

# Towards Fairer International Cultural Collaboration in the context of Cultural Policy

Arab Fund for Arts and Culture,  
August 2022



# Key global faultlines

- ▶ Two of the key faultlines in the world today:
  - ▶ Inequality (Economic, political, military, mobility, cultural power)
  - ▶ Culture (Values, beliefs, traditions....)
- ▶ These provide context for cultural collaborations.



# Context: Universal Declaration of Human Rights

- ▶ Adopted in 1948 post WW2
- ▶ Article 1: All human beings are born free and equal in dignity and rights
- ▶ Article 28: Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realised



# The reality of the international order

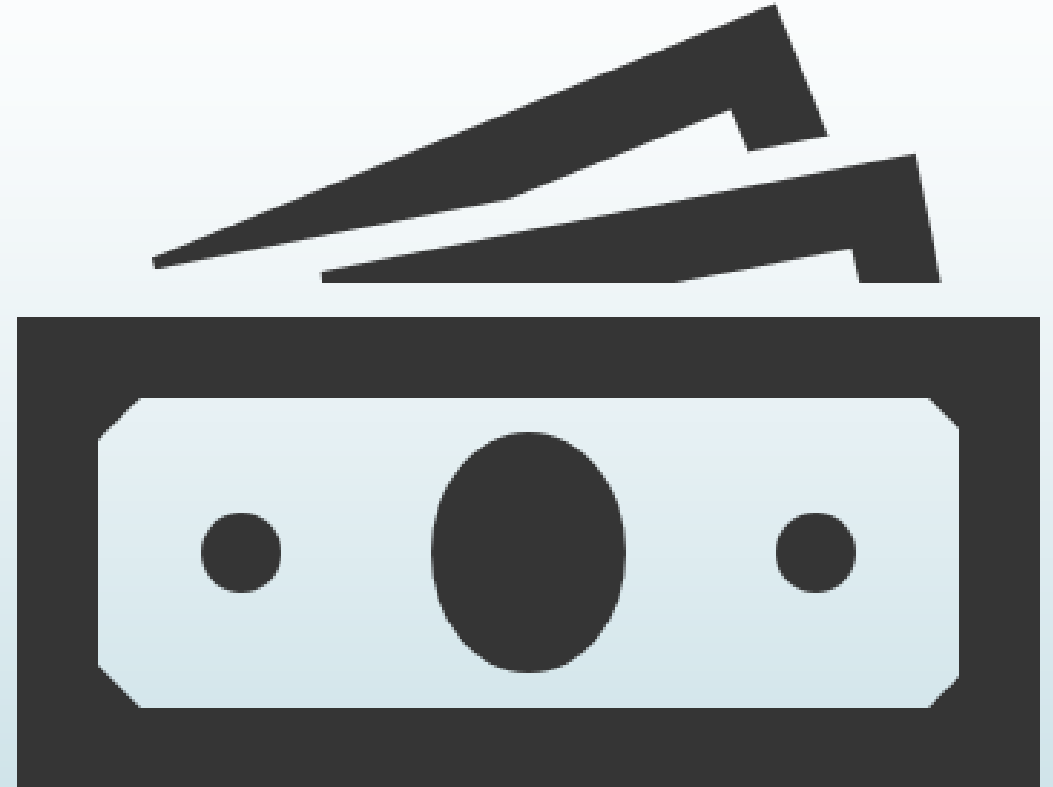
We are born unequal: globally and locally

- ▶ Two of the key faultlines in the world today:
- ▶ A. Inequality
  - ▶ 1. Economic
  - ▶ 2. Political
  - ▶ 3. Military
  - ▶ 4. Cultural
  - ▶ 5. Mobility
- ▶ B. Culture



## Economic inequality: GDP per capita

▶ North America	\$37 477
▶ Oceania	\$35 087
▶ Europe	\$25 851
▶ South America	\$ 8 520
▶ Asia	\$ 5 635
▶ Africa	\$ 1 809
▶ World Average	\$10 300



## Political inequality: who has political influence

- ▶ Economic power means political power – nationally, regionally, globally
- ▶ Multilateral institutions designed to keep world safe e.g. United Nations, have unequal power relations with five countries having veto rights on the Security Council: USA, China, Russia, France and the United Kingdom
- ▶ Multilateral institutions dependent on country contributions are sensitive to the interests of their key contributors
- ▶ Those with military power are able to assert their political authority



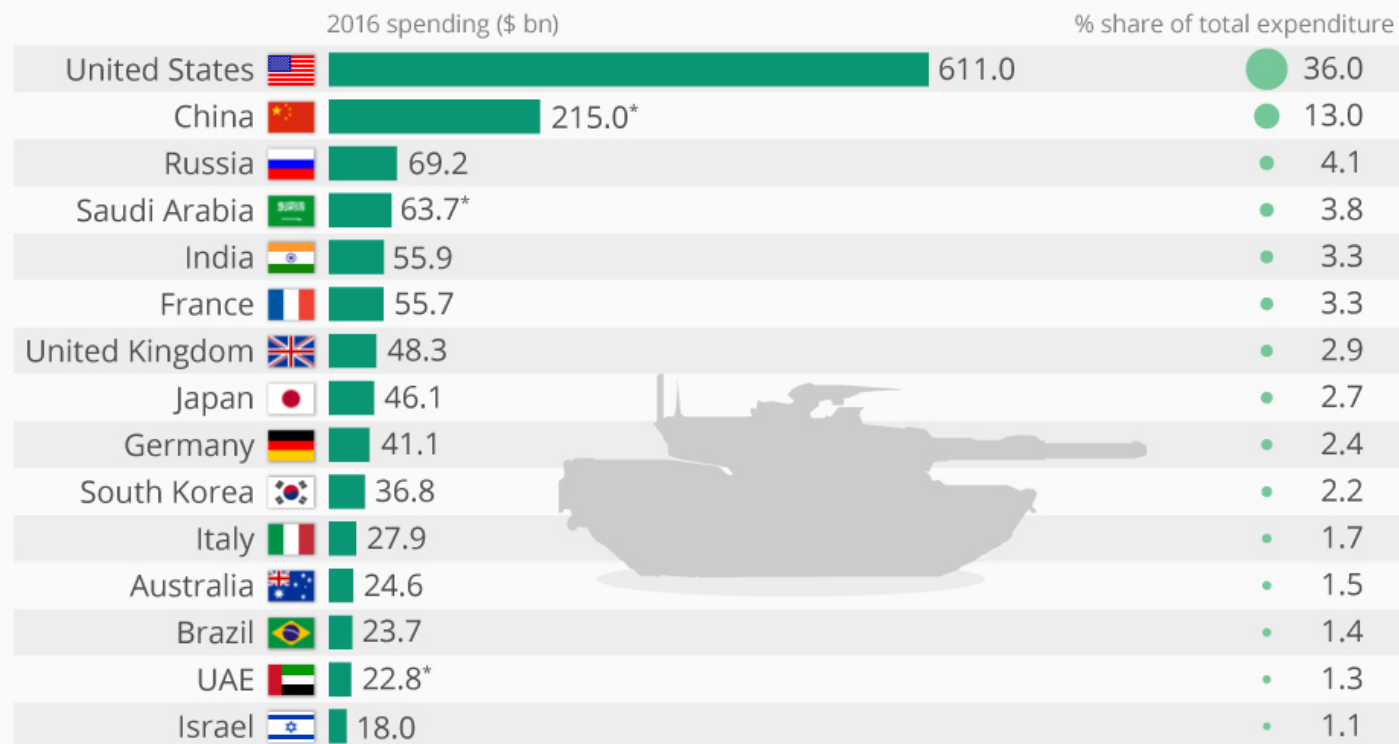
# Military Power



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## The Top 15 Countries For Military Expenditure in 2016

2016 military expenditure by country and share of global total



  
@StatistaCharts

\* Estimate  
Source: Sipri

Forbes 

# Cultural Power

- ▶ Economic, political and military means are instruments of hard or coercive power
- ▶ Cultural power is about influencing minds, winning hearts, internalising values and perspectives that serve the interests of those in power
- ▶ Instruments of socialisation and of “soft power” include education, the media (electronic in particular but now also social media – see “fake news” manipulation), religious institutions, etc
- ▶ Countries with global reach regarding news and perspectives on news: USA, UK, France, China, Russia, India, etc







# Mobility

- ▶ Top 10 passports belong to 27 countries that have passports entitling their citizens to travel and visit countries visa-free, or obtaining visas on arrival to 182 countries or more
- ▶ Japan 191, Singapore 190, Germany 189
- ▶ Seychelles best African country with 151 visa-free countries
- ▶ South Africa 101 countries, 56<sup>th</sup> best, Kenya 72<sup>nd</sup> with 72 countries, Nigeria 97<sup>th</sup> with 46 countries (some of the more active collaborating partners)
- ▶ UAE the best Arab country, 175 destinations visa-free, 15<sup>th</sup> internationally. Qatar 2<sup>nd</sup> but only 97 visa free (54<sup>th</sup> globally). Lebanon 15<sup>th</sup> in the Arab world, 102<sup>nd</sup> globally, 47 countries visa free.

## Culture as a second key faultline

Different value  
systems

Different religious  
beliefs

Different worldviews

Different languages

Different aesthetic  
traditions

Different histories





# Understanding culture, cultural policy and social transformation

- ▶ Conflicts rooted in inequality are textured by culture (values, belief systems, etc) but seldom is culture considered in conflict resolution so that such resolutions are not sustainable
- ▶ Cultural policy is more often than not 'arts policy' rather than 'culture policy' as it seldom has to do with the transversal nature of culture
- ▶ Various themes – such as democracy, development and human rights – are themselves cultural constructs and/or heavily influenced by cultural values
- ▶ Economics, politics, the military are means of 'hard power' – war, economic boycotts, sanctions, etc. Culture is the means of 'soft power', people being ruled by their own consent, internalizing values and beliefs of hegemonic cultures

Recommendation concerning the status of the Artist: Working Conditions



Measures to be in place to support artists at the beginning of their careers.



Promote artistic activity in the context of overall social and economic development.




Provide legal protection to artists in terms of health and safety



Provide social security for artists, recognising their particular working circumstances.



Facilitate international cultural collaboration and the free movement of artists



UNESCO 2005  
Convention on  
the Protection  
and Promotion  
of the Diversity  
of Cultural  
Expressions

Objectives: (i) to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.

Article 12 – PROMOTION OF INTERNATIONAL  
COOPERATION

Parties shall endeavour to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the promotion of the diversity of cultural expressions

# EU Parliament Resolution on Culture in International Relations, 5 July 2018

- ▶ Objective 66: Highlights the important role of culture in EU external policy as a soft power tool, a catalyst for peacekeeping, stability and reconciliation, and as an engine for sustainable socio-economic and human development.
- ▶ R. Whereas mobility is an essential part of the EU's international cultural relations, requiring the setting up of mechanisms to facilitate visa access to and from third countries for cultural professionals, researchers, academics, teachers, students and staff, and for alumni networks for former participants in EU programmes
- ▶ U. Whereas a visa policy for artists and cultural professionals is key to successful cooperation and to the free circulation of works through European and international networks, as well as to ensuring active artists' residencies programmes that involve civil societies in the different countries and regions of the world
- ▶ Objective 20: Proposes that a dedicated EU programme be designed and resources focused on international mobility and exchanges such as residency programmes especially for young cultural and creative professionals and artists
- ▶ PROBLEM IS: Security wins over culture/mobility



Manifesto for  
Culture, EU  
Colloquium  
on Culture  
and the  
Future, 17  
June 2019

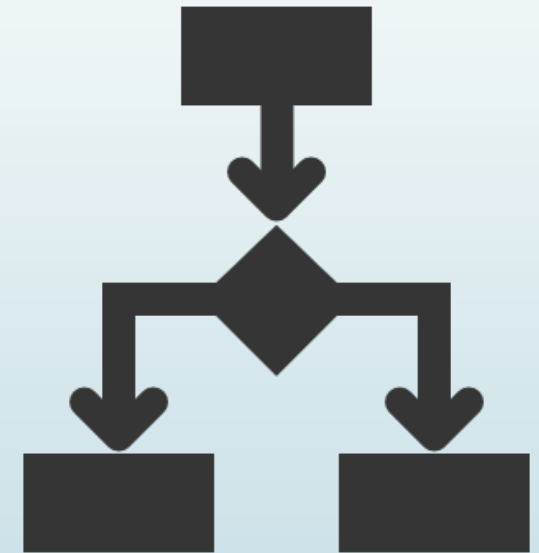
Artists, the private sector, financial institutions, governments, international organisations and donors, EU institutions and EU member states should:

Promote exchanges and the dissemination of cultural and creative goods and services across continents and countries

Support the mobility of students, cultural and creative professionals for long-term and short-term exchanges, co-production, distribution, both South-North and South-South

# Collaborations in Context

- ▶ Inequality between partners: collaborations impacted upon in terms of skills, resources, infrastructure, opportunities, working conditions, networks, experience, language, etc.
- ▶ There may be further inequalities regarding the fees and benefits payable to artists
- ▶ Inequality in mobility is another key consideration
- ▶ Different belief and value systems, traditions and worldviews
- ▶ Different artistic traditions and practices
- ▶ Privilege and power





## Some items to consider prior to collaboration

- ▶ History
- ▶ Language
- ▶ Project length
- ▶ Mobility
- ▶ Cultural Mores
- ▶ Aesthetic traditions
- ▶ Political space
- ▶ Technical equipment and skills
- ▶ Project infrastructure and administrative capacity
- ▶ Health risks



# Towards an agreement/contract

- Context: for the project (for both partners)
- Name of Project
- Aims (of the project)
- Principles/values underpinning the project
- Language/s of communication
- Locations of project: where will it be created and distributed
- Length of project
- Funders (how will it be funded, and who will raise the funding)
- Expectations (of outcomes for both parties, fee payments, etc)
- Party contributions (what will each contribute to the project)
- Project Plan (what will be done by whom by which date)
- Legacies (what will be left after the project has ended)
- Governance, management and dispute resolution mechanisms



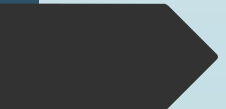
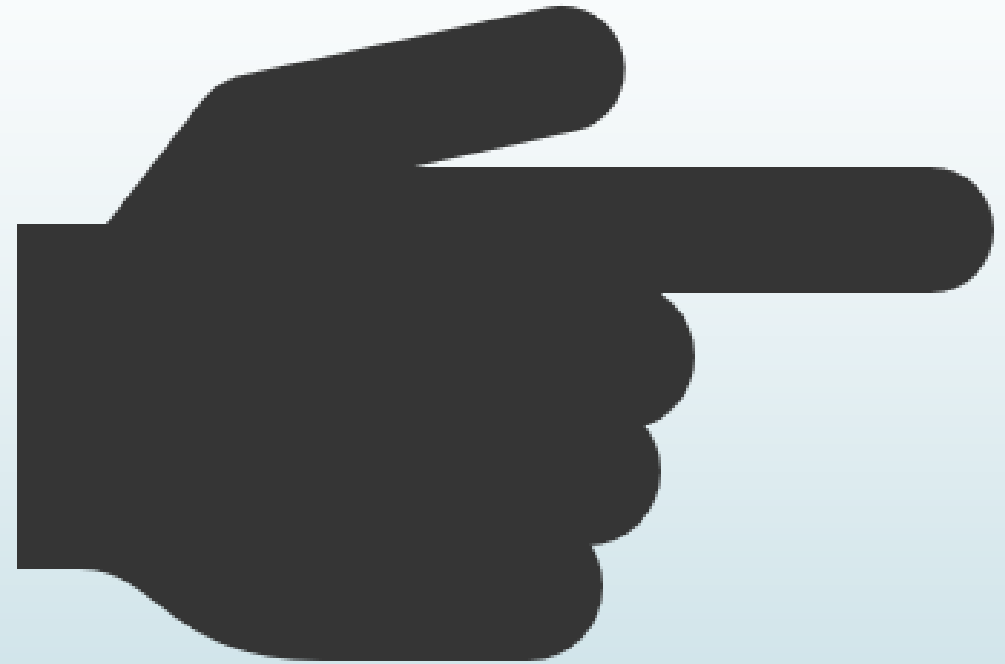
# Conclusion

► On-line versions:

\* <https://www.ietm.org/en/toolkits>

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<https://www.ietm.org/en/publications/beyond-curiosity-and-desire-towards-fairer-international-collaborations-in-the-arts>





# Introduction to Toolkit on fair international cultural collaboration

- Beyond Curiosity and Desire: Towards Fairer Collaboration in the Arts
- Produced by IETM, On-the-Move and Dutch Culture