



Discussion Paper Launch: Safeguarding Artistic Freedom

Transcript of event (English) – 10 May 2022

For information on the World Summit on Arts and Culture and to download the Discussion Paper, go to www.artsummit.org.

Anupama Sekhar: [00:01:53] Hello. My name is Anupama Sekhar. I am the Director of Policy and Engagement at IFACCA. Welcome to the Discussion Paper launch for the 9th World Summit on Arts and Culture. We are delighted to have you with us today. Before we begin some housekeeping announcements: today's launch will be presented predominantly in English, with simultaneous translations provided in Spanish and French. To select your preferred language, please go to the lower left corner of your screen, click on 'Settings' and then on 'Language Selector'. Then from the dropdown menu, choose your preferred language among English, Spanish or French. If you would like to follow the entire event in English, just select the English channel. Similarly for Spanish or French. Do note that you can change the language setting at any time during the event. Please also note that all of you will be able to ask questions to our panellists and engage in discussions using the 'Message' button that is on the right-hand side of your screen. This is similar to the chat function that many of you are probably very familiar with. We welcome your questions, which we hope to take, time permitting. Please do note that anything that you type using the message button will be seen by all registered participants here today. Please also note that, though you see a 'Request to Speak' button on your screen on the bottom-right, this is not active for our audience members, so please do use the 'Message' button to comment or to ask questions during this event. You can also use the 'Technical Support' button on the right side of the screen to reach a technical team, should you need to at any point. At the bottom of your screen is where you can control your volume. Here you can also see the red 'Leave Session' button to leave this event. Thank you, everyone, for joining us today. We will now begin our launch event.

Magdalena Moreno Mujica: [00:04:39] A very warm welcome to you all who are joining us today, spanning over 60 countries across the world. I will ask Ms Kasja Ravin to join me. Thank you. My name is Magdalena Moreno Mujica, and I'm the Executive Director of the International Federation of Arts Councils and Culture Agencies, known as IFACCA. I'm coming to you live from the land of the Boonwurrung and Woiworung peoples of the eastern Kulin Nation in Australia, and I pay my respects to their elders past, present and emerging. Briefly on IFACCA, as the global network of arts councils, ministries and government agencies of culture, we represent plural voices and perspectives, unified in the belief that arts and culture are a public good to be shaped and accessed equitably by all peoples, and we are committed to the promotion of diversity of cultural expressions. I thank the Swedish Arts Council, an IFACCA valued member, for their vision and leadership and for partnering with us for hosting the 9th World Summit on Arts and Culture in Stockholm next year. As many of you will know, our aim was to meet with you this year but for reasons beyond our collective control, it was not possible. Nonetheless, together with our Swedish Arts Council colleagues, we know that hosting the World Summit in 2023 means far greater, equitable global participation will be possible as we discuss the urgency surrounding artistic freedom in today's complex global context, such as the war in Ukraine and in other ongoing conflicts across the world - in places where rights and freedoms are not safeguarded; in places where artists do not have agency and in places where peoples cannot lead a fulfilled cultural life on their terms. We acknowledge that the concept of artistic freedom and its lived experience, or lack thereof, differs across geographies, contexts and cultures. At IFACCA, we suggest, as a base, the notion that artistic freedom is the ability to express oneself freely or to present an artistic vision without fear of persecution or for one's life. It is the ability to access resources and platforms that do not discriminate, whether based on gender, sexuality, ability, age, race, culture, belief or citizenship, and the ability to see oneself reflected in society and the public domain. We come together to start this conversation today in the lead up to the 9th World Summit with the conviction collectively that we are the sum of all and that it is only together that we can support and advance artistic freedom now, and for generations to follow. It is my true pleasure to now hand over the floor to Ms Kajsa Ravin, Director General of the Swedish Arts Council and member of the IFACCA Board and dear colleague, to officially launch the Discussion Paper and this event.

Kajsa Ravin: [00:07:42] Thank you, Magdalena. Without free art and culture, the world cannot be free. Therefore, I'm so honoured to join IFACCA on this journey towards hosting a World Summit on Arts and Culture in Stockholm a year from now. The Summit focuses on the ever-so-important theme of artistic freedom. This is a step toward the Summit, launching

the Discussion Paper that I hope will inspire and, possibly, provoke. I particularly look forward to listening to our eminent authors and their different perspectives on artistic freedom, ranging from artists' rights, over policymaking and Indigenous perspectives. Artists and cultural workers are being silenced, threatened, persecuted, imprisoned and even killed across the world. As leaders within the culture sector, we need to act. Ultimately, I hope that this journey of international cooperation on artistic freedom will lead to change, because, at this point in time, we need it. Thank you all for participating in this launch and I look forward to today's programme and future encounters. Thank you.

Magdalena Moreno Mujica: [00:09:04] Thank you very much, Kajsa. And now I hand over the floor to my colleague at IFACCA, Anupama Sekhar, who you would have just heard from, who will be moderating the panel with our eight esteemed contributing authors. Thank you. And over to you, Anupama.

Anupama Sekhar: [00:09:26] Hello again and welcome to this conversation with the authors of the Discussion Paper for the 9th World Summit on Arts and Culture. May I invite all our authors to please join me on the virtual stage by clicking the 'Request to Speak' button on the right-hand side corner of your screens. We are calling this segment 'Artistic Freedom: Room to Manoeuvre', inspired by a phrase used by Maria Lind, one of our authors who will tell you more about this very soon. My name is Anupama Sekhar, and I am delighted to be moderating this conversation. With me are our authors, cultural experts from different world regions. Lead author Sara Whyatt from the UK, as well as our contributing authors, Irene Agrivina from Indonesia, Basma El-Husseiny from Egypt, joining us today from Nairobi, Kenya, Katalin Krasznahorkai from Germany, Maria Lind from Sweden, Roxana Miranda Rupailaf from Chile, Letila Mitchell from Fiji, and last but most certainly not the least, Patrick Sam from Namibia. Welcome, dear authors, to this conversation about your essays for the Discussion Paper. Today, we hope to give our audiences a taste of the Discussion Paper in which all of you have collectively explored diverse interpretations of artistic freedom, drawing from your professional journeys and lived experiences as artists, activists, collectives, curators, educators, researchers and policymakers. Welcome again, and to our audience, our authors will be very happy to take your questions so please do keep them coming throughout this conversation using the 'Message' button on the right side of your screen. And on that note, let's get started. Sara, I would like to turn to you to kick start our discussion today. You have written the lead essay for the Discussion Paper focusing on the power and precariousness of artistic freedom. Drawing on your two-decade-

long experience as a campaigner and researcher in this area, tell us, why do attacks on artists continue to occur and why do they remain less documented in advocacy campaigns, especially in comparison to journalists and academics? Have things improved at all for artistic freedom in the last two decades? Sara, the floor is yours.

Sara Whyatt: [00:12:14] Thank you very much, Anupama, and it is such an honour to be here and to have been invited to discuss this most important, interesting and, at times, challenging topic. So, thank you very much. Now, on your question as to why do attacks on artists occur or continue to occur? Well, attacks on artists are very similar to those on other sectors, such as the media, human rights activists, human rights defenders. The same laws are applied against them, they're attacked by the same groups on very similar issues. But, I would argue that artworks through songs, images, physical performance, what have you, can actually have a greater impact. They can cause greater shock and they also reach out to publics in ways that journalism, academic and legal texts, essential and important as they are, don't. And I think it's that very public presence, visceral presence that makes artists particularly vulnerable to attack as we've seen in places like Ukraine and Turkey and elsewhere. But why are they less documented? And we'll be discussing this. There is a lack of understanding of what constitutes artistic freedom, both within and outside of the cultural sector. And there are some issues, especially around self-censorship, structural censorship, such as funding criteria that deny some type of works. So this is kind of complex and hidden censorship. Compared with journalists, there are relatively few organisations focused on documenting and monitoring and advocating on artistic freedom. And this is in a sector which is struggling for resources, so there are even fewer resources for this kind of work. Have there been improvements? Yes, and particularly in the last five years, I've seen that this issue has become better known and better discussed as we're doing today. And due to the work at the international level, I'm going to particularly pick out praise for the UN Special Rapporteurs in the field of cultural rights, Farida Shaheed and currently Alexandra Xanthaki. Also, UNESCO have been really focusing on this issue, and a small but growing number of international and national NGOs who are raising and advocating the issue of which IFACCA is also part. It's not that small. So, this is something that we should be really encouraging and celebrating. Oh, I can't hear you, you're muted.

Anupama Sekhar: [00:14:57] Thank you.

Sara Whyatt: [00:14:59] The phrase of the decade.

Anupama Sekhar: [00:15:02] It is indeed. You were saying just now that artistic freedom is still not as well understood as it should be. Could you talk us through and tell us a little bit more about how it is currently defined in international frameworks, such as by UNESCO, and what are the most and least easily understood aspects of the definition?

Sara Whyatt: [00:15:27] It's a very big issue. It's very wide. But UNESCO has devised a really simple six point explainer. It's the right to create without censorship and intimidation, which we all understand. It's the right to also have your work supported and distributed, and to be paid for your work, you have to be remunerated. There's the right to freedom of movement, and this is particularly so in the arts sector. It's the right to freedom of association, to be represented, collective action and also, maybe less understood, it's the right to have access to social and economic rights, so you have some kind of security to be able to practice as an artist itself. And this is interlinked with all of the other rights. And we mustn't forget also that everybody, artists, anybody, have the right to cultural life. So, it's under these six categories, and this is discussed in my paper and in far more detail by my more knowledgeable friends that you'll hear from later. Most easily understood? Well, of course, imprisonments, arrests, killings, etc. are easily understood. And I have to say that when this happens, generally it is well covered in the media and you will see some forms of advocacy. As for all forms of freedom of expression, there are questions about where the borders of artistic freedom lie, if they should at all. And there's a big discussion about this. Like, for instance, where does artistic freedom drift into hate speech? And artists, by their very nature, stretch boundaries, they challenge norms. This can cause difficulties at times in understanding why they're doing this, this stuff. And also, when they get into trouble for doing it, it can be a bit more difficult to get the public and other support. To go back to hate speech, there are and should be laws for criminal activity, such as laws against hate speech. It is these that should be turned to rather than very broadly framed legislation limiting free speech. Self-censorship is really difficult to measure and it's always a difficulty, particularly in the art world, drawing a line for when you're adjusting work to suit an audience or a sponsor and when it falls into censorship. And artists have to act with some pragmatism because the precarity of the work in the sector makes it especially vulnerable to, makes artists especially vulnerable to, financial pressures. So it's a complex picture between the social and economic and the civil and political rights. So it's really wonderful to be seeing some dialogue happening here where we can discuss and untangle and find ways around this issue. Thank you.

Anupama Sekhar: [00:18:31] Thank you, Sara. I think you've rightly reminded us that artistic freedom matters in all its forms, not just to creators, but really to the whole of society.

But I'm wondering what happens when the society around us is oblivious to the value of artistic freedom? Or worse, is even hostile to it, and Basma, I'm going to turn to you to help us tackle this complex question. You have been an activist for social change and the defender of cultural rights in the Arab region for over 30 years now. And in the Discussion Paper, you remind us that we do need to situate this right in a social context to fully understand and appreciate its value. But what happens when society itself is hostile to the right to artistic freedom? What then? Basma, the floor is yours.

Basma El Hussein: [00:19:21] Thank you, Anupama. I think that the question has two sides - what happens and what needs to happen. So, what happens is that self-censorship among artists becomes the norm, becomes the common practice. What happens also is that it becomes very easy to arrest artists, writers and put them in prison, or to censor and ban all kinds of artistic and literary works. It becomes also very easy to legalise all this, to legalise censorship, to legalise persecution. What needs to happen is endless. I mean, it's a huge job. And it's from the point that you mentioned situating artistic freedom, artistic expression, in a social context. I think what needs to happen is for artists and for all those defending artistic freedom to build alliances with other sectors of civil society, of society at large, aiming at making freedom of artistic expression more understood and more defensible; to build the critical mass within the society to do this and not to act on an individual case basis. And it's not all about persecuting artists, because I believe that freedom of artistic expression is a cultural right and it is a social right as well. So, yes. And, also, to find ways to explain the benefits of the freedom of artistic expression to the whole society. Why does it matter? Why would anybody care about artists being free to express their views and to criticise? Does it mean offending or does it mean that people will have different views on society? Ways to criticise, to examine the status quo and propose other ways to do things? So I think this is a lot of work that needs to be done. And it's a bit unfair to put it only on the shoulders of artists. I think it is also on the shoulders of policymakers who need to mainstream culture, arts and culture - but artistic expression and the freedom of artistic expression at the heart of it - to mainstream it and everything - in education, in everything, in urban planning. So when this happens, I think we'll see a social environment that is conducive of artistic freedom. And then it would become totally deplorable to arrest an artist or to censor a book. Thank you.

Anupama Sekhar: [00:22:02] Thank you, Basma. Your reflections point to a fact that your fellow author Maria Lind also highlights that there has never been total artistic freedom in any society. And Maria, you further remind us in your essay that unconditional freedom of speech does not exist. And in this context, you speak of a very interesting concept called

'artistic space to manoeuvre', which is really inspired the title of this conversation that we are having now. Drawing from your experience as a curator, writer and educator, tell us more about this concept and how it should be applied. Maria.

Maria Lind: [00:22:55] Thank you, Anupama, and thank you for having me in this exciting context. The notion of 'artistic space to manoeuvre' has helped me to think beyond dichotomies that easily come with the notion of freedom of artistic expression, in the sense that we tend to divide it into those who have artistic freedom and those who do not. Things become a bit too black and white, and it seems to me that if we think about a space that is malleable, that is constantly changing, where negotiations are always going on, we can perhaps also think more about where these things happen close at hand. I am originally from Stockholm. I'm currently working at the Embassy of Sweden in Moscow as the Counsellor of Culture, and I know from experience that it's all too easy to imagine that, oh, up in the North-Western parts of Europe, we do have complete artistic freedom. It's not that easy. I would like to avoid us thinking that this goes on somewhere else, there are limitations also in our own backyard and everybody's backyard... artistic agency and artistic intelligence are omnipresent. And there are, for instance, instances where you know very well in a place like Sweden, where the no-go zones are, where self-censorship is being deployed. Certainly it's different from other contexts in the world but I would like to underline that this is something that goes on to different degrees and in different ways everywhere.

Anupama Sekhar: [00:24:54] Thank you. Thank you, Maria. I think in the last decade, we have surely been noticing some evidence of artistic manoeuvring in the form of some paradigm shifts in the way that we interpret art, artists, and artistic freedom today. And I think it would be right to say that our definitions are slowly beginning to move away from their roots in European Enlightenment. And one such tectonic shift is the increasing disappearance of the figure of the singular male white artist or curator, and the rise in its place of collectives as creators. This year, for instance, the Indonesian collective Ruangrupa is curating one of the most prestigious contemporary arts events in the world, Documenta. And at the heart of this particular shift is the notion of the collective, a concept very dear to our next author, Irene Agrivina, one of the founding members of HONF, the Yogyakarta-based arts, science and technology laboratory. Irene, what roles do collectives play in Indonesia and how have they been safeguarding artistic freedom? Tell us a little bit more about this. The floor is yours.

Irene Agrivina: [00:26:09] Thank you, Anupama. So at the beginning, collectives in Indonesia were called *sanggar* before the Reformation. And then there is a modern

collective in Indonesia after the Reformation, and that's become a place of expression and become a place, because before it was dictatorialism era, and then this collective has become kind of like a platform that we can deliver our voice and then our freedom. And then that's also a place for sharing, and it's also become a hub through which we can also deliver the voice of the society to the artist. And then there is also help from digitalisation because before there were restrictions and no freedom of speech, but with digitalisation, our voice became heard. And then the collectives used it to make a network with each other, and then to make [our voice] heard in the outside world. And I think it's almost the same with collectives all over the world. And then we became like a huge network and that's become a huge platform as well. Okay. Okay. Thank you. I think now I will continue in the Q&A session.

Anupama Sekhar: [00:27:53] Thank you, Irene. Thank you. Collectives are definitely one way of deconstructing hierarchies and reorganising the art world with a different lens. And now I'd like to turn to you, Katalin, and ask you about other ways in which we need to consider the reorganisation of the art world. As an art historian, author, curator, you write in the Discussion Paper of the urgent need to decolonialise the definition of artistic freedom. What do you mean by that? And how can we achieve it? Katalin.

Katalin Krasznahorkai: [00:28:29] Thank you, Anupama. This is really one aspect that is something to rethink in view of today's global challenges. The background of what I mean by decolonialising the notion of artistic freedom is the following in brief: so, decolonialising concepts of what art and artists, and thus artistic freedom, is leads to breaking with hegemonic structures which have remained basically untouched since World War II. The centralised Enlightenment narrative must be rethought completely in this field. So, the idea of artistic freedom has its roots in the outdated assumption of the universality and binding validity of so-called European values for the whole world. Thus, the Euro-centralised Enlightenment narrative must be rethought today. So today's idea of what artistic freedom is originates in this circle of the French Revolution with the Declaration of Human Rights, and Human and Civic Rights. In one breath, the Declaration limits and provides the grounds for legal definitions of artistic freedom, saying every citizen may accordingly speak, write and print with freedom but shall be responsible for such abuses of this freedom, as shall be defined by law. So, today in contemporary art, globalised non-European art production has fundamentally reshaped the definition of art itself, the definition of artists and, thus, of artistic freedom in the last decades. So, in this definition of artistic freedom today and for the future, inclusive, global, non-Eurocentric approaches to subjects and objects of artistic

freedom must be fundamentally reconsidered to overcome impacts of colonisation in this area as well. Thank you.

Anupama Sekhar: [00:30:26] Thank you very much, Katalin. Talking of decolonialisation, I'm reminded of the two contributions in the Discussion Paper that explored the devastating impact of colonisation on artistic freedom. For Indigenous people around the world, colonisation has meant forced displacement and the abolishment of cultural practices, which in turn has resulted in them devaluing their own cultures. I'd like to turn to you, Roxana. You come from the Mapuche-Huilliche people of the south of Chile and are a renowned poet. What does artistic freedom mean for you as an artist, as an Indigenous woman, as a Latina? And what does it mean for your community? Roxana.

Roxana Miranda Rupailaf: [00:31:21] Thank you so much, Anupama. Yes, indeed. I was thinking about, well, building on what I heard before from my colleagues. Freedom for us, for us in the collective sense and for me in particular, personally implies having your own voice. It also relates to being able to write, to being able to exert my own power, to, let's say, being able to see myself and to declare myself, to pronounce ourselves through artistic processes, and to also have a responsibility over this freedom. For the Mapuche people, this freedom marks the difference to be able to reflect our ways of imagining the world collectively; to relate that to song, that is the *ülkantun* for us, and with the *nutram* which in our language is our conversation. So, in this way, we begin to weave ourselves collectively. Having the awareness, the consciousness that we are part of an Indigenous people also implies that we need to be able to look back, to look at our past, and to be able to contextualise that past with the elements that we currently have. That is to say, the new media, writing, performance, all those kinds of artforms are supporting this network that is related to our history and to our collective memory as well. So it is very important to exercise artistic freedom with responsibility, with knowledge, with wisdom, because at the end of the day, we have a voice, a voice that has always been there, but which becomes much more visible and much more powerful nowadays. So, we are speaking on behalf of those people and all those years that our Indigenous peoples were silenced.

Anupama Sekhar: [00:33:23] Thank you, Roxana. I'll now turn to you, Letila, to continue the discussion around this topic and ask you about revaluing Indigenous knowledge, a topic that Roxana also addresses in her essay. What role do Indigenous knowledge and culture play in what artistic freedom means for you and for the Indigenous people across the Pacific? And what urgent changes are needed so that artistic freedom can be safeguarded

in the Pacific, particularly in the interest of protecting the diversity of cultural expressions across its many small island states? Letila.

Letila Mitchell: [00:34:03] Thank you, Anupama. Thank you for having me here this evening or this morning, wherever everyone is. I mean, I can't speak for the entire region because we are a huge region with many island nations and lots of diverse communities and languages. But, in my experience working as an artist within the region, Indigenous knowledge is the very centre of our being. It is what our entire livelihoods are. Our past, our present, our future, our lands, our oceans, our seas. It's all built on our Indigenous knowledge systems and through colonisation, because so many of those Indigenous knowledge systems were, you know, set aside or devalued over this last few decades, you see a lot of our peoples slowly coming back and revaluing and refighting, struggling through to bring those knowledge systems back into the centre. So much of our development agenda within the Pacific region is very Eurocentric. You know, the models of success, the models of wellbeing and health are all, you know, modelled on a European sense of wellbeing, a European sense of success. And so for Pacific peoples, you know, our sense of success and wellbeing is very different. We're very focused on community, on culture and collective. You know, we're connected to our lands and our oceans. And so, when those knowledge systems are displaced and removed from us, then we don't have that freedom to actually be the people that we are. You know, it's like somebody tells you can't speak your own language and you have to only speak their language, so your entire world is through their lens and interpreted and translated by them. So you're not speaking your own voice, you're not working and living in your own ways. And, you know, immediate changes are needed throughout the region because we're the ones that are facing the impacts of climate change, we're the ones that are facing the impacts of what happens around the world. The Pacific is usually the first one to face the major impacts. And because we are island nations, we are separated by oceans. You know, we often get those first, first-hand impacts. And so, for many of us, it's really important to see that change in the way that we work, the way that Pacific people are perceived. Often we're classified as those that are isolated, undeveloped, primitive, native, and those titles are still used for Pacific peoples. And I think the world needs that change. And as Katalin said, we need to really relook at the way the arts and the cultural and creative industries operate. It must be inclusive. It must have different voices, it must have different faces and, we will only speak of true artistic freedom when all those voices are on an equal platform. So yeah, that's just a little bit about my perspectives, I guess. Thank you.

Anupama Sekhar: [00:37:12] Thank you, Letila. From you, I think we've just heard about the urgent need to secure the freedom of artistic and cultural expressions if we are to reimagine development on our own terms for our communities and our nations. At this point, I think I want to turn to Patrick. Patrick, could I ask you, in this context, how you as an artist, a broadcaster and as well as the chair of the National Arts Council of Namibia, see artistic freedom intersecting with human development? Patrick.

Patrick Sam: [00:37:43] Thank you very much for that question, Anupama, and to everybody that's joining us throughout the world. I think what's been clear from all the speakers before me is that there's this notion of duality, of just freedom as a concept, not even just artistic freedom particularly. And I'll get to that intersection, I think that's important. Because I think in this duality, you know, [on one hand] you as a human being need to recognise there's an internal process - there's something that feeds and fuels you, that makes you feel connected and significant to people, the planet, to ideas of wellbeing and prosperity. And at the same time, there's the other side of that duality where there's other people that like properties more than people. So, [in this context] the issue of dignity is almost never understood, right? And it's true within a colonial context, coming from the African continent, even living under an apartheid system, we grew up under it, so really understanding what oppression means. And so for me, you know, when we're looking at whether it's Eurocentric or colonial or Afrocentric, I think the issue of dignity is something that needs to be mainstreamed as human beings. But because people have liked property more than people, they've not done that. And now we get into the cultural world and into the artistic world, into the heritage world, where people will come and explicitly be violent to remove those rights that are enshrined - of movement, association, cultural rights - because it benefits them in their interests of like-minded people so the market can capture it, for instance. But I think what I'm trying to argue here is that good seeds don't grow in bad soil. So, the soil is bad, right? But bad seeds grow in good soil. So, what is our role and responsibility towards the soil, when we're particularly looking at arts, culture and heritage as a public good? And what we have to admit, it's a rare public good. When we talk about artistic freedom, and [ask] why is it essential? And the reason why it's essential is that when artistic freedom becomes more mainstream, then freedoms trickle down to citizens. That's what's important, because even during COVID-19, it was shown that it's the music, it's the colour, it's the dance, it's the cultural value, the ecosystem that keeps us alive and gives us dignity. So as human beings, we will have a half-fulfilled experience, and human development will not be achieved if we don't fundamentally prioritise arts and culture and heritage in our daily lives, in our communities, at a local level, and also in the markets as well.

Anupama Sekhar: [00:40:26] Thank you. Thank you, Patrick, for that. And on that note, I'd like to complete the circle of this conversation and return to you, Sara, for a final reflection on behalf of the authors before we take questions from our audience. What has resonated most for you listening to your fellow authors and why?

Sara Whyatt: [00:40:45] Yes. Thank you. They were extremely interesting and all too short presentations on the wide variety and impacts of artistic freedom, and just underscores that the artistic freedom challenges are broad. I was really fascinated by Letila and Roxana's description of the importance of arts and culture, and therefore freedom, to describe and explain to their own communities and all of us as well. And indeed, touching on those issues that maybe, thankfully, are becoming more so in the public discussion on issues such as climate change, which have been driven by the communities most affected. And Katalin, talking about the decolonialisation, the fact that we tended to be looking at freedom through a European lens. So it's wonderful to have people from outside of that discussing this. As an advocate, I cannot underestimate the role of collective action, about sharing the kind of project that Irene is mentioning, creating hubs of discussion, which are both to learn more about each other, what our struggles are, but also to make collective action towards [overcoming] that. We have a struggle in, I mention a struggle in, getting public understanding, let alone government understanding of the importance of artistic freedom, so Basma is quite right that we need to spend a lot of time explaining ourselves, not just think this is a good thing, we need to be explaining it to not just government, but also to the public as well. And Patrick Sam, I love his analogy with the poor soil, good seeds, or the other way around, but also understood that we need to understand art as a public good that needs protecting. And this is a great way to be starting the dialogue. On my side. I'll be looking and I'm encouraging arts councils, the cultural associations, the civil society, academics and students to all be engaging in this dialogue like we are today, and to find joint ways to set up and properly monitor, identify the issues, document those issues and advocate. So this is a real, fantastic opportunity to be starting that and I'd really be interested in hearing what questions we have from our audience. Thank you.

Anupama Sekhar: [00:43:28] Thank you. Thank you very much, Sara. On that note, I'm going to turn to the questions that have been steadily coming in from our audience. So, we have a question here that asks, does this mean that artistic freedom is only for artists who are paid for their work? In other words, what is the limit between professional and amateur? Is artistic freedom for all? If anyone wants to take the jump?

Sara Whyatt: [00:44:02] I can just kick off with the observation that, in the UK, one doesn't have to be registered as an artist. You just do your work and pay your taxes. When doing my studies for UNESCO, I noticed that that many countries actually you need to be defined and registered as an artist in order to access social security, etc. I would say that any art, it can be somebody who has another profession but takes on some kind of artwork, is protected by artistic freedom. That it is not just for those recognised and paid for it. There might be a person who does just one piece of work, one poem, and gets into trouble for that. They should be protected as much as a poet laureate.

Anupama Sekhar: [00:44:49] Thank you, Sara. Basma, please.

Basma El Husseiny: [00:44:52] Can I just point out that in many countries, being recognised as an artist is controlled and is used as a way of censorship. So, to be recognised as an artist and to be a member of a professional arts association is controlled and is a way of censoring people. Now, this doesn't mean that I'm saying that artists should be only amateurs or should not be paid. I think artistic freedom, and I am a strong believer in this, is a social right. It's not the right of artists and professional artists only. It's the right for everybody, whether it's they are expressing themselves artistically or they are receiving the artistic expression. So, I hope I answered the question, that it is the right of amateur and professional artists, and also adding that it's very important not to let the process of professional acknowledgement be used as censorship.

Anupama Sekhar: [00:45:50] Thank you. Irene, please.

Irene Agrivina: [00:45:56] To answer the question, based on my experience, and that of most Indonesian artists, [the reason that there] are so many collectives [is] I think everybody can be an artist and a collective is kind of like a laboratory. For example, like HONF, mostly they are not trained as artists, but then I think art can be also a way [they can] express themselves and then to work together, to collaborate together, to make and to struggle together. And that's why actually there are so many collectives in Indonesia. It's kind of like a laboratory and an open studio where everybody can come. Thank you.

Anupama Sekhar: [00:46:46] Thank you. That question came to us from Stéphane Grosclaude. And I'm going to take another question from Youssef Soubai, who is asking us can we really talk about the position and the path of safeguarding artistic freedom in the absence of solid cultural policies in many different parts of the world? And is it sufficient just to have legislative and legal backgrounds and frameworks to fulfil this goal? Also, how is it

different to safeguard artistic freedom in the digital or the virtual sphere? Patrick, can I invite you to jump in on the cultural policy, in the absence of cultural policy how do we safeguard artistic freedom?

Patrick Sam: [00:47:31] That's what I'm saying, I think artistic freedom is part of a greater push for notions of freedom, because it's not a thing that has been enjoyed readily, you know, by people throughout the world. There's been pockets of freedom, and this is a really consolidated effort to prioritise the notion of freedom. And it's very simple, people love artists, so artists have a multiplier effect. So, when we can protect that thing that is prioritised commonly in a society by being recognised, that trickles down, that love for artists then trickles down to the love of communities, that trickles down to the love for women and LGBT communities. Because essentially art and culture makes us either deal with how we are living or the expression of that. So, the consolidation of legislation and policy really creates what we'll call an enabling environment, that aspect of the soil becoming fertile and it being watered. But, doesn't remove the narrative that sometimes roses grow on concrete and sometimes, you know, the dynamic kind of complex environment that people say that, you know, 'you guys, as cultural policymakers are making this complex', but the response is 'it's complex'. The ecosystem is complex, there's many players involved but it doesn't mean that, with the right amount of what Katalin called artistic agency and artistic intelligence, we can't respond to that with the right knowledge, research and data. And I'll save this for the second half in terms of, how do we respond to these democratic deficits or artistic freedom deficits from a policy perspective?

Anupama Sekhar: [00:49:15] Thank you. Is there anyone else, please? Roxana.

Roxana Miranda Rupailaf: [00:49:26] Well, in relation to that question, I was thinking of the dispossession suffered by communities and how cultural policies are changing here. The Indigenous people, well, this is part of the new Constitution in Chile. In part, this has been denied previously and it was related also to the cultural dispossession that Indigenous communities had suffered. I come from a sector that had even lost its language. So, we must revitalise our culture by taking part in the political processes and see what is being carried out in different countries and that, in some way, add to that response. Because you were talking about the media in some way, the digital media served as a platform to generate education proposals, cultural proposals, political proposals, and has also served as a place where we can share and expand our knowledge.

Anupama Sekhar: [00:50:47] Thank you. Thank you for that, Roxana. I think we'll have time to take just one more question. This one comes to us from Diana Stoica, who's asking us how can we address the wealth and digital divide within artistic circles? How can we concretely move towards a fully participatory and equitable artistic practice within people and communities when Eurocentric and neo-colonial paradigms have dominated the landscape for centuries? Katalin, could I perhaps invite you to respond to this one or to begin our response to this question?

Katalin Krasznahorkai: [00:51:23] Yes, sure. I think this question poses exactly what Letila and Patrick were already addressing with the dignity for alternative knowledge systems that have to be re-enacted and empowered. And this is the responsibility of those who are in power in the culture system, meaning also the professionals, creators, art writers, critics and directors of institutions, because they have the means to overcome this bridge and this gap that was posed in the question with an effective tool, namely visibility and acknowledgement of alternative knowledge and artistic production systems.

Anupama Sekhar: [00:52:16] Is there anyone else who would like to respond to this question in full or in parts? I think we then have time to take just one more question. What are the responsibilities we're being asked that accompany the exercise of artistic freedom? And do you think that they have to be specific responsibilities associated with the receipt, for instance, of public funds for artistic work? Letila or Maria, could I invite one of you to perhaps share your reflections around this question? For anyone else as well.

Maria Lind: [00:53:13] Well, can you just say the name of the person again so I can find the exact right question? There were so many interesting questions in the chat here.

Anupama Sekhar: [00:53:24] I think this is an anonymous one. I don't have the name of the person asking us this question. So, it says, what are the responsibilities that accompany the exercise of artistic freedom, particularly when artwork is made with public funds?

Maria Lind: [00:53:45] I think an important thing is actually, and this is perhaps the elephant in the room, is to insist on quality. Quality obviously is not something universal or eternal or something that we can easily translate. But each institution, each director, each curator, each critic, has an idea of this themselves. And to be open about why certain artists, for instance, are invited and articulate that also in terms of quality, which is actually connected to what all of you have been saying about decolonialisation, etc.: that we have to work with a much more complex notion of quality. But I think we have to get used to more often

defending what we stand for in this sense - to ourselves, our colleagues and peers, and also a wider audience, including public and private funders.

Anupama Sekhar: [00:54:53] Thank you. Letila, please.

Letila Mitchell: [00:54:56] Yeah, it's an interesting question because, you know, for many Pacific artists, and I know many of us grapple with this, and having the responsibility, and being aware of the fact that we often come with our communities. So when we're practising our art, when we're presenting our work worldwide or in whatever spaces, we don't come as just ourselves. We come with our family names, we come with our community names. And so, there is often, for many Pacific artists, that real awareness of what that responsibility is and trying to find the balance between your own individual excellence, your own individual expression and thought, as well as making sure that you're respecting your elders and your ancestral knowledge, your communities. So, it is a difficult balance and I think the important way to be responsible is just ensuring consultation with the people that are important to you. For me, it's always consultation with my families and with my elders and giving them the opportunity to understand my work or giving them the opportunity to have a discussion with me before I present it publicly so that, you know, our families have the option to express their concerns, and that way you're not censoring yourself, but you are respecting your communities and the knowledge that you are sharing from the communities you come from.

Anupama Sekhar: [00:56:33] Thank you. Thank you, Letila. Alas, time is upon us, and I think we must begin to wind down this conversation with all of you. Thank you Basma, Irene, Katalin, Letila, Maria, Patrick, Roxana, and Sara, for this important and interesting glimpse into your essays and ideas in the Discussion Paper. And to our audiences, we would like to invite all of you, those of you who haven't already, to please download our Discussion Paper, which is now available in English, Spanish and in French, and to really use it as a resource and as an inspiration to spark thought as we journey towards the 9th World Summit on Arts and Culture in 2023. We trust that the ideas shared by our authors here today demonstrate that artistic freedom is really highly complex and that it cannot be interpreted only through a single lens. We must all necessarily negotiate its many nuanced interpretations. Artistic freedom is variously the right to dignity, the celebration of difference, the agency to speak in one's own language, either literally or symbolically. And as Maria Lind has beautifully quoted in her essay - everybody is navigating the same ocean, sure, but perhaps not in the same boat. But thanks to that malleable superpower of sorts that is artistic intelligence and artistic agency, and the artistic space to manoeuvre as well, powerful work continues to be created everywhere, every minute, despite every obstacle.

And I think that's the spirit in which I would like to end this first conversation. Thank you very much, authors and now it is time for our artistic programme. To our audiences, for a better experience, we recommend that you watch this artistic presentation in full screen, and dear authors, it is time for all of us to now leave the stage and for the artistic presentation to begin. Thank you very much. Bye bye.

Kajsa Ravin: [00:59:06] It is every artist's human right to express him or herself freely, wherever they are and wherever they come from. But sometimes this is not possible and artists need to leave their countries for a period to be able to create in a safe environment. The Swedish Arts Council, therefore, supports organisations giving temporary shelter to threatened artists such as ICORN, the International Cities of Refuge Network. This programme is financed through an ongoing partnership with SIDA, the Swedish International Development Cooperation Agency. Sweden is currently the country with most cities of refuge and one of these cities, Piteå, hosts the Iranian rapper and artist, Justina. She has been active as a performer since 2010 and has made over 30 music productions. As a result, she was persecuted and forced to leave her country. The Swedish Arts Council is proud to present her latest music video in this context.

Justina: [01:00:21] [MUSIC VIDEO PLAYS: Darim Miyaym]

Kajsa Ravin: [01:03:10] Hello, Justina. Thank you for sharing this video with us and doing this interview for our launch. I would like to ask you a few questions. Firstly, could you say something about why you made this video?

Justina: [01:03:25] I always make music and write poetry to express my feelings. The situation of Iran in recent years has gotten worse and more challenging. And so, in November 2019, Iran had one of the largest demonstrations and for one week, the internet in Iran was cut off and 1,500 people were killed by the government. And so I was angry like the other Iranian people in the world, in Iran, and out of Iran. So I needed something to express my feelings, so music always helps me to do that. So I just wrote *Darim Miyaym*.

Kajsa Ravin: [01:04:20] Thank you for sharing this background. Justina, what does artistic freedom mean to you?

Justina: [01:04:27] One of the means of informing art and [defining] artistic freedom, means that you as a human being have a right to create all of your life experiences in a form of art.

Kajsa Ravin: [01:04:44] And the last question, what does it mean for you to be in a City of Refuge?

Justina: [01:04:52] Yes, I'm safe. But I cannot travel to my country and it's dangerous for me, so I'm not free, I'm just safe. And sometimes I'm not okay with this question because it always makes me feel that the West would try to give the freedom to me and the freedoms for all of us. It's not a gift. It's a right for us.

Kajsa Ravin: [01:05:24] Thank you again, Justina. Thank you for sharing your thoughts and work with us and the world. Thank you so much.

Magdalena Moreno Mujica: [01:05:53] Could I please invite Kajsa Ravin, Patrick Sam and Sara Whyatt? Thank you.

Magdalena Moreno Mujica: [01:06:05] Thank you, Kajsa. Good to see you again. And we'll wait for Patrick and Sara to join us. Great. Well, thank you everybody that has stayed on listening to us as we kick off this last segment of today's event titled 'Bridging the Gaps: A Policy Discussion on Safeguarding Artistic Freedom'. Joining me, as you already know, are Kajsa Ravin, Director General of the Swedish Arts Council, Patrick Sam, Chair of the National Arts Council of Namibia, both Board Members of IFACCA, and Sara Whyatt, as you know, our lead author for the Discussion Paper and longstanding advocate and campaigner for artistic freedom. I do appreciate that there were some really great questions that there wasn't enough time to cover. We might see whether we can cover them in this session as well, and just maybe look at how we view it from the policy perspective. But... let's... sort of kick start this session, and a reminder that if you've got any questions, pose them in the chat function. We'll collate them and try and get through as many as possible. There's some really interesting conversations that came up. It stays with me - the space that is malleable that Maria Lind spoke about, didn't she? And so many of you spoke about agency, power. Self-pronunciation may not translate so well from Spanish, but [it was] one word Roxana used, and the responsibility of what that freedom means. So, with regard to policies to safeguarding artistic freedom, we recognise that a lot of work still needs to be done. Sara, you say in the title, [of your] piece in the Discussion Paper about it being the

'Cinderella of rights', we could almost say that cultural policy is sometimes the 'Cinderella of public policy', isn't it? From a policy perspective, it is important to recognise that artistic freedom does not exist on its own. We've heard, in fact, you Patrick mentioned social policy, or Basma as well. And as we've heard in these conversations from the authors, that it exists in the contexts of a whole range of freedoms, rights and responsibilities that are linked to artistic freedom. I guess it's also important to remember there are several other considerations shaping artistic freedom, including cultural and social concerns, and important to remind ourselves that policy is not designed only by government. Operating and authorising environments for policy making vary. We recognise that in general, and [in the context of] the policy discussion, that every context is unique. And I'm sorry to preface this so much, but we will be hearing three very different contexts, which I think speaks to how invaluable it is to start the conversation in this way. So, I guess as a bit of a provocation to each of you, and maybe we'll start with Kajsa. I have one provocation that I'd like to hear from the three of you, how you respond to this - if artistic freedom is to be free from other alternate agendas in the public policy context, how can we achieve this when the very nature of public policy is to ensure that it benefits all rather than benefits a few? So, and I know that artistic freedom, alternate agendas and public policies will mean possibly different things or be relevant to you in different contexts. But, Kajsa, leading an arm's length agency with a mandate to meet Sweden's cultural policy objectives, if artistic freedom is to be free from other agendas in public policy, then how do we achieve this so it benefits all. Over to you.

Kajsa Ravin: [01:10:04] Thank you, Magdalena. Well, I think in Sweden, the cultural policy, as such, actually turns 50 years [old] in 2024. So, we are celebrating [having had] a national cultural policy for quite some time. And in Sweden, freedom of expression is at the centre of our cultural policy objectives and also part of our cultural Constitution, so that is really important. So, stressing what many of our authors were talking about - is not only for artists, it's a freedom of expression that artists actually enjoy, and I think that is important to say. But I think in a context of who can speak and who dares to speak out and use their artistic freedom, one has to talk about the threats and the challenges when it comes to artistic freedom and who can practice it. And I think the most challenging at this time in Sweden, but also in other parts of the world, [are] the changes in society when it comes to the rise of nationalism and populism and different types of extremism. And that's both here in Sweden, but also around the world. And I think that kind of sets the framework for what is possible and who dares to use their artistic freedom.

Magdalena Moreno Mujica: [01:11:27] Thank you, Kajsa. Patrick, I might move to you in terms of the, obviously your context of the Arts Council in Namibia, your various advisory roles in public policy as an activist, broadcaster. And I know that you've already touched on this before, but when we talk about artistic freedom, what does it mean to be free and how does that sit within other alternate agendas in public policy, noting that public policy is for the public. So, how would you respond?

Patrick Sam: [01:11:58] I think, you know, you anchored it in the right context of inclusiveness and public policy, having the responsibility to ensure that these rights are throughout... not just for this professional artist, [as] I think that Basma was trying to warn about. And I think the reason why artistic freedom is important is it amplifies the pursuit of happiness, the pursuit of freedom, because everybody, essentially, is an artist. Everybody has the ability to express themselves. So, what we're essentially doing is that the systems of education and the systems of colonialism have implanted a school of thought that is intentionally dehumanising. Right, so when you're not exposed to the arts, you almost live the dehumanised experience. [This is] because the very nature of the internal experience as a human being is to be able to express yourself through dance or photography or the film sector, whatever expression you find adequate within, what Roxana was talking about, this collective imagination. So, I think because the current democratic deficit is that freedom in itself, and I spoke about it earlier, has not been a mainstream concept. It's not been almost, like, experienced by most people. Most of the world has experienced dehumanising experiences, and therefore the notion of dignity becomes important. And, because even if we talk about constitutions and we talk about the rights that are enshrined within those, sometimes we need reminders within these transitioning democracies with these existing democratic deficits, so artistic freedom is a new way, a new vehicle that's making the argument that nobody can deny - that the fuel for the human being is the artistic expression, is the artistic freedom. And because we implicitly, all of us, some of us might be passive or it might be dormant, and we only kind of recognise the active ones that are somehow being enabled. But it speaks to a new way of amplifying freedoms to citizens that have been forgotten, because maybe the political discourse and the political undertakings and the traditional undertakings of achieving freedom and ideas of liberty have not been achieved precisely because we haven't used many ways to get there and maybe only prioritise a single tool to accentuate the notion of freedom.

Magdalena Moreno Mujica: [01:14:38] Thank you, Patrick. I mean, it sounds like you're really talking about cultural rights and that kind of framework in terms of that right to participation and that fulfilment that may be through being able to express yourself as well

as being to pursue the professional career of the artist, amongst others. Sara, so over to you, I guess your role in human rights, cultural rights is kind of framed really well and, through the lens of the sector, how do you propose we address this situation where again, I'm not saying that the provocation is perfect, there are a lot of issues in even the question. But, if artistic freedom is to be free, assuming it's not, from alternate and other agendas in public policy, how can we achieve this when from the very nature of public policy is that it benefits all rather than few? And unmute.

Sara Whyatt: [01:15:35] Unmute myself. My perspective very much comes from the human rights angle that you've mentioned, and we work on the broad framework of the various international and universal conventions, and these work as a very good starting point. And we have to remember that most of these conventions had been drawn together by a large number of states, and a huge number of states are committed to them. So that's where we start at first with the UN Declaration of Human Rights, the International Covenants on Civil and Political Rights, Cultural and Economic Rights. We also have the more regional ones with the Organisation of American States within the African Commission, etc. That's the place to start. But I very often find that these mechanisms, for want of a better word, can also be a little bit limited. They are quite, framed in quite, maybe overly clearly cut ways, and sometimes applying some of the individual cases that don't quite fit. We're talking around the problems of our definitions, the definitions of what is, for instance, terrorism or what is obscenity, or not recognising the context of the work, and also, as we talked earlier here, about the more wider cultural context. So, we start with that framework, but the challenge now is to use that but not have it abused. We very often see government using those very same human rights concepts to also limit artistic freedom as well. I've often wondered also, maybe this is more of a question going back to Kajsa, how arm's length really is 'arm's length'? If you're in a very small community, you're getting local funding for a local community project, you live next door to each other. How does that work? How do you do it? Sorry. But, Magdalena, I grabbed the question from you. Sorry.

Magdalena Moreno Mujica: [01:17:47] I mean, as long as Kajsa can answer that quickly or otherwise, we might have to come back to that.

Sara Whyatt: [01:17:52] Well, you can park that for later. It's just a thought that came.

Magdalena Moreno Mujica: [01:17:55] All right. So we will come back to the arm's length. But thank you. Thank you very much. And look, and the idea is that we have, you know, there's less of us, so we can definitely have more of a conversation. But I'd just like to do

one more round, which is more of a contextual question to each of you, and then we can open it up to the floor and then we can open it up to each other asking questions. And we'll absolutely come back to that arm's length. And certainly as IFACCA knows, we always talk with our board that there are different degrees of arm's length - some are shorter or longer than others, and I'm sure Kajsa and Patrick would agree on that. But thank you for that. And I guess that connection between those international mechanisms that exist and that many have been developed through participatory means, in fact, it's included civil society consultation to kind of gather them and external experts, not only government, but at the same time that connection to action is always, and to how it gets implemented and utilised on the ground, I know is one of utmost concern. Kajsa, I wonder whether we might come back to you and really look at more of, kind of, continue speaking around the Swedish context and particularly the key leadership role that Sweden has played as a bedrock for artistic freedom. It seems that to be that the way the threats occurred in the past, or maybe that we were cognisant of these, because I'm aware that these threats would have existed, but maybe we weren't as aware of them are very different to the way that they are emerging today. Maybe this is more of a question. In the past they might have occurred elsewhere, although, as already mentioned in the other session, you know, this assumption that only bad things happened elsewhere, not in our own place, is actually not true, as we know. But let's say for the purposes of my question, really, in the past, they may have occurred elsewhere and in today's globalised world, threats, especially political and ideological, can pretty much happen everywhere, and I guess we do have the cyber space as well. In this context, what are you finding the most challenging aspects of safeguarding artistic freedom in today's reality? And I guess it makes me think about Justina's comment on 'I'm safe, but I'm not free'. So how do you, as the Director General of the Swedish Arts Council, respond to this situation? And what are you finding most challenging? Thank you.

Kajsa Ravin: [01:20:35] I hope my Internet connection is good enough and that you hear me well, because that's what we've been dealing with here in the background. But it's an extremely complex question. And of course, me as a Director General of the Swedish Arts Council can't deal with all these issues, but I think for me, it's important to say that artistic freedom has been threatened forever. Like Maria Lind said, it's done in Sweden and elsewhere. So, we have to recognise that this is also an issue in a Nordic country with a mature democracy. A couple of years ago, or before the pandemic, there was an inquiry made by the Artists' Union that visual artists and writers in Sweden, that 30 percent of them had been harassed with hate speech or threats in Sweden. So, that's a pretty high number and that was quite shocking and alarming to the whole community that that is the case. And I think we can see that talking about digitalisation and the fantastic means of being able to

have a launch like this on a digital platform. We also have to recognise the threats of social media and the huge impact of social media in our lives and that it leads to self-censorship. And I just want to echo the Nobel Peace Prize laureate, Maria Ressa, the Philippine journalist, who says that it's really a way of deconstructing democracy, actually this social media platform. So, we have to understand the driving forces behind this way of communicating and what it does to artistic freedom, also in the wider scope of being a human, expressing yourself, that self-censorship is really strong. And then thinking about the arm's length, of course, we can also see that artists or also journalists, academics or others that speak out about issues of gender, race, climate change, these kind of issues, they are more, well, they are more likely to be harassed in different ways. And I would say that, just thinking about what it means with artistic freedom, I think it is very contextual. It's sometimes similar, when we have these conversations, we can see that they are the same patterns on the one hand but it's also different, and it's due to social and political and religious context as well as you were talking about, Sara, about moral issues, for example. It's very contextual, so we have to think about that but we also have to learn from each other and strengthen each other in our work and to actually be more inclusive and try to develop the space to manoeuvre.

Magdalena Moreno Mujica: [01:23:37] Thank you, Kajsa. That's really great to sort of set the scene in terms of what you're confronted with these days. Patrick, I wonder if I might move to you and just look at it from the African context. So, you speak a lot about human capital and particularly through the lens of arts and culture and the enormous opportunity that the 2063 agenda, Africa's continental strategic framework for the African Renaissance with 'Arts Culture and Heritage - Levers for Building The Africa We Want', and I may be quoting that wrong, but to be a global powerhouse. How do we support, safeguard and advance this priceless human capital in the creative and cultural sectors? How would you do this in the African context? And look, we've got over 60 countries that are represented here. How do those of us that are not in the African region, how do we also support it? What are the arguments to make on the social value of artists and cultural workers to make evident to government so that better structures can be created for those in the sector, for stable career pathways and that independent voice and agency that we've heard so much of today. Thank you, Patrick.

Patrick Sam: [01:24:58] Thank you for that question. I think well, there's a lot in that in that question but I think Africa and I think Africa is an extension also, I think in the developing world context, right, the biggest challenge is that we have to do the most with the least. You know, and as somebody that comes from a continent that has also obviously studied in

Europe and in America, you know, people always be like, how do you Africans survive on less than a dollar a day, right? Like it almost seems impossible. And I think this, again, speaks to the power of Indigenous knowledge in this reimagination happening in a collective sense, right? So, in reimagining how the, not just the principle, because I think we've established the principle - and the principle is that arts, culture and heritage are fundamental to a human being and to how we as human beings, in terms of humanity, in terms of the planet, the people, everyday wellbeing, in terms of issues, of dignity, of decent work, all of that is encompassed. So, Africa is in a very interesting position where by 2035, it's estimated in the current growth rates that about 60 percent of the world's population is going to be African, because the current average age of an African is 19, right? In the southern African region, the average age of an African is 27. So, once we are able to understand that when we're speaking about colonialism and before we can even decolonise, we need to understand the effects of colonialism, right? And one of the biggest effects of colonialism is that it's been a systemic process to marginalise the sector as a result of the innate ability of the sector to humanise people. It's not been a status quo and an acceptable norm in societies because of people's pursuit for property, for what I would call the global elites or the continental elites that want to keep their property, have a hand in your property, and turn you into property. So, we can't shy away from issues around historical agency and how people perceive the diversity of the world and the effects of colonialism. And indigenous knowledge provides us with enough ability and spirituality to even forgive the cognitive dissonance that is happening in the world, where people cannot take responsibility for racism and colonialism and apartheid. And as long as governments or state-sanctioned or sometimes even just popular movements cannot understand the value of a diverse human race, we will always be faced with that. And it's fine that there is pluralism and this diversity, so therefore it's important for us that believe in a particular school of thought to mass mobilise as effectively to find ways that are efficient and cost effective from a policy perspective. So, on a continent like Africa, when we want to talk about not just because I find the sector sometimes is very micro, you know, and it's great that we talk about the artists and the cultural professional and we talk about the industry, but when we're talking about macro, and macro interventions that are that are mandated to ensure that the wellbeing of society, I think we need to raise the stakes. And the stakes are, on the African continent, we need to ensure that we have better infrastructure. We need to ensure that there's financing and not just funding. Because I think sometimes funding, especially from a public sector perspective, doesn't look at things like what we are interrogating now at the National Art Council. How do we, for instance, the professional side of the creative entrepreneur instead of just funding them, how do we create financing opportunities, for instance, through providing collateral with the Development Bank of

Namibia so that they are able to get the help of the business side from the bank itself because we don't have the capacity as an art council, so understanding where we need to strategically position ourselves when it comes to issues of infrastructure, financing and skills, and how do those then enable the ecosystem? Thank you.

Magdalena Moreno Mujica: [01:29:19] So, I guess just kind of following on from your last words there, moving away from that funding model to more of an investment model that recognises that you, your own institution, doesn't have the capacity to solve all the problems, but you have a very key role to play which slightly responds also to Sara's questions around the arm's length, because the ability for arm's length agencies to maybe negotiate that space, which is in between the government and the sector, if one was to create that link. Thank you, Patrick. And I think it's really important what you're expressing here in terms of not looking at it through that silo lens and that how it how obviously, as you say, build that infrastructure that is bottoms up or certainly Africa-driven, which is absolutely key.

Magdalena Moreno Mujica: [01:30:12] So I guess I might move on to Sara and ask you even when an artist or cultural worker's life may not necessarily be at risk, the social and economic context in which they work are often influences the space available for them to create, present, distribute, part of that cultural value chain, and speak or express themselves freely. I guess, tell us, what does decent work look like and how policymakers, cultural workers and other industry representatives can do to meet and ensure that decent labour conditions are there? And I guess, let's kind of unpick it a little bit and not only look at the traditional, obviously everybody deserves and should be remunerated, but let's kind of look at a broader sort of sense of what those conditions might be, which are sometimes the ones that kind of get missed. And I know the question earlier was around being free, meaning that you're getting paid? No, let's talk about those broader conditions around that decent work.

Sara Whyatt: [01:31:22] Yes, indeed there are the arts and cultural sector does have, maybe not absolutely unique, but some special factors which creates that kind of precarity. I mean, for instance, the creative process is to spend large amounts of time preparing one's work, designing, making in a way that won't necessarily get you any financial gain in the end. So large periods of unemployment is actually not necessarily unemployment as such. It is when you're actually working on your next creative idea. So, being forced to go and work elsewhere, well, actually, that's not necessarily a bad thing, but it can also really suck away from your capacity to continue to practise as an artist. So, there have been some

measures taken by some governments. I believe it's France that accepts that those kind of periods should be covered by unemployment policy, for instance. So there are a number of measures that have been put in place in several of the UK nations. There are discussions about there being a basic living wage and income too because of course, as we all know, work for free or work for extremely low pay is actually endemic across the sector. So it's an actual recognition that basic minimum wage contracts, etc. have been, in many places, including in my own country, sadly lacking. It's also partly, I'd say, because the artist community itself doesn't recognise that it has these rights and it should itself take some kind of responsibility towards advocating and joining and collaborating, as we've heard earlier for these rights.

Sara Whyatt: [01:33:22] There is, and I'm interested in a question that came up, I saw on the on the message board from our colleagues at Article 19 in Brazil, in the way that that financing and budget can be used - the withdrawal of financing, the reduction of budgets, heinous contractual situations are used to curtail certain kinds of free speech. And this is something we're also seeing a lot in Europe. I've been focusing a lot of work recently on the effect of populist governments on public broadcast, and it's exactly that - it's about withdrawal of funding for certain kinds of projects, it's about loading decision-making boards with pro-government sympathisers. And this has a kind of unseen effect on the kind of material, the work that you can do, whether it's work that is not within the political ideology or you come from a particular minority group. And that itself is fed into and heated up, shall we say, by the media. So, yes, again, we keep talking about the broad means, and subtle and less subtle means that is used to suppress artistic freedom in all its forms.

Magdalena Moreno Mujica: [01:34:51] Thank you, Sara. It's really interesting that you point to that, because what we're hearing a lot is around who has power, who are the gatekeepers? And I guess if we start to unpick at every layer of decision-making, there are those decisions being made, who is in the room and how are you skewing or affecting potential outcomes of those decisions? And, as you say, affect in the end, potential withdrawal of support, because there is a particular viewpoint. So, it's almost like in every process, and certainly when we look at it from a policy perspective in the layers, not only of the design, the thinking of the policy and the making, but getting to the point of the implementation, all of the layers of the people and the processes that are involved, it's really constantly asking those questions. Who are those making those decisions? Which very much goes back to the artistic freedom piece. All right, well, we have about 20 minutes that I might throw to the floor and we might start first from a question from Ole Reitov, how do you prepare artists to deal with violations? Artists' educations in general do not incorporate

teaching of fundamental human rights, mechanisms of censorship and persecution of artists. How come? Should this not be a fundamental part of their education? We're hearing a lot of this gap between knowledge and how to create that knowledge base and ensure that people know their rights. Who would like to answer this question? Okay, Patrick. And then, Sara. I'll ask you to be brief so that we can capture as many questions as we can.

Patrick Sam: [01:36:38] I think some of some of the blind spots, a lot of the times when we're particularly speaking about the public good, is not having a systems-wide accountability system, right? Like, particularly when you have the people's interest at stake, accountability becomes a priority, but that accountability must be systems-wide. So, from an African context, again, when we're trying to promote artistic freedom, sometimes there's a sense that artistic freedom is being caveated as a vehicle to come reinforce the power dynamics between African governments being corrupt, where we know that they function within a greater global kind of system of hegemony. And so, for me, it's important not to miss that, to say who are the players in the ecosystem and how do we hold artist-to-artist violations accountable? How do we hold state-sanctioned violations accountable? How do we hold private sector? And I would argue that we have kind of let the private sector be unregulated in this sector that enables wellbeing because we are afraid to go beyond the norm and the narrow lens of just prioritising and focusing on that. So, I think the concepts around social accountability should be introduced, which is an approach towards building accountability that relies on civic engagement and in which citizen participation directly or indirectly is demanded from service providers. And that way, it's not a top down or bottom up, but it's more of a circular indigenous approach to saying how does the collective function with these various players because all we want to do is ensure wellbeing?

Magdalena Moreno Mujica: [01:38:21] Thank you, Patrick. We obviously want to know how we address it at an arts education level because that sort of goes to all these question also but thank you. Sara, you want to answer that?

Sara Whyatt: [01:38:34] Well, it really strikes me that if you're studying journalism or media studies, that you probably, I believe, I've not studied journalism or media studies, but you would have a section about your rights, about ethics, about all of these. My understanding is, in the arts and cultural sector, that doesn't happen. I do congratulate my own college Goldsmiths and Carla Figueira for inviting me to give talks every year to their students on artistic freedom. I think the only people who are going to make the changes are the artists themselves, so identify and demand, and so they do need to know what their rights are and at the moment they're not being taught in the schools. And then the next stage of that would

be for them to understand why it is important to contribute to such things as the UNESCO 2005 convention reporting process, which I have to say, when you first come and look at it, it's kind of, 'wow, this is not something I want to engage with'. But if you have, let's say, a module on artistic freedom for every student where they can discuss and adapt it for each of those students particular backgrounds and circumstances and encourage them to engage at a policy level as acting artists. Even many of the cultural policy people that I work with themselves don't understand it. Let's start at the bottom. Let's get some funding to ensure that the schools and the cultural policy departments do include this, and we will see change pretty quickly, I think, from there on in.

Magdalena Moreno Mujica: [01:40:14] Thank you, Sara, and I'll do a quick plug in, we do know that a lot of colleagues from UNESCO from the Secretariat of the 2005 Convention are actually with us, so we might suggest to them that we are keen for that to be better accessible and that I'm sure that all of our colleagues here and registered participants would be keen to go to the UNESCO website and have a look at the 2005 convention and reach out to them and see how they might access some of the modules and great work that they're doing, which we will obviously discuss at the World Summit. Kajsa, you wanted to step in.

Kajsa Ravin: [01:40:55] On a very practical level, the result of the inquiry that I told you about earlier in Sweden, was our sister organisation, the Swedish Arts Grants Committee (they're also a member of IFACCA) developed with the Artists' unions like a manual to help artists, to guide them, how to act and what help they could find because that is also very important if you don't have that training when you did your art studies, you need to get that help and guidance later on.

Magdalena Moreno Mujica: [01:41:29] Thank you very much, Kajsa. We might go to the next question - we've got Farai Mpfunya, he's part of actually our International Advisory Committee for the World Summit. Farai's coming from Zimbabwe. His question is, what are the risks to consider when cultural policy approaches are used in safeguarding universally artistic freedom, especially when notions of dignity, love and being connected to the oceans and the land? Thank you, Farai, poetry as always. Who would like to answer that? So what are the risks to consider when cultural policy approaches are used in safeguarding artistic freedoms, especially when notions of dignity, love and being connected with the oceans and the land? So what I understand from the question is, I guess, the risks involved in safeguarding artistic freedom in isolation when looking at cultural policy to ensure that dignity, love and connection to land and oceans are present?

Patrick Sam: [01:42:45] I think just the brief understanding, and I think also just to jump off the last question, we can't assume that, for instance, schools or education are always working in the interest of the diverse populations, like they could be an extension of what Farai talks about, part of the hidden curriculum. So, I think there needs to be an understanding of how outside of just formal structures, because education itself is not a responsibility of just formal spaces, but how do informal structures like those Letila was referring to - her connection with a family ancestral knowledge and all of those places also become legitimate sources of education within the family unit? So, I think, again, the need to kind of unlearn the spaces that have power to shape this agenda and then to connect this to the words, this idea of, what are the risks? I think the biggest risk is the possible illegitimate channels that could be used to create harm in society as a result of not having some understanding within the legislative or within a policy and within a regulatory framework what this question of responsibility really means and what the values [are] that we intentionally choose to then promote within a society. So there is a precursor to this conversation that is the kind of context and the society, the sociological placement that Basma was speaking about in which the notion of artistic freedom happens. So it never becomes in its application and its processes, in its practices, it never becomes a universal exercise, but it remains such in its principles, right? So we can all have a conceptualised understanding that dignity is a universal concept, and the way the dignity plays out within the diversity of humankind could then be particular and targeted towards that specific community. But I think in principle the biggest risk is people resorting and using artistic freedom as an illegitimate tool to destabilise, to ensure supremacy exists, to kind of create conflict through using this notion of unconditional artistic freedom. There must be conditions attached to artistic freedom within the greater context of what we value as society.

Magdalena Moreno Mujica: [01:45:08] Thank you, Patrick. I think it's really interesting when you spoke about the potential threat that artistic freedom [could pose], because what we're talking about is safeguarding artistic freedom and how important it is. So, I guess [you're] looking at it from the other viewpoint that I think speaks to what Sara was saying before about hate speech as well - so, when that sort of thin line, blurred line at times, between what needs to be protected and supported and safeguarded and then what actually flips the coin the other way around and actually is creating a situation of exclusion, which is actually taking away the freedoms of that expression and that opportunity for experiencing that fulfilment of cultural life. That goes quite well to the question by Guilherme Varella from Article 19, which I think I already touched on before, about the violation of artistic freedom disguised as legality. And I know that none of us are lawyers here, but I

think, you know, he also says institutional, administrative, formal measures such as contract cancellation, budget reduction. I know you've touched on this, Sara. You know how that can play out. Denial and dissolution of cultural policies. I have to say, we're seeing a lot that, you know, great work is developed for a cultural policy, a change of government, then that gets shelved. Another one comes along then, then change of government [occurs], then it's revamped. So I guess it's a very volatile space. And to go back to Maria Lind's comment of maybe it's not the either/or, it's this space, this room to manoeuvre within, that is where we need to kind of be operating. And so, maybe Kajsa to you, this question of artistic freedom is disguised as legality or 'it's my right to do this' or 'I can do this because...' How do you respond in a Swedish context? How would the Swedish Arts Council respond to this?

Kajsa Ravin: [01:47:11] Well, it's very important to say that it has to be a case that is handled within the legislative system, because the freedom of speech and the freedom of expression is part of our Constitution. So each and every violation of that right, or maybe when it's pushed too far, has to be an issue for the court and not for the society as such. But of course, the negotiation will always be in society. So I think that is really difficult and that's why when we have a discussion, [for example] the climate debate in society is rather harsh and hate speech is there and it's a very, how do you say, a polarised way of putting the issues? Then you are searching for conflict all the time rather than finding a way of understanding each other and broadening the scope. And that is, I would say it's a big problem also in Sweden, and it's a lot of artists that are addressing that and are worried about the future, actually, to widen the space to manoeuvre, as Maria Lind says. So I think within the institutions, but also when it comes to community art and the spaces where you just meet and discuss different issues that can be rather, as I said, just climate change is now something that is hard to debate. I would also say that, actually we haven't addressed it so much, but the pandemic as a game changer also for societal discussions and how truths are shaped and formed in the public debate has actually also [affected] the space to manoeuvre for artistic expression, I think maybe not always in a good way, but also in a negative way.

Magdalena Moreno Mujica: [01:49:29] Yeah, no, I think that is a very valid point, it's really heightened the issues, really surfaced them. Sara, I want to I want to give you a question from Olu Alake, who's actually the Chair of our International Programme Advisory Committee from the UK. He says balancing the rights of artistic freedom with cultural responsibilities is a very interesting proposition. How can these responsibilities be asserted given that most institutional structures perpetuate a market-driven and sometimes Eurocentric status quo? What would you respond to that?

Sara Whyatt: [01:50:04] Yes, absolutely. And Patrick used the word elite, which is always something that gets me going, because that's also linked to Olu's question is that, while many of us have been, had the response, when we've told our parents we're going to be an artist is one of shock and horror, not because it's shock and horror because we are going to be going up on stage and showing off, but because they're rightly concerned about our livelihoods, that we're not going to earn enough money to buy a house, we're not going to be able to do all of those things. So, the precarity and lack of funding of the sector means that certain societies and people just cannot join it. You'd have to be willing to take those risks, you have to have some kind of safety net, you have to forget also feeling comfortable among the already elite that maybe have the luxury of going to the colleges to even think about being in that profession. Okay, I'm generalising here, but it is something that when I move in this sector, I'm always surprised how dominated it is by a certain sector, certainly of my UK society. So there is a real problem here, which can only really be addressed when somebody wishes to enter the cultural sector, that they know that they're going to be able to afford to be there. Difficult. I'm not sure, I'm not a cultural policy person, I don't know how you address that. But it is marked when you do look around you and see the backgrounds of the people who are working with it. No offense to anybody here, offense to myself as well. But yeah, not really answering Olu's question, but it's one it's one close to my heart.

Magdalena Moreno Mujica: [01:51:59] No, but certainly further enhancing that it is a really big issue. And I think we can all agree, and I'll give Kajsa the floor in a second, but we can all agree that in all our context, and I come from Chile and I live in Australia now, but in all our contexts, this is a reality no matter where you are. I mean, this notion of entering the arts not knowing whether it is going, and I appreciate that every sector has its challenge, but this is very much an unknown. So Kajsa over to you, and I think Patrick also wanted to say something in that regard.

Kajsa Ravin: [01:52:36] I just want to say something about the Swedish context, because even Sweden, that has a very generous social security system and where education in all levels, also higher education and all artistic higher education, they are free and all citizens in Sweden are allowed to have a grant when you go to study. But it's also a loan, a big part of it is loans. Even if you can, you can go through school, the whole system, and you can become an artist and you can have five years at an artist university but then you have to pay your pay your debts and you have to buy a house. And what the Swedish Arts Council is doing now is really, as a result of what we know from the pandemic, is to see how can we see to the fact that actually those that get funding from the Swedish Arts Council actually

pay the artists - the institutions and organisations, also independent ones. How can we stimulate them to actually pay also the artists? So it's not impossible to live and to pay your rent and put food on the table as an artist. So that is really key for us. And we know that many artists in Sweden are freelance but their annual income is too low so they don't enter the general social security systems that are there and fantastic in Sweden.

Magdalena Moreno Mujica: [01:54:02] Yeah. Thank you, Kajsa. Patrick, I'll need to ask you to be very brief, please.

Patrick Sam: [01:54:11] So, yeah, I think what COVID 19's effects have made clear for public policy is that you cannot separate lives from livelihoods, right? This idea that first we were just trying to protect the lives and then we move to 'no, no, let's open up for the livelihoods'. And then we kind of ran around but intrinsically when you understand dignity, and that's what a lot of my work is embedded in, this notion that I find, as you know, being the cause for a lot of the myths, harms, colonialism, their effects on Indigenous communities, you know, the fact that the unsustainability of the planet is because we haven't mainstreamed and normalised the issue of dignity that primarily focuses on people's lives in our plural and diverse kind of existence, as well as a livelihood. So our access, what's available, how do we utilise what's available, and does it create stability and wellbeing within our societies? And I think once we understand what we're facing and what's at stake, when the question is being asked, I think the answer is it's multidimensional, it requires us to use every tool that's available from the media to our personal connections, to lobbying, to marketing, to creating visibility, to advocacy. So, the ecosystem is complex, but it's important that we understand the facets of it, and that we ignite every single aspect of that so that the cumulative effect is actually what we have imagined.

Magdalena Moreno Mujica: [01:55:36] Thank you. Thank you very much, Patrick for that. So true. Okay, we have a couple of minutes and then I'll wrap up. So, I just want to pose one very quick question and you have to answer very briefly. So, you're invited to be part of a policy process, your nemesis is in the room and you need to convince them on, you know, you are going to change their mind on this particular issue, on artistic freedom. What do you say? We don't want names. We're not shaming anybody. We just what would you tell that individual? And a quick round. Kajsa, who would you tell your nemesis?

Kajsa Ravin: [01:56:17] Who would I, what would I tell? I would say I think that your artistic freedom is everyone's artistic freedom.

Magdalena Moreno Mujica: [01:56:34] Fabulous, Patrick.

Patrick Sam: [01:56:39] Well, I would say that artistic freedom is as fundamental as education and health. It's the feel[ing] that the soul and the spirit needs in order to feel humanised and to fully kind of explore our lived experience.

Magdalena Moreno Mujica: [01:56:55] Perfect. Thank you. And Sara.

Sara Whyatt: [01:56:59] More or less repeating the other two, artistic freedom is as important as freedom of the press, the freedom of academy, the freedom for you to speak out and to make the statement that you want to make. It's not just about us. It's also about you.

Magdalena Moreno Mujica: [01:57:15] Well, thank you all so much for this wonderful panel. This is exactly what the World Summit is about in terms of our collective thinking and, together with the Advisory Committee and the Swedish Arts Council, in developing for the programme for the next World Summit, our approach is to look for shared pathways towards finding common ground, recognising that application is going to be different and that artistic freedom is so much broader and critical than we give it credit for. I would like to thank our eight authors for the previous panel and for writing in the Discussion Paper, which we have Sara and Patrick here, for their wisdom, critique and generosity of spirit. We will continue to share further insights on artistic freedom in the coming months. Stay connected. Our monthly ACORNS bulletin, by the 9th World Summit website at art summit dot org, as mentioned. And I particularly want to thank you three - Kajsa Ravin, Patrick Sam, Sara Whyatt. Also want to thank Justina for her presentation, my colleague Anupama Sekhar and the team at IFACCA for all their wonderful work. And most importantly, I want to thank you all for staying tuned in and participating in this important discussion and your fabulous questions. Thank you. We'll see you very soon. Muchas gracias, hasta luego. Merci beaucoup, a bientôt. Thank you, everybody.