



9th WORLD SUMMIT
ON ARTS & CULTURE
STOCKHOLM 2023

Programme

Safeguarding Artistic Freedom



#ArtSummitSweden

Throughout the World Summit programme, the co-hosts will use social media to highlight key issues and extend the conversation beyond the Summit. We encourage delegates to do the same if they wish. However, we do request that all delegates consider the context in which they are working and contribute to the spirit of collaboration, exchange and respect that informs the World Summit. As a general guide: have an opinion but be polite; ask people if you want to take and/or post a photo of them or their presentation materials; and consider the sensitivity of any information being shared in sessions. Please note that all parallel sessions will include guidelines on participation.

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Message from the Minister



Photo: Johannes Frandsen/Regeringskansliet

On behalf of the Swedish Government, I would like to warmly welcome you to the 9th World Summit on Arts and Culture. It is a true honour to be hosting the International Federation of Arts Councils and Culture Agencies in Stockholm, Sweden.

This conference will focus on a theme which is near and dear to my heart: artistic freedom. Not only is artistic freedom a fundamental pillar of sound cultural policy but it is also a crucial aspect of democracy, freedom of expression and of human rights. The Universal Declaration of Human Rights points to the right to freely participate in the cultural life of the community and to enjoy the arts, this should be a guiding light for us all.

In these difficult times, accentuated by Russia's ongoing full-scale invasion of Ukraine, it is more important than ever to continue our work for democracy and for freedom. An important part of that is ensuring a vibrant cultural life, with prerequisites for a diversity of cultural expressions, flourishing cultural and creative industries and safety as well as reasonable working conditions for cultural professionals.

Sweden has a longstanding commitment to freedom of expression and to supporting artists, which is not only relevant during our ongoing presidency of the Council of the European Union. I am proud that we are raising issues relating to the need to protect and support at-risk and displaced artists through efforts such as residencies. All artists should be able to freely enact their artistic endeavours without any threats or reprisals.

Culture is a powerful tool to identify needs and challenges and can give us hope, strength and agency to keep working toward a peaceful world. But to unlock the power of culture we must cooperate internationally and sustain a global dialogue, such as the dialogue which is the purpose of this Summit. You, the members of the International Federation of Arts Councils and Culture Agencies and delegates of the international community, are important actors in the work for artistic freedom.

Let us fight to uphold human rights and fundamental freedoms and, in that vein, examine the ways in which we can safeguard and stimulate artistic freedom. I know that these coming days will serve as an important forum for this task.

With this I would like to thank the Swedish Arts Council and the International Federation of Arts Councils and Culture Agencies for hosting this meeting. I wish you all fruitful, interesting, and inspiring discussions during these days in Stockholm.

Parisa Liljestrand
Minister for Culture, Sweden

Message from the Swedish Arts Council



Photo: Susanne Kronholm.

We have come together to explore the pivotal role of artistic freedom in our societies. In these challenging times, when censorship of culture and persecution of artists is increasing, it is more important than ever to safeguard and foster artistic freedom.

Freedom of expression is a fundamental human right at the heart of democracy. It is enshrined in Sweden's main cultural policy objective, which aims to promote a dynamic, challenging, and independent cultural sector. To prevent political interference with artistic content, Swedish cultural policy is also guided by the arm's length principle.

With IFACCA, we have built a Summit with the conviction that artistic freedom must be more widely recognised and accessible, based on the freedom of artistic expression and the right to participate in cultural life. We look forward to being immersed in panel discussions, conversations and round table talks, to find paths to improve artistic freedom - together.

I want to encourage everyone to join open discussions, listen to each other and remind ourselves that our circumstances may differ. Despite differences we must acknowledge that we can all do something to enhance artistic freedom: by initiating actions or by explaining the importance of artistic freedom to decision-makers, integrating it into national human rights frameworks and strategies, improving social and economic conditions for artists, creating safe spaces, and working for equity and social justice to increase accessibility to arts and culture.

Numerous challenges associated with maintaining artistic freedom exist in every region. Together, we have the opportunity and responsibility to shape the future of arts and culture. Let us seize this moment to learn from one another, create lasting connections, and work collaboratively towards a freer, more inclusive, and vibrant world.

My heartfelt gratitude to the International Programme Advisory Committee (IPAC) and our partners, without whom the Summit would not have been possible. My warmest thanks to the IFACCA Secretariat and Board for this incredible journey. We have worked together with IFACCA's dedicated, passionate and professional team for several years to realise our vision.

In the end, artistic freedom is not a freedom of the arts, but a freedom of the artist and of the people participating in culture. Despite the difficulties faced by the global community, we have witnessed the resilience, creativity, and transformative power of arts and culture. I want to express my deep respect to all artists participating in panels and the cultural programme as well as to all artists standing upright when the world around us is wavering. It's time to step up beside them. Thank you for joining us in this endeavour.

Kajsa Ravin
Director-General

Message from IFACCA



Simon Braut, photo: Christian Lalonde

On behalf of the International Federation of Arts Councils and Culture Agencies (IFACCA), we welcome you to the 9th World Summit on Arts and Culture which we present in partnership with the Swedish Arts Council, our National Member for Sweden.

Since the 8th World Summit in Kuala Lumpur, Malaysia the world has changed significantly. The pandemic accelerated digitalisation and substantially exacerbated social inequities, and our prospects for global peace have steadily dwindled, with record-high numbers of forcibly displaced people and armed conflict increasing across the world. In such troubled times, it is more essential than ever that we come together to discuss critical issues and identify actionable ideas, and your presence and participation over the coming days will contribute to strengthening arts and culture for individual and collective life worldwide.

Collective reflection is at the heart of our World Summit, which brings together IFACCA Members, leading policy makers, researchers, managers and practitioners from the arts, cultural and creative sectors, and related fields, to foster meaningful and lasting international exchange; to leverage collective leadership; and to strengthen the work of government arts and culture agencies.

As a federation comprising members from over 70 countries, our ambition is a world in which arts and culture thrive and are recognised for their manifold contribution to society. We believe arts and culture can play a crucial role to better our world, to rebuild our social fabric, revitalise societies, provoke

critical discussions, inspire and contribute to the wellbeing of people, stimulate innovation, foster economic development, and so much more. With so much at stake, it is vital that we ensure diverse arts and culture thrive; and at the heart of this is our ability to safeguard artistic freedom.

As made evident in our *9th World Summit Discussion Paper*, the concept of artistic freedom and its lived experience – or lack thereof – differs across geographies and cultures. These experiences can only be understood and shared if we first lay common ground for our discussions. Therefore, we broadly define artistic freedom as the ability to express oneself freely or to present an artistic vision without fear of persecution or for one's life; 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. However, it is clear that the concept of artistic freedom is highly complex and cannot be understood or interpreted through a single prism.

Our World Summit provides a space of trust in which difference is embraced, open conversation is fostered, and a climate of mutual learning and receptiveness for other perspectives is valued. In this context, we acknowledge the important work of our International Programme Advisory Committee (IPAC), chaired by Olu Alake, to help us develop and shape this thought-provoking programme. We are immensely grateful for their advice, generosity and insight.

We are also pleased to convene for the first time in the Nordic region in Sweden, a country with a strong tradition of democracy and longstanding commitment to championing artistic freedom. This Summit would not have been possible without the dedication and unwavering efforts of our co-hosts the Swedish Arts Council, and we thank and congratulate them, both personally and on behalf of the Federation. We also thank all our partners in Sweden, across the Nordic region and the world who have helped realise this event. The custodianship of the World Summit is a massive endeavour and we sincerely thank the members of the IFACCA Board for their guidance and the Secretariat for their hard work.

Last but not least, we extend our gratitude to each and every delegate that engages with the Summit for joining us to debate in a spirit of empathy and for sharing diverse points of view and expertise. We are confident that the conversations that take place over the coming days will result in deeper and more nuanced understandings of artistic freedom, and reveal common ground for sustainable pathways to safeguard this very important – and often neglected – right in fragile and uncertain times.

Simon Brault, O.C., O.Q.

Chair, IFACCA

Director and CEO, Canada Council for the Arts

Magdalena Moreno Mujica

Executive Director, IFACCA

International Programme Advisory Committee

The programme for the 9th World Summit was developed in collaboration with an International Programme Advisory Committee (IPAC), comprising leaders from across the international arts and culture sector, along with representatives from the co-hosts the Swedish Arts Council and the Secretariat of the International Federation of Arts Councils and Culture Agencies (IFACCA). This approach to programming the World Summit was introduced in 2018 and reflects our commitment to work collaboratively and increase opportunities for peer exchange within our international community of members and experts.

IPAC Chair — Olu Alake (UK/Nigeria)

Olu Alake is an internationally renowned strategic leader with a strong commitment to helping generate positive social change. He is currently Director of November Ventures, a consultancy that specialises in cultural policy, arts and diversity programmes and events; and the Chief Executive Officer at The Peel Institute, a charity in London that uses the power of culture, arts and heritage to connect local communities. Mr Alake is the President Emeritus of 100 Black Men of London, a community development charitable organisation providing lifetime mentoring services for people of African descent to achieve education excellence, health and wellness, economic empowerment and leadership development.



Brook Andrew (Wiradjuri/Celtic, Australia)

Brook Garru Andrew is an artist, scholar and curator who is driven by the collisions of intertwined narratives, often emerging from the mess of the “Colonial Hole”. He was Artistic Director of NIRIN, the 22nd Biennale of Sydney, 2020, and is currently Enterprise Professor, Interdisciplinary Practice at the University of Melbourne; Associate Professor, Fine Art at Monash University; and Associate Researcher at the Pitt Rivers Museum, University of Oxford. Mr Andrew is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels.



Photo: Jessica Neath.

Alfons Karabuda (Sweden)

Alfons Karabuda is an accomplished composer with more than 30 years' experience in the music industry. He is a member of the cultural committee of the Swedish National Commission for UNESCO and in 2021, was appointed by the Swedish Government as an expert for the report *Restart for Culture – Recovery and Development After Corona*. He is currently President of the International Music Council; the European Composer and Songwriter Alliance; and the Internet Media Foundation; and is Executive Chairman of the Swedish Association of Composers, Songwriters and Lyricists.



Pamela López (Argentina/Chile)

Pamela López was most recently the Director of Programming and Audiences at Gabriela Mistral Cultural Centre (GAM) in Santiago, Chile. Ms López is an advocate and researcher in performing arts and management issues and serves as a lecturer at several universities in Chile, including Universidad de Chile and Pontificia Universidad Católica. A two-time recipient of the Global ISPA Fellowship, Ms López is a committed professional in the theatre community who has served several organisations and Boards in Chile and internationally, including Teatro SIDARTE, the Red de Salas (Theatre Network), and the government committee for cultural donations.



Photo: Jorge Sánchez (GAM).

Farai Mpfunya (Zimbabwe)

Farai Mpfunya is the co-founding Executive Director of the Culture Fund of Zimbabwe Trust, a not-for-profit organisation that drives active social transformation by working with communities, investing in innovative and sustainable creative sector capacities, and mainstreaming culture in sustainable development. Mr Mpfunya is a development expert with a background in Engineering (Paul Sabatier University – Toulouse, France); Business Management (Chevening Scholar at Middlesex University Business School); and the arts. He has more than 20 years' professional experience in public and private arts and culture sectors, encompassing culture and development; cultural and creative industries; and policy development.



Anupama Sekhar (India/UAE)

Anupama Sekhar is an arts manager specialising in transnational cultural co-operation. Currently, she is a member of the selection committee of UNESCO's International Fund for Cultural Diversity; curator of the South-South Arts Fellowships 2022, which supports stronger networks among cultural workers within the Global South; and Board Member of ArtsEquator, which promotes critical writing about arts practice in south-east Asia. Ms Sekhar served on the IPAC from May to October 2021. In November 2021, she joined the IFACCA Secretariat as the Director of Policy and Engagement.



Farida Shaheed (Pakistan)

Farida Shaheed took office as the new United National Special Rapporteur on the right to education on 1 August 2022. She is a sociologist and Executive Director of Shirkat Gah-Women's Resource Centre in Pakistan. Ms Shaheed has worked for more than 25 years to promote and protect cultural rights by fostering policies and projects that support the rights of marginalised people, including women and socio-economic, religious and ethnic minorities. Ms Shaheed was appointed the United Nations' first Independent Expert and Special Rapporteur in the field of cultural rights (2009-2015); was a member of Pakistan's National Commission on the Status of Women (2016-2018); and is currently engaged in various international programmes and initiatives. Ms Shaheed has received several national and international human rights awards.



Photo: Danielle Kirby.

Programme Theme: Safeguarding Artistic Freedom

Artistic and cultural expressions create space for us to reflect on ourselves and our societies; to connect with different perspectives; to understand and learn from each other; to test and contest ideas; and ultimately, to inspire us to imagine new paths to individual, collective and social development. Artistic freedom ensures that these expressions represent the full diversity and dynamism of our cultural ecosystems and societies, through both creation and participation. This places demands and responsibilities on all within the cultural ecosystem to safeguard artistic freedom. However, we can only do this if we first recognise the rights and responsibilities it entails; understand the political, economic, social, technological, environmental, and cultural conditions that enable it; and identify and address threats to its practice and fulfilment. The 9th World Summit on Arts and Culture brings together leading policy makers, researchers, managers and practitioners from the arts, culture and related sectors from around the world to explore artistic freedom as a fundamental pillar of cultural policy and examine how we can – and why we should – safeguard artistic freedom.

Artistic freedom entails rights recognised and protected under international law, including the rights to create without censorship or intimidation; to have artistic work supported, distributed and remunerated; to freedom of movement; to freedom of association; to the protection of social and economic rights; and the right to participate in cultural life. It is the freedom to ‘imagine, create and distribute diverse cultural expressions free of governmental censorship, political interference or the pressure of non-state actors. It includes

the right of all citizens to have access to these works and [it] is essential for the wellbeing of societies’ (*Artistic Freedom* brochure, UNESCO 2019). This freedom relies on a cultural value chain that fosters conditions in which artists can create, present, distribute and share their work; and in which citizens can participate in cultural life, which is a cultural right shared by all. The creation and safeguarding of these conditions are shared responsibilities for the international community. This lies at the heart of Goal Four of the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions to promote human rights and fundamental freedoms, which states that ‘respect for human rights and fundamental freedoms of expression, information and communication is guaranteed as a pre-requisite for the creation and distribution of diverse cultural expressions.’ It also informs the 1980 Recommendation concerning the Status of the Artist, which calls on Member States ‘to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression.’

Worldwide, policy makers and advocates have driven the improvement of these conditions and the protection of free artistic expression. However, while some progress has been made the road ahead is complex. It is made more so by recent and ongoing seismic world events – from political changes to environmental disasters and, of course, the COVID-19 pandemic and its effects – which have accentuated challenges for artists to create and for citizens to participate in cultural life.

Our ability to maintain and further improve the conditions for artistic development and innovation – and to safeguard equitable access to arts and culture – requires policy makers, funding bodies, and civil society representatives across the cultural ecosystem to share in the duty to balance and create enabling environments that empower artists to express themselves freely; that guarantee the right of all to participate in arts and culture; and that allow all citizens to see themselves reflected.

During the Summit, we will explore a range of political, economic, social, technological, environmental, and cultural influences that affect – and shape our conceptions of – artistic freedom, and how we might strengthen and advance it. From shifting

social contracts, the status of the artist, and labour rights and protections for creative and cultural workers; to support models for the creative and cultural sectors, digitalisation, and international mobility; and influence, inclusion and decolonisation.

We will also ask: Whose freedoms are safeguarded, by who and for whom? Are there dominant narratives and what role do they play in decision making? What effect has the COVID-19 pandemic had on artistic freedom? When does safety evolve into freedom? What – and who – defines the role of the artist as creator and/or activist? And what regulatory frameworks exist to enable and safeguard freedom of expression; how do they operate; and what more could be done?

Programme Schedule

SUNDAY 30 APRIL: REGISTRATION

16.00–19.00 **Registration collection at the Radisson Blu Waterfront (hotel lobby)**

MONDAY 1 MAY: REGISTRATION

9.00–17.00 **IFACCA's Executive Leaders Seminar (National Member invitation only)**

16.00–19.00 **Registration collection at the Radisson Blu Waterfront (hotel lobby)**

TUESDAY 2 MAY: REGISTRATION AND OPENING CEREMONY

9.00–17.00 **Registration at Radisson Blu Waterfront (hotel lobby)**

9.30–12.00 **Walking tour of public art in the centre of Stockholm (optional)**

9.30–14.00 **IFACCA Members Events Programme (by invitation only)**

13.30–15.30 **Speakers' briefing (only for presenters and moderators)**

14.15–15.30 **Kulturhuset Stadsteatern Tour (optional)**

16.50 **Buses depart Radisson Blu Waterfront to Stockholm Concert Hall**

17.15–21.00 **Opening Ceremony at the Stockholm Concert Hall**

21.00 **Buses depart Stockholm Concert Hall to Radisson Blu Waterfront**

WEDNESDAY 3 MAY: DAY ONE*

* Plenary sessions will take place in Space A1.

** Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the sign **TR**

7.30		Stockholm Waterfront Congress Centre doors open for delegates		
8.30–9.00	A1	OPENING AND WELCOME		
TR **		Diana Janse, State Secretary, Ministry for International Development Cooperation and Foreign Trade (Sweden), Karin Svanborg-Sjövall, State Secretary, Ministry of Culture (Sweden) and the co-hosts Swedish Arts Council and IFACCA		
9.00–10.00	A1	IN-CONVERSATION 1: ARTISTIC FREEDOM IN AN AGE OF COMPLEXITY		
TR		with Shahidul Alam (Bangladesh) and Alexandra Xanthaki (Greece) Introductions by Mika Romanus (Sweden)		
10.00–10.45	M1	Morning tea break		
10.45–12.15	A1	PLENARY SESSION 1: MANY DIMENSIONS OF COMPLEXITY		
TR		Deeyah Khan (Norway) (pre-recorded video), LASTESIS Collective (Chile), Svetlana Mintcheva (USA), Ahmad Naser Sarmast (Afghanistan), Åsa Simma (Sweden) Moderator Anupama Sekhar (India/UAE)		
12.15–13.45	M1	Lunch		
13.45–15.15	A1	WORLD CAFÉ/COLLECTIVE DESIGN: THE FUTURE OF ARTISTIC FREEDOM		
TR				
15.15–16.00	M1	Afternoon tea break		
16.00–17.30		PARALLEL WORKSHOPS + PANEL SESSIONS + CLOSED SPACES		
	A1	Workshop 1 (A1) TR	Workshop 2 (C2)	Workshop 3 (C3)
	C2	<i>Understanding Current</i>	<i>Confronting Threats to</i>	<i>Key Patterns and Trends</i>
	C3	<i>Tools and Policy</i>	<i>Artistic Freedom Together</i>	<i>in Protection Work</i>
		<i>Frameworks to Safeguard</i>	By KVADRENNALEN	By PEN International
		<i>Artistic Freedom</i>	(Sweden)	Romana Cacchioli (UK),
		Ole Reitov (Denmark),		Paminder Parbha (UK),
		Sara Whyatt (UK)		Samay Hamed
				(Afghanistan)
	A2	Panel 1 (A2) TR	Panel 2 (A4) TR	Panel 3 (C1)
	A4	<i>Ensuring Fairer</i>	<i>Building the Case</i>	<i>Democracy and</i>
	C1	<i>Transnational</i>	<i>from Action to Law</i>	<i>Freedom of Expression:</i>
		<i>Collaborations</i>	Denise Dora (Brazil),	<i>Critical issues for</i>
		Ammar Kessab (Algeria),	Joshua Msambila	<i>the Nordic Region</i>
		Letila Mitchell (Fiji), Odil	(Tanzania), Katarina	Haris Agic (Sweden),
		Mukhamedov (Uzbekistan),	Renman Claesson	Kristin Danielsen (Norway),
		Trinidad Zaldivar (Chile)	(Sweden)	Paula Tuovinen (Finland),
		Moderator Anni Syrjäläinen	Moderator Laurence Cuny	Kim West (Sweden)
		(Denmark/Finland)	(France)	Moderator Gitte Ørskou
				(Denmark/Sweden)
	C4	Open Space Day 1 (C4)	Quiet Dialogue Space Day 1	
		Moderator Diane Dodd, (UK/Spain)	(24+25)	
			No moderation	
18.20		Buses depart from Radisson Blu Waterfront Hotel to Moderna Museet		
19.00–21.00		EVENING CULTURAL PROGRAMME		
		Moderna Museet, Exercisplan 4, 111 49 Stockholm		
21.00		Buses depart from Moderna Museet to Radisson Blu Waterfront Hotel		

Programme Schedule

THURSDAY 4 MAY: DAY TWO*

* Plenary sessions will take place in Space A1.

** Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the sign **TR**

8.00		Stockholm Waterfront Congress Centre doors open for delegates		
8.45-9.00	A1	ROUND UP OF DAY ONE		
TR **		Pamela López (Chile/Argentina), Olu Alake (UK/Nigeria)		
9.00-10.00	A1	IN-CONVERSATION 2: BRIDGING THE GAP BETWEEN RIGHTS AND RESPONSIBILITIES IN ARTISTIC FREEDOM		
TR		with Simon Brault O.C, O.Q (Canada) and Liwaa Yazji (Syria/Germany) Introductions by Letila Mitchell (Fiji)		
10.00-10.45	M1	Morning tea break		
10.45-12.15	A1	PLENARY SESSION 2: BRIDGING GAPS - CREATING OPPORTUNITIES		
TR		Ourveena Geereesha Topsy-Sonoo (Mauritius) (pre-recorded video), Marc Bamuthi Joseph (USA), Alfons Karabuda (Sweden), Kathy Rowland (Singapore/Malaysia), Vicensia Shule (Tanzania) Moderator Kristin Danielsen (Norway)		
12.15-13.45	M1	Lunch		
13.45-15.15		PARALLEL PANEL SESSIONS		
TR				
A1	Panel 4 (A1)	Panel 5 (A2)	Panel 6 (A4)	
A2	<i>Dignity of Work: Equity, rights and agency</i>	<i>The Role of Innovation and Technology in Sustainable Solutions</i>	<i>Interrogating Gatekeeping in Decision-Making</i>	
A4	Ben Evans (UK), Dulamsuren Jigjid (Mongolia), Caren Rangī (New Zealand/Cook Islands), Lázaro Rodríguez (Cuba/Panama) Moderator Laurence Cuny (France)	Andrea Dempster Chung (Jamaica), Marcela Flores Méndez (Mexico), Lucy Hannah (UK), Eline Wernberg Sigfusson (Denmark) Moderator Farai Mpfunya (Zimbabwe)	Renata Carvalho (Brazil), Jenny Johannisson (Sweden), Marie Fol (France/Belgium), Nicholas Moyo (Zimbabwe) Moderator Magdalena Moreno Mujica (Chile/Australia)	
C1	Long Table 1 (C1)	Panel 7 (C2)	Panel 8 (C3)	
C2	<i>Artistic Freedom and the Climate Crisis</i>	<i>Freedom of Expression in the Era of Social Media</i>	<i>Disruption, Displacement and Safe Spaces</i>	
C3	Alison Tickell (UK)	Ouafa Belgacem (Tunisia), Christian Christensen (Sweden/USA), Lucy Ilado (Kenya), Martin Inthamoussu (Uruguay) Moderator Anette Novak (Sweden)	Sarah Abdu Bushra (Ethiopia), Fredrik Elg (Sweden), Basma El Hussein (Egypt), Volodymyr Sheiko (Ukraine) Moderator Mary Ann DeVlieg (Italy)	
15.15-16.00	M1	Afternoon tea break		

THURSDAY 4 MAY: DAY TWO*

* Plenary sessions will take place in Space A1.

** Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the sign 

16.00–17.30

PARALLEL WORKSHOPS + PANEL SESSIONS + CLOSED SPACES

A1	Panel 9 (A1) 	Panel 10 (A2) 	Panel 11 (A4) 
A2	<i>Artistic Freedom Through Socially Engaged Practice</i>	<i>Artistic Freedom in an Era of Rising Nationalism</i>	<i>Traditional Knowledge, Heritage and Culture: Rethinking rules of engagement</i>
A4	Helge Lunde (Norway), Áine O'Brien (UK/Ireland), Mia Kami (Tonga), Katrina Stuart Santiago (Philippines) Moderator Olu Alake, (UK/Nigeria)	Liza Alexandrova-Zorina (Sweden), Brook Andrew (Wiradjuri/Celtic, Australia), Marlon Ariyasinghe (Sri Lanka), László Upor (Hungary) Moderator Ruth Hogarth (UK)	Kiwar W. Maigua (Ecuador), Maria Manjate (Mozambique), Ann Follin (Sweden), Anthony Turua (Cook Islands) Moderator Simon Mellor (UK)
C1	Long Table 2 (C1)	Workshop 4 (C2)	Workshop 5 (C3)
C2	<i>Culture Wars: The arts on the front line</i>	<i>Operating Outside the Mainstream Box</i>	<i>You Are Not Alone - General Safety Training for Artists</i>
C3	Ayodele Ganiu (Nigeria), Anasuya Sengupta (India), Kira Xonorika, (Paraguay) Moderator Faye Hobson (Austria/Ireland)	Rupa Subramaniam (Malaysia)	Julie Trébault (USA)
C4	Open Space Day 2 (C4) Moderator Jimena Lara (Mexico)	Quiet Dialogue Space Day 2 (24+25) No moderation	

18.15

Buses depart from Radisson Blu Waterfront Hotel to Stockholm City Hall

19.00–21.00

OFFICIAL DINNER Stockholm City Hall

Stockholm City Hall, Hantverkargatan 1, 111 52 Stockholm
All delegates must wear their credentials to gain entry.

21.00

Buses depart from Stockholm City Hall to Radisson Blu Waterfront Hotel

Programme Schedule

FRIDAY 5 MAY: DAY THREE*

* Plenary sessions will take place in Space A1.

** Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the sign **TR**

8.00		Stockholm Waterfront Congress Centre doors open for delegates
8.45–9.00	A1	ROUND UP OF DAY TWO Welcome from Kajsa Ravin (Sweden) Remarks by the Minister of Culture of Sweden, Parisa Liljestrand Round-up of Day Two: Pablo Raphael de la Madrid (Mexico)
9.00–10.30	A1	PLENARY SESSION: PATHWAYS, TOOLS AND RESOURCES TO ADVANCE ARTISTIC FREEDOM Hilmar Farid (Indonesia) Liisa-Rávná Finbog (Sámi, Norway) Ernesto Ottone R. Alexandra Xanthaki (Greece) Moderator Maria Rosario Jackson (USA)
10.30–11.00	M1	Morning tea break
11.00–12.40	A1	CONCLUDING SESSIONS OPEN DISCUSSION With Olu Alake, IPAC Magdalena Moreno Mujica, IFACCA REFLECTIONS FROM SUMMIT RAPPORTEURS Jozef Kovalčík (Slovak Republic) Pamela López (Chile/Argentina) Farai Mpfunya (Zimbabwe) CLOSING REMARKS FROM THE CO-HOSTS Kajsa Ravin, Swedish Arts Council Simon Brault O.C, O.Q, IFACCA Moderator Magdalena Moreno Mujica, IFACCA
12.30–14.00	M1	9th World Summit Closing Lunch
14.00–15.30		Networking and bilateral meetings
14.30		Visit to the Royal Palace (optional)

Tuesday 2 May: Opening Ceremony and Astrid Lindgren Memorial Award

The Opening Ceremony of the 9th World Summit on Arts and Culture will take place at the grand Stockholm Concert Hall alongside the prestigious Astrid Lindgren Memorial Award Ceremony. The Opening will celebrate a diversity of voices through a rich artistic programme, curated by the famous Riksteatern (Sweden's National Touring Theatre) with a focus on music. Her Royal Highness Crown Princess Victoria will present the Astrid Lindgren Memorial award to this year's laureate Laurie Halse Anderson, one of America's foremost writers for young adults.

The evening will entertain, celebrate high quality literature for children, and complement the Summit programme by shedding light on topics such as freedom to create, equal access to arts and culture, and the importance of diversity.

Based on the theme *Safeguarding artistic freedom*, the programme reflects different perspectives: those of children and youth, of artists unable to practice due to political oppression, of LGBTQIA+ people, Indigenous Peoples and their right to express their culture, and those with minority languages.

The evening will be presented by actress and director Josette Bushell-Mingo, the Principal of The Royal Central School of Speech and Drama in London. The artists performing include Rana Mansour, Sofia Jannok, Lindy Larsson, Louise Dahl, Amina Ouahid and Jamila Ouahid.

The evening will conclude with food and drinks, and opportunities to meet representatives from the Swedish arts sector.

About Konserthuset Stockholm

Built in 1926, the blue concert hall at Hötorget is one of Stockholm's most recognisable buildings and home of The Royal Stockholm Philharmonic Orchestra.



The Main Hall at Konserthuset Stockholm. Photo: Mats Lundqvist.

About the Astrid Lindgren Memorial Award

The Swedish Government created the Astrid Lindgren Memorial Award in 2002 to promote every child's right to great stories. This global award is given annually to a person or organisation for their outstanding contribution to children's and young adult literature. It is the largest literature award of its kind, with a prize of five million Swedish kronor.

Find more at www.alma.se

Venue: Konserthuset Stockholm
Hötorget 8, 103 87 Stockholm

Security: Delegates must bring their credentials and a printed or digital invitation. No backpacks will be allowed and should you wish to bring a bag, please ensure it A4 size or smaller.

Timetable

16.50	Buses depart from Radisson Blu Waterfront to Konserthuset Stockholm
17.15–21.00	OPENING CEREMONY at the Konserthuset Stockholm
21.00	Buses depart from Konserthuset Stockholm to Radisson Blu Waterfront

Wednesday 3 May: DAY ONE

Rights to Artistic Freedoms: Understanding barriers and threats

On Day One we will frame the Summit theme and identify its relevance to society, and to the cultural and creative sectors. We will explore different ways in which the notion of artistic freedom can be understood and applied around the world. This will also include an exploration of different perspectives on key concepts, and we will identify challenges and opportunities made manifest by these differences. We will review the existing tools on which we rely to safeguard freedoms of artistic expression and participation in cultural life and assess their (in)adequacy; and we will place the issue of safeguarding artistic freedom in the context of the political, economic, social, technological, environmental and cultural developments that define our age.

Day One subthemes will include:

- **Rights**, including in relation to cultural narratives and collective memory, freedom of artistic expressions, intellectual property, and diversity of cultural expressions.
- **Governance and decision-making**, including regulatory and legislative frameworks available to safeguard artistic freedoms at (sub)national, regional and international levels; and changing and new regulatory frameworks that enable, impede or threaten freedoms and rights.
- **Equity and fairness**, including the need for social justice and equity to inform our approaches to protect and promote the right to cultural practice and access for all, regardless of gender, age, disability, sexual orientation, belief system, geography, socio-economic or citizenship status.

Wednesday 3 May: Day One Detailed Programme

All morning sessions will be livestreamed. Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the symbol **TR**

8.30–9.00 **WELCOME: Introductions, opening remarks and scene-setting**

Location: Space A1 **TR**

Kajsa Ravin (Sweden)

Director General, Swedish Arts Council

Diana Janse (Sweden)

State Secretary, Ministry for International Development Cooperation and Foreign Trade

Karin Svanborg-Sjövall (Sweden)

State Secretary to Minister for Culture

Magdalena Moreno Mujica (Chile/Australia)

Executive Director, IFACCA

9.00–10.00 **IN CONVERSATION: Artistic Freedom in an Age of Complexity**

Location: Space A1 **TR**

Speakers

Shahidul Alam (Bangladesh)

Artist, photojournalist, educator and social activist

Alexandra Xanthaki (Greece)

UN Special Rapporteur in the field of cultural rights

This opening in-conversation session will navigate the current contexts of artistic freedom from the perspectives of two leaders with lived experiences: one is an artist, photojournalist, educator and social activist; the other a leading expert on human and cultural rights. They will explore how we can develop and share a common understanding of artistic freedom, while offering insights on how threats to artistic freedom evolve and the interdependencies we must consider in our response to such threats.

Introduction **Mika Romanus** (Sweden)

Director General, Swedish Arts Grants Committee

10.00–10.45 **Morning break (Location M1)**

10.45–12.15

PLENARY SESSION 1

PROVOCATION AND RESPONSE: Many Dimensions of Complexity

Location: Space A1 

While the concept of artistic freedom is generally widely accepted, there continue to be deep contestations about the practical applications and how freedom is understood, exercised and protected. While threats to artistic freedom are influenced by dominant narratives and social systems that often favour those with power, whether in government, law and order, the market or society.

How do we navigate artistic freedoms when challenges remain around notions of who is an artist and what constitutes art? How do we balance the creative freedoms offered by digital tools in places where political environments threaten the right to freedom of expression? And how do we navigate the complexities, algorithms, and security of our information in cyberspace? What lessons can we learn from Indigenous Peoples who present alternate pathways to assert their identity through arts and culture and knowledge? We will hear four very different provocations on the meaning and complex dimensions of artistic freedom.

Panellists

Deeyah Khan (Norway)

Film director and Founder of Fuuse (pre-recorded video presentation)

LASTESIS Collective (Chile)

Arts collective represented by Daffne Valdés-Vargas

Svetlana Mintcheva (USA)

Independent strategy consultant

Ahmad Naser Sarmast (Afghanistan)

Founder and Director, Afghanistan National Institute of Music

Åsa Simma (Sweden)

Actor, director, dramaturgist and CEO, Sámi Theatre

Moderator

Anupama Sekhar (India/UAE)

Director of Policy and Engagement, IFACCA

12.15–13.45

Lunch (Location M1)

13.45-15.15

WORLD CAFÉ

Collective Design: The future of artistic freedom

Location: Space A1 

Language: English primarily. Two tables will have simultaneous translation (1 x Spanish/English; 1 x French/English).

This World Café is a creative, intimate way for smaller groups within a large gathering to confront issues and consider different perspectives and understandings on the future of artistic freedom. Each group will be presented with an issue in need of future solutions and will discuss how it relates to artistic freedom, emergent trends, and challenges and opportunities. Groups will be asked to create a roadmap to artistic freedom that charts the journey from the current reality to their aspirational future, including a solutions-focused synopsis of the process. The World Café will pose eight themes, each with a presenter who will set the scene:

1. Towards Robust Legislative and Regulatory Frameworks

Katarina Renman Claesson (Sweden)

Legal researcher and lawyer, Swedish Artists' Association

2. Ensuring Fairness and Equity Through Effective Public Investment

Paula Tuovinen (Finland)

Director, Arts Promotion Finland (Taike)

3. Preparing for the Digital Future

Ouafa Belgacem (Tunisia)

Founder and CEO, Culture Funding Watch

4. Unpacking Censorship, Cancel Culture and Erasure

Svetlana Mintcheva (USA)

Independent strategy consultant

5. Prioritising Women's Rights

Rupa Subramaniam (Malaysia)

Creative Director, Storyteller Studio

6. Placing First Nations' Knowledge and Systems at the Centre

Åsa Simma (Sweden)

Actor, director, dramaturgist and CEO, Sámi Theatre

7. Protecting Cultural Rights for All

Basma El Hussein (Egypt)

Founder, Action for Hope

8. Safeguarding Environmental Sustainability Amid a Climate Crisis

Alison Tickell (UK)

Founder and CEO, Julie's Bicycle

Moderator

Patrick Sam (Namibia)

Broadcast journalist, TV anchor, arts activist

15.30–16.00 **Afternoon break (Location M1)**

16.00–17.30 **PARTICIPATORY WORKSHOPS AND PANEL SESSIONS**

WORKSHOP 1

Understanding Current Tools and Policy Frameworks to Safeguard Artistic Freedom

Location: Space A1 **TR**

Presenters **Ole Reitov** (Denmark), human rights defender, journalist and independent consultant and **Sara Whyatt** (UK) campaigner and researcher on freedom of artistic expression

Facilitated by two experts, this discussion workshop will explore how policy can be better used as a tool for the protection and promotion of artistic freedom. It will introduce a wide range of factors that can impact on artists' and cultural workers' ability to create, produce and distribute work freely, including what constitutes artistic freedom, how it is suppressed, capacity to gather data on violations, and how to monitor, advocate for and protect this right. Workshop participants will explore ideas for potential arts, cultural and creative sector policies and strategies that could meet these challenges, as well as the role state actors can and should have.

PANEL 1

Ensuring Fairer Transnational Collaborations

Location: Space A2 **TR**

The creative processes and products created by artistic collaborations across borders promote creativity as well as intercultural understanding and cultural diplomacy. Nevertheless, there are institutionalised pressure-points within infrastructures ostensibly set up to support transnational collaborations which can undermine and compromise artists' visions and their ability to achieve meaningful outcomes. From power dynamics created by economic inequality to different political, socio-cultural, and technological contexts and codes, transnational collaborations require sensitivity, understanding and self-awareness for purposeful and reciprocal collaborations to succeed. This panel will explore the characteristics of successful transnational collaborations, and other critical issues including the role of cultural institutions in diplomacy, agency for voices from the developing world and processes for moving away from dominant or imposed modes to foster, fairer and more equitable exchange.

Wednesday 3 May: Day One Detailed Programme

- Panellists **Ammar Kessab** (Algeria)
Governance Expert, African Development Bank
- Letila Mitchell** (Fiji)
Artist, creative director and Culture Advisor, Pacific Community
- Odil Mukhamedov** (Uzbekistan)
Lead producer, MOC creative association
- Trinidad Zaldívar** (Chile)
Chief, Creativity & Culture Unit, Knowledge, Innovation & Communications Sector,
Inter-American Development Bank

- Moderator **Anni Syrjäläinen** (Denmark/Finland)
Senior Advisor, The Nordic Culture Fund

PANEL 2

Building the Case from Action to Law

Location: Space A4 

At various levels – through international law, regional courts and national legislation – different legal mechanisms exist to protect artistic freedom, both in terms of civil and political rights (the freedom of expression approach) and cultural rights (the right to enjoy the arts). However, the effective implementation of such mechanisms is often questioned and States frequently fail in their obligations or responsibilities to promote and protect these freedoms. What legislative and regulatory frameworks exist to enable and safeguard freedom of expression? Are they fit for purpose? Do they need to be changed and, if so, how? What is the role of civil society in promoting the legal protection of artistic freedom?

- Panellists **Denise Dora** (Brazil)
Regional Director for South America, Article 19
- Joshua Msambila** (Tanzania)
Lawyer, artist and Founder, Tanzania Artists Rights Organization – TARO
- Katarina Renman Claesson** (Sweden)
Legal researcher and lawyer, Swedish Artists' Association
- Moderator **Laurence Cuny** (France)
Human rights lawyer and researcher

PANEL 3

Democracy and Freedom of Expression: Critical issues for the Nordic region

Location: Conference Hall C1

The Nordic region is known for its democratic values. However, it now faces significant geopolitical and economic challenges that affect cultural policies, including issues related to freedom of speech and artistic expression, the arm's length principle, and the instrumentalisation of the arts. Cultural policy objectives in Nordic countries prioritise artistic freedom and freedom of expression as integral to the development of a vibrant cultural life and sustainable democracy.

They also promote cultural rights to ensure everyone can participate in cultural life with creativity, diversity, and artistic expression at the core. However, there are various challenges associated with maintaining artistic freedom in the region. People flee authoritarian countries because they cannot express themselves, while others living in democracies take the opportunity to use artistic freedom for their own undemocratic purposes, as such artistic freedom can be hijacked for purposes entirely different than intended. Is there a baseline for what a democratic society can accept being questioned under the premise of artistic freedom?

Panellists

Haris Agic (Sweden)

Strategist, Democracy and Inclusion, Culture and Leisure Office,
Norrköping Municipality

Kristin Danielsen (Norway)

Executive Director, Arts and Culture Norway

Paula Tuovinen (Finland)

Director, Arts Promotion Finland (Taika)

Kim West (Sweden)

Critic, researcher and editor

Moderator

Gitte Ørskou (Denmark/Sweden)

Director, Museum of Modern Art, Stockholm

WORKSHOP 2

Confronting Threats to Artistic Freedom Together

Location: Conference Hall C2

Presenters **KVADRENNALEN, art movement, panel**
Thierry Mortier (Belgium/Sweden) and **Anna Koch** (Sweden)

The arts often challenge the status quo in politics and can therefore be under threat from the establishment. Artists and artist-led initiatives have often embarked on very sensitive direct action to raise awareness and challenge established narratives. The Swedish artists' movement KVADRENNALEN (a platform for contemporary art to respond to political threats) will facilitate a collaborative workshop with delegates to discuss the lessons learned from their public sensitisation work in the run-up to 2022 election in Sweden. Starting from KVADRENNALEN's own experience, the workshop will move to an interactive space to share learnings from different global contexts on how artists have actively responded to political threats to their freedom of artistic expression. Workshop delegates are invited to bring their own experiences and collectively explore how artists and cultural workers can find creative ways of working together to challenge dominant narratives, mobilise support and mutually strengthen each other as dynamic instigators of social change.

WORKSHOP 3

Key Patterns and Trends in Protection Work

Location: Conference Hall C3

Presenters **Romana Cacchioli** (UK), Executive Director, PEN International
Samay Hamed (Afghanistan), artist and President, PEN Afghanistan
Paminder Parbha (UK), Head of International Programs, PEN International

Writers and creatives are often disproportionately impacted during times of repression and this impact lacks sufficient understanding or recognition. The nature of their creative expression, which is often solitary can be controversial and compounds their inability to access networks, professional organisations, and critical humanitarian assistance, particularly when needing to flee for their safety. The workshop will explore the negative aspects as well as the positive aspects of their right to mobility and how to ensure a consistent and coherent approach to artistic expression. Romana Cacchioli will open the workshop highlighting PEN's experience of providing direct humanitarian relief assistance in Afghanistan; Samay Hamed will share personal reflections on leaving Afghanistan; and Paminder Parbha will talk about the global challenges writers face when fleeing persecution.

OPEN SPACE 1 Day One

Location: Conference Hall C4

Format: Open microphone discussion

Moderator **Diane Dodd** (UK/Spain)

President of IGCAT (International Institute of Gastronomy, Culture, Arts and Tourism) and Regional Advisor, IFACCA

The various thoughts, viewpoints and reactions stimulated by Day One sessions may not have been fully heard or shared. This Open Space is a responsive space for delegates to continue the conversation, seek clarity or share learnings on the different contextual understandings of artistic freedom and how they manifest. The space will be facilitated by an experienced moderator to help identify and capture key ideas. Interested delegates can bring their topics to the session. These will also feed into the World Summit reporting.

QUIET DIALOGUE SPACE Day One

Location: Conference Room 24-25

No
moderation

This is a reflective space to have quiet conversations as topics emerge. It is a space for delegates to reflect on the day's proceedings either by themselves or in small groups. Normal library etiquette will apply: no loud conversations, no use of any device that may be overheard by or distract others in the space, and no eating or drinking.



Moderna Museet. Photo: Åsa Lundén.

A cultural evening at Moderna Museet exclusive to World Summit delegates **Time: 19.00–21.00**

This special networking evening will take place at Moderna Museet on the beautiful island of Skeppsholmen. Served with light refreshments, delegates will have the chance to meet and greet the Safe Haven residential artists in Sweden – Arya Aramnejad, Abdalla Basher, Justina and Duaa Kamel – and can choose between attending a powerful dance battle performance or a visit to the famous art collections of Moderna Museet.

Showcase Battle between dance genres – street, contemporary and salsa

We invite you to experience a fully improvised, cross-genre exhibition battle, showcasing groups of dancers from different genres on the same stage. Under the musical influence of the DJ, and the guidance of the host, the dancers will enter the floor to exchange their craft, highlight both their similarities and differences and to make room for something new. The performance is curated by Riksteatern, and the concept is created by Afra Hosseini and Alexander Dam in collaboration with 12 dancers. The performance will be held in the Auditorium, which has a capacity of 294 guests.

Visiting the collections

Moderna Museet has one of Europe's finest collections of modern and contemporary art. It includes key works by Pablo Picasso, Ljubov Popova, Salvador Dalí, Dorothea Tanning, Niki de Saint Phalle, Meret Oppenheim, Robert Rauschenberg, Donald Judd and Irving Penn, along with works by contemporary practising artists.

Restaurant

Delegates can also meet with colleagues in the museum restaurant, which has panoramic views that allow you to take in Stockholm's water landscape.

Venue: Moderna Museet, Exercisplan 4, 111 49 Stockholm

Website: www.modernamuseet.se/stockholm/en

Transport: Buses depart 18.30 from Radisson Blu Waterfront Hotel

Buses depart 21.00 from Moderna Museet to Radisson Blu Waterfront Hotel

Thursday 4 May: DAY TWO

Responsibilities in Artistic Freedoms: Creating and maximising opportunities

Building on Day One discussions, on Day Two we will focus on opportunities that can grow from the exercise of artistic freedom. We will learn about recent success stories and challenges that have emerged. These include innovative uses of technology; dynamic challenges to the status quo, in response to COVID-19 as well as socio-political movements, such as the renewed quest for racial justice; and new channels for producing and distributing art. We will also provoke thinking on the leadership role of the cultural and creative (and other) sectors as enablers and gatekeepers; question the assumptions that underlie our decisions; consider how previously marginalised people have circumvented barriers to become mainstream; and identify opportunities to improve and enable more participatory models of governance for public investment and policy.

Day Two sub-themes include:

- **Creativity and innovation**, including innovative practices and solutions from the cultural and creative sectors, as well as from relevant sectors such as science, design, education and the environment.
- **Social and economic conditions**, including innovative participatory approaches that support safe space and refuge as well as encourage international cooperation; that enable people to shape decisions on investment and matters that directly affect them; and that strengthen the working conditions of the cultural and creative sectors and the role of decision makers to support this empowerment.
- **Role of technology**, including digitalisation, digital hierarchies, discoverability, agency, and digital solutions and challenges to how we can access artistic freedoms.

Thursday 4 May: Day Two Detailed Programme

All morning sessions will be livestreamed. Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the symbol **TR**

8.45–9.00 **ROUND UP OF DAY ONE**

Location: Space A1 **TR**

Pamela López (Chile/Argentina)
Academic and performing arts manager

Olu Alake (UK/Nigeria)
Director, November Ventures

9.00–10.00 **IN CONVERSATION 2:**

Bridging the Gap Between Rights and Responsibilities in Artistic Freedom

Location: Space A1 **TR**

For rights to artistic freedom to be recognised and respected, we must acknowledge that we need different models of leadership to bridge the gaps between rights and responsibilities. Sharing their lived experiences, these speakers will consider how leadership voices are being recognised, amplified, or silenced; the different ways that power is – or could be – shared; and emerging models of cooperation and collaboration that are making a real difference to safeguarding artistic freedom.

How do we progress a shared understanding of artistic freedom? How can leaders leverage their roles as intermediaries between government and the sector, and embed in their work social justice, equity, and respect for the rights and responsibilities to advance artistic freedom?

Speakers **Simon Brault** O.C, O.Q (Canada)
CEO, Canada Council for the Arts

Liwaa Yazji (Syria/Germany)
Filmmaker, screenwriter, playwright and poet

Introduction **Letila Mitchell** (Fiji)
Artist, creative director and Culture Advisor, Pacific Community

10.00–10.45 **Morning break (Location M1)**

10.45–12.15 **PLENARY SESSION 2**
PROVOCATION AND RESPONSE: Bridging Gaps - Creating Opportunities
Location: Space A1 

While too many in the world experience acts of repression and censorship that are barriers to artistic freedom, people are also finding innovative ways to work with umbrella agencies and the arts community to overcome challenges. This includes using legal instruments to defend the rights to artistic freedom, using entrepreneurial start-up mindsets and adopting multiple approaches to understand what constitutes artistic freedoms. By shifting participatory practice and adopting a social justice and equity approach, cultural workers, practitioners and communities are developing creative resilience to promote cultural rights and artistic freedom. This panel will discuss approaches and tools, barriers and key factors for success.

What opportunities have been – or can be – leveraged in response to the pandemic and other global influences – from climate change to social justice? And what will be the enduring effects? How has digitalisation changed the game? Have established structures of creation and distribution been outstripped by democratising technologies that circumvent institutional power?

Speakers **Ourveena Geereesha Topsy-Sonoo** (Mauritius) (pre-recorded video presentation)
Special Rapporteur on Freedom of Expression and Access to Information in Africa,
African Commission on Human and People's Rights

Marc Bamuthi Joseph (USA)
Vice President of Social Impact and Artistic Director of Cultural Strategy,
The Kennedy Center

Alfons Karabuda (Sweden)
Composer and President, International Music Council

Kathy Rowland (Singapore/Malaysia)
Managing Editor and co-Founder, ArtsEquator

Vicensia Shule (Tanzania)
Senior Culture Officer, Culture Division, African Union

Moderator **Kristin Danielsen** (Norway)
Executive Director, Arts and Culture Norway

12.15–13.45 **Lunch (Location M1)**

13.45–15.15

PARALLEL PANEL SESSIONS

Sessions will explore the social and economic conditions required for artistic freedom to thrive in the following contexts:

PANEL 4

Dignity of Work: Equity, Rights and Agency

Location: Space A1 

Key barriers to artistic freedom include the weakness or absence of institutions and protective mechanisms that identify and combat prejudices and discrimination, including on the basis of nationality, race, ethnicity, physical ability, belief systems, or societal norms. These have real-world consequences for artists' access to decent work and a standard of living, and their ability to enjoy the same social and economic conditions that others do. This lack of access to resources and legislation creates pressures that impede freedom of artistic expression. How can people that have been discriminated against secure their status and working rights as artists and cultural workers, to make their social and economic conditions less precarious and more decent?

Panellists

Ben Evans (UK)

Head of Arts & Disability, European Union Region, British Council

Dulamsuren Jigjid (Mongolia)

Executive Director, Culture Centre of the Deaf

Caren Rangi ONZM, FCA (New Zealand/Cook Islands)

Chair, Arts Council of New Zealand Toi Aotearoa

Lázaro Rodríguez (Cuba/Panama)

Cultural policy expert

Moderator

Laurence Cuny (France)

Human rights lawyer and researcher

PANEL 5

The Role of Innovation and Technology in Sustainable Solutions

Location: Space A2 

Technology and digital innovation have provided new possibilities for engagement, mobility, accessibility and creative expression; and expanded artistic freedom beyond physical borders. However, they have also complicated the exercise of artistic freedom. The COVID-19 pandemic demonstrated our reliance on digital technologies, and the barriers many people experience due to limited means and/or lack of digital infrastructure and connectivity. This panel will explore how the innovative use of artistic approaches in tandem with technology enables the production and sharing of art in radically inclusive ways and helps expand our notions of artistic practices, which connect delivery of content with social justice to attract younger and more diverse audiences, and break down monopolies in information exchange.

Panellists **Andrea Dempster Chung** (Jamaica)
Co-Founder & Executive Director, Kingston Creative

Marcela Flores Méndez (Mexico)
Director, Centro de Cultura Digital

Lucy Hannah (UK)
Founder and Director, Untold Narratives

Eline Wernberg Sigfusson (Denmark)
Managing Director, a/nordi/c

Moderator **Farai Mpfunya** (Zimbabwe)
Executive Director, Culture Fund of Zimbabwe Trust

PANEL 6

Interrogating Gatekeeping in Decision-Making

Location: Space A4 

The ubiquitous presence of gatekeepers is one of the more challenging barriers to artistic freedom. These are social norms that give formal or covert power and control to certain people or institutions and as a result benefit only those involved who authorise access. Over time, the impact of gatekeeping invariably perpetuates inequality and reinforces negative stereotypes, which has been highlighted during the COVID-19 pandemic. The question emerges: what type of cultural leadership do we need for a new paradigm and how can it be fostered? This panel will explore how to create more open and collaborative spaces to share power and how gatekeepers can help create space for input and collaboration with genuine intention, respect for, and commitment to artistic freedoms.

Panellists **Renata Carvalho** (Brazil)
Founder, MONART – National Movement of Trans Artist

Jenny Johannisson (Sweden)
Deputy Director, Swedish Agency for Cultural Policy Analysis

Marie Fol (France/Belgium)
Independent advisor, researcher and cultural manager

Nicholas Moyo (Zimbabwe)
Executive Director, National Arts Council of Zimbabwe

Moderator **Magdalena Moreno Mujica** (Chile/Australia)
Executive Director, IFACCA

LONG TABLE 1

Artistic Freedom and the Climate Crisis

Location: Conference Hall C1

Presenter **Alison Tickell** (UK)
Founder and CEO, Julie's Bicycle

As recent events have shown, the climate crisis is having a profound impact on all aspects of life across the globe. This workshop will highlight the interconnection of the environmental crisis, artistic freedoms, climate justice and creative responses. Participants will mobilise creative responses to the issues, share their experiences and insights, and explore current needs. The workshop will also provide an overview of national and international climate governance in relation to culture and the arts in diverse global, social, cultural and economic contexts.

PANEL 7

Freedom of Expression in the Era of Social Media

Location: Conference Hall C2

Social media is a powerful vehicle. It has provided great opportunities for democratisation and freedom of expression: to share art beyond established channels, and equipping artist-activists and other change-makers with tools for advocacy and amplification. Simultaneously, it is a platform for disinformation, hate speech and oppression. This raises questions about how the creative sector protects its practitioners, as well as the integrity of art in social media spaces. How adequate are current protections in the rights and regulatory frameworks in asserting those freedoms and rights? And how can the benefits of social media be maximised to create a real and lasting positive change, even as questions are asked of the various platforms on whether and how they discharge their responsibilities appropriately?

Panellists **Ouafa Belgacem** (Tunisia)
Founder and CEO, Culture Funding Watch

Christian Christensen (Sweden/USA)
Professor of Journalism Studies, Stockholm University

Lucy Ilado (Kenya)
Regional Program Director, Selam

Martin Inthamoussu (Uruguay)
Arts manager, consultant on creative economy

Moderator **Anette Novak** (Sweden)
CEO, Swedish Film Institute

PANEL 8

Disruption, Displacement and Safe Spaces

Location: Conference Hall C3

Many organisations around the world work hard to provide safe spaces for artists at risk. In many cases, these have provided the only lifeline for those fleeing conflict and/or persecution. This support does not cease when an artist is removed from a threatening environment but entails ongoing support. In recent times, attention has been placed on those that remain in areas of conflict and war, and how the international community can support them on the ground. This panel session will examine the support and infrastructure needed, at local and international levels, to ensure that the cultural rights of displaced peoples are respected and protected; and to support those working in the cultural sector, whose lives and livelihoods have been disrupted. The session will also explore ways in which local, regional and international communities can support efforts on the ground, where the solution may be in-country support rather than relocation and displacement.

Panellists

Sarah Abdu Bushra (Ethiopia)

Curator

Fredrik Elg (Sweden)

Co-founder and General Manager, SH|FT

Basma El Hussein (Egypt)

Founder, Action for Hope

Volodymyr Sheiko (Ukraine)

Director General, Ukrainian Institute

Moderator

Mary Ann DeVlieg (Italy)

Independent advisor

15.30–16.00 **Afternoon break (Location M1)**

16.00–17.30 **PARTICIPATORY WORKSHOPS AND PANEL SESSIONS**

PANEL 9

Artistic Freedom Through Socially Engaged Practice

Location: Space A1 

This panel session will explore how creative practitioners, activists, civil society organisations and other actors can enable us to reimagine community, resilience and social justice in the context of increasing intolerance and shrinking public space. Socially engaged practice is a tool which creative practitioners use to involve people and communities in the process of making art through social collaboration, interaction and dialogue. The panel will reflect on and challenge how this approach enhances or compromises the exercise of artistic freedom; and explore how the critical success factors of this approach can be transferred across borders and in different contexts around the globe.

Thursday 4 May: Day Two Detailed Programme

- Panellists **Helge Lunde** (Norway)
Executive Director, ICORN, the International Cities of Refuge Network
- Áine O'Brien** (UK/Ireland)
Curator of Learning and Research/Co-Founder, Counterpoints Arts
- Mia Kami** (Tonga)
Singer and songwriter
- Katrina Stuart Santiago** (Philippines)
Independent writer and Founder, PAGASA-People for Accountable Governance and Sustainable Action
- Moderator **Olu Alake** (UK/Nigeria)
Director, November Ventures

PANEL 10

Artistic Freedom in an Era of Rising Nationalism

Location: Space A2 

In a globalised and post-colonial world, the concept of nationalism is complex. In some cases, it can help frame our context and, in cultural policy work, it can protect and promote cultural expressions. In other cases, nationalism can serve as a mechanism or justification to prioritise nationhood over other beliefs and behaviours, creating a hierarchy over loyalty or association to other groups or identities. These two approaches can also coexist within the same country. The current rise of far-right extremism and nationalist imperialism poses significant threats to democracy and freedom of expression.

In this session, the panel will explore tensions in advancing and supporting artistic freedom in an era of rising nationalism and ask: How can we strengthen the rights of artists to express themselves in diverse political, social, cultural and belief systems? Do different geopolitical regions call for different approaches and emphases?

- Panellists **Liza Alexandrova-Zorina** (Sweden)
Writer and journalist
- Brook Andrew** (Wiradjuri/Celtic, Australia)
Artist, scholar and curator
- Marlon Ariyasinghe** (Sri Lanka)
Actor, director, writer and journalist
- László Upor** (Hungary)
Dramaturg, literary translator, essayist and professor
- Moderator **Ruth Hogarth** (UK)
Editor, Arts Professional

PANEL 11

Traditional Knowledge, Heritage and Culture: Rethinking rules of engagement

Location: Space A4 

Across the world, communities and people affected by colonialism and globalisation have urged the international community to look at alternative models to safeguard their cultural, social and natural resources and expressions, with varying degrees of success. First Nations Peoples have been prominent in these discussions, as have other communities that want to reclaim their own narratives. The agency of communities and urgency of the issues is further affected by recent developments, from the pandemic to the climate crisis.

In this session, the panel will look at key developments including the issues in freedom of expression for traditional knowledge and cultural expressions, as well as restitution and ownership of stories, symbols and artefacts. The panel will also explore the adequacy of existing tools for protecting these freedoms, especially Western binary approaches to intellectual property frameworks that separate traditional knowledge from cultural expressions that are lived holistically. What are the emerging opportunities, risks and mitigating measures that will enable a more appropriate promotion of diversity of cultural heritage systems? And how can collective cultural rights be safeguarded in the context of artistic freedom?

Panellists

Kiwar W. Maigua (Ecuador)

Co-founder, KISTH Foundation

Maria Manjate (Mozambique)

Activist and Programme Officer, Observatory of Cultural Policies in Africa (OCPA)

Ann Follin (Sweden)

Director General, National Museums of World Culture

Anthony Turua (Cook Islands)

Secretary, Ministry of Cultural Development

Moderator

Simon Mellor (UK)

Deputy Chief Executive, Arts and Museums at the Arts Council England

LONG TABLE 2

Culture Wars: The arts on the front line

Supported by Salzburg Global Seminar

Location: Conference Hall C1

Worldwide, artists face increasingly complex challenges and threats. Political polarisation, threats to multicultural democracies, and digital manipulation of information all put artists, cultural rights, and issues of freedom of expression on the front line. Globally, culture wars are making the political personal, fuelling hatred and division. Threats to artistic freedom in the digital environment come from a variety of state and non-state actors and for many artists creating counter strategies to these hyper-polarised forces comes with myriad risks, whether censorship, persecution, or grappling with the policing of art online.

In this long table session led by Fellows of the Salzburg Global Seminar, we will explore the intersections of contemporary art, activism, politics, research, and technology. We will discuss how we can better stimulate and maintain free and diverse spaces for creation, dissemination, and access to cultural life in the digital environment.

Panellists

Ayodele Ganiu (Nigeria)

Artist, arts manager and activist

Anasuya Sengupta (India)

Co-Director and co-founder, Whose Knowledge?

Kira Xonorika (Paraguay)

Interdisciplinary artist, researcher and writer

Moderator

Faye Hobson (Austria/Ireland)

Program Director, Culture, Salzburg Global Seminar

WORKSHOP 4

Operating Outside the Mainstream Box

Location: Conference Hall C2

Presenter

Rupa Subramaniam (Malaysia)

Creative Director, Storyteller Studio

Is it meaningful to speak of margins and mainstream? Can we integrate these concepts in a respectful way and co-create new shared narratives? In many parts of the world, one of the ways that artistic freedom is controlled is via restricted and constricting parameters in the arts and cultural value system that limits artists' access to funding and resources, which results in conceptually conforming work and self-censorship.

In this interactive and participatory workshop, delegates are invited to explore how artists decolonise aesthetics in community settings, find alternative ways, and champion issues such as women's rights in environments within limited and controlled spaces.

WORKSHOP 5

You Are Not Alone - General Safety Training for Artists

Location: Conference Hall C3

Presenter

Julie Trébault (USA)

Director, Artists at Risk Connection (ARC), PEN America

This training workshop will provide participants with a broad overview of the threats that artists experience around the world, as well as practical advice on how to prepare for, react to, and overcome them. Drawing on the *Safety Guide for Artists* and relevant recent research by the Artists at Risk Connection (ARC), the workshop will begin with an overview of the patterns of persecution that artists face, including who is most likely to face risk, why, and from where, and will introduce participants to laws and regulations commonly used to criminalise artists. Finally, it will provide artists with knowledge of how to document threats and the range of resources available to them so that they are better equipped to identify, seek and receive assistance. The target audience are artists and arts organisations.

OPEN SPACE Day Two

Location: Conference Hall C4

Format: Open microphone discussion

Moderator

Jimena Lara (Mexico)

Chief Culture and Social Impact Officer, and Director of Anglo Arts, The Anglo Mexican Foundation

The various thoughts, viewpoints and reactions stimulated by Day Two sessions may not have been fully heard or shared. This Open Space is a responsive space for delegates to continue the conversation, seek clarity or share learning on the different contextual understandings of artistic freedom and how these manifest. The space will be facilitated by an experienced moderator to help identify and capture key ideas. Interested delegates can bring their topics to the session. These will also feed into the World Summit reporting.

QUIET DIALOGUE SPACE Day Two

Location: Conference Room 24-25

No moderation

This is a reflective space to have quiet conversations as topics emerge. It is a space for delegates to reflect on the day's proceedings either by themselves or in small groups. Normal library etiquette will apply: no loud conversations, no use of any device that may be overheard by or distract others in the space and no eating or drinking.



City Hall from above. Photo: Henrik Trygg.

Official Dinner at Stockholm City Hall

Time: 18.45–21.00 (Please note doors will close at 19.00 sharp)

The Official Dinner is hosted by the City of Stockholm and held in the impressive City Hall. The City Hall is famous for its grand ceremonial halls and unique art, and as the venue of the world-famous Nobel Prize banquet. A seated dinner will be served in the stunning Golden Hall. During the evening you will hear more about the history and purpose of the City Hall, while enjoying a jazz performance by the students of the Stockholm School of the Arts.

About Stockholm City Hall

Built in the National Romantic Style in the early 20th century, the City Hall is one of Stockholm's major tourist attractions. The Golden Hall received its name when the walls were completely decorated by golden mosaics presenting allegories of events and persons from Swedish history in the Byzantine idiom.

Venue: Stockholm City Hall, Hantverkargatan 1, 111 52 Stockholm

Website: www.stadshuset.stockholm/en

Transport: Buses depart 18.15 from Radisson Blu Waterfront Hotel

Buses depart 21.00 from Stockholm City Hall to Radisson Blu Waterfront Hotel

Security: All delegates must wear their credentials to gain entry. Only small bags are permitted, all larger bags must be left at the cloakroom.

Friday 5 May: DAY THREE

The Practice of Artistic Freedoms: Inspiring tools for a vibrant future

On Day Three we will reflect on the provocations, challenges, and inspirations experienced by participants throughout the Summit programme. We will invite participants to collectively find solutions that can be used in local contexts; explore future possibilities; and navigate how our thinking and perspectives may – or may not – transfer across different geopolitical realities. We will consider next steps, what tools we have in our toolkit and how they can be organised, used and monitored to maximum effect.

Day Three subthemes, underpinned by issues of social justice, rights and equity, will include:

- **Relevance and sustainability**, including supporting the long-term importance and continued relevance of the cultural and creative sectors, and the public agencies that work to advance them; different approaches to investment and policy; and different structures that could be developed and implemented.
- **Change and disruption**, including equity-centred approaches and how we can manage, embrace and actively engage with inevitable and ongoing change.
- **Collaboration**, including participatory cultural governance and opportunities for different actors across the cultural ecosystem to work together to secure cultural rights and forge a future in which creativity and artistic freedoms abound.

Friday 5 May: Day Three Detailed Programme

All morning sessions will be livestreamed. Simultaneous translation in Spanish and French will be provided for sessions in Space A1, A2 and A4 and indicated with the sign **TR**

8.45–9.00 **ROUND UP OF DAY TWO**

Location: Space A1 **TR**

Kajsa Ravin (Sweden)
Director General, Swedish Arts Council

Parisa Liljestränd (Sweden)
Minister for Culture

Pablo Raphael de la Madrid (Mexico)
Narrator, essayist and diplomat

9.00–10.30 **FINAL PLENARY** **PATHWAYS, TOOLS AND RESOURCES TO ADVANCE ARTISTIC FREEDOM**

Location: Space A1 **TR**

As we come together for the final day, this plenary will synthesise the issues and calls to action arising from the previous two days of the Summit, and provide further analysis of possible solutions to advance artistic freedom.

Do we need new models for investment, collaboration and exchange to develop and support independent, challenging, relevant, diverse and sustainable contemporary practices across borders? How can we build support for change and prepare for a future that is likely to be very different, and politically, economically, socially, technologically, environmentally, and culturally challenging?

These questions will be considered from a global perspective, identifying key challenges as well as contextualised solutions and next steps that individuals and institutions can make at local, national and international levels. The panel will envision a world where we actively promote and responsibly exercise artistic freedom, while acknowledging and respecting differences within a shared agenda.

Speakers **Hilmar Farid** (Indonesia)
Director General of Culture, Ministry of Education, Culture, Research, and Technology

Liisa-Rávná Finbog (Sámi, Norway)
Indigenous scholar, duojár and curator

Ernesto Ottone R.
Assistant Director-General for Culture, UNESCO

Alexandra Xanthaki (Greece)
UN Special Rapporteur in the field of cultural rights

Moderator **Maria Rosario Jackson** (USA)
Chair, National Endowment for the Arts

10.30–11.00 **Morning break (Location M1)**

11.00–12.30 **CONCLUDING SESSIONS**

Location: Space A1 **TR**

OPEN DISCUSSION: What next?

What tools, structures and thinking do we need to strengthen and advance artistic freedom: to improve how they are invoked and exercised and how they are protected through policymaking? How do we ensure that these tools are useful, relevant contextual and used effectively and fairly? And what actions can be identified, used and propelled to decolonise processes to (re)claim cultural narratives, voice and self-determination and freedom?

Moderators **Olu Alake** (UK/Nigeria)
Chair, 9th World Summit International Programme Advisory Committee

Magdalena Moreno Mujica (Chile/Australia)
Executive Director, IFACCA

REFLECTIONS FROM SUMMIT RAPORTEURS

Our Summit Rapporteurs will provide a summary of discussions, highlights and takeaways at the end of the 9th World Summit, from their viewpoints as sector leaders, policy makers, as government representatives, and academics, and from various regional and cultural contexts.

Rapporteurs **Jozef Kovalčík** (Slovak Republic)
Director, Slovak Arts Council

Pamela López (Chile/Argentina)
Academic and performing arts manager

Farai Mpfunya (Zimbabwe)
Executive Director, Culture Fund of Zimbabwe Trust

CLOSING REMARKS

Speakers **Kajsa Ravin** (Sweden)
Director General, Swedish Arts Council

Simon Brault O.C., O.Q (Canada)
Chair of IFACCA

Moderator **Magdalena Moreno Mujica** (Chile/Australia)

12.30–14.00 **9TH WORLD SUMMIT CLOSING LUNCH (Location M1)**

Arts programme at the Stockholm Waterfront Congress Centre

The Swedish Arts Council is pleased to present two collaborations at the Waterfront Congress Centre through a range of art exhibitions at the 9th World Summit.

SWEDISH INSTITUTE

In partnership with the Swedish Institute – a public agency that promotes interest and trust in Sweden around the world, we present three different exhibitions.

Art on screen is curated by Kalmar Konstmuseum and the works are made available with the support of the organisation Filmform. Artists are uniquely and importantly positioned to reshape our perception of the present moment. This is particularly relevant in an era marked by war, closed borders, and climate change denial, when the need to test other ways of thinking, living and coexisting becomes more pressing. The exhibition consists of 11 videos and other works that exist on screens made by well-known artists based in Sweden.

Between the lines is an exhibition that gathers a handful of representatives from different parts of Swedish literature to share their thoughts on a specific literary matter. In so doing, they both frame and pinpoint the underlying and fundamental issues surrounding the role and artistic distinctiveness of literature.

Swedish music moments presents an incredible success story. Sweden is the world's third largest music exporter with Swedish songwriters and producers being immensely popular. How could a small country of 10 million people, partly located inside the Arctic Circle, and with a language unintelligible to non-Scandinavians, become a world leader in pop? The exhibition tells the story behind the Swedish music success as well as iconic moments from the Swedish music history.

CANADA COUNCIL FOR THE ARTS AND THE EMBASSY OF CANADA TO SWEDEN

Presented in partnership Canada Council for the Arts and the Embassy of Canada to Sweden, building on recent collaborations in the context of the Arctic Arts Summit 2022 and Nordic Bridges.

Arctic AR

In **Arctic AR**, you will engage with augmented reality (AR) work by artists from around the circumpolar north virtually and on the land through your handheld device. Look out for QR-codes at the venue!

“Avataq” by Couzyn van Heuvelen, an Inuk artist originally from Iqaluit, Nunavut. His work is primarily sculpture- and installation-based and explores Inuit culture and identity. While rooted in the history and traditions of Inuit art, Heuvelen strays from established Inuit art making methods and explores a range of fabrication processes.

“Kagisaal” by Maureen Gruben offers the simple beauty of an Inuvialuit fox stretcher. Multiplied and presented at a larger-than-life scale, the dimensions of this specific form are those of a fox stretcher carved by the artist’s father, Eddie Gruben.

“Riot Rock Rattles” by Tsēma Igharas. This work links our bodies to sound, the land and the mining of culture and the earth. “Riot Rock Rattles” replicate riot rocks, which are rocks easily held in the hand and generally perceived as threats.

“Lichen Worldview” by Tamika Knutson whose vision will immerse you in the tiny, vibrant world of lichens and mosses usually found beneath your feet. Knutson has always been curious and fascinated by the lively shapes of moss and lichen found in the forest and on the land.

“Journey Of The Hunt” by Kaylyn Baker presents a colourful topography referencing the experience of going off on the land to hunt, crafted of beads, tufting, and quills. The physical beaded piece this Augmented Reality work is based on is inspired by the hunting experience.

Land of None/Land of Us

Regardless of the borders that we live between, Indigenous People of the circumpolar North share a common understanding: the land and its fluctuations are paramount to our livelihood. Our connection to the land shapes our everyday lives, values, traditions and art, and very little of these aspects of us are shaped by modern-day colonial boundaries. The digital exhibition comprises 52 photos by 36 circumpolar artists from 13 circumpolar regions shown on major screens. It was curated by three emerging curators from across the circumpolar North mentored by Pat Kane, co-founder and President of the Far North Photo Festival. It premiered at the Arctic Arts Summit 2022 and is a celebration of circumpolar cooperation in the arts.

Land of None/Land of Us is generously supported by the Canada Council for the Arts, Inuit Futures in Arts Leadership and the Inuit Art Foundation.

Practical Information

Stockholm Waterfront Congress Centre

Summit venue: Stockholm Waterfront Congress Centre

Address: Nils Ericsons Plan 4
111 64 Stockholm

The 9th World Summit takes place at Stockholm's newest and most versatile large-scale venue, the Stockholm Waterfront Congress Centre. Centrally located, the Congress Centre offers convenient access to a diversity of exceptional cultural and entertainment experiences, as well as local sites and shops. The three-storey building offers stunning views of the City Hall and the surrounding waters.

The Congress Centre is located within a two-minute walk from Central Station, the arrival point for intercity trains, buses, subway links and the Arlanda Express airport shuttle. The official Summit hotel – the Radisson Blu Waterfront Hotel – adjoins the Congress Centre.

Please contact the Information Desk in the Congress Centre if you have any questions during the Summit.

The doors to Stockholm Waterfront Congress Centre will open one hour before the programme starts on 3 May. On 4 and 5 May the doors will open 30 minutes in advance. You will not be able to re-enter the Stockholm Waterfront Congress Centre after the programme is finished.

Registration packs

Participants are advised to collect their registration packs as early as possible. Please bring your registration QR code in print or digital form. You would have received the code in an e-mail. Please also show a valid ID-card or passport when picking up your credentials.

The registration desk

Between Sunday 30 April and Tuesday 2 May the registration desk will be placed in the hotel lobby of the Radisson Blu Waterfront Hotel. The desk will be open the following hours.

Sunday 30 April	16.00–19.00
Monday 1 May	16.00–19.00
Tuesday 2 May	9.00–17.00

Between Wednesday 3 May and Friday 5 May the registration desk will be located at the entrance of Stockholm Waterfront Congress Centre. The desk will be open the following hours.

Wednesday 3 May	7.30–17.00
Thursday 4 May	8.00–17.00
Friday 5 May	8.00–12.00

Registration and credentials

Delegates must carry their delegate pass with them at all times during the Summit and associated events, as these are their official credentials. Delegates who are not carrying their credentials may be asked to leave Summit venues by security staff. Participants who misplace or lose their credentials should go to the information desk at the Waterfront Congress Centre to request a replacement.

Internet

Delegates will have access to free wireless internet service throughout the Stockholm Waterfront Congress Centre. You will find the username and password at the information desk at the Congress Centre, and on signs throughout the building.

Catering

The Summit registration includes:

Tuesday 2 May

Food and beverages at the Opening Ceremony at the Concert Hall (standing event)

Wednesday 3 May

Morning coffee, lunch and afternoon tea/coffee at the Waterfront Congress Centre

Food and beverages during the Cultural Programme at Moderna Museet (standing event with some tables in the café area)

Thursday 4 May

Morning coffee, lunch and afternoon tea/coffee

Seated dinner during the Official Dinner at Stockholm City Hall

Friday 5 May

Morning coffee and lunch at the Waterfront Congress Centre

Please note that dietary requirements flagged by delegates have been catered for throughout the Summit.

Official hotel

Radisson Blu Waterfront Hotel

The Radisson Blu Waterfront Hotel Stockholm is the official hotel for the 9th World Summit on Arts and Culture. Address: Nils Ericsons Plan 4, 111 64 Stockholm
Website: www.radissonhotels.com

Transport

Transport will be provided for delegates to and from the Waterfront Congress Centre and the evening events. Buses will leave from and return to the official Summit hotel, Radisson Blu Waterfront Hotel.

Health and safety

The health, safety and wellbeing of everyone attending the 9th World Summit on Arts and Culture is our number one priority. We are committed to ensuring that all stages of the World Summit journey are safe for everyone involved and will apply several measures to support this. A first aid service will be available on-site at the Congress Centre.

The nearest hospital to the Congress Centre is Karolinska University Hospital.

To keep up to date with the latest information and recommendations, please visit the website of The Public Health Agency of Sweden: www.folkhalsomyndigheten.se

You may also call 1177 for medical advice, available in several languages.

Emergency procedures

In case of an emergency during official Summit events, wardens will guide you to the most appropriate evacuation point. Follow their instructions and move calmly and quickly via the safest routes to the designated assembly area. The assembly point is the parking lot outside the Congress Centre. At venues used for evening events, trained staff will handle evacuation.

In case of emergency outside official programme events

Sweden's primary emergency service call number is **112** for police, ambulance, and fire brigade.

Call the 1177 helpline if you are less seriously ill or injured and need advice. Your call will be answered by a nurse. The nurse can give you advice on how to manage your condition. If necessary, they can tell you where to go for care. The advice is offered in several languages.

Accessibility

Should you require specific assistance, please speak to the staff at the information desk. All venues during the Summit are accessible. Find out more about the venue at: www.stockholmwaterfront.com

Security and safety

Necessary safety measures have been taken and will be monitored continuously, and delegates are advised to be aware of their surroundings. Credential checks will be performed throughout the week. Only badge holders will be admitted to the venue and sessions. Participants who misplace or lose their credentials should go to the information desk at the Stockholm Waterfront Congress Centre to request a replacement.

Photography/film

There will be incidental photography and videography during the Summit. If you do not want to appear in any photographs or film, please inform staff at the information desk upon arrival. If you want to know how the Swedish Arts Council handles personal data, please visit its website www.kulturradet.se

About Stockholm and Sweden

Sweden & Stockholm

Stockholm is the capital and largest city of Sweden, built on 14 islands connected by 57 bridges. With few high-rise buildings, Stockholm has a unique landscape, with church spires that pierce an otherwise almost unobstructed skyline. Over 30 percent of the city area is made up of waterways and another 30 percent is parks and green spaces.

Sweden is a parliamentary democracy, which means that all public power proceeds from the people. At the national level, the people are represented by the Riksdag (Swedish Parliament) which has legislative power. The Government implements the Riksdag's decisions and draws up proposals for new laws or law amendments.

A Swedish fundamental law, the Freedom of the Press Act, contains provisions on the right to access official documents to guarantee an open society with access to information about the work of the Riksdag, the Government and public agencies. This openness entitles the Swedish people to study official documents.

The Swedish National Day is celebrated on the 6th of June, while the Sámi National Day is celebrated on the 6th of February, to commemorate the first Sámi congress that took place in Trondheim, Norway in 1917.

To learn more about Sweden and Stockholm, please visit: www.visitstockholm.com and www.visitsweden.com

Languages

The official language in Sweden is Swedish, however English is widely used. In 1999 Sweden formally declared five official minority languages: Finnish, Meänkieli (Tornedal Finnish), Romani, Sámi and Yiddish. The Sámi are the Indigenous People of Sweden, having lived in their settled areas long before the current national borders were drawn. In 1977, the Swedish Riksdag recognised the Sámi as an Indigenous People in Sweden. Since 2011 the Sámi have been recognised in the Swedish constitution.

Population

Sweden is a country that has a rising population, recently passing 10 million people. Greater Stockholm will soon reach a population of 1.9 million.

Food

Generally, the level of food hygiene throughout the country is high. Many cafés offer free drinking water for all. There is a wide range of restaurants offering catering to different needs. Traditional Swedish Fika is very common and refers to having a cup of coffee and a biscuit or sweet treat.

Religious information

Religion in Sweden has, over the years, become increasingly diverse. Christianity was the religion of virtually all of the Swedish population from the 12th to early 20th century, but it has rapidly declined throughout the late 20th and early 21st century. Islam is the second biggest religion in Sweden.

Climate and weather

Winter and summer temperature differences in Sweden are extreme, but generally the country enjoys a temperate climate, thanks to the Gulf Stream. Temperatures in May regularly hit 12–16°C. More information can be found at the site www.timeanddate.com or at www.smhi.se

Currency

Sweden is one of the EU countries that opted to keep its currency and not use the Euro. The currency in Sweden is called the Swedish crown, or the krona (SEK). Sweden is heading towards being a cashless society where instant mobile payments and other new technologies have gained prominence. Please note that cash is rarely used, signs stating 'This is cash free shop/restaurant' will be visible to indicated preferred payment methods. Credit cards are used for most payments including vending machines, convenience stores, train tickets, restaurants and taxis.

Time

Central European Summer Time (CEST) will be effective during the Summit (starting 26 March 2023). During Daylight Saving Time, the time in Sweden is GMT/UTC + 2h.

Electricity

In Sweden the power plugs and sockets are of type F. Type C and type E can also be used thanks to their compatibility with type F sockets. The standard voltage is 230V and the standard frequency is 50Hz.

Telecommunications

You can buy prepaid SIM cards in Sweden in major convenience stores like 7-eleven, Pressbyrån, or in grocery stores like COOP, ICA or Hemköp. The telephone and internet connection in Sweden is very good. Free Wi-Fi is offered at Stockholm Arlanda Airport, Stockholm Central Station and the City Terminal. It is also common for cafés, restaurants, and libraries to offer free Wi-Fi.

Water

Tap water in Sweden is of high quality and is perfectly safe to drink, so there is no need to buy bottled water. Swedes usually refill their reusable water bottle, however, if you purchase bottled water the bottles are usually recyclable.

Smoking

Smoking is prohibited in public spaces including bars, restaurants, clubs, ferries, buses, and other public areas such as playgrounds, railway stations, and in outdoor sections of restaurants and bars. You can be fined if you stub out your cigarette on the street.

Driving

Driving in Sweden is on the right-hand side.

Tipping

Tipping in Sweden is not as established as in many other countries. Hospitality staff welcome tips of 10 percent at restaurants and taxis, but it is not expected.

Bathrooms

It can be good to know that public bathrooms in Sweden and at Summit venues are sometimes gender neutral and, in these cases, are signed as unisex and open for use by both men and women. Some public bathrooms at the Waterfront Congress Centre are separated as male and female.



Old Town at night. Photo: Jeppe Wikström.

Getting to and from Stockholm

Delegates are responsible for organising their own travel to and from Stockholm. The main airport for the country is the Stockholm Arlanda Airport (IATA: ARN, ICAO: ESSA), an international airport located 37km (23 miles) north of Stockholm City Centre and about 40km (25 miles) south-east from Uppsala. Stockholm Arlanda Airport is the largest airport in Sweden and the third largest in the Nordic countries. Taxis and Uber can be costly, so we recommend you use the Arlanda Express airport train.

Arlanda Express

Non-stop trains run between Arlanda Airport and Stockholm Central station – which is 2 minutes' walk from the Official hotel and 3-10 minutes' walk to the alternative hotel options – with a journey time of approximately 20 minutes.

You can reach Arlanda Express from all terminals at Arlanda Airport – just follow the yellow Arlanda Express signs to reach the trains. At Terminal 5, you can find ticket counters in the baggage hall as well as at the

About Stockholm and Sweden

Swedavia Arlanda Visitor Centre. However, for World Summit delegates who book online the Arlanda Express is offering a special 15 percent discount (with tickets 272 SEK compared to the usual 320 SEK).

Book your ticket online with the code "IFACCA23" at www.arlandaexpress.com
The ticket is valid for 90 days.

Airport bus – Flygbussarna

The bus journey from Stockholm City Terminal to Stockholm Arlanda Airport takes approximately 45 minutes with Flygbussarna. All bus traffic to Stockholm Arlanda Airport stops and departs from Terminal 4, which is within walking distance from all terminals. Buy your ticket online for a lower price: www.flygbussarna.se

Walking

In Stockholm, it is common practice to walk to reach your city destinations. If able, delegates are encouraged to walk shorter distances, for example during guided tours in the city. A pair of comfortable shoes is always recommended, as well as an umbrella.

Taxi

NOTE: Taxi fares may vary greatly as they remain unregulated in Sweden.

Travelers can check the cost on a yellow-and-white label, often located on the rear door window, before entering a vehicle. Please ensure you check fare costs before proceeding. Some of the major taxi companies are:

Taxi Stockholm, www.taxistockholm.se
phone number: +46 (0)8 15 00 00

Sverige taxi, www.sverigetaxi.se
phone number: +46 (0)20 20 20 20

Public transport

Trains

SL Rail is a public transport provider in Stockholm which operates metro trains. The SL Rail has seven train lines in Stockholm with 45 train stations. There is a staffed barrier and automatic barriers at the stations. If you use the SL app or a contactless card (Visa, Mastercard or American Express) you should touch it on the green ticket reader. You cannot pay the metro fare by cash.

The co-hosts recommend delegates download the transport app "SL Reseplanerare och Biljetter". It is available in English for both Apple and Android devices and helps you find your way around town with public transport. It can be downloaded via www.sl.se/en/in-english

Catching the bus

To catch the bus, always board the bus through the front doors and touch your SL Access card/single use travelcard on the card reader. You cannot pay the bus fare by cash, however, you can pay with a credit card by pressing it against the green card reader.

Commuter ferries

At present there are four SL commuter ferry lines. On all lines you travel with an SL ticket. For example, you can take the ferry to both Djurgården and Skeppsholmen (where Moderna Museet is situated).

Things to do while in Stockholm

Stockholm is great to discover by foot. It is filled with history, in its architecture, in its museums, and in the medieval charm of its Old Town. Stockholm is not only beautiful and historic, it is also modern and urban, yet still very close to nature. Water is an ever-present feature in the city where lake and sea meet. Parks and green areas are all around and the atmosphere is refreshingly open and welcoming.

Walking tour of public art in the centre of Stockholm

A guided tour of public artworks from the Old City to the museum island of Skeppsholmen. The tour is arranged by Public Art Agency Sweden and includes a new democracy monument, a celebrated 1960s artwork promoting peace and women's rights, a debated memorial to Raoul Wallenberg, the ambitious art program in the subway, and a public artwork by Niki de Saint Phalle. Please wear comfortable shoes! The tour is optional.

Date: 2 May
Time: 09.30-12.00
Meeting point: Radisson Blu Waterfront (hotel lobby)

Please register at:
www.artsummit.org/cultural-programme

Kulturhuset Stadsteatern Tour

Welcome to the largest cultural institution in the Nordic region – Kulturhuset Stadsteatern. The tour includes stages, galleries, activities, workshops and works of art.

Kulturhuset Stadsteatern has a wide range of activities including libraries, art exhibitions, film, theatre, debates, dance and music. It was drawn by Peter Celsing, a modernist architect, and

one of Sweden's most exceptional architects of the mid-20th century and the building was inaugurated in 1974. The purpose is to be adequate to all people living in Stockholm with freedom of speech and freedom of art as a common ground. The tour is optional.

Date: 2 May
Time: 14.15-15.30
Meeting point: Radisson Blu Waterfront (hotel lobby)

Please register at:
www.artsummit.org/cultural-programme

The Royal Palace

The Jubilee Year 2023, marking 500 years since Gustav Vasa was crowned as king and King Carl XVI Gustaf's 50th jubilee. To highlight this occasion, the Palace is presenting an exhibition showcasing culturally and historically significant objects from the Royal Collections and other institutions, spanning five hundred years of monarchy in Sweden. The exhibition covers various aspects of Swedish history and court culture, including the establishment of a central government, parliamentary power, and commitment to the environment. An official introduction will be held, and thereafter, everyone can explore the exhibition at their own pace. The visit is optional.

Date: 5 May
Time: 14.30
Meeting point: Radisson Blu Waterfront (hotel lobby)

Please register at:
www.artsummit.org/cultural-programme

Performance: A unique offer for delegates, 25 percent discount on tickets

Cullberg is a world renowned dance company in Sweden. In *Sylph*, the choreographer Halla Ólafsdóttir starts out from the mythological creature the sylph. They walk in and out of the ballet's mysterious forest, dancing, whispering, rustling, knocking and chewing, like creatures or animals. A "love-hate-relationship" with classical ballet, and a mix of "high and low culture".

The company is extending a unique offer to World Summit participants, providing a 25 percent discount on tickets (210 SEK each). A maximum purchase of 2 tickets applies.

Date: 5 May
Time: 19.00-20.00

Book your ticket:
artsummit.org/cultural-programme

Nationalmuseum

Nationalmuseum is Sweden's museum of art and design. The collections at Nationalmuseum comprise paintings, sculptures, drawings and prints from 1500-1900 and applied arts, design and portraits from early Middle Ages up to present day. This year's major exhibition is about how mythical and real gardens have been depicted in art, but also about how art has left its mark on gardens, from the Middle Ages onwards. The Exhibition contains artists such as Rembrandt, Watteau, Le Nôtre, Monet, Renoir, Carl Larsson and contemporaries such as Peter Frie and Emma Helle. Entry fee. www.nationalmuseum.se

The Thiel Gallery

The Thiel Gallery is somewhat of a hidden gem. It exhibits a unique collection of late-nineteenth and early-twentieth century Nordic art. Painters such as Edvard Munch, Carl Larsson, Bruno Liljefors and Anders Zorn form the basis of banker Ernest Thiel's collection. Entry fee. www.thielska-galleriet.se

Fotografiska

Fotografiska is a vibrant place for photography and food. They show photography and visual art from all over the world, from the most well-known photographers to the new generation of image creators. In May they are showing the group exhibition "In Bloom" which is a tribute to nature and "Light Play" that centers around the multidisciplinary artist László Moholy-Nagy. Entry fee. www.fotografiska.com/sto/en

Under the Bridges of Stockholm

This is the perfect boat sightseeing tour if you want to see Stockholm at its most beautiful: from the water! Step on board and be guided to the most famous parts of the city. The tour will take you under 12 bridges and even pass through the lock that connects the Baltic Sea to Lake Mälaren. Fees apply. www.stromma.com

Shop business hours

Most shops, including some pharmacies, are normally open from 10.00-18.00 or later during the week, from 10.00-17.00 on Saturdays, and from 11.00-16.00 on Sundays. You will always find convenience stores like 7-Eleven or Pressbyrån open until late at night.

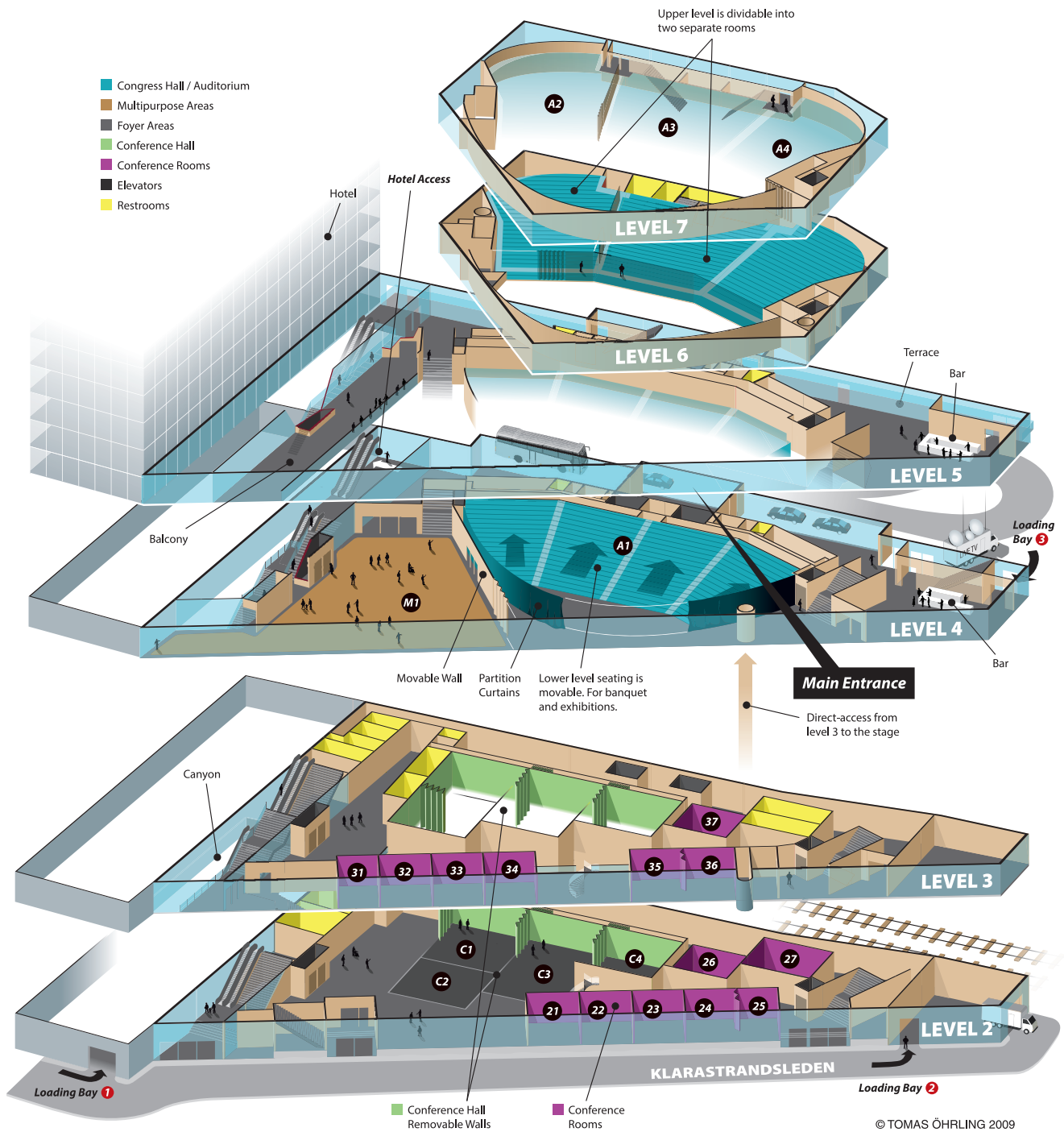
Transport Timetable

The timetable below shows times for official Summit events, correct at the time of printing. Please note that all official Summit Cultural Programme events include free transport between event venues and the Radisson Blu Waterfront Hotel.

Please find the most up-to-date transport information at: www.artsummit.org/transport

DAY	Bus departure time	Event	From	To
Monday 1 May	8.10	Executive Leaders Seminar (National Member invitation only)	Radisson Blu Waterfront Hotel (front entrance)	Riksteatern
	17.00		Riksteatern	Radisson Blu Waterfront Hotel
Tuesday 2 May	8.30	IFACCA Member Chapter Meetings (member only event)	Radisson Blu Waterfront Hotel (front entrance)	Filmhuset
	13.30		Filmhuset	Radisson Blu Waterfront Hotel
	16.50	Opening Ceremony	Radisson Blu Waterfront Hotel (front entrance)	Konserthuset Stockholm
	21.00		Konserthuset Stockholm	Radisson Blu Waterfront Hotel
Wednesday 3 May	18.30	Cultural Programme	Radisson Blu Waterfront Hotel (front entrance)	Moderna Museet
	21.00		Moderna Museet (main entrance)	Radisson Blu Waterfront Hotel
Thursday 4 May	18.15	Official Dinner	Radisson Blu Waterfront Hotel (front entrance)	Stockholm City Hall
	21.00		Stockholm City Hall	Radisson Blu Waterfront Hotel

Stockholm Waterfront Congress Centre



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The logo for the Swedish Arts Council consists of the word "SWEDISH" in a regular, all-caps sans-serif font. Below it, the word "ARTS" is in a bold, all-caps sans-serif font, followed by "COUNCIL" in a regular, all-caps sans-serif font.