Discussion Paper

Mobile Minds: Culture, Knowledge and Change

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Mobile Minds: Culture, Knowledge and Change

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Contents

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JKKN
JABATAN KEBUDAYAAN
& KESENIAN NEGARA
جباتن كبودايأن دان كسنيان نڬارا

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Introduction

Mobile Minds: Culture, Knowledge and Change

The theme for the 8th World Summit on Arts and Culture was first inspired by our host country, Malaysia; a country rich with tradition and cultural diversity that is navigating significant change following recent economic, social and political developments. Of course, Malaysia is not alone in navigating change: the times in which we all live are marked by profound and ongoing transformation. Globalisation, technology, climate change, and migration reshape societies, create complex challenges and invite new solutions. Connectivity creates interdependencies and increased contact between individuals with different values, worldviews, knowledge, and cultural expressions; these in turn can challenge existing power relations and bring unequal outcomes. In the face of such change, existing local and global systems can seem neither fit for purpose nor sustainable.

However, there is opportunity to cultivate new and diverse forms of intercultural cooperation and to join emerging communities around the world to discover creative ways to challenge current conditions. Our ability to tackle contemporary challenges and create improved futures relies on our understanding of our past and our ability to imagine different futures, in collaboration. The 8th World Summit brings together the international arts and culture community to do precisely that: to deepen our understanding; explore perspectives across cultures, generations, contexts and geographies; and mobilise collective action to create our futures, placing arts and culture at the heart of public life.

Change is relative, contextual and varied, and it inspires different reactions and solutions. During the Summit we will examine how governments, cultural organisations, creative practitioners, thought leaders, representatives from other sectors and citizens can – and do – work together to actively lead change. The programme will explore how actors from across the cultural ecosystem and beyond converge or diverge in their response to change using traditional, contemporary or future-oriented perspectives that strengthen adaptive capacity and resilience, and achieve purpose and coherence within dynamic conditions. It will also consider how cultural policies address and support innovation, hybridity, diversity and digitalisation; how approaches differ across regions, societies and generations; what role governments may have to balance acknowledgement of the past and respect for cultural roots with transformed senses of self, innovation and contemporary practice; how collective and cultural knowledge, and artistic practice can inform development; how diversity and differences can enable positive transformative change; and what mechanisms can establish priorities and support fluid responses to change.

The purpose of this Discussion Paper is to inspire delegates, to spark initial thinking around these issues, and the ways in which we might respond. As such, we have devised the publication with two key objectives: to situate our conversations in the wider global context, as well as the national context in which we meet; and to present stories from the field that exemplify how individuals can effect transformative change. We are grateful to Kiley Arroyo, IFACCA's Head of Strategic Data and Knowledge, for the work preparing the report and her introductory essay; and YAM Tunku

Zain, the Founding President of the Institute for Democracy and Economic Affairs for providing us with his perspective on contemporary Malaysia. We are also grateful to our other contributing authors: Maria Daïf (Morocco); Nick Capaldi (Wales); Katindi Sivi-Njonjo (Kenya); Gustavo Vidigal (Brazil); Wulan Dirgantoro (Australia/Indonesia); and Taiarahia Black (Aotearoa-New Zealand). They have each been involved in transformative change in service of greater equity and the public good and have been generous enough to share their stories, as well as practical insights into the conditions that enable such change.

We also thank Toni Attard (IPAC Chair) and the members of the International Programme Advisory Committee – Olu Alake (United Kingdom), Abdullah Alkafri (Syria), Dr Wulan Dirgantoro (Australia/Indonesia), Joy Mboya (Kenya), Kathy Rowland (Malaysia/Singapore), Carlos J. Villaseñor Anaya (Mexico), and Salehhuddin Md Salleh (Malaysia) – for their help to develop a diverse, considered, thought-provoking and participatory programme for the 8th World Summit.

Moreover, we thank you for participating in the 8th World Summit. Our ability to meet the complex challenges of our time relies on inclusive participation, cooperative vision and negotiation. We have no doubt that your perspective will stimulate, provoke and enrich conversations over the coming days, as we find and test new ideas, challenge old assumptions, and think about how we collectively lead thought and action for arts and culture in public life. This is central to the vision and purpose of the Federation, which the National Department for Culture and Arts supports as both a National Member and co-host of the 8th World Summit.

We are confident that you will find the Summit an inspiring and rewarding experience and look forward to working with you to identify how we can mobilise our minds to start creating our futures.

The conversation starts here.

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Welcome to the Anthropocene

Global society is amidst an unprecedented shift. The global industrial growth model, which began during the Industrial Revolution, has outgrown its utility. In the 18th and 19th centuries, the Industrial Revolution moved economic life to cities, encouraged experimentation, gave rise to new technologies, and enhanced quality of life for many people. However, these were not the only consequences with lasting impact. Its mechanical worldview saw the earth as a machine, workers its cogs, and privileged (predominantly European male) elites as its masters. This contributed significantly to environmental degradation, social exploitation, and economic and cultural inequity. The ideals of the time laid the foundation of modern top-down democracies, compartmentalised knowledge, hierarchical social structures, and transactional relationships.

The impact of this extraction-based mindset continues to reverberate today. In 2000, a transdisciplinary group of researchers came to the profound realisation that humanity's imprint on the planet is now so vast that we have entered a new geological epoch: the Anthropocene, a term coined by Nobel Laureate Paul Crutzen. According to the Stockholm Resilience Centre the Anthropocene – or the Age of Man – describes how 'human pressure has reached a scale where the possibility of abrupt or irreversible global change – challenging our own wellbeing – can no longer be excluded' (2011, p.11).

In 2004, Will Steffen and scientists from the International Geosphere-Biosphere Programme published *Global Change and the*
Earth System, a report demonstrating that human behaviour is now the primary driver of change at a planetary scale. While the seeds of the Anthropocene were sown during the Industrial Revolution, it was not until the Great Acceleration – a term used to describe the overdrive of production and consumption that started in the mid-20th century – that they blossomed. In analysing this period, scientists were astounded to find that in a single human lifetime, changes in major environmental indicators began to move in synchronisation with social and economic indicators of change, one force seemingly driving the other in complex ways. In 2009, Johan Rockström from the Stockholm Resilience Centre, with Will Steffen and a team of scientists, published an equally groundbreaking report *Planetary Boundaries: Exploring the Safe Operating Space for Humanity*. This report identifies nine 'planetary boundaries' that keep Earth stable enough for a global population of our size – four of which have already been crossed.

In 2015, Will Steffen and another group of scientists updated the analysis of these indicators in the report *The Trajectory of the Anthropocene: The Great Acceleration*, with troubling results. They found that economic trends continue to grow rapidly, and that 'strong equity issues are masked by considering global aggregates only' (p.81). Population growth continues to be concentrated in non-OECD countries, but 'the world's economy (GDP), and hence consumption, is still strongly dominated by the OECD world' (p.81).

Over the past decade, eight out of the nine planetary boundary indicators have risen, providing further evidence that humanity

has entered a new epoch as a result of its own behaviour. While these indicators are largely focussed on natural systems, for example climate change, it would be short-sighted to think their impact can be isolated from other areas of social and cultural development. The Stockholm Resilience Centre points out,

> In our globalised society, there are virtually no ecosystems that are not shaped by people and no people without the need for ecosystems and the services they provide. The problem is that too many of us seem to have disconnected ourselves from nature and forgotten that our economies and societies are fundamentally integrated. (p.4)

The challenges that characterise 21st century life are complex, interrelated and emerge from human behaviour. As scientists from the Stockholm Resilience Centre state, '[w]e are the first generation with the knowledge of how our activities influence the Earth as a system, and thus the first generation with the power and the responsibility to change our relationship with the planet' (p.9). The signals are clear that business as usual cannot continue. Global society stands at a precipice: some old systems collapse, new systems are discovered, and others are rediscovered, with new life breathed into traditional knowledge.

New Forms of Social and Cultural Development

The Anthropocene reveals the extent to which humanity's actions reshape societies and the planet. If human behaviour is the primary cause of the complex issues we face, then transforming our behaviours may be an effective way to engage with those issues.

By understanding the forces that shape our individual and collective actions, people working to transform existing conditions can intervene more productively. This approach can generate significant opportunities for the global arts and culture community to help societies discover new forms of social and cultural development, which prioritise interdependence over independence, participation over exclusion, and creativity over consumption.

Increasingly, visionary leaders understand that society's capacity to engage with complex challenges and advance greater equity relies on our ability to envisage, assess, and realise alternative futures cooperatively. Such acts of collective imagination provide groups with the generative foundation needed to introduce novel ideas, challenge inequitable worldviews, test alternatives, and enable new behaviours to emerge. As such, imagination is inherently related to human agency and our capacity to affect and be affected by change. Cultural psychologists Tania Zittoun and Alex Gillespie posit that '[w]ithout imagination, without the ability to conceive of non-existing (but potentially existing) alternatives to the present state of affairs, humans would be enslaved by their immediate situation (2016, p.52).' It is through critical imagination that societies have the power to recreate themselves and find hope, rather than fear, in the spaciousness of uncertainty.

Arts and cultural practices shift the atmosphere of typical citizen engagement techniques, attracting a more diverse cross-section of individuals to interact with one another. Encountering difference in less threatening ways enables individuals to engage

in more meaningful dialogue and share the stories that shape our identities, actions, and sense of belonging. Through inclusive dialogue and deep listening, groups can establish mutual understanding, empathy, and common cause, which set the stage for collective action. To realise the potentially transformative role that the arts, culture, and human imagination can play to address complex problems, individuals must learn new behaviours. And perhaps more importantly, they must unlearn behaviours rooted in mental models that may be outdated.

New Landscapes Require New Capabilities

Transformational change attends to our inner life – shifting perceptions and mindsets – alongside external shifts to social systems and institutional structures in which we operate. To fully embrace new models of social and cultural development, we must unlearn old ones. This presents individuals with opportunities to develop new relationships and competencies. By acting with openness and humility, recognising the limits of our existing knowledge, individuals can set this process in motion.

Transformational Learning

Transformational learning experts demonstrate how we can reconstruct the mental models that guide our personal lives. The genesis of countless social movements – from the Arab Spring to #MeToo and Black Lives Matter – emanate from the catalytic power of shifting mindsets. In 1978, renowned adult learning scholar Jack Mezirov introduced his groundbreaking theory of transformational learning in the paper *Perspective Transformation*, which he elaborated on in the *Transformative Dimensions of Adult Learning*

(1991). The theory proposes that a mental model can change when an individual is introduced to a disorienting dilemma that does not fit within their existing frame of reference. This encourages critical reflection about their assumed beliefs and exploration of new ways of seeing, and builds their confidence and competence in playing a new role (1991, p.50). Seeing the world through an alternative lens can spark the imagination, inspire hope and possibility, and ignite the sense of agency that is necessary to transform one's most deeply held beliefs and by extension, behaviours. By shifting our perspectives, we develop the cognitive flexibility needed to accommodate divergent views.

The Craft of Cooperation

Profound change, uncertainty, and increasing exposure to difference are hallmarks of 21st century life. Enhanced connectivity brings people into more frequent contact with others whose worldviews often differ from their own, sometimes quite radically. The intensification of these interactions makes existing inequities more visible as change benefits some over others. Exposure to these imbalances encourages all people to develop a richer understanding of what it means to live and work across multiple lines of difference, and how greater diversity can fuel transformative change. Realising the potential of more diverse participation requires individuals to unlearn more exclusionary forms of cooperation that prioritise the needs of the few over the many.

Sociologist Richard Sennett suggests, '[we] are losing the skills of cooperation needed to make a complex society work (2012, p.9).' He views this more challenging form of cooperation as a

craft that requires skill, particularly the ability to engage in deep listening and meaningful dialogue with others whose views, values, and sometimes aspirations, differ from our own. Transformative change requires collective action, which invites societies to strengthen their capacity to engage in productive forms of collaboration that celebrate difference without attaching privilege to any one perspective. Once more, arts and culture can play a vital role by providing space – both physically and ideologically – for people with different worldviews to cultivate the craft of cooperation needed to advance transformative change.

Working with Complexity

Linear mindsets – and the hierarchical systems and structures they give rise to – are not fit for purpose in a non-linear world. In fact, without a grasp of the complex nature of 21st century global challenges, the danger exists that key actors may mistreat these issues as merely complicated problems, leading to ineffective solutions. Simple, complicated, and complex issues have distinct characteristics. Although different in their degree of difficulty, simple and complicated problems can be solved repeatedly by breaking down the solution into parts and applying existing expertise. In both instances, a clear line connects cause and effect and problem solving is relatively static in character.

In contrast, complex issues are problems with many interdependent factors that emerge from the dynamic and unpredictable interactions of diverse actors. Poverty is connected to education, education is connected to economics, economics to public health, and so on. As such, they cannot be easily broken into constituent parts or solved using traditional methods, as a mechanical worldview would have one believe. As theorist Edgar Morin maintains '[c]omplexity is…linked to a certain mixture of order and disorder, a very intimate mixture, one that is very different from static conceptions' (*On Complexity*, 2008, p.18). By working in complex conditions and cooperating with a more diverse range of partners in novel ways, humanity can discover new ways to understand, influence, and adapt to change over time.

The global arts and culture community is already engaging with these issues and discovering new ways to respond. In order to gain a deeper understanding of how this happens, we invited seven individuals who are working on the front line of transformative change to contribute to this Discussion Paper, to share their stories and offer insight into how we can step out of old models, into new landscapes and possibilities. The contributors represent a diverse range of cultural, generational, geographic, and professional perspectives and we asked each of them to describe the conditions that inspired or demanded change in their unique context; how they have responded; what challenges they face; and what insights they have discovered so far. Their stories and lessons about the principles and practices that enable transformative interventions to take root demonstrate the critical role of imagination in efforts to effect systemic change; as well as the ways in which arts and culture can help foster meaningful relationships, inclusive participation, and new forms of collective action to advance greater equity, today and for future generations.

YAM Tunku Zain – the Founding President of the Institute for Democracy and Economic Affairs in Malaysia – sets the stage by exploring the dynamics that are reshaping contemporary Malaysian society and the evolutionary potential of its increasingly pluralistic population. Maria Daïf – a Moroccan journalist and former director of Casablanca's cultural incubator, L'Uzine – describes how the organisation reinvented a community and generated support for local artists and young people. Nick Capaldi, Executive Director of Arts Council Wales, offers his insight into the implementation of his country's new national wellbeing framework. Kenyan futurist, Katindi Sivi-Njonjo demonstrates how creative practices are empowering diverse groups of Africans – particularly youth – to envisage and realise alternative futures. While cultural strategist, Gustavo Vidigal, shares his experience implementing a community-based economic model in the municipality of Brasília that flips the script on top-down approaches to economic development. Dr Wulan Dirgantoro presents an exciting vision of the evolving role of women in the arts and culture sector of Southeast Asia; and Professor Taiarahia Black demonstrates how higher education systems can decolonise knowledge, through his work to reclaim and revitalise Māori language.

We hope their stories inspire critical reflection on the challenges and opportunities that accompany transformative change, and generate meaningful dialogue throughout the 8th World Summit on Arts and Culture.

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YAM Tunku Zain (Malaysia)

Tunku Zain Al-'Abidin is Founding President of the Institute for Democracy and Economic Affairs (IDEA), which evolved out of the Malaysia Think Tank, co-founded by him in 2006. Since 2008 he has written columns for numerous newspapers including the *Star, Sin Chew*, and the *Borneo Post*. He has published three compilations of his writings, the latest of which was nominated for the Popular Readers' Choice Awards. Tunku Zain was educated at the Kuala Lumpur Alice Smith School, Marlborough College and the London School of Economics and Political Science, where he obtained his MSc in Comparative Politics. He has worked with the UK Houses of Parliament, the World Bank, United Nations Development Programme, KRA Group and the Lee Kuan Yew School of Public Policy. An Eisenhower Fellow, he has been selected for various leadership programmes by the governments of Australia, France and the European Union and has received awards for integrity and impact among young leaders.

The big story about Malaysia in 2018 was politics: the defeat of the governing coalition for the first time in the country's history, and the return of Tun Dr Mahathir (who served as the fourth Prime Minister from 1981 to 2003) as the seventh Prime Minister. Since then, much of the political establishment, alongside many major national institutions, have either seen changes of leadership or perceived changes of attitude or even mandate. Statutory bodies, businesses, educational institutions, charitable bodies, civil society organisations, local communities and citizens at large will have seen shifts in some way and to some extent adapted to these dynamics.

Many commentators have asked: what were the main driving forces for this election? Certainly, different demographic groups had different reasons for voting how they did. Some merely wanted to punish the then government for arrogance and an excess of corruption. Others wished to fulfil what they saw as a destiny of change (and redemption). For many, the election was about the improvement – or among those who remember (or romanticise) a better past – the 'restoration' of the country's democracy: to eradicate grand corruption, prevent theft of public funds, reform public institutions towards better results and deliver on human rights commitments. These were in line with the objectives of many civil society organisations which had long been working to return to the tenets of Malaysia's Federal Constitution and rebuild a wider consensus about the future direction of the country among Malaysian society.

That term – 'Malaysian society' – encompasses multiple and overlapping identities: ethnic, cultural, religious, ideological, or based on age, gender, income, class and geography. Every citizen will have their own weightage of which of these are more important (as well as in contrast to their national identity by virtue of citizenship), and within these identities there are shifting definitions. What it means to be 'Malay', or 'Muslim', or 'middle class', or 'urbanite', or 'Malaysian' means different things to different people, and this in turn determines their expectations of their country and its government.

Feeding into these spectra of opinion are the educational experiences of individuals and the inculcation of different narratives (often based on religious or ideological grounds) which can also be augmented by an international dimension. As such, concisely describing 'contemporary Malaysian society and culture' is impossible. Even those who might advocate the dominance of a particular culture in the definition of Malaysian culture would not easily gain consensus about what that entails.

Government policy has an important role to play, of course. Malaysia does not take a libertarian view, whereby the government sees its role as primarily to protect individuals' freedom of expression; beyond this that the imagining, conceptualisation, writing, publishing, recording, performance or production of art, music, dance, theatre, cartoons, literature, television and film – or museums dedicated to the same – should be solely funded by the private sector, from the people involved to the equipment used and the venues needed. But that does not necessarily mean that the government adopts an extreme authoritarian view, in which the state should define and support culture only according to the 'national interest', and censor or eradicate

cultural products deemed offensive or detrimental to national security.

Government funding supports several 'Sekolah Seni' or Arts Schools, performing arts faculties in public universities, and Petronas, the national oil and gas company, continues to support the Malaysian Philharmonic Orchestra. Khazanah, the government's strategic investment arm, has also supported cultural initiatives, while the government-owned Istana Budaya and the National Arts Gallery often host a variety of different shows and exhibitions throughout the year.

Any spectator will appreciate a surprising diversity of output from these institutions, despite the policy pronouncements of culture throughout the years: from 'a liberal approach towards [Malaysia's] rich and varied cultural traditions' in the 1970 Rukun Negara (a declaration of national philosophy), to the *National Culture Policy* a year later that explicitly determined that 'the national culture must be based on the indigenous culture of this region; suitable elements from other cultures may be accepted as part of the national culture; and Islam is an important component in the formulation of the national culture'. Yet 20 years later, among the challenges to overcome to achieve *Vision 2020* are 'establishing a united Malaysian nation made up of one Bangsa Malaysia' and 'establishing a matured liberal and tolerant society.'

Then there is the Federal Constitution itself which guarantees freedom of speech and expression. Of course, that supreme law also establishes a federal constitutional monarchy that is undeniably Malay in character, while Islam is the religion of the federation.

However, the Constitution itself has of late been the subject of much reinterpretation and misinterpretation, which can have huge implications for the shaping of Malaysian society and culture ahead. Recreating a majority consensus among Malaysians about what the Constitution means is a major component of national progress.

In an age when religious extremism and ethnonationalist populism has already

weakened both traditional societies and established democracies around the world, the timing of this process is particularly critical.

Soon after the May 2018 general election, a group of arts practitioners and enthusiasts – including artists, playwrights, comedians, musicians of various genres and other performers – convened to discuss the government's attitude towards culture. Many bemoaned the continued combination of culture and tourism in the relevant government ministry – although 'arts' was added to the title to create the Ministry of Tourism, Arts and Culture (there is no specific mention of heritage as was the case from 2004 to 2009). This may give the impression (whether accurate or inaccurate) that the purpose of arts and culture is primarily to promote tourism, rather than to serve the Malaysian people. A further view held that there should be no such Ministry at all, since it legitimises the idea that the government has a monopoly on defining arts and culture. However, all agreed that whatever labels were in place, effective leadership would be the key component in enabling culture to flourish.

At its base though, Malaysia's society and culture ought to be determined by its people in accordance with the Constitution that enjoys legitimacy, guided by policies that reflect the popular consensus. Ideally this should be fuelled by a citizenry that is educated, global, and aware of its historical inheritance and geographical place.

Naturally, people will be guided by their own understandings of what constitutes 'their' culture, and how it should change. There have been and will continue to be contestations about what constitutes certain cultures, and those internal dynamics will feed into what constitutes Malaysian culture.

In order to enjoy continued public legitimacy, it is vital that members of the public – from cultural practitioners to advocates – have the ability to voice their opinions. This requires relevant institutions to ensure that freedom of expression is upheld while peace and order are maintained. Those basic ingredients will facilitate the advancement of public policy and culture.

However, a key ingredient in sustainability is the creation of an educational environment that places value in freedom of expression and appreciation for the arts.

While government can lead through policy and inspire through leadership, ultimately it is only sustainable if Malaysians themselves believe in it. This reiterates the need for voluntary participation and a mechanism for that voluntary participation to translate into action.

To advance this vision, relevant institutions will first need to be empowered to guarantee freedom of expression and cultural output. This can include parliament, public universities, schools, museums, performing arts centres and the like; but they need to be supported by laws and policies that enable them to pursue their objectives (which themselves ought to be transparent to the public) without arbitrary government interference – particularly if public money is funding these institutions. Quality leadership in these institutions is obviously paramount.

Equally importantly, these institutions ought to be able to cooperate and exchange opinions that facilitate dialogue between different points of view held by the Malaysian public.

The biggest challenges come from those who actively wish to close down these various avenues for debate and national soul-searching, in favour of a particular definition of culture. A further danger is that such exclusivists would wish to centralise control of all institutions that would enable the exclusive propagation or enforcement of only that definition. Not only would such a strategy run counter to the principles of freedom and justice, but it would endanger Malaysia's diversity and risk national instability.

However, given the mandate for reform and continued pressure from civil society, institutional reforms to enable sustained interaction between government, citizens and different parts of society seem to be achieving solidity, even if some reactionary forces are reverting to an old paradigm of fear of authority and deference to patronage.

The only sustainable way for the country to maintain the momentum of these dynamics is to ensure wide participation from citizens in cultural development and public policy more widely. This will require the successful implementation of reforms that enhance dialogue between citizens and policy makers, media platforms, cultural practitioners, business and philanthropy. At the same time, cultural output must be sustained by ensuring that freedom of expression is guaranteed as per the Constitution.

These dynamics tell us that contemporary Malaysia continues to be finding itself. They tell us that different parts of Malaysian society have different priorities and – where cultural development is concerned – there are many competing visions.

The successful accommodation of these visions – or indeed, the inclusiveness of these visions – will depend on the strength and stability of Malaysia's basic institutions, the inspiration of its leadership, and the optimism of its citizens.

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Maria Daïf (Morocco)

Maria Daïf was Managing Director of the Touria and Abdelaziz Foundation – a private fund dedicated to supporting arts and culture – and its cultural space L'Uzine in Casablanca, Morocco from December 2015 to October 2018. These two institutions are now considered among the most important cultural ventures in the country and the MENA region.

Maria began her career in journalism in 1997, when she joined Morocco's first monthly feminist women's magazine, *Femmes du Maroc*. She spent more than 15 years working as a journalist and chief editor, specialising in arts and culture. Eager for new adventures, in 2005 she began working on arts projects in council and press relations. For more than five years, she was a member of the selection committee for the Young Arab Theater Fund, as well as the selection committee for Art Moves Africa.

Maria's professional adventures share a common driver: the conviction that access to arts and culture is a human right.

I am a hummingbird.

The hummingbird of Native American legend. I am the hummingbird that, facing a fire that engulfs the forest, carries in its beak a drop of water and pours it over the fire. To the animals that flee or look on powerless and ask if he is mad, he replies: 'I know I will not extinguish it, but I do my part.'

I am this hummingbird who believes that together hummingbirds can overcome fire. He knows that fatigue or old age will end his life before the fire dies, but he remains serene and hopeful, knowing that other hummingbirds will continue the work... He will not see the forest reborn from cinders, but that does not matter. Others will live there...

It is thus, as the hummingbird, that I operated at L'Uzine.

Collaborating with others, in the space of three years we have made a mark on the cultural life of Casablanca. We have revealed talents, linked an outlying neighbourhood to the city centre, and offered dozens of workshops, performances, concerts and film screenings. We have seen the number of young people visiting the space multiply every day, welcomed encouragement from all corners of the world, and received messages from across the country – and beyond – asking for a L'Uzine in their city.

For three years, the space has harmoniously brought together folk and conceptual artists, urban and classical art, contemporary dance and traditional theatre, housing collaborations between street-art and crafts, photography and theatre, slam, poetry and archive video. Through its activities – ranging from hip hop workshops and piano recitals, to a photographic exhibition on the miners of eastern Morocco – L'Uzine has attracted an informed and curious public: from the local elderly woman helped by her son, to the secular feminist, the aspiring artist, the cop, the Islamist party militant, the woman with a black veil that covers her face and her daughter, whose hair flows freely. Considering that Moroccan society is highly divided, this diversity was exceptional; and plain to see on first visit.

In the studios and corridors of this immense space – which little by little grew too small – dozens of boys and girls, men and women, danced, sang, acted, drew and toiled, without age discrimination but with a majority well under 35 years old. In the same studios and corridors, the same people engaged in exchange and conversation: on art, philosophy, sexuality, ideas, projects, a lack of resources, the political situation of the country, permaculture... Each exhibition, film screening, theatre or dance presented was a pretext for debate in Moroccan, English, French, often at the same time. Ideas gave birth to other ideas.

Convinced that solidarity is strength, I have appealed to institutions, associations, established artists, journalists, cultural actors – whether elders or emerging – who share our concern with promoting culture among young people.

We have grown our partnerships, exchanges, skills sharing and collaborations, and imagined projects and programmes that address issues important to us, and that we wanted young people to engage with, including: the rights of women, love, sexual freedom, political commitment, the status of the artist, creative industries, identity...

Young people surprised me every day. Their free expression and openness to new ideas broke completely with the image of them circulated on social media: uneducated, conservative, violent, sexist... those young people who frequented L'Uzine were the opposite of what was said of them. Volunteers, anchored in their city, proud of their languages, curious about their identity and that of others, and questioning. All the time questioning.

This enthusiasm paid off and brought new life to the outer district of Aïn Sebâa, where L'Uzine is located. Historically industrial and forgotten by the inhabitants of the city centre of Casablanca, who saw only old factories and new multinationals, the district reappeared in newspaper headlines as a pinnacle of alternative Moroccan culture. A neighbourhood where appeared a place of all possible artistry. A place where the youngest and most insane projects could receive a grant, where one could

on the same day attend a hard rock concert and participate in an embroidery workshop! A veritable laboratory of life, ideas and creation, an innovative experience located in an old neighborhood that only asked to be (re)discovered.

For three years, we have ensured that historians, iconographers, artists and inhabitants of the city remain interested: photographic exhibitions, documentary photos, industrial ephemera, debates with current inhabitants on the city's colonial past and on its real-estate future... L'Uzine redefined the Aïn Sebâa District by paying homage to it every year at a dedicated festival, ASKYBD3, an intensive month during which it was placed in the spotlight. Very quickly, we had to connect the festival to the rest of the world.

Indeed, the community assumed confidence and it seemed only natural to develop international ties. We now had stories to tell and we wanted to mix them with those of others. Through a partnership with the festival PalestIN&OUT, the creation of the festivals Harambee Days and CasAlgéria, and an increased number of residencies for artists from around the world, we introduced the public and young Moroccan artists to international creators. If political boundaries denied them, culture allowed them to travel and meet others.

Thus, by opening L'Uzine to the world I tried – as it seemed vital to do – to expand the community. Never allow the community to close in on itself, neither for comfort nor self-protection. Everybody knows this, especially those who divide us: numbers give strength as much as diversity, whether linguistic, religious, sexual or ideational.

But I am not in denial. None of this would have been possible without the financial and logistical means at my disposal. If these energies were brought together, it is also because I was given the means to bring them together.

During these three years the founding family, whose industries have been in the neighbourhood for over 50 years, has furnished me with beautiful tools: a fully equipped six-storey building and a fixed annual budget. Precious and rare financial resources in a country where cultural patronage is reduced to corporate communication or charitable action to highlight the names of bourgeois families. I have always understood the importance of these means and consider them healthy and important commitments that exemplify the role of private involvement in the country's human and cultural development, for which there is great need by the way. The Moroccan state is not known for actions that favour culture, other than festivals that serve as a showcase.

Ask me again what other flame has animated me these three years and I will tell you, at the risk of seeming romantic or naïve: love. The love I have for human beings in general and for the people of my country in particular. The love I have for artists, the prophets of modern times. The love I have for the youth of Morocco, a country of the Global South, plagued by misery, political corruption, financial and diplomatic complicity, social fracture, an elite largely disconnected from reality, dramatic public education that is used as a weapon of mass conditioning, and a place with less and less independent media.

The young are the sole true treasure of Morocco and the country forsakes them.

We did the opposite at L'Uzine.

I often told the most diligent young people and my team: at L'Uzine, I wear two hats. That of the Director General and that of the big sister. Sometimes I wear one, sometimes the other. More often than not, I was able to wear both, and perhaps a little too often that of the sister.

Indeed, I strived to embody the respectful, sincere and constructive authority. I invited my colleagues and workshop directors to do the same. We worked as a family. With our strengths and weaknesses, improving ourselves through interaction, without ever judging each other. By transmitting to each other know-how and skills. Most of us did not learn our professions as cultural mediators, art space managers, cultural project leaders on

the benches of any art school or university. We learned everything in the field. In the urgency of our desires and from the needs and gaps of the country.

Each felt important and responsible within this community, and each respected the rules without begrudging. Or perhaps a little. L'Uzine has timetables, rules of procedure, conditions for membership, participation in workshops and applications for funding.

I encouraged each and every person to send emails and make clear requests. English, Classical Arabic, Moroccan and letters written in figures were allowed. Every step forward, I asked a little more. To the elders, I gave no favours. Their applications had to be strong to be eligible for a residence or financial support. They had to lead by example.

For three years, I never counted the hours of work. Even less my team, whether employees, freelancers or volunteers. Our job was to serve the community and we did it generously and selflessly.

As hummingbirds.

I left L'Uzine three months ago. Without regrets. With the feeling of duty accomplished. The space continues its life, differently. Some ask me if the space and the community will remain the same. I have no answer to that question.

My conviction, the one that prevents nostalgia, is that we have infected dozens of young people. Values were transmitted, artistic dreams were realised, new communities were created, young artists were revealed, bridges were built and borders broken.

You cannot imagine the number of friendships and love stories that were born within this space. We had weddings and births. Disappointments, departures, failures, empty rooms, tense debates, disrespectful guests, one or two fires, one or two floods. There have been deaths, too. Such is life in a cultural space. We have had moments of great doubt and questioned the role of art in a society that is still struggling to build itself serenely, which suffers from its contradictions and inequalities.

A society that endures its politicians without even going to vote.

In 2017, when in northern Morocco demonstrators demanding more social justice were arrested and given severe prison sentences, we doubted the merits of our commitments and actions. Can art and culture really save us? Are we not pouring water on the sand?[1] But nothing brought us down.

Not even the news of the world that rains on our social media pages and accounts.

It would seem the forest burns strong and bright. Racism, emerging dictatorships, falling democracies, all kinds of extremism, populist manipulation, media complicity, closure of borders and walls of shame under construction... the world is upside down.

But there it is.

The more the fire spreads, the more I see hummingbirds appear. All over the world. I go to them. I am them. We follow each other and we see to it that the flock expands. Each carries a drop in his beak. In Casablanca, Rabat, Tiznit, Tangier, Ouarzazate but also in Cairo, Rio de Janeiro, Montpellier, Bamako, Chicago, Beirut, Madrid, Algiers, Kuala Lumpur... Acting in all sectors: culture, education, ecology, women's rights, mobility of artists, agriculture, science, economics, philosophy, post-colonialism...

It is too late to be pessimistic, so says photographer Yann Arthus-Bertrand. I have made that saying mine. I wake up every day, or almost every day, with the conviction that it is still possible to extinguish the fire, because in any case, I have no other choice.

I get up and pour my little drop wherever I am.

Like hummingbirds.

Note

1   Pouring water on sand, a Morrocan proverb.

Nick Capaldi (Wales)

Nick Capaldi is Chief Executive of the Arts Council of Wales. A graduate of Chetham's Music School, the Royal College of Music and City University in London, Nick's career in the arts started as a professional musician in concert performances as well as broadcasts on radio and television. Prior to his appointment in Wales, he was Executive Director of Arts Council England South West, and before that Chief Executive of South West Arts.

He has worked in orchestral administration and Festival management. He has also been a Board member of Culture South West, Chair of the Bristol Cultural Development Partnership (a pioneering public/private initiative that championed city centre regeneration) and Chair of Arts 2000 (a national organisation promoting opportunities for individual artists).

Nick was awarded an Honorary Doctorate of Arts by City University London in 2016. He is a Governor of Cardiff Metropolitan University and is also a Fellow of the Royal Society of Arts.

Imagine...

Imagine home.

And when you have done that – remembered it, pictured it, enjoyed it – try to think of home without song, without poetry and dance, the spoken word on stage and screen, sculpture and painting, indeed all of the living traditions that define our culture, identity, and sense of place. In actual fact, as well as in our imagination, culture defines us all.

Our prehistoric forebears, once they had found food and shelter and secured the basics of mere survival, what did they do next? They reached up to the wall of their cave, and drew. And this simple act of creativity made them feel good.

Yet for all the technological advances of the 21st century, how 'happy' are we now? Do we really know that much about the world we live in and the people we live with? In spite of globalisation – perhaps because of it – we find ourselves living in an increasingly fractured society where all too often we can seem small-minded, mean-spirited and ill at ease with ourselves.

The search for happiness is as old as time. We instinctively yearn for something more than the banal or the superficial – something authentic and meaningful that makes us feel better. Surprisingly, in only one country across the world, Wales, has the Government set out to define in law 'well-being' as a basic civic entitlement – the *Well-being of Future Generations (Wales) Act 2015*.

Wales faces numerous complex social and economic challenges. Many of these are legacies of the past. But enshrined in the legislation is a new determination to ensure that this generation does not, through indifference or carelessness, leave them as challenges for the next.

The vision is for Wales to be a fair, prosperous and sustainable country, improving the quality of life of people in all its communities. So it is about behaving and doing things differently – looking forward into the future so that the choices we make today secure a safe and prosperous future for us, for our children and for our grandchildren.

The Act has seven goals:

1. A Prosperous Wales

2. A Resilient Wales

3. A Healthier Wales

4. A More Equal Wales

5. A Wales of Cohesive Communities

6. A Wales of Vibrant Culture and Thriving Welsh Language

7. A Globally Responsible Wales.

The Act requires the principal public bodies in Wales, including the Arts Council, to take account of these goals in their planning, spending and in the delivery of their services. These bodies – around 50 in all – include the Welsh Government, local government, health boards, national parks, the Higher Education Funding Council, and the fire and rescue services. We all have a legally enforceable public duty to work together to deliver the well-being goals, and we must all show the auditable impact of our efforts.

Now it is fairly obvious how a hospital contributes to 'A Healthier Wales' or how business meets the goal for 'A Prosperous Wales'. But 'A Wales of Vibrant Culture and Thriving Welsh Language'? Faced with an ageing population, who could blame a hard-pressed social care provider for attaching greater importance to their investment in healthcare rather than worrying about the arts? Yet evidence shows that from arts and health to cultural tourism, regeneration to creative education, the arts create and sustain jobs by giving substance to the wide range of strategies that underpin so much of public life.

Interestingly, the tensions within the Act are being played out in public right now as the Welsh Government faces its first significant challenge.

For years, a notorious traffic bottleneck has blighted travel on the main motorway through south Wales. It has become a hotspot for congestion, delays and accidents. Re-routing the road would immediately free the flow of traffic, provide significant benefits to business, and reduce substantially the level of noxious vehicle emissions. Applause all round and a big tick in the box 'A Prosperous Wales'. However, the only affordable alternative, it seems, would involve building a six-lane highway through one of the region's most ecologically important areas of outstanding natural beauty. What price the sustainability of 'A More Resilient Wales'?

How the Welsh Government grapples with this conundrum will give some indication of the real worth of the Act in helping us all to reach a finer-grained understanding of what is ultimately in our best long-term interests. It is not going to be easy. Do we as public leaders have the nerve and determination to face up honestly to the many competing demands that well-being will throw up? Or will our good intentions fall apart on the altar of financial or political pragmatism?

The answer has to be that we must try to find a way. The Act encourages us in Wales to work together, exploring our differences in a patient and determined fashion. If we can, then perhaps we will have a chance to calibrate our overall value judgements more correctly and sensitively.

It is time for us as a society to take a brave and unflinching look at what a healthy, sustainable society entails. If we want to live in a community that is vibrant, tolerant, fair, nurturing, prosperous, then we are going to have to take the action now that is needed to make this a more, rather than less, likely outcome. We must not rip up in devil-may-care fashion the things that work and that are of value. But we must also be prepared, if need be, to take bold and even unpopular decisions to support what we believe to be right.

As the debate unfolds, we must commit ourselves to establishing a workable consensus with those who might not instinctively share our values. This cannot be some kind of zero-sum game where one faction only wins at the expense of the other. The cultural shift needed to change behaviour and encourage more intelligent and sustainable living will require a careful, inclusive and respectful process of negotiation. Our best creative, philosophical, scientific and economic minds will need to work together to imagine, design and communicate a different sort of future. And as we grapple with the difficult issues, we must use our best imagination, our most forensic enquiry, to search for the insights that will lead us to a deeper and more rooted understanding. Because what we understand, we can engage with. And what we can engage with, we can change.

From the outset, our strategy has been to place the cultural sector centre-stage, showing how artists and creative professionals can play an influential role, offering active and intelligent leadership in helping to illuminate the issues and shape the debate. After all, artists have always played this vital role in society. Over many centuries, artists have reflected, questioned and shaped the way that culture and society have developed. Because it is the artist – in all disciplines, addressing the world in its sorrows and absurdities, in its ignorance and prejudice, in its joy and redemption – who reinvents cultural expression appropriate for the times.

Get it right and the potential of arts and culture to underpin well-being is self-evident. A sustainable community equals a resilient community, with individuals whose lives are happy, equal, creative and productive.

A sustainable community is one that increases individuals' confidence and sense of self-worth – they feel safer and more positive about where they live, and take greater pride in their own culture or ethnicity. A sustainable community is one where people want to be.

When the influential Welsh academic Raymond Williams famously said in 1958 'Culture is Ordinary', he immediately added 'and that is where we must start' (p.2).

His intention remains exemplary – that there is nothing mysterious or exclusive about everyone's right to share and participate inclusively in society's cultural riches and achievements. Equally, societies that progress rather than wither on the bough eventually re-seed, re-direct and grow anew through their culture.

Wales is ready to grow. And as it does, we embrace the Welsh Government's willingness to dream of a better future. There is no room for the clichéd or naïve. We must all articulate a clear, practical and ambitious narrative that offers at least some prospect of a positive future, otherwise there will be little or no incentive to work together to fight for something better.

Do not forget, standing in front of the Lincoln Memorial that day in 1963, Martin Luther King did not say 'I have a nightmare...'

So now, imagine again...

Imagine a place in which arts and culture provide the foundation for a rich and fulfilling life. A place in which those basic survival mechanisms of the welfare state – Health, Social Security, Education – are not just an end in themselves, but are the means that allow human beings to thrive through the very things that single out our animal nature as distinctive to ourselves: our culture and creativity.

Imagine a place whose democracy is enlivened by the ability of its people to envision themselves and their purposes in the collective delivery of a more equal, fair and sustainable society.

Imagine what we might create if together we do all this and more.

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Katindi Sivi-Njonjo (Kenya)

Katindi Sivi-Njonjo is the founder and lead consultant at LongView Consult, a socio-economic research, policy analysis, foresight strategy and training firm that works with individuals, companies and governments to prepare for an uncertain and rapidly changing world. Previously, Katindi served as the Programme Director at the Society for International Development (SID), an international organisation that conducts research and facilitates development dialogue; and from 2002-2012 she was Head of Futures at the Institute of Economic Affairs (IEA). Katindi has pioneered research and authored publications in various policy areas such as extractives, inequality and youth. Her work has contributed to government programmes and policies at national and county levels, and has influenced organisational and individual strategies nationally and internationally. Katindi is among Africa's leading female futurists and is currently pursuing a doctorate degree in Strategic Leadership (Strategic Foresight Concentration) at Regent University, USA.

Think futures, act today!

In 2018, Kenyan President Uhuru Kenyatta appointed 91-year-old former Vice President, Moody Awori to chair the Sports, Art and Social Development Fund[1] board, to be made up of five Principal Secretaries from the ministries of Education, Arts, Health, National Treasury and Sports, all of whom are beyond 35 years old.[2] This move stirred a lot of controversy, with many young people – who form 78 percent of the country's population[3] – angrily questioning the rationale for the decision on social media. In response, the president asserted that entrusting public resources to older men would prevent the money from being stolen, unlike giving it to young people.[4] Such mistrust of young people is particularly unfair, given the reputation of the current government.

This story is one among many that embody negative perceptions of Africa's youth in society and the exclusionary tendencies of dominant power structures that are rigid and conservative in nature. These now co-exist with a bulging youth population that is relatively educated, but massively unemployed. Every year, the school system in Africa churns out 12 million young people into the job market, with only 3 million getting formal employment.[5] This means there is an annual deficit of 9 million young people who are unemployed or in precarious informal jobs. Young people are also the main recruits in the rising numbers of armed rebel or insurgent movements and criminal gangs.

On the one hand, we have a majority of young people who are disempowered, dependent, disenfranchised and excluded from formal power and prestige, even when the time comes to be involved; on the other hand, patronage networks and a lack of formal structures to guarantee equity or redistribution pose a very high likelihood of volatility in the future. This situation pushed me to conceptualise conversations on the probable futures that Kenya – and later Sub-Saharan Africa – will face (whether they like it or not) given the looming youth bulge and the possible policy interventions that could help create a preferable future.

The policy making process is quite complex, involving many powerful actors with competing interests. In my part of the world, this process often excludes empirical evidence and the collective involvement of ordinary people who are affected by the policy options taken. My first step was to design an evidence-based process that allows us to understand knowledge gaps and how to fill them. However, it is worth acknowledging that the research, evidence and resulting answers contained in our studies are not always as logical and linear in real life.[6] The second step was, therefore, to integrate personal and practical experiences of young people from all regions of Kenya – and different regions in Sub-Saharan Africa – and tap into the collective contextual, organisational and professional knowledge of communities of practice. The third step was to infuse futures thinking through building scenarios in our conversations, which offered a systematic way to think about a future that is radically different from our past and present. Futures thinking enabled us to analyse and understand the structural issues at play within the system, and thereby demystify the root causes of youth issues. This helped young people and communities of practice deduce different possible futures we may face, and more importantly the necessary processes of change.[7] We anticipated various policy implications for each scenario to communicate contingency measures that policy makers should consider, to manage imminent crisis and avoid acting after the fact.

The extensive research conducted and subsequent publications generated have been very helpful to dispel rumours, particularly during political campaigns; confront peoples' assumptions; and expose various mental maps, which were previously used to distort the facts, and misdiagnose and mistreat youth challenges. A good example is the blanket solution by African governments and Breton Woods institutions to fund young people to undertake short-term technical training and get loans to start small businesses in order to deal with the continent's unemployment crisis. However, our research suggests that most young people do not want to start small informal businesses which barely make ends

meet and have a 90 percent likelihood of failure within their first two years. Instead, they prefer to be formally employed with on-the-job training in order to gain the requisite skills and networks that would facilitate them to start thriving formal businesses. The research shows that sound investment in sectors such as education, ICT and agriculture would in fact yield better long-term results than the current tokenistic approach to policy and resource distribution.

Exercises in scenario building provided risk-free spaces in which to visualise, rehearse and test the suitability of various policy strategies without the constraints of actual policy making. In these exercises, participants played the roles of different actors typically opposite to their everyday life and experiences. This enabled a critically imaginative process in which participants personally experienced what it may feel like to be the other person. This brought to the surface issues from radically different viewpoints, made the exercise less abstract, and helped participants develop greater empathy for those ultimately affected in real life by decisions and actions taken. The exercise forced young people, the community of practice and policy makers to pay attention to emerging trends. It also highlighted the dynamics of change behind observed patterns and the implications of these, which created an urgency that did not exist before (for example, around youth and radicalisation in the northern and coastal regions of the country). By producing a common language with which issues could be discussed, we fostered a mutual understanding among various actors, which made possible public policy conversations about a shared future, and aided a nuanced and robust national dialogue.

Unlike in private business, public interest scenarios are still executed in a manner that is isolated from formal policy making processes. Understandably, this was the case for our conversations because there was no buy-in at the beginning of the process. This has often led to indirect support after the work has been disseminated to decision makers, who acknowledge the uncertainties and surprises of future developments, and in some

instances use the work to set the policy agenda and frame issues.[8] However, it has not been possible to use the scenarios building process to prepare public policy makers to better manage complex decisions involving conflicting vested interests, to prepare better policies, or to avert crises. A lack of political will, stable institutional settings and organisational capacity to absorb the scenarios material, or to be adaptive to a changing context, have all been great impediments.

Despite these challenges, youth scenarios work is acknowledged as important and impactful. The scenarios projects have been very influential in both national and continental spaces, including for national institutions. For instance, the Electoral Commission in Kenya convened a scenarios exercise prior to the 2017 elections in order to prepare it to oversee a hotly contested election. A civil society coalition convened two scenarios exercises when faced with shrinking civic space and aggression from the state, in order to find ways forward for survival in 2013 and 2018. In Uganda, a scenarios exercise was convened in 2016 prior to the elections to discuss possible outcomes; while in Ghana, an Indigenous women's funding outfit convened a scenarios exercise to discuss probable futures for African women and areas of financial support needed to advance their preferred futures. However, deeper interrogation of the timing, motive and methodologies used for some of these projects suggests that these were predictive exercises, rather than fundamental interrogations of systemic issues and the possible implications that follow.

The process behind the youth scenarios projects has proven as important as the products and has helped me maintain energy around this work. Thorough research has elicited many intellectual conversations and resulted in more studies on the subject, with some colleges introducing youth programmes to their curricula and using our youth research products as reference materials for classes. The genuine involvement of relevant actors legitimised the process and helped mobilise action for different actors, particularly youth-serving organisations. As a result, many

organisations have acknowledged that more needs to be done and have mainstreamed youth issues in their programming. The work has also been kept alive by compelling communication of possible opportunities and threats arising from all the plausible scenarios. For example, using different art forms such as cartoons and infographics to summarise long narratives has continued to stir debate and inspire action. Explicit representations of narratives – particularly the negative ones – were originally shunned and led to paralysis and inaction. Seven years later, the unfolding of these narratives in one way or another[9], testifies to the rigorous nature of the analysis undertaken. As such, several people have expressed regret that closer attention was not paid to the scenarios and that nothing was done sooner. Of course, we should take caution to ensure that mediums of communication necessitate, rather than curtail, change.

Policy making is a political process that is often anchored in conservative systems. This fact is often ignored and even the best constructed, thoroughly analysed scenarios will be of little use or relevance if they lack political support and do not inform policy decision making. I definitely have an increased appreciation for the level of political difficulty involved in policy making. In future – resources and opportunities allowing – I will endeavour to increase the capacity of state institutions to use scenarios-building in policy making, particularly by using different art forms to foster creativity and forward thinking; I will work to advance the institutionalisation of a comprehensive Foresight Programme within government; and in the short-term, will invite relevant state offices to participate from the outset in various scenarios processes that I undertake.

Notes

1   This was published in the Public Finance Management Act (no. 18 of 2012) on 10th August 2018. See http://kenyalaw.org/kl/fileadmin/pdfdownloads/Legal Notices/2018/174PublicFinanceManagementSports-Artsan dSocialDevelopmentFundRegulations2018.pdf

2   In a Gazette notice dated November 28, 2018

3   The definition of youth in this paper is fundamentally informed by the question, when is one young in Africa? As a complex constellation of socio-cultural construct and biological phenomenon it includes all the people who have not attained the age of 35 years. Besides this definition being in line with Africa's Youth Charter, it is one that acknowledges the myriad of challenges young people in the continent face to transition from dependency into independence.

4   https://www.standardmedia.co.ke/ureport/ story/2001305300/uhuru-uncle-moody-awori-is-the-guy-i-am-tired-of-young-thieves-video.

5   African Alliance of the YMCAs [AA-YMCA]. (2017). Youth trends in Africa: 2010 - 2060. Nairobi, Kenya.

6   Greenhalgh, Trisha, and Jill Russell. "Evidence-based policymaking: a critique." *Perspectives in biology and medicine* 52, no. 2 (2009): 304-318.

7   Inayatullah, Sohail. "Six pillars: futures thinking for transforming." *foresight* 10, no. 1 (2008): 4-21.

8   Volkery, Axel, and Teresa Ribeiro. "Scenario planning in public policy: understanding use, impacts and the role of institutional context factors." *Technological forecasting and social change*76, no. 9 (2009): 1198-1207.

9   We maintain that the exercise was not predictive at all.

Gustavo Vidigal (Brazil)

Gustavo Vidigal is a manager and researcher in culture, development and international cooperation, with more than 10 years of experience in the field. He holds a master's degree in cultural management from the University of Barcelona. Acting in government, academy and socio-cultural movements, he has engaged in several initiatives including founding a cultural business incubator, structuring the evaluation model of the main local cultural support fund in Brazil, and coordinating national and local creative economy policies. He was recognised as a global leader by the European Union's Cultural Diplomacy Platform and participated in the OCP Policy Center emerging leaders programme, one of the world's most renowned think tanks.

Throughout the world, the creative economy has generated multiple narratives and practices that have repositioned culture as a catalyst, context and platform for development. Indeed, in recent decades we have observed different perceptions of the relationship between culture and economy: from cultural characteristics as potential obstacles to socio-economic growth, to culture as fundamental to developing responsible multidimensional strategies. The latter considers not only the contribution of culture to employment and income; it also considers how culture enables sustainable development in communities and territories. However, increased public agenda focus on cultural and creative industries has generated tension with traditional cultural policy development. The new focus conflicts with existing practices and balances of power, which tend toward first demonstrating the strategic importance of culture at international level and only then incorporating it into national and local policies, often in a disorderly manner.

A community-based creative economy agenda consists, above all, of political inflection that starts in the cultural field and proposes a methodological approach to guide experimental models. Politically, it is a matter of programmatically intensifying the social and economic potential of the creative economy to strengthen historically marginalised groups and include socio-productive initiatives that have historically been excluded from national development processes. As a methodological construction – starting with apprehending creativity as a more democratic, connective and distributed asset – we must advance cooperation

mechanisms that identify and provide structural development to local experiences and recognise networks and agents, as well as legal, informational and infrastructural contexts. These mechanisms must also reduce the costs of collaboration; promote and integrate local initiatives as fundamental mechanisms for local sustainability; and enable an ecosystem based on trust, technology and competence.

In Brazil, the Federal District began to implement its local creative economy policy during a period of turbulence at the national level in relation to the public agenda for the creative economy. In Brasília – the seat of the Federal District government and the federal government – the local economy is extremely dependent on the public sector and has a relatively small business network concentrated in certain sectors and territories. In addition, the rate of unemployment is high, especially among low income social groups, such as women, black and young people. However, Brasília also has the highest GDP per capita and a population with the highest rates of formal education in Brazil. As policy makers, this presented us with an environment of deep socio-economic inequality and highlighted the need to focus on social inclusion and recognise productive local capacities in our development process.

Early in the process we carried out research on the state of the creative economy in the Federal District. Our findings showed a very informalised labor market with social security weaknesses, which nonetheless made a very significant contribution to the total local economy. Indeed, we found that the District had one of the highest concentrations of employment in cultural and creative sectors in the country. It also verified high

participation of individual microenterprises in these sectors, with high annual growth rates. Finally, we observed a less territorially concentrated economic field with great power to attract young people, which could foster local development strategies based on the comparative intraurban advantages of the Federal District.

As such, the need was evident for a socio-economic development policy based on culture that could facilitate integration between entrepreneurship, social economy and productive inclusion; add to existing value for the local economy; experiment with and arrange productive culture-intensive sites; and promote productive inclusion of young people and vulnerable socio-economic groups. This community-based perspective of the creative economy is a synthesised response for the Federal District scenario, which seeks to stimulate a more decentralised, democratic and inclusive development platform based on culture and creativity.

In order to systematise a coherent narrative for this agenda, we revised certain existing principles, including:

(i) shifting our focus from centralised models of development to value lateral power and experiences. This enabled government interventions to be shaped in a qualified and participatory way, featuring the social groups involved.

(ii) shifting our focus from strategies aimed at the generation of intellectual property in order to invest in open innovation. This creates experiences and technologies that can be shared and re-purposed.

(iii) shifting our focus from prioritising individual talents to prioritising the power of the crowd. This acknowledges the importance of fostering artists and creative professionals but focusses on broader and more inclusive economic systems.

(iv) replacing the competition paradigm with one of economic collaboration. This embraces shareable processes and knowledge to generate horizontal learning, and structures inclusive growth for the local productive ecosystem.

This process revealed that local specificities and integrated public policy are essential to effecting change in the practices and strategies that underly a regional creative economy agenda. Although this community-based creative economy agenda may not seem fundamentally disruptive, how we organise these revised values into narratives and transform them into concrete attitudes, strategies and mechanisms does require significant change. This represents a major challenge for current public policy paradigms, which tend toward top-down development strategies that make it difficult to incorporate artists and creative professionals; and which have repeatedly subjugated local socio-cultural ethics to economic goals.

The restricted understanding of historically marginalised social groups as the object of compensatory policies must be transformed. These groups must be recognised as consistent and legitimate creators of endogenous strategies for integrated local and regional development, as essential partners for equitable and inclusive development.

We require certain resources to advance our vision for a development agenda that is based on research and innovation for smart, micro-located specialisation strategies. This includes:

(i) knowledge, data and information on local creative economic agents, processes and conditions that contribute to creative initiatives in local, national and international markets; and which improve the formulation, implementation and evaluation of public policies

(ii) open capacity building resources and processes which aim to develop technical and managerial skills that contribute to sustainability and productivity, and nurture cultural and creative initiatives and enterprises

(iii) inclusive financial arrangements and mechanisms that support the sustainability and innovation of micro and small local creative enterprises, that generate positive externalities, and structure strategic productive sectors

(iv) a juridical and institutional ecosystem (especially in relation to tax, labor and intellectual rights issues) that creates conditions necessary for organic and structured growth of the local cultural market, promotes a dynamic, diversified and balanced creative economy, and enables citizens to fully exercise their cultural rights.

There is no fixed road map. However, in this first experimentation with a local community-based creative economy agenda, we discovered the importance of some central processes, including:

(i) continuous and deep social participation, as well as intragovernmental integration when taking action and formulating, implementing and evaluating projects

(ii) investigating, recognising and strengthening local initiatives based on the cultural repertoires and practices of the communities involved, and resisting distortion of these processes due to supposed prerogatives of economic growth

(iii) promoting integrated development of creative enterprise arrangements, based on territorial or sectoral dynamics, and consolidating and stimulating productive networks that establish local and regional dialogue.

An initial challenge to implementing this community-based creative economy agenda was the scarcity of qualified and specific information about the creative economy in Brazil and the Federal District, given the difficulty of understanding the intervention scenario and actors. As such, we have adopted a two-pronged approach: conducting participatory diagnoses with artists and creative professionals in different sectors and territories of activity; and developing formal studies and research to understand the agents, enterprises and creative dynamics in the Federal District.

We faced a second challenge related to governance and how to build effective and inclusive partnerships around a shared vision of the future, in two central areas:

(i) intragovernmental interactions, given that public policy mechanisms are often fragmented, and creative economies require the integrated operation of different instruments – such as development funds, productive microcredit programmes, land use planning, incentives for research, development and innovation – and often exclude artists and creative professionals

(ii) social participation, which raises questions of representativeness and quality of engagement, and requires effective models and initiatives to operate.

In this scenario, the Creative Economy Council of the Federal District was structured as a consultative and advisory body for issues related to local creative economy public policies, comprising government, development agencies and civil society representatives.

Maintaining and advancing the community-based creative economy agenda in the Federal District relied on three main types of variable:

(i) Technical: this concerns the maturity of the strategies followed, the procedures adopted, and the administrative records developed. It is worth noting that technical processes are based on public administration good practices and cooperation with civil society.

(ii) Political: this concerns legal frameworks and decision making mechanisms, as the implementation of the creative economy agenda and the Council itself are guided by legal instruments.

(iii) Social: this concerns the adoption of the agenda by civil society, based on people's ability to engage directly with it, and how they perceive the value of the results delivered. So far, the results seem positive, with a community emerging around the agenda which acted in its development and recognises its value.

One of the main insights that I have gathered from this process is the benefit of modelling processes that can adapt throughout implementation, particularly given the scarcity of qualified information initially available. Such adaptiveness can reduce transactional and time costs of reorganising operational content, as we keep receiving inputs from engaged agents and territories. In hindsight, despite constraints of budget and technical staff, the process may also have been enriched by identifying at the start integrated short-, medium-, and long-term strategies. Overall, it is evident that there is great benefit to designing processes that incorporate participatory diagnoses as well as existing landmarks of local public policies, even if effective implementation may seem time consuming. This almost-artisanal process has defined formative contents, methodologies and processes based on dialogue with artists and creative professionals.

In our first two-year cycle of the agenda, we have seen preliminary results. It has not quite cemented culture at the centre of the socio-economic development policy of the Federal District, however, it has mobilised a community around this goal. It has built capacity for 780 local artists and creative professionals, and created open educational resources. It inaugurated the first edition of

the Business and Entrepreneurship Laboratory of the Federal District – which promoted the acceleration of 15 local businesses in the fashion, music and audiovisual sectors – through training processes, mentoring and market interventions. It has also structured the physical hub of the local creative economy policy; which has already welcomed more than 170 actions promoted by civil society and supported approximately 2,480 artists and creative professionals.

It is difficult to measure ongoing transformation at this early stage. However, we have seen three important advances:

(i) new creative businesses have been generated in different territories of the Federal District, which have promoted the productive inclusion of artists and creative professionals

(ii) there is greater structure for enterprises at an early stage of development, this has led to regional and national commercial networks that are currently being established

(iii) new creative products and services have been developed through productive cooperation between local creative economic enterprises.

Despite the challenges, it is apparent that strategies developed in a horizontal and equitable way tend to produce more meaningful and profound results. A journey that continues, and its path is drawn as we go along it... together and farther.

Wulan Dirgantoro (Australia/Indonesia)

Dr Wulan Dirgantoro is an academic based in Melbourne, Australia. The regional focus of her work is on Southeast Asia, while the main focus of her work has been on the intersection between feminism, contemporary art and memory, and examined how the state, political and cultural institutions as well as art agencies are interlinked in the arena of cultural production. Prior to her current role as a McKenzie Research Fellow in the School of Culture and Communication at the University of Melbourne, she taught at the MA Asian Art Histories programme at LASALLE College of the Arts in Singapore and completed a postdoctoral fellowship in the Kunstgeschichte und Aesthetike Praktiken at the Forum Transregionale Studien and visiting fellowship at Institute for Cultural Inquiry (ICI), Berlin, Germany.

In Indonesia, the Reformasi (Reform) era that began in 1998 was a transition period for the country's newly democratic phase and it was also the condition that inspired my generation of arts researchers and workers to initiate change. The fall of the New Order regime (1966-1998) was caused by a storm of economic and political instability, with riots that followed the collapse of the Indonesian economy, triggered by the Asian financial crises (1997-1998). Incensed by the astronomical price of household items, food shortage, and mass unemployment, university students demonstrated on campuses and later marched on the streets to demand change, myself included, and to our great joy, many political leaders joined us, adding pressure to the government. After 32 years under authoritarian rule, the unthinkable finally happened and Soeharto eventually resigned on 21 May 1998.

Over the next five years, as newly confident civil society leaders and elite survivors slowly negotiated new democratic systems, the era brought a more open and liberal political and social environment. Spurred by the new freedom, mainstream media began to engage with topics that were previously considered to be against state ideology or philosophy, among other issues gender and feminism. Suddenly, discussions on sexuality, domestic violence, and gender activism were no longer confined to academic texts or other English-translated books within activist circles, but had entered the mainstream language. This period was also a formative time for me as I learned the different voices and expressions with which Indonesian women talk about gender issues.

This emerging sense of freedom and critical thinking on gender issues did not automatically translate to the arts and cultural sector. For example, the Indonesian art world remained resolutely patriarchal; it was (and to some degree, still is) dominated by men who played the all-important function as gatekeepers. There was minimal critical discussion on the representation of women, both literally and figuratively, in the art world. Indeed, Indonesian art history was mostly silent on the topic of women as artists. As a result, women who were studying in art schools not only lacked female role models but were also conditioned to think that building a career as a professional artist was something unusual, instead of a norm. I felt that something needed to be done about this problem, but it was not until I moved to Australia for my postgraduate study that I began to seriously consider writing as one of the ways to address this situation.

When Carla Bianpoen, a senior art journalist, reached out to me in 2005 to co-author with Farah Wardani the first book on Indonesian women artists, I did not hesitate. The book, which was published with an accompanying exhibition in 2007, presented a survey of Indonesian women artists across period and medium, from the 1940s to early 2000s, some of whom were not particularly well known and others who were already reaching mid-career.

Inevitably, survey books work on the principle of exclusion. Also, the book also embraced a panegyric approach to the artists' works. The writing avoided discussions on ambiguities and negativities to emphasise the strength of women as artists. While it was paramount that the book recorded the voices of Indonesian women as artists (and ourselves as writers), the survey approach needed to be expanded

by more critical scholarship and also gender activism in the arts. My subsequent work tries to capture these aspects, including ambiguities.

The challenges of this work are often multi-layered, and in my short career, I am still learning how to respond with patience, open-mindedness and a great sense of humour, which certainly help during some of the more challenging moments. In the beginning, attention centred on my age and gender disadvantaged me as a researcher. For example, many senior artists were not used to talking to a young, female Indonesian researcher because most (academic) writings on Indonesian art were done by older people, male and female, and also mostly by foreigners. I faced rejection from some women artists because they perceived me to be only interested in their work because of their gender, not because of their artistic practices. In another instance, during a graduate seminar in a Bandung art school where I was invited to present my research, a male faculty member stood up during the Q and A session and confidently lectured the audience that there was no need for feminism in the Indonesian art world.

There were also institutional challenges that I encountered when I was invited by an art school in Jakarta to be part of the advisory committee to make its curriculum more gender inclusive in 2007-2008. The Dean's initiative was to make sure that a new curriculum would reflect the diversity of practices by Indonesian women artists, as well as offer gender-inclusive subjects. The initiative was met with resistance from some faculty members who considered that any historical and/or theoretical subjects (let alone gender-inclusive ones) were anathemas to their expertise as artists.

Learning from these challenges, and because of my position as an insider/outsider, I feel that it is more productive to engage with women and younger generations to discuss ideas for change. I have been greatly encouraged by these conversations, which have been incredibly rich and productive regarding the progress that we have made so far in making, thinking, writing and doing gender activism in Indonesia.

I believe that people and relationships should form the core of every change. In doing so, a strong combination of the two factors could effect a powerful shift in conditions. After the initial research project on women artists, I continued to build relationships with the artists, as well as curators, researchers, art managers, and academics – both in Indonesia and overseas – who are all committed to gender and activism in the arts and culture sector. Perhaps significantly, these relationships are mostly based on friendship.

While friendship sounds very casual, in Indonesia it often serves as the basis of a strong working relationship, particularly in the arts – a form of institutionalised friendship if you like. With very little support from the state, Indonesian artists must rely on one another to support, promote, create and publish their works. This has also happened in other parts of the world, yet recently the notion of friendship has shifted more into practices of care, particularly among women artists and cultural workers. The Indonesian art world has also experienced its share of the #MeToo movement in its localised version. In this regard, the idea of care includes concrete actions such as increasing the visibility of gender issues in the arts, gender advocacy and providing an informal safe house and other kinds of support. These are all still in the early stages, but they are certainly steps in the right direction.

As a migrant and early career academic based in Australia, it is quite easy to lose connection and momentum because of the geographical distance, and the high pressure of academia. I believe it is indeed the friendships and relationships that I have developed over time with the arts community in Indonesia that have made it possible for me to maintain the momentum of this work. Sure, some relationships change, and sometimes we lose track of one another, but it is always the pull of friendship (and care) that connects us again. I feel that building and maintaining friendship has become even more important because I have been based outside Indonesia in the last 16 years or so.

Perhaps it is also because I have been based outside Indonesia that I have been able to

maintain the momentum of my work. I could afford the distance, both physically and emotionally, to reflect and write pieces which I hope will effect some shift in Indonesian art and art writing. Of course, this is a very privileged position to be in, and so I am always humbled and grateful to listen and speak with many artists and creative practitioners who have been relentlessly working and creating, within and outside Indonesia.

This work has certainly changed me. My research projects have undoubtedly been shaped by the conversations that I have had with artists, activists, academics, and others. Their insight and practice continue to stimulate and challenge me in thinking about change.

I certainly hope that by focussing on women artists, and subsequently on issues such as memory and trauma that are considered highly sensitive in Indonesia, I have been able to raise some critical questions on gender and feminism, as well as to reconsider the connection between activism and the arts in Indonesia. Because of the success that Indonesian contemporary artists have received globally in the past decade, it is not an excuse to merely replicate the success stories. There is still so much work that needs to be done.

On a positive note, increasingly I can see that the younger generation of women artists and creative practitioners are more comfortable talking about feminism and gender issues. Furthermore, some cultural institutions are now committed to creating more opportunities for women in the arts and culture sector including fellowships and residencies to develop their ideas.

The most significant learning curve for me has been navigating my insider/outsider position, both in Indonesia and in Australia. Certainly, I am working and based in the space between; not-quite-Indonesian and not-quite-Australian. While some may see the necessity of bridging this in-between space, I still feel that there is a distinct advantage when one is within this space – it allows you to reflect and consider the nuances of change. I just wish I had accepted this position a lot sooner!

I have also learned that 'the personal is political' is no longer a unifying principle around which to organise feminist politics. While some might see focussing on the personal as intensely indulgent, others see benefit in drawing the link between the personal and the public to understand the multiple layers of power relations. I belong in the latter camp, but it has been highly rewarding to follow and participate in the discussions, in and outside Indonesia.

Taiarahia Black
(Aotearoa-New Zealand)

Taiarahia Black is Professor of Māori and Indigenous Research Development at Te Whare Wānanga o Awanuiārangi, a university with a vision to empower the descendants of Awanuiārangi and all Māori to claim and develop their cultural heritage and to broaden and enhance their knowledge base, to be able to face with confidence and dignity the challenges of the future. In this role, he has established a Māori language Academy to advance and support postgraduate students to write their theses in the Māori language. The academy enhances research, scholarship, teaching, learning and publishing to foster Māori worldview research methodologies that distinguish the whānau (family), hapū (subtribe) and iwi (tribe) as being the primary proprietors of their oral, written traditional and contemporary sources.

Māori autonomy and sovereignty suffered severely within the orbit of the brutal early 19th century colonisation of Aotearoa-New Zealand by sailors; missionaries; whalers; seal hunters; traders; and later by successive British imperial governments and settler soldiers staging armed constabulary invasion of Māori land, supported by illegal and unjust government legislation. By the 1860s devasting land alienation – including by aggressive land policies such as the Native Land Acts – largely did away with Māori customary land titles, as well as intellectual and cultural property rights. From this illegal colonisation fixation, and these unlawful confiscations and armed constabulary invasions, my own tribe – Tūhoe, from within the borders of Te Urewera forest – suffered mercilessly. With the loss of land, we lost knowledge and scholarship, further adding to a loss of an economic base, and identity. This forced our people to move away from tribal lands to live and gain employment in the urban centres. Added to this devastation was the demise and death of the Māori language to successive generations of Tūhoe.

In the mid-1970s, within my community of Ruātoki tauparapara (chants), whaikōrero (speeches), and waiata (sung poetry) there was a valuable oral history storehouse of knowledge. At 16 years old, I set about compiling and collecting Tūhoe, an oral history rich with literary sources; moving with kaumātua (elders); and attending various tribal gatherings in Te Urewera with a battery powered handheld recorder. As I compiled these oral and written historical sources, I came to realise that from these rich forms of oral tradition, scholarly narratives emerged.

Here was a unique opportunity, in my view, to support the revitalisation of Māori language, its essence, identity, cadence and excellence, for Tūhoe. From the moment I started recording these rich oral stories, I knew they set a precedent of knowledge that would support intergenerational transfer of knowledge and the Māori language.

In 1976 I began to record and research these oral histories, chants, speeches and sung poetry of Tūhoe. They gave me a glimpse into the Tūhoe struggle for justice in which our people engaged from the time their lands were confiscated in 1863 until the Crown agreed to a settlement, as recently as 2006. For some of our confiscated lands the injustice is still very evident today. By 1980, four years after I first started recording oral-sung poetry, I had started to undertake research for each of the compositions I had recorded. The principles I established for each item of chant, speeches and sung poetry were as follows

(1) ascertain the name of the composer and the tribal group the composer belonged to

(2) explain the reason for the composition and the inspiration

(3) provide full annotated research of published and unpublished sources for each composition of sung poetry that I recorded on the marae[1] and from the oral historian kaumātua (elders) homes.

In 1981, I was appointed as a junior lecturer in the Department of Social Anthropology and Māori Studies at Massey University in Palmerston North. This appointment gave me the opportunity to bring a sense of

critical academic knowledge, analysis, and interpretation to these compiled oral historical interdisciplinary perspectives, to view these orals histories as innovation and knowledge management sources. In late 1981, I produced a singing audio-book publication containing some 27 songs with two audio-cassettes and a written publication. Three thousand books were published, which contained sung poetry texts and two audio-cassettes containing the voices of the singers. For each composition, I had recorded each item and the reasons for its composition. In the summer of 1982, I travelled around to Te Urewera tribes delivering these audio-singing books to each family and marae from where I had recorded these knowledges sources. I established the principle that I would return these publications to our own people, to share and take their knowledge to them, to support knowledge transfer from one generation to another.

In doing this work, one challenge I have encountered is that once your eyes are open to knowledge and scholarship as transformational agents of change, it is impossible to ignore the rich legacy of commitment to making a difference, not only in the fields of scholarship, but in building Māori language for future community researchers. Making the most of this opportunity is an active and ongoing process. The greatest challenge for me – since my oral historian renaissance started some 40 years ago – has been to maintain the richness of the spoken word, the emotion and the intrinsic storytelling through method vocabulary, verbal expression, tone and humour. Here at Te Whare Wānanga o Awanuiārangi, I have put in place a Māori language academy for masters and doctorate

researchers, where we can develop tribal knowledge researchers and writers with these principles in mind. Within this Māori language academy, social, cultural and oral history research can follow a theoretical framework that is grounded in a Māori perspective.

I maintain the momentum of this work by creating a number of forward-thinking strategies. The first is publishing audio and written materials to meet the needs of family, sub-tribal and tribal communities, to demonstrate the vast storehouse of tribal kaumātua (elder) knowledge through the scholars' love for learning. I acquired this love of learning at an early age and have carried it through to the present to support growing a community of tribal researchers, future scholars undertaking Māori language masters and doctorate degrees. In turn, this is about producing a written Māori language tribal-thesis to embrace research and scholarship excellence in tribal oral histories. The key is producing these historical tribal processes to gain higher education experience in Māori worldview, knowledge and scholarship. The momentum also comes from being passionate about making a difference: building and creating seminal audio, visual, and written records of tribal oral histories that will be accessible to successive generations.

This work has generated greater knowledge and engagement with Māori language and knowledge. The inter-tribal communities that I work with have realised the value of retaining and maintaining Māori language and knowledge. I also continue to build better strategies for publishing Māori language publications. This includes audio, visual and written resources, as well as digitised mobile

resources that make the most of opportunities created by technology. By continuing to look for innovation and technology-based knowledge management, we will be able to safeguard scholarly sources of Māori language into the 21st and 22nd centuries, and support successive generations to unlock and obtain their knowledge sources. Such technology will be central to laying down long-term memory and accessible sources of knowledge. In September 2015, I also established a partnership and collaboration with a local Māori language radio station. In May 2018, the Māori radio station – *tumekefm* in Whakatāne and Te Whare Wānanga o Awanuiārangi – celebrated the creation of over 100 hours of Māori language programming, which can be accessed via the website, on YouTube, via podcasts, and iPhone downloads. These channels have developed progressive engagement with local, national and international audiences. In the 2018 Māori Radio Awards, our Māori language programme – *Reo-Rangahau* (Māori Language Research) – won the *Best Talkback or Current Affairs Show*; we also won Te Pou Irirangi Toa o te Tau 2018 (*Best Māori Radio Station for 2018*).

I / we have learned that there are five key things achieved by the Māori language masters and doctorate academies established at Te Whare Wānanga o Awanuiārangi, together with our Māori language publications and Māori language radio station programmes:

1. They support the growth of global Indigenous scholars and provide a dedicated platform to advance higher learning and create new knowledge and research for families, sub-tribes and Māori tribes within Tūhoe and other tribal groups.

2. They build and support tribal, sub-tribal and family academic forums committed to interdisciplinary collaboration-partnership and research that will contribute to Māori language and Indigenous language development and advancement.

3. They strengthen Māori and Indigenous tribal networks and grow the collaborative potential of global partnerships between Māori and Indigenous scholars.

4. They advance the notion that Māori language family, sub-tribal and tribal knowledge sources and research are defining tools at the interface between social sciences, science and Indigenous knowledge regeneration.

5. They enhance family, sub-tribal and tribal experience, knowledge and scholarship to support the growth of global indigenous academic entities within the auspices of tribal and indigenous world languages.

Notes

1. The marae is the tribal meeting grounds and the focal point of Māori communities throughout New Zealand

Find Professor Black's Te Waka Mātauranga Framework and further writings at artsummit.org/discussionpaper

Epilogue

Today's challenges encourage a new way of understanding change that liberates us from a failing mechanical worldview that assumes separateness, scarcity, predictability, and permanence. The world is clearly changing in unprecedented ways. The question is whether humanity will leverage this revitalising momentum to transform the status quo and discover the limitless possibilities that exist for mutual fulfillment, to evolve.

This collection of stories demonstrates how diverse change agents are transforming organisations, communities, and broader social structures to advance greater equity and collective benefit for all people. By working with complex issues, these individuals and the partners with whom they collaborate offer valuable examples of how societies are deviating from dominant models and discovering new forms of social and cultural development.

Each of these stories represents a seed of the future already visible in the present, suggesting other possibilities and developmental pathways. By identifying where these seeds are in every community and understanding why and how they exist, actors from across the global arts and culture community can help to ensure they grow into mature conditions. Although each story is set in a distinct cultural context, the insights they reveal are more similar than different, suggesting that the belief that human flourishing is both a fundamental right and collective responsibility is becoming increasingly mainstream.

A similar set of forces fuel the demand for change in each of the stories presented. The need to heal highly connected yet deeply fractured societies, to recognise profound difference as an asset, and to empower inclusive participation in shaping our world cut across them all. Beneath the surface of these complex tensions, lies a more fundamental desire to advance collective wellbeing on multiple levels.

Each story emphasises the vital role of meaningful relationships in any transformative effort. Through authentic and diverse relationships, new knowledge, collective practices, courage, and commitment are generated, expanding the landscape of possibility. Networks and permeable arrangements are critical to enable the free flow of people and ideas, unified by shared values to mature into communities of practice, increasingly capable of influence broader structures and systems.

Each of these examples utilises arts and cultural experiences as means by which to foster collective identity, rehearse speculative futures, and energise coordinated action. Cultural heritage and traditional knowledge provide change agents with an expanded sense of time and valuable lenses through which to explore and understand contemporary issues and intergenerational impact. Perhaps most strikingly, each story shows how the cultural assets that reside in all communities can help to foster a kind of adventurous civility between diverse individuals, marked by deep listening, humility, patience, and hospitality, not often seen in today's divisive world.

By generating and deploying imaginative capacity, each of these stories sheds new light into the ways we can become more empathetic and by extension, create a more just society.

Artists play a particularly critical role in facilitating this kind of transformative change, especially those who are inherently comfortable with ambiguity and energised by opportunities to realise something new. As such, creative practitioners can play a critical role in guiding organisations, communities, and broader systems of practice through new landscapes of possibility.

These stories illustrate how the global arts and culture community contributes to transformative social change, mainly through emergent strategies that are shaped by local citizens whose proximity to complex issues provides a distinct type of expertise. By recognising these individuals as essential partners in transformative change, institutions can gain actionable insights into how best to direct public investments that generate value. Furthermore, these lessons encourage new approaches to arts and cultural policy making that focus less on outcomes and solutions in the narrow sense, and more overtly on creating fertile conditions in which new relationships, ways of being, knowing, and acting can emerge.

Developing humanity's collective capacity for transformation invites each of us to reflect on our default reactions to change, and the extent to which those reflexes create space and a sense of possibility and hope. We live in the ancestral imagination of others, just as future generations will live in ours. We each have the distinct capacity to play an essential role. Few disciplines are better positioned than arts and culture to help build the sensitivities, capabilities, and relationships needed to alter the trajectory of today's complex world. If existing systems are ripe for change, then who will facilitate their renewal?

Notes

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