



EDINBURGH
INTERNATIONAL
CULTURE
SUMMIT

AUSTRALIA | UK Cultural Leadership Dialogue 2022



THE UNIVERSITY OF
MELBOURNE



2022 Edinburgh International Culture Summit

AUSTRALIA | UK CULTURAL LEADERSHIP DIALOGUE

University of Melbourne, 6 – 7 October 2022

Welcome to Melbourne.

As part of the ambitious AU | UK Season of cultural exchange, and to celebrate the strong and diverse presence of British artists throughout Australia since 2021, I am delighted to welcome your contribution to an important bilateral dialogue between two very good friends and strong allies.

AUSTRALIA | UK Cultural Leadership Dialogue is an initiative of the Edinburgh International Culture Summit, with the support and active participation of the Australia Council for the Arts, the British Council, the Australian High Commission, London, and the University of Melbourne.

It is a timely acknowledgement of the deep historical and contemporary cultural bonds between the Australia and the United Kingdom – connections that deserve to be reimagined and reaffirmed through a regular exchange of ideas and perspectives led by Culture Ministers, artists, thinkers, and arts leaders.

I look forward to your contribution to this special dialogue and hope that your time at the University of Melbourne is inspiring and rewarding.

Sir Jonathan Mills, AO
Programme Director,
Edinburgh International Culture Summit

Acknowledgements



Summit 2022, in conjunction with the Edinburgh International Culture Summit Foundation, acknowledges the significant support of:

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James and Morag Anderson, Sir Ewan and Lady Brown, The Late Sir Angus Grossart CBE, QC, DL and Lady Grossart, Alan McFarlane, Chris van der Kuyl, Scobie Ward, and other donors who wish to remain anonymous.

Schedule

Thursday 6 October

18:15 – 19:00	Private View of SWARM, Science Gallery Melbourne
19:00 – 19:15	Welcome
19:15 – 20:15	Strategic Forum
20:15 – 22:30	Welcome Dinner

Friday 7 October

08:30 – 09:00	Arrival
09:00 – 09:15	Welcome
09:15 – 10:30	Combined Cultural Approaches
10:30 – 11:00	Break
11:00 – 12:30	Personal Perspectives and Reflections
12:30 – 13:30	Lunch <i>No Man's Land, a medley</i> – sound installation by Paul Carter
13:30 – 15:00	Combined Cultural Approaches
15:00 – 15:15	Break
15:15 – 16:45	Parallel Breakout Discussions
16:45 – 17:00	Break
17:00 – 17:30	Final Statements

On becoming a culturally proactive nation

Kate Fielding

The time is ripe for a new relationship between Australia and the United Kingdom (UK). Australia has drawn from the UK's civic institutions and a large part of our nation shares your family tree. But like any extended family we have unfinished business and a need for continual renewal of our understanding of each other. In this endeavour, arts and culture can play a powerful role.

Australian arts and culture is unique and enduring, ancient and contemporary. It is embedded in the lives of all Australians. We know this because Australians show it through their actions, participating in arts, cultural and creative activities at a high rate, with more than 82 percent attending venues and events in 2017–18 and households spending AU\$50 each week on cultural expenditure on average.¹

Like the UK, Australia is a successful multicultural liberal democracy. But unlike the UK, it is some people's perception that Australia is only now coming into its full power as a mature, culturally proactive nation.

So what does culturally proactive mean – and are we ready? A New Approach's (ANA) research with middle Australians from right across the country suggests the answer is an emphatic 'yes'. These middle Australians are from low and middle income households in outer suburban and regional areas of Australia and are politically fluid. Our research with them has revealed they are ambitious in their desire for Australian arts and culture to reflect and proactively share a contemporary, confident and true story about 'who we are now'.

"[Arts and culture] is about Australia's identity. Our experiences are quite different to someone who may have lived in England or America, even though culturally we may have some connections with language, there are some distinct differences and I think it's important to celebrate those and express them." (Female, 35–60, New South Wales)

Middle Australians have told us that arts and culture is essential to the Australian way of life, bringing communities together and improving social cohesion. They also know that these activities have a binding effect in the face of disruption and dislocation.

Our middle Australians aged 35–60 felt strongly that support for arts and culture was critical to ensuring adequate representation of Australia 'on the world stage'² Similarly, younger middle Australians aged 18–29 felt that arts and culture has an important role in Australia's future, believing that it can deepen understanding of different people and places while helping to tell Australia's stories to the world.³ They also report using arts and culture as tools to understand themselves and their changing world.

*...like any extended family
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of each other.*

- 1 Australian Bureau of Statistics. 2017. "6530.0 – Household Expenditure Survey, Australia: Summary of Results, 2015-16." Australian Bureau of Statistics: Household Expenditure Survey 2015/16. October 27, 2017. <https://www.abs.gov.au/household-expenditure>.
- 2 Fielding, K., Trembath, J.L., 2020, *A view from middle Australia: Perceptions of arts, culture and creativity*. Produced by A New Approach think tank with lead delivery partner the Australian Academy of the Humanities, Canberra.
- 3 Trembath, J.L., Fielding, K., August 2021. *The next generation of voters: Young middle Australians talk arts, culture and creativity*. Insight Series. Paper no. 2021–02. Produced by A New Approach (ANA). Canberra, Australia.

But in building this international reputation, both middle and young middle Australians felt there was an outdated perception of Australia. They were proud of Australia's identity as an open, laid-back, friendly and multicultural society but expressed concerns that other nations didn't understand the diversity of unique experiences that comprise Australian society today:

"I think overseas people, particularly my relatives, think Australia is backward. There is a lot of mis-education out there. And we could definitely improve on how our multiculturalism is presented to the world. The perception is probably quite general and boganish, like Paul Hogan [from Crocodile Dundee]. I think they are trying to change that now, but there needs to be a big shift, a balance." (Male, 35–60, Victoria)

"I think there's so many different experiences of being Australian. It's not one shared, unified thing. It's this whole different range of how people express being Australian, and I think art is a way to express that and build their understanding of what that looks like for people outside of Australia coming into Australia, to get an idea that there's a really diverse range of people here." (Female, 18–35, Northern Territory)

"We are seen as a little bit culturally bereft in this country, we really need stuff like [public arts and cultural activities], especially – Europeans, you know what they think about us? They think about us as a drinking culture. They would like to see more, say, Aboriginal culture." (Male, 35–60, New South Wales)

These beliefs suggest middle Australia will welcome more confident action by government, industry, business and philanthropy to ensure Australia can share a contemporary, nuanced expression of its artistic and cultural riches now and into the future.

The Global Soft Power Index⁴ currently ranks Australia tenth behind soft power 'superpowers' like Germany, Japan and the United Kingdom. Being able to draw on Australia's arts and culture is critical to Australia's ability to influence regional and global conversations, respond to societal challenges with innovation, and attract and retain talent. A thriving arts and culture sector also helps to establish new markets and new networks for Australia.

Our work with middle Australians highlights their particular pride in Australia's artistic and cultural strength coming from the entwining of the cultural and creative practices of First Nations peoples with the diverse cultures, histories and languages of twenty-first century Australian communities. This strength is a shared inheritance, both of this land and of many lands.

Australians are ready to share our cultural strength with the world, to meet our peers as competitors as well as our collaborators. This culturally proactive stance can help Australian people, businesses and institutions to speak with confidence about Australia and its ambitions beyond its borders. It can also act as an invitation to others to understand, connect and collaborate with Australia.

Our political and cultural leaders in both the UK and Australia have a gift and a responsibility. We must honour our shared inheritance as well as hearing the creative voices of now who can assist us in navigating our unfinished business. We can harness its power to shape our shared geopolitical future, particularly in the Asia-Pacific region. We can work across our national boundaries and our entwined histories to truly understand each other as we are now, and to collaborate on these shared values of creativity, innovation, multiculturalism and vigorous liberal democracy.

It is an invitation that should embolden us all.

Kate Fielding is CEO of A New Approach (ANA)



⁴ Brand Directory (2021), "Global Soft Power Index", <https://brandirectory.com/globalsoftpower/> (accessed on 23 December 2021)

Mirror States

Paul Carter

The Cultural Leadership Dialogue aims to strengthen cultural connections between Australia and the UK. Agencies charged with promoting their respective cultural sectors will examine how expanded opportunities for collaboration can be of mutual benefit. The identification of culture with national identity, and the assumption that culture serves a diplomatic function as the acceptable face of strategic interests, are reflected in the suggestion that the outcomes of the Melbourne and Edinburgh dialogues will be in 'developing soft power.'¹

Joseph Nye's 2004 argument that countries can advance their international interests by presenting attractive images of themselves depends on the credibility of what is communicated – 'the best propaganda is not propaganda.'² Nye's views have been criticised on many fronts, as idealistic at best, as cynical at worst. Two observations can be made. The credibility of images created by 'leading creatives' and promoted abroad as representative of national values clearly slumps when those nations fail to take responsibility for 'shaping the future'. To engage 'the imaginations and emotions of our populations with the climate emergency,' it will be necessary to differentiate oneself decisively from the views of successive Australian governments. Perhaps, more profoundly, enhanced opportunities for collaboration are likely, if the credibility test is applied, to discover some uncomfortable skeletons in the cupboard. For example, ours is a theft culture: the 1788 landings at Botany Bay recapitulated the legal fiction William the Conqueror instituted after 1066. Theft cultures don't need treaties, and the colonial history of denying Aboriginal sovereignty in Australia could be written in terms of the coercion exercised by soft power. The situation in the UK has been exactly analogous.

My recent book, *Translations*, examines the legacy of colonisation (both domestically and externally) from a migrant's perspective. I grew up in rural England and in the 1980s, in my early 30s, migrated to Melbourne. An early urban-scaled installation imagined for the Yarra river, called 'Mirror States', anticipated the view later expressed by Yawuru leader, Michael Dodson, 'Indigenous peoples have rarely come into a genuine relationship with non-Indigenous people because a relationship requires two, not just one and its mirror.'³ The spurious treaties that John Batman signed with Kulin Nation leaders in 1836 were, on the best interpretation, gross misunderstandings of a temporary residence visa issued through the tanderrum. Batman offered sixty mirrors or looking glasses in exchange for tens of thousands of acres suited to grazing. 'Mirror States' was inspired by the ironic recapitulation of this original territorial sleight of hand in the construction of the sixty-story, mirror glass clad, Rialto Building in 1982.⁴ A different, non-solipsistic social and environmental relation was represented by the fluctuating reflections in the surface of the Yarra River. However, as the words carved into the surface of Federation Square lament, 'Poor Yarra, once many-named, three humours mingling, tight-laced with walls, bridges, leached for tanneries, government lawns replace your overflowing charity.' If the migrant experience emerges at all from this mirror state, it is in the strange anomalous forms and distortions crowding along the mirror's bevelled margins. Can 'these sleeping worms' be 'shapes of time awaiting our awakening', as 'The Migrant's Vision' (Federation Square) speculates. It is unlikely so long as 'the colonising culture', in Dodson's words 'plays with itself.'⁵

¹ Unsourced quotations are from 'Cultural Leadership Dialogue Summary', circulated December 2021.

² Joseph Nye, *Soft Power, the means to success in world politics*, Hachette UK, 2004

³ Michael Dodson, 'The End in the Beginning: Red(de)fining Aboriginality', in Michelle Grossman (ed.), *Blacklines: Contemporary Critical Writing by Indigenous Australians*, Melbourne: Melbourne University Press, 2003, pp. 25–42, 37. Quoted by Toula Nicolacopoulos and George Vassilacopoulos, *Indigenous Sovereignty and the Being of the Occupier: Manifesto for a White Australian Philosophy of Origins*, Prahan, Victoria: re.press, 2014,

⁴ Paul Carter, 'Mirror States', *The Sound In-Between*, Sydney: New Endeavour/UNSW Press, 1992, 70–112, 73

⁵ Dodson, op.cit., and Paul Carter, *Mythform, the meaning of Nearamnew at Federation Square*, Melbourne, Melbourne: Miegunyah Press, 2005

A number of my works for radio, mainly produced for the Australian Broadcasting Corporation in the 1990s, as well as books, draw on the early colonial literature of cross-language encounter, or non-encounter: a poetics of the silenced is developed, significantly, perhaps, around the soft power exercised when the coloniser coerces a sovereign community to speak. *Absolute Rhythm*, an edition of radio scripts and their first productions, has been published recently by the Aberystwyth-based journal *Performance Research*.⁶ *Amplifications*, a personal sound history, discusses the broader implications of the listening informing these works, a listening that specialises perhaps in the 'noise' usually deleted in translation (and in recording): bird song, mishearings, echoic mimetic improvisations.⁷ Where social relations embody permission to speak at that place, their negotiation has, as Marcia Langton emphasises, the force of law; shaping the future depends on the proper performance of social obligations in the present.⁸ So long as the European subaltern is stereotyped as the mirror other of the displaced colonial subject, no amount of well-intentioned collaboration will fracture the mirror. Change involves poetics as well as politics: the ironic inflection of speaking from the margins, at the edges of territories where exchange rates may stem directly from the echoic mimicry of encounter, has the potential to establish new exchange rates that can be afforded. Referring to how the western museum colonises memory, silencing (again) the noise of destruction, my soundscape for the Museum of Sydney imagined a different kind of reflection where 'nothing disappears... Except the dread...The tread... Of borrowed ground.' How can this conscience be awakened: 'What price the ground?... Or sediment of sound? You are not listening.'⁹

The works referred to and the creative trajectory mapped through their points are acts of bearing witness and interpretation. As public memory is political, as much about promoting amnesia as disturbing inconvenient skeletons, so the writings and soundings acknowledge the work of remembering, inseparable from re-imagining found materials (sonic as well as literary and visual) and the development of a praxis of storytelling that materialises the margin as a junction of shared care.

The politics is in the poetics: *Decolonising Governance: archipelagic thinking* argues that even well-intentioned plans for culture-led or – responsive regional development, or indigenous-led inter-regional cooperation or even 'hotspot' biodiversity conservation perpetuate neo-colonialist assumptions about authority, vesting them in the language of administrative prose and the cartography of territory. It links this failure of translation to poetic illiteracy, arguing that the decolonisation of environmental governance in a time of climate emergency is inseparable from renewed metaphorical competence, the capacity to understand story-telling. Archipelagic thinking ungrounds statist concept formation, finding meaning in the interest created when things are exchanged. The primacy of relating in the life world of the archipelago gives metaphor, or the carrying over of unlike concepts to form new crossings of sense, a primary role in conceptualising and operationalising cross-cultural collaboration.¹⁰ In 2014 I had the privilege of speaking at the Edinburgh international Cultural Summit, where I presented an earlier version of this argument. I suggested that the nation-to-nation mirror state had to rethink the terms of collaboration vertically, across vocations, rather than territorially, mirroring existing expertise and control. Other geographies are needed where the exchange rates have not been settled, but are produced, in fact, when commensurable realities are related and found to be related.

Paul Carter is Professor of Design (Urbanism), School of Architecture and Urban Design, RMIT University; Creative Director, Material Thinking



⁶ Paul Carter, *Absolute Rhythm, works for minor radio*, Aberystwyth UK: Performance research Publications, 2020

⁷ Paul Carter, *Amplifications, poetic migration, auditory memory*, New York: Bloomsbury, 2019

⁸ Marcia Langton, 'Discussion between Marcia Langton and Paul Carter, transcript, undated, 1-47' [*Places*] are events precisely because we are in place, and we have a relationship with the place that we are in, and so therefore there are events. (1-2)

⁹ Paul Carter, *Lost Subjects*, Sydney: Historic Houses Trust, 1998, 169.

¹⁰ Paul Carter, *Decolonising Governance: archipelagic thinking*, London: Routledge, 2018, 3

Australian National Academy of Music (ANAM)

The Australian National Academy of Music (ANAM) is dedicated to training the most exceptional classical musicians from Australia and New Zealand. Half owned by the University of Melbourne, ANAM is the only professional performance training institute of its kind in Australia, and one of few in the world.

Each year ANAM brings to the South Melbourne Town Hall 65–70 of Australia’s and New Zealand’s – generally graduate-level – musicians for a three-year program of lessons, classes, community activities, health and wellbeing training, symposia, rehearsals and concerts. Public performance sits at the centre of ANAM’s training – musicians present more than 200 public concerts each year – with its students singularly focused on careers as performers.

ANAM has meaningful industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, the Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia, Musica Viva, a range of national music and arts festivals, and, internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra and London’s Royal College of Music.

Alongside NIDA, the Australian Ballet School, NAISDA Dance College and other leading institutions, ANAM is a member of the Australian Government-funded Arts8 group of elite training organisations for the performing arts. The Arts8 are committed to providing the high level and intense studio-based training necessary to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

Together with its industry and Arts8 partners, ANAM is uniquely placed to understand the workforce needs of Australia’s future professional musicians and thus address the skills shortage that besets our sector – at last count there were 118 vacant or frozen positions in Australia’s orchestras – providing the optimum vocational preparation for the demanding career of a musician. Robust, culturally attuned and international best-practice training that not only develops technical competence and creative vision but also builds physical and mental wellbeing and resilience, is imperative for ensuring that the country’s finest musicians can have successful, sustained and healthy careers

With an outstanding track record of success ANAM alumni work in orchestras and chamber ensembles around the world, performing as soloists, contributing to educating the next generation of musicians, and winning major national and international awards.

In 2020 ANAM devised a bold project to help lift the organisation – and the sector – out of the devastations of the pandemic: with Commonwealth Government assistance ANAM commissioned 67 Australian composers to each write a 6’ solo work for each of ANAM’s 67 2021 students. The ANAM Set led to the creation of more than nine-hours of new Australian music from composers ranging from early career artists to established composers such as Richard Mills, Brett Dean and Deborah Cheetham.

At the Cultural Leadership Dialogue we will hear two of these freshly-minted works by Ross Edwards and Catherine Likhuta, performed by the composers’ close collaborators and works’ dedicatees, Noah Rudd (oboe) and Charlotte Miles (cello).

ANAM is an extraordinary institution: intense, demanding, challenging and immensely rewarding to be involved with.

Simone Young AM, Chief Conductor & Artistic Director, Sydney Symphony



No Man's Land, a medley

Prepared especially for the Australia/UK Cultural Leadership Dialogue, *No Man's Land, a medley* delves into sound artist Paul Carter's archive to explore themes of cultural sustainability in the wake of colonialism. Extracts exploit a multichannel immersive sound environment to render audible alternative scenarios of colonial encounter, putting the hiss back into history.

The sound installation suggests that new dialogues depend on decolonising the ear, poetically as well as politically.

In a related initiative EICS has commissioned the video documentary, 'No Man's Land, a profile of UK/Australian artist/writer Paul Carter.' The script of the video is exhibited in the installation and provides Dialogue attendees with an accessible introduction to the project as a whole and with information about individual works featured in the medley.

Screening: **Friday 7 October 2022**

Location: **East Bay Room, Old Quad, University of Melbourne**

No Man's Land, a profile of UK/Australian artist/writer Paul Carter can be viewed at www.eicsf.com

The background of the page is a soft, light-colored gradient. Scattered throughout are several colorful origami birds in flight, appearing to move from the top left towards the bottom right. The birds are in various colors: blue, red, pink, yellow, and purple. Some are in sharp focus, while others are blurred, creating a sense of depth and movement.

Programme

THURSDAY 6 OCTOBER 2022

Science Gallery, University of Melbourne

18.15–19.00 Private View of SWARM, Science Gallery Melbourne

A new exhibition from Science Gallery Melbourne explores the essence of collective behaviour and asks why we are drawn to be part of a pack?

19.00–19.15 Welcome

Welcome to Country from Indigenous Elder, Uncle Ringo Terrick. Welcome from Prof. Duncan Maskell, Vice-Chancellor, University of Melbourne and Sir Jonathan Mills AO, Programme Director, Edinburgh International Culture Summit.

19.15–20.15 Strategic Forum

A conversation between Culture Ministers, moderated by Robyn Archer, AO, FAHA.

20.15–22.30 Welcome Dinner

A welcome dinner kindly hosted by the University of Melbourne, with addresses from Tony Ayres, Executive Producer, Tony Ayres Productions; performances from musicians at Australia (ANAM) and a reflection on the reciprocal AU | UK seasons of culture by their directors Helen Salmon and Michael Naphthali.

FRIDAY 7 OCTOBER 2022

University Hall, Old Quad, University of Melbourne

08.30–09.00 Arrival

09.00–09.15 Welcome

Welcome and a review of the reciprocal UK | Australia Cultural Leadership Dialogue held at the Scottish Parliament in Edinburgh on 29 August 2022.

Jonathan Mills AO, Programme Director, Edinburgh International Culture Summit

Dr Georgie McClean, Executive Director for Development and Strategic Partnerships,
Australia Council for the Arts

09.15–10.30 Combined Cultural Approaches

Research presented by Australia Council for the Arts, A New Approach and NESTA around the impact, value, and perception of the arts, culture, and creativity within Australia and the UK.

Kate Fielding, CEO, A New Approach

Dr Georgie McClean, Executive Director for Development and Strategic Partnerships,
Australia Council for the Arts

Fran Sanderson, Director of Arts Programmes and Investments, NESTA

Moderator: Adrian Collette AM, CEO, Australia Council for the Arts

10.30–11.00 Break

FRIDAY 7 OCTOBER

11.00–12.30 **Personal Perspectives & Reflections**

A conversation between arts leaders with professional expertise in both the Australian and UK cultural sectors.

Fiona Allan, CEO, Opera Australia

Fergus Linehan, Director, Edinburgh International Festival 2015-2022

Kath M Mainland CBE, Chief Executive, Adelaide Festival

Prof Gaye Sculthorpe, Professor of Cultural Heritage and Museum Studies, Deakin University

Moderator: Sir Jonathan Mills AO, Programme Director, Edinburgh International Culture Summit

12.30 –13.30 **Lunch**

13.30 –15.00 **Who Are We Now? A Dialogue about Histories and Futures**

A panel discussion exploring our understanding of the past by presenting and engaging with alternative histories of identity and asking how the culture sector can take a leading role in reshaping the future.

Prof Paul Carter, Professor of Design (Urbanism), School of Architecture and Urban Design, RMIT University; Creative Director, Material Thinking

Delia Falconer, Author

Dr Rory Hyde, Associate Professor in Architecture (Curatorial Design and Practice), University of Melbourne

Prof, Dr Marcia Langton AO, Associate Provost; Foundation Chair, Australian Indigenous Studies, University of Melbourne

Tea Uglow, Independent Creative Director, Google Creative Lab

Moderator: Wesley Enoch AM, Indigenous Chair in the Creative Industries, Queensland University of Technology

15.00 –15.15 **Break**

15.15 –16.45 **Parallel Breakout Discussions**

The Poetics and Politics of Cultural Sustainability

Prof Paul Carter, Professor of Design (Urbanism), School of Architecture and Urban Design, RMIT University; Creative Director, Material Thinking

Prof Tiriki Onus, Head of Wilin Centre and Deputy Dean (Place), Faculty of Fine Arts and Music, University of Melbourne

Inala Cooper, Director, Murrup Barak, Melbourne Institute for Indigenous Development, University of Melbourne

Moderator: Rose Hiscock, Director, Museums and Collections, University of Melbourne

Relearning Arts Education – Where Next?

Tony Ayres, Executive Producer, Tony Ayres Productions

Prof Duncan Maskell, Vice-Chancellor, University of Melbourne

Professor Emma Redding, Director of the Victorian College of the Arts, University of Melbourne

Tea Uglow, Independent Creative Director, Google Creative Lab

Moderator: Helen Salmon, Director, British Council Australia

FRIDAY 7 OCTOBER

16.45–17.00 **Break**

17.00–17.30 **Final Statements**

Final Statements and reports from breakout sessions.

Adrian Collette AM, CEO, Australia Council for the Arts

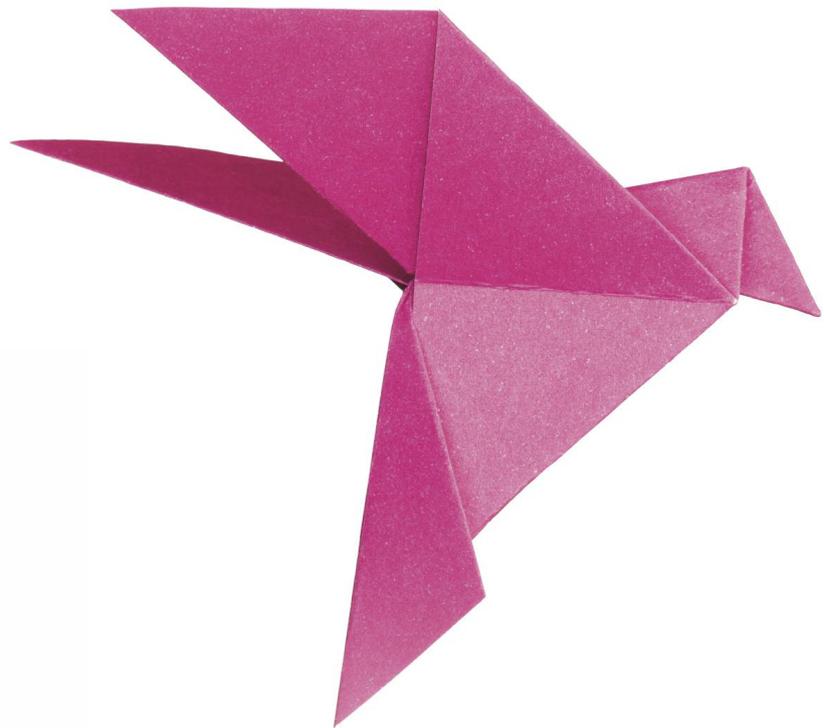
Steph Lysgate, British Consul General, British Consulate General Melbourne

Sir Jonathan Mills AO, Programme Director, Edinburgh International Culture Summit

Please note:

The Strategic Forum and Welcome Dinner on Thursday 6 October will be held at The Science Gallery, 700 Swanston St, Enter via Grattan St, Parkville Melbourne Victoria 3053.

On Friday 7 October the programme of events will be held at University Hall, 1st Floor, Old Quad, University of Melbourne, Victoria 3053.



Programme Contributors



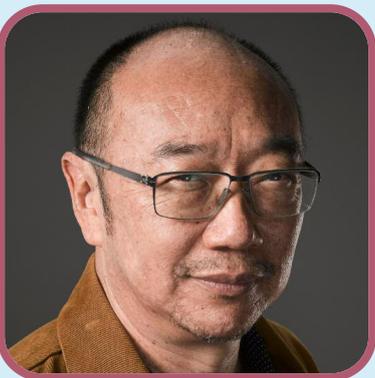
Fiona Allan

Fiona Allan has been CEO of Opera Australia since November 2021. Prior to that she spent 18 years in the UK, as Artistic Director and CEO of Birmingham Hippodrome, CEO of Curve Theatre and Artistic Director of Wales Millennium Centre. In her time in the UK, she held many non-exec roles including as President of UK Theatre, Chair of the Midlands Regional Tourism Board, and Chair of digital agency The Space. In October 2018 she was presented with the inaugural 'Woman with Edge' award from Women of the Year UK, and then went to serve as a director of that organisation. Sydney born, and trained as a classical musician, in her earlier career Fiona worked for the Australian Youth Orchestra and Australian National Academy of Music, before joining Sydney Opera House as a producer and programmer, then Sydney Film Festival as CEO.



Robyn Archer AO FAHA

Robyn Archer AO FAHA, Chevalier de l'Ordre des Arts et des Lettres (France), Officer of the Order of the Crown (Belgium), is a singer, writer, artistic director and public advocate for the arts. Having performed worldwide, including a year solo in London's West End and all the main stages of Australia, she currently tours highly acclaimed recitals of French, German and American song, and premieres *Robyn Archer: an Australian Songbook* for Queensland Theatre in June 2022. Multi award-winner, Robyn is recognised internationally for her expertise in Weimar Republic repertoire, and for many stage successes and eleven albums, most notably *Robyn Archer Sings Brecht* (recorded at Abbey Road with The London Sinfonietta). This back catalogue is gradually being re-released digitally through Undercover Music.



Tony Ayres

Tony Ayres is an award-winning Australian showrunner, writer and director, and one of the founding members of Matchbox Pictures. In 2018 Tony established his own production company Tony Ayres Productions (TAP), developing and producing feature films and television for global audiences and international marketplaces. Overall, Tony's feature films and TV shows have been nominated for over one hundred Australian and international awards, and has won over sixty of these awards including an International Emmy, a BAFTA, a Golden Horse (the Asian Oscars), six AACTA awards, and six Logies. Tony was the creator/showrunner on *The Slap*, *Nowhere Boys* and global number one Netflix hit, *Clickbait*. He co-created and was an Executive Producer on *Glitch*, *Stateless*, and *Fires*. He has Executive produced acclaimed shows such as *Barracuda*, *Seven Types of Ambiguity*, *Wanted*, *Creamerie*, *The Devil's Playground*, *Old School*, *Underground: The Julian Assange Story*, *The Straits*, and *The Family Law*. In feature films, Tony directed *Cut Snake* (2015), *The Home Song Stories* (2007), and *Walking on Water* (2002). He has also executive produced award winning feature films such as *Ali's Wedding* and *Lou*. His films have premiered and screened at A-list festivals around the world including the Berlinale and the Toronto Film Festival.



Prof Paul Carter

Paul Carter is a UK-born writer and artist resident in Australia. Since the publication of *The Road to Botany Bay* (1987) he has gained an international reputation for his reinterpretation of colonial dynamics in a postcolonising context. Much of his work focuses on Indigenous/ non-Indigenous faultlines reflected in topics as diverse as ontologies of placemaking, constructions of identity and the conditions of renegotiated meeting and exchange. Paul is a noted sound artist and public artist whose work explores the complex modalities of communication in multicultural polities. His public art is visible at Federation Square (Melbourne), Yagan Square (Perth) and Olympic Park (Sydney). His writing for radio was recently edited and released by Performance Research Publications (UK) under the title *Absolute Rhythm*. Recent publications of particular relevance to the Cultural leadership Dialogue are: *Translations, an autoethnography: migration, colonial Australia and the creative encounter* (Manchester UP, 2021) and *Decolonising Governance: archipelagic thinking* (Routledge, 2019). Paul is creative director of the Melbourne-based design studio Material Thinking, (materialthinking.com.au), co-director of the Aboriginal-owned cultural consultancy Nyungar Birdiyia www.nyungarbirdiyia.com.au and a research professor in the School of Architecture and Urban Design, at RMIT University (Melbourne).



Adrian Collette AM

Adrian Collette is Chief Executive Officer of the Australia Council for the Arts, the Federal Government's principal arts investment, development and advisory body. In his previous role as Vice-Principal (Engagement) at the University of Melbourne, Mr Collette was responsible for the development of the University's Engagement strategy. His portfolio also included the oversight of the University's museums and galleries and its many cultural sector partnerships. Previously, Mr Collette held the position of Chief Executive of Opera Australia, Australia's largest performing arts company for 16 years. He also worked in book publishing for a decade, including as Managing Director, Reed Books Australia, a Division of Reed Elsevier. He has served on the Australia Council Board and was a member of the Sydney Grammar School's Council. He is also a Life Member of Live Performance Australia. He was made a member of the Order of Australia in 2008 for service to the performing arts particularly through executive roles with Opera Australia, as a mentor to young artists, to publishing and to the community.



Inala Cooper

Inala Cooper is a Yawuru woman with German and Irish heritage, from Rubibi/Broome in the Kimberley in Western Australia. She grew up on Gunditjmara land in south-western Victoria and has lived on the land of the Kulin nation in Melbourne for over twenty-five years. She has a Bachelor of Arts (Drama/Contemporary Dance) and a Masters in Human Rights Law, and has long been an advocate for Indigenous rights, access to education, and social justice. Inala is a regular contributor on *ABC News Breakfast* and *The Drum*, and is also a director on a number of not-for-profit boards, including Culture Is Life, Jesuit Social Services, State Library Victoria and the Adam Briggs Foundation. Inala is currently the Director of Murrup Barak, the Melbourne Institute for Indigenous Development at the University of Melbourne.



Franchesca Cubillo

Originating from Darwin, Franchesca Cubillo is a proud Yanuwa, Larrakia, Bardi, and Wardaman woman from the 'Top End' region of Australia. Franchesca Cubillo is the Executive Director First Nations Arts and Culture at the Australia Council for the Arts, and has more than 30 years' experience in the museum and art gallery sector. Franchesca is the inaugural Chair of the Darwin Aboriginal Art Fair Foundation, the inaugural co-Chair of the National Aboriginal Art Gallery, Alice Springs, and has held numerous board and committee positions. She has worked for a number of national institutions throughout Australia, including the South Australia Museum, the National Museum of Australia, and the Museum & Art Gallery of the Northern Territory and more recently the National Gallery of Australia. Franchesca is a Winston Churchill Memorial Trust Fellow, has published extensively and presented lectures and keynote addresses on subjects such as the repatriation of Australian Indigenous ancestral remains, Aboriginal and Torres Strait Islander art and culture and Australian Indigenous museology and curatorship.



Wesley Enoch AM

Wesley Enoch AM is an internationally acclaimed playwright and artistic director, and Indigenous Chair in the Creative Industries with QUT. In this role, Enoch will lead the national conversation on the place of Indigenous Australia within the creative industries through his unique First Nations perspective on learning, teaching and research, and in so doing, foster career pathways and opportunities for students and professionals within the wider community. Enoch returns to Brisbane following five years as Sydney Festival Director and a period as a Director at Sydney Theatre Company for his latest production, *Appropriate*. His previous positions include five years (2010–2015) as artistic director of the Queensland Theatre Company. Wesley Enoch has written and directed iconic Indigenous productions *The 7 Stages of Grieving*, *Black Medea* and *The Story of The Miracles at Cookie's Table*. He has directed productions of *The Sapphires*, *Black Diggers*, *I am Eora*, *The Man From Mukinupin*, *Yibiyung*, *Parramatta Girls* and *Black Cockatoo*. He was the Artistic Director of the Sydney Festival from 2017 to 2020 and was previously the Artistic Director at Kooemba Jdarra Indigenous Performing Arts and the Ilbjerri Aboriginal Torres Strait Islander Theatre Co-operative.



Delia Falconer

Delia Falconer is the author of three books: two novels and one work of creative non-fiction. Her first novel, the bestselling *The Service of Clouds*, was shortlisted for major literary awards including the Miles Franklin, NSW Premier's Literary Awards, Victorian Premier's Literary Awards, and the Australian Booksellers' Book of the Year. Her second, *The Lost Thoughts of Soldiers*, was shortlisted among other awards for the Commonwealth Writers' Prize (Asia Pacific Division). Her most recent book is *Sydney*, a personal history of her hometown, which was shortlisted for seven national awards in history, biography and non-fiction, and won the 2011 'Nib' CAL/Waverley Library Award for outstanding research.



Kate Fielding

Kate Fielding has led A New Approach (ANA) since its inception in 2018. In this time, ANA has been credited with contributing to a distinct shift in the conversation and knowledge about arts and culture in Australia. Prior to her role with ANA, Kate was the Chair of the Goldfields-Esperance Development Commission in Kalgoorlie, and a member of the Board of the Australia Council for the Arts. She has been the Chair of Regional Arts Australia and of Country Arts WA and was named a 40Under40 WA Business Leader in 2017.



Rose Hiscock

Rose Hiscock is the Director Museums and Collections at The University of Melbourne. She has held national leadership roles within the Australian cultural sector and her positions demonstrate a strong focus on the intersection of art and science. She is currently responsible for the University of Melbourne's major galleries including Science Gallery Melbourne, the Ian Potter Museums of Art, Buxton Contemporary, the Grainger Museum, Old Quad and M-Pavilion. Prior to joining the University Rose was Director of the Museum of Applied Arts and Sciences (Powerhouse Museum), Sydney. Rose was previously Executive Director, Arts Development at the Australia Council of the Arts where she was responsible for international programs including Australia's representation at the Venice Biennale. Her career includes roles at Museum Victoria where she was responsible for commercial and audience growth across Museum Victoria's highly successful venues. Rose is committed to building an accessible, inclusive and thriving arts sector and is Board member of Back to Back Theatre, Chunky Move and the Melbourne Art Fair.



Dr Rory Hyde

Rory Hyde is Associate Professor in Architecture, Curatorial Design and Practice at The University of Melbourne. His work is focused on new forms of design practice for the public good, and redefining the role of the architect today. From 2013 to 2020, Hyde was the Curator of Contemporary Architecture and Urbanism at the Victoria and Albert Museum in London, where he co-curated the major exhibitions *All of This Belongs to You* and *The Future Starts Here*, as well as helping to shape the V&A's expansion, currently under construction in east London. Hyde is a member of the City of Melbourne's Design Review Panel, Research Associate at the Melbourne Museum, a Trustee of McClelland Gallery, on the editorial board of *Architecture Australia* and *Volume* magazines, and was Design Advocate for the Mayor of London from 2017 to 2021.



Prof, Dr Marcia Langton AO

Professor Marcia Langton AM is an anthropologist and geographer, and since 2000 has held the Foundation Chair of Australian Indigenous Studies at the University of Melbourne. She has produced a large body of knowledge in the areas of political and legal anthropology, Indigenous agreements and engagement with the minerals industry, and Indigenous culture and art.



Fergus Linehan

Fergus Linehan was Artistic Director of the Dublin Theatre Festival, Sydney Festival, Vivid Live and until recently the Edinburgh International Festival. Fergus is a Fellow of the Royal Society of Edinburgh and co-chair of IMPACT Scotland, the organisation charged with building Edinburgh's new concert hall. In 2020 he received an Honorary Degree of Doctor of Letters from Queen Margaret University and was recently named the 2022 recipient of The Edinburgh Award, in recognition of his contribution to the city.



Steph Lysgate

Steph Lysgate, British Consul General Melbourne covering South Australia, Tasmania and Victoria since November 2020. Asia Pacific has been at the heart of Steph's professional career since 2000 including time based in the Philippines and Vietnam. Steph has also been posted to the United States, Russia and Mexico. Steph has two teenage daughters studying in the UK.



Kath M Mainland CBE

Globally recognised, Kath Mainland has worked in and around festivals for over 25 years, most recently as Executive Director and co-CEO of RISING – a celebration of Melbourne’s distinct cultural and creative strengths, and the first non-sporting event to receive Major Event status. Previously, she was CEO of Melbourne International Arts Festival; Chief Executive of Edinburgh Festival Fringe; and Administrative Director of Edinburgh International Book Festival. Alongside her executive roles, Mainland has also acted as a trustee on numerous arts boards, including chairing Festivals Edinburgh. Recently, she has helped develop and sustain creative communities and artistic practises across Victoria as chair of Regional Arts Victoria. Mainland currently sits on the board of Festivals Adelaide and Live Performance Australia’s Executive Council. In 2014, she was awarded a CBE for services to culture in Scotland. A card-carrying arts administrator, originally from Orkney, Kath was awarded a CBE for services to culture in Scotland in 2014. She was appointed as Chief Executive of Adelaide Festival in January 2022.



Prof Duncan Maskell

Professor Duncan Maskell became the 20th Vice-Chancellor of the University of Melbourne on 1 October 2018. Prior to this, Professor Maskell was Senior Pro-Vice-Chancellor at the University of Cambridge, responsible for overall planning and resources for the globally recognised institution with an annual turnover of approximately £2 billion. He also worked at the heart of one of Europe’s largest academic development programs, spearheading an array of productivity initiatives. A Cambridge graduate and research specialist in infectious diseases, Professor Maskell’s career also includes the University of Oxford, Imperial College London, and Wellcome Biotech.

In addition to academic and university leadership roles, Professor Maskell has enjoyed an active entrepreneurial career, co-founding four biotech companies among his accomplishments, including Arrow Therapeutics, which sold to biopharmaceutical company AstraZeneca, and Discuva, which sold to Summit Therapeutics. One of his goals as Vice-Chancellor of the University of Melbourne is to further advance the commercialisation and application of our vast research program benefiting society and industry. Professor Maskell is an Independent Non-Executive Director of CSL, and is a Board member of the Melbourne Business School, Melbourne Theatre Company, Grattan Institute, Group of Eight, and Universities Australia.

Professor Maskell supports a culture of philanthropy, public education for public good, and a strong international presence to attract and retain the best of the best. He is also fervent about the need to gather rigorous data and communicate clear, factual messages to the public, preventing the perpetuation of misinformation and myths.



Dr Georgie McClean

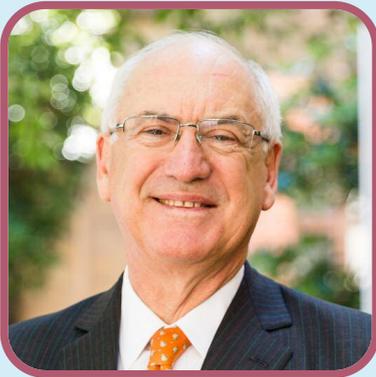
Georgie McClean is the Executive Director of Development and Strategic Partnerships at the Australia Council for the Arts. She oversees the Council's sector engagement, research and professional development, digital culture strategies and international engagement, looking for opportunities to extend the public value of the cultural and creative industries with new partners in new ways. With an applied research Doctorate of Cultural Research, a Master of Arts in Communications, an MBA underway and strong practical knowledge of the screen, arts and media industries, Georgie translates between ideas, research, and practice. Georgie has served on several Boards, including Diversity Arts Australia and the Advisory Boards of Queensland University of Technology's Digital Media Research Centre and Western Sydney University's Institute for Culture and Society.



Charlotte Miles

From the moment Charlotte Miles placed a violin between her knees at age four, she signalled unambiguously that the cello was her vehicle of choice for communicating with the world. In 2021 Charlotte completed her third year of training with Howard Penny at ANAM, and in 2022 was the first student to complete the new Bachelor of Music (ANAM Performance) at the University of Melbourne. In recent years, Charlotte has shared the glorious cello repertoire with local and international audiences in solo recitals, at cello festivals, and in concerto performances with orchestras. She has travelled widely for masterclasses, competitions, and ensemble tours to Los Angeles, New York, London and Zurich, and throughout Germany, China, France, the Netherlands, Australia and New Zealand (including extensive performances with the Australian Youth Orchestra), learning to speak the international language of music with as many accents as possible.

Awarded over 100 competition prizes, Charlotte has performed at Carnegie Hall (New York) and Opera Bastille (Paris) in prize-winner concerts for international competitions. She has won numerous concerto competitions, and was a major prize-winner at the 2018 Gisborne (NZ) International Music Competition, and the 2020 "Anna Kull" International Cello Competition in Graz (Austria). In 2022, Charlotte has been performing with the ACO Collective, the Melbourne Chamber Orchestra and Melbourne Symphony Orchestra, and plans to undertake further studies in Europe in 2023.



Allan Myers AC KC

Mr Allan Myers is the 22nd Chancellor of the University of Melbourne, appointed on 1 January 2017. Mr Myers is one of His Majesty's Counsel in all Australian States and Territories and is a barrister in England, New Zealand and Papua New Guinea. His practice has been predominantly in commercial law and international arbitration. He is also a leading philanthropist and businessman. Mr Myers has provided support to many professional and charitable entities. He is currently a Governor of the Ian Potter Foundation, member of the Council of Newman College, and member of the Graduate Studies Advisory Board of the Faculties of Law at both the University of Melbourne and Oxford University. He was President of the Council of Trustees of the National Gallery of Victoria from 2003 until 2012 and Chair of the National Gallery of Australia Council and the Museums and Art Galleries Board of the Northern Territory from 2012 until 2018.



Michael Naphthali

As the Director of the Australia in the UK programme for the UK/Australia Season 2021–22, Michael Naphthali leads the Department of Foreign Affairs and Trade's programming team to deliver this major collaboration with the British Council. Throughout his professional life Michael has been engaged with the arts and cultural sectors having dedicated himself to supporting, nurturing, and advancing the careers, rights and aspirations of artists and the creative industries in Australia and internationally. He has also served as an artist and label manager at Sony Music Entertainment and was a judge and the manager of the celebrated pop band Bardot in Australia's first music reality TV series *Pop Stars*.



Prof Tiriki Onus

Tiriki Onus is a Yorta Yorta and Dja Dja Wurrung artist, academic and Head of the Wilin Centre for Indigenous Arts and Cultural Development at the University of Melbourne and co-director of the university's Research Unit in Indigenous Arts and Culture. He is a successful visual artist, curator, performance artist and opera singer.

His first operatic role was in the premiere of Deborah Cheetham's *Pecan Summer* in October 2010, which he reprised in 2011, and 2012 for the Melbourne and Perth runs. He received the Dame Nellie Melba Opera Trust's Harold Blair Opera Scholarship in 2012 and 2013. Most recently, Tiriki co-directed the feature documentary *Ablaze* which premiered at the 2021 Melbourne International Film Festival to great acclaim. The documentary uncovers a film made 70 years ago by Tiriki's grandfather, William Bill Onus, an important leader in the Aboriginal rights movement.



Prof Emma Redding

Emma Redding is a contemporary dancer and performance science practitioner, educator and researcher. She holds a PhD in Applied Biological Sciences from City University London, an MSc in Sports Science and a BA Hons in Dance Theatre. Prior to taking on the role as Director of the Victorian College of the Arts in the Faculty of Fine Arts and Music at University of Melbourne, Emma was Professor in Performance Science at Trinity Laban Conservatoire of Music and Dance, in the UK, leading the education, research and knowledge exchange in dance science. Originally trained as a dancer, Emma joined the Hungarian dance company Tranz Danz in Budapest before extending her performing work with other choreographers in parts of Asia and the US and furthering her own interest in site-specific and cross-disciplinary performance practice. Emma co-authored the first ever master's degree in dance science and has played a major role in developing dance science as a recognised field of study in Higher Education through her research and international teaching. She is a founding partner of the UK's National Institute for Dance Medicine and Science and the UK's Healthy Conservatoires Network and a Past-President of the International Association for Dance Medicine and Science. Emma has published over 60 papers in academic journals and 5 book chapters. She serves on editorial boards for 3 international journals and on review committees for UK research councils, trusts and foundations. In 2021, Emma was awarded an MBE for her services to dance.



Noah Rudd

Noah Rudd is an oboist, born and raised in New Zealand. Now active as a soloist, chamber musician and orchestral performer, he started learning the oboe at the age of nine with Alison Jepson. Going on to study at the University of Auckland, Noah graduated in 2018 with a Bachelor of Music under the tutelage of Robert Orr and Martin Lee. During this time, he held the Principal Oboe chair in the University of Auckland Symphony Orchestra, Auckland Youth Orchestra and NZSO National Youth Orchestra. Noah is a keen advocate of New Zealand music. After winning the 2016 AYO Soloist Competition, he performed the world premiere of Anthony Ritchie's *Cartoon: Fantasy* for Oboe and Orchestra in Auckland and then the European premiere of the work at the 2018 Young Euro Classic in Berlin. Noah believes the creation of new works is vital to the continued development of classical music and its ability to excite and challenge audiences. As a soloist, Noah has also played the Mozart Oboe Concerto with orchestra as a finalist in the 2018 University of Auckland Graduation Gala Soloist Competition. Other competition successes include reaching the semi-final of the 2018 and 2020 New Zealand National Concerto Competition, and the semi-final of the 2019 ANAM Concerto Competition. Noah is equally passionate about chamber music, twice reaching the national finals of the NZCT Chamber Music Contest.

In 2022, Noah has worked in Australia and New Zealand, including as sub-principal oboe with the Auckland Philharmonia and with Orchestra Victoria for Opera Australia and the Australian Ballet.



Helen Salmon

Helen Salmon has a 30-year career in theatre, festivals, and public art, is a Fellow of the RSA and holds a Master of Performance Studies. She is the Director of British Council in Australia, leading its strategic direction to deepen understanding and connections through culture. As Director of the current UK/Australia Season British program in Australia, Helen curated a six-month season of 190 events in a landmark cultural exchange. Prior to the British Council she was a producer and consultant to Australian cultural organisations, ranging from the National Association of Visual Arts to the Sydney Festival, and served on the Board of Directors of Playwriting Australia, Monkey Baa ARA Darling Quarter Theatre, and the UK Council of the International Theatre Institute. Helen previously worked for 15 years in London theatre, most recently at the Royal Court.



Fran Sanderson

Fran Sanderson has been at Nesta for six years and has overseen the development of Arts & Culture Finance, which manages over £30m of impact capital on behalf of eight funders, including Nesta. She has led on various projects including Nesta's involvement in the RSC's Dream project, for the Industrial Strategy's Audience of the Future programme; Amplified, a grant and structured support programme helping cultural and creative organisations to use digital ideas to generate social impact; a Creative Immersive Mental Health fellowship programme with StoryFutures looking at the role of creatives in engaging users; and Alternarratives, a prize designed to bring the short story form into the 21st century. In early 2021, to coincide with the UN Year of Creative Economy for Sustainable Development, in partnership with leaders at international peer organisations Upstart Co-Lab and Fundacion Compromiso. Fran spearheaded the launch of Creativity, Culture & Capital, a collaborative advocacy platform, showcasing the power of arts and creativity to effect positive social change, and the innovative ways people are structuring finance to achieve it.



Prof Gaye Sculthorpe

From 2013 to August 2022, Gaye Sculthorpe was Head of Oceania, in the Department of Africa, Oceania and the Americas at the British Museum, London. In that capacity Gaye developed exhibitions on Indigenous Australia, supervised doctoral candidates working on the Museum's Australian collections and undertook extensive research on collections of Aboriginal and Torres Strait Islander held in museums in the UK and Ireland. This was part of a series of Australian Research Council funded projects completed with colleagues at the Australian National University, Deakin University and the University of Western Australia. Her most recent co-edited publication is *Ancestors, artefacts, empire: 'Indigenous Australia in British and Irish Museums'*, published by British Museum Press in 2021. On her return to Melbourne in August, Gaye took up the position of Research Professor, Cultural Heritage and Museum Studies in the Alfred Deakin Institute for Citizenship and Globalisation at Deakin University, Melbourne.



Tea Uglow

Tea Uglow is a writer, LGBTQ activist, and a speaker on innovation, inclusion, and digital futures. Tea founded Creative Labs for Google in Sydney (2011) and London (2007) and focuses on projects with cultural organisations to enable artists, writers, dancers and other cultural practitioners to digitally augment or interpret their work. As a queer activist she authored a compilation of LGBTQ activist speeches called *Great Queer Speeches* [Quarto, 2020] and is the proud co-author of the trans pride flag emoji. She is also author of *A Curiosity of Doubts* [Penguin, 2016] and in 2018 she was awarded a Peabody for digital storytelling for 'Editions at Play' a series of digital books with Visual Editions including *We Kiss the Screens* [2019] & *A Universe Explodes* [2018]. Editions at Play is in the collection of and part of their future British Library display of digital literature. She currently advocates for mental health, disability, LGBTQ and transgender awareness and mentors queer, female and other intersectional creators and writers worldwide. She is an avid Trump-watcher and obsessed with the core themes of trust, privilege and the breakdown of intersubjective constants. She likes pop-philosophy, neuroscience for beginners, time, web3 woo woo and shopping for second hand books.

Programme Delegates

Ros Abercrombie, Executive Director, Regional Arts Australia

Olivia Ansell, Festival Director, Sydney Festival

Stephen Arnott ASM, Deputy Secretary, Creative Economy and the Arts

Prof Su Baker AM, Pro-Vice Chancellor, Cultural Partnerships; Director, Centre of Visual Arts COVA, Victorian College of the Arts, Faculty of the Fine Arts and Music, University of Melbourne

Nick Bailey, General Manager, ANAM (Australian National Academy of Music)

Kate Champion, Artistic Director, Black Swan State Theatre Company of Western Australia

Seb Chan, Director & CEO, ACMI

Elaine Chia, CEO, Richmond Power Station

Alec Coles, CEO, Western Australia Museum

Heather Croall, Director, Adelaide Fringe

Jane Davidson, Chair, Creativity and Wellbeing Hallmark Initiative; Professor of Creative and Performing Arts, University of Melbourne

Kathryn Deyell, Head of Government Partnerships and Impact, Arts Centre Melbourne

Astrid Edwards, The Garret Podcast

Claire Febey, CEO, Creative Victoria

Hannah Fox, Co-Artistic Director/Chief Executive, Rising

Douglas Gautier CEO & Artistic Director, Adelaide Festival Centre; Chair, Association of Asia Pacific Performing Arts Centres (AAPPAC)

Kirsten Herring, Deputy Director General, Arts Queensland

Catherine Jones, Director, Australian Performing Arts Market (APAM)

Prof Richard Kurth, Director, Melbourne Conservatorium of Music, University of Melbourne

Prof Barry McGraw AO, Emeritus Professor University of Melbourne

Joseph Mitchell, Director International Engagement, Australia Council for the Arts

Rupert Myer AO, Chair, A New Approach (ANA)

Gideon Obarzanek, Co-Artistic Director/Chief Executive, Rising

Prof Nicola Phillips, Provost, University of Melbourne

Rebecca Pearce, Executive Director, Slingsby

Fiona Poletti, Executive Director, Strategy, Advocacy and Partnerships, Arts Centre Melbourne

Barbara Poliness, Assistant Director, Public Diplomacy Programs, Department of Foreign Affairs and Trade

Prof Emma Redding, Director, Victorian College of Art

Katrina Sedgwick, Director & CEO, Melbourne Arts Precinct Corporation

Caroline Sharpen, CEO, Tasmanian Symphony Orchestra

Prof Marie Sierra, Dean of the Faculty of Fine Arts and Music, University of Melbourne

Gabrielle Trainor AO, Arts executive

Sophie Travers, CEO, Collingwood Yards

Dr Julie Wells, Vice-President (Strategy and Culture), University of Melbourne

Lisa Wright, Assistant Secretary, Public Diplomacy Branch, Department of Foreign Affairs and Trade

The image features four origami birds, two in shades of green and two in shades of blue, scattered across a light blue background. The birds are stylized and appear to be in flight. The text 'Summit Governance' is centered in the middle of the image in a white, sans-serif font.

Summit Governance

The Edinburgh International Culture Summit Foundation was formed in 2014 to support the ambition of establishing the Edinburgh International Culture Summit as an important biennial forum in which artists, cultural leaders and government ministers discuss substantial, global issues of mutual interest, during the Edinburgh Festivals.

Board of Trustees

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Steering Group

The EICS thanks the following representatives of the Summit founding partners for their support and advice with the planning and presentation of Summit 2022:

British Council	Leigh Gibson
Edinburgh International	Francesca Hegyi
HM Government	Joe Cook, Keith Nichol, Haley Raines
Scottish Government	Caroline Craig
Scottish Parliament	Roy Devon

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The logo consists of a stylized, geometric representation of a paper airplane or a bird in flight, composed of several overlapping blue and white shapes. Below the graphic, the words "EDINBURGH INTERNATIONAL CULTURE SUMMIT" are stacked in a clean, sans-serif font.