



**10th WORLD SUMMIT  
ON ARTS & CULTURE**  
SEOUL 2025  
27-30 May 2025



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# 10<sup>TH</sup> WORLD SUMMIT GUIDELINES: CALL FOR PARTICIPANTS

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# 10<sup>th</sup> World Summit on Arts and Culture:

## *Charting the future of arts and culture*

### Overview

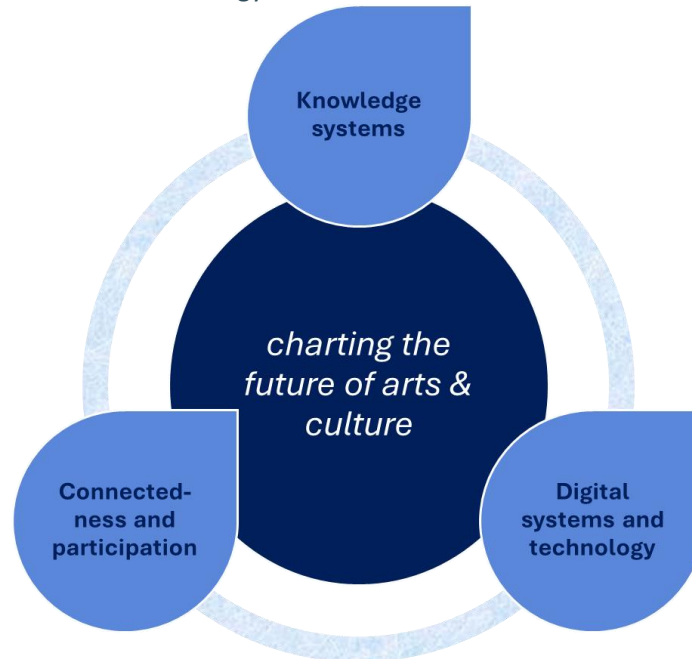
In our fragile and uncertain times, we remain in a state of polycrisis that demands we develop capabilities and skills to balance such simultaneous crises; this was a parting reflection at the 9th World Summit on Arts and Culture in Stockholm in May 2023. Constant, unprecedented change continues to be the new normal. However, this also generates opportunities: as the pandemic proved, major and/or global crises can break existing circuits, force moments of critical assessment, redress dominant narratives and create new pathways. In our current context, we can prepare for the future by learning from errors in the past to navigate challenges, maximise opportunities, effect positive change, ensure diversity and openness in our dialogue and co-design, and address systemic issues. The 10th World Summit on Arts and Culture will take place in Seoul in May 2025, and bring together key leaders and decision-makers from around the world – from the arts and cultural ecosystem and beyond – to exchange, debate and harness the knowledge systems we need to futureproof the cultural and creative sectors (CCS) and our roadmap, with a focus on current and projected digital and technological realities. It will help co-create new pathways to advance arts and culture and affirm our collective position as we seek to positively influence the sustainable agenda for the global community, and communities within our local contexts.

The 10th World Summit aims to inspire delegates through lived experience examples, intersections and good practices from diverse voices across all corners of the globe; respond to different perspectives presented based on a dialogue of exchange and mutual learning; and reflect on the impact of diverse knowledge systems, technological advances, innovation and digitalisation on the cultural sectors in transforming, empowering, decolonising and building more sustainable communities. The Summit will provide a diversity of approaches to explore, provoke and seek answers to the questions raised throughout the Summit programme.

## Programme Approach: Transversal Clusters

The Summit programme will draw on diverse contexts and systems to explore tools for futureproofing. The discussions will have three transversal clusters:

- (1) knowledge systems and agency;
- (2) participatory systems and connectedness; and
- (3) digital systems and technology.



These three clusters should be understood as a network of intertwined themes. Throughout the Summit programme, emphasis might be placed on one cluster or another; however, the dimension of all clusters will be interrogated and considered in the debates and actions.

### KNOWLEDGE SYSTEMS

To be futureproof is to anticipate events and develop ways to adapt, to mitigate negative effects and to take advantage of positive ones. This is something that those within the cultural and creative sector stakeholder group – including arts councils, ministries of culture and cultural agencies – must do as they navigate polycrisis. Knowledge – and its diverse systems – will be critical to how we futureproof our roadmap for the CCS, as will the tools and insights that we develop to support them and the environments in which they operate.

Knowledge systems for culture are important and multifaceted. They range from organised structures, processes, and frameworks to resources that are designed to gather, manage, monitor, guide and disseminate information, data, insights and strategic directions. Moreover, they are supported and strengthened by analysis, research, education, and cross-disciplinary approaches. Diverse knowledge systems for culture can also support amplifying marginalised voices and indigenous perspectives, creating a more inclusive and equitable representation of diverse cultural narratives, which is key to futureproofing. These systems can play a crucial role in challenging, key in decolonising to reshape dominant paradigms and power structures; and to develop enabling cultural policies that will ensure vital and sustainable CCS, that are diverse, equitable and inclusive.

In many cultures, knowledge is an extension of wisdom. This implies that knowledge encompasses lived experiences and may be intertwined with, even inseparable from, the spiritual realm. The latter perspective goes beyond viewing knowledge solely as something acquired from others. Exploring wisdom cultures can offer valuable insights into understanding knowledge systems more deeply.

## COLLECTIVITY, CONNECTEDNESS AND PARTICIPATION

For our purposes, *collectivity and connectedness* means belonging and being part of a larger whole with a common goal.

At the 9<sup>th</sup> World Summit, delegates discussed the erosion of public debate as a key challenge and highlighted the role of digital platforms, social media, media organisations, and arts and cultural institutions as gatekeepers that can both democratise and dominate culture, and create opposing environments in which people only encounter information and beliefs that align with their own (commonly referred to as echo chambers).<sup>1</sup>

This erosion mirrors and reinforces the polarised nature of political debate and public opinion mounting in different parts of the world. This is increasingly played out in the cultural arena, where art may be targeted symbolically or misused for competing agendas. In addition, such platforms can reinforce dominant narratives, making other voices even more marginalised and invisible. This puts cultural platforms under pressure from all sides, which can create fertile ground for censure and censorship (both by peers and artists themselves).

Connectedness and collectivity also compass the human relationship with ecology; how we see and define this connection with nature. We cannot chart a future that does not think beyond the human realm, we must be inclusive of other forms of life and the environment.

These are major issues that will affect the sustainability of the arts and culture ecosystem, particularly the diversity of cultural expressions. We can tackle these issues by coming together as a collective and connected international community.

## DIGITAL ERA: FAST CHANGING LANDSCAPE OF INFORMATION AND TECHNOLOGY

The digital age has profoundly shaped the world in which we live, how we experience it, how we relate to one another, and especially what we trust. In addition, for the CCS digital technologies and tools have transformed not only artistic and cultural practices, but the entire cultural value chain: from creation to production, distribution, access and participation.

As we explored in *Supporting Culture in the Digital Age (2020)*, recent technologies have radically changed how artists can work, with optimised processes and greater opportunities to experiment, collaborate, create, present, and find audiences. However, these opportunities are not distributed evenly, with a digital divide that separates those who can access necessary infrastructure, skills, knowledge, and experience, and often replicates existing barriers including those based on language, disability, race, and gender. Moreover, the challenges we face are compounded by fundamental questions related to the nature of creation: when works of art are produced by artificial intelligence or machine learning, who holds the rights? And how can we stop traditional cultural expressions from being appropriated and exploited?

New technologies have also generated new products and created opportunities to preserve intangible heritage, archive information, open new markets, adopt innovative business models, and empower actors across the cultural value chain. However, these too come with challenges. Abundant cultural goods and services concentrate supply in a way that affects diversity of cultural expressions and content discoverability, and many organisations struggle to adapt to new environments due to a lack of infrastructure, funds, time, staff and/or technical resources. What modes of education do we have, and what narratives are they based on?

In addition, a disconnect between the cultural sector and non-cultural sectors that drive the digital agenda creates an imbalance in the skills, knowledge and funding required to operate – and

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<sup>1</sup> [https://ifacca.org/media/filer\\_public/05/c1/05c119f8-5d9a-4886-88e1-f50fb6fbe694/9th\\_world\\_summit\\_report\\_2023\\_eng\\_july\\_2023\\_high\\_res.pdf](https://ifacca.org/media/filer_public/05/c1/05c119f8-5d9a-4886-88e1-f50fb6fbe694/9th_world_summit_report_2023_eng_july_2023_high_res.pdf)

compete with viable business models – in changed markets, with new players and scales of operation.<sup>2</sup> And there are risks associated with deficiencies in skills development, with a lack of awareness and access to reliable data (and the systems needed to analyse and leverage such information) that hinders the cultural and creative sectors' ability to carry out evaluation and forward planning.

Moreover, rapid technological advancements in Artificial Intelligence (AI) – and other advancing technologies such as robotics, cloud computing, and the Internet of Things – are transforming disciplines, economies, and industries, and challenging ideas about what it means to be human, as noted by UNESCO.<sup>3</sup> This has a direct effect on the arts and cultural ecosystem and its stakeholders. This is even more profound for diverse perspectives of younger generations that have been born into the digital era.

In addition, one of the significant obstacles faced by the CCS in embracing new technologies is the perception that the digital age represents a reality arriving "from outside" (that is, from other types of disciplines such as engineering or programming) and that, therefore, others should be in charge (so the CSS can just listen to these other players). The opportunity to foster more dialogue and break down silos contributes to empowering the CCS in this digital environment.

During the Summit we will develop a deeper understanding of these opportunities, challenges, and societal impact of the digital age and tech philosophy<sup>4</sup>, which will inform our strategies to futureproof a roadmap for the CCS.

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<sup>2</sup> [https://ifacca.org/media/filer\\_public/30/b4/30b47b66-5649-4d11-ba6e-20d59fbac7c5/supporting\\_culture\\_in\\_the\\_digital\\_age\\_-\\_public\\_report\\_-\\_english.pdf](https://ifacca.org/media/filer_public/30/b4/30b47b66-5649-4d11-ba6e-20d59fbac7c5/supporting_culture_in_the_digital_age_-_public_report_-_english.pdf)

<sup>3</sup> <https://www.unesco.org/en/artificial-intelligence>

<sup>4</sup> Tech philosophy refers to the philosophical examination of technology and its impact on society, culture, ethics, and human existence. It involves exploring questions such as the ethical implications of technological advancements, the relationship between humans and machines, the role of technology in shaping human identity, and the influence of technology on social structures and power dynamics.

## Sessions and participant roles

All sessions on the main stage – including in-conversations and plenaries – will be programmed with speakers and moderators identified directly by the co-hosts, in consultation with the IPAC. Considering the different session formats, the Call for Participants helps enrich the programme sessions. As a general guide, we anticipate the following responsibilities and profiles for the different types of participants:

### **SESSION CHAIR (IN-CONVERSATION SESSION)**

Chairs should be established and highly regarded voices from the arts and culture sector who have sound understanding of the in-conversation speakers' area of expertise. They will introduce the speakers, monitor the session timing, and conclude with a final (2 min) reflection.

### **MODERATOR (PROVOCATIONS, RESPONSE PANEL, AND PRESENTATION SESSIONS)**

Moderators should be well-regarded voices from the sector who have strong understanding of the issues being addressed. Moderators for the provocation and response sessions should be able to respectfully question and challenge ideas, and spark productive debate between participants. Moderators for the presentation sessions should be attentive to the content presented and capable of identifying issues that can be teased out with delegates' input. All moderators will be responsible for monitoring the timing of their session and mediating Q&A elements.

### **PANELLIST: PLENARY SPEAKERS / PANEL SPEAKERS / CASE STUDIES**

Plenary speakers should be provocateurs and recognised authorities in their field of work, which may or may not be arts and culture. They should be capable of challenging received ideas and presenting thought-provoking perspectives on the issues being addressed in the session. They should be comfortable engaging in active debate with their fellow session participants and delegates.

### **TABLE HOST: WORLD CAFÉ RESPONSE SESSION**

The World Café response session will rely on table hosts to guide conversations around specific questions and create an inclusive environment that actively encourages delegates to participate. Table hosts must be able to generate conversation, negotiate a range of perspectives and maintain momentum. The role is less about leading discussion and more about facilitating conversation between delegates. Based on the language needs of registered delegates, we will allocate an appropriate number of table hosts who can work with delegates in Spanish and French. Moderators and facilitators will be invited to host a table in addition to other sessions.

### **LONG TABLE FACILITATOR**

Facilitators should have strong understanding of the issues being addressed within a given session, as well as the ability to facilitate conversations between delegates. They should be adept at managing the event format: able to invite delegates to join/leave the table, balance competing voices, synthesise information, maintain the focus of discussion, and summarise key responses.

### **WORKSHOP LEAD**

The Workshop Leads, like the Long Table Facilitators, should have strong understanding of the issues being addressed within the workshop and able to fully lead the session. However, in the case of the participatory workshop, they will also propose a participatory methodology that has a proven track record, which can be ideas based or grounded in creative practice.

## Selection process

Proposals will be reviewed after the closing date: **Wednesday 31 July 2024**. The co-hosts together with the International Programme Advisory Committee (IPAC) will assess how proposals will contribute to the overall needs of the programme, and respondents will be considered for all roles that relate to their areas of expertise and experience. The co-hosts will ensure diverse representation and appropriate translation services will be provided to ensure all selected participants can engage in sessions.

## International Programme Advisory Committee

The International Programme Advisory Committee (IPAC) comprises leaders from across the international arts and culture sector, along with representatives from the [Arts Council of Korea \(ARKO\)](#) and the Secretariat of the [International Federation of Arts Councils and Culture Agencies \(IFACCA\)](#), as the co-hosts of the Summit.

The independent members of the International Programme Advisory Committee are:

- Sarah Abdu Bushra (Ethiopia)
- Khadija El Bennaoui (Morocco/ UAE)
- Alfons Karabuda (Sweden)
- Octavio Kulesz (Argentina/ Italy)
- Jinjoon Lee (Republic of Korea)
- Julie Nagam (Canada)
- Phloeun Prim (Cambodia)
- Pooja Sood (India)

Arts Council of Korea (ARKO) is represented by Byung Eun Yoo, Director of International Relations and Partnership and Lea Kim, Manager in International Relations and Partnerships Department, and IFACCA is represented by Magdalena Moreno Mujica, Executive Director and Anupama Sekhar, Director of Policy and Engagement.

## Submit a proposal

The deadline for proposals is **Wednesday 31 July 2024**. If you have any questions about submitting your proposal, please contact [info@ifacca.org](mailto:info@ifacca.org). Please note, submissions will not be accepted via email.

Applications must be submitted via online [English or Spanish](#) form. While there is no form in French, submissions are also accepted in French.

The official language of the Summit is English, and translation will be provided in Korean, Spanish and French. If you have access requirements related to presenting, please contact [info@ifacca.org](mailto:info@ifacca.org).

[SUBMIT HERE](#)



## Application Form (example only)

This section is intended to help you prepare your response. Applications must be submitted via online [English or Spanish](#) form. While there is no form in French, submissions are also accepted in French.

Submissions will not be accepted via email.

The official language of the Summit is English, and translation will be provided in Korean, Spanish and French. If you have access requirements related to presenting, please contact [info@ifacca.org](mailto:info@ifacca.org).

Title:

Given Name:

Family Name:

Email address:

Job title:

Organisation / institution:

Country:

Brief biography (up to 150 words):

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1. What best describes your area of work:

- Policy maker / policy expert
- Government or public agency representative
- Non-government support for arts and culture
- Academic / researcher
- Cultural consultant
- Cultural or community leader
- Creative and cultural industries professional
- Arts and culture practitioner
- Non-arts/culture sector representative
- Other (please specify)

2. Listed below are some of the key issues that will be explored in relation to overarching themes during the Summit. What key question most aligns with your relevant expertise and experience and on which you would like to make a specific contribution at the Summit? Please add any relevant topics that are not listed: <drop down>

- What strategies challenge and reshape dominant paradigms and power structures within knowledge systems for culture, and are they fostering more equitable and inclusive representation of diverse cultural narratives?

- What are the key issues affecting freedom and how secure are artistic freedoms and cultural rights in our current context? And how are artistic expressions currently contributing to the preservation, innovation and dissemination of knowledge systems?
- How instrumental is the culture and creative sector in nurturing society's ability to imagine and dream ideal possibilities of the future?
- What are the main barriers preventing broader community engagement in the participatory governance of culture?
- What collective actions can the international community take to address the erosion of public debate and the polarised nature of cultural discourse, particularly in the face of increasing pressure on cultural and social platforms?
- How are rapidly evolving digital technologies transforming the cultural value chain? (creation, production, distribution, access, participation).
- To what extent has AI been integrated into the CCS ecosystem? What are the challenges and opportunities?
- How can diverse knowledge systems be integrated to inform and enhance the resilience and adaptability of the CCS?
- What is the role of artists and cultural practitioners in creating, disseminating and applying diverse knowledge systems?
- What is government's role in encouraging pluriversal knowledge systems, to inform and reflect on its policies? And what is the role of policy-makers?
- How are policymakers innovating within participatory systems to embrace diversity, digitalization and global interconnectedness?
- How can we cultivate a sense of collectivity and connectedness within the CCS to overcome polarisation and censorship challenges, fostering a diverse and inclusive environment for cultural expression and exchange?
- What strategies can be implemented to navigate the ethical challenges posed by new technologies, such as AI, in terms of rights ownership and preservation of traditional cultural expressions?
- How can we more effectively leverage artificial intelligence to level the playing field?
- What key insights have emerged from our discussions on knowledge systems and their role in futureproofing the cultural and creative sectors?
- What actions must the whole cultural ecology take to ensure that arts and culture are recognised as a catalyst for building inclusive and sustainable communities, and what should collective action be to advance agenda stand alone in the post-2030 agenda for sustainability?
- What strategies must be implemented to foster collaboration and exchange across diverse cultural contexts, challenging traditional dichotomies and promoting a more equitable global cultural ecosystem?

- What have we learned about the strengths and weaknesses of current participatory systems, and how can these insights shape future strategies for fostering inclusive and sustainable communities through cultural governance?
  - What is the envisioned future role of digital technologies in the CCS?
  - What role should the CCS play in the design, development and deployment of AI?
  - What will we do to chart a more just, sustainable and diverse future for arts and culture?
  - Other related topics (please specify no more than three related to the theme)
3. Have you been a presenter at any previous World Summits? Yes/No)  
If yes, please indicate year and role.
4. Please provide a brief outline of the key issues you would address and the perspective you would provide, in the context of the Summit theme and topics (500 words max):
- If your expertise and experience lend themselves to more than one possible approach (including artistic approaches) or session format, please submit a separate application.
5. Considering your interests and expertise, which role do you feel would be the most fitting for your involvement in the Summit? <can choose up to two options>
- Session chair
  - Session moderator
  - Panellist
  - Table host for world café
  - Facilitator for long table
  - Workshop lead

Tell us why <open field max. 150 words>