

# **International Federation of Arts Support Agencies**

***Proposal for the  
World Summit on Arts and Culture  
Ottawa***

***December 2000***

This proposal was developed following a 12 month consultation process as outlined in Section 9. There was universal support for such a federation and wide agreement on its role, governance and financing as described in this proposal. Outstanding matters, for consideration by the interim board, have been highlighted.

Members of the steering committee, who assisted in developing the proposal, will join the author on the final day of the World Summit on the Arts and Culture (3 December 2000) to present the session: '*Creating an International Federation of Arts Funding Agencies: Purpose, Mandate and Process.*' This session will provide an opportunity to discuss the federation's future and to approve nominations for the interim board to take forward agreed actions.

Following the Summit the proposal will be amended to take into account delegates' views and will be distributed to potential members and partners.

We look forward to discussing the proposal with you and to welcoming you as a founding member of the federation.

12 October 2000

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# **International Federation of Arts Support Agencies**

*--- Proposal for the World Summit on Arts and Culture, December 2000 ---*

## **Executive Summary**

Based on consultations with over 25 arts support agencies during the past 12 months, the proposal outlines a model for an international federation of arts support agencies. It describes its purpose, functions, membership, governance, secretariat, communications, budget, action plan, background and options for names.

The federation's primary aim is to benefit artists, arts organisations and communities worldwide. It will provide an information sharing forum and facilitate collaborations between members. It will offer on-line networking, convene meetings and conferences, extend the Canada Council's Summit database, broker information exchange and partnerships, and report on progress on collaborative projects. The federation's program will be focussed, strategic and regularly evaluated.

Membership will be open to all national and supranational agencies that support the development of the arts through funding and/or advocacy. Individuals with an interest in arts support policies will also be welcome. Globally, there are approximately 80 countries with arts council-type agencies with many more government departments and non-government agencies supporting the arts.

To be established as a not-for-profit company with a small, independent secretariat, the federation will be governed by a board of seven to twelve members representing all geographic areas of the world. The board will meet annually and Summits will be staged every two years. An interim board will be proposed at the Ottawa Summit. A website will provide the centre point of communications and members will be encouraged to provide regular input.

Estimated running costs will be about \$US300,000 per annum. A target of \$US1million has been set for a three year start-up fund. Income will be generated through membership fees, member contributions (based on per capita GDP and agency budgets), grants and sponsorship. A broad action plan to 2005 is provided together with an outline of potential joint projects.

### **What benefits would the federation provide to members?**

1. Online access to a databank of information about arts support research and activity
2. Assistance to arts support agencies to achieve international best practice
3. Invitations to future Summits and special interest meetings
4. Membership directory and contact information
5. Access to confidential sections of the federation website
6. Information on special joint projects such as artist or staff exchanges/visits
7. Email bulletin/moderated listserv on major developments in arts support activity
8. A referral point for those seeking information about arts support agencies
9. The opportunity to assist newer arts councils and developing countries by sharing information and expertise
10. Publications produced by the federation secretariat

# International Federation of Arts Support Agencies

--- Proposal for the World Summit on the Arts and Culture, December 2000 ---

## 1. Purpose<sup>1</sup>

The International Federation of Arts Support Agencies will aim to benefit artists, arts organisations and communities worldwide. It will achieve this in two ways. One, by providing a forum to share information about best-practice in arts support policies and strategies to assist members effectively meet their objectives and avoid unnecessary duplication of effort. Two, by facilitating collaborations between members to enable joint projects which build international links and provide access to new information and skills.

*ISSUE: See Section 10 regarding the name of the federation.*

## 2. Functions<sup>2</sup>

The following services could be provided to members:

- Facilitating dialogue and networking between members about:
  - emerging multilateral/international issues
  - arts advocacy strategies – to government<sup>3</sup> and the general public
  - policies, research, planning, benchmarking, performance monitoring
  - funding programs and operations – best practice models
  - publications/bibliographies
- Convening meetings and conferences
  - to achieve the general business of the federation
  - to tackle specific policy themes or areas of arts practice
  - either face-to-face, by teleconference or on-line
- Enlarging and distributing the database of contacts and basic member information<sup>4</sup>
- Brokering exchange of information to avoid duplication of effort<sup>5</sup>
  - predominantly on-line with members having password-protected access
  - groups of members with similar mandates, demographics or common issues may be linked so that the information is more comparable<sup>6</sup>.

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<sup>1</sup> Both developing and developed countries expressed interest in learning from others in order to operate more efficiently and maximise funds available for arts programs. Cost benefits were anticipated in being able to adapt arts support policies and programs developed in other countries to local conditions. The ability to provide more broadly informed advice to government was another benefit.

<sup>2</sup> Many respondents emphasised the importance of a clear focus and clearly prioritised functions.

<sup>3</sup> For example, arguments for funding the arts in developing countries where unemployment, housing, health etc are even more pressing than in developed countries or, indeed, how the arts have contributed to tackling such issues.

<sup>4</sup> The Canada Council is collecting key data in preparation for the Summit, for example: history, purpose/mandate, governance, staff arrangements, relationship with government, budget and revenue sources, funding and support programs, assessment procedures.

<sup>5</sup> Developing countries were particularly interested in accessing research reports etc unavailable in their own countries and too costly to commission.

<sup>6</sup> For example, in several areas, arts councils will have different concerns than private foundations

- information would be carefully selected and classified for easy access (the executive summary approach leading to main reports)
- a body of knowledge will be accumulated and archived for future access
- two-way peer-learning between newer and more established arts councils<sup>7</sup>
- Undertaking research/analysis that is concrete and relevant to members' needs<sup>8</sup>
- Acting as a repository for reports on collaborative projects (skills exchanges, artistic exchanges, cooperative research, etc) carried out by members and providing information to other interested members
- Providing information to international and supranational organisations concerned with arts and cultural development

*ISSUE: The board to approve priorities based on available resources (see Section 8 Action Plan).*

### 3. Membership<sup>9</sup>

#### 3.1 Eligibility

Membership will be open to all national agencies that support the development of the arts through funding and/or advocacy and individuals with an interest in arts funding or cultural policy.

Agencies would include:

- **government agencies** including
  - voting members as described below and
  - other national government agencies and departments
- **non-profit, non-government agencies** such as:
  - national or multilateral arts lobby organisations
  - private cultural foundations or arts endowments
  - national arts support or service agencies
  - arts/cultural policy and research institutions.

*ISSUE: The board to consider whether regional or state arts agencies are to be included at a later date.*

#### 3.2 Voting members

Those national government agencies whose primary role it is to support the arts through funding and/or advocacy would be eligible to elect the members of the board. All the key organisations from 105 countries that the Canada Council invited to the Summit (see summary over) would be eligible to be voting members. Of these, three quarters are countries with an arm's-length arts support agency. In those countries with no arm's-length agency, the relevant arts department would be eligible to elect board members.

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<sup>7</sup> Countries in the process of establishing arts councils have expressed interest in a 'how-to' guide (in print format) identifying issues and role models.

<sup>8</sup> The federation will be informed by but not seek to duplicate arts research or information already provided by other online or paper-based services whether they are public, commercial or academic.

<sup>9</sup> Most survey respondents wanted a wide membership but did not think it should extend to corporate sponsors of the arts. A sense of public mandate was important.

Voting members will be invited to make appropriate financial contributions to support the establishment of the federation (see section 7 Budget).

Continental Region	Countries	Organisations
Africa	21	21
Asia and the Pacific	17	22
Central/Eastern Europe and Middle East	20	24
Central and South America and the Caribbean	23	23
Western Europe	22	24
North America	2	2

### **3.3 Supranational/intergovernmental alliances**

Invitations to become members and/or special alliances or partnerships would be extended to organisations such as:

- UNESCO
- Culturelink
- International Network on Cultural Policy
- L'Agence de la Francophonie
- Commonwealth Foundation
- Organisation of African Unity
- European Union
- Council of Europe - CIRCLE
- ASEAN Committee on Culture and Information
- Secretariat of the Pacific Community
- International Network for Cultural Diversity
- Ars Baltica
- World Intellectual Property Organisation
- Organisation of American States
- World Bank

## **4. Governance**

### **4.1 Incorporation**

The federation will be established as a not-for-profit company<sup>10</sup>. Authority will be vested in the assembly of members with overall governance entrusted to an elected governing board. Memorandum and articles of association will clarify roles and responsibilities.

*ISSUE: The board to decide where and how the federation is to be incorporated.*

### **4.2 Governing board<sup>11</sup>**

The structure would aim for maximum flexibility with minimal bureaucracy. Nevertheless, a formal process for the nomination and election of board members should be developed in the first year of operation. (See Appendix I for examples of other international networks that could be reviewed). The board would comprise no

<sup>10</sup> From an international perspective this is understood to be the most acceptable legal status.

<sup>11</sup> There was universal support that the board be relatively small.

less than seven and no more than 12 members. Board elections should be staggered to ensure continuity. For example, at each biennial Summit or general assembly, half the board members could be elected for a four-year period

Possible representation on the board might include:

- the Chair
- the CEO (or delegate) of a national arts funding and support agency (i.e. voting members) from each of the six continental regions.
- two or three others members elected or appointed for their particular expertise or representation
- the Director of the federation (ex officio)

All board members will have a demonstrated commitment to the federation and knowledge of issues in agencies in their region or that they represent. A conscious effort would be made to bring a balance of skills (financial, policy, advocacy etc) and demographic equity to the board make-up. The board may establish sub-committees to undertake special functions, for example, finance, membership, summit planning.

### **4.3 Meetings<sup>12</sup>**

The full membership would meet face-to-face every two years in a general assembly (as part of the Summit). The board would meet annually with special meetings (electronic or video-conference) as required. Interim meetings/working groups might be convened to tackle particular policy or art form challenges. Regional-based meetings might also be valuable. All meetings to be well-planned with specific outcomes in mind. Location of each meeting to be decided based on participants' ease of access.

Board members would be required to fund their attendance at meetings although financial support would be sought to assist board members from developing countries.

### **4.4 The next Summit**

There is already interest in hosting the next Summit which would be in 2002. At the Ottawa Summit it would be announced that expressions of interest will be called for with a closing date around April 2001. Around mid-2001 the board would evaluate these bids against established criteria (such as clarity and coherence of proposal, inclusiveness, affordability of attendance for developing organisations, adequacy of financial and human resources, etc).

### **4.5 Interim board arrangements**

As an interim (one or two year) arrangement a board will be proposed at the Ottawa Summit. Summit delegates will be asked to support these nominations. An interim board Chair will also be appointed. Appendix II includes a list of the countries that have taken part in the steering committee during 2000.

*ISSUE: As the Canada Council has shown such leadership in relation to the federation, the Australia Council would nominate its CEO, Dr Shirley Thomson, to chair the federation's interim board.*

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<sup>12</sup> Several respondents did not want face-to-face meetings to occur too often. The preference for a two year gap between Summits was virtually unanimous.

## 5. Secretariat

### 5.1 The preferred model<sup>13</sup>

A secretariat will be established independent of any member agency and answerable to the board. This model offers flexibility, stability, professionalism and accountability to members.

### 5.2 The preferred location

A major city within a politically stable country<sup>14</sup> with excellent technological capabilities and reasonable accessibility. A preference was expressed by some for a country with a history of arm's-length arts funding and an arts council committed to international networking and an interest in providing some support for the secretariat. *ISSUE: The board to consider options and select a location based on above criteria.*

### 5.3 Staffing

The director would be required to manage all aspects of the secretariat. A support staff person would be required for administration, database management and membership services. Projects, accounting, auditing, design, computer and web maintenance to be contracted out as required. Once established, and with the necessary financial resources, members might second staff members to the secretariat for short periods. *ISSUE: Director to be appointed by the board Chair based on agreed eligibility criteria, negotiated performance agreement and employment conditions.*

## 6. Communications

### 6.1 Web site<sup>15</sup>

The federation would be primarily virtual, a web site providing the centre point. As well as having some of its own content<sup>16</sup>, the website would facilitate navigation through the sites of members (and those of other arts support agencies) by using hotlinks to key policy or program interests<sup>17</sup>. Search topics would be those known to be of particular interest or nominated by members<sup>18</sup>. Members would be encouraged to provide news and information on a regular basis to ensure the currency of the site.

The Canada Council has arranged for the World Summit to be webcast live, gavel to gavel. It is also making arrangements for moderated chat rooms before and during the

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<sup>13</sup> Three models were provided to survey participants. The first, a secretariat run by one arts council rotating to other councils. The second, a small independent secretariat. The third, a larger secretariat undertaking projects in-house. The strong preference was for the second model. Problems identified with the first model were its long-term inefficiency, the dependence on a single council and consequent risk of 'capture', distortion or loss of momentum. Some saw the third model as desirable in the long-term but too great a financial commitment until the federation had demonstrated its value.

<sup>14</sup> The geographic location was of little or no concern although some expressed a preference for a location outside Europe.

<sup>15</sup> 'hand2art' (as .net, .org, and .com) has been registered as a possible domain name.

<sup>16</sup> The survey synopses provided by Summit delegates will provide a useful starting point for content.

<sup>17</sup> The issue of terminology and definitions would need to be addressed.

<sup>18</sup> For example, cultural diversity, youth and the arts, statistics, grant programs, artists rights, art form policies, publications in print, contact names, job opportunities etc.

conference for artists and other interested parties around the world to discuss issues relevant to the Summit. Access will be via the Canada Council's website<sup>19</sup>.

It is anticipated that the Summit site and similar sites<sup>20</sup>, listservs<sup>21</sup> and discussion boards<sup>22</sup> will inform the federation's site. Particularly in the early stages, usage patterns and member feedback will be regularly monitored to gauge the most effective services and content and areas for future expansion.

Some members indicated that they may be comfortable with sharing confidential information during policy or project development phases if certain assurances were met. Password-protected sections of the site (or an intranet) could be developed for members' access only<sup>23</sup>.

Project funding, sponsorship or in-kind support of the website will be sought.

Special attention will be given to members that do not have access to the world wide web or who are developing their web presence<sup>24</sup>.

## **6.2 Public relations**

We would seek to promote awareness of the federation to potential members and, through existing members, to artists and arts organisations and to governments. Expectations of these stakeholders will help ensure the federation's objectives remain focussed on enhancing governments' support for artistic creativity worldwide.

A federation logo and style for federation publications will be developed after the Summit. The Canada Council has proposed a slogan: 'The arts mean the world to us'.

## **6.3 Contact person**

As the quality and frequency of input provided by members will be crucial to the website's success, members will need to identify a contact person to facilitate information flow between their agency and the federation secretariat and/or web manager.

## **6.4 Language**

Initially, the federation will operate in English with key documents translated into French, Spanish and/or other languages depending on members' needs.

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<sup>19</sup> The Canada Council's website already lists the URLs for an extensive array of arts support agencies

<sup>20</sup> Random examples include <http://www.fuel4arts.com/>; <http://www.oecd.org/>; <http://www.artswire.org/artquarry> ; <http://www.unesco.org/culturelink/network>; <http://www.boekman.nl/circle> ; <http://www.consultech.net/marketing/indianaarts.html>

<sup>21</sup> Few survey respondents were interested in a paper-based newsletter, preferring the speed and informality of an email/listserv bulletins or chat groups.

<sup>22</sup> In February 2000 the Arts Council of Singapore started an international arts council e-club to 'discuss topical issues related to the arts, expand opportunities for artistic and cultural exchanges and promote and support arts events organised by fellow members'

<sup>23</sup> A protocol would be developed to engender a shared commitment to providing and maintaining the confidentiality of some categories of information.

<sup>24</sup> We are aware of at least nine potential members in this situation.

## 7. Budget

### 7.1 Projected costs

Based on the preferred model for the secretariat, a detailed three-year budget has been prepared and will be presented to the interim board for consideration. Approximate running costs (office, staff, basic website etc) will be about \$US300,000 per annum.

### 7.2 Projected income

Based on projected costs, a three year start-up fund of approximately \$US1million is required. To meet this target a cash flow structure has been prepared which anticipates income from membership fees and contributions, grants, sponsorship and other sources. This budget will also be referred to the interim board.

#### 7.2.1 Membership fees and contributions

While some respondents proposed a fixed fee for all members (to maintain a sense of equity), the survey revealed a great readiness by potential voting members in wealthier countries to subsidise the involvement of those in developing countries. Criteria suggested for determining voting member contributions included national GDP, population size, the organisation's budget, and expected value of the federation.

On this basis, the following structure is proposed:

- a) **An annual membership fee** in the range \$US500 to 1,000 to be paid by every member *except* individuals and organisations in countries with low GDP or that have a small budget. The board would have the authority to consider cases for variations or exemptions.
- b) **Individual members** – the fee for individual members or organisations with small budgets or in countries with a low GDP would be in the range \$50-250.
- c) **Voting members – elective founding contributions**<sup>25 26</sup> to provide a guide to the level of potential contributions required to reach the start-up fund target of \$1million, a matrix has been created based on per capita GDP, population size and size of the agency's budget (if known). In summary, countries with a
  - small GDP (<\$5,000/head) or a small population (<5million) would not be expected to consider making any founding contribution;
  - medium GDP (\$5-15,000) might make a contribution of \$1,000 to \$2,000/year for three years depending on the size of their population and/or budget;
  - high GDP (>\$15,000/head) might make a contribution of \$5,000 to \$50,000 or more/year for three years depending on their population and/or budget.

For those potential voting members known to be attending the Summit, the possible contribution has been calculated and is provided at Appendix III. Contributions in-kind would also be welcomed.

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<sup>25</sup> Well over half of the survey respondents offered an estimate of a reasonable 'founding member' contribution. Virtually every respondent would be able to make a three-year commitment contingent on satisfactory annual progress reports. The contribution levels calculated using the matrix correlate reasonably well with the estimates offered by respondents.

<sup>26</sup> In some cases, councils have indicated that they would seek extra support from their governments to cover the voting member contribution rather than use their own budget.

### 7.2.2 Grants

Respondents were strongly in favour of seeking funding from supranational organisations and private foundations. Research would be undertaken and advice sought from members on potential grant givers<sup>27</sup>.

### 7.2.3 Corporate sponsorship

It was widely agreed that corporate sponsorship should be sought for special projects but not for core costs.

### 7.2.4 Other income

Once established, the secretariat may seek other income such as fees for services.

*ISSUE: The board to review budgets and finalise fees to ensure projected costs are met.*

## 8. Action plan

### 8.1 Secretariat action plan

Based on this proposal, a broad action plan for the secretariat has been drafted. This will be discussed further on the final day of the Ottawa Summit. (Costs and responsibilities would be factored in once priorities are agreed by the board).

YEAR	Objective	Cost
2000 Lead-in period	Research on feasibility and interest Consult potential members and others re key issues Circulate draft proposal on preferred model to potential voting members Incorporate feedback into final proposal for Summit Inaugural Summit – Ottawa <ul style="list-style-type: none"> <li>• Present model and issues to delegates</li> <li>• Seek expressions of interest in joining and becoming founding contributors</li> <li>• Interim board appointed</li> </ul> Inaugural board meeting <ul style="list-style-type: none"> <li>• Consider issues raised in proposal and at the Summit</li> </ul> Seek expressions of interest in hosting next Summit	
2001 Year 1	Appoint interim director Establish secretariat Seek membership fees/contributions – set targets Seek funding, sponsorship support Develop memorandum and articles of association Incorporate as non-profit company Seek to establish alliances or partners Decide venue for next summit in 2002	

<sup>27</sup> For example, the Ford Foundation, European Union, Japan Foundation, Fundação Oriente, UNESCO, Myer Foundation etc. The Canada Council has sought support from the Rockefeller Foundation to support representation from Sub-Saharan Africa, South Asia, South east Asia and Latin America at the Summit and for the federation -- a decision is still forthcoming.

	Define board nomination/election process Establish website Board and finance meetings Agree objectives/three year plan (2001-2004) Report to membership on progress	
2002 Year 2	Membership drive Seek funding and sponsorship Annual report on progress Second World Summit Formal board elections Board and finance meetings Exchange program under way	
2003 Year 3	Board and planning meetings Seek membership and funding income Annual report on progress and review secretariat arrangements	
2004 Year 4	Three year review of achievements Set future directions/priorities for 2004 - 2007 Third World Summit Board elections	
2005 Year 5	Board meeting Annual report	
2006	Fourth World Summit	

## **8.2 Joint projects**

Collaborative projects between two or more councils, some of a ‘pilot’ nature, will be discussed and probably agreed to during the course of the Ottawa Summit. It would appear more efficient for the councils involved in the projects to manage them themselves rather than have this done ‘centrally’ by the federation secretariat.

It is anticipated that the results of the projects would be reported at the next Summit, to enable federation members to benefit from one another’s experiences and extend successful ideas to other councils and regions. The secretariat would monitor progress on these projects and report back to membership as required. While we cannot predict precisely what pilot projects will be proposed at the Summit, comments from conference delegates indicate interest in the following:

- projects enabling the transfer of skills and knowledge among members;
- research and policy initiatives;
- projects to train artists and arts administrators in developing nations through mentoring programs;
- exchange residency programs for artists from 2-3 or more countries;
- exchanges of information via technology on opportunities available internationally for artists (e.g. festivals, international residencies, performance opportunities)
- exchanges of information on leading-edge programs for interdisciplinary and multimedia artistic projects;
- exchanges and other collaborative projects involving Indigenous artists;
- exchanges of staff between councils or governments.

## **9. Background**

### **9.1 The concept of a federation**

The Canada Council's Summit is the inaugural meeting of all known national arts council and similar bodies. There have been sporadic meetings of the nine so-called Anglophone arts councils (England, Scotland, Wales, Northern Ireland, Ireland, Canada, USA, New Zealand and Australia) but no formal ongoing linkages. The last meeting was held in Washington in June 1996.

In the last decade and a half the cultural support structures of many nations have undergone radical change. In Africa, Latin America, Central and Eastern Europe and parts of Asia, there has been an explosion of council-like or foundation-like agencies. These organisations are public bodies operating at the national level to support artistic and creative expression, with some (varying) degree of independence from government. Typically, they have been set up in response to social and political change, for example, the

- collapse of colonial and Communist state structures
- emergence of new democratic governments
- desire of communities to be active participants in arts/cultural decision-making
- need to reform government structures
- desire to encourage private sector contributions
- increasing recognition of the value of civil society or 'third sector' institutions.

There are now quasi-governmental national bodies funding the arts in all parts of the world, in poor as well as wealthy nations, including non-English-speaking countries. Scholars of cultural policy today view the development of independent arts councils, with artists directly involved in policy-making and grant-making, as one indicator of the emergence of a cultural democracy. In establishing these organisations, governments have usually placed them squarely within the democratic tradition.

The Canada Council is of the view that these organisations – and as a consequence, the artists and arts groups they foster and support – could benefit from pooling their richly diverse experiences and innovative approaches to arts support. The Council's major objective in organising the Summit is to lay the groundwork for an effective and sustainable global network of national arts councils and arts funding bodies. Specifically, a cultural information and cooperation network to communicate through the new technologies and undertake specific collaborative actions resulting in direct, concrete benefits for individual artists and arts groups around the world.

Many groups and disciplines in the cultural sector have international networks and associations – for example, museums, craft workers, public broadcasters, communications professionals, cultural management educators, etc. But there has never been a network for national arts councils and funding bodies. It is not surprising that one of the recommendations of the Action Plan produced by the Intergovernmental Conference on Cultural Policies for Development, the 1998 Stockholm UNESCO meeting, was to establish such a network.

Coincidental to the Canada Council and UNESCO initiatives, a British Council seminar on arts funding policy in December 1998 brought together a group of 20

people from 17 countries in national, state, city, corporate and philanthropic arts funding roles. Participants greatly valued the opportunity to share information about their experiences and issues. At this meeting, Sarah Gardner (Australia Council) proposed that a network of such organisations be created to encourage more interaction in future. During 1999 she investigated different models and consulted with potential members. In September she discussed the concept with the CEO of the Canada Council, Dr Shirley Thomson during a visit to Australia. As a result, the Canada Council invited the Australia Council to develop the model for the federation to launch at the Ottawa Summit. This report is the outcome.

## **9.2 Consultation process**

During 2000 the Australia Council undertook a survey of a large number of arts councils and funding organisations to determine preferences, priorities and commitments to the federation. The Canada Council generously shared their newly created database of national arts support agencies to facilitate this research. This information has formed the basis for this document.

Full details of the consultation process are provided at Appendix II. The survey is at Appendix IV.

Consultation will continue to be a feature of the federation. The role and governance of the federation will be carefully monitored and developed in light of members' needs, priorities and resources.

## **10. Name**

'International Federation of Arts Support Agencies' has been used a working title.

We welcome better ideas that link the notions of :

- International, global, worldwide
- Network, federation, association, league, fellowship, council, assembly etc
- Support, development, funding, advocacy, policy
- Arts
- Public mandate (government or non-profit)

*ISSUE: The board to finalise the federation's name.*

**Proposal prepared by  
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12 October 2000**

## APPENDIX I

Examples of models that could be reviewed to develop the federation structure:

Name	Estab.	Located	Members	Countries	URL
European League of Institutes of the Arts	1990	Amsterdam	350	41	<a href="http://www.elia.ahk.nl">www.elia.ahk.nl</a>
Consortium of Humanities Centres and Institutes	1988	Milwaukee, Wisconsin	130	~10	<a href="http://www.chcnetwork.org">www.chcnetwork.org</a>
Ars Baltica	1991	Estonia	10	10	<a href="http://www.ars-baltica.net">www.ars-baltica.net</a>
ICOMOS	1965	Paris	90	worldwide	<a href="http://www.international.icomos.org">www.international.icomos.org</a>
World Crafts Council	1964	Kyoto	80-100	worldwide	<a href="http://www.wccwis.gr.jp">www.wccwis.gr.jp</a>
AFS Intercultural programs	1947 (exchanges)	New York	>50	worldwide	<a href="http://www.afs.org">www.afs.org</a>
Grantmakers in the Arts	1985	Seattle	850 individ 250 orgs	US	<a href="http://www.giarts.org">www.giarts.org</a>
CIRCLE	mid '80s	Amsterdam and Barcelona		Europe	<a href="http://www.boekman.nl/circle">www.boekman.nl/circle</a>
Fédération Internationale des Acteurs	1952	London	92	63	<a href="http://www.fia-actors.com">www.fia-actors.com</a>
European Foundation Centre	1989	Brussels	160 funders 7000 orgs	35	<a href="http://www.efc.be">www.efc.be</a>

## **APPENDIX II**

### **Consultation Process**

Advice was regularly provided by an **steering committee** comprising:

- Keith Kelly, Director Planning and Research, Canada Council
- Patricia Quinn, CEO, Arts Council of Ireland
- Doreen Nteta, CEO, National Arts Council, South Africa
- Susan Loh, Director Corporate Communications and Marketing, National Arts Council, Singapore
- Aleksandra Uzelac for Biserka Cvjeticanin, Director, Culturelink Network<sup>28</sup>, (headquartered in Croatia but operating internationally on the web)

and by others such as :

- Jocelyn Harvey, Canada Council (who provided advice and assistance almost daily and wrote much of sections 8.2 and 9.1 of this proposal)
- Carla Delfos, Director, European League of Institutes of the Arts, Netherlands
- Several of my colleagues at the Australia Council including the Chair, Dr Margaret Seares
- The NAC, Singapore for travel assistance to visit the Council in June 2000.

About 60 arts councils and funding bodies in the following countries were invited by letter and/or email to participate in the survey:

Argentina, Australia, Bangladesh, Belize, Brazil, Bulgaria, Canada, Cayman Islands, Chile, China, Chinese Taipei (Taiwan), Denmark, Dominica, Dominican Republic, El Salvador, England, Estonia, Fiji, Finland, France, Gambia, Germany, Ghana, Hong Kong, Hungary, India, Ireland, Jamaica, Japan, Latvia, Mexico, Namibia, Netherlands, New Zealand, Nigeria, Northern Ireland, Norway, Pakistan, Panama, Papua New Guinea, Peru, Philippines, Scotland, Singapore, South Korea, South Africa, Spain, Sri Lanka, Swaziland, Sweden, Switzerland, Tanzania, Thailand, Uganda, United States, Wales, Zambia and Zimbabwe.

Surveys and consultations were conducted verbally with:

- All members of the steering committee – Canada, Ireland, South Africa and Singapore, and Culturelink
- Jennifer Bott, CEO, Australia Council
- Shirley Thomson, CEO, Canada Council
- Peter Hewitt, CEO, Arts Council of England
- Sivia Qoro, A/g Director Culture & Heritage, Ministry of Women & Culture, Fiji
- Jarmo Malkavaara, CEO, Arts Council of Finland
- Tseng, Sun Man, CEO, Hong Kong Arts Development Council
- Tessa Jackson, CEO, Scottish Arts Council
- Kaluachchi Jayathileke, President, Arts Council of Sri Lanka
- Celia Hong, President, Foundation for the Arts and Culture, Taiwan

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<sup>28</sup> A network of networks for research and cooperation in cultural development established by UNESCO and the Council of Europe in 1989.

- Frances Medley, Policy Director, Arts Council of Wales
- Pennie Ojeda, International Director, National Endowment for the Arts, USA

Written surveys, other information or offers of assistance were provided by:

- Rhee, Jin-Bae, Secretary-General, the Korean Culture and Arts Foundation
- Edwin Cedeño, National Director of the Arts, Panama
- Eike Eller, Assistant Coordinator, Ars Baltica (Estonia)
- Tatsushi Nishizawa, Director Cultural Policy Planning Office for Mr Masamine Sasaki, Commissioner, Agency for Cultural Affairs, Japan
- Eliane Pszczol, Director Arts, Funarte, Brazil
- Retha Hofmeyr, Director Arts, Ministry of Basic Education, Sport and Culture, Namibia
- Douglas Arcia, Coordinator of International Affairs, National Council of Culture of Venezuela

In mid-September 2000 the Australia Council sent a draft proposal to all 116 national arts councils and arts funding/support agencies (ie potential voting members) invited to the World Summit. French translations of the covering letter and executive summary were provided to the relevant agencies. By October 11 responses had been received from:

- Brazil, Bulgaria, Denmark, Finland, Iceland, New Zealand, Philippines and Sri Lanka

All considered the draft proposal satisfactory and were interested in receiving more information. Some offered additional comments that were taken into account in finalising the proposal.

### APPENDIX III

#### Founding contribution (per annum for three years)

Calculation for potential voting members known to be attending Ottawa

Summit as at September 2000 (NB these are approximations only – contributions may be larger or smaller at the discretion of each agency)

KEY :	GDP	population	budget	cat	
1	>\$15,000		>\$150m	1a	\$50,000
			\$50-150m	1b	\$20,000
			<\$50m	1c	\$10,000
		and pop<5m	or <\$10m	1d	\$ 5,000
2	\$5-15k			2a	\$ 2,000
		and pop <5m		2b	\$ 1,000
3	<\$5k or			3	\$ -
	countries of	pop<1m		3	\$ -

country	*gdp/head \$US	*population ,000	**budget \$USk	**no. staff	cat	estimated contribution
australia	21,200	18,700	45,500	120	1c	\$ 10,000
bangladesh	1,380	127,100			3	
belgium	23,400	10,200	3,800,000	4200	1b	\$ 20,000
bermuda	30,000	62			3	
brazil	6,100	171,900	13,000	550	2a	\$ 2,000
bulgaria	4,100	8,200			3	
burkina faso	1,000	11,600			3	
cambodia	700	11,600			3	
canada	22,400	31,000	75,650	175	1b	\$ 20,000
cayman	24,500	39	830	8	3	
china	3,600	1,250,000			3	
chinese taipei	16,500	22,100	9,200	43	1d	\$ 5,000
congo	2,700	1,500			3	
cuba	1,560	11,100			3	
czech republic	11,300	10,300	-	0	2a	\$ 2,000
dominica	3,400	71	11	6	3	
egypt	2,850	67,200			3	
england	21,200	48,000	606,737	175	1a	\$ 50,000
finland	20,100	5,200			1d	\$ 5,000
france	22,600	59,000			1a	\$ 50,000
gambia	1,000	1,300	82	51	3	
greece	13,400	10,700			2a	\$ 2,000
guyana	2,500	705	1,300	145	3	
hong kong	25,100	6,800			1c/d	\$ 5,000
hungary	7,800	10,140			2a	\$ 2,000
ireland	18,600	3,600			1d	\$ 5,000
israel	18,100	5,700			1c	\$ 10,000

Proposal for the World Summit, December 2000

japan	23,100	126,000	162,377	323	1a	\$ 50,000
korea, south	12,600	46,900			2a	\$ 2,000
latvia	4,100	2,400			3	
mexico	8,300	100,300			2a	\$ 2,000
morocco	3,200	30,000			3	
moldova	2,200	4,500			3	
namibia	4,100	1,650	3,000	110	3	
netherlands	22,200	15,800	2,300	40	1c	\$ 10,000
new zealand	17,000	3,600			1d	\$ 5,000
niger	970	9,900			3	
nigeria	960	113,800			3	
pakistan	2,000	138,100			3	
panama	7,300	2,800	8,000	765	2b	\$ 1,000
peru	4,300	26,600			3	
portugal	14,600	9,900	31,000	45	2a	\$ 2,000
romania	4,050	22,300			3	
russian federation	4,000	146,400			3	
saint lucia	4,100	154			3	
scotland	21,200	5,000			1d	\$ 5,000
singapore	26,300	3,500	18,230	124	1d	\$ 5,000
south africa	6,800	43,400			2a	\$ 2,000
sri lanka	2,500	19,100	110	3	3	
swaziland	4,200	985	143	1	3	
sweden	19,700	8,900	8,600	60	1c	\$ 10,000
tanzania	730	31,300			3	
thailand	6,100	66,600			2a	\$ 2,000
usa	31,500	272,600			1b	\$ 20,000
vietnam	1,770	77,300			3	
zimbabwe	2,400	11,100	660	10	3	

\*source: <http://www.odci.gov/cia/publications/factbook/index.html>

\*\*source: survey information provided to Canada Council

## **APPENDIX IV: Outline of survey questionnaire**

### **11. Introduction**

- **Please note that your answers will remain entirely confidential**
- **The information will be used in aggregated form to report to other arts councils on the preferred model for an international network of arts councils**
- **If you have any comments or ideas while I'm asking questions don't hesitate to let me know**

### **1. ROLE**

- Do you know of any other international networks of arts funding agencies? Which? Who runs them?
- Where do you get information on other arts councils or funding bodies
  - in person (conferences, meetings)
  - send staff to meet their peers
  - print format eg newsletter
  - online/web
  - listserv or emails
  - other
- Would a network of arts councils or funding bodies be of value to you? Why?
- What services would you find most useful?
- What sort of information would you find most useful?
  - governance/peer structure
  - grant giving processes
  - art form policies or research
  - audience development/marketing/advocacy
  - arts sponsorship
  - government relations/advocacy/budgets
  - policy or research/strategic planning
  - contact information for counterparts or others
  - other
- How would you prefer to receive this information?
  - in person
  - send staff to meet their peers/exchanges
  - print format eg newsletter
  - website or online
  - listserv
  - other
- Would you like to share or have access to confidential information eg during the development of new programs or policy?

### **2. GOVERNANCE**

- What type of organisations would you like to have as members of the network (there could be separate chapters within the network)?
  - Arts Councils
  - Government arts departments
  - Private foundations
  - Corporate sponsors

- National funding bodies
- State/regional
- Intragovernmental bodies
- What sized board should it have?
- How do you think board members should be chosen?
- Who should attend the meetings? eg CEO, Chair, other
- How often should it meet?
- How often should the full membership meet?
- Other comments

### **3. BUDGET**

Three models for running the network in the first 3-5 years are provided below. I would like to know which you think is the preferred one and why or you can suggest something else.

- **A.** A secretariat run by an Arts Council for a set period of time (might move from council to council each year or two). Cost of staff and administration borne by that Council.
- **B.** A small secretariat established independently of any Council (although possibly co-located with a Council). Run by a small team of (say) a manager and administrative support contracting out projects as required to members or other bodies.
- **C.** A larger secretariat that undertakes projects in-house e.g. conferences, research, publications. Would comprise a team of (say) six people.
  
- Would you have a preference about where the network secretariat is based?
- Would you have a preference about where it is incorporated? (It would be a non-profit body.)
- Should all members contribute equally to the cost of the secretariat or should there be a sliding scale/cross-subsidisation (e.g. based on budget/GDP)?
- Do you think the network should also seek financial support from private foundations and/or the corporate sector?
- Approximately how much do you think your organisation would contribute to be a founding member or for annual membership? **NB** your answer is indicative and confidential – you are not required to make a firm commitment.
- Do you see your Council making a 2-3 year commitment to such an initiative?
- If you were provided with a funding proposal with a business plan and budget when would you need to receive it? What other information might you need?

### **CLOSING**

- Do you have any other points or comments you would like to make?
- Do you have any other suggestions of who I should speak to help us establish the network?

Thanks – A report on the survey results will be sent to you before the Summit and the topic will be discussed more in Ottawa.