



EDINBURGH
INTERNATIONAL
CULTURE
SUMMIT

UK | AUSTRALIA Cultural Leadership Dialogue



Australian High Commission
United Kingdom



The Scottish Parliament
Pàrlamaid na h-Alba



2022 Edinburgh International Culture Summit

UK | AUSTRALIA CULTURAL LEADERSHIP DIALOGUE

Scottish Parliament, Edinburgh, 29 August 2022

Welcome to Edinburgh.

As part of the ambitious UK | AUSTRALIA Season of cultural exchange, and to celebrate the largest presence of Australian artists ever assembled at the Edinburgh International Festival in its 75 years, I am delighted to welcome your contribution to an important bilateral dialogue between very good friends and strong allies.

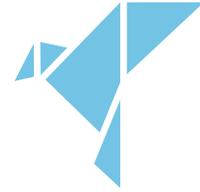
UK | AUSTRALIA Cultural Leadership Dialogue is an initiative of the Edinburgh International Culture Summit, with the support and active participation of the Australia Council for the Arts, the Australian High Commission, London, the British Council, the Scottish Parliament and the University of Melbourne.

It is a timely acknowledgement of the deep historical and contemporary cultural bonds between the United Kingdom and Australia – 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 in Scotland is inspiring and rewarding.

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

Acknowledgements

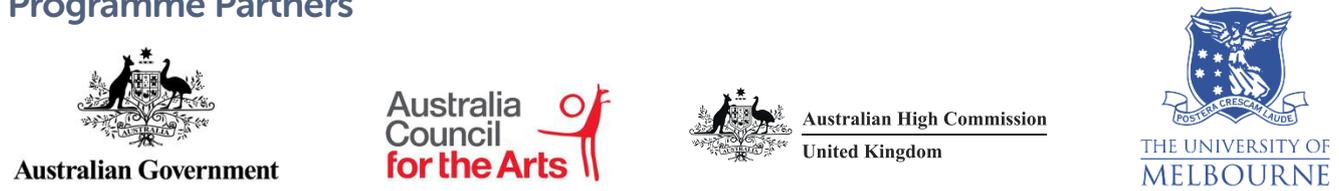


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Public Funders



We are grateful to all the performers, producers, artists and authors, and all the individuals and organisations who make Edinburgh the world's Festival City.

Schedule

Monday 29 August

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|-------------|--|
| From 08.30 | Arrivals at the Scottish Parliament |
| 09.00–09.10 | Welcome to the Cultural Leadership Dialogue |
| 09.10–10.15 | Strategic Forum (Session 1) |
| 10.15–10.45 | A Reflection of the Season (Session 2) |
| 10.45–11.00 | Break |
| 11.00–12.00 | Personal Perspectives and Reflections (Session 3) |
| 12.00–13.00 | A Focus on Screen (Session 4) |
| 13.00–14.00 | Lunch |
| 14.00–15.15 | Combined Cultural Approaches (Session 5) |
| 15.15–15.30 | Break |
| 15.30–16.40 | Parallel Breakout Sessions (Session 6) |
| 16.40–17.00 | Break |
| 17.00–17.30 | Final Statements and Reflections |
| 18.00–21.00 | Closing Reception at the House of Oz |

Why Collaboration Matters

Two essays by Brenna Hobson and Fran Sanderson

August in Edinburgh; five festivals, a cultural summit every other year, artists, and practitioners from all over the world, literally thousands of shows and hundreds of thousands of audience members. It's a breeding ground for new creative relationships and ideas exchange, it's an opportunity to be inspired by your peers and push your own practise. It's the perfect place to begin new collaborations.

When I was asked to write this piece, the provocation was to view it as an opportunity to dream big on the subject of collaboration. It's a brilliant provocation. What would you create if the normal restraints of time and money were miraculously put on hold for a moment? What's the big idea that you've never been able to land? But as I travelled around the country, gazing out train windows and contemplating that question that big idea stubbornly refused to come. And then it occurred to me, I was going about this the wrong way.

Collaboration is not about what but about with whom. The 'what' is hugely important but I would argue it's not actually at the heart of collaboration. Relationships and trust are. And those are built over time. And so, this piece is a plea for investment in time, in relationships that are developed gradually, for policy makers to invest in the long-term development of a broad range of artists and practitioners. There is a lot that feels urgent right now, not least because of the sense that we have lost two years and we need to make up for lost time. But I would argue that collaboration can't be rushed.

When I think about some of the collaborations that we have seen the results of in the 2022 festivals they may look like they have just burst onto the scene, but they are the result of long and painstaking relationship building, misunderstandings examined, talked through and reattempted, careful listening, vulnerability. S. Shakthidaran and Eamon Flack the brilliant Australian artists leading the team on *Counting and Cracking* playing at EIF met over ten years ago. *Counting and Cracking* itself had already had three years of development when I left Belvoir in 2017. It felt incredibly urgent then to be telling fuller and richer stories about Australia, but it needed time to get right. And so that enormous undertaking had its first outing in 2019, it went on to win a host of awards in its home country and I hope, by the time you are reading this it has prompted some thinking in this country about how we see Australia, its history, relationship to empire and its peoples.

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Many artists I speak to are still coming back to creative relationships forged at the very beginning of their practices.

Closer to home, Annie George's production of *Twa* was created after she and Flore Gardner met at a Cove Park residency in 2016. Neither artist imagined working with the other at the time and indeed they were attached to different projects. However, meeting in a creative setting and discussing ideas that were important to them led to this deeply personal work which had its first outing at the Tron Theatre pre-pandemic and enjoys a full run at the Fringe this year. These are but two examples from these August festivals and I dare say are examples of relatively short collaborations, many artists I speak to are still coming back to creative relationships forged at the very beginning of their practices.

Throughout August there are artists meeting each other, forming bonds, and coming up with ideas. They might be about epic, four generation, multi country stories or they might be deeply personal intimate works. They could be about different ways of engaging with communities or more sustainable touring models. Most of the ideas for new works won't even have happened yet, they are waiting in the wings for when the people involved have developed that trust, that language to start creating.

There is real value in artists and practitioners gathering, being inspired by each other's work, having conversations, spending time in residencies and retreats. They need time to imagine and then more time and resources to create. If we accept that these relationships need time and repeat investment (financial and otherwise) then as cultural leaders, policy makers, practitioners, and artists we also have a huge responsibility.

Who are the people who can access these festivals to be inspired and forge relationships? Who accesses the residencies and artists retreats? Who can make space away from their other endeavours to develop relationships and dream? In short, who is afforded time? If the people who are forming those relationships and garnering that long term investment are a narrow group, then we are locking in structural inequity for years to come. So, I want to end with a question for each of us at the Edinburgh International Cultural Summit:

What are you doing today that will contribute to the collaborations that see the light of day in 2032 being richer, bolder, more surprising and representative of all that our nations and communities are?

My big dream is that we each have ideas on what we can contribute and that we can collaborate on how to make the best of those happen.

Brenna Hobson is Executive Director, National Theatre of Scotland. Prior to this she was the Executive Director and co-Chief Executive of Belvoir, one of Australia's largest theatre companies



We all know how much arts, culture and creativity contribute to the fabric of our society and the well-being of our populations. And we all accept, somewhat ironically given the obvious solace the cultural and creative sector provided to everyone through the horrible upending of life as we knew it during the pandemic, that these benefits accrue and develop over the long term and are hard to prioritise in a world of intense competition for scarce public resources. It can be easier to acknowledge the absolute importance of our cultural infrastructure than to admit that it is critical to a functioning society. When the question is posed as ‘what do we need to spend money on now?’ there will always be priorities that seem more urgent – health, education, even transport infrastructure – breakdown of these services will have more instant and obvious negative effects and create more outcry.

In my role at Nesta, I have had the privilege of a unique perspective on, and the context of a systems thinking approach to, the challenges we face in the UK around developing an optimal and functional funding and innovation infrastructure. Thanks to the global reputation of our work, I have also met an extraordinary number of international innovators working on equivalent challenges across the world – how to combine the needs and desires of artists and creators, treasuries, culture ministries and departments, philanthropists, foundations and private sector organisations and investors to create amazing, ground-breaking work and keep pushing the boundaries of what is possible; to make commercially viable shows and exhibitions; to optimise talent incubators and skills development networks; to generate work that is accessible and relevant to broad and diverse audiences; to ensure that artistic and creative career pathways aren't only open to the privileged few; to maximise positive social outcomes through our work and minimise negative outcomes, particularly environmental outcomes.

It can feel like a daunting challenge – but the EICS, like our international partnership Creativity, Culture & Capital project, takes as its premise that finding solutions together, and learning from each other's successes and failures is the most sensible, constructive, and supportive reaction to the challenges we face. The process of developing solutions together requires a collaboration infrastructure – the most important element of which is regular communication, but this must be action-oriented. As always, we need a horizon to strive for, clearly defined roles and responsibilities, reflection and intermediate assessment points, and accountability to manage shared learning effectively.

At Nesta, we have had the privilege of running high support grant funding programmes. This has enabled us to create what we feel to be a vital environment for innovation. Grants are surrounded by cohort-based learning and support programmes, residential bootcamps, mentoring, a requirement for executive or Board support within the organisation receiving the grant, and workshops around what next steps funding may be.

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Our children are growing up with a vastly different and scarier notion of the immediate and distant futures than we had to deal with, as well as a society that sometimes seems hopelessly fractured along a multitude of fissures.

This costs more and creates high overhead ratios which can be problematic for central government funding, but we believe it's vital for early-stage development and is likely to more than pay for itself in the long-term with a higher success rate for ideas and, crucially, better learnings capture and dissemination. Linked, sequential funding opportunities and early identification of follow-on funding pathways is again likely to boost the success rate; for organisations like In The Room, originally born out of a partnership between the National Holocaust Centre and Museum in Newark, Nottinghamshire, Bright White Ltd and Manchester Metropolitan University brokered and supported by Arts Council England and Nesta's Digital R&D Fund for the Arts, it has been helpful to receive follow-on funding from our Arts Impact Fund, as both sides of the transaction were dealing with an organisation they already knew, understood, and trusted.

The softer benefits of shared learning programmes and initiatives include the development of trusting relationships, and a collaborative mindset. These are not to be underestimated in unsettling times, where the future looks intimidating and both financial and human resources are precarious. Our creative and cultural leaders and practitioners, anecdotally, are suffering from high levels of burnout; the cost-of-living crisis is putting extreme pressure on levels and predictability of income, as well as the P&Ls of our arts institutions. In these circumstances, it takes extreme courage and a supportive environment to feel enabled to continue taking risk. This is a huge benefit of shared learning and experimentation and is why it is now more critical than ever. There was a tremendous amount of innovation in the sector, often grassroots and/or frugal, over the pandemic, and many of these initiatives will wither on the vine without funding and structural support to take them forward. How do organisations develop appropriate funding models for content they released for free; how do platforms and broadcast innovations commercialise their proprietary developments?

At the sector level, there are also vital questions to ask, captured brilliantly by David Maggs, Metcalf Foundation Fellow in his 2021 report 'Art and the World After This' – "How did [the] intersections between form and content play out?... What do we know about the intersection between content, format, catchment, audience base and monetization?" David points out that "gathering this information at scarlet, that is, amassing and collating data from across the sector, offers crucially different insight [from] any individual organisation's findings" – it is vital that we build in evaluation and research components to our shared learning endeavours that reflect this.

We are startlingly aware of the reality of finite resources, of imminent endings in the current environment. Our children are growing up with a vastly different and scarier notion of the immediate and distant futures than we had to deal with, as well as a society that sometimes seems hopelessly fractured along a multitude of fissures. At the same time, there is an incontestable movement towards conscious, impact-led allocation of financial resources, away from damaging activities and into positive solutions. Long-term, structured collaborations calmly addressing our challenges and opportunities will not only lead us to the answers we seek, but it will also build and model the behaviours we need.

Fran Sanderson is the Director, Arts & Culture Investments and Programmes, NESTA



The background features a light, multi-colored gradient transitioning from pale yellow at the top to light green at the bottom. Scattered throughout are several colorful origami birds in shades of pink, yellow, blue, red, and purple, some in sharp focus and others blurred.

Programme

MONDAY 29 AUGUST

FROM 08:30 Arrivals at The Scottish Parliament

09.00–09.10 Welcome to the UK | Australia Cultural Leadership Dialogue

The Holyrood Room

Hosted by **Clare Adamson MSP, Convener, Constitution Europe External Affairs and Culture Committee, Scottish Parliament** with **Sir Jonathan Mills, Programme Director, Edinburgh International Culture Summit**

09.10–10.15 Strategic Forum

A conversation between cultural ministers from the UK, Scotland and Australia.

Moderated by **Fergus Linehan, Director, Edinburgh International Festival.**

10.15–10.45 A Reflection on the Season

A short film, presentation of highlights from the reciprocal AU | UK seasons of culture by their directors

Helen Salmon and Michael Naphthali, culminating in a performance by The Grigoryan Brothers.

10.45–11.00 Break

11.00–12.00 Personal Perspectives and Reflections

A conversation drawing on professional expertise from the UK and Australian cultural sectors with:

Fiona Allan, CEO, Opera Australia

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

Brenna Hobson, Executive Director, National Theatre of Scotland.

Moderated by **James Hampson, Director UK and External Relations, British Council.**

12.00–13.00 A Focus on Screen

A panel discussion between leading figures in the UK and Australian Film Sector with:

Isabel Davis, Executive Director, Screen Scotland

Matthew Deaner, CEO, Screen Producers Association, Australia

Kristy Matheson, Creative Director, Edinburgh International Film Festival

Angus Robertson, MSP, Cabinet Secretary for the Constitution, External Affairs and Culture, Scottish Government

Moderated by **Michael Naphthali, Director, Australia Programme in the UK, UK | Australia Season 2021–2022.**

12.00–14.00 Lunch

Served in the Holyrood Room and Members Lobby

MONDAY 29 AUGUST *continued*

14.00–15.15 Combined Cultural Approaches

Presentations and reflections on the impact, value, and perception of the arts, culture, and creativity. Presentations from:

Kate Fielding, CEO, A New Approach

Julia Hales, Actor

Kath Mainland, CEO, Adelaide Festival

Professor Margo Neale, Head, Centre for Indigenous Knowledges & Principal Advisor, National Museum of Australia

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

Fran Sanderson, Director of Arts Programmes and Investments, NESTA

Moderated by **Dr Beatriz Garcia, Senior Research Fellow, Cultural Policy & Mega-Events, University of Liverpool.**

15.15–15.30 Break

15.30–16.40 Parallel Sessions

Parallel breakout sessions focusing on practical and achievable opportunities for both institutions and individuals within our cultural sectors.

Visual Arts and Digital Practice

Drawing on the diverse experiences of:

Brian Baglow, Director, Scottish Games Network

Tamsin Hong, Assistant Curator, International Art (Performance), Tate

Tahlia Petrosian, Director, Klassik Underground

Emma Nicholson, Head of Creative Programmes, Royal Botanic Gardens Edinburgh

Moderator: **Natalie Usher, Chief Executive, Film Access Scotland**

Rapporteur: **Dr Roddy Hunter, Head of Academic Planning, School of Fine Art, Glasgow School of Art**

Live Performance

Drawing on the diverse experiences of:

Javaad Alipoor, Artistic Director, The Javaad Alipoor Company

Cameron Mackenzie, Chief Executive & Artistic Director, Northern Ireland Opera

Lisa Whytock, Director, Active Events

Moderator: **Sam Hunt, Programme Director, UNBOXED: Creativity in the UK**

Rapporteur: **Lilian Hughes, Programme Manager, UK/Australia Season 2021-22**

MONDAY 29 AUGUST *continued*

16.40–17.00 **Break**

17.00–17.30 **Cultural Leadership Dialogue Conclusion**

Final statements and reflections from:

Clare Adamson MSP, Convener, Constitution Europe External Affairs and Culture Committee, Scottish Parliament

Georgie Black, Barrister, Philanthropist and Patron of the Arts

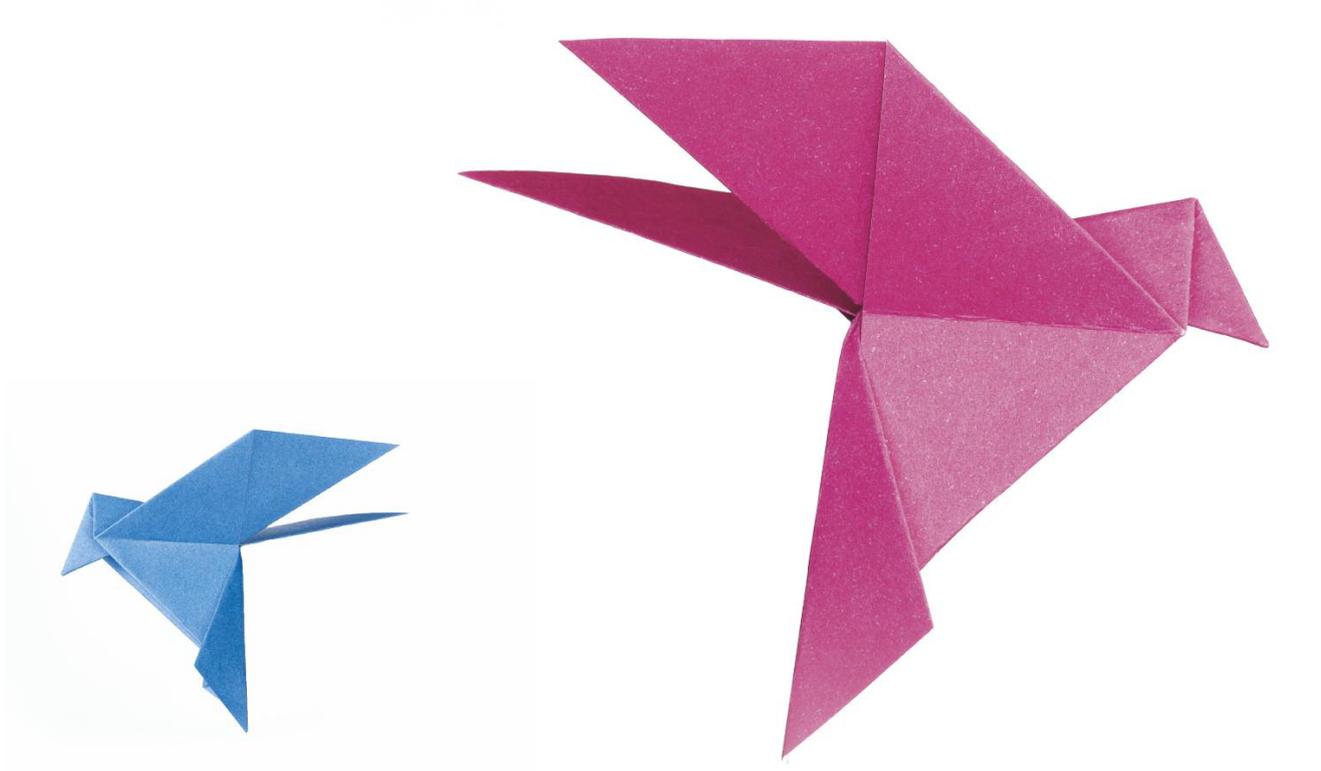
Dr Georgie McClean, Executive Director for Development and Strategic Partnerships, Australia Council for the Arts

Sir Jonathan Mills

18.00–21.00 **Evening Reception**

House of Oz, South Clerk Street, Edinburgh

Participants of the Cultural Leadership Dialogue are welcomed to the House of Oz for a closing reception, courtesy of Georgie Black. Coaches will depart from the Scottish Parliament building at 17.45.



Programme Contributors



Clare Adamson, MSP

Clare Adamson is MSP for Motherwell and Wishaw and the Convener of the Scottish Parliament's Constitution, Europe, External Affairs, and Culture Committee – having previously convened the Education and Skills Committee, and Social Security Committee. She chairs Cross Party Groups on Accident Prevention and Safety Awareness, and Science and Technology. Clare is a fervent campaigner for female representation in STEM subjects and is also a member of National Union of Journalists and a Member of the British Computer Society.



Javaad Alipoor

Javaad Alipoor is a writer, director, and sometimes political activist. He is the founding Artistic Director of The Javaad Alipoor Company, whose shows have been shown in festivals and theatres across the US, Canada, England, Germany, and Australia. His screen work has been featured with The BBC and Sundance Film Festival. He has written about art and politics for newspapers like The Guardian, The I, and The Stage. He helped found Bradford Says Everyone Stays and the International Alliance in Support of Workers in Iran.



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.



Brian Baglow

Brian Baglow is an author, designer, founder, and journalist with over 25 years of experience in videogames. Starting as a writer at the legendary DMA Design, Brian helped to bring Grand Theft Auto to life before moving to New York as part of the original Rockstar Games crew. In 2002 Brian founded Scotland's first dedicated interactive agency Indoctrimat, as well as the Scottish Games Network (2004), the industry body for Scotland's rapidly evolving videogame and interactive ecosystem. Brian now works as a consultant with creative and digital technology organisations to help harness the transformative potential of games and interactive media. He also lectures at Edinburgh Napier University and is building a games ecosystem wide cluster within Scotland. He is currently organising Scottish Games Week a brand-new event focused upon Scotland's rapidly evolving games sector.



Georgie Black

Australian by birth and based in London since 1992, Georgie Black is a barrister and prolific patron of the arts. Georgie sits on the Board of Patrons of the UK / Australia Season, a major cultural exchange between the two nations. She is the founding patron and driving force behind House of Oz, a celebration of all-Australian creativity and a home-from-home for Australian talent in Edinburgh during the August Festivals in 2022. Georgie is Chair of Du Boisson Dance Foundation and a Patron of the Women's Interfaith Network. She lives in London and Sydney with her husband and two daughters.



Hon Tony Burke, MP

Tony Burke is the Minister for Employment and Workplace Relations, Minister for the Arts, and Leader of the House in the 47th Australian Parliament. Tony grew up in a small business family, later running his own small business and working as the local organiser for retail workers. Tony's portfolios reflect his lifelong commitments to working people, the environment and to the arts. In Government, Tony Burke was responsible for resolving 100 years of conflict in the Murray-Darling Basin, placing Tasmania's forests on the World Heritage list, making the second-largest conservation decision in the history of the planet by protecting our oceans and implementing the comprehensive Creative Australia arts and culture policy. He has also led the fight against racial hate speech with the iconic Walk for Respect in the heart of his community in the Sydney suburb of Lakemba.



Kate Champion

Kate Champion was the founding Artistic Director and CEO of Force Majeure (2002–15), an influential dance theatre company based in Sydney. She forged the company's exemplary reputation premiering five original main stage works for national festivals. She has worked for over thirty years in theatre, dance, circus, opera, musical theatre and film with arts companies and institutes. Kate has been awarded Helpmann, Green Room and Australian Dance Awards. Before creating her own work and becoming a director, Kate was a professional dancer/performer working with companies such as DV8 Physical Theatre-London, Australian Dance Theatre, Dance North, One Extra Co, and Theatre of Image.



Isabel Davis

Isabel Davis leads Screen Scotland, the screen agency for the growth of the Scottish sector which sits within Creative Scotland. Screen Scotland is leading the growth of the Scottish sector through investing in development and production, enhancing skills and production infrastructure, advocating for screen education, and supporting Scottish talent to increase the quality and diversity of film and television production across scripted and unscripted genres. Since joining Screen Scotland in late 2018, the establishment of new studio infrastructure in Scotland has seen a significant shift in Scotland's international production environment, with large scale international film and TV projects being wholly produced in Scotland for the first time.



Matthew Deaner

Matthew Deaner is the CEO of Screen Producers Australia (SPA), a national organization that unites the Australian screen industry to campaign for a healthy commercial environment. SPA support the interests of businesses, large and small, in their production of feature films, television programs, interactive content and games across all genres and formats. Matthew oversees all aspects of SPA's advocacy work, industrial negotiations, events, and operational issues. He also works closely with SPA's Council to set the strategic direction of the organisation as well as identify and execute new business development opportunities. Matthew brings a wealth of knowledge to SPA with his experience as a lawyer in both Sydney and London and in senior policy and strategy positions with Screen Australia and the Australian Subscription Television and Radio Association.



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.



Beatriz Garcia

Dr Beatriz Garcia is Senior Research Fellow in International Cultural Policy and Mega Events at the University of Liverpool and Associate Director at the Centre for Cultural Value. She is a member of the European Capital of Culture Selection Panel – nominated by the European Commission; and the Culture & Olympic Heritage Commission – nominated by the International Olympic Committee. Beatriz has been at the forefront of research on the rhetoric, impact, and long-term legacy of culture-led regeneration interventions since 1999, directing international projects on major event hosting cities like London, Rio de Janeiro, Tokyo, Barcelona, Sydney, and Liverpool. She has conducted fieldwork on the cultural dimension of every edition of the Olympic Games since Sydney 2000; and has reviewed the success factors and legacies of all European Capitals of Culture (ECoCs) since their launch in 1985. Beatriz has pioneered longitudinal methods to capture cultural value and has led nationwide exercises to set up common evaluation principles and frameworks for culture.



The Grigoryan Brothers

Guitarists, Slava, and Leonard Grigoryan are counted amongst the finest musicians of their generation having developed a reputation for enthralling audiences with the energy of their performances and the breadth of their repertoire – embracing genres such as classical, jazz and contemporary music from around the world. Between them, they have received 4 ARIA awards (Australian Recording Industry Association) and an incredible 25 ARIA Award nominations.



Julia Hales

Julia Hales began developing as a performing artist and writer in 1996, performing in a range of self-devised works with various Western Australian arts companies. In 2016 Julia began researching what love meant to other people with Down syndrome and in 2017 received Australia Council support to research and co-write *You Know We Belong Together*. *You Know We Belong Together* was commissioned for the 2018 Perth Festival and reprised the following year as part of Black Swan Theatre Company's annual season. Both seasons sold out and the show won two Performing Arts WA Awards in 2019 for Best Mainstage Production and Best New Work (Julia Hales, Finn O'Branagain and Clare Watson). During a period as Artist in Residence at Black Swan State Theatre Company between 2019 and 2021, Julia hosted the Australian Broadcasting Commission's nationally broadcasted Compass program with THE UPSIDE, exploring decisions about having a baby with Down syndrome.



James Hampson

James Hampson is the British Council's Director UK and External Relations and a member of the organisation's Global Leadership Team. He leads their work with all four nations of the UK. This includes engagement with the HM Government in Whitehall and UK Parliament in Westminster, the Northern Ireland Executive, Scottish Government and Welsh Government. He returned to the UK after nearly a decade overseas working in Pakistan, Egypt, Slovenia, and Croatia. From 2007-2009 he was Private Secretary to Lord Kinnock, then Chair of the British Council after which James led the CEO and Chair's Office until February 2010.



Brenna Hobson

Brenna Hobson is an experienced cultural leader and theatre producer. Having spent most of her career in Australia she moved to Scotland in 2017 to become the Executive Director of the National Theatre of Scotland, a post she still holds. She is also a Trustee of Newcastle Live Theatre, Stellar Quines, and a steering member of Culture Counts. Prior to this she was the Executive Director and co-Chief Executive of Belvoir, one of Australia's largest theatre companies. During Brenna's tenure Belvoir established an international presence with productions on Broadway, the Barbican and Southbank Centres in London and numerous European and Asian Arts festivals. Brenna holds a Master of Management (Arts Administration) from the University of Technology Sydney. She served on the Sydney Opera House Trust from 2014 – 2017.



Tamsin Hong

Tamsin Hong is Assistant Curator at Tate Modern, working on performance, Australian and African art with a special interest in art exploring women's knowledge systems. Tamsin recently co-curated the land rights exhibition *A Year in Art: Australia 1992*, Lee Mingwei's meditative performance *Our Labyrinth* and the eco-feminist collection display *A Clearing in the Forest*. Before joining Tate, Tamsin worked at Australian national cultural institutions for 12 years, developing specialisms in Aboriginal and Torres Strait Islander art as well as intersectional identity politics. Tamsin has a Master's in History of Art and Visual Culture at Oxford University, and a Bachelor of Arts (Art History and Curatorship) with Honours at the Australian National University.



Lilian Hughes

Lilian Hughes is an experienced cultural strategist and curator of international arts programmes and festivals. She currently works at the Australian High Commission in the UK as the Programme Manager for the UK/Australia Season 2021/22. She has previously held positions with the Edinburgh International Culture Summit, Georgetown University's Laboratory for Global Performance and Politics and the British Film Institute. Her career is focused on festivals, cultural diplomacy and the intersection of arts and culture with civic life. Her background is in film festivals, and she has worked at London Film Festival, Edinburgh International Film Festival, Africa in Motion and Double Exposure Film Festival. She is a Salzburg Global Seminar Fellow and an alumna of the Festival Academy.



Sam Hunt

Sam Hunt is Programme Director for UNBOXED: Creativity in the UK. Prior to this role he was Creative Director of London's first 'Borough of Culture' Waltham Forest 2019 the flagship cultural engagement initiative from The Mayor of London, Executive Producer at Hull 2017 UK City of Culture and led the Signature Events Programme for Scotland's second year of Homecoming 2014.



Roddy Hunter

Dr Roddy Hunter is an artist, educator, curator, writer and presently Head of Academic Planning, School of Fine Art at the Glasgow School of Art. Beginning his academic career at Dartington College of Arts, Roddy subsequently held leadership roles at York St John University, Middlesex University, and the University of Cumbria. He has an MA in Contemporary Arts from Nottingham Trent University and a PhD from Duncan of Jordanstone College of Art & Design, University of Dundee. Roddy is a Trustee of the Council for Higher Education in Art & Design (CHEAD), a Senior Fellow of the Higher Education Academy (SFHEA) and a Fellow of the Royal Society of Arts (FRSA). He is committed to excellence and innovation in teaching, learning and research and supporting students and graduates with their developing practice and career.



Fergus Linehan

Fergus Linehan has been Director and Chief Executive of the Edinburgh International Festival since 2015. Fergus was born in Dublin where he began his career in the theatre, producing many shows and going on to direct the city's major arts event, the Dublin Theatre Festival. From 2004 to 2009, Fergus was Chief Executive and Artistic Director of the Sydney Festival and from 2010 to 2012, he was Head of Music at Sydney Opera House. Since arriving at the Edinburgh International Festival, Fergus has presented work by the world's leading orchestras, opera, theatre, and dance companies as well as expanding the reach of the festival, widening the music offering and creating a special programme of work from countries and artists underrepresented in Edinburgh's festivals. 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.



Kath 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 charring 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.



Kristy Matheson

Kristy Matheson is the Creative Director of Edinburgh International Film Festival. Kristy is the former Director of Film at ACMI, Australia's national museum of screen culture, served on Screen Australia's Gender Matters Taskforce and is a recipient of the Natalie Miller Fellowship. In 2021, Kristy served on the BAFTA jury for Outstanding Debut by a British Writer, Director, or Producer. They are a committee member for online journal, Senses of Cinema.



Georgie McClean

Dr 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.



Cameron Menzies

Cameron Menzies works consistently across Opera, Music Theatre, Theatre, Cabaret, Film and with many International Festivals. His work has been seen throughout Australia, United Kingdom, Europe, South Africa, Japan, and China. He has worked for Shakespeare's Globe, London Philharmonic Orchestra, Diva Opera UK, Opera Australia, Victorian Opera, Short Black Opera Company – Australia's National Indigenous Opera Co, Malthouse Theatre, Sydney Theatre Company, Melbourne Symphony Orchestra & Sydney Symphony Orchestra. He is a Helpmann and Green Room Nominated director. His recent film *Old Friends and Other Days* has won international awards, Paris Shorts Film Festival, London Short Film Award and Madrid Art Music Film Award.



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*.



Margo Ngawa Neale

Professor Margo Ngawa Neale of Aboriginal and Irish descent has clan affiliations with the Gumbaynggirr, Kulin and Wiradjuri nations. She is head of the Centre for Indigenous Knowledges, Senior Indigenous Curatorial Fellow, and advisor at the National Museum of Australia. Margo is recognised as the most senior museum curator in Australia and has also worked with the Australian National University's Centre for Cross Cultural Research on projects including *Art and Human Rights in the Asia-Pacific: The limits of Tolerance*; *Unsettling history: Australian Indigenous modes of historical practice*; and *The Other Within*, examining Indigenous and multicultural displays in contemporary museums. In 2017–18, Margo curated the National Museum of Australia's blockbuster Aboriginal-led exhibition *Songlines: Tracking the Seven Sisters* that took visitors on a journey along the epic Seven Sisters Dreaming tracks, through art, Indigenous voices and innovative multimedia and other immersive displays.



Emma Louise Nicolson

Emma Nicolson is Head of Creative Programmes at the Royal Botanic Gardens Edinburgh where she leads on the development of a new arts strategy, the creation of innovative exhibitions and interpretative opportunities that engage with art, nature, science, and the environment in the unique context of RGBE. In 2020 she launched Climate House and formed a collaboration with the Serpentine Galleries through the formation of the General Ecology Network. Prior to this she was the founding director of the award-winning ATLAS Arts (2010–2018) based on the Isle of Skye. During her tenure with ATLAS she undertook a two year guest curator role with Taigh Chearsabhagh Museum and Arts Centre in North Uist (2014–16). She has delivered large-scale commissions, exhibitions and music and performance programmes.



Rt Hon Lord Parkinson of Whitley Bay

The Rt Hon Lord Stephen Parkinson of Whitley Bay was born in North Shields, Tyne & Wear. Growing up on Tyneside, as well as in Surrey, Suffolk, and Hampshire, he was educated at state comprehensives and at Emmanuel College, Cambridge, where he read history and was elected President of the Cambridge Union. Beginning his career in the Conservative Research Department, he has worked for a think-tank, for two successful referendum campaigns, and as special adviser, then Political Secretary, to Theresa May at the Home Office and at 10 Downing Street. He stood for Parliament in Newcastle-upon-Tyne North in 2010 and joined the House of Lords in 2019, serving as a Lord-in-Waiting (Government Whip) from February 2020, and Parliamentary Under-Secretary of State (Minister for Arts) at DCMS from September 2021.



Tahlia Petrosian

Violist Tahlia Petrosian enjoys a multi-faceted career as a soloist, chamber musician, director of KLASSIK underground, creative producer and member of the Gewandhaus Orchestra Leipzig. As a soloist and chamber musician, Tahlia has performed in Wigmore Hall, the Sydney Opera House, the Semperoper Dresden, the Berliner Philharmonie, the Gewandhaus Leipzig, at Tanglewood Music Center, and directly on 5th Avenue in New York. Tahlia is also much sought after as a consultant and creative producer for leading orchestras and arts organisations, and she has been a guest speaker at the Karajan Conference Salzburg, the ARTS+ Conference Frankfurt and the Avant Première Music + Media Market Vienna.



Rt Hon Angus Robertson, MSP

Angus Robertson was appointed as the Cabinet Secretary for the Constitution, External Affairs and Culture in May 2021. Born in 1969, he joined the SNP in 1984. After a distinguished career in international journalism, Angus worked in the Scottish Parliament as an expert advisor before being elected to the House of Commons in June 2001 where he served for 16 years. He was a member of the European Scrutiny Committee 2001–2010 and served as the SNP spokesman on defence and international relations. In May 2007, he became SNP leader in the House of Commons. He was elected to the Scottish Parliament in May 2021 to represent Edinburgh Central.



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.



Natalie Usher

Natalie Usher is currently Chief Executive of Film Access Scotland, a charity which is the national sector development body representing, supporting, and connecting organisations and individual practitioners working in the Film Access Sector. Moving to Edinburgh in 2014, she was Director of Screen at Creative Scotland, with responsibility for leading public sector support for Scotland's Screen industry until March 2018. She has worked on several international co-productions, many of which involved the UK and Australia. Natalie is a Trustee and Vice-Chair of Scottish Documentary Institute, which develops and supports documentary filmmakers, she sits on the Advisory Board of Raising Films, which supports, promotes, and campaigns for parents and carers in the UK screen sector and is an Industry Specialist sitting on the Liverpool City Region Production Fund Investment Panel.



Lisa Whytock

Lisa Whytock is the Director of Active Events an international music agency and event management company. She is also the Executive Producer of Showcase Scotland Expo, the export office for Scottish folk, traditional and roots music. In 2014 she curated a collaboration between Festival 2014 and the Heb Celt Festival Scotland, Sydney Opera House Australia, and Womad New Zealand, each supported by their respective arts funders. Showcase Scotland Expo has a successful history of working closely with the Australian Music Industry and in 2019 announced a year of Scotland Australia which resulted in several high-profile collaborations with Sydney Opera House and major festivals across Australia. The programme, supported by Creative Scotland, the Scottish Government and Visit Scotland was due to run throughout 2020 and would have seen over 350 performances of Scottish artists across Australia. Lisa regularly tours artists across Australia and in March 2022 delivered one of first returns to international touring for a Scottish artist.

Programme Delegates

David Barras, Co-Founder, Scottish Youth Film Foundation

Daniel Brine, Artistic Director, Norfolk and Norwich Festival

Norah Campbell, Head of Arts, British Council Scotland

Anna Collopy, Executive Officer, Screen Scotland

Heather Croall, Director and CEO, Adelaide Fringe

Anne Diack, Head of External Affairs, Edinburgh Festival Fringe Society

Sue Donnelly, Executive Director, Belvoir

Sean Foley, Artistic Director, Birmingham Repertory Theatre

Leigh Gibson, Director, British Council Scotland

Rebecca Gould, Head of Arts, British Council Wales

Karly Greene, Director of Strategic Development & Partnerships,
Arts Council of Northern Ireland

Noel Jordan, Festival Director, Imagine

Scott Mackay, CoFounder, Scottish Youth Film Foundation

Shona McCarthy, Chief Executive, Edinburgh Festival Fringe Society

Graham McKenzie, Artistic Director, Huddersfield Contemporary Music Festival

Jazz Money, Wiradjuri Poet and Artist

Stephen Morgan, Screenings Coordinator, Menzies Australia Institute & Programmer
for the London Australian Film Society & Festival

Joan Parr, Service Director for Culture and Wellbeing, City of Edinburgh

Julie Pearson, Head of Events, Glasgow Life

Elizabeth Petrovic, Counsellor (Political), Australian High Commission London

Alessandra Pretto, Head of Public Diplomacy, Australian High Commission London

Steven Roth, Executive Director, Scottish Ballet

Fiona Salzen, Trustee, British Council

Agnieszka Sobocinska, Director, Menzies Australia Institute, Kings College

Keg de Souza, Artist

Paul Welsh, Producer, Digicult

Tamara Zimet, Deputy Programme Director, Edinburgh International Book Festival



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

The late Sir Angus Grossart, CBE, QC, DL (Chair to May 2022)

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Joanna Baker, CBE

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Summit Team

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| Digital Programme Production: | Brendan Keegans & Sara Caverio (BK-AVirtual) |
| Communications and PR | Susie Gray, Abbie Dobson, The Corner Shop PR |
| Website | Hillside Agency |
| Design | Emma Quinn Design |

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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