

Aspen Creative Arts World Summit

Program Overview

In the face of an increasingly global interconnection of economic and cultural diplomacy challenges and opportunities, this Creative Arts World Summit is part of the activities celebrating the launch of Royal Opera House Muscat. The Summit offers a space for creative individuals and organizations to network, share experiences, generate new ideas and seed new partnerships. The Summit theme of *Arts in Motion* reflects shifting trends in the interpretation, presentation, and consumption of diverse artistic and cultural expressions in an interconnected world, the impact of social technologies, the status and mobility of young artists and professionals, the development of - and access to - cultural markets, and the contribution of cultural assets to socioeconomic development and social change.

In light of the foregoing, the multidisciplinary nature of the Summit program follows three overlapping threads: the development of artistic and cultural resources for socioeconomic development, the amplification of local voices through storytelling and innovative creations, and the sustainability of cultural enterprises. Thus, plenary sessions and discussion groups will demonstrate the extent to which cultural and socioeconomic development policies need to be harmonized for creative economies and cultural enterprises to flourish. The presentation and interpretation of diverse artistic and cultural expressions will link the arts to other aspects of human development and international cooperation. While some sessions will touch on the impact of and observe global forces and local responses, others will assess cultural funding and the quest for cooperative engagement. The sustainability of cultural programs and the development of new models of partnerships will be also examined. Moreover cultural stewardship awards will recognize one organization for its exemplary work in engaging diverse audiences and three distinguished personalities for lifetime achievement, artistic excellence and special contribution to the field.

Overall, the outlined three program threads underscore the fact that the creative arts do not operate in a vacuum. Several socioeconomic, political, educational and technological variables are constantly influencing cultural industries value chains. Consequently, the creative arts world has new tools for the development of tangible and intangible manifestations of culture that trigger the imagination and challenge diverse narratives and assumptions of many.

The Summit will start with dance poetry, featuring body and mind in motion. The business of the day will include discussions on the creative economy, the mainstreaming of culture in policy debates and international development cooperation work, and the need for new models of partnerships for cultural innovations and the globalization of culture. Creative industries are at the forefront the creative economy. Consequently, the creative arts are no longer being viewed solely in terms of their intrinsic values. They are also being increasingly recognized for their significant impact on diverse aspects of

human and institutional life. Thus, the globalization of goods and values through various means is not only a source of tensions for various communities – professional and otherwise, but also a dynamic force in bridging the local-global divide. Numerous accounts on the contributions of cultural enterprises to the development of creative economies, including UNCTAD reports, powerfully demonstrate the impact of artistic and cultural expression on sustainable development. The challenges and opportunities assessed in such studies indicate how artistic vitality and the development of creative economies reflect the environment within which the creative arts thrive, stagnate or worsen. Therefore, the existence of an enabling culture of artistic creativity combined with professionalism, sound management and accountability is critical for creative economies to flourish. Furthermore, success in the development of creative industries also depends on visionary thinking, infrastructure support, entrepreneurial drive, and goodwill. These factors create the necessary conditions for creative minds and institutions to develop sound policies and seed actions that capitalize on local inspirations in the pursuit of global ambitions.

Cultural and academic institutions are in motion, creating a variety of hotspots such as Abu Dhabi, Doha, Dubai, Kuala Lumpur, Singapore, and Shanghai where many American, Australian, and European universities and other arts and culture institutions are establishing programs and branches. Opportunities and challenges created by the transplantation of cultural institutions and foreign university campuses or programs in new markets continue to generate debates and controversies on this radical change in the patterns of cultural and public diplomacy across the globe. Concerns over the pressures of globalization, including the political and economic calculations from both sending and receiving societies, question the fate of this emerging trend.

In the current context of the Arab region, the globalization of culture cannot be viewed simply in terms of transplantations of Western institutions and programs without assessing forces of change and local responses. The use of social media in the interpretation of local realities has captured the imagination of many, yet equally important is the extent to which imported concepts and tools are being used locally to demonstrate relevance and credibility for a more culture-based understanding of new developments in the region. Professionals are in constantly in motion, mentally and physically, influencing and being influenced by artistic forms and styles that are assuming important roles in openly expressing opinion on what affect their work environment, mobility, access to markets, and livelihood.

Although cultural enterprises are among the primary change agents of the knowledge society, driving social and economic development through cultural preservation and creative innovation, their development during the ongoing financial and political upheaval pose several challenges that policymakers and cultural entrepreneurs have to grapple with. There is no doubt that to become successful players and change agents, cultural enterprises have to reassess their markets and reach out to other sectors for new approaches that will lead to making the necessary strategic planning and marketing skills a fundamental requirement for cultural enterprise development. This multidisciplinary approach to cultural programming is a new trend that many creative communities are adopting as they invest in initiatives that drive cultural innovation. Cases of how cities and nations are re-branding themselves through cultural resources will be discussed. Thus, the increasing awareness of the power of cultural assets in stimulating reflection and creating new avenues for socioeconomic actions challenges policymakers, cultural managers and artists to become accountable.

In addition to plenary sessions, a number of concurrent group dialogues will be devoted to cross-disciplinary debates on current models of cultural exchanges and how artists and cultural institutions are coping with change. Creative processes, conventions of performances and extreme aesthetics, as well as questions of life styles and artistic tastes will also be raised. In addition to remaining critical in the preservation of oral traditions, the art of storytelling offers powerful tools to communities empowered to tell their own stories as they navigate through multiple identities and experiences. The institutionalization of hip hop as an influential platform for self expression enhances its capacity to cross diverse boundaries, providing new lenses through which many are not only socially and culturally constructing images of reality out of sounds, but also redefining cultural norms, symbols and concepts. Besides spoken and written words, creative minds and institutions are constantly coming up with new ways and means of creating and sharing narratives.

A candid conversation on the role of fashion in human development, social cohesion, and cultural diplomacy will address the extent to which this aspect of the creative industries fosters a sense of identity and belonging. Textiles, attire, cosmetics, body decorations, coiffure, and fashion accessories from diverse sources are being discussed in more than functional terms or in relation to their traditional role of serving as a source of aesthetic enjoyment and a medium of communication. Fashion is being increasingly valued for its contribution to national pride, cultural rights, and community empowerment. This interdependent dynamic between fashion and international relations, socioeconomic development, poverty alleviation, environmental concerns, and human security will be highlighted.

Reflections on the development of future generations of arts and culture leaders, especially cultural entrepreneurs will assess educational and skills development requirements and mechanisms based on needs and available resources. Youth empowerment and audience development efforts benefit not only from programs that build on one's reputation and credibility, but also those with clear strategic objectives and benchmarks of success. Young professionals are becoming more entrepreneurial as they test new approaches to cultural production and service delivery. In addition to formal training, they are constantly seeking opportunities for internships, fellowships and mentoring programs for knowledge building and cultural markets readiness. Issues related to youth empowerment through social media and other means will be discussed and information about skills development approaches and resources will be shared.

Technology is redefining arts and culture work in theory and practice, offering new opportunities and challenges in the democratization and privatization of culture. The digital world is not only enhancing prospects for artistic creativity and art marketing, but also germinating new technology-based cultural enterprises. However, while new technologies provide creative ways of solving problems and enhancing cultural engagement, they do also paradoxically create new concerns. As digital technologies are enhancing opportunities for knowledge sharing and professional networking, they also present risks of creating silos and further fragmenting debates among a few. The promise of technological innovations and its impact on artistic experiments trigger debates on new aesthetics and a variety of ethical preoccupations. Technology is critical in efforts to advance mutual understanding and address common problems. Professional networking, virtually or physically relies on this.

The global arts and culture sector requires a form of professional engagement that depends on the existence and accessibility of virtual and physical spaces for networking, knowledge-sharing and learning as well as for open debate and artistic exchanges. Among those spaces, art residencies and festivals as well as arts and culture networks are becoming increasingly important catalysts for artistic and cultural change. Many of these networks are regional or artistic-disciplined based, and most virtual spaces have content that is curated rather than user-generated. Possible alternatives to address current deficiencies and to seed new collaborative efforts will be explored.

Final sessions of the Summit will discuss strategies for continued dialogue and future actions. Social entrepreneurs and philanthropic bodies, including public and private foundations, will discuss what is needed to sustain cultural enterprises. The state of cultural markets or spaces trading goods, services and ideas will be assessed, focusing on festivals, presentation, exhibitions and other undertakings broadening people's participation in cultural life. The prospect of using cultural institutions and markets to fulfill socioeconomic objectives such as employment creation, skills training, and social cohesion is becoming attractive to many governments and organizations seeking new means of strengthening communities and building confidence. As subsidies for arts and culture shrink in these years of retrenchment and fiscal austerity, the development of cultural markets hold the promise of opening new revenue-generating opportunities for the sustainability of cultural initiatives.

The level of the sustainability of interventions is one of today's fundamental benchmarks of success when working in the dynamic cultural sector. This fact is reflected in recent and current cultural policy developments as well as in the marked increase of partnerships and strategic collaborations that span across sectors as well as borders. Therefore, debates on sustainability will go beyond financial considerations. They will also address the need for an enabling environment for creativity in cultural production, continued service delivery, and audience development.

The Summit will conclude by mapping out an agenda for the future. Rather than being an ad hoc gathering, this Creative Arts World Summit is part of a long-term strategy to develop the *Aspen-Muscat Exchange* as a flagship program of action to foster global dialogue on culture and society. Therefore, this initial global convening in Oman offers participants the opportunity to voice their observations, recommendations, and active engagement that will inform the work ahead as the Summit seeks to establish itself as an influential platform for ongoing reflections and mutually beneficial exchanges.

Daily Schedule

MONDAY, NOVEMBER 28

8:00 – 10:00 Registration

OPENING | ROH MUSCAT | STAGE

8:30 - 9:00

Listening to the Mind and Body in Motion: Klein and Clark

- *Poetry of Dance*
- *Conventions of Performance*

Performers

Ana Bevilaqua, Actress, Dancer, and Professor, Angel Vianna Dance College, Rio de Janeiro

Regina Miranda, Choreographer and Director, Company ActorsDancers, and President and CEO, Cidade Criative Cultural Transformations, Rio de Janeiro; Chair and Director, Arts and Culture, Laban Institute of Movement Studies, New York

Patricia Niedermeier, Actress and Dancer

9:15 - 9:30

Opening Remarks

H.E. Rawya Al Busaidi, Chair, Board of Directors, Royal Opera House Muscat, Minister of Higher Education

William Mayer, Trustee, The Aspen Institute

Elliot Gerson, Executive Vice President, Policy and Public Programs, International Partners, The Aspen Institute

Brett Egan, Acting CEO, Royal Opera House Muscat

Damien Pwono, Director, ROH Muscat – Aspen Summit; Executive Director, Global Initiative on Culture and Society, The Aspen Institute

PLENARY I | ROH MUSCAT | STAGE

9:30 - 11:00

Fostering Creative Economies: Cultural Assets and Liabilities

- *Local Inspirations and Global Ambitions*
- *Leadership and Entrepreneurship Development*

Presenters

HRH Princess Reema Bandar Al-Saud, CEO of ALFA International and AL HAMA LLC

Xiong Chengyu, Professor and Director, National Research Center for Cultural Industries, Tsinghua University

Edna dos Santos-Duisenberg, Senior Economist and Chief, Creative Economy and Industries Programme, UNCTAD/CNUCED, Geneva
William H. Saito, Entrepreneur, Venture Capitalist, Educator, and Founder and CEO, InTecur, K.K., Tokyo
Moderator **Hans d’Orville**, Assistant Director-General for Strategic Planning, UNESCO

11:00 - 11:20 **Break**

PLENARY SESSION II | ROH MUSCAT | STAGE

11:20 - 12:30 **Mainstreaming Culture in Development: Actions in Motion**

- *Cultural Dynamics and Social Transformations*
- *Harmonization of Cultural and Socioeconomic Policies*

Presenter **Amir Dossal**, Founder and Chairman, Global Partnerships Forum
Njabulo Ndebele, Writer, Former Vice-Chancellor, and Principal, University of Cape Town
Michael Peay, Director, Office Public Diplomacy and Public Affairs, Office of the Legal Adviser, U.S. Department of State
Moderator **Asyah Albualy**, Culture and Humanities Advisor, The Research Council

WORKING LUNCH | INTERCONTINENTAL HOTEL |

13:00 - 14:30 **Arts and Business: Creativity and Innovation**

- *Investing in Culture*
- *Arts Business*

Presenter **Ann Berchtold**, Executive Director, Art San Diego
Mary Lydon, Executive Director, Urban Land Institute, San Diego/Tijuana
David Malmuth, *Partner, I.D.E.A. Partners*
Moderator **Terry Temescu**, CEO, Tanager Group

14:30 - 14:45 **Break**

PLENARY III | INTERCONTINENTAL HOTEL |

14:45 - 16:00 **Going Global: Arts and Culture**

- *Forces of Change and Resistance in the Globalization of Culture*
- *Transplantation of Cultural Institutions and Programs*

Presenters **Abdkareem Al Lawati**, Advisor, Ministry of Culture and Heritage, Oman

Cathy Barbash, Director, China Initiatives, The Philadelphia Orchestra and Arts Midwest; Principal, Barbash Arts Consulting Services

Salah Hassan, Goldwin Smith Professor and Director of the Institute for Comparative Modernities, Cornell University

Mehri Madarshahi, President, Melody for Dialogue among Civilizations Association

Moderator **Alexia von Lipsey**, Member, Advisory Board, Center for a New American Security

CULTURAL EVENT | ROH MUSCAT | AUDITORIUM

20:00 - 22:30 **Universal Ballet of Korea: “Shim Shung – The Blindman’s Daughter”**

TUESDAY, NOVEMBER 29

CONCURRENT SESSIONS | ROH MUSCAT | FOYER

9:00 - 10:00 1 **Taking Note: Artists in Motion**

- *Cultural Exchanges*
- *Mobility and Access*

Presenter **Francois Lupwishi Mbuyamba**, Executive Director, Observatory of Cultural Policies in Africa

Damian Woetzel, Director, Arts Program, The Aspen Institute

Moderator **Ibrahim Al Bakry**, Professor, Sultan Qaboos University

CONCURRENT SESSIONS | ROH MUSCAT | AUDITORIUM

9:00 – 10:00 2 **Thinking Digital: Art and Technology**

- *Retooling Visual Communications*
- *Social Media and Arts Marketing*

Presenters **Andrea Cunningham**, Trustee, The Aspen Institute

Raina Kumra, CEO, The Agency for Holistic Branding; Director of Innovation, Broadcasting Board of Governors

Rahul Sumant, Consultant, Technology and Entertainment Industry

Sarah White, Arts Advisor and General Manager, Bait Al Zubair Foundation

Moderator **Joel Slayton**, Executive Director, Zero1: The Art and Technology Network

PLENARY IV | ROH MUSCAT | **FOYER**

10:10 - 11:30

Engaging Difference: Fashion

- *Identities and Artistic Freedom*
- *Political and Market Forces*

Presenters

Morvarid Fraser, Entrepreneur

Anna Getaneh, Founder and Creative Director, African Mosaique

Sarah Panahi, Fashion Industry Expert

Vivian Foster, Producer, Vix Foster Productions

Amal Al Raissi, Fashion Designer

Moderator

Maria Snyder, Artist and Entrepreneur

11:30 - 12:00 Break

CONCURRENT SESSIONS | ROH MUSCAT | **FOYER**

12:00 - 13:00 1

Creating Narratives: Storytelling

- *Messages and Messengers*
- *Ways and Means*

Presenters

Lisa Consiglio, Executive Director, Aspen Writers' Foundation

Bushra Khalfan, Writer

Lena Slachmujlde, Chief Programming Officer, Search for Common Ground

Susanna Temescu, Senior Advisor, The Tanager Group

Moderator

Donald Griffith, TV Producer, Berlin

CONCURRENT SESSIONS | ROH MUSCAT |

12:00 - 13:00 2

Unleashing Talents: Education and Youth Empowerment

- *Mentoring and Skills Development*
- *Access to Markets*

Presenters

Dag Frazen, Executive Director and Consultant, Music Crossroads International

Franz Patay, Secretary-General, International Music and Media Centre

Nasser Al Tae, Director, Education and Outreach, Royal Opera House Muscat

Michael Henderson, Producer

Moderator

Kifah Fakhouri, Secretary General, Arab Academy of Music

WORKING LUNCH | INTERCONTINENTAL HOTEL |

13:20 - 14:50

Imagining Reality: Art Criticism

- *Images of Words*
- *Threshold of Visual Culture*

Presenters **Toni Blackman**, Hip-Hop Artist and Cultural Ambassador
Abdullah Al Kindi, Professor, College of Fine Arts, Sultan Qaboos University
Bahia Shehab, Creative Director, American University in Cairo

Moderator **Shaun Malarney**, Professor of Anthropology, International Christian University

14:50 - 15:00 Break

PLENARY V | INTERCONTINENTAL HOTEL |

15:00 - 16:00

Developing Cultural Enterprises: Change Agents and Agencies

- *Strategic Planning and Management*
- *Cultural Markets Development*

Presenters **Hong Fan**, Professor, Director of International Programs, National Research Center for Cultural Industries, Tsinghua University
Maryam Al Zdjali, Director, Omani Society for Fine Arts
Clare Smith, Crafts Development Expert and President Emerita, Aid to Artisans

Moderator **Peggy Clark**, Vice President, The Aspen Institute

GALA DINNER and AWARDS | AL BUSTAN PALACE HOTEL |

18:00 - 20:30

ROH Muscat - Aspen Cultural Stewardship Awards

WEDNESDAY, NOVEMBER 30

PLENARY VI | ROH MUSCAT | **FOYER**

9:00 – 10:00

Shifting Frontiers: Arts Money

- *Old Markets – New Money*
- *New Markets – Old Money*

Presenters **Pamela Auchincloss** CEO, Artist Pension Trust
Anne Dowling, Philanthropic Advisor
Gail Salomon, Advisor, Wealth Management
Alia Varsano, Vice President of Corporate Affairs, Nourish Capital

Moderator **Trent Stamp**, Executive Director, The Eisner Foundation

PLENARY VII | ROH MUSCAT | FOYER

10:10 - 11:30

Strengthening Professional Engagement: Spaces

- *Art Residencies and Festivals*
- *Arts and Culture Networks*

Presenters

Michelle Coffey, Executive Director, Lambent Foundation

Sergio Lopez, Director, Big Bang Lab

Marisa Benson, Manager, Cultural Diplomacy Network

Omar Rajeh, Artistic Director/Choreographer, Maqamat Dance Theatre

Moderator

Alan Fletcher, President and CEO, Aspen Music Festival and School; Trustee, The Aspen Institute

11:30 - 12:50 Break

PLENARY VIII | ROH MUSCAT | FOYER

12:00 - 13:00

Benchmarking for Success: Sustainability

- *Rethinking Sustainability*
- *Strategic Collaborations and Partnerships*

Presenters

Gordon Bronitsky, Founder and President, Bronitsky & Associates, LLC

Issam El-Mallah, Director of Programs, Royal Opera House Muscat

Natalio Grueso, Director General, Centro Niemeyer

Mike Van Graan, Secretary-General, Arterial Network

Moderator

Alicia Adams, Vice President for International Programs, The John F. Kennedy Center for the Performing Arts

WORKING LUNCH | INTERCONTINENTAL HOTEL |

13:20 - 14:50

Seeding Change: Action Plan

- *Broadening Public Participation*
- *Agenda for the Future*

Presenters

Luis R Cancel, CEO, Entrepreneurial Cultural Consulting

Judith Ayoko Mensah, Editor-in-Chief, *Africulture*

Damien Pwono, Director, ROH Muscat – Aspen Summit; Executive Director, Global Initiative on Culture and Society, The Aspen Institute

Moderator

Elliot Gerson, Executive Vice President, Policy and Public Programs, International Partners, The Aspen Institute

14:50 - 15:50

Closing Remarks

CULTURAL EVENT | ROH MUSCAT | AUDITORIUM

20:00 - 22:00

Jazz at Lincoln Center