CultureAsia: Connecting Asian Cultural Actors

Bangalore, 14th - 16th Dec, 2008

Report on the Conference

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Introduction

CultureAsia: Connecting Asian Cultural Actors took place in Bangalore, India, from 14th -16th December 2008 at the Infosys Campus, Bangalore. The organizers were HIVOS (Humanist Institute for Co-operation with Developing Countries), The Hague, Open Society Institute (OSI), Budapest and Centre for the Study of Culture and Society (CSCS), Bangalore.

Aims and Objectives

The conference sought to bring together - for the first time - stakeholders from arts and culture and civil society groups from Central, Southeast and South Asia regions. It attempted to initiate a conversation among autonomous art practitioners and activist groups of these regions but also between them and cultural theorists on the one hand and major donor agencies on the other. The aim of the conference was to:

- Offer new arguments for funding/support to the arts and culture sector;
- Generate new initiatives for strengthening the arts and culture sector in the regions of Central, South and Southeast Asia and
- Articulate and disseminate productive strategies of cultural activism and work towards a building of a civil society in Asia that would advance pluralism, participation, equality and justice.

The conference was inspired by the success of the Arterial—the Pan-African conference on vitalizing African cultural assets that generated a powerful, effective and substantially funded platform—that was co-organised by HIVOS.

Background

The Conference wanted to address the relative lack of dialogue between various kinds of cultural stakeholders in arts and culture sector and the relative isolation of the stakeholders in different regions of Asia. This two-way dialogue was seen as enhancing cooperation among Asian stakeholders who tend to function within well-defined national/regional limits and have relatively few opportunities to learn from the work and experience of their counterparts in other parts of the continent.

The organizers were also interested in initiating the discussion on the need for supporting the arts and culture sector in the Asia region where abject poverty and underdevelopment are seen as reason and justification for reduced support to the sector. The conference was organized at a time when the increased importance of the culture industry for international finance capital had resulted in a shift of national policies in favour of "creative industries" and "creative economy" which attempt to convert culture into (intellectual) property. Arguments and support for creative industries often come as alternatives to public funding for the sector. In this context, the organizers felt that it was important to showcase the contribution and achievements of the autonomous arts and culture sector in order to strengthen a case for support that was based on broad based democratic principles and international cooperation.

In most parts of the contemporary world civil society networks have begun to play a crucial role in facilitating both production and dissemination of a variety of cultural forms. This conference hoped to sharpen the understanding of differences and commonalities among cultural actors in various Asian societies and generate new joint initiatives among them.

Participants

In total 84 artists from the different arts disciplines, national and international donor agencies, cultural theorists and activists, policy makers, journalists and embassy representatives working in the arts and culture sector in Central Asia (Kazakhstan, Kyrgyzstan, Uzbekistan, Mongolia, Tajikistan) and South and Southeast Asia (India, Indonesia and Sri Lanka) attended the conference

40 of them were from South Asia (India and Sri Lanka), 15 from Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan and Mongolia), 7 from Southeast Asia (Indonesia), 20 from Europe and USA, and 1 each from Turkey and South Africa, more than half were women (44). *(Please refer to Appendix 1 for the Participants' List)*

Organizational structure

Each day has a central theme and a moderator who was a thread of continuity to the whole day's proceedings. On the first day, the theme was Contemporary Artistic Creativity in Asia and Civil society; the second day was Sustainability of Arts and Culture in a Civil Society and the third day was Strengthening the Cultural Field: Networking, Cooperation and Advocacy. All three days had a similar organizational pattern of plenary sessions in the morning followed by parallel workshops in the afternoon; and the cultural programmes in the evenings.

Opening

The directors of CSCS, Hivos and OSI opened the conference. **Sitharamam Kakarala** (CSCS) drew attention to the significance of the conference in a contemporary setting that is characterized by the diminishing ability of the nation-state to monopolize definitions of culture and by the movement of civil society actors away from 'developmental activism' towards 'knowledge-based activism'.

Manuela Monteiro (Hivos) emphasized the importance Hivos attached to investments in the arts and culture sector in building a strong and vibrant civil society that is capable of challenging extant power relationships. She described Hivos' objective for the Culture Asia conference as one of: bringing new insights for partner activity on the ground, providing strategic inputs for future Hivos work in the sector including feeding into the process of policy making for grant making until 2015; and create a strategic platform for connecting cultural actors along the lines of the African Arterial.

Kathleen Koncz (OSI) emphasized the need for an arts and culture program that would provide the medium for donor work in countries where political expression is otherwise stifled. She expressed the hope that the conference would generate new ideas on how OSI and Hivos could work together, on how they could establish platforms for cooperation and how they could bring together local partners more significantly.

Setting the Stage

Loe Schout (Head of Department for Arts, Culture and Media, Hivos) stated the following: "Globalisation nowadays leads to a huge sense of insecurity in large parts of the world, also in Europe and even in rich

countries like the Netherlands. As a response many people tend to assert their identity, opposing it to other identities and distancing themselves from other people and identities.   There is a famous statement from the French writer and philosopher Albert Camus saying that what makes humanity differ from animals is the capacity to look at the world through somebody else's eyes. In other words: the capacity to be able to have a discussion, to allow oneself to be convinced by the arguments from the other, to accept differences within society as part of life".

We all know the examples of heated and polarized debates, violent and armed conflicts, even wars - far away and within our own countries – where this capacity, capability, willingness is completely lacking with all its devastating consequences. Personally I think that if this conference can help investigate, understand, nurture, develop and implement strategies to change this climate and put – as an alternative - a stronger cultural and socially committed sector on the agenda , then I think this conference will really make a difference".

Theodore Levin (Chair of the OSI Sub-Board) described OSI's interest in linking critical theory and cultural studies to the very practical work of grant making. He raised two important questions:
1. how can one achieve a judicious balance between means and ends in our work?; and
2. how can NGOs strengthen the role of contemporary art and culture in transforming the representation of history, heritage and tradition unencumbered by the biases of nationalist ideologies?

He hoped that the conference would facilitate inter-regional debate on cultural policy and strategies and promote network building and knowledge sharing among non-state cultural actors in Asia from focused countries of interest to OSI and Hivos.

Paul van Paaschen (Programme Manager, Arts & Culture, Hivos) made a brief presentation on the Arterial Conference 2007. The objectives of the Arterial were: 'To bring together stakeholders from the African cultural sector to discuss common challenges and define new areas for cooperation.' 64 participants from 18 countries were focused on social and economic position of cultural producers; capacity building needs; cultural advocacy; and cultural exchange and cooperation. The result of the conference was the forming of the Arterial Network, with the Secretariat based in South Africa, with the Task Team (of the representatives form different areas in Africa); and with a three year plan for capacity building, cooperation, information sharing and lobbying, which evolved into an elaborate ten point program. At this moment three or four projects are already being implemented.

Contemporary Artistic Creativity and Civil Society in Asia

PLENARY

Contemporary artistic creativity and civil society in Asia was a theme around which the first day evolved. Bohdan Krawchenko (Director, University of Central Asia, Kyrgyzstan), the moderator of the first day, drew attention to the ties of Central Asia with the rest of Asia and said the key challenge lay in developing knowledge on Asia, including Central Asia, which will help each understand the other better.

Keynote: Cultural Exchange and Civil Society in Asia: A Perspective from India

The plenary session was opened by the keynote speech "Cultural Exchange and Civil Society in Asia: A Perspective from India", held by Rustom Barucha (Writer and Cultural Critic, India). It addressed three issues: the politics of cultural exchange, the construction of Asia and the development of civil society. It argued that the key reason inter-Asia conversations have taken so long to find a common platform is because of the structural flow of desire towards North America and Europe, buttressed by funding practices and media reportage. In a climate of increasing tension around identity markers, Barucha argued that diversity cannot be equated with plurality, it is instead in dialectical tension with it. Inter-regional diversity then, such as that that characterizes Asia, brings into question the very idea of Asia itself. Civil society needs conceptualization as a living politics. For civil society to engage and transform practices of violence, pain must be reconceptualised as a social experience that can provide the grounds on which a new sociality can be built.

Panel discussion: Reflections from other Asian regions: Indonesia, Sri Lanka and Central Asia

Jagath Weerasinghe (Chair, Theertha International Artists Collective, Sri Lanka) argued that state monopolies on definitions of culture, where it is relegated as an ideal representation of a glorious past, is a feature of contemporary politics. Multi-cultural and multi-ethnic gestures on the part of the state then seek to subsume the margins in explanations from the centre – the margins are thus elided as a lived reality. In such a circumstance, where culture is inseparable from politics, civil society organizations and artists cannot afford the luxury of rejecting the state and must necessarily work within, outside of and in relation to the state.

Ade Dharmawan (Director, RUANGRUPA, Indonesia) drew attention to the sustainability of civil society organizations. The problem is often misdiagnosed as one of infrastructure but the really important thing is to ensure that in a hyper-mediatised society, the work of artist collectives continues to be sustainable and relevant.

Ariuanaa Tserenpil (Executive Director, Arts Council of Mongolia) said that while the quantity of civil society actors in any society is important, their quality is equally important. Further, a knowledge based activism is important to counter the deleterious effects of activism driven by political agendas that characterized the Soviet past of most Central Asian countries.

Zuhra Halimova (Executive Director, OSI Assistance Foundation, Tajikistan) spoke of the difficulty in conceptualizing the geographical coordinates of Central Asia in relation to the rest of Asia. She drew attention to the controversies that mire the efforts of recovering national pasts erased by Soviet policies and a resultant equation of culture with a glorious idealized past. The stranglehold of the government on arts and culture organizations makes impossible any real dialogue on changes in cultural policy. Real inter-Asiatic dialogue has also been absent, with most of the contact being structured towards America and Europe. However the possibility of change looms on the horizon with small but sure victories civil society organizations are winning in bringing the government to the negotiating table.

The discussion on the panellists' presentations raised following issues and recommendations

Key Issues raised in the plenary sessions

1. **Knowledge for Civil Society Action** – What kind of knowledge needs to be developed for building a real civil society? What cultural bases and institutions need to be harnessed for the purpose?
2. **Bringing Culture and Development together** – How does one forge new alliances between the agencies of culture and development without succumbing to the instrumentalist sterilities of the creative industries discourse which rests on the specious assumption that 'creativity is everyone's natural asset to exploit' and can solve social, economic and political problems that governments are unable to confront?
3. **Forging lateral dialogue** – How does one build new dialogic infrastructures that work at lateral levels, in the areas of governance, civil society, art practice, and funding, which need to be interrelated?
4. **Engaging the State** – How must artists and civil society groups engage with the state over the politically contested terrain of culture?

Key Recommendations of the plenary sessions

1. **Building Sociality on a Shared Experience of Pain** – In engaging and transforming violence, the languages of art offer, at least potentially, one of the most textured and emotionally effective responses

to representing the unrepresentable and are a potential resource in translating individual pain into a shared experience that can be the basis of building a new sociality.

2. **Networking Civil Society Action** – The focus in civil society building should be on dispersing activity among small units that can work in networks rather than on consolidated activity.

3. **Qualitative Civil Society Action** – Civil society building needs to focus not only on the quantitative expansion of civil society work but also the on qualitative development of civil society actors.

4. **Institutions and Institutionalization of Civil Society Action** – Institution building is necessary to sustain and harness civil society energies for constructive democratic ends. Equally, institutionalization of civil society organizations and reducing their dependence on individual actors is necessary.

5. **Cultural Policy** – In combating the stranglehold that governments exercise on cultural policy in some parts of Asia, donors should focus not only on funding episodic events and productions but also should fund efforts that seek to effect changes in cultural policy. This should however be tempered by the realization that donor agendas are not free of political considerations.

6. **Generational Interventions** – Younger generations must be involved in conversations on arts and culture development; a technology savvy younger generation can speed up the process of real change in paralyzed cultural contexts and at the same introduce skepticism into conversations that will enable clearer thinking on issues and solutions.

7. **Sustaining Ideas** – In sustaining ideas, donor policies need to focus not only on funding cultural events and productions but also in sustaining dialogues and ideas that are the basis of these events and productions.

WORKSHOPS

The five workshops were held in the framework of the topic: **Reflection on the Conditions and Practices of Contemporary Art and Cultural Industries in the Asian Context.**

Workshop 1: Culture as a Social and Political Force in the Post-Soviet, Post-colonial, Post-conflict Societies

Summary of the Presentation

The presentation made by Tejaswini Niranjana (CSCS, India) was about cultural politics in postcolonial societies and specifically looked at the subaltern diaspora of Trinidad and its musical forms of chutney and Indian calypso. An analysis of these musical worlds does not merely allow us to understand Trinidad but it also allows us to think about India differently—Trinidad experienced modernity through an encounter with African ex-slaves rather than through the British coloniser. Women are central to this story for the Indian nationalist woman, the mother, the domestic goddess was understood and imagined in opposition to the shameless non-monogamous Trinidadian Indian woman. The question that was asked is, "How do you understand a music that makes a claim to Indianness while not implying separateness from Africans?"

Key Questions Raised in the Group Discussion

The discussion, led by the moderator Chandraguptha Thenuwara (Vibhavi Academy of Fine Arts, Sri Lanka) revolved around critical cultural studies in the post-Soviet scenario. In India it has been possible to be critical of both colonialism and nationalism. The process has been more difficult in Central Asia

because of the presence of non-democratic regimes. Further, the Soviet institutional model has shown great resilience and no near typology of new institutions has emerged. The post-Soviet political systems have been too short for the emergence of critical language.

Key Recommendations

The recommendations were: 1) the need to build a critical vocabulary about arts and culture and 2) the need for more dialogue between Central Asia and India that might help address common problems in the respective countries. At the same time, questions about the valency of critical language in different locations are important. Marxism, for instance has been formative in thinking about the Indian experience. How would the post-Soviet intellectual grapple with this legacy?

Workshop 2: Contemporary and Traditional Artistic Forms and the Challenges of Transition and Globalization

Summary of the Presentation

Jayachandran Palazhy (Attakkalari Centre for Movement Arts, India) provided an overview of and the challenges confronting Indian folk, traditional and contemporary forms of dance. Training was in the ancient Gurukul form, where students lived with the teacher in his hermitage and served him while undergoing training. Now, however, the system is one of quasi-residential institutions with several European characteristics. Folk traditions were learnt through proximity, by virtue of simply being in the environment where such traditions were practised. Contemporary challenges to folk forms include the fact that with the rapid rate of change that characterises modern life, the folk form is unable to capture the imagination of people, since it is no longer part of the social fabric of everyday life. We see a delinking of these socio-religious contexts today. Earlier, the intelligentsia provided honest and positive feedback. Remuneration was also in kind—gifts of land without tax etc—all of which have disappeared today.

Key Questions Raised in the Group Discussion

The discussion, moderated by Georgy Mamedov (Bactria Cultural Centre, Tajikistan) specially focused on the role of the state. If the feudal patronage systems have disappeared, what do we put in its place? One participant opined that the state is not creating new spaces and has no vision; it merely doles out money in a mechanical fashion. In the Central Asian context the journey into contemporary forms is relatively new. In the Indian context, participants opined that with the rise of Hindu fundamentalism, there is a certain self-censorship that occurs. This led the discussion on what is the connection between South Asian countries in contemporary times? Are contemporary movements influencing each other? Finally, given these contexts, where do we place ourselves, and to whom do we communicate?

Key Recommendations

Extrapolating from the discussion, the suggestions are: 1. In contemporary society, funding for the arts and culture by either the state or civil society should not be mechanical practice but requires a greater understanding and involvement on the part of the funding agencies of arts and culture. 2. In Central Asia, because of the absence or relative newness of a contemporary art sector, civil society interventions in that area is crucial. 3. In the context of rising fundamentalism and strife in different parts of Asia, where artists are particularly targeted, there should be some space for the artists and cultural practitioners to communicate their distress. Perhaps a building of a strong alternate civil society might help in this direction.

Workshop 3: Cultural Industries: What They Bring and What They Take?

Summary of the Presentation

Lawrence Liang (Alternative Law Forum, India) argued that it is possible to imagine "Another Asia" of cultural production where cultural commodities circulate freely in "pirated markets". These pirated markets provide a network of circulation that enables cross-cultural conversation against the "Big Brother" cultural industries. Also, there is a developing "waiting room of cinema" in which amateur cultural producers, excluded from the flows of cultural industry stake their claim.

Key Questions Raised in the Group Discussion

The discussion that was moderated by Lono Simatupang (Gadjah Mada University, Indonesia) centred around the following: 1) Pressures of commercialization present dilemmas to artists everywhere in Asia. To illustate, theatre artists in India have only one National School of Drama catering to them. It is a largely non-remunerative profession (One of the notable exceptions is, for example, the Assamese model, in India, which has retained the "spectacle" and so continues to be remunerative/popular despite cinema. The experience of Kazakhistan was brought out where films are not produced at all. However Hollywood and Bollywood films are consumed. 2) The need to break down the dominant "Hollywood" aesthetic – large budgets, special effects and stars and to build a supportive infrastructure of creativity as the new media can be seen as a "redemptive space".

Key Recommendations

Culture industries today are seen as a big site for investment. However they also facilitate interesting political articulations in the course of their circulation. There needs to be alternate sites and funding available for housing these articulations. New media today, which is also cost-effective, should be utilised towards this purpose.

Workshop 4: Emerging Innovative Models and Opportunities in the Arts and Culture

Summary of the Presentation

The presentation focused on the expedition titled "Whisper of Earth – Silence of Heaven" conducted by Muratbek Djumailev (Art East, Kyrgyzstan) and an international group of artists who travelled through Kyrgyzstan, Kazakhstan and Russia. The artists developed and displayed art along the trip. The presentation was structured into the following parts: Interaction, People, History and Culture, and Nature and Environment. It showed one of the ways of reaching out to a new audience with innovative models of art.

Key Questions Raised in the Group Discussion

Questions in the discussion moderated by Madhusree Dutta (Majlis, India) revolved around the understanding of supporting local art in a bottom-up approach, how to reach out to new audiences and how to conceptualize these audiences. Two connected issues that were discussed in particular were: 1) Problems of a sustainable economic model and independence. Concerns were raised that donors decide based on certain guidelines, despite enormous efforts of artists to go through the application process. 2) Criticism that donors constantly demand innovation even if current models in work have a good outreach to the audience. 3) An artist today has to use all means of funding from the state, the market

or the community to survive. How then to deal with all these sources that come along with their own agendas and constitute a challenge to the artists' independence is the question that needs answering.

Key Recommendations

Any funding agency—state, NGOs or industries—should formulate guidelines that will take into account a) the freedom of a cultural practitioner, b) the mechanics of cultural production and c) the circulation of the same in the public realm.

Workshop 5: Women Artists in Asia

Summary of the Presentation

Anoli Perera (Theertha International Arts Collective, Sri Lanka) focussed on how the arts scene has changed in Sri Lanka since the 1990's towards socially engaging, critical and experimental art forms. She focussed on how women locate thematic approaches for their arts from their own experiences. Paromita Vohra (A Woman's Place, India) focussed on the issues confronted by women in film writing and documentary film making and pointed that there are fewer new feminist approaches visible in this sector. Gulnara Kasmalieva (Art East, Kyrgyzstan) presented a short video titled Farewell Song on her performance in 2002. The video featuring her, had multi layered meanings - at one level the transition to and an expression of modernity and at the other level an expression of female emancipation.

Key Questions Raised in the Group Discussion

Three overarching issues that emerged from this workshop moderated by Umut Asanova (University of Economics Bishkek, Kyrgyzstan) were: 1) The demands of a neo-liberal market to produce mediocre art and many women artists working at the lower rungs of the hierarchy; 2) Women artists are often under pressure to sound politically correct and to display their political commitments; 3) Though there are many specific and particular examples of the effort and struggle that women artists have to face throughout Asia, what is common is the prejudice faced by women artists across this region. Thus the important issue is to make women participate, face challenges and develop far reaching goals for the eventual development of the civil society.

Key Recommendations

1) To enable women artists to sustain their art in a society that does not yet fully recognise their work/worth. This can be through both financial aid to the artists and through advocacy that will help society recognise the worth of women's art; help alter social prejudices that exist even today against women 2) Donors should however stop pandering to the category of 'women' and not define what 'women' artists should talk about. 3) A concrete suggestion that was made was the creation of mentorship programmes and the organising of workshops where older artists can work and hone the skills of younger artists.

Sustainability of Arts and Culture in a Civil Society

PLENARY

Sustainability of arts and culture in a civil society was a focus theme of the second day. The moderator of the day, Arundhati Ghosh (Deputy Director, IFA, India) expressed her hopes that the plenary speakers would reflect on: the focus of sustainability efforts; the creation of new revenue strategies; the pressure and need to measure impact; the need to build sustainable capacities; media support and media policy and what in the multiple negotiations with various stakeholders, is non-negotiable for organizations and individuals engaged in arts and culture work.

Keynote: Transversal Linkages between Culture and Civil Society: Enhancing Sustainability

In his keynote speech: Transversal Linkages between Culture and Civil Society: Enhancing Sustainability, Marco Kusuma-Widijaja (Jakarta Arts Council, Indonesia) raised the fundamental question of why fund the arts. Developmentalist logic is not desirable as it suppresses the critical impulses of art. The imagination of art as an agent of change must be crucially accompanied by social activism and ethical practices that reflect on the effects of the changes produced and is premised upon common values and trust. The economic sustainability of art needs to be creatively imagined. Apart from forming collectives and tax exemptions, highlighting the role of the creative process as research and development is one key lobbying strategy. More crucially, emphasis must be placed on liberating funding from the domain of the state and the market and efforts must be made to engage public funding directly.

Panel discussion: Reflections from other Asian regions: Indonesia, Sri Lanka and Central Asia

Social Sustainability: How Can Civil Society and the Cultural Field Interlock and Mutually Strengthen Each Other? was a panel discussion moderated by Melanita Budianta (University of Indonesia, Indonesia). Gulnara Atipaeva

(Aigine Research Centre, Kyrgyzstan) drew attention to the fact that rather than ushering in social transformation, civil rights in fact are proving to be the source of deep social instability because modern political imaginations of civil society run counter to traditional values and beliefs– ideas such as kinship that are valuable in cultural formations carry negative connotations of tribalism and primitivism in the social domain. Though the search for cultural moorings has dangerous ethnically divisive overtones, it is a cultural reality that we need to engage with.

Lono Simatupang (Gadjah Mada University, Indonesia) drew attention to the need for sustaining sudden upsurges of community solidarity in the wake of crises. This can be enabled through institutional forms that are responsive to the needs of the community.

Shuddhabrata Sengupta (Sarai CSDS, India) argued against the hermetic separation of culture and society arguing that culture is in fact society performed, reflected on, critiqued or imagined. Hence the formulation of how we relate society to culture should be rephrased as how the same phenomenon appears to us at different times as culture, politics, society and belief systems. The messy relationship between cultural intervention, political agendas and society needs to be thought of not in terms of occasional episodes but on an everyday basis.

Jagath Weerasinghe(Theertha International Arts collective, Sri Lanka) argued that the relationship of culture with civil society is self evident and obvious. The artist as a social worker acquires pre-eminence in her willingness to engage with art that does not necessarily have a market, but that is potentially an instrument of social change. Aesthetics is then a dialogic space. He argued that in contemporary civil society activities there are two ways of dealing with social issues: one is political and the other is religious and that artists offer a third channel for dialogue and engagement.

Speech: Economic Sustainability - Funding for the Arts: Opportunities and Conditionalities:

State, Donor and Corporate Funding Opportunities and Conditionalities: State, Donor and Corporate Funding was a speech given from the point of view of the artist Anoma Rajakaruna (Independent artist, Sri Lanka). She reflected on her experience as a filmmaker and a freelance photographer, in circumstances marked by conflict between two ethnic groups. She drew attention to the manner in which the state clamped down on freedom of expression and contracted public spaces where art can be exhibited/ screened; and to the influence of oppressive state practices on donor funding. State support is only available for projects that toe the state line: heritage and cultural production that highlights the glorious past of Sri Lanka. Donors and Corporate funding is also influenced by the state. Donor funding is often available only for projects that address the grassroots and are extremely local in their influence; projects that seek to address a cross section of society and ethnic communities are not funded.

Key Issues raised in the plenary sessions

1. **The Recovery of Public Space** – How can public space be defended in the face of a receding state, an expanding private sector and aggressive sectarianism?
2. **Ethical Issues in Donor Policy** – Critical reflection on ethical issues in donor funding policies. Greater transparency, openness and dialoguing is necessary in dealing with state pressures on the independent functioning of donor organizations. Further the extent to which donor policies govern distribution circuits needs critical examination.
3. An important factor in the linking of arts and civil society is the political regime that exists in a particular country.

4. In a context where other actors in a society such as the media and the social sciences are weak and the social responsibility on art is greater, how must cultural actors and activists negotiate between the impulse to join civil society and the desire to preserve their autonomy?
5. The assumption funders make that cultural processes are quantifiable is flawed and is dangerously co-optive of management speak. The really important question to ask whether the ideas supported begin to have currency.
6. In attempting to define the role of art, it is not fair to hold artists and cultural practitioners hostage to the idea of urgency all the time. Cultural processes are a nursery of society and as such cannot always be performed only in the activist context.

Key Recommendations of the plenary sessions

1. **The Perils of Developmentalism** – Developmentalist logic that sees arts as valuable only in so far as it serves developmental processes is not desirable as it suppresses the critical impulses art serves in civil society.
2. **Sustainability of Ideas and Organizations** – Sustainability efforts must not focus on organizations alone; while they are important conduits the focus of sustainability should be on the mission/ideas that form its content.
3. **Art as Agent of Change** - Sustainability efforts should realize that the crucial role of the arts in any society is in being an agent of change, in tearing down extant social patterns and introducing new and experimental visions of change. Sustainability of this change must properly be in the domain of social activism.
4. **Interlinking Culture and Civil Society** –
    a. Cultural "preconditions" for civil society concepts and ideas need to be unearthed and a link forged among public policy, human rights and cultural organizations at different levels for truly constructive civil society engagements.
    b. The messy relationship between cultural intervention, political agendas and society needs to be negotiated with a stamina and patience.
5. **Funding Artistic and Cultural Production** – Donor activity must focus on institutional development apart from funding programs and production alone and further funding what is otherwise unfunded by the market –the early stages of the creative process
6. **Lobbying for State Funding** – Lobbying for public (state) funding can use three crucial arguments: (i) the importance of the role of artists and the arts in the struggle for independence; (ii) the importance of arts and artists to the creative economy; and (iii) the importance of artistic and cultural achievements in securing global recognition for the country. And yet, these arguments must be recognized as tactical strategies and not as matters of principle since they run the risk of instrumentalizing and commercializing the practice of art for national and economic reasons. In the long run artistic production should become independent of the state and the market by raising support from the general public. This is the only way it can truly ensure sustainability in the long run.

WORKSHOPS

The six workshops were held in the framework of the topic: **Strategies to Increase the Sustainability of the Cultural Field.**

Workshop 1: Cultural Management Training

Summary of the Presentation

The issues in the main presentation raised by Sanjana Kapoor (Prithvi Theatres, India) and Rajendran Nathan (Hivos RO, India) were a reflection of a HIVOS-Prithvi initiative to formulate a curriculum for cultural management and a methodology of arts management that could then be passed on to smaller performing arts organizations. Sanjana reflected on Prithvi Theatre's attempt to be a home for parallel theatre, providing world class facilities at subsidized prices. One of Prithvi Theatre's aims was to do as many shows as possible. For example, last year they had 566 shows. This is particularly important because there is a paucity of such spaces in Bombay even as there is an abundance of artists and audience. However, the presenter asked: Does the number of shows impinge on the professionalism of the performances? In a society with scarce resources, how does one demarcate ones priorities? The presenter stated that Prithvi could advise, support and work with newly emerging groups.

Key Questions Raised in the Group Discussion

The discussion moderated by Milena Dragicevic Sesic ((Arts & Culture Sub Board, OSI, Professor of University of Arts, Belgrade)) mainly revolved around and established that training needs are huge and

diversified and should include universities on the one hand and professional organizations that create small and specifically focused curricula on the other.

Key Recommendations

1) A suggestion was made to cultural studies departments that they should not merely have an academic orientation but need to help develop cultural training curricula. 2) Certain recommendations that came up for the donor organizations were: a) Internship exchange programmes for managers, not just between the U.S., Europe and Asia but within intra-Asian networks, b) Organizational divisions within donor institutions need to be overcome and c) Local organizations need to lobby with their own governments.

Workshop 2: Community Outreach and Audience Development

Summary of the Presentation

Parakrama Nireilla (Theatre of the People, Sri Lanka) elaborated on his organisation, Theatre of the People (TOP), which is the first mobile theatre group in Sri Lanka. Their aim is to create a cultural platform to help establish a pluralistic and inclusive society based on democratic principles in Sri Lanka. The multi-ethnic performing group consists of about 25 young Sinhalese and Tamils actors and performances are conducted in different languages. All these help community outreach and audience development.

Key Questions Raised in the Group Discussion

Some main conclusions of the workshop that was moderated by Paromita Vohra (DEVI PICTURES, India) were 1) A simplified notion of sustainability should be refrained from where the focus is on getting back the money invested in a production. Instead a more inclusive term of sustainability should be used where you focus on enlivening a cultural space. 2) The notion of a collective is important. Of the things that connect theatre people, sculptors and filmmakers are principles, politics and the desire of making art. Networks of artists as well as audiences and cultural centres could be built on these notions. 3) It is also important to gain credibility for ones work, since that will help bring a conversation into the mainstream, almost infiltrating it like a virus. 4) For any art to be successful, one has to put consistency in one's work and also develop a new language that appeals to all the local communities.

Key Recommendations

It is vital to invest in not only financially but also in the idea of building 1) a network of similar thinking artists and 2) an educational system that will create a viable second generation of artists.

Workshop 3: Organizing Cultural Actors on a National Level

Summary of the Presentation

The presentation of Yudi Tajudin (Teater Garasi, Indonesia) was on Teater Garasi's experience through which he intended to raise questions common to Asian artists relating to state support, political conditions, and funding and common themes in their work. Recently they have been active in the area of outreach—they organised a platform for all artists in Indonesia to discuss common problems; they

worked with high schools students, with earthquake victims; they have also done work on audience development.

Key Questions Raised in the Group Discussion

The discussion moderated by Jake Oorloff (Independent artist, Sri Lanka) raised the following: 1) whose interests does a national theatre serve or what constitutes a national theatre but it was pointed out that while maintaining the notion of cultural differences the question of coming together and discussing common issues and problems should not stop. 2) It was also suggested that it is time to garner new technologies such as internet and mobile technologies and think of newer kind of audiences established through the same.

Key Recommendations

In conclusion the workshop came up with important recommendations 1) Civil society and cultural actors must organise and interact amongst themselves. 2) Cultural practitioners should coordinate in groups such as unions that can act as an anti-repressive force to the government. 3) International expertise from different locations/situations must be sought. 4) Players in different fields must be encouraged by donors to create networks. 5) The capacity building of artists who will be interacting with the law makers and lobbying for policy level changes is even more essential. Both artists and donors need strong advocacy of arts and culture at international platforms; so capacity building of artists to voice themselves and to have a slightly more programmatic approach to arts is achieved.

Workshop 4: Cultural Debate and Culture of Debate

Summary of the Presentation

Prashant Parikh (Managing Trustee, Mohile Parikh center, India) began by highlighting the fact that debating is one of the ways in which equality is practised. Debate is, however, made difficult by the presence of the following factors: disempowerment, hierarchies, culture of deference in institutions. His presentation raised the point that access to information is needed to correct the asymmetries of power, else you have violent skirmishes of the sort recently seen in Indian universities.

Key Questions Raised in the Group Discussion

The discussion moderated by Anmol Vellani (India Foundation for Arts, India) 1) It was felt that NGOs are unable to capture the imagination of citizens of moderate views. Extremists are colonizing this 'middle ground' mind space, and the urgent need of the hour is to find a way to stop the preaching to the choir, and start charting a course for meaningful debate.

Key Recommendations

1) One-way to create debate is to promote the study of the humanities which seems to be finding fewer and fewer takers. 2) Other ways of doing it is by following a three fold agenda: a) strengthening of infrastructure b) strengthening milieu that can promote public debate and c) strengthening of particular types and modalities of pursuing debate.

Workshop 5: Media Strategies and the Development of Quality Cultural Journalism

Summary of the Presentation

Sadanand Menon (Asian College of Journalism, India) pointed to the takeover of the markets that has led to the sidelining of a critical discourse in the media. In a context where generating revenue has become the most important factor, the arts and culture sections have been specially hit. The only way this trend can be overcome would be if an alternative parallel space could be created– particularly drawing from new technologies. This would also enable the creation of niche journalists well versed with the nuances of arts and culture and provide a platform for critical discourse.

Key Questions Raised in the Group Discussion

Among the questions raised in the workshop moderated by Loe Schout (Hivos, Netherlands) include: Have the audiences been reconfigured? How to reintroduce criticality to arts which is in the media being reconfigured through the lens of entertainment? How can a critical discourse be built on emptiness that now exists? How to find foot soldiers who will establish a network on which a network may be built? How does one engage with languages other than English?

Key Recommendations

1) The creation of an alternate parallel space, especially drawing on new technologies. This will be a forum for critical discourse and cultivating critical journalists

Workshop 6: Improving the Cultural Policy Framework – Where to Begin?

Summary of the Presentation

The presentation of Ahmat Madeyuev (Centre for Public Policy, Kyrgyzstan) highlighted some of the issues that need to be taken into account when thinking about a cultural policy framework: 1) the diversity of identities, civil, professional and ethnic 2) ones position in a globalized world 3) A subconscious intuitive cultural policy which influences decision makers and does not reflect on its implications 4) the difference between the ongoing political process and policy.

Key Questions Raised in the Group Discussion

The key issues raised in the workshop moderated by Dragan Klaic (OSI Sub Board) were: A cultural policy has to be operational within the legal framework and especially along with constitutional values. Despite initiatives and influences from civil society the nation-state in all its different institutions and organs remains the key actor for the development towards a cultural policy. A cultural policy has to be set in relationship to other fields and especially recognize the influence of education. Besides the preservation of cultural heritage there is an urge to transform arts and culture into a notion of contemporary creativity. Culture determines the question of identity and is, thus, directly related to problems of nationalism and the inclusion of minorities and marginalized people. Thus, a cultural policy that supports a coexistence of different communities within the boundaries of a state has to be inclusive of all kinds of cultures.

Key Recommendations

1) The need for a Cultural Policy that will address contemporary cultural practice and will take into account the diversity of cultures within.

Strengthening the Cultural Field: Networking, Cooperation and Advocacy

PLENARY

Strengthening the cultural field: networking, cooperation and advocacy was the focus theme for the third day. Moderator of the day – Dragan Klaic (OSI Sub Board) introduced the plenary session as one that would reflect on methods of connectivity and synergy among, and relationships between, cultural actors. Defining sustainability of cultural organizations as improving the quality of cultural output within the carrying capacity of supporting systems in accordance with their needs and beyond their expectations, he argued that cultural change is impossible without cultural debates and policy changes that are only possible when cultural actors organize themselves. The question 'why fund art' cannot have one fixed answer that will work in all situations and has to be answered in view of tactical considerations. Global crises, he argued, pose important challenges but also opportunities for cultural actors to engage actively in societal change.

Keynote: Cooperation and Advocacy: An Integrated View

In her key note speech: Cooperation and Advocacy: An Integrated View, Anoli Pereira (Theertha International Arts collective, Sri Lanka) reflected on art practice in a geopolitical context that is ridden with conflict and ethno-national-chauvinism and argued that collaboration, networking and exchange permit art interventions that contain within them complex codings of alternative transformative strategies. In situations where political dialogue is in disarray, collaborative projects and exchanges affect a crossover between art and activism, reinventing art practice as social praxis, she discussed key issues that emerge in art's engagement with activism.

Panel Discussion: UNESCO Convention on Cultural Diversity and its Implementation in the Asian Context

The UNESCO Convention on Cultural Diversity and its Implementation in the Asian Context was a panel discussion moderated by S. V. Srinivas (Senior Fellow, CSCS). He said that the convention introduces the idea that cultural diversity can best be protected through a national cultural policy and that the desirability of such a national policy and its implications for rights protection, culture industries and intellectual property would frame the deliberations of the panelists.

Sitharamam Kakarala (Director, CSCS) identified a set of opportunities and constraints that CCD provides for. The opportunities are: the linking together of culture on the one hand and development and trade on the other; the insistence on national cultural policies as providing the framework for cultural protection and the space it opens up for civil society action in redefining the notion of cultural diversity. The principal constraints are: the pre-eminence given to sovereignty especially in light of the differences in the role of the state perceived in South Asia and Central Asia; and the lack of clarity in the legal field occupied by the UNESCO Convention and other international agreements, most crucially the WTO agreements.

Ashish Rajadhyaksha (Sir Ratan Tata Trust/CSCS, India) focused on two questions in his presentation: Is a national cultural policy legally possible and enforceable? Is any such policy desirable? He drew attention to early documents that argued against direct state intervention and grant support in the cultural domain. A vast amount of text has been dedicated to identifying the diverse investments across sectors the state needs to make for an effective cultural policy. The Fifth Five Year Plan's Task Force on Culture acknowledges the sheer multiplicity of Departments addressing cultural policy in one form or the other, recommending: "greater coordination between the Department of Culture and other administrative units (which had) a cultural component… specially the fields of information, broadcasting, mass media, tourism, social welfare, agriculture and the welfare of industrial workers" as the tangible basis for any cultural policy.

Lawrence Liang said that the CCD raises a set of questions around the idea of cultural diversity that are more important than any solutions it holds out. Important thematic concerns that he flagged were: "Is there a possibility of having a National Cultural Policy without a singular "National Culture", cultural diversity as a normative aspiration and the relationship of the CCD to Intellectual Property?" He argued that the CCD was not appropriate to the Indian context owing to the sheer diversity of cultural practices in India make the idea of a national cultural policy impossible.

Key Issues raised in the plenary sessions

1. **Knowledge Production**- The challenge posed in the knowledge context is not only that of western monopoly over knowledge production, it has to do with the fact that development strategies that emerge from this knowledge production are also developed in the West. The challenge is to enable intra-Asia networks to confront and contest these knowledge production practices through the creation of alternate knowledge bases.
2. **Political Neutrality versus Political Engagement** – The cross-over between art and activism rarely takes the form of simple art interventions; in exploring the transformative potential of art, artists often experience a conflict between their desire to enter into critical alliances with civil society groups/government and their need to remain independent of political affiliations.
3. **Cultural Policy**: The key issues that were raised in the context of the CCD are:
    a. There is no singular national culture that can provide the basis of a national cultural policy; there is a diversity of cultural practices that resist definition. Thus legal definitions of culture restrict its dynamic potential.
    b. National cultural policy is problematic when it is linked to a politics of cultural nationalism that equates the community with the nation and places the state in control of the resources of the community;
    c. The protection of cultural diversity through property forms is contentious.
4. Competing Rights – How can the tensions between communal rights and individual rights be resolved?

Key Recommendations of the plenary sessions

1. **Challenges for cultural action** – Global crises such as the global economic crisis and the climate change crisis pose important challenges and provide important opportunities for cultural actors to engage actively in societal change.

2. **Cultural Networking and Exchange** - The focus in such programs needs to move beyond developing the capacities of young artists and focus also on providing platforms for mature artists to come together on.
3. **Civil Society Engagements** – In protecting and promoting cultural diversity, civil society groups must focus not on legal sites but instead on lobbying, building knowledge bases, recreating possibilities in the tension between culture and trade and creating new networks of sharing.
4. **Cooperation and Advocacy**: Diasporic artists through collaborative art exchanges with local artists elsewhere are crucial nodal points in building international momentum on local issues.

WORKSHOPS

The four workshops were held in the framework of the topic: **Data Sharing, Networking, (International) Cooperation and Advocacy**

Workshop 1: Networking and Building up a Knowledge Base on Arts and Culture

Summary of the Presentation

The presentation of Agung Kurniawan (Artistic Director, Kedai Kebun Forum) raised the question that though networking is seen as key to sustainability, sometimes the competition for funding on the intra-national level prevents the exchange of information and even precludes formal networking among artists.

Key Questions Raised in the Group Discussion

The discussion moderated by Zuhra Halimova (OSI, Tajikistan) raised the following: 1) In contrast to the position raised above, there is a possibility that with the exchange of information on how to raise funds through different means, networking can be seen as a productive and necessary input to maintain sustainability for individual projects. 2) In Central Asia the lack of infrastructure further complicates effective networking. Additionally, networks need to be sustained through effective protocol and moderating. 3) Donors stress the importance of networking for the exchange of information, reflection upon your own work and to compare your work with others. Sharing information is crucial especially for the common problem of archiving and creating an alternative history.

Key Recommendations

1) The difficulties of different interests and diverse circumstances of countries have to and can be overcome through the common interest of creating archives and an alternative history in the art space. 2) Donors have been and should continue to be open to discuss issues of networking and deepen the mutual understanding of the perceived obstacles and benefits.

Workshop 2: International Cultural Festivals and International Cultural Cooperation

Summary of the Presentation

The key issue raised by Ade Dharmawan (Runagarupa, Indonesia) was, how does one use the forum of International festivals to create an alternative space, bring different artistic expressions on a common

platform and know and learn about each other. Festivals such as the Jakarta Video Festival create new venues for knowledge sharing, skill development, advocacy and collaboration. The festival was also an example of how new media can be effectively used today.

Key Questions Raised in the Group Discussion

1) Unfortunately, such a model is missing in Sri Lanka as well as India where festivals act in bridging the gap of the generational divide. 2) Another example was the successful trend that has emerged in the sphere of small scale film festivals like Bursa, Singapore and Busan among others, which are increasingly attracting more audience and have found their own channels of alternative network and have become newer forums for cooperation.

Key Recommendations

1) It can be said that festivals help initiate public debate, enable lobbying with the state and create alternative channels and networks among non state actors. 2) It was felt that it is important not to let the festivals become a routine affair but to inject them with dynamism. It is important to know if these forums deal with the artists generously or proclaim their own glory. To ensure this, there should be a dialogue with the media and donors.

Workshop 3: Interaction with the Diaspora and 'Diasporic' Cultural Practices

Summary of the Presentation

Since there was no speaker, the moderator Theodore Levin (OSI ACNP Sub-Board, USA) prefaced the discussion by pointing to instances where the diasporic communities contributed to the growth of arts and culture.

Key Questions Raised in the Group Discussion

The discussion raised the following: 1) What are the fields that were considered an area of concern to the diasporic communities and methods to approach them? 2) How to draw on the power of the diasporic community (financial as well as creative resources)? 3) Would it be possible to create cultural politics among diasporic communities that would enrich the communities? Methods such as political lobbying could also be used to create a cultural politics. 4) One important question that was raised was who has the right to represent the identities of the diaspora. How do you deal with contexts where for instance, exiled artists cannot mix with the people of the new country and feel out of place in their home country.

Key Recommendations

1) The workshop felt the need for an artist agency that would enable artists to connect with other artists 2) Artists should be encouraged to connect with other artists—not just those from the diasporic communities but also among those artists in the country of their domicile. 3) Recasting local artists to look forward to connecting with their own communities should be encouraged.

Workshop 4: Current Local and International Advocacy Initiatives

Summary of the Presentation

Asel Kuttubaeva (International Center Interbilim, Kyrgyzstan) highlighted how lack of financial support and political apathy plagues the arts and culture sector in Central Asia. The initiatives that do exist, including lobbying, need interrogation.

Key Questions Raised in the Group Discussion

The discussion moderated by Arundhati Nag (Rangashankara, Bangalore) raised the following: 1) There was a broad agreement that networking among the art and culture actors in Central Asia is weak. Also, there is apathy to the cultural policy issue, as the region is still working under the Soviet style regime. 2) The conditions of independent art productions today are highly dependent on financial resources. Therefore, independence from any agenda that comes along with the financial resources is a challenge faced by art.

Key Recommendations

1) Policies need to be in tune with current times and needs. 2) There is a need for a critical interrogation of cultural policy and towards whom it should be directed. 3) It is futile to talk of cultural policies without taking into account the socio-political configurations within which a state operates. We too need to be wary about how cultural policies can be subverted by mainstream cultural forms. Cultural practitioners need to play a very proactive role to create means through which cultural goals can be attained.

Conclusions of the Conference

The overall experience of the conference was very positive: It was an unprecedented effort with a unique constellation of Asian artistic and cultural representatives and with the programme that addressed the wide range of highly relevant issues. The atmosphere at the conference was very good and it proved to be a tremendous learning experience for the organizers. Even if it hasn't yet brought about any concrete results, it bridged rather disconnected regions; included Central Asia in the mental map of the other Asians; and took the first step in creating opportunities for further and deeper connections; new potentials and horizons, which now need to be followed up on and pursued in accordance with the participants' as well as the organizers' interests and goals.

This conference left us with several conclusions about connecting the Asian cultural actors, upon which we should reflect and build in the future. Those are:

Crucial role of the arts in any society is in being an agent of change, in tearing down extant social patterns and introducing new and experimental visions of change. Sustainability of this change must properly be in the domain of social activism.

Funding artistic and cultural production need to focus also on sustaining dialogues and ideas, which are at the basis of that what is already funded: cultural events, productions and institutional development.

Interlinking Culture and Civil Society
The messy relationship between cultural intervention, political agendas and society needs to be negotiated with stamina and patience. Cultural "preconditions" for civil society concepts and ideas need to be unearthed and a link forged among public policy, human rights and cultural organizations at different levels for truly constructive civil society engagements. In protecting and promoting cultural diversity, civil society groups must focus not on legal sites but instead on lobbying, building knowledge bases, recreating possibilities in the tension between culture and trade and creating new networks of sharing.

Appendices

Appendix 1: Participants' List

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Appendix 2: Conference Agenda

Culture Asia: Connecting Cultural Actors
AGENDA

Day I, Sunday 14 December 2008:
Contemporary Artistic Creativity in Asia and Civil Society

Time	Session
09.00 – 09.05	**Welcome and introduction (Venue: MC Hall Building 1)** Sitharamam Kakarala, Director CSCS and Bohdan Krawchenko (Kyrgyzstan), moderator of the day
09.05 – 09.25	**Opening (Venue: MC Hall Building 1)** Manuela Monteiro, Director Hivos and Katalin Koncz, Director OSI Budapest
09.25 – 09.55	**Panel discussion: Perspectives on culture and civil society in Asia (Venue: MC Hall Building 1)** *Initiator:* Rustom Barucha, India
09.55 – 10.40	Jagath Weerasinghe, Theertha International Arts Collective, Sri Lanka Ade Dharmawan, Ruangrupa, Indonesia Ariunaa Tserenpil, Mongolia Arts Council, Mongolia Zuhra Halimova, Director, OSI, Tajikistan
10.40 – 11.00	*Coffee / tea* **Venue: MC Lounge, Building 1**
11.00 – 11.30	**Q&A** on Perspectives and additional points of view **(Venue: MC Hall Building 1)** Bohdan Krawchenko (Kyrgyzstan), moderator of the day
11.30 – 12.00	**Setting the stage, part I (Venue: MC Hall Building 1)** *Background, objectives, the core issues conference wants to address and expected results of the conference* Loe Schout, Hivos Ted Levin, OSI ACNP Sub-Board Chair
12.00 – 12.30	**A transcontinental perspective. Cultural cooperation in Africa: sharing experiences (Venue: MC Hall Building 1)** *Presentation of the process of the Arterial conference on culture held in 2007 in Senegal* **Q&A**
12.30 – 12.50	Bohdan Krawchenko (Kyrgyzstan)
12.50 – 13.00	**Setting the stage, part II (Venue: MC Hall Building 1)** *Introduction to the agenda (the intended processes, working methods)and* *Instructions for the afternoon sessions in the working groups and for the end of the day* Bohdan Krawchenko (Kyrgyzstan)

13.00 – 14.30	*Lunch* **(Venue: MC Lounge)**
Installations/ Exhibitions	**Charles Handy Room in Building 11, will have a computer and projector for showcasing the work of our participants through the day**
14.30 – 16.00	**Workshops: Reflection on the conditions and practices of contemporary art and cultural industries in the Asian context (All Workshop Rooms in Building 11, also knows as MDC Building**
Workshop 1	Culture as a social and political force in the post-colonial societies (Venue: Carl Jung Room, Building 11) Presenter/Speaker : Tejaswini Niranjana, CSCS, India Moderator: Mr. Chandraguptha Thenuwara, Vibhavi Academy of Fine Arts, Sri Lanka Reporter: Aparna Balachandran
Workshop 2	**Contemporary and traditional artistic forms and the challenges of transition and globalization**. **(Venue: Edward de Bono Room, Building 11)** *How do contemporary artists and art initiatives cope with the dominance of Western art market and institutions on the one hand and increasing nationalist tendencies, religious fundamentalism, etc on the other?* Presenter/Speaker: Jayachandran Palazhy, Attakkalari Centre for Movement Arts, India Moderator: Georgy Mamedov, Bactria Cultural Centre, Tajikistan Reporter: Neela Badami
Workshop 3	**Cultural industries: what they bring and what they take (Venue: Stephen Covey Room, Building 11)** *Development of cultural industries is seen as a panacea to the financial stability of the art and culture and as a tool of economic development of the society at large. How to resist pressures of commercialization and sustain cultural objectives?* Presenter/Speaker: Lawrence Liang, Alternative Law Forum, India Moderator: Lono Simatupang, Gadjah Mada University, Indonesia Reporter: Prashant Iyengar
Workshop 4	**Emerging innovative models and opportunities in the arts and culture (Venue: Frederick Herzberg Room, Building 11)** *An exchange of ideas and examples of inspiring, innovative grass-root, bottom-up initiatives, new media arts, alternatives in art production and distribution* Presenter/Speaker: Muratbek Djumailev, Art East, Kyrgyzstan Moderator: Madhusree Dutta, Majlis, India Reporter: Philipp Socha
Workshop 5	**Women artists in Asia (Venue: Sigmund Freud Room, Building 11)** *Discussion on challenges Asian women artists face in male-dominated environment. What strategies could be developed to increase women's participation* Discussants: Anoli Perera, Theertha International Arts Collective, Sri Lanka

Gulnara Kasmalieva, Art East, Kyrgyzstan
Paromita Vohra, A Woman's Place, India

Moderator: Umut Asanova, University of Economics Bishkek, Kyrgyzstan
Reporter: Sanam Roohi

16.00 – 16.30	*Coffee / tea* **Venue: MDC/Building 11**
16.30 – 17.10	**Reporting back from workshops (Venue: Auditorium No. 2, Building 12)**
17.10 – 17.20	**Personal reflection on the day (Venue: Auditorium No. 2, Building 12)** Mr. Kasinathar Gnanadas, Scriptnet, Sri Lanka
17.20 – 17.50	**Conclusions** regarding priorities and cross cutting findings for further discussions: an integration of reports Bohdan Krawchenko (Kyrgyzstan) Paul van Paaschen, Hivos
17.50 – 18.00	**Introduction to the cultural program of the night (Venue: Auditorium No. 2, Building 12)** Rajendran Nathan, Hivos RO, India
18.00 – 19.00	*Break*
19.00 –	**Dinner and cultural programme (Attakkalari Centre for Movement Arts, India) (Venue: Amphitheatre/Building 8)**

Day II, Monday 15 December 2008:
Sustainability of the Arts and Culture in a Civil Society

Time	Session
09.00 – 09.10	*Short review of the conclusions from day 1* **(Venue: Audi 2, Building 12)** *Review of the day program. Introduction of the key note speaker* Arundathi Ghosh, India Foundation for the Arts, moderator of the 2nd day
09.10 – 09.40	**Transversal linkages between culture and civil society: enhancing sustainability (Venue: Audi 2, Building 12)** *keynote speech* Marco Kusumawijaya, Jakarta Arts Council, Indonesia
09.40 – 10.00	**Q&A** Arundathi Ghosh, moderator of the day
10.00 – 10.50	**Social sustainability:** **How can civil society and cultural field interlock and mutually strengthen each other? (Venue: Audi 2, Building 12)** *Panel discussion*

	Lono Simatupang, Gadjah Mada University, Indonesia Gulnara Atipaeva, Aigine Research Centre, Kyrgyzstan Shuddhabrata Sengupta, Sarai and CSDS, India Moderator: Melani Budianta, University of Indonesia
10.50 – 11.10	*Coffee/tea* **Building 11/12**
11.10 – 11.30	**Economic sustainability:** **Funding for the arts – opportunities and conditionalities: state, donor and corporate funding? (Venue: Audi 2, Building 12)** Anoma Rajakaruna, independent artist, Sri Lanka
11.30 – 11.45	**Workshop on Indian dance (Venue: Audi 2, Building 12)** **Performers:** Denny Paul Remya K.N **Q&A (Venue: Audi 2, Building 12)**
11.45 – 12.15	Moderator: Arundathi Ghosh (India), moderator of the day
12.15 – 13.30	*Lunch* **(Building 11, MDC)**
13.30 – 15.00	**Workshops: Strategies to increase the sustainability of the cultural field**
Workshop 1	**Cultural management training (Venue: Carl Jung, Building 11)** *Arts management training is an immense need for most cultural initiatives. What are available resources and appropriate models for improving management capacities? How can experiences be used in different contexts?* Presenter/Speaker: Sanjana Kapoor, Prithvi Theatres, India and Rajendran Nathan, Hivos RO, India Moderator: Milena Dragicevic Sesic, OSI ACNP Sub-Board, Serbia Reporter: Aparna Balachandran
Workshop 2	**Community outreach and audience development (Veneu: Edward de Bono, Building 11)** *Reaching out to an audience is pivotal for sustainability. The workshop will collect experiences from practice of how outreach can be improved and what artist can do to raise the interest for the arts with broader audiences.* Presenter/Speaker: Parakrama Niriella, Theatre of the People, Sri Lanka Moderator: Paromita Vohra, A Woman's Place, India Reporter: Sylvia Braam
Workshop 3	**Organizing cultural actors on a national level (Venue: Frederick Herzberg, Building 11)** *The arts and culture often has a weak organisation base to represent common interests vis a vis government. Examples of initiatives in Asia, how they developed strategies to improve professional cooperation and interest organisation* Presenter/Speaker: Yudi Ahmad Tajudin Teater Garasi, Indonesia Moderator: Jake Oorloff, independent artist, Sri Lanka

	Reporter: Elizabeth Thomas
Workshop 4	**Cultural debate and culture of debate (Venue: Stephen Covey, Building 11)** *The public debate in society on cultural as well as on urgent social and political issues can be driven by cultural activists. How strong or weak is the culture of debate/debating developed in the Asian context? How can arts and culture professionals and activist contribute to its development? The experiences and successful strategies from the different Asian regions.* Presenter/Speaker: Prashant Parikh, Mohile Parikh Center, India Moderator: Anmol Velani, India Foundation for Arts, India Reporter: Neela Badami
Workshop 5	**Media strategies and the development of quality cultural journalism (Venue: Sigmund Freud, Building 11)** *The media are indispensable for the promotion of the arts and for discussing the quality and meaning of cultural production. How do local and regional media respond? What is the cultural competence of media? How to nurture good relationships with journalists and develop a media strategy for cultural initiatives and organizations?* Presenter/Speaker : Sadanand Menon, Asian School of journalism, India Moderator: Loe Schout, Hivos, Netherlands Reporter: S. Ananth
Workshop 6	**Improving the cultural policy framework – where to begin? (Venue: Charles Handy, Building 11)** *Cultural policies are hardly developed in most Asian countries, or they remain a dead letter. The workshop will review examples of how cultural policies have been developed by influence of the civil society* Presenter/Speaker: Ahmat Madeyuev, Centre for Public Policy, Kyrgyzstan Moderator: Dragan Klaic, OSI ACNP Sub-Board Reporter: Philipp Socha
15.00 – 15.30	*Coffee / tea* **Venue: Building 11/12**
15.30 – 16.30	**Reporting back from workshops (Venue: Auditorium 2, Building 12)** Arundathi Ghosh (India), moderator of the day Reporters
16.30 – 16.40	**Conclusions** regarding priorities and cross cutting findings for further discussions: integration? Arundathi Ghosh (India), moderator of the day Paul van Paaschen, Hivos
16.40 – 16.45	**Introduction** to the further events **(Venue: Auditorium 2, Building 12)** (bilateral meetings, separate formal and informal networking) and announcement of the (cultural) programme of the evening Arundathi Ghosh (India), moderator of the day

17.00 – 19.00	**Parallel meetings organised by Hivos and OSI (Venue: Auditorium 2 and Workshop rooms in Building 11, rooms to be announced)**
19.00 – 19.30	*Break*
19.30 –	**Dinner and cultural programme, Exit from Gate 6** (Ranga Shankara Theatre)

Day III, Tuesday 16 December 2008:
Strengthening the Cultural Field: Networking, Cooperation and Advocacy

Time	Session
09.00 – 09.10	**Venue: Auditorium 2, Building 12** *Short review of the conclusions from day 1* *Review of the day program.* *Introduction of the key note speaker* Dragan Klaic, OSI ACNP Sub-Board, moderator of the 3rd day
09.10 – 09.40	**Cooperation and advocacy: an integrated view (V enue: Auditorium 2, Building 12)** *Key-note speech* Anoli Perera, Theertha International Arts Collective, Sri Lanka **Q&A**
09.40 – 10.00	Dragan Klaic, OSI ACNP Sub-Board, moderator of the 3rd day
10.00 – 10.20	**The UNESCO Convention on Cultural Diversity and its implementation in the Asian context (V enue: Auditorium 2, Building 12)** *Introduction and discussion* Speakers: Sitharamam Kakarala, CSCS Ashish Rajadhyaksha, Sir Ratan Tata Trust/CSCS Lawrence Liang, Alternative Law Forum, India Moderator: S.V. Srinivas, CSCS
10.20 – 10.40	**Short reflections on other parts of Asia by participants** Zuhra Halimova, OSI, Tajikistan Melani Budianta, University of Indonesia, Indonesia Jagath Weerasinghe, Teertha Arts Collective, Sri Lanka
10.40 – 11.00	*Coffee / tea* **(Building 11/12)**
11.00 – 12.30	**Workshops (4x, parallel) on:** **Data sharing, networking, (international) cooperation and advocacy**
Workshop 1	**Networking and building up a knowledge base on arts and culture (Venue: Edward de**

	Bono, Building 11) *Networking among cultural organisations and compilation of data on artists and artistic production is critical for international visibility and cooperation. A reflection on practical experience and possibilities to give more prominence this area of work.* Presenter/Speaker: Agung Kurniawan, Cemeti Art Foundation, Indonesia Moderator: Zuhra Halimova, OSI, Tajikistan Reporter: Philipp Socha
Workshop 2	**International cultural festivals and international cultural cooperation (Venue: Frederick Herzberg)** *Apart from attracting audiences, international cultural events play the role of enhancing cooperation and facilitating professional development, advocacy and public debate. An exchange on existing and possible initiatives in Asia and a reflection on their functioning.* Presenter/Speaker: Ade Dharmawan, Runagarupa, Indonesia Moderator: Gulnara Abikeyeva, independent film critic, Kazakhstan, (to be confirmed) Reporter: Sanam Roohi
Workshop 3	**Interaction with the Diaspora and 'diasporic' cultural practices. (Venue: Stephen Covey, Building 11)** *The Asian art diaspora plays an important role in the global art world. What can the diaspora do to promote, connect and include their colleague-compatriots in the international art world? How can it influence the development of the contemporary arts and culture in the homeland?* Presenter/Speaker: No speaker Moderator: Theodore Levin, OSI ACNP Sub-Board, USA Reporter: Ananth S
Workshop 4	**Current local and international advocacy initiatives (Venue: Sigmund Freud, Building 11)** *Strategic advocacy initiatives are crucial for strengthening the position of the cultural sector vis-à-vis the State. What current initiatives exist in the Asian region and nationally, and how can advocacy be integrated in the daily agenda?* Presenter/Speaker: Asel Kuttubaeva, International Center Interbilim, Kyrgyzstan Moderator: Arundhati Nag Reporter: Prashant Iyengar
12.30 – 14.00	*Lunch* **MC Lounge**
14.00 – 15.00	**Presentation of the conclusions** for the workshops, regarding priorities and cross-cutting findings on the ways to improve cooperation and coordination, and possible new connection and cooperative platforms for artistic cooperation and advocacy **(Venue: MC Hall)** Dragan Klaic, OSI ACNP Sub-Board, moderator of the 3rd day and Paul van Paaschen, Hivos
15.00 – 16.30	**Closing the conference:**

	Summary Conclusions and follow up of the conference: Towards a new agenda (Venue: MC Hall) Organizers
16.30 – 16.40	**Introduction to the excursion to Bangalore (Venue: MC Hall)** CSCS
16.40 – 17.00	*Break*
7.00 –	**Excursion to Bangalore followed by Dinner. Exit from Gate 6**