights, wherever they are and whatever culture they belong to.' (AN, South America)

'We should consider the need for legislation and normative rules on which ICD within and between communities can rely.' (Mexico)

'The stated content is well written, [but] I would like 'exchange of views' frame more dynamically; so that dialogue also involves opening personal and group exploration into community realities, politics, pleasures and pain. Also, I think we need to acknowledge the hidden cultural parameters that inevitably frame and flavour the space in which dialogue occurs. Thus, in addition to the culture of the individuals, groups and organisations, please mention the cultural fabric in which the dialogue sits.' (AN, Europe)

A few issues inspired some respondents to ask for a broadening of the proposed definition that would take into account:

***the crucial role of the arts***

'...highlight the values in the statement as also being the values generally associated with good art, including "excellence", as well as inherent to the Universal Declaration of Human Rights.' (SC, Africa)

'We agree with the spirit of the statement. However given the nature of the IFACCA World Summit, we would like to see a less generic statement, one which demonstrates how a focus on arts and culture provides the natural arena for intercultural dialogue and debate and which highlights how artists and cultural institutions can affirm or challenge public perceptions of diversity in broader social and political contexts.' (AP, Pacific)

***gender issues and intergenerational dialogue***

'My country is a diverse cultural society. The colours, languages and expressions may vary, but one thing that is common is gender ideology! The specific cultural role of women [is not] reflected in their cultural representation. And through art and language these concepts are being reproduced and transferred to the next generation! We should add something about gender perspectives (if possible).' (AN, Asia)

'I agree with this statement, but I think it would be strengthened by the inclusion of an intergenerational component, from children to elders - both have much to share and diverse perspectives in our fast-changing society.' (AN, North America)

***cultural respect as a dimension of development policy***

'Intercultural dialogue allows for the recognition of world views, cultural expressions and knowledge and skills of a range of communities from a country or region. It enables increased understanding, reduces discrimination and acknowledges that the skills and knowledge of different peoples, and their associated variety of understandings are valid and require consideration and respect. Intercultural dialogue is important not only in the context of arts and creative processes but also, and particularly, in the realm of international and regional relations, and for a sound development policy.' (Pacific)

**An Alternative Definition of ICD**

The following was proposed by a Canadian survey respondent for discussion at the World Summit:

'Intercultural dialogue is a means to expand our sense of reality through an inclusive exchange between cultures. Intercultural dialogue aims to foster equality, to enhance creativity, to deepen our understanding of human cultures, and to enlarge our perspective on the human experience. Intercultural dialogue takes place in an inclusive environment through exchanges based on equality, dignity, and mutual respect.'

#### 4. HOW IS INTERCULTURAL DIALOGUE IN THE ARTS UNDERSTOOD

In addition to asking how respondents understood intercultural dialogue as a concept in general, they were asked to give an indication of how they understand the promotion of intercultural dialogue through the arts more specifically. A list of twelve different options was provided, from which they were asked to select three.

The results are illustrated in Graph 1 below. A closer look at the top five options selected by respondents reveals some regional differences in the way that ICD through the arts is seen as:

- #1 *A means to promote understanding and relationships between diverse ethnic, religious or language communities in my country:* This option was selected most often by respondents from around the world; however, more often by respondents from North America (three-quarters) than by those from Latin America and the Caribbean (less than half).
- #2 *A core objective to promote (project) cooperation between artists from different countries:* This received a very high response rate from respondents in Africa and Asia and less so from Europe.
- #3 *A process of exchange between artists from different cultural communities living in my country:* Higher response rate from Australia, New Zealand and Europe and less popular in Asia, Africa or Latin America and the Caribbean.
- #4 *An inherent feature of official bilateral cultural exchanges:* High rate of response from Africa, low in North America and in Australia and New Zealand.
- #5 *A result of special events to educate the public about the traditions of other cultures:* This option was selected above average in countries of Latin America and the Caribbean and Asia and below average in Australia and New Zealand.

From these responses, we may observe that the promotion of ICD through the arts is understood as activity that is to take place within an *institutional or governmental framework* to promote cooperation across borders or with other world regions among respondents from Africa, Asia and partially, in Latin America & the Caribbean. Emphasis on individual artistic cooperation and exchange within countries was more often placed by respondents from Australia, New Zealand, Europe and North America.

Alternatively, we can examine the responses to this question according to four categories that cluster different options according to themes. The data were calculated on the basis of the total number of 246 options selected (Remember, each respondent was encouraged to choose three of the twelve options provided). This analysis reconfirms that activities to promote intercultural dialogue within countries, rather than across borders, remains a priority among respondents:

- *Domestic activities to promote social or cultural cohesion and dialogue:* 43.5% of all 246 options chosen by respondents from countries in Groups I and II. This includes the grouping of options 1-4 presented in Graph 1 addressing educational arts events, community arts and activities to promote inter-religious dialogue (rarely selected by respondents).
- *Trans-national cooperation programmes:* 30.9% of all options selected by respondents, predominantly from countries in Group II. This includes the grouping of options 7-8 presented in Graph 1 on intercultural dialogue through the arts as a feature of official bilateral cultural exchanges and core objective of project based cooperation between artists from different countries.
- *Domestic 'artist-directed' exchanges:* 17.1% of all options selected by respondents, predominately from countries in Group I. This includes the grouping of options 5-6 presented in Graph 1 addressing activities that aim to facilitate an exchange of artists from diverse communities as well as to help immigrant artists better integrate into the majority cultural community.

A small minority of respondents (8.5%) indicated that intercultural dialogue through the arts is difficult to achieve due to language barriers or that ICD processes have nothing to do with the arts. One respondent indicated that ICD 'is not well understood by the wider community as yet' (Australia). Some additional suggestions provided by respondents – many of which can be understood as variables on the options provided – are that ICD through the arts could be seen as:

'An essential element in refreshing art forms through the introduction of diverse voices and understandings of diverse arts practices' (AP, Europe);

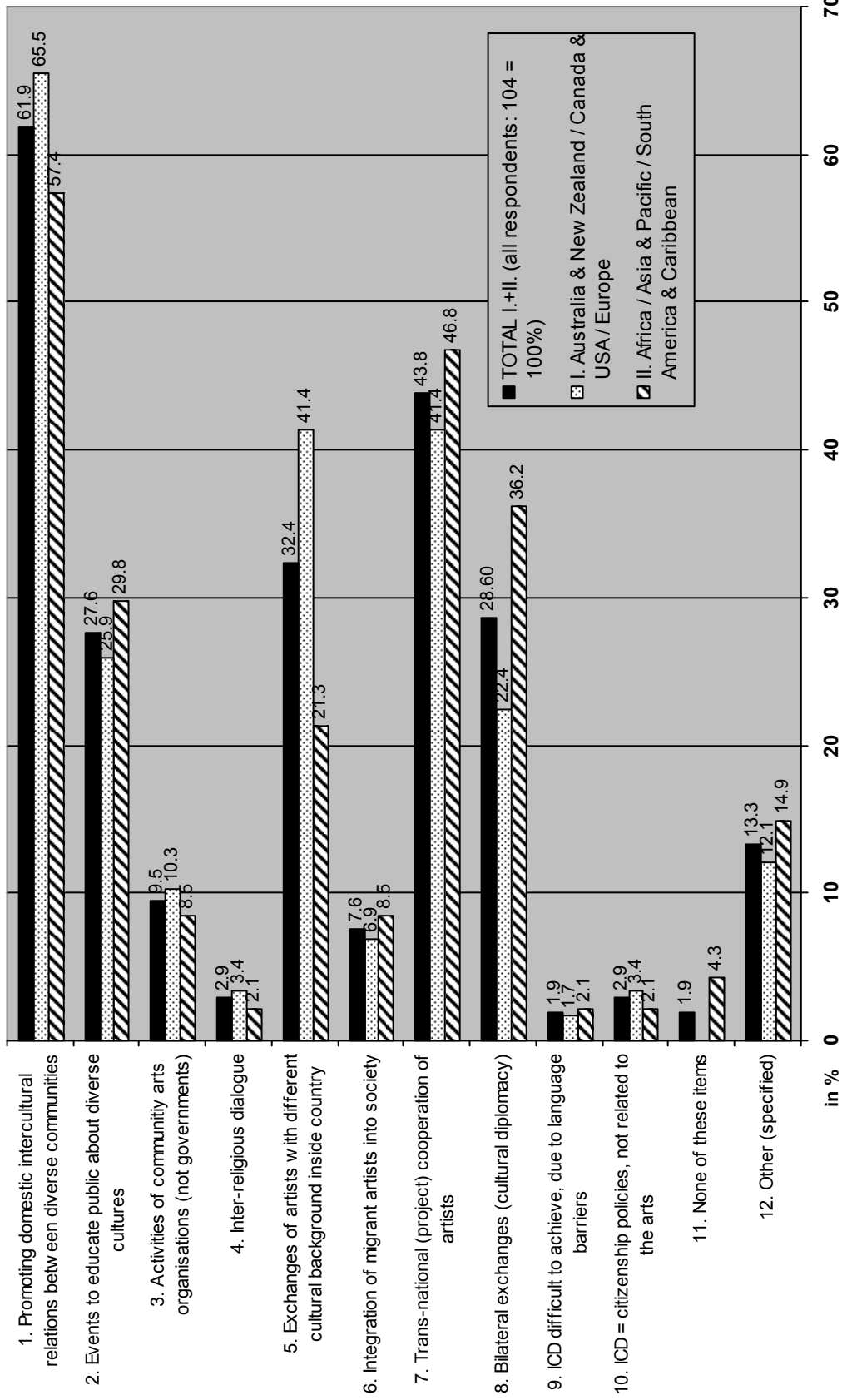
'Promoting understanding and relationships between different human groups across different levels/dimensions in ways beyond spoken language' (AN, South America);

'Promoting community cohesion, quality and enjoyment of life' (North America);

'A means of stimulating artistic and cultural excellence and innovation' (AP, Pacific).

**Graph 1: Respondents understanding of promoting intercultural dialogue through the arts**

**Question: 'In my opinion, the promotion of intercultural dialogue through the arts is largely understood as...'** (in % of 104 respondents to the question)



## 5. WHAT MOTIVATES ICD POLICIES AND PROGRAMMES

The context within which the main theme of the 4<sup>th</sup> World Summit – *Meeting of Cultures: Making Meaning through the Arts* – was developed is described as<sup>7</sup>:

a world increasingly divided by ‘cultural’ rather than political ideology, where feelings of being threatened by ‘other’ are largely based on ignorance about ‘other’. Increased globalisation, through economic integration, is often criticised for ‘homogenising’ the views and interests of economic and militarily powerful nations, at the same time that diversity and the desire to build ‘multicultural’ societies has become increasingly important. The implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is just one example of this.

The IFACCA survey asked to what degree respondents consider such developments as motivating governments to develop policies and programmes to promote intercultural dialogue. From a list of 10 options, they were asked to select three. Here are the results in order of frequency:

- 53%     *increased global communication* resulting from new information technologies and networking application;
- 47%     increased *immigration and emigration flows*;
- 29%     a perceived need to counteract the *loss of spiritual values or societal traditions*;
- 27%     *reorientation of geo-political priorities* including trade, security and foreign policy;
- 23%     perceived *failure of multicultural or diversity policies*;
- 21%     demands to *better integrate (autochthon or indigenous) minorities*;
- 20%     a reported *increase in discrimination or racism* against certain cultural or religious groups;
- 18%     *recognition of inequity or disenfranchisement* of a particular group and/or advocacy by those groups;
- 0%     *intercultural dialogue policies and programmes are not needed*. They act as a diversion to the real political, economic and social problems facing my country that the arts and culture can not solve.

Other developments identified by respondents as motivating the need for ICD policies and programmes were: *the environment/climate change, lack of knowledge of diverse artistic expressions, struggle of post colonial nations to develop their own identities, expansion of the European Union*.

An interesting result is a sometimes remarkable difference in the selection of options between respondents from country Group I (high economic development) and country Group II. See Table 1 below.

<sup>7</sup> <http://www.artsummit.org/programme/themes/>

**Table 1: Developments motivating ICD policies and programmes: some regional differences**

	<b>Country Group I</b>	<b>Country Group II</b>
Increased global communication	47%	<b>57%</b>
Increase in immigration and migration	<b>54%</b>	36%
Increase in discrimination/racism	16%	<b>27%</b>
Loss of spiritual values/traditions	25%	<b>36%</b>
Perceived failure of multicultural / cultural diversity policies	19%	<b>27%</b>
Inequality and disenfranchisement of particular groups	<b>23%</b>	11%



## 6. ARTS AND CULTURAL POLICIES AND PROGRAMMES TO PROMOTE INTERCULTURAL DIALOGUE

The survey asked respondents to indicate whether and what type of ICD-related arts and /or cultural policies and programmes exist in their country.

Below is an overview of the types of ICD policies and programmes provided by respondents. A distinction is made between strategies and programmes that aim to promote intercultural dialogue within countries (whether at the national, regional or local/community level) and those aiming to facilitate cultural cooperation and exchanges either regionally or internationally.

### 6.1 Promoting intercultural dialogue within countries

#### 6.1.1 *Respect for human rights as a prerequisite for intercultural dialogue*

While there are diverse interpretations of the meaning of intercultural dialogue, concepts and models of public policies and programmes for the arts and culture, it is universally agreed that intercultural dialogue can not be fully promoted unless human rights for all citizens and non-citizens are recognised and respected.

As pointed out in the *Sharing Diversity* study for the EU, there are certain preconditions upon which intercultural dialogue depends, such as the full implementation of international laws and conventions on human rights and fundamental freedoms of expression, information and communication; efforts to address socio-economic inequalities within society and between societies; and actions to address racism and discrimination. This implies that environments are needed where a person and groups of people are guaranteed safety and dignity, equality of opportunity and participation, where different views can be voiced openly without fear.

Indeed, many initiatives to promote interculturalism have resulted from recognition of human rights abuses or crimes against humanity and the need to bridge different types of political, social and cultural barriers through dialogue. For example the UNESCO *Slave Route Project* that aims to:

- create greater awareness of the consequences and impacts of the slave trade in the world (Africa, Europe, the Americas, the Caribbean, the Indian Ocean, Middle East and Asia);
- highlight the global transformations and cultural interactions that have resulted from this history; and
- contribute to a culture of peace by promoting reflection on cultural pluralism, intercultural dialogue and the construction of new identities and citizenships.

#### 6.1.2 *Recognising dialogue needs*

Creating conditions for intercultural dialogue is equally important as engaging in specific artistic projects or cultural exchanges. These conditions will vary depending on the needs, barriers and challenges facing individuals and groups engaging in dialogue activities that are from different countries, cultural or religious backgrounds and contexts.

It is argued that an important step toward developing policies and programmes to promote intercultural dialogue through the arts was to first identify the barriers and challenges that artists from diverse backgrounds face. One respondent from South Africa stated:

‘I don’t think a policy can be implemented for the sake of the policy itself - the policy must relate to a “real” situation - the “real” situation (project/event/programme) then provides/enables the platform that “houses” and nurtures and enables the policy to be practised/exercised/implemented’.

In this respect, some respondents indicated that this could be realised through mapping exercises or through research and/ or in the organisation of specific workshops that engage artists in discussion

about how the arts reflect (or not) the diversity of communities that has resulted in recent changes to the social landscape. For example:

The Irish Arts Council/An Chomhairle Ealaíon, in partnership with the National Action Plan against Racism (NPAR) commissioned a year long research study into cultural diversity and the arts in Ireland. The aim is to use the results to inform the development of a cultural diversity policy for the arts and an action plan to support culturally diverse practice into the future. The Arts Council engaged 'Create', the national development agency for collaborative arts, to manage the extensive research and consultation phases. The report was completed and delivered to the Arts Council in May 2009 and plans are underway for its consideration and dissemination.

The Romanian Ministry of Culture, religious Affairs and Cultural Heritage has also announced the launch of a study on intercultural dialogue to inform policy making.

The Danish Arts Council appointed a consultant for intercultural dialogue in June 2009 to engage with immigrant artists and to develop intercultural policies for the Council.

*New Voices/Hidden Histories* was a conference organised by the Scottish Arts Council to explore cultural diversity in the arts in February 2004. The conference set the tone for debates and enquiries which are still on-going five years later. One of the major themes that emerged from the conference was that the philosophical foundations for multiculturalism or cultural diversity in the Scottish context are at best vague and at worst divisive in their politics. This is because the context for pluralism, as framed by multiculturalism and cultural diversity, often ignores the context of mass emigration and its enduring painful memories in the present, while solely accounting for immigration. For many conference participants, teasing out those issues was necessary to develop a new way of seeing, which in turn would seem the best approach to achieving a dynamic pluralism and a confident national culture where everyone is equal irrespective of ethnic or any other form of identity.

### **6.1.3 Intercultural dialogue is dependent on the recognition and promotion of cultural diversity in the arts**

In some countries, the introduction of arts and cultural policies and programmes to promote cultural diversity are considered a prerequisite and important step toward developing programmes to promote intercultural dialogue through the arts.

Several respondents indicated that while there are no specific intercultural dialogue programmes in their country, they do have cultural diversity policies and programmes for the arts, for example, in Australia, Canada, England, Finland, New Zealand, South Africa, Scotland, the Netherlands etc.

The aim of such policies is to provide support to artists and arts organisations from culturally diverse backgrounds that will enable them to participate on equal terms in, for example, arts and culture funding programmes, to give them visibility and raise awareness of their works among audiences. To this effect, grant-giving programmes have been established that directly target these artists. For example:

In 2009, the Arts Council Finland introduced new grants for arts projects promoting multiculturalism and intercultural interaction to be given to the artistic activities of immigrants or national ethnic minorities. These grants are distributed by the multiculturalism division of the Arts Council of Finland. Grant applications are to be evaluated on the basis of artistic criteria. In addition, the Finnish Music Council has recently introduced the *Many Music* project that targets migrant musicians and music teachers to provide them with additional training opportunities.

Some countries have acknowledged that they need to be proactive in order to counteract a lack of awareness on the part of funding bodies of the work by artists from diverse communities as well as to

increase awareness on the part of such artists of programmes offered to support their artistic works and practices. For example:

The Swedish Statens Konstråd initiative *Vi söker konst vi inte visste fanns/We're searching for art we didn't know existed* aims to ensure that all forms of contemporary arts are made available for display in public buildings. Officials actively sought out the works of artists from different cultural backgrounds by going out to different cities, meeting artists and encouraging them to send their art works to be displayed or included in their catalogues.

The Canada Council for the Arts' *Art Bank*<sup>8</sup> has introduced a new programme to purchase works by Canadian artists from culturally diverse communities and makes them available for rent to public sector institutions. This programme was designed in response to a growing demand for works by culturally diverse artists. A diverse group of artists were involved in the selection process.

Some respondents indicated that changes in the country's legal frameworks have helped provide the impetus for the introduction of new policies and programmes aimed at promoting diversity as well as leading to changes to the internal structures of cultural and arts institutions through recruitment and training programmes. For example:

It has been argued that the Arts Council England's programmes on diversity have been greatly aided by a change in the law. The *2002 UK Race Relations (Amendment) Act* imposed the obligation on all public institutions to be able to demonstrate that they were working towards racial equality, via policies that would result in diversified boards of management, staff recruitment and training, and audiences.

The *1985 Canadian Multiculturalism Act* is the legislative framework which informs policy and programs encouraging the participation of all cultures in Canada in civic life. It was within a context of growing recognition and dialogue between the many cultural communities in Canada, increased engagement by these communities in arts and culture and the criticism of the implementation of the act that racialized artists demanded a place at the cultural policy table. Many of the Canada Council for the Arts equity policies and programmes were introduced at this time. For example, its *Peer Assessment Policy* sets out criteria for the composition of grant giving committee evaluating funding applications that is to include representatives of Canada's two official language communities as well as artists from Aboriginal and culturally diverse communities.

In this same spirit the Canadian province of Alberta has appointed an advisory body that is diverse in its membership (geographically, demographically and ethnically). This body consults widely with individuals, business and all levels of government to form partnerships and sustainable investment in cultural industries, and to bring recommendations to the Minister to inform policy.

Policies and strategies to promote diversity among funders have also been extended to those organisations and institutions that they fund.

In the Netherlands, a new cultural policy was adopted in 1999 that changed the priorities of the funding system to compel funding bodies to earmark part of their budget for young and immigrant artists, to target emerging artists from neighbourhoods and to regularly review their subsidies to arts and cultural institutions. To ensure compliance, these institutions were required to sign performance agreements to meet cultural diversity goals in the composition of their staff and management boards. To give an incentive to the institutions, additional subsidies were offered for outstanding projects.

While the affirmation of difference can indeed be seen as one of the important steps leading towards dialogue, it does not necessarily guarantee that it will happen.

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<sup>8</sup> <http://www.canadacouncil.ca> / <http://www.artbank.ca/>

#### **6.1.4 Promotion of intercultural dialogue among ethnic minorities and indigenous communities**

There are an increasing number of initiatives to promote dialogue among diverse local communities and indigenous populations within countries as well as to connect them on a regional or global level.

The recently created Bolivian Ministry of Culture has launched a national project to recognise and actively promote interaction among its 36 minority groups and indigenous communities. The project aims not only at changing the mindsets of Bolivians to embrace their diversity, but also to promote linguistic diversity and provide support to, for example, indigenous festivals and the creation of an intercultural Bolivian Theatre Company.

Some of the programmes identified are part of a larger community engagement or participation strategy or programme. In this context, intercultural dialogue is understood as a tool to reach out to individuals and members of specific communities, to encourage their participation in and increase their access to cultural life and to integrate their works and ideas into the community, for example, Creative New Zealand's Community Arts Participation Programme.

At the heart of many of these programmes is the recognition that empowerment or the development of self-confidence in individuals, and a sense of collective responsibility for local community development are crucial ingredients for longer term impact. In this context, studies such as *Making Solid Ground* prepared for the Aboriginal and Torres Strait Islander Arts Board of the Australia Council for the Arts, re-emphasises the importance of engaging stakeholders in the community (ies) to determine for themselves their own agenda.

Some examples of community based strategies presented by respondents to the survey are:

The Canada Council for the Arts' *Community Capacity Building programme* provides capacity building grants to culturally diverse arts organisations and to projects that connect different cultural communities and provide great access to the arts for such communities. In addition, its *Aboriginal Peoples Collaborative Exchange Program* assists individual Aboriginal artists or Aboriginal arts groups, collectives and organizations to travel to other Aboriginal communities to share traditional or contemporary artistic practices that will contribute to the development of their own artistic practice. The programme fosters unique artistic relationships and networks through these collaborative exchanges among Aboriginal artists across all disciplines.

*Creative Communities: Queensland Arts Industry Sector Development Plan* aims to make the arts accessible, tangible and closely related to everyday life. It supports professional artists and arts practitioners working in community cultural development and community arts, in partnership with commercial arts organisations, business, libraries, museums, and local and Aboriginal and Torres Strait Islander Councils. These partnerships will utilise traditional art forms such as music, dance and visual arts, as well as new, hybrid arts practice.

It was recognised by a respondent from Australia that not all communities can be addressed in the same manner and that there is a need to develop projects that meet the specifically identified their differing needs. One of the challenges is to 'redefine our understanding of artistic merit for all forms of expression, to include other ways of seeing the world.'

#### **6.2 Promotion of intercultural dialogue between countries**

Promoting diversity and dialogue *transnationally across borders and with other world regions* is one of the main features of government programmes to promote intercultural dialogue through the arts. One respondent indicated that this was particularly important not only to facilitate dialogue between artists from different countries, but also to provide support for artists in countries where there are little or no public funding programmes for culture and the arts in the traditional sense of e.g. artists' grants or support for cultural enterprises to produce and distribute their work.

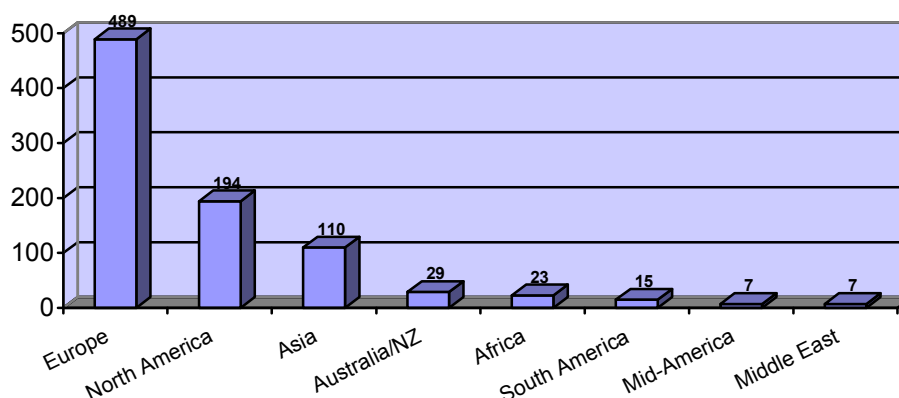
To date, many programmes have been conceived within frameworks of bilateral and multilateral cultural cooperation and exchange, administered through the Ministries of foreign affairs and culture,

carried out through the activities of foreign cultural institutes, cultural centres or development agencies and are targeted to specific geographic or language regions. In this sense, support for dialogue in many countries has been developed within a larger package of cultural diplomacy activities, i.e. to showcase different cultures and cultural expressions through support for one-off projects, events and media programmes. The objective is to give visibility to artists from different cultural backgrounds and educate the public, to reach out to Diaspora communities or, more recently, to support cultural industry trade and export strategies. There are calls for governments to provide support for projects involving artists or cultural professionals from the different regions, which are not tied to specific national or diplomatic agendas, but view dialogue as inherent in the act of co-production itself.

Indeed, cultural funding programmes to *promote cross border dialogue and mobility* are gradually moving away from diplomatic agendas, towards a more project or production based approach. This shift is an important one to recognise and to build on. Support for the mobility and interaction between artists and cultural professionals in concrete projects leads not only to multiple encounters, rather than one-off events, but enables the process of dialogue to generate new levels of understanding as well as potentially new and diverse forms of cultural expression. Indeed artist led partnerships across borders have opened new corridors for dialogue.

Intercultural dialogue encounters are also supported through the funds and programmes of arts and culture councils or agencies to foster the transnational mobility of artists and cultural professionals (e.g. travel grants, scholarships, artist in residency programmes, touring programmes etc). *Residency programmes* as well as guest ateliers were emphasised as providing opportunities for artists and cultural professionals to gain experience and visibility abroad, exchange with colleagues from different countries and cultural backgrounds and engage in joint projects. Such experiences were deemed as opportunities to open up new perspectives or even lead to new works and performances. These programmes are maintained by governments, by professional organisations and NGOs.<sup>9</sup> A recent survey of nearly 900 *artists' residency centres or schemes* collaborating in the global *TransArtists* network shows, however, that the availability of such infrastructure is not balanced. Graph 2 below illustrates this point: 56% of the residencies are located in Europe, another 25.5% in North America, Australia and New Zealand.

**Graph 2: Geographic location of artists' residency centres (TransArtists Network, 2008)**



Source: ERICarts evaluation of the TransArtists database, 2008

<sup>9</sup> ERICarts Institute: *Mobility Matters: Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals*. A study for the European Commission. Brussels: European Commission, October 2008.

Evidence of initiatives that may be considered as helping to overcome this imbalance was provided by survey respondents. Examples of programmes that specifically aim to promote intercultural understanding and artistic exchange are the:

- *South Project* of the City of Melbourne providing residencies in various southern hemisphere spaces to initiate a south-south dialogue among artists, arts professionals, educators and students;
- *Visual Arts Residency* run by Asialink that takes place in several Asian countries; and
- residencies provided by the *Thapong Visual Arts Centre*<sup>10</sup> (Botswana) for artists at the Centre and around Southern Africa.

### 6.3 Artists develop their own intercultural strategies

Frequently, independent artists and arts companies introduce their own intercultural strategies irrespective of whether or not governments have formulated policies, strategies or programmes. One respondent from South Africa indicated the reason for this:

The *Limpopo Arts & Culture Association* (South Africa) has a multicultural staff and engages them in intercultural dialogue activities. The Association also generates events and activities that involve a huge range of artists and interests from across Limpopo and beyond (other provinces/SADC). For us, multiculturalism / interculturalism is part of our every day life and work; we don't consciously 'chase it'; it happens because our projects/activities/members etc enable and exercise this ethos.

Jude Bloomfield<sup>11</sup> argues that some performing arts companies in Europe are now faced with the challenge of attracting new audiences as the population of big cities has diversified. They are starting to rebuild audiences by broadening their repertoire and diversifying their writers and cast. The field of experimentation in diversifying audiences and performers is wide-ranging. For example, there are efforts to:

- *diversify marketing and publicity* to find culturally sensitive means of attracting audiences, e.g., through hairdressing salons or markets;
- *create intercultural spaces* that are more open, accessible and welcoming;
- *taking performances to audiences* by travelling outside city centres to disused premises and community centres and engaging young people in the research and staging of a performance;
- *diversify the recruitment and casting of artists*, based on the belief the audience will be attracted to performances if they see that the artists are also 'people like me'.

On the other hand, these companies have acknowledged that more than a transformation of the programme, repertoire and criteria of artistic evaluation is required and that they will need to widen the stories they tell and the aesthetic forms they draw on. This has taken many forms from commissioning new writing from a range of writers from diverse communities, to workshop collaborations, scouting for new diverse artists and companies, forming committees of migrant representatives to be involved in the programming of new content, working directly with youth to produce new artistic works that reflect their realities, etc.

<sup>10</sup> <http://www.artshost.org/thapong/>

<sup>11</sup> Jude Bloomfield (2007) 'Setting the Intercultural Stage', a contribution to the ERICarts study: *Sharing Diversity: National Approaches to Intercultural Dialogue in Europe*. Available from: <http://www.interculturaldialogue.eu>

#### 6.4 Continuing challenges to the development of ICD policies and programmes

The results of this intercontinental survey reconfirm what had been established for Europe in the *Sharing Diversity* study: as a specific field of arts and/or cultural policy making, intercultural dialogue is still more an exception than the rule.

This may change in the future as governments around the world begin to implement their commitments to international, regional or local declarations and conventions<sup>12</sup> to develop cultural policies and formulate strategies that protect and promote cultural diversity, intercultural dialogue and the diversity of cultural expressions.

For the time being, and in many parts of the world, the translation of intercultural dialogue concepts and methods into official arts and/ or cultural policies or into sustainable arts programmes and institutional contexts is a challenge.

Survey respondents are well aware of the difficulties and barriers they themselves face, whether as policy makers, arts administrators, NGOs or artists, when engaging in this relatively new field of policy and programme making or project implementation. When asked specifically about such challenges, over 120 issues were articulated that have been clustered below into nine different types and listed in order of frequency.

- a) *Lack of financial or human resources:*  
15.9% of all arguments put forward, most often by respondents from Group II countries  
  
‘Les principaux obstacles sont d’ordre financiers: Comment financer des projets culturels et artistiques quand on sait que dans beaucoup de pays africains la culture ne constitue pas un priorité?’ (AP, Africa)  
  
‘Lack of state and private funding to promote ICD’ (AP, Asia)
- b) *Lack of political will of governments:*  
15.5% of all arguments put forward, 3 times higher in Africa / Latin America than by respondents from countries in Group I  
  
‘there is a lack of official governmental support, action, and will’ and a ‘lack of support/material assistance and engagement from provincial arts departments and indeed every other provincial dept’ (AP, Africa)  
  
‘Immature and uninformed official approaches to culture’ (AN, Latin America)
- c) *Policies are not necessarily people centred:*  
15.5% of all arguments put forward, particularly from Latin countries.  
  
‘Most governmental programmes are directed towards “people as objects”... not to “people as subjects”, as cultural actors capable to develop their own appropriate programmes.’ (AN, Latin America)  
  
‘Such [cultural] policies are always understood to have “decorative” aims.’ (AP, Europe)

<sup>12</sup> For example, the Council of Europe and UNESCO Declarations on Cultural Diversity (2000, 2001), the Opatija Declaration on Intercultural Dialogue and Conflict Prevention (2003), the ISESCO Islamic Declaration on Cultural Diversity (2004), United Cities and Local Governments Agenda 21 for Culture (2004), Faro Declaration and Strategy for Developing Intercultural Dialogue (2005), UNESCO Convention on the Diversity of Cultural Expressions (2005), Nairobi Charter for Africa's Cultural Renaissance (2005), Abu Dhabi Declaration on the Arab Position on Dialogue and Diversity (2006), Non-Aligned Movement Declaration and Programme of Action on Human Rights and Diversity (2007), EU Culture Agenda (2007), Declaration of Commitment of Port of Spain by the 5<sup>th</sup> Summit of the Americas (2009) etc.

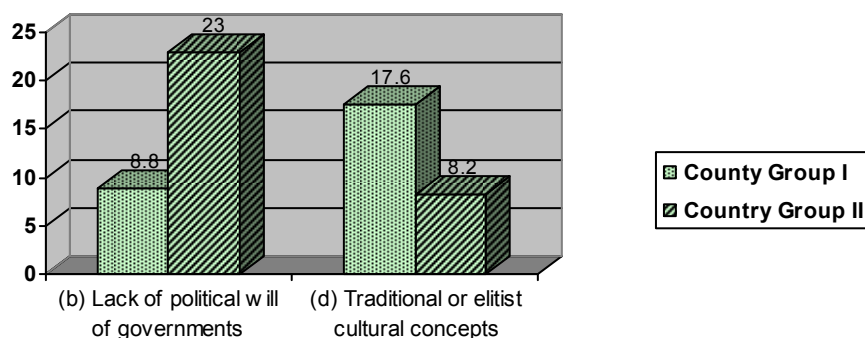
- d) *Traditional or elitist concepts of culture, heritage and artistic practices:*  
12.7% of all arguments put forward
- ‘Arts are considered an elitist and not a social practice or a medium for supporting fundamental values’ (AP, Latin America)
- ‘Unsatisfactory participation by the other ethnic races in programmes organised by a specific community’ (AP, Asia)
- e) *Lack of clarity in definitions and resulting difficulties when implementing programmes:*  
12.4% of all arguments put forward, balanced between world regions.
- ‘While the arts can easily reach different publics, it is [conceptually and practically] more difficult to make a step further from presentation to creating a space for [open] communication.’ (SC, Latin America)
- ‘Often used as an expression of state foreign policy; sometimes seen as an abstract concept – does everyone agree what intercultural dialogue is and why it is useful? The case has not really been made well enough.’ (AP, Europe)
- f) *Lack of information, training and relevant qualifications:*  
12.4% of all arguments put forward, balanced between world regions.
- ‘Weakness of cultural education and of the cultural content of education and media programmes about ICD.’ (SC, Africa)
- ‘There are often barriers in learning about artists who are engaged in culturally diverse and/or specific artistic practices... The institutions themselves need to adopt creative and appropriate communications and outreach strategies.’ (AN, North America)
- g) *Policies should respect artistic freedom and not try to replace social or foreign policies:*  
10.1% of all arguments put forward, mainly from Australia and Europe.
- Arts/artists are in ‘danger of being hijacked or seen as a repair kit for unsolved social problems.’ (SC, Europe)
- ‘Trying to avoid government... [Looking for] exchanges with a country other than one on the “policy list” of that year.’ (AN, Pacific).
- h) *Stereotypes, media distortions, religious prejudice, discrimination of some communities / groups:*  
7.1% of all arguments put forward
- ‘Discrimination, stereotypes are the main challenges to intercultural dialogue.’ (AN, Asia)
- ‘Ignorance, stereotypes and particularly the false media images.’ (Africa)
- i) *Other issues, e.g. globalisation, loss of identity or artistic traditions, language problems:*  
3.2% of all arguments put forward
- The challenge of ‘transmitting messages, ceremonies or dances from one ethnic community or clan to another one’ or from one generation to another (AN, Africa)

In summary: while resources or structural problems remain key concerns for the respondents, different conceptual issues seem to be just as relevant. They argue that not only goodwill, but an increased level of resources, both financial and human, is required.



As Graph 3 demonstrates, the most striking differences in the answers given by respondents from the country Groups I and II can be found within options B (lack of political will) and D (traditional or elitist concepts):

**Graph 3: Main 'North-South' differences in the perception of barriers to ICD**  
(selected issues, in % of all arguments articulated by survey respondents)



In addition to the issues listed above, that mainly focus on challenges to promoting intercultural dialogue through the arts within countries, many of the survey respondents argued that there are serious barriers to engaging in dialogue with artists from different countries around the world due to a *lack of cultural infrastructure* (see discussion on artists residencies above), *increasing security restrictions, new visa and entry regulations and difficulties in obtaining permits to work in another country for a shorter or longer period of time*<sup>13</sup>. According to Ferdinand Richard (Aide aux Musiques Innovatrices, Marseille), whose association has long engaged in cultural exchanges with artists from Africa, the difficulties in obtaining European Union visas for third country artists or cultural operators is contradictory to the intentions of intercultural dialogue programmes in general and the European Year of Intercultural Dialogue 2008 in particular. Decisions made on who receives a visa or not are not transparent, often arbitrary, communicated without justification and cannot be appealed<sup>14</sup>.

## 6.5 Some reflections

The survey asked respondents to provide examples of what they consider to be intercultural dialogue policies and programmes for the arts in their country and to reflect on the key challenges facing their current and future development and implementation.

The examples of policies and programmes introduced by Ministries of Culture, Arts or Cultural Councils and special agencies demonstrate that there is a range of intercultural dialogue related measures that can be described as 'creativity directed' providing support for joint artistic productions and performances; direct and indirect 'market support' for the distribution of diverse artistic works cultural goods and services; and 'participation directed' aimed at dismantling barriers to participation in the local community and cultural life.<sup>15</sup>

<sup>13</sup> See also the 2009 report of the Manifesto Club, *UK Arts and Culture: Cancelled, by Order of the Home Office*, detailing the damaging effect that new visa and entry regulations are having. This report is available on: <http://www.manifestoclub.com/files/UKArtsCancelled.pdf>.

<sup>14</sup> ERICarts Institute: *Mobility Matters: Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals*. A study for the European Commission. Brussels: European Commission, October 2008.

<sup>15</sup> See also: Danielle Cliche: *Cultural policy, programmes and initiatives for intercultural dialogue: new approaches and tools for the governance of diversity*. Background Paper for the Council of Europe's Conference of Ministers responsible for Culture, Baku, 2-3 December 2008.

The results also indicate that it may be unrealistic to expect the introduction of a single, comprehensive arts strategy or cultural policy that would address the diversity of challenges to promote intercultural dialogue through the arts – from the conceptual to a lack of infrastructure, financial and human resources, competencies and skills. In addition, there are a range of challenges that may be outside the scope of arts and cultural policies but that are necessary for the promotion of intercultural dialogue through the arts, for example, addressing urgent economic, social and cultural needs of diverse communities that are part of a larger and longer term process of nation building. This reality calls for different sets of policies and programmes that may be generated through the mainstreaming of basic values and methods to promote intercultural dialogue.

Even in a single country, the mere idea of creating a centralised intercultural dialogue policy may be controversial given the varying regional and local conditions that have different types of challenges than those that could be outlined in a national or global strategy. As a voice from the Philippines points out, intercultural dialogue should be a *'priority of the local government units'*. This is not to say that national or international strategies and funding programmes should not be developed. Respondents to the survey rather indicate that they are to be conceived in cooperation with all levels of government and with the participation of non-governmental actors and be designed to provide the best conditions and partnerships that can foster intercultural dialogue at a level closest to where people live and work.

## 7. FROM POLICIES TO PRACTICE AND LESSONS TO BE LEARNED

In addition to asking respondents what they consider to be intercultural dialogue, what this means in the world of arts and culture policies and programmes introduced by governments to promote dialogue within their countries and across borders, the survey asked IFACCA members to provide concrete examples of programmes and projects that they consider to be good practice.

This section of the report will provide some examples of good practice cases submitted by respondents and some lessons learned. In total 46 good practice examples were submitted. It is the hoped effect of the World Summit that additional examples can be collected.

### 7.1 What is good practice?

The goal of assembling a collection of projects considered to be good practice was not only to highlight recent achievements that could inspire the development of new initiatives. It was also to determine whether there is a gap between the *theory* of what is understood as intercultural dialogue and the *practice* of initiatives considered to be illustrative of intercultural dialogue through the arts.

In theory, the results of the survey show that respondents overwhelmingly agreed that intercultural dialogue is a tool to promote understanding and relationships between diverse communities in their country and to foster exchanges between artists from such communities. It was also understood as an important objective of programmes to support project based cooperation between artists from different countries.

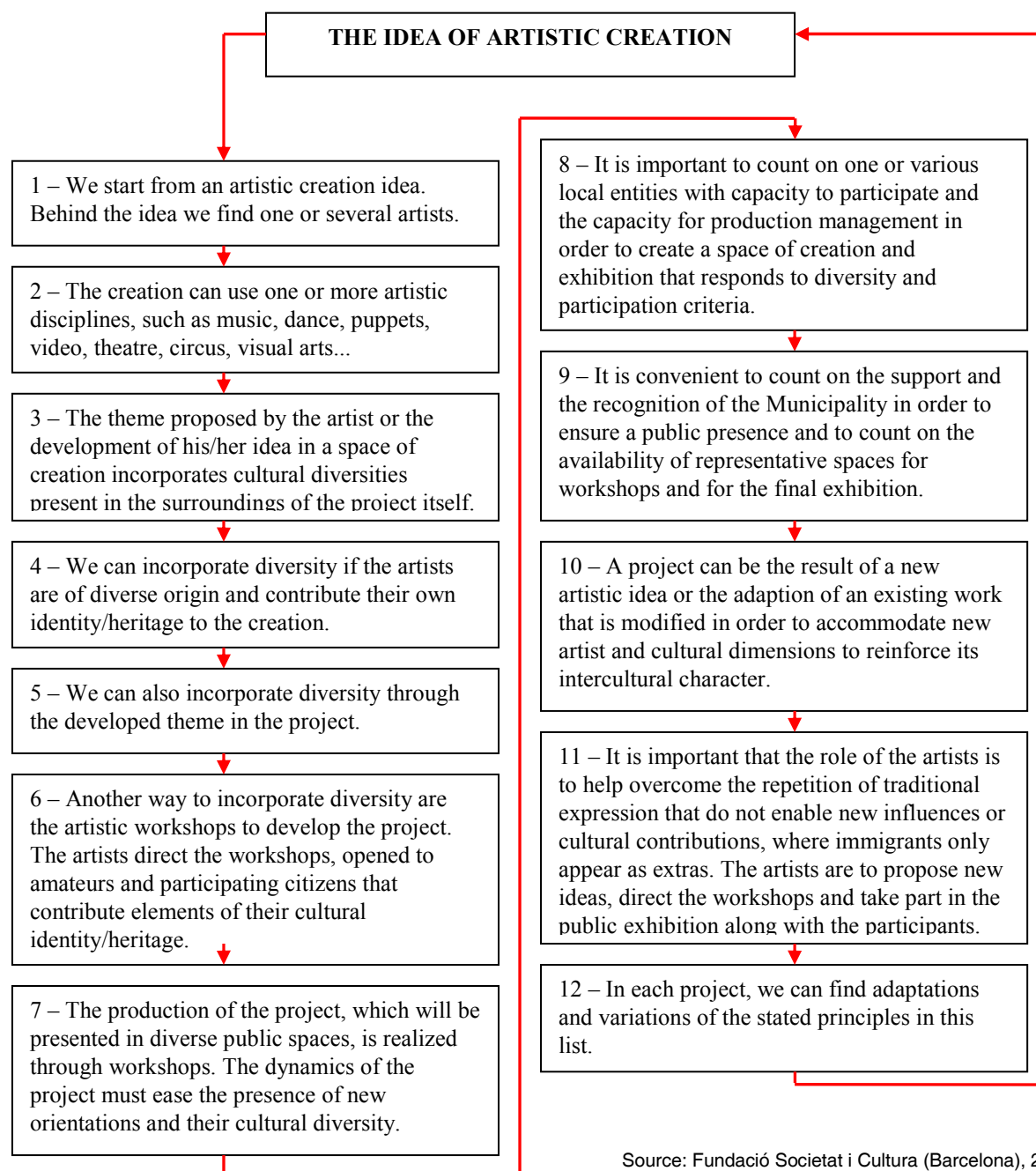
The question to be addressed here is whether theory is put into practice or whether it serves as a basis for the development of a new generation of new policies and programmes by arts funding agencies.

Determining whether a project is good practice or not, can be a highly subjective exercise. Many projects will not necessarily fully reflect the concept of intercultural dialogue presented earlier in this report, due to the different types of challenges and barriers preventing dialogue or the different levels of dialogue needs within and across countries.

For example, in some countries or world regions, an international festival to promote the films of a certain group of artists could be determined as an important intercultural dialogue activity that promotes cooperation and dialogue between artists from different countries and cultures. In others, this type of programme may be regarded as an activity to raise awareness of certain works (an opportunity that they might not otherwise have had) and may rather be considered part of a larger strategy to promote the diversity of cultural expressions. In others again, such an activity might simply be considered a 'showcasing' exercise without much yield to ICD. The latter could refer to countries, where daily interaction with or between individuals from other cultures takes place as a norm due to highly diverse populations and successful integration strategies. For such countries, other types of projects would be considered as cases of good practice such as institutional strategies to diversify decision-making processes, comprehensive education programmes to foster the development of specific intercultural skills and competencies among students, journalists etc.

While taking into consideration these different contexts, a common understanding that intercultural dialogue is an interactive communication process between individuals and groups with different cultural backgrounds could be considered an essential common denominator in any collection of good practice. In addition, the Fundación Sociedad y Cultura (Barcelona) proposes a series of 'ingredients' they consider fundamental to the development of an artistic project aimed at promoting intercultural dialogue (Graph 4). Of course, the model presented in the graph highlights just one of the possible paths to take in creative processes and strategies to implement ICD. For example, in other political contexts it might be appropriate to promote a stronger involvement of governments or of traditional cultural institutions.

**Graph 4: Artistic creation to promote intercultural dialogue. How is it possible?**



Source: Fundació Societat i Cultura (Barcelona), 2008

Before presenting observations on some of the main messages expressed through these cases, it is important to acknowledge the many very interesting projects that were submitted that may not be included below. The reason may be that not enough information was available or that they did not explicitly illustrate how the arts are used as a tool to promote intercultural dialogue in the way it is understood in this report. For example, the *Zisize Drama Project*<sup>16</sup> in South Africa demonstrates the power of the arts to increase self esteem and empower youth to express their views on issues such as

<sup>16</sup> <http://www.adcid.org/zisize.html>

HIV/AIDS with adults and community elders. In the strictest sense, this project can be seen more as enabling an inter-generational rather than an intercultural dialogue.

## 7.2 Messages emerging from ICD cases of good practice

- a) *Art is used as a tool to raise awareness and educate the public about the diversity of cultures in their community. A key element is to engage the participation of the public in the construction or reconstruction of local narratives.*

The *Romanian PUZZLE project*<sup>17</sup> aimed to strengthen the diverse cultural identities in the country (pieces of the puzzle) while facilitating a common sense of belonging to the community (whole puzzle). Several art forms were used to communicate the myths, tales and contemporary stories of ethnic minorities living in Bucharest such as theatre performances, video installations, traditional crafts, music, etc., as a means to provide new insights on the past and present. Mental maps were created to demonstrate the ways in which local communities retain memories of their past and how these are expressed in the country's tangible and intangible heritage. This project was supported by the European Commission, Ministry of Culture, Religious Affairs and Cultural Heritage of Romania as part of the European Year of Intercultural Dialogue.

- b) *Projects to empower community members of diverse backgrounds by providing a space for them to express their cultural identity(ies) through the arts and to establish a sense of ownership of their community space by involving them in the process.*

*Greenacre Town Centre Improvement Program*<sup>18</sup> (SouthWest Sydney, Australia) is a Council project aimed at promoting dialogue within its diverse community made up of cultural groups with Arab, Vietnamese, Indigenous and Anglo Celtic backgrounds, who may have only little understanding of each other's stories and values. The Council held public consultations with interested citizens and involved them in a cultural planning process aimed at producing meaningful community-based public art spaces where all members could express their own identity. A community reference group was established. Primary and secondary schools were involved in research activities on the community. Some public art works were developed on the basis of stories told by local residents. This program was supported by the Bankstown City Council, Arts NSW.

- c) *The importance of staging events in non-institutionalised public spaces, for example, local neighbourhoods, public parks, train stations, subways, hair salons or supermarkets was emphasised as important platforms for intercultural exchanges. Cultural activities and experiences within these spaces can help make intercultural dialogue part of an individual's lived daily experience rather than as a separate activity for which proactive engagement is required.*

The Dah Theatre performed *In/Visible City*<sup>19</sup> during normal schedule of Bus no 26 in Belgrade, Serbia. Bus no. 26 is always quite crowded and drives across city quarters with high proportions of immigrant and cultural minority communities, especially Roma people. The aim of the performance was to provide the different minority communities in Belgrade - including those that disappeared - with spaces where their songs, dances, plays etc. could be performed. Another central goal was to create

<sup>17</sup> <http://www.dialog2008.ro/puzzle>

<sup>18</sup> <http://culturalawards2008.lgsa.org.au/projects/29-greenacre-town-centre-improvement-program-tcip>

<sup>19</sup> [http://www.dahteatarcentar.com/index\\_eng.html](http://www.dahteatarcentar.com/index_eng.html)

spaces for inter-ethnic dialogue among the passengers on the bus and the performers. Round-table discussions on the In/Visible city took place and included performances from the different minority communities. This project was a contribution to the Decade of Roma Culture and was supported by Serbian Government.

- d) *Some artistic projects are aimed at developing intercultural competences and skills among all members of society. Those that target the majority population are equally important as those directed to minority communities. The goal is to open minds and to address stereotypes of the majority towards others.*

The *Warasqa Kichwa Markam*<sup>20</sup> project (Peru) supports the production of documentary films by students on the cultures and languages of those living in the Andean mountains. One of the main objectives was to encourage people to open their minds and learn more about Andean mountain cultures, especially to see the cultural 'other' as someone they can relate to. The project involved the participation of filmmakers, photographers, graphic designers, editors, sound editors and musicians working together with students. The films have been shown in many cities such as Santiago, Madrid, Lima, Cusco, Huaraz, Paris, Winnipeg. The project has been supported through a Belgian Technical Cooperation programme, private sponsors, individual patrons and self-funding.

Art for Humanity's *Dialogue among Civilisations*<sup>21</sup> project (South Africa) involves artists and poets from Africa, from those countries who participated in the 2006 Soccer World Cup and from members of the Durban Sister Cities network. Artists and poets are invited to create works on the theme of identity, land, object and belief. The ultimate objective is to challenge the public's views on xenophobia, racism, refugees and foreign visitors in and to South Africa. The art and poetry resulting from the project will be exhibited in public spaces throughout South Africa in the form of billboards, banners, exhibitions and posters in 2010. This project is supported by the National Arts Council of South Africa and the Commonwealth Foundation.

- e) *Part of the larger package of intercultural competences and skills is the issue of language and how to overcome the linguistic barriers that are faced.*

The *Old Mutual National Choir Festival*<sup>22</sup> (South Africa) aims to promote language diversity and cooperation through music in South Africa and neighbouring countries. 200 choirs participate in the festival and are obliged to sing in the language chosen for the year whether it be Tsonga, Tshivenda, Xhosa, Zulu, Sotho or Tswana. Southern African composers are encouraged to submit music in their own language that depict current affairs, culture, idioms and nuances. The music selected highlights specific social ills such as xenophobia, the turmoil caused by war, HIV/AIDS, etc. Through the festival, choir members from different countries learn of various cultures and languages as well as how to conduct an orchestra or read and write musical notes. The festival is supported by insurance and investment company, Old Mutual (SA).

- f) *Involving artists from diverse cultural backgrounds in the development of projects rather than addressing them as targets of projects is deemed an important step towards empowerment.*

<sup>20</sup> <http://peripharia.blogspot.com/>.

<sup>21</sup> <http://www.afh.org.za>

<sup>22</sup> <http://www.nationalchoirfestival.co.za>

*Information and Cultural Exchange* (Australia) supports artists from diverse backgrounds to lead and deliver its digital storytelling program ‘*Changing Lives*’<sup>23</sup>. The ICE recognises that creative practitioners from diverse backgrounds have particular cultural and linguistic knowledge and capacities that are crucial for the success of the program. They also recognise the need to support these artists with creative leadership skills development and employment opportunities. The role of these artists in the program was to facilitate short film production workshops with young people from diverse backgrounds and to: train them in digital media production, facilitate discussions around issues that affect their lives, provide feedback, assist with post-production and distribution of the films and organise events and promotion opportunities to make sure that their stories reached a wide audience. The project involved young Arab-Australians, recently-arrived young Iraqi women, young Palestinians, and young men from Lebanese-Australian backgrounds living in Western Sydney. ‘*Changing Lives*’ is supported by the Australia Council for the Arts.

- g) *The provision of platforms or spaces to increase awareness of the diversity of artistic productions from around the world are considered as important venues for artists from different cultural backgrounds to meet, exchange and perhaps build new networks. Platforms such as festivals are, in addition, considered as platforms to build intercultural competences as expressed by the European Association of Arts Festivals in their Declaration on International Dialogue.*<sup>24</sup>

*Havana Biennale of Contemporary Art*<sup>25</sup> (Cuba) provides artists from Latin America, the Caribbean, Africa and Asia with a platform to exhibit their works and in doing so address their under-representation in the international art market by giving artists from the South recognition and visibility. The art works included in the biennale are presented throughout the city in galleries, cultural centres, museums, schools, parks and squares. The Biennale is supported by the Cuban Ministry of Culture and the National Council for Visual Arts.

*Travelling Festival of Pacific Arts*<sup>26</sup> provides Maori and Pacific Island artists with an opportunity to promote their work, develop their art forms and links with other artists. It also helps to raise awareness of the diversity of cultural expressions within the region. Support for the festival is provided by the host country.

The *Gimi Storytelling Festival*<sup>27</sup> (Cayman Islands) brings together artists with different cultural and religious backgrounds to share stories rooted in their own or other traditions. Each night of the festival, 12 storytellers from different cultures (local and foreign artists) take the stage to share their stories with each other and their audience of all ages- from the very young to elders of the community. These stories are communicated through dance, song, words and mime. The hundreds of stories told over the nine years of the festival, shows that there are many more similarities than differences in human beings. The festival is supported by the Ministry of Culture, Department of Tourism and the Cayman National Cultural Foundation.

*Festival Zaragoza Latina*<sup>28</sup> (Spain) is a multidisciplinary project that provides a platform for the communication and the promotion of artistic works and activities of Latin artists from around the world, located in Latin America, Europe and United

<sup>23</sup> <http://www.ice.org.au/projects/changing-lives/>

<sup>24</sup> <http://new.efa-aef.eu/FestivalsDeclaration/the-declaration.lasso>

<sup>25</sup> <http://www.havana-cultura.com/INT/EN/visual-art/havana-biennial/pictures-exhibition.html#2423>

<sup>26</sup> <http://www.pacartsas.com>

<sup>27</sup> <http://www.artscayman.org>

<sup>28</sup> <http://www.zaragozalatina.com/>

States. They are invited to Zaragoza for concerts, shows, exhibitions, cinema screenings, lectures, workshops that are organised throughout the year for 3-6 month periods. The festival is supported by the City Council of Zaragoza.

The *Semaine nationale de l'expression de la parente a plaisanterie* (Niger) brings together artists from Niger and other West African countries to facilitate intercultural dialogue between different ethnic groups, strengthen social relations, placate social tensions throughout the sub-region and promote tolerance through humour. This project is supported by the State and Communities of Niger, the Economic Community of West African States (ECOWAS), UNESCO and the Organisation Internationale de la Francophonie (OIF).

- h) *Such platforms can also be important spaces for the realisation of new works or co-productions that facilitate artistic dialogue.*

*Pirineos Sur*<sup>29</sup> (Lanuzá, Spain) is an international festival that specializes in contemporary or popular music and that aims to combine tradition with modernity using technology and ethnography. Its main purpose is to provide a meeting point for artists and audiences from different cultures, to build bridges of mutual respect and tolerance through music. They come from many countries around the world such as Uruguay, Mozambique, Argentina, Cuba, Senegal, Bulgaria, Lebanon, United States, etc. The festival also supports artistic co-productions between musicians from around the world. For example, in 2008, the project *La Mirada del Otro / Le regard de l'autre* was presented and involved musicians from Senegal, Gabon, Ivory Coast and Spain in the creation of a new work. The main partners of the project were Pirineos Sur (Spain) and Banlieue Rythme (Senegal).

The *Queensland Music Festival*<sup>30</sup> (Australia) aims not only at promoting music and theatrical works that reflect local culture and stories but brings together artists from other communities, for example, the Torres Strait Island in joint performances. International artists are invited not only to show case their own works, but to also engage in co-productions. For example, in 2009 a Finnish accordionist was invited to work with local farmers in the creation of a new work, 'Earth Machine Music'. The festival is supported by Arts Queensland, the Australia Council for the Arts and local councils.

- i) *Dialogue between funding institutions and artists to inform them about funding programs and services is equally important as facilitating dialogue between artists themselves and between artists and their audiences.*

The *Alberta Outreach Forum* (Canada) engaged artists and arts professionals from Aboriginal and culturally diverse communities, with the objective of learning about their realities in creating and producing art and informing them about funding programs and services. The Forum organised opportunities for visual artists to screen their work, grant and proposal writing workshops to learn the vocabulary of arts funding bodies, talking circles on the main challenges facing participating artists as well as opportunities for artists to perform together. The Forum was organised by the Canada Council for the Arts and invited participation from the Alberta Foundation for the Arts, the Calgary Arts Development Authority, the City of Calgary, the City of Edmonton and the Edmonton Community Foundation.

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<sup>29</sup> <http://www.pirineos-sur.es>.

<sup>30</sup> <http://www.queenslandmusicfestival.com.au>



- j) *Some of the cases submitted address wider and important issues of empowerment. In other words they demonstrate how the arts can be used as a tool to build a culture of non-violence and peace, to reduce poverty and to promote social integration by targeting impoverished communities and providing them with access to the arts and culture (as participants) as well as engaging them in artistic activities (as practitioners). Some examples:*

*Redesearte Paz*<sup>31</sup>, based in Medellín, Colombia is a contemporary arts and culture centre that has created a programme of social laboratories to address violence and poverty through community arts. The centre has brought artists from other countries (e.g. Brazil) and continents (e.g. Africa), to work with young people in Medellín to show them how the arts can be used to create a culture of non-violence and peace, i.e. that they can communicate with others better through the arts than through guns. The methodology developed by Redesearte Paz is now being used by networked cultural centres around the world, for example, in Nicaragua, Brazil, Spain, Argentina and Ireland.

*Contact Inc*<sup>32</sup> (Brisbane) is a youth arts and cultural development company bringing together young people from Aboriginal, Torres Strait Island, Pacific Islands and emerging communities within peace-building frameworks. Their work is focused on capacity building strategies that mobilise young people and artists from diverse cultural backgrounds to be active citizens and change agents within their communities. Their *Each One, Teach One* programme is a series of workshops that directly address young people's local issues such as racism, gangs, police harassment and safety at train stations. Through this initiative, young people become peace-builders in their communities and learn how to get along, build peace in the community, solve problems through creative means (e.g. hip hop) and achieve their aspirations. The workshop process leads to site-specific events that showcase work developed by young people and young artists. A DVD documentary that captures interviews with participants and communicates their arts-based approach to peace-building will be available in December 2009. This program is supported by Arts Queensland, the Foundation for Young Australians and the Australia Council for the Arts.

*El Colegio del Cuerpo*<sup>33</sup> contemporary dance school in Cartagena de Indias, Colombia, has given many Colombian children who grew up in conflict and poverty an opportunity to take dance classes and the possibility of joining the school's professional dance company (depending on their talent) with a scholarship and / or monthly salary. Top dancers have performed across Latin America, Europe and the United States.

Many of the social integration projects are aimed at young children and youth, for example, in Argentina, cultural workshops are organised by the Subsecretaria de Cultura de Gobierno de Tierra del Fuego for kindergarten and school level children located in disadvantaged neighbourhoods outside of the city centre. The Municipalidad de Vicente López<sup>34</sup> organises a similar type of arts programme.

### 7.3 Lessons learned?

The results of the cases submitted through the survey and presented above indicate that while the bridge between theory and practice is being constructed, there are several challenges that need to be addressed.

Some of the lessons learned that respondents indicated were the need to:

<sup>31</sup> <http://www.deseartepaz.org/>

<sup>32</sup> <http://www.contact.org.au/>

<sup>33</sup> <http://www.elcolegiodelcuerpo.org/>

<sup>34</sup> <http://www.vicentelopezcultura.blogspot.com>

- ensure the *sustainability of projects* through adequate and continuous levels of funding;
- enlist *government support* as a way to engage the larger public not only in activities/events, but in the promotion of the messages communicated through these activities;
- recognise that the main job of *an artist is to be an artist*. While their projects and activities may help to promote dialogue, they are not necessarily trained to be mediators. Some have suggested that community development projects that involve artists need to also involve professionals who have developed skills and expertise in building intercultural competences;
- *work differently with different groups*. Dialogue projects and programmes need to properly reflect the needs of a particular group that are to be determined in advance before a programme or project is designed / implemented. Additional resources and support will be needed when working with disenfranchised young people;
- design programmes and projects that *keep with the cultural practices of those who are targets* of dialogue activities.

One of the main differences between the responses to the question on how respondents understand intercultural dialogue through the arts and the types of cases of good practice submitted was the *emphasis on the involvement of community (arts) organisations*, on the development of community art projects and on the importance of community participation programmes. While emphasis on community did not emerge through the multiple choice question as a priority, it was certainly a key element or message running through the cases provided: in other words that involving all stakeholders in a local community, understanding their diverse needs and providing them with an opportunity to engage in the creative process itself can empower their sense of belonging and lead to more sustainable results.

## **8. THE FUTURE DEVELOPMENT OF ARTS BASED INTERCULTURAL DIALOGUE POLICIES AND PROGRAMMES**

This report concludes with the results of an evaluation of the answers to two final survey questions that make suggestions for future arts based policies, programmes and activities aimed at: *governments and public arts agencies* and; *arts and cultural institutions*.

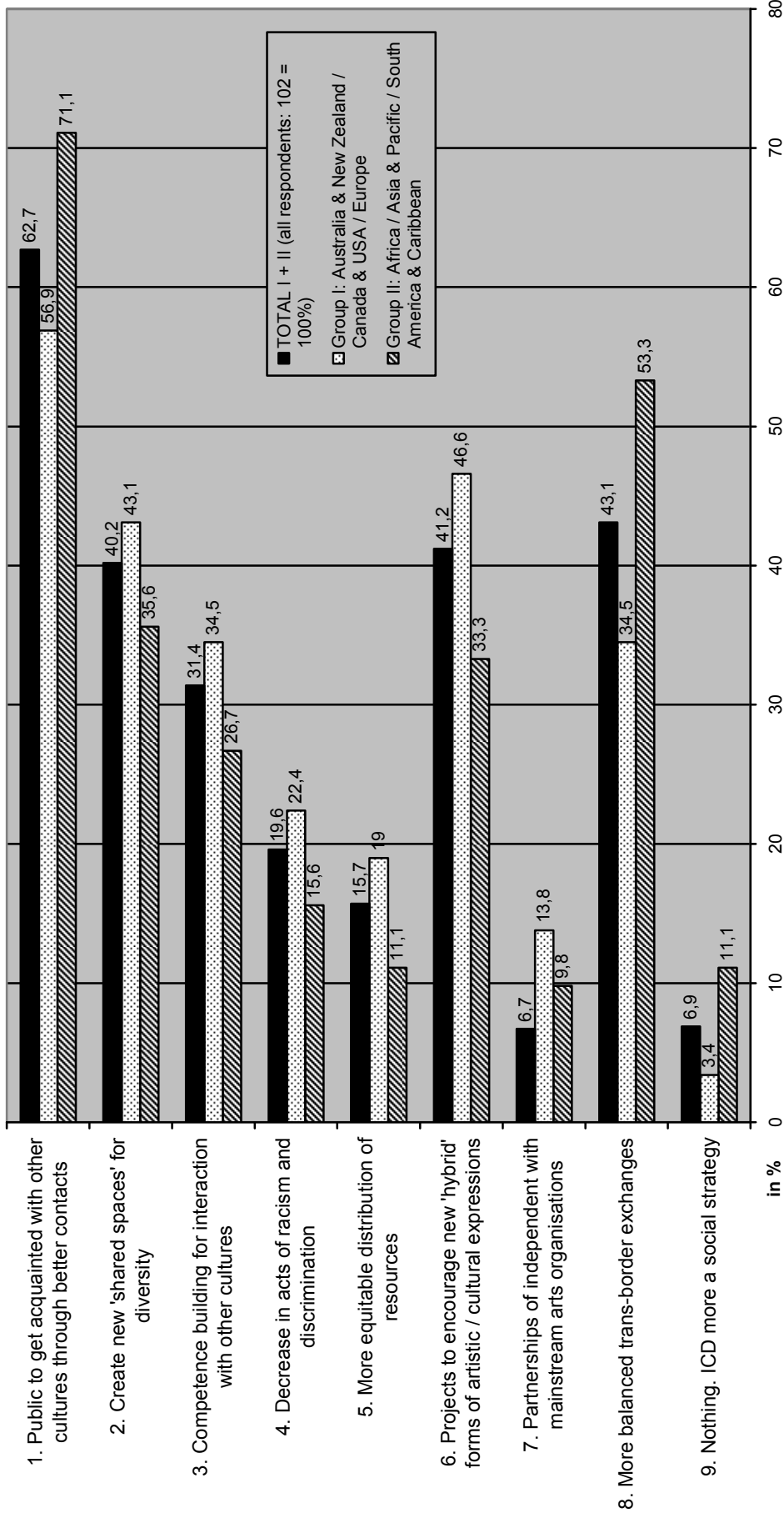
### **8.1 Messages for governments and public arts agencies**

In the first case, respondents were asked to choose up to three items from a list of nine options of what they consider to be the main goals and expected results of public support to promote intercultural dialogue through the arts. The results below are based on a total 280 responses (made by 102 individuals) and are listed in order of priority determined by respondents. They are also illustrated in Graph 5. In the main, they show that public support should in the future lead to:

1. activities that bring the *public into contact with other cultures*, their traditions or contemporary expressions which they would not otherwise have access to:  
62.7% - highest response from all countries, particularly from Group II countries, Asia in particular (almost unanimous vote).
2. *balanced cultural exchanges* with other countries and cultures around the world:  
43.1% - more popular among Group II than Group I countries, in particular by respondents from Africa, rarely from Canada or the USA .
3. *artistic projects that mix different cultural traditions* and result in new or hybrid forms of cultural expression:  
41.2% - very positive reactions from Australia and New Zealand, less than expected from Europe.

4. *creation of new spaces or a common platform* where a diversity of voices can be shared:  
40.2% - more popular among Group I countries (particularly respondents from Australia and New Zealand) than Group II countries.
5. programmes that provide the public with *new competencies or skills* to interact with other cultures:  
31.4% - strong response from North America, weaker from respondents in Africa, Australia and New Zealand.
6. *a decrease in acts of racism and discrimination* against members of diverse ethnic, religious or language communities living in my country:  
19.6% - higher response rate from North America, below average from Europe, Australia and New Zealand.
7. *more equitable distribution of resources* for artists and arts organisations from diverse communities:  
15.7% - more popular among Group I countries.
8. *nothing*. Intercultural dialogue is not a product or by-product of the arts and culture but is a social strategy to help multicultural societies better live together.  
6.9% - higher rate of response from Group II countries.
9. *new partnerships* between mainstream arts institutions and independent artistic companies  
6.7% - more popular among Group I countries, no response from Asia.

**Graph 5: Public policies and programmes to promote intercultural dialogue through the arts should lead to:**



Those options that call for *new cultural perspectives, capacity building programmes and the creation of new spaces for dialogue* met with a strong and fairly positive response from all parts of the world, i.e., significant deviations from the average figures were less frequent. Major differences between respondents from country Groups I and II can be seen in their responses to the call for more *balanced trans-border exchanges*: more frequently selected by respondents from Africa, Asia and Latin America and the Caribbean than by respondents from country Group I.

When all 280 responses from both country Groups I and II are calculated together (=100%), we can observe the following preferences among respondents:

- *Improved contact with other cultures within their own countries and the development of new programmes to learn about, practice and appreciate diversity including tools to help combat discrimination.*  
This is considered a key objective for promoting ICD through the arts in 57% of all responses.
- *Diversification of artistic life including public support for the redistribution of resources, joint projects and partnerships.*  
25% of all responses;
- *More balanced trans-border exchanges*  
16% of all responses.

## 8.2 Messages for arts and cultural institutions

Survey respondents were also asked to choose up to three options from a list of 10 options of what arts and cultural institutions can do to promote intercultural dialogue.

102 people answered this question. 266 responses were recorded. The results are listed in order of priority. They show that arts and cultural institutions should in the future:

1. *develop new artistic or cultural programmes* that involve artists with different cultural backgrounds and artistic visions:  
70.6% of all respondents – more often chosen by respondents from country Group II.
2. *organise seminars, workshops and conferences* with artists from diverse cultural, religious and language groups debating relevant themes  
34.3% of all respondents – well balanced between country Groups I and II.
3. *develop educational toolkits* to promote intercultural dialogue  
26.5% of all respondents – higher response rate from country Group II.
4. *commission creative works* that raise awareness of the issues and host discussions with the audience afterwards  
23.5% of all respondents – significantly higher response rate from country Group II.
5. *invite individuals with different cultural backgrounds to be members of their boards and steering committees*  
23.5% of all respondents - significantly higher response rate from country Group I.
6. *develop exhibitions or other programmes* that feature specific cultures or traditions as a tool to educate the public  
17.6% of all respondents – well balanced between country Groups I and II.
7. *enlarge criteria* used to determine artistic excellence  
16.7% of all respondents - significantly higher response rate from country Group I.

8. *open up recruitment procedures* in order to diversify their management, administrative and artistic staff  
16.7% of all respondents - significantly higher response rate from country Group I.
9. *offer special evenings or workshops* that engage the public in the artistic practices of other cultures  
14.7% of all respondents - significantly higher response rate from country Group I.
10. *invite the public* to participate in programme development  
7.8% of all respondents - significantly higher response rate from country Group II.

The relatively low number of positive responses to option #10 was a bit surprising given the emphasis on involving members of the public in the development of community arts programmes among countries from Group I (as reported on earlier in this report and as highlighted in the call from an Australian respondent, who would like to encourage cultural and arts institutions to ‘develop genuine partnerships with, and properly resource, grassroots communities and organizations’). Among the possible conclusions one could note that involving the public directly in the development of programmes of mainstream arts or cultural institutions may appear to some respondents as being either complicated or less desirable in order not to jeopardize artistic freedom.

When all 266 responses from both country Groups I and II are calculated together (=100%), we can observe that respondents are calling for

- New artistic programmes and means to define excellence (54%);
- Educational activities and programmes to outreach to new audiences (25%);
- Organisational reforms within cultural and arts institutions (15%).

Table 2 presents an overview of these results. A distinction could be made between respondents from different professional groups and the three themes identified above.

**Table 2: ‘Arts and cultural institutions can promote intercultural dialogue by ...’**

	% of all Respondents	Country Group		Professional Group		
		I	II	AN*	AP*	SC*
<b><i>New artistic programmes and means to define excellence</i></b>						
Presenting new programmes involving artists with different background or visions	<b>70,6%</b>	63,8%	77,8%	9	27	13
Commissioning works to raise intercultural awareness and improve debates in the audiences	<b>23,5%</b>	15,5%	35,6%	4	8	7
Organising seminars, workshops, debates with artists from diverse cultural, religious or language groups	<b>34,3%</b>	32,8%	35,6%	10	9	4
Enlarging criteria for determining artistic excellence	<b>16,7%</b>	24,1%	6,7%	3	5	3

<b><i>Educational activities and programmes to reach out to new audiences</i></b>						
Developing educational toolkits for ICD	<b>26,5%</b>	20,7%	35,6%	5	7	5
Developing exhibitions & other tools featuring specific cultures / traditions to educate public	<b>17,6%</b>	17,2%	17,8%	2	2	4
Inviting the public to participate in the development of programmes	<b>7,8%</b>	3,4%	13,3%	-	2	2
Organising special workshops to involve the public in artistic practices of other cultures	<b>14,7%</b>	19,0%	8,9%	4	2	5
<b><i>Organisational reforms within cultural and arts institutions</i></b>						
Diversifying membership in boards or steering committees	<b>23,5%</b>	31,0%	13,3%	6	8	2
Diversifying recruitment of management, administration and artistic staff	<b>16,7%</b>	24,1%	6,7%	2	6	2
<b>TOTAL</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>45</b>	<b>76</b>	<b>47</b>

AN = Arts professionals and NGO organisations

AP = Arts administrators (public), policymakers

SC = Researchers and other scientists, other experts/consultants

(Note: absolute numbers in these groups are below 30 = too small for %)

Table 2 provides a clear – and somewhat surprising – message on the very different approaches preferred by respondents from country Group I and II.

- Respondents from Group I ask arts and cultural institutions to: re-examine the criteria they use to determine artistic excellence, diversify the composition of supervision boards, steering committees, management and staff, and organise workshops to reach out and inform the public about artistic practices of other cultures;
- Respondents from Group II ask arts and cultural institutions to: design new programmes involving artists from different backgrounds, commission new creative works to raise awareness of ICD issues, as well as develop educational toolkits and outreach activities.

Such clear cut differences were not necessarily found in the answer provided by the different professional groups. Indeed, most of the respondents indicate a preference for the development of new artistic or cultural programmes that involve artists with different cultural backgrounds and artistic visions.

Some differences can be recorded in the responses given by arts administrators or policy makers and those provided by arts professionals regarding proposed reforms to diversify the governance and management structures of arts and cultural institutions; the latter somewhat less enthusiast than the former, probably due to the financial and other organisational implications this would have on their own smaller organisations or companies.

A final observation: respondents to the IFACCA survey have clearly indicated that they have as many expectations that *governments and public arts agencies* as well as *arts and cultural institutions* will develop arts based policies and programmes to promote intercultural dialogue in the future.

The messages communicated by both groups via this survey can be seen as encouraging not only the development of new initiatives demonstrating how the arts can be used as a tool to promote intercultural dialogue more generally but how ICD within the world of arts and culture can be manifested by diversifying visions, institutions, practices, expressions and audiences.



**APPENDIX 1**

**Questionnaire**

**Achieving Intercultural Dialogue through the Arts and Culture?  
4th World Summit on Arts and Culture, Johannesburg, South Africa  
22-25 September 2009**

**1. In my opinion, the promotion of intercultural dialogue through the arts is largely understood as:**

**Please select no more than three options**

- a core objective to promote (project) cooperation between artists from different countries
  - an inherent feature of official bilateral cultural exchanges
  - a process of exchange between artists from different cultural communities living in my country
  - a means to promote understanding and relationships between diverse ethnic, religious or language communities in my country
  - a result of special cultural events to educate the public about the traditions of other cultures
  - a tool to help migrant artists better integrate into the majority cultural community
  - inter-religious dialogue
  - an objective of citizenship programmes and has nothing to do with the arts
  - something inherent in the activities of community arts organisations and not part of a wider government policy or programme
  - difficult to achieve due to language barriers
  - none of the above
- Other (please specify) \_\_\_\_\_

**2. Public support to promote intercultural dialogue through the arts should lead to:  
Please select no more than three options.**

- balanced cultural exchanges with other countries and cultures around the world
- activities that bring the public into contact with other cultures, their traditions or contemporary expressions which they would not otherwise have access to
- artistic projects that mix different cultural traditions and result in new or hybrid forms of cultural expression
- new partnerships between mainstream arts institutions and independent artistic companies
- creation of new spaces or a common platform where a diversity of voices can be shared

- programmes that provide the public with new competencies or skills to interact with other cultures
  - more equitable distribution of resources for artists and arts organisations from diverse communities
  - a decrease in acts of racism and discrimination against members of diverse ethnic, religious or language communities living in my country
  - nothing. Intercultural dialogue is not a product or by-product of the arts and culture but is a social strategy to help multicultural societies better live together.
  - none of the above
- Other (please specify) \_\_\_\_\_

**3. Cultural and arts institutions can promote intercultural dialogue by: Please select no more than three options (or the three you believe are the highest priority).**

- developing new artistic or cultural programmes that involve artists with different cultural backgrounds and artistic visions
  - commissioning creative works that raise awareness of the issues and host discussions with the audience afterwards
  - developing educational toolkits to promote intercultural dialogue
  - organising seminars, workshops and conferences with artists from diverse cultural, religious and language groups debating relevant themes
  - enlarging their criteria for artistic excellence
  - inviting individuals with different cultural backgrounds to be members of their boards and steering committees
  - opening up recruitment procedures in order to diversify their management, administrative and artistic staff
  - inviting the public to participate in programme development
  - developing exhibitions or other programmes that feature specific cultures or traditions as a tool to educate the public
  - offering special evenings or workshops that engage the public in the artistic practices of other cultures
  - none of the above
- Other (please specify) \_\_\_\_\_

**4. Which of the following developments do you consider as motivating the need to develop policies and programmes to promote intercultural dialogue? Please select no more than three options**

- increased global communication resulting from new information technologies and networking applications

- reorientation of geo-political priorities including trade, security and foreign policy
  - increased immigration and emigration flows
  - a reported increase in discrimination or racism against certain cultural or religious groups in your country
  - a perceived need to counteract the loss of spiritual values or societal traditions
  - demands to better integrate (autochthon or indigenous) minorities
  - perceived failure of multicultural or cultural diversity policies
  - recognition of inequity or disenfranchisement of a particular group and/or advocacy by those groups
  - intercultural dialogue policies and programmes are not needed. They act as a diversion to the real political, economic and social problems facing my country that the arts and culture can not solve
  - none of the above
- Other (please specify) \_\_\_\_\_

**5. What do you think about the following statement?**

‘Intercultural dialogue is a process based on an open and respectful exchange of views between individuals, groups and organisations with different cultural backgrounds or mindsets.

Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation; to ensure freedom of expression and the ability to make choices; to foster equality; and to enhance creative processes.

Intercultural dialogue takes place in an environment where individuals and groups are guaranteed safety and dignity, equality of opportunity and participation, where different views can be voiced openly without fear, where there are “shared spaces” for cultural exchanges’.

*Source: ERICarts Institute (2008) Sharing Diversity*

Do you agree or disagree with this statement? What would you change in this statement taking into account the cultural context where you live? Are there alternative concepts you think should be considered?

**6. If possible, identify what you consider to be intercultural dialogue policies or programmes for the arts in your country.**

Please indicate the name of the programme or policy document, provide a web link and summarise the main objectives and lines of action.

If you can not identify one, what kind of policy or programme would you like to have implemented in the short or medium term? What would be the priorities?

**7. What do you consider to be the main challenges, barriers or criticisms to overcome when developing a policy, programme or project to promote intercultural dialogue through the arts?**

**8. Cases of Good Practice**

I can identify examples of what I consider to be good practice to promote intercultural dialogue through the arts and want to share them with colleagues participating in the World Summit.

**8.1 Technical Details**

Title of Project or Activity \_\_\_\_\_  
 Country \_\_\_\_\_  
 Lead Organiser / Institution \_\_\_\_\_  
 Internet Address of the Project \_\_\_\_\_  
 Partners \_\_\_\_\_  
 Funding Bodies \_\_\_\_\_  
 Target Groups \_\_\_\_\_  
 Arts Sectors Covered \_\_\_\_\_

**8.2 Main Objectives and Activities**

Please describe the main objectives of the project/activity and what took place. What was the role of artists or other cultural professionals? What were the intended benefits to the public? Were the main objectives achieved?

### **8.3 Lessons Learned**

In your view, what makes this project or activity a good practice? What did you learn during the course of the project or activity that could be shared with your colleagues? What worked? What did not work?

**APPENDIX 2****List of References**

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Canada Council for the Arts

Available from: <http://www.canadacouncil.ca>

Canada Council Art Bank

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Cayman National Cultural Foundation

Available from: <http://www.artscayman.org>

Contact Inc. Youth Arts and Cultural Development Company, Australia

Available from: <http://www.contact.org.au/>

Dah Theatre Research Centre, Serbia

Available from: [http://www.dahteatarcentar.com/index\\_eng.html](http://www.dahteatarcentar.com/index_eng.html)

Deserte Paz, Colombia and Spain

Available from: <http://www.desertepaz.org/>

El Colegio del Cuerpo de Cartagena de Indias, Colombia

Available from: <http://www.elcolegiodelcuerpo.org/>

Euromedcafe, Italy

Available from: <http://www.euromedcafe.org>

Greenacre Town Centre Improvement Program (TCIP), Australia

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Havana Cultura - 10th Havana Biennial, Cuba

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IFACCA

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Thapong Visual Arts Centre, Botswana

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Zisize Drama Project, South Africa

Available from: <http://www.adcid.org/zisize.html>

PUZZLE 2008, Romania

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Warasqa Kichwa Markam

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Old Mutual National Choir Festival, South Africa

Available from: <http://www.nationalchoirfestival.co.za>

Information + Cultural Exchange (ICE), Australia

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Pirineos Sur – Festival Internacional de las culturas, Spain

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Queensland Music Festival, Australia

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Vicenta Lopéz Cultura, Argentina

Available from: <http://www.vicentelopezcultura.blogspot.com>

4<sup>th</sup> World Summit on Arts & Culture 2009, Johannesburg, South Africa

Available from: <http://www.artsummit.org/programme/themes/>

Zaragoza Latina, Spain

Available from: <http://www.zaragozalatina.com/>



**APPENDIX 3**
**List of Respondents**

Country	Responses	Name of Organisation
Albania	3	Refraction Association
		Ekphrasis Studio: Arts Management & Creative Industries
		Not identified = 1
Argentina	3	Observatorio Cultural-Universidad de Buenos Aires
		Municipalidad de Vicente López
		Not identified = 1
Australia	9	Australia Council for the Arts
		Arts Queensland, Department of Premier and Cabinet
		Arts Tasmania
		Local Government and Shires Associations of NSW
		Improbable Futures
		Information and Cultural Exchange
		The Wilin Centre
		University of Melbourne
Not identified = 1		
Belgium	1	Not identified = 1
Belize	1	Not identified = 1
Botswana	1	Not identified = 1
Brasil	2	Secretaria de Cultura de Fortaleza
		University of São Paulo
Canada	5	Canada Council for the Arts
		Trillistar InterArts, Inc.
		The Community Fusion Project
		Not identified = 2
Cayman Islands	1	Cayman National Cultural Foundation
Chile	2	Centro Cultural Estacion Mapocho
		Not identified = 1
China (+ Hong Kong and Macao)	3	CFLAC
		Home Affairs Bureau of the Government of the Hong Kong Special Administrative Region
		Not identified = 1
Colombia	1	Not identified = 1
Costa Rica	1	Consultora
Cuba	2	Ministerio de Cultura
		Not identified = 1
Democratic Republic of Congo	1	Studio M'eko Sound (a.s.b.l)
Denmark	2	Danish Arts Agency
		Not identified = 1
Europe	1	European Commission
Egypt	1	Not identified = 1
Finland	1	Finnish Music Council
France	1	Not identified = 1
Germany	1	Independent author
Greece	2	Not identified = 2
Ireland	1	Art Council/ An Chomhairle Ealaion
Italy	2	vogliadarte.it and admire.it
		Independent author

Malaysia	1	Ministry of Information, Communications and Culture
Mauritius	1	School of Fine Arts
Mexico	4	independiente
		Taller Lúdico de Cultura
		Not identified = 2
Mongolia	1	Arts Council of Mongolia
Mozambique	1	Observatory of Cultural Policies in Africa
New Caledonia	1	Not identified = 1
New Zealand	1	Creative New Zealand (Arts Council of New Zealand Toi Aotearoa)
Niger	1	Ministère de la Culture Niger
Netherlands	4	SICA
		Not identified = 3
Pakistan	1	Insan Foundation Trust
Paraguay	1	Instituto Superior de Bellas Artes.
Peru	1	Vasos Comunicantes
Philippines	2	The Manila Center for the Arts
		South Cotabato Dance Society
Poland	1	Not identified = 1
Portugal	2	OAC
		Africa.cont
Romania	1	Consultancy Centre for European Cultural Programmes
Senegal	2	Not identified = 2
Serbia	1	Balkankult Foundation
Singapore	1	Not identified = 1
South Africa	8	National Eisteddfod Academy
		Durban University of Technology & Art for Humanity
		Old Mutual (SA)
		Limpopo Arts & Culture Associationn
		SIDENSI
		Not identified = 3
Spain	8	Ad Hoc Gestion Cultural
		URV-Universidad Rovira y Virgili, Tarragona
		Ayuntamiento de Zaragoza
		Area de Cultura. Ayuntamiento de Zaragoza
		Gobierno de Aragon
		Not identified = 3
Sweden	2	Swedish Arts Council
		Not identified = 1
Switzerland	1	Not identified = 1
Trinidad & Tobago	1	Network of Women's NGOs, Trinidad Theatre Workshop
United Kingdom	7	Arts Council England
		Arts Council England, North East
		Scottish Arts Council
		Museums Galleries Scotland
		Dramatic Change
		Not identified = 2
USA	4	Not identified = 4
Zimbabwe	1	Not identified = 1