



5th WORLD SUMMIT ON ARTS & CULTURE MELBOURNE AUSTRALIA

3 - 6 October 2011



CREATIVE
INTERSECTIONS

DELEGATE
PROGRAMME

www.artsummit.org



**ARTS
VICTORIA**



Acknowledgement of Country

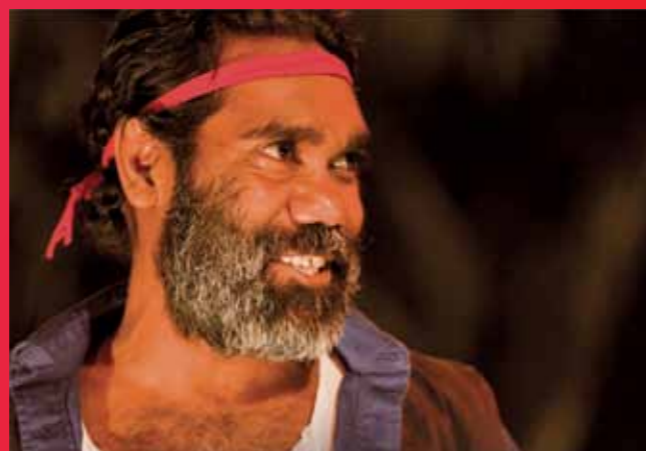
Carolyn Briggs, Chair and Elder Spokesperson for the Boon Wurrung people and Joy Walden Murphy, Elder Spokespersons for the Wurundjeri people

Australia's first inhabitants were the Aboriginal and Torres Strait Islander people. They are the Indigenous people of Australia. Australia's Aboriginal and Torres Strait Islander cultures are the oldest continuing cultures in the world. Historically, Aboriginal people are from mainland Australia and Tasmania. They have lived here for between 40,000 and 60,000 years. Torres Strait Islanders are from islands to the north of Queensland. They have a distinct cultural identity.

Aboriginal and Torres Strait Islander people share common beliefs and traditions that still guide them today. They have a deep connection with the land that is expressed in their stories, art and dance. As such, it is customary for the Indigenous peoples of a particular region to welcome visitors to their lands, in this instance, Melbourne.

I/We would like to acknowledge the Wurundjeri and Boon Wurrung people who are the Traditional Custodians of the land in and around Melbourne. I/We would also like to pay respect to the Elders both past and present of the Kulin Nation and extend that respect to other Indigenous Australians present. I/We welcome our non-Indigenous friends from Australia and around the world to the World Summit on Arts and Culture being held in Melbourne.

Carolyn Briggs
Chair and Elder Spokesperson for
the Boonwurrung Foundation Ltd



Welcome from the Australian Federal Minister for the Arts



Welcome to the 5th World Summit on Arts and Culture.

This Summit draws together cultural leaders from more than 75 countries to build on the growing international awareness that a strong arts and cultural sector is critical to the social and economic development of nations.

The theme of creative intersections is timely because policy makers are working to find connections and collaborations to deal with the challenges and opportunities facing their societies. I look forward to hearing the ideas and proposals which will come out of the intersections between artistic and cultural leaders with experts in health and well-being, the environment, education, business, new technologies, cultural identity and more.

Everybody should be able to participate in and be enriched by the cultural life of their nation. Improving access to arts and culture plays an important role in creating a confident, inclusive and tolerant society which recognises cultural diversity.

In Australia, the celebration and support of Indigenous culture is central to this goal. As well as drawing international interest to this dynamic fusion of contemporary and traditional artistic practice, support for Indigenous culture is helping build community cohesion in remote and regional areas while also creating economic opportunities for many individual artists and cultural industry workers. Australia is enriched with the quickening interest in exploration of this oldest of cultures.

The arts and cultural sector is also a significant employer in the Australian economy. With a population of more than 22 million people, nearly 300,000 are employed in cultural occupations. In the last two decades we have all seen the emergence of new methods of communication which have significantly altered the way we connect with arts and culture.

This in turn highlights the need to develop new skills. There is strong evidence that an

arts-rich education contributes to improved academic abilities and performance by nurturing creative and critical thinking skills which are crucial for meeting the challenges and seizing the opportunities in our rapidly changing world.

The 5th World Summit on Arts and Culture is also timely because it coincides with the Australian Government's work on a new National Cultural Policy.

This policy will provide a vision for how arts and creativity will be supported, developed and integrated into the mainstream of modern Australia over the next ten years. Forums like the World Summit on Arts and Culture will provide further insight as we consult widely on this new policy.

Over the next three days you have the opportunity to share your ideas, knowledge and skills and to learn from each other. I urge you also to experience some of the wonderful works and performances by Australian artists in the Summit programme as a way of building relationships and understanding across our countries and cultures.

The Hon. Simon Crean MP
Minister for Regional Australia, Regional Development
and Local Government
Minister for the Arts

Welcome from the International Federation of Arts Councils and Cultural Agencies (IFACCA)

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IFACCA's World Summits on Arts and Culture bring together national arts councils, ministries of culture, arts and cultural policy decision makers, artists and community leaders from around the world, providing a unique platform for the exchange of experiences and ideas about key issues affecting public support for the arts and creativity at a national and global level.

Since the first World Summit on Arts and Culture in Canada in 2000, these triennial events have been held in Singapore, England and South Africa. Previous World Summits have proven their potential for stimulating international cooperation, collaboration, learning and information exchange between a wide range of non-profit and government sectors.

We are delighted to be co-hosting the 5th World Summit with the Australia Council for the Arts, a founding member of IFACCA, in recognition of IFACCA's 10th anniversary in 2011.

With the theme of creative intersections, the 5th World Summit provides a strategic opportunity to engage in debate about the challenges of promoting the value of the arts and facilitating their enormous potential to positively impact on and interact with the broader public domain, particularly in the context of strengthening civil society.

On behalf of IFACCA's members worldwide, we extend our warmest congratulations to the Australia Council for the Arts, and to the Programme Advisor Robyn Archer, for developing such a significant and exciting programme of presentations and associated activities for the 5th World Summit. We would also sincerely thank Arts Victoria for its commitment and support in the presentation of this event, and the major supporters of the Summit – the Australian government through various departments and agencies, the Asia-Europe Foundation and Creative New Zealand – for their generous contributions.

Alan Davey
Chairman, IFACCA, Chief Executive, Arts Council England
and Sarah Gardner, Executive Director, IFACCA

and

Sarah Gardner
Executive Director, IFACCA

Welcome message from the Australia Council for the Arts



On behalf of the Australia Council for the Arts, a very warm welcome to all of you.

It is a rare opportunity for us to gather from all parts of the globe to share an illuminating diversity of cultural perspectives and arts policy-making. Isn't it amazing to see how the arts intersect with so many parts of our lives? As policy makers, our job is to support those creative intersections so that the arts can reach their full potential as vehicles of expression and a reflection of topical concerns.

In Australia, this is happening on many fronts. In health, the arts help support community partnerships to advance community wellbeing. The arts play a key role in expressing environmental concerns unique to the fragile Australian landscape. Our arts and disability sector is advanced and varied. Australian arts are an energetic part of our community building and multicultural expression. In this homeland of the world's oldest living culture, the arts are profoundly central to the survival and continuity of our Indigenous cultures.

Each country has unique stories and concerns, but globally our shared issues are also significant; economic uncertainty, changing geopolitical influences, climate change and environmental sustainability, ever new communication technologies, immigration and our constantly evolving cultural diversity, always redefining who we are as individuals and societies. The storytelling and reflective power of the arts is an invaluable window to all these issues.

Some of these creative intersections have been explored since IFACCA members first came together in Ottawa, and we are delighted that they are discussed further here in Melbourne. The Australia Council for the Arts is proud to be a founding member of IFACCA.

We're delighted that in its tenth anniversary year, IFACCA is now a truly global organisation and we are proud to be partnering with them for the 5th World Summit.

We'd like to acknowledge our Summit partners from all spheres of the community. Your generous support has enabled a richly diverse programme of the highest calibre. We'd also like to thank IFACCA's Executive Director, Sarah Gardner, Project Director, Holly Vale and acknowledge our partnership with Arts Victoria. Staged on the eve of the Melbourne Festival, this Australian Summit will introduce you to some remarkable examples of creative intersections, and all in the festival context of experiencing the best of Australian and international arts.

James Strong
AO, Chair, Australia Council for the Arts

and

Kathy Keele
CEO, Australia Council for the Arts, board member, IFACCA

Welcome from the Premier of Victoria and Minister for the Arts



Welcome to the 5th World Summit on Arts and Culture and welcome to Melbourne.

I cannot think of a more fitting location for the Summit than Melbourne, a city renowned for its vibrant cultural scene and acknowledged both nationally and internationally as an arts leader.

This reputation was secured long ago. Within years of settlement, Melbourne had its first newspaper. Within 20 years, Australia's first public library was established in the city and since then many thousands of artists and organisations have called this state home and have played a role in preserving, presenting and celebrating our culture.

From this foundation, successive governments and policy makers have supported and promoted the arts sector, by bringing the best of the arts to this state and by promoting local artists on world stages. We understand that the arts are about much more than entertainment and expression. The arts sector is integral to the quality of life in Victoria: it animates and strengthens communities; encourages innovation; and drives creative and ingenious responses to any number of challenges and opportunities.

It is against this backdrop that we support the 5th World Summit. Over the next three days you will explore the many creative intersections available in, and afforded by, the arts. I am proud that the Summit provides us with an opportunity to showcase Melbourne and Victoria's arts scene – and that it provides us with an opportunity to learn from our colleagues in the international community. I hope you get as much out of your visit as we will.

Enjoy the Summit and your time in Melbourne and Victoria.

Ted Baillieu
Premier of Victoria
MLA

Welcome from Arts Victoria



Melbourne is a place of many creative intersections. When I arrived 27 years ago, I was struck by the heartfelt pride in the creative sector and the capacity to embrace the multitude of voices in the community. Melbourne is a true multicultural success story and a place where the arts are celebrated as an essential part of the cultural fabric.

From our major and independent galleries and museums, to our parks and laneways, art is a part of the everyday experience in Melbourne. Add to that our renowned food and wine, stunning architecture, shopping, sport, and glorious natural landscape and you may not want to leave!

During the Summit you'll have a chance to experience some of the best that Melbourne has to offer with a packed October events calendar. The 5th World Summit Cultural Programme will also provide a glimpse into the local arts sector with performances by home-grown heroes and local artists who've made it big on the world stage.

And the city is just the beginning. During your visit I hope you'll have the chance to explore further afield; to the Great Ocean Road, the Goldfields and the High Country – all of which boast amazing scenery and have their own artistic and creative character.

The World Summit is sure to inspire you, get your creative juices flowing and encourage you to think outside the square – with so much on offer, I know that your time in Melbourne will do the same.

Penny Hutchinson
Director, Arts Victoria

Welcome from 5th World Summit on Arts and Culture Programme Advisor

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The 5th World Summit on Arts and Culture will explore the theme of creative intersections, the compelling relationship between arts and culture and the wider sectors of society.

Ranging from the environment to health, social inclusion to technological innovation, education to participatory democracy, we will experience the way the arts behave as catalysts for change in these crucial human arenas, and examine the ways policy can provide the pathway for those intersections.

Speaking as an artist or creator, what do I want from policy? What do my fellow-artists and colleagues want? One of the most important needs is that policy-makers maintain a system of support flexible enough to morph as quickly as the arts do: a system that enables support of arts and culture as we know it, but also as we don't yet know it. Artists lead, policy follows, if it can. Keeping up is one of the hardest tasks.

We are currently in a period of rapid change. The Vienna Secession surely happened as much because of the global Industrial Revolution as of the simple push of the fin-de-siècle. Still at the start of this new century we are in the midst of a digital revolution which is forcing change much more rapidly and with dramatic consequences, at least as powerful as those which the Industrial Revolution produced. And that digital revolution is affecting the way we live and move about in the world.

In this period of more intimate conversation and collaboration over impossible distances and small locales, we find a generation of artists, many of whom may feel comfortable with utilitarian applications for their work. We know instinctively that we in the arts have a role to play that is far wider than our core concerns of art, artists and their audiences. We also defend arts for arts' sake, and the pursuit of excellence. I think of the Secession's motto 'to the age its art, to art its freedom', and very often just by dedicating themselves to pure practice and execution, artists do have the power to change lives through awe and inspiration.

At the same time, there are artists of this age who happily reject the notion of the genius starving in a garret: many want to work collaboratively and feel good about working outside their known world and skill-base: the digital revolution has made this palpably more possible. This has many advantages for our societies, and this Summit sets out to explore the options.

The Summit will shine a light on that necessary co-operative spirit. We will give voice to the challenges that face our communities and hear about the measures that some artists, companies and policymakers have taken to address them. We hope to inspire new avenues of policy-making.

As someone who has had the luck to work, sing, direct and have their works on stage in Melbourne I can say confidently that it's a great place for you to visit. I feel sure that in just a few short days you will get a taste of the city recently voted the most liveable in the world. As a former Artistic Director of the Melbourne Festival, I can also say that there isn't a better time for you to come. I look forward to seeing you over the coming days.

Robyn Archer
AO, CdOAL (France), OC (Belgium)

Opening Ceremony

MONDAY 3 OCTOBER 2011 (DAY 1)

OPENING

Registration and opening ceremony

The Summit's opening ceremony and reception will be staged in and around the Melbourne Convention and Exhibition Centre on the banks of the Yarra River. Following a Welcome to Country, the event will showcase some of Australia's leading artists. Arranged by the Melbourne Festival, the opening ceremony is as follows:

05



1830

The evening will begin with a cocktail party with entertainment from Melbourne-based performing arts company, Strange Fruit that produces and performs a remarkable style of work that fuses theatre, dance and circus, using a unique elevated medium. Perched atop 5-metre high flexible poles of original design, the troupe delivers a sublime performance, bending and swaying in the air, captivating and engaging the audience in absolute fascination.

And keep an eye out for Human Body Parts, a playful surreal exploration that awakens our senses of being like never before. Hand, Mouth, Foot, Ear and Eye all disembodied giants with a mind of their own. Finding an H.B.P. lurking unexpectedly around a corner will no doubt raise a few brows and tickle your foot fancy-free.

1930

Following a welcome to country and official speeches, the opening concert will feature The Black Arm Band Company performing dirtsong with words by celebrated Indigenous writer, Alexis Wright. The Black Arm Band Company features Archie Roach, Lou Bennett, Emma Donovan, Shellie Morris, Shane Howard, Mark Atkins, Stephen Pigram and Djolpa Mackenzie. (See page XX for more details).

Following the opening those wishing to experience Melbourne's nightlife can enjoy the Melbourne Fringe shows, or venture out to the many bars and clubs nearby.

Program and speakers

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TUESDAY 4 OCTOBER (DAY 2)

PLACE

0830 REGISTRATION.

Performance by Kundaliila (see page XX for more details on Kudalia and all of our other performances throughout Summit.)

0900 LEARNING LANGUAGE

As a warm-up for the day ahead, actor and Spinifex man Trevor Jamieson introduces you to some simple phrases in Pitjantjatjara language. Many of the world's Indigenous languages are extinct or endangered and this is true for Australia. Start your day by helping keep one of them very much alive.

KEYNOTE SESSION

Moderated by Robyn Archer AO

Jacques Martial will talk about the links between culture and place and the plan he pitched – and is now carrying out – as President of the Parc de la Villette in Paris, one of the best funded cultural institutions in France. While in the past local residents, many of whom are from North Africa, used the park for family leisure and play, very few entered the major cultural facilities which are integral to the park. Jacques Martial came into the Parc with an express policy for inclusion, both for those local residents and the arts and artists from France d'Outres-Mers: he will tell us how this is playing out and about his plans for the next five years. He has also been actively engaged in the region which includes Guadeloupe and Martinique and can offer a perspective on the arts there. Jacques Martial (France) President of Parc de la Villette

Eduard Miralles will respond from a crucial point of intersection. How can local governments ensure that their cultural policies allow for the kind of radical cultural inclusion of long-resident minorities and recent arrivals as described by Jacques Martial? How can policy balance the sometimes conflicting emotions of artists and residents in the increasingly diverse mix of populations in our big cities and neighbourhoods? And what are the other cultural priorities for local government in the twenty-first century?



Jacques Martial (France)
President, Parc de la Villette

Jacques Martial was appointed President of the Etablissement public du parc et de la grande halle de la Villette in 2006. He is also an actor best known for his role in the popular TV series Navarro. Jacques Martial started his career playing the first role of M. Gleason's film Broken English. During the same period, he founded the association "Rond-Point des Cultures" presenting a series of events based on other cultures and using artists from visible minorities. Jacques Martial directed several plays in Paris including Une Femme est un Diable by Mérimée and La Piaule by Pascal Vrebos. His cinema career has seen him working

A sense of country and connection to the land is central to Indigenous peoples. As the landscape, environment and societies evolve, the broader community is also increasingly aware of the inextricable link between culture and place.

with directors such as John Berry, Claire Devers, Samuel Fuller and Robert Kramer. In 2000, Jacques Martial created his own theatre company, la Compagnie de la Comédie Noire, producing works such as Claudel's L'échange, Notebook of a Return to My Native Land by Aimé Césaire and José Pliya's Cannibales, presented in 2011 at the Avignon Off Festival. In parallel to his artistic career, Jacques Martial is a well-known figure in the fight against racism and social exclusion – including the French concept of communitarian imprisonment. In 1998, he became spokesman of the Collectif Egalité, a militant group whose objective is to alert politicians and decision-makers about the need for a greater visibility and promotion of visible minorities particularly in the cultural world. Following the 2005 riots in the Paris suburbs, and at the request of Collectif Devoir de Mémoire (The Duty to Remember Collective), Jacques Martial's voice was chosen to encourage suburban youth to enroll to vote.



Eduard Miralles (Spain)
Cultural Relations Advisor,
Barcelona Provincial Council

Eduard Miralles is the cultural relations advisor at the Barcelona Provincial Council (www.diba.cat), where he also managed the Cultural Studies and Resources Center (1996-2004) and the biennial "Interacció" on cultural policies (1996-2002). He is also the chair of the Interarts Foundation (www.interarts.net), an organisation focused on international cultural cooperation, and a consultant on culture, cooperation and development for several international organisations such as FEMP (Spanish Federation of Municipalities), AECID (Spanish Cooperation for Development Agency) and the OEI (Iberoamerican States' Organisation for Education, Science and Culture). During 2002-2004 he was on the committee for the Agenda 21 for Culture and after 2004 represented the Barcelona Provincial Council at the Culture Commission of the United Cities and Local Government (UCLG). Eduard Miralles is also a board member of Roberto Cimetta Fund (www.cimettafund.org), an international non-profit organisation supporting artistic mobility in the Mediterranean region.

1030 MORNING TEA

1100 PANEL SESSION - My Place

Rocco Landesman, Pooja Sood and Lachlan McDonald talk about the creative intersections in three very different places in the world, and how the creative projects they are involved in are very much determined by the particular nature of their place. The economic revival of struggling American towns, an urban village in New Delhi, and small communities in the vast spaces of remote Western Australia all point to the specifics of 'place' and their intersection with the arts. The session is moderated by Professor Paul James.



Panelist: Rocco Landesman (USA)

Chairman, National Endowment for the Arts

Rocco Landesman was confirmed by the United States Senate in 2009 as the tenth chairman of the National Endowment for the Arts (NEA). Prior to joining the NEA, he was a Broadway theater producer. In 1987 he was appointed president of Jujamcyn, a company that owns and operates five Broadway theaters: St. James, Al Hirschfeld, August Wilson, Eugene O'Neill, and Walter Kerr theaters. Rocco also produced Broadway shows, the most notable of which are Big River (1985 Tony Award for Best Musical), Angels in America: Millennium Approaches (1993 Tony Award for Best Play), Angels in America: Perestroika (1994 Tony Award for Best Play), and The Producers (2001 Tony Award for Best Musical). Rocco has been active on numerous boards, including the Municipal Arts Society, the Times Square Alliance, The Actor's Fund and the Educational Foundation of America.



Panelist: Pooja Sood (India)

Director, KHOJ International Artists' Association

KHOJ International Artists Association is an autonomous, registered society committed to experimentation and exchange in the visual arts in India. As regional coordinator, she has researched and developed the South Asian Network for the Arts - part of the global Triangle Arts Network. Pooja Sood was Artistic Director and curator of 48°C Public.Art.Ecology, a public art project across eight sites in Delhi, commissioned by the Goethe Institut, and GTZ New Delhi in December 2008 - the first live art festival in India. She was also Curator of the Apeejay Media Gallery from 2002-2007. In 2009, she was founding Director of ArThinkSouthAsia, an arts management programme for young cultural leaders in south Asia supported by the Goethe Institut.



Panelist: Lachlan McDonald (Australia)

Writer, Director, Producer, Community Cultural Development Worker

Training originally as a Registered Nurse, Lachlan then trained as an acrobat with the Nanjing Acrobatic Troupe from the People's Republic of China alongside the Flying Fruit Fly Circus and Circus Oz. After initiating and founding some of Australia's flagship performing and community arts companies he studied Journalism and Creative Writing at Curtin University. Lachlan McDonald has produced and directed a series of acclaimed community arts projects for several Australian international arts festivals. He has extensive experience both locally and internationally in negotiating and working across cultures and currently works using the arts to promote and increase health services in Aboriginal communities.



Panelist: Professor Paul James (Australia)

Director, Global Cities Institute (RMIT), Australia and Director of the United Nations Global Compact, Cities Programme

Paul James is Professor of Globalisation in the Globalism Research Centre (RMIT), on the Council of the Institute of Postcolonial Studies, and a Fellow of the Royal Society of the Arts. Paul James is also an editor of Arena Journal, and editor/board-member of nine other international journals. He is author or editor of twenty-four books including Nation Formation (1996) and Globalism, Nationalism, Tribalism

(2006). Paul James has been an advisor to a number of agencies and governments including the Helsinki Process, the Canadian Prime Minister's G20 Forum, the National Economic Advisory Council of Malaysia, and the Commission on Reception, Truth and Reconciliation in East Timor. His work for the Papua New Guinea Minister for Community Development became the basis for their Integrated Community Development Policy.

1230-1330 LUNCH.

During the break you can see work created and presented in Australia's regional and remote areas. Performances by **Noriko Tadano and George Kamikawa**.

1330 ROUNDTABLES

The PLACE for Roundtables

This afternoon we will gather in smaller, and therefore more vocal numbers to discuss the implications of PLACE on arts policy. This is not idle chatter. These roundtables have a purpose. Each roundtable will be lead by a moderator and two or more speakers whose purpose is to provoke thought and discussion. We want ONE clear shared policy initiative to come out of each of these sessions, and all EIGHTEEN will be brought to the final plenary. Along with the great personal experiences you will have of Melbourne and the people you meet here, these policy initiatives are your 'take-home' goodies. For that purpose our rapporteurs will be noting your discussion carefully and will encapsulate for all delegates the tone of your conversation and the resulting initiative. You will see these roundtables expand from original Indigenous knowledge of place through regions, cities, the globe and outer space! We hope we have the territory covered.

Please note, all speaker profiles and images are available at www.artsummit.org/

1 Indigenous wisdom of place

Level 1, Room 105

(Supported by Creative New Zealand)

Dr Treahna Hamm (), **Vernon Ah Kee** (artist, Australia, born in North Queensland of the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples) **Tainui Stephens** (independent film and television producer, New Zealand, Te Rarawa). Moderator: **Louise Profet-Leblanc** (Aboriginal Arts Coordinator, Canada Council, from the Nacho Nyak Dun First Nation of the Yukon Territory in Northern Canada).

The Earth's Indigenous peoples have a richly layered connection to 'country'. This intimate knowledge can inform 21st century environmental behaviour, especially through the arts, but also has the ability to influence multiple perspectives on contemporary art and life. The particular relationship of Indigenous artists to their sense of place is not only important for their own art, but offers vital pathways for all the arts. There is much to learn, and this is the table for fashioning a policy initiative which would enable that knowledge and art to be better understood and more widely disseminated

07

Program and speakers

2 A climate for change

Level 1, Room 106

(Supported by the Asia-Europe Foundation)

Vincensius 'venzha' Christianwan (Artist, House of Natural Fiber, Indonesia), **Theo Anagnostopoulos** (Founder, SciCo, Greece), **Alison Tickell** (Director, Julie's Bicycle, England), **Pooja Sood** (Director, KHOJ International Artists' Association, India). Moderator: **Angharad Wynne-Jones** (Producer, Tipping Point Australia).

There are multiple initiatives throughout the world for addressing the effects of climate change. Many artists, especially in the visual arts media, have addressed the issues through their work, but how can policy ensure best practice? There are excellent individual examples such as Julie's Bicycle in London, the Sydney Theatre Company's award-winning Greening the Wharf, and numerous individual festivals insisting on recycling and carbon offsets. Can policy pick up on these individual initiatives and ensure more widespread adoption of environmentally sustainable practices in the arts?

3 Rebuilding communities

Plenary 1

María Victoria Alcaraz (Director General, San Martín Cultural Centre, Argentina), **Komi M'Kegbe Foga Tublu** (Manager Cultural Heritage, Ecole du patrimoine africain, Benin), **Pilar Kasat** (Managing Director, Community Arts Network, Western Australia). Moderator: **Elise Huffer** (Culture Adviser, Secretariat of the Pacific Community, Fiji).

When remote areas or fragile systems are hit by unexpected disturbances such as drought, flood, earthquakes, fire, but also shifting economies, job-loss, diminishing population and resources, how can the arts help rehabilitate such communities? Many artists, both local and visiting, want to work with affected communities and the communities are often keen to welcome artists into their midst. What are the policies that can facilitate such collaborations? In this session, our starting point examples are a 'cultural first aid kit' developed in response to the Chilean earthquake, the place of culinary art specific to the Batamariba people in building cultural tourism for Togo and Benin, and the inspirational story of resilience and hope in Narrogin, a wheatbelt town in Western Australia.

4 Invigorating cities

Level 1, Room 109

Moira Sinclair (Executive Director, Arts Council England, London), **Say Kosal** (President, National League of Communes/Sangkats, Cambodia), **Marcus Westbury** (Founder, Renew Newcastle and Renew Australia), **Eduard Miralles** (President Interarts Foundation, Spain). Moderator: **Sue Beal** (Chair, Cultural Development Network, Australia).

Cities have become a hot topic. Recently the global balance gently tipped to a place where, for the first time in its recorded history, there were more people living in cities than not. And cities are growing. There are infinite ways in which the arts play a role in these places where rich and poor increasingly live side by side, and diverse cultures of age and race jostle. Are arts policies responding to these realities or are new frameworks required?

5 Changing places - evolving cultural policies in Asia

Level 1, Room 110

(Supported by the Asia-Europe Foundation)

Dr Chaitanya Sambrani (Lecturer, art historian and curator, Australian National University School of Art and Social Sciences, Australia), **Shen Qilan** (Editor, Art World Magazine, China), **Dr Kiwon Hong** (Assistant professor of cultural policy, Sookmyung Women's University, Korea), **Malou Jacob** (Executive Director, National Commission for Culture and the Arts, Philippines). Moderator: **Lesley Alway** (Arts Director, Asialink, Australia).

This roundtable takes as its starting point the intersection of arts and cultural policies with international relations and more specifically the context provided by the shifts in geopolitics and world economies in Asia. It has been acknowledged that we are now living in the 'Asian Century' as the focus of economic development shifts from West to East, particularly through the emergence of the two new super economies - China and India. This transference of economic power and influence has been accompanied by increasing interest in cultural engagement from within, without and across Asia. At the government level, this intersection is often referred to as 'soft-power' and whilst it risks collision with 'nation-state' marketing, it also provides new avenues for the arts to develop new bilateral and multilateral platforms for engagement. Additionally, some of the most stimulating projects have been generated from non-government and private initiatives.

6 Screening the landscape

Level 1, Room 111

Vilsoni Hereniko (Director, Oceania Centre for Arts, Culture, and Pacific Studies, Fiji), **Steven Loft** (Trudeau National Visiting Fellow, Ryerson University, Canada). Moderator: **Ana Kokkinos** (film director, Australia).

With the background of Vilsoni Hereniko's film *The Land has Eyes*, and others such as Warwick Thornton's uncompromising portrayal of central Australia, Samson and Delilah, we discuss how screen-based arts paint powerful pictures of place. Baz Luhrmann's film *Australia* was used by government tourism departments to 'leverage' promotion for clear reasons. Does arts policy abandon screen to commercial forces, and if not, can it do more? What sparkling new policy initiative would allow screen-based arts to fulfil their twenty-first century potential?

7 Global connectivity

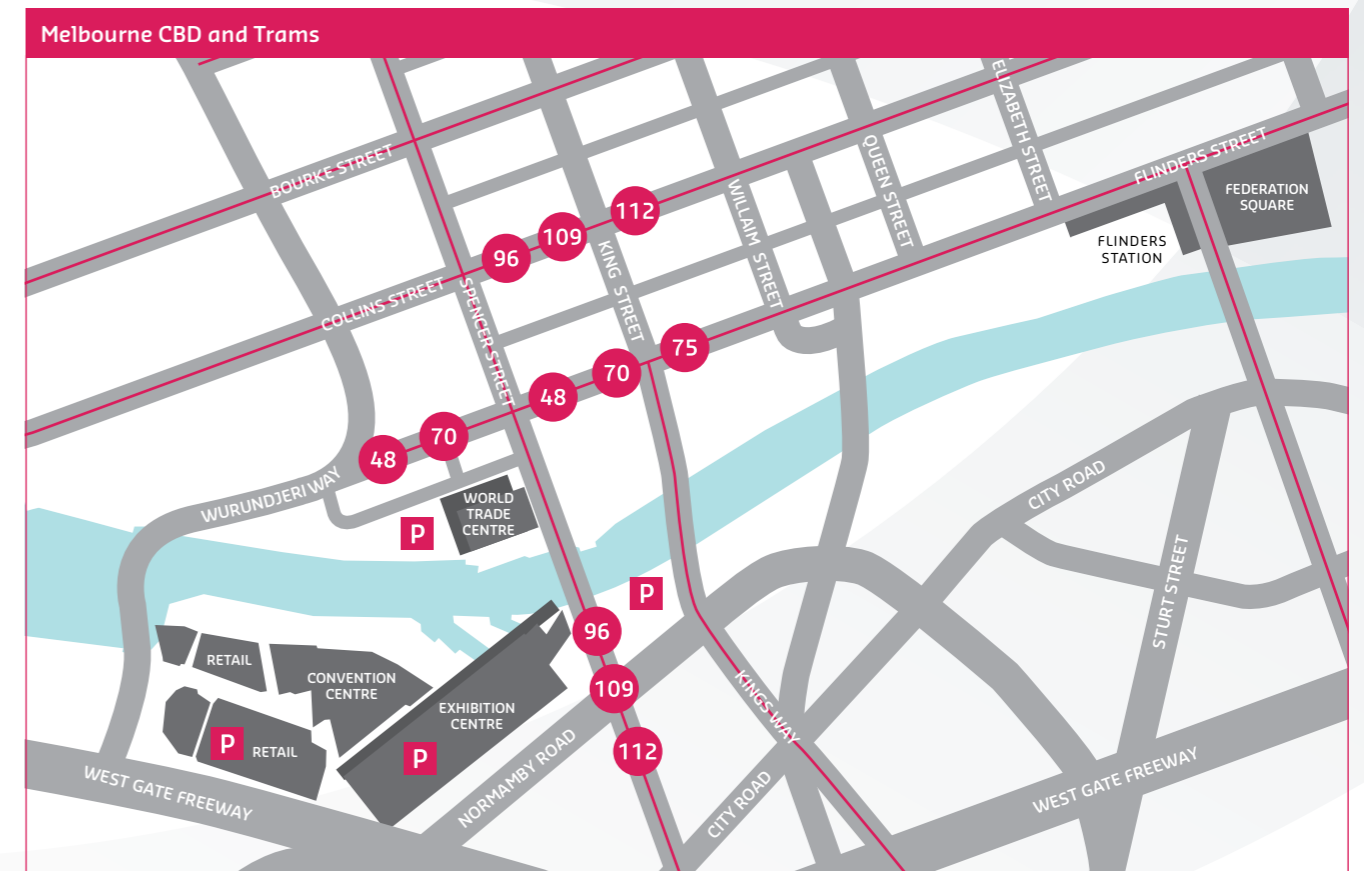
Level 1, Room 103

Dr Mario Merialdi (World Health Organisation, Switzerland), **Joanne Dorras** (Wan Smolbag, Vanuatu), **Katelijin Verstraete** (Asia-Europe Foundation, Singapore). Moderator: **Jane Sloane** (Women's World Banking, USA).

The economic responsibility of developed nations towards developing nations is globally acknowledged, but have we taken the same level of responsibility in the arts? Artists have taken the lead in global collaborations of all kinds. Cultural 'fusion' is age-old and continuing, but are we doing the same in policy and arts-support? At this Summit we have many participants from wealthy countries with healthy arts budgets and formal frameworks. But we also have participants from countries which have art and artists, but little or no formal policy frameworks or support for the arts. What are our responsibilities and how can we put them into action?

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Maps and general information



Mobile phones and pagers

Please ensure your mobile phone and/or pager is switched off or to silent while you are in a session.

Name badges

Each delegate registered for the World Summit will receive a name badge at the registration desk. This badge will be your official pass and must be worn to obtain entry to all sessions including the Opening Ceremony. Should delegates lose their name badge they must request a replacement at the registration desk. Delegates not wearing an official name badge may be asked to leave the Summit and convention centre by security staff.

Official dinner

Included in your registration fee is a ticket to the Official Dinner being held on Wednesday 5th October at the Melbourne Museum. Transport has been arranged and buses will depart from the MCEC and the Pensione Hotel at 1830. Buses will leave the Melbourne Museum at 2330. Should you require transport, please be at one of these points 10 mins prior to departure time.

Photography and filming

By registering for the World Summit you grant the organising committee permission to both photograph and video record you during the Summit activities.

Parking

There are two car parks available for visitors to the MCEC. Details at www.artsummit.org

Transport

Melbourne offers a range of public transport facilities with a network of trams, trains and buses. Both Flinders Street Train Station and Southern Cross Train Station are within walking distance from the MCEC. Tram stops are located on Clarendon Street. For information on transport routes and timetables, please visit www.metlinkmelbourne.com.au.

Tram 35 - The City Circle Tram is a free and convenient way to see the sights of central Melbourne and the Docklands while experiencing a ride on one of the city's much loved heritage trams.

The City Circle Tram also links with other tram, train and bus routes around Melbourne.

To catch the City Circle Tram, simply wait at any tram stop along the City Circle Tram route. These tram stops are specially marked with a City Circle sign. The closest stop to the Melbourne Convention and Exhibition Centre is tram stop 1 located at the corner of Spencer and Flinders Street.

Optional tours

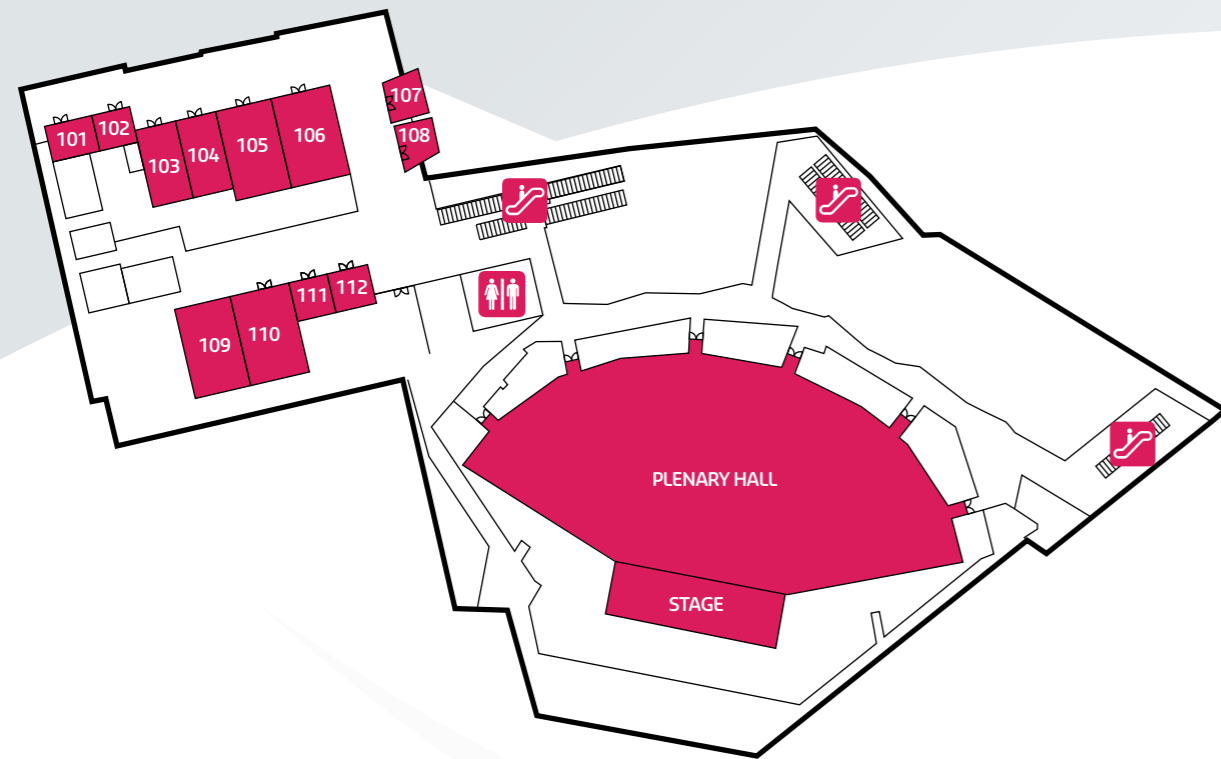
A number of exciting optional tours have been arranged for accompanying persons, to showcase what Melbourne has to offer. Please check www.artsummit.org for more information. Tours are not included in the registration fees.

Post-Summit touring

For further information about exciting tours around Melbourne, as well as other touring options throughout Australia, visit <http://www.grayline.com.au> and take advantage of the 20% discount available to Summit delegates.

Monday 3 October			
All Day	IFACCA Members' events at the University of Melbourne Woodward Centre and Melbourne Convention and Exhibition Centre (MCEC)		
18:30 - 21:00 Plenary	Welcome Reception followed by Opening Ceremony		
Tuesday 4 October - PLACE			
9:00 - 10:30 Plenary	Keynote 1 : Language Learning 1 - Trevor Jamieson Moderator : Robyn Archer Panelists : Jacques Martial, Eduard Miralles		
10:30 - 11:00 Level 1 Foyer	Morning Tea		
11:00 - 12:30 Plenary	Panel 1 - My Place Moderator : Paul James Panelists : Rocco Landesman, Pooja Sood, Lachlan McDonald		
12:30 - 13:30 Level 1 Foyer	Lunch		
13:30 - 15:30 Plenary Rooms 103-106, 109-112	Roundtables - Place		
	1 Indigenous Wisdom of Place Supported by Creative New Zealand Room 105 Moderator: Lousie Profeit-Leblanc	2 A Climate for Change Supported by Asia -Europe Foundation Room 106 Moderator: Angharad Wynne-Jones	3 Rebuilding Communities Plenary Moderator: Elise Huffer
	4 Invigorating Cities Room 109 Moderator: Sue Beal	5 Changing places - evolving cultural policies in Asia Supported by Asia- Europe Foundation Room 110 Moderator: Lesley Alway	6 Screening the Landscape Room 111 Moderator: Ana Kokkinos
	7 Global Connectivity Room 103 Moderator: Professor Henrietta Marrie	8 The Outer Limits Room 112 Moderator:	9 Moving fast and flexible - the changing landscape of digital technologies Room 104 Moderator: Katherine Watson
15:30 - 16:00 Level 1 Foyer	Morning Tea		
16:00 MCEC, 1 Convention Centre Place, South Wharf, Melbourne 3006	Transfers for Australian Synchrotron (11) and Footscray Community Arts Centre (7) tours		
	Tour 1 : Venue: Australian Synchrotron (Max: 40)	Tour 2 : Venue: Digital Learning Hub (the Arts Centre) + NGV children's gallery (National Gallery of Victoria) (Max: 40)	Tour 3 : Venue: Emerald Hill Inclusive Artshub, South Melbourne (Max: 60)
	Tour 4 : Venue: Federation Square – then ArtPlay + Signal (Max: 40)	Tour 5 : Venue: Federation Square – then National Gallery of Victoria - Australia (Max: 60)	Tour 6 : Venue: Federation Square – then the Australian Centre for the Moving Image (Max: 50)
	Tour 7 : Venue: Footscray Community Arts Centre (Max: 50)	Tour 8 : Venue: Immigration Museum (Max: 60)	Tour 9 : Venue: Koorie Heritage Trust (Max: 50)
	Tour 10 : Venue: Melbourne Laneways Street Art (Max: 40)	Tour 11 : Venue: Hamer Hall + Melbourne Recital Centre: architecture and acoustic design (Max: 20)	Tour 12 : Venue: National Sports Museum (Max: 50)
Tour 13 : Venue: Public art in the Docklands (Max: 25)	Tour 14 : Venue: State Library of Victoria and Wheeler Centre: Books, Writing and Ideas (Max: 80)	Tour 15 : Venue: Victorian College of the Arts (Max: 30)	
	Launch of Cambridge Companion to Australian Art Venue: Ian Potter Museum of Art, Universtiy of Melbourne.		
1800-1900 BMW Edge, Federation Square	The Melbourne Conversation		
1930-2045 Malthouse Theatre	Back to Back Ganesh versus the Third Reich- for booked delegates only		

Wednesday 5th October			
0900-1030 Plenary 1	Keynote 2 : Language Learning 2 - Trevor Jamieson		
	Moderator : Robyn Archer Panelists : Dr Tim Greacen, Joanne Dorras and Danny Marcel, Wan Smolbag		
10:30 - 11:00 Level 1 Foyer	Morning Tea		
11:00 - 12:30 Plenary	Panel Session - Outside the Comfort Zone		
	Moderator : TBA Panelists : Driss Ksikes, Lucina Jimenez, Mike van Graan		
12:30 - 13:30 Level 1 Foyer	Lunch		
13:30 - 1530 Plenary Rooms 103-106, 109-112	Roundtable Session - People		
	10 Across the Divide Room 111 Moderator: Anne Dunn	11 Getting traction with arts and education policies Room 105 Moderator: Lucina Jiménez	12 Sante! Arts and wellbeing Room 106 Moderator: Professor Ruth Rentschler
	13 Who put the 'dis' in disability? Room 103 Moderator: Becky Llewellyn	14 The art of misdemeanour Room 109 Moderator: Lydia Miller	15 Interculturality: Dynamic Intersections Plenary 1 Moderator: Magdalena Moreno
	16 It's not just a case of 'show me the money' Room: 104 Moderator: Louise Walsh	17 Not such strange bedfellows Room 110 Moderator: Professor Justin O'Connor	18 Finally - the numbers Room 112 Moderator: Annamari Laaksonen
15:30 - 1600 Level 1 Foyer	Afternoon Tea		
1600 - 1700 Plenary 1 and Rooms 103-106, 109-112	Open Session 1 - A choice of up to ten presentations by delegates, including the performance by Jacques Martial of Notebook of a return to my native land		
1700 - 1800 Plenary 1 and Rooms 103-106, 109-112	Open Session 2 - A choice of a further ten presentations by delegates		
1830	Transfers to official Dinner. Pickup from either MCEC, 1 Convention Centre Place, South Wharf, Melbourne 3006 or Pensione Hotel, 16 Spencer Street, Melbourne 3000		
1900 - 2330 Melbourne Museum	Official Summit Dinner		
Thursday 6 October			
0930-1100 Plenary 1	Language Learning #3 - Trevor Jamieson		
	Rapporteur : Brad Haseman		
11:00 - 11:30 Ground Floor Foyer/Level 1 Foyer	Morning Tea		
11:30 - 1230 Plenary 1	Final Keynote Session - Alison Tickell		
12:30 - 1300	Finale & World Summit 2014		
13:00 - 1430 level 1 Foyer	Lunch		
14:30 - 16:00	Post Summit Regional Chapter and Special Interest Networking Sessions (For members of IFACCA and other relevant networks only)		
20:00 - 21:00 Melbourne Recital Centre	Chunky Move and Victoria Opera/Assembly (Venue: Melbourne Recital Centre) - booked delegates only		



Registration

The Registration Desk is located on the Level 1 Foyer of the MCEC and will be operating at the following times:

Monday 3 October 2011	1700 – 2030
Tuesday 4 October 2011	0800 – 1600
Wednesday 5 October 2011	0830 – 1730
Thursday 6 October 2011	0900 – 1430

Speaker preparation room

The Speaker Preparation Room is located on level 1 in Speaker Room 101. This room will be operational at the following times:

Tuesday 4 October 2011	0700 – 1700
Wednesday 5 October 2011	0730 – 1700
Thursday 6 October 2011	0730 – 1430

Presenters must visit the Speaker Preparation Room prior (ideally 24 hours prior) to the start of their session to ensure their presentations are loaded successfully and to be shown how to use the electronic lecterns.

Accessibility

Should you require specific assistance, please see the staff at the registration desk.

Business centre

The business centre is located within the exhibition area. Internet access, printing, fax and photocopying facilities will be available at a fee.

Catering/dietary requirements

Included in your registration fee are morning, lunch and afternoon tea breaks. These will be served on the Level 1 foyer of the MCEC. Those who have indicated special dietary needs should speak to a member of the MCEC staff to collect their meal.

Cloakroom

The Cloakroom at the MCEC is located on the ground level, near the customer service desk. This facility is free of charge.

EMERGENCY PROCEDURES AT THE MCEC

Evacuation:

In case of an emergency, wardens will guide you to the most appropriate evacuation point. Following these instructions, move calmly and quickly via the safest route, to the designated assembly area. DO NOT use the lifts.

Assembly points: (Unless otherwise instructed).

Evacuation Assembly Point 1 - Melbourne Exhibition Centre, Tea House Area John Batman Park

Evacuation Assembly Point 2 - New Melbourne Convention Centre, Flinders Wharf Park (across the new Yarra River Footbridge).

Internet - wireless

All delegates will have access to MCEC's free wireless internet service. The free service is available between 7am and midnight and allows basic Internet and Email access. Corporate VPN or services such as Skype are not accessible on the free service. To connect to this free service, choose the wireless network called "MConnect" from the wireless networks list. Then start a web browser session and accept the terms and conditions.

Media room

The media room will be located on Level 1 in meeting room 108. Please refer any media enquiries to the registration desk.

Messages

All messages received during the World Summit will be placed on the message board in the registration area. To collect or leave messages please visit the registration desk.

Program and speakers

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8 The Outer Limits Level 1, Room 112

Erica Seccombe (artist, Australia), **Professor Tim Senden** (Professor, ANU College of Physical and Mathematical Sciences, Australia), **Gavin Artz** (CEO, Australian Network for Art and Technology) Moderator: **Pia Waugh** (TBC).

Throughout history there have been artists who have leapt to use new technologies (electric light, recorded sound, photography, film etc). As advances in science and technology increase exponentially in the twenty-first century, artists' experimentation abounds and in many cases reveals new potentials to their inventors. How does arts policy enable and support these collaborations and what would be the one big new policy shift or idea that would help arts keep in step with science in coming years?

9. Moving fast and flexible – the changing landscape of digital technologies

Level 1, Room 104

Becky Schutt (Fellow, Judge Business School, Cambridge University, England), **Shane Simpson** (Special Counsel, Simpsons, Australia), **Pius Knüsel** (Director, Pro Helvetia, the Swiss Arts Council). Moderator: **Katherine Watson** (Director, European Cultural Foundation, Netherlands).

The digital revolution has the power to strike fear into the hearts of anyone working in traditional real time / real space art forms. The fear is that download culture will eat away at traditional arts audiences and its popularity with digital natives will eventually see arts support shift to these newer forms of creativity and away from books, theatre, live music etc. But many see the huge opportunities that digital technology and communications can bring to artists and artforms, if they can open up and embrace them.

1530 AFTERNOON TEA

1600 SESSIONS ON THE MOVE

Take the opportunity to move around Melbourne via a series of guided tours which will allow you to explore the arts venues that give real meaning to the theme of creative intersections.

- 1 Australian Synchrotron*
- 2 Digital Learning Hub (the Arts Centre) + NGV Kids Space (National Gallery of Victoria)
- 3 Emerald Hill Inclusive Artshub, South Melbourne
- 4 Federation Square then ArtPlay + Signal
- 5 Federation Square then National Gallery of Victoria – Australia
- 6 Federation Square then the Australian Centre for the Moving Image
- 7 Footscray Community Arts Centre*
- 8 Immigration Museum
- 9 Koorie Heritage Trust
- 10 Melbourne Laneways Street Art
- 11 Melbourne Recital Centre + Hamer Hall: architecture and acoustic design
- 12 National Sports Museum
- 13 Public art in the Docklands
- 14 State Library of Victoria and Wheeler Centre: Books, Writing and Ideas
- 15 Victorian College of the Arts
- 16 Launch of Cambridge Companion to Australian Art

Details for each tour at www.artsummit.org

1800-1930 MELBOURNE CONVERSATIONS at BMW Edge, Federation Square

The City of Melbourne conducts a popular series of public conversations throughout the year. Tonight the conversation, though not a formal part of the programme, will align with the 5th World Summit on Arts and Culture. Details to be announced separately.

CREATE YOUR OWN EVENING

For those who booked in for a special preview performance of one of the Melbourne Festival's shows, Ganesh versus the Third Reich, by internationally acclaimed Back to Back Theatre www.melbournefestival.com.au/ (See Page XX for details). Alternatively you can try one or more of the shows in the Melbourne Fringe, see www.melbournefringe.com.au/.

Program and speakers

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WEDNESDAY 5 OCTOBER 2011 (DAY 3)

PEOPLE

0830 REGISTRATION.

Performance by **Vinod Prasanna and Mindy Wang**

0900 LEARNING LANGUAGE #2

with Trevor Jamieson

KEYNOTE - moderated by Robyn Archer AO

Dr Tim Greacen makes the claim that without health there is no creativity and vice versa. From his perspective as both psychologist and singer, he has explored the way health and the arts are intertwined. He has written extensively on doctor/patient relationships and advocated successful arts/health programmes such as Video et Sante which offers a pathway to mental health through new skills and creativity. He has also worked throughout the world in programmes for people with AIDS.



Dr Tim Greacen (France)

Director, Maison Blanche Research Laboratory, France

Dr Tim Greacen is a recognised figure in France in the field of patients' rights and user participation in health services and publishes in the fields of service user training and information, disabilities, health promotion and doctor-patient relationships. He has a first class Honours Degree in Psychology and Sociology from the University of NSW and a PhD in Psychology from the University of Paris. Dr Tim Greacen was appointed Director of the Maison Blanche Research Laboratory in Paris in 2001 and is the Research Coordinator for the ENTER Mental Health European Network. He is also co-founder of ESPAS, a centre for psychological support for people with HIV, as well as the City of Health, a health information platform in central Paris. Dr Tim Greacen has also had a significant artistic career. He is a former chairperson of the University of NSW Drama Society, as well as a co-founder of the Opéra du Marais and the Compagnie de la Comédie Noire in Paris. As a singer, he has created solo roles in major French contemporary operas such as Pascal Dusapin's Romeo and Juliet and Melancholia.



Jo Dorras and Danny Marcel, members of Wan Smolbag will respond from the perspective of a theatre company based in Port Vila for more than twenty years. They are not funded through a culture programme or policy, but largely

through foreign aid which supports their social welfare and health programs over a wide, inclusive base throughout Vanuatu and its remote islands. They have a particular focus on sexually transmitted diseases through the arts of drama (theatre and TV) and music, and creates skills development opportunities in all branches of these media.

The impact of the arts on the human landscape and how artists engage with community concerns such as crime prevention, poverty reduction, social cohesion, health and education will underscore the day's discussions.

Wan Smolbag (Vanuatu)

Theatre company

Wan Smolbag Theatre is a non-government organisation based in Vanuatu that operates all over the South Pacific. The company started as a group of 15 voluntary actors in 1989. In 2009, the company celebrated its 20 year anniversary and currently has over 100 full and part-time staff and over 400 volunteers. Coupled with structured workshops facilitated by actors, Wan Smolbag uses drama to inform, raise awareness and encourage public discussion on a range of contemporary health, lifestyle, environment and governance issues. The company is funded by international donors and runs programmes in education, environment, governance, health and youth issues. These can address many themes from waste management and electoral rights to domestic violence and AIDS.

1030 MORNING TEA

1100 PANEL SESSION – OUTSIDE THE COMFORT ZONE

Driss Ksikes, Lucina Jiménez López and Mike van Graan talk about those places where the arts intersect with real danger. In many places the arts are still viewed as a luxury and many of us are proud to describe the arts as a safe place to discuss dangerous issues, but there are places where just being an artist is dangerous, and others where art is obliged to intersect with armed conflict, serious unrest, and their consequences. The session is moderated by xxx.



Driss Ksikes (Morocco)

Writer, journalist and media specialist

Driss Ksikes is the Director of la Revue Economica and Managing Director of the CESEM research centre of Morocco's leading business school HEM. He is also a literary critic and a member of many international magazines and reviews editorial boards. Driss Ksikes is a playwright with works including Pas de mémoire, mémoire de pas, (Edif, 1998), Le saint des incertains (Marsam, 2000) and a joint manager of 'Dabateatr citoyen' a contemporary creation platform.

Lucina Jiménez López (Mexico)

Anthropologist

Lucina Jiménez López is the former Director General of the National Arts Centre, Mexico. She currently serves on the International Consulting, Culture & Management, specialising in cultural policy, arts education and audience development, with projects in Spain, Colombia and Mexico. Lucina Jiménez is also a member of the Advisory Council Report on Culture and Sustainability in Latin America, OEI and Interarts Foundation in Barcelona, Spain and the UNESCO Chair at the University of Girona.

Program and speakers

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Mike van Graan (South Africa)

Secretary General, Arterial Network

Mike van Graan serves as the Secretary General of Arterial Network, an Africa-wide network of artists, cultural activists, creative enterprises and NGOs engaged in the creative sector and its contribution to human rights, democracy and development on the continent. Artscape, the largest theatre in Cape Town, recently appointed Mike van Graan – recognised as one of the country's foremost contemporary playwrights – as their Associate Playwright for three years. He is based at the African Arts Institute in Cape Town which develops leadership for the African creative sector.

1230-1330 LUNCH

During lunchtime we invite you to enjoy the performance of a very special band, **Rudely Interrupted**.

1330 ROUNDTABLES

Again we gather in smaller groups to come up with new policy initiatives around specific themes. Our rapporteurs will be hard at work and ready to bring your best idea to the final plenary session on Thursday.

10 Across the Divide

Level 1, Room 111

Martin Drury (Arts Director, the Arts Council Ireland), **Bilel Aboudi** (Deputy Director of International Cooperation and External Relations/Public Services Advisor, Ministry of Culture, Tunisia). Moderator: **Anne Dunn** (consultant, Australia).

What is the nature of the relationship between policymakers and arts practitioners and how might we bridge that gap? Could there be a new system of structures that enable holistic intersections with the myriad sectors that exist in society? As Martin Drury has written 'The profile of the decision-makers and the vested interests of the "arts sector" are among many barriers to full public participation in the arts. The creative intersections which are the focus of this World Summit are part of a Cartesian geometry that never quite succeeds in squaring the circle. What might the alternative geometry look like?'

11 Getting traction with arts and education policies

Level 1, Room 105

Joe Hallgarten (Freelance educator, policy analyst and programme leader, UK), **Michael Wimmer** (Founder and General Manager, Educult, Austria), **Linda Lorenza** (Senior Project Officer, Arts, Australian Curriculum, Assessment and Reporting Authority) Moderator: **Lucina Jiménez** (Anthropologist, Mexico)

The field of arts education and arts in education is awash with enthusiasm, passion, good thinking, even better intentions and new policy initiatives. But how much actually changes? Why have some countries succeeded in establishing well funded and effective arts education programmes, while others are losing ground due to changing political situations, and still others have yet to win the case for arts in the curriculum? How can arts education policies be more robust and what are the connections, actual and potential, between arts, artists and policymaking? Learn more about what the tensions are and help tease out the one big thing that might actually work for everyone.

12 Sante! Arts and wellbeing

Level 1, Room 106

Dr Tim Greacen (Director, Maison Blanche Research Laboratory, France), **Pamela Udoka** (President/Artistic Director, Children's Arts Development Initiative, Nigeria), **Raelene Baker** (Principal Indigenous Advisor, Arts Queensland, Australia). Moderator: **Professor Ruth Rentschler** (Board member, VicHealth, Australia).

Research increasingly yields more evidence about the positive effects of the arts on human health. And it is coming at us from all angles and in all media: from ambient colour, design and music to skills development and practice by patients themselves - the arts work at many levels. The field in focus here is mental health, but the session will also consider the physical health perspective and all speakers have an intimate association with the arts in this context. From a dense field we need one beautiful flower to rise up as the most effective new policy initiative.

13 Who put the 'dis' in disability?

Level 1, Room 103

Gaelle Mellis (Resident Designer, Restless Dance Theatre, Australia), **Emma Bennison** (Executive Officer, Arts Access Australia). Moderator: **Becky Llewellyn** (Director, Disability Consultancy Services, Australia).

The world abounds with goodwill towards the inclusion of everyone into the arts, whether as artist, arts-worker or audience. But there is often a cost associated with accessibility and inclusion, and when funding feels the squeeze, the temptation is to cut back on practical applications. The well-made plans are dis-continued, dis-missed and the extent of the problem sometimes dis-guised. So what's possible? And what's most needed at this time? The answer to those questions is what this session should take to the final plenary.

14 The art of misdemeanour

Level 1, Room 109

Andrew Dixon (Chief Executive, Creative Scotland), **Pang Khee Teik** (Arts Programme Director, Annexe Gallery, Malaysia) and **Scott Rankin** (Big hART, Australia) Moderator: **Lydia Miller** (Executive Director, Aboriginal and Torres Strait Island Arts, Australia Council).

The intersection of arts with what Scott Rankin has called 'outsider culture' has produced surprising results, as has the work of artists in prisons and in other contexts outside the law. While rehabilitation may be the key concern on the inside, and political action on the outside, the fact is that art often reaches beyond the immediate objectives. Good writing, good music, good visual art and video, theatre and screen-based work can emerge from the 'inside' and at the outermost edge. Where and how could policy have an effect on the potential of these transactions?

Program and speakers

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15 Interculturality: Creating dynamic intersections Plenary 1

Professor Michael Mel (Pro Vice Chancellor, University of Goroka, Papua New Guinea), **Paula Abood** (Arab Australian writer), **Nike Jonah** (Project Manager, decibel Performing Arts Showcase, Arts Council England), **Dr Tim Curtis** (Programme Specialist for Culture, UNESCO office Bangkok, Thailand). Moderator: **Magdalena Moreno** (CEO, Kultour, Australia).

When people of diverse cultures meet and engage, a dynamic space is created. This session explores the creative environment that emerges when cultural diversity is at the heart of the artistic synapse. The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions states that cultural diversity is a driving force of development, not only in respect of economic growth, but also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life. What role can cultural policy play in stimulating the potential for living encounters where the unscripted more often than not has the most significant and systemic impact?

16 It's not just a case of 'show me the money' Level 1, Room 104

Anmol Vellani (Executive Director, India Foundation for the Arts), **Rupert Myer** (Philanthropist and Chair, National Gallery of Australia), **Ariunaa Tserenpil** (Director, Arts Council of Mongolia). Moderator: **Louise Walsh** (Director, Artsupport Australia, Australia Council).

The place of philanthropy in the arts differs spectacularly from country to country, even city to city. Where governments do support the arts, from time to time they are inspired by the level of philanthropy in the USA and crave that situation for their own countries. Yet the global financial crisis has proven how fragile such a system is. What is the relationship between the philanthropic spirit and public policy in the arts? Should it be more than just a matter of input credits? What is at the heart of the creative intersection of artists and private generosity? Is something else needed in policy terms?

17 Not such strange bedfellows Level 1, Room 110

Edna dos Santos-Duisenberg (Chief, Creative Economy Programme, UNCTAD, Switzerland), **Farai Mpfunya** (Executive Director, Culture Fund of Zimbabwe Trust), **Elizabeth Ann Macgregor** (Director, Museum of Contemporary Art, Australia). Moderator: **Professor Justin O'Connor** (Professor, Creative Industries Faculty, Queensland University of Technology, Australia).

There was a time when some artists scorned corporate investment in the arts and commercialisation of culture was seen as cynical and shallow; but now it is understood that on the one hand artists can work in genuine collaboration with corporate partners, and on the other hand they can become businesses in their own right. The worldwide interest in public policy that supports 'creative industries' is partly a response to a new breed of artist that sees no conflict between art and business. Is there however a conflict between support for those arts which have commercial potential with those that will always need subsidy? How does policy deal with it?

18 Finally – the numbers Level 1, Room 112

Professor David Throsby (Professor of Economics, Macquarie University, Australia), **Dr Audrey Yue** (Lecturer, University of Melbourne, Australia). Moderator: **Annamari Laaksonen** (Research Manager, IFACCA Australia).

Statistics on the arts, how they are collected and how the arts are evaluated in formal ways may seem dry stuff to artists, but they are invaluable when it comes to mounting arguments for policy which drives support for the arts, arts education, regional priorities etc. How can the numbers be most effectively gathered and applied, and how do we ensure that the arts retain their freedom of expression and operation aside from the need for formal evaluation?

1530 AFTERNOON TEA

1600 OPEN SESSIONS – CREATING CONNECTIONS

After your hard work in the roundtables, and as the rapporteurs work to present in the final plenary on Thursday, this is your chance to pursue your own interests and pick two sessions from an eclectic array of options that – in one way or another – relate to the idea of creative intersections. Presentations will range from projects to publications, case-studies to artworks – take this chance to shift focus and re-energise. Details will be announced during the Summit.

1600 FIRST SESSION

A choice of up to ten presentations by delegates, including the performance below by **Jacques Martial**

1700 SECOND SESSION

A choice of a further ten presentations by delegates.

In the first session, in Plenary 1, **Jacques Martial** will give a special delegates-only performance (in English) of Notebook of a Return to My Native Land, Aimé Césaire's seminal prose/poem which coined the word 'negritude' and was subsequently taken up by America's Black Rights movement. This work was co-commissioned by Ten Days on the Island (Tasmania) and has been performed all over the world including before the French President on the occasion of the anniversary of the Abolition of Slavery in France.

1900 THE SUMMIT DINNER – hosted by Australia Unlimited

You will be transported across town to the Melbourne Museum next to the UNESCO World Heritage-listed Royal Exhibition Building. The Museum opened in 2000 and receives more than 1.5 million visitors per annum. Pre-dinner drinks will be held in the Museum's award winning Forest Gallery and Melbourne Story exhibitions. After dinner, let your hair down to one of Melbourne's finest dance bands.

Program and speakers

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THURSDAY 6 OCTOBER 2011 (DAY 4)

POLICIES

0900 REGISTRATION. Performance by Kinja

0930 LANGUAGE LEARNING #3 with Trevor Jamieson

WRAP-UP: Professor Brad Haseman (Queensland University of Technology, Australia) will summarise the discussion from the first two days and in particular the roundtables on PLACE and PEOPLE. He will outline some of the key ideas for arts policy initiatives (POLICIES) which would support artists to intersect with broad social issues while maintain the integrity of their development and practice.

1100 MORNING TEA

1130 FINAL KEYNOTE

A session to promote some food for thought and action.

Alison Tickell (Julie's Bicycle, UK) For many global citizens environmental sustainability is the most important issue of our time. While many in the arts express their concern, just as many still struggle with how they can affect the kinds of changes which will make a difference. Julie's Bicycle is a shining example of achievement in this area and should inspire us to move towards equivalent goals in our own spheres.



Alison Tickell (UK)
Director, Julie's Bicycle

Alison Tickell established Julie's Bicycle in 2007 as a non-profit company helping the creative industries reduce their environmental impacts and develop new thinking in tune with global environmental challenges. She is Associate Professor at Buckinghamshire New University, on the Global Reporting Initiative, and a founder of the United Nations Environmental Programme Encore initiative. Alison is also a trustee of Sound Connections, a school governor and a fellow of the RSA. Her previous roles include Music Director at Creative and Cultural Skills and Director at Community Music, founding Board of Creative and Cultural Skills and lead consultant for the National Skills Academy.

1230 FINALE

The Summit will conclude with a sneak preview of the 6th World Summit to be held in 2014 and some final remarks from the organisers.

1300 FINAL LUNCH

Performance by **Rose Paez** and **Luis Poblete**.

1430 POST-SUMMIT REGIONAL AND SPECIAL INTEREST NETWORKING SESSIONS
(For members of IFACCA and other relevant networks only)

Late night/evening: Delegates who have booked tickets, this is the evening for Assembly, the final work created by one of Australia's greatest choreographers, Gideon Obarzanek, as head of Chunky Move. Assembly is an ambitious collaboration with Victorian Opera. Also, tonight is the night for delegates who have purchased tickets to the Festival's Opening Night Party at the Forum.

Cultural Program

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Arranged by Arts Victoria, in collaboration with Melbourne Festival, Multicultural Arts Victoria and Robyn Archer, the cultural programme is as follows:

Back to Back Theatre: Ganesh versus the Third Reich
Tuesday 4 October
Evening performance 19:30
Malthouse Theatre, Melbourne
Additional ticket price: AUD55.00 (inc GST)

What if the story takes on its own life?
What if it fights back?

The Nazis stole the swastika, an ancient icon of Hindu culture. Ganesh wants it back. Gods, like elephants, don't forget..

In this world premiere production, acclaimed Australian theatre company Back to Back Theatre conjure an epic journey of an elephant-headed Hindu god who seeks to go one-on-one with Hitler. As our hero Ganesh cuts a swathe through Germany we embark on a wildly inventive ride through history, where sacred icons and rituals become weapons of theatrical production.

Back to Back Theatre is one of Australia's leading Back to Back Theatre is one of Australia's leading contemporary theatre companies. Based in the regional centre of Geelong, it creates new forms of theatre imagined from the minds of a unique ensemble of actors with disabilities, giving voice to social and political issues that speak to all people. The company has achieved international acclaim for its daring and intelligent productions, including small metal object (Melbourne Festival, 2005) and Food Court (Melbourne Festival, 2008).

Black Arm Band: dirtsong
Monday 3 October
1930 - Opening Ceremony
Plenary, Melbourne Convention Centre

dirtsong is a music performance from Aboriginal Australia mixing traditional and contemporary songs, existing repertoire with newly commissioned music and sung in many Indigenous Australian languages.

A narrative about country, dirtsong seeks to evoke a sense of geographical place and country as a series of encounters, memories, occurrences, obligations and nature.

With words from Miles Franklin Award-winning author Alexis Wright (Carpentaria), these songs evoke a new conceptual and emotional map of Australia's heartland while gently awakening some of Australia's sleeping languages.

The Black Arm Band Company is a collection of many of Australia's premiere Aboriginal musicians. The ensemble performs, promotes and celebrates contemporary Australian Indigenous music. Its members come from across Australia and embody diverse musical, linguistic and cultural backgrounds.

Featuring: Archie Roach, Lou Bennett, Emma Donovan, Shellie Morris, Shane Howard, Mark Atkins, Stephen Pigram and Djolpa Mackenzie. Conception and direction: Steven Richardson, Vocals supervision: Lou Bennett, Music supervision: Eugene Ball

Carlitos Way
Wednesday 5 October
Official dinner, Melbourne Museum

One of the most powerful bands to hit Australia's Latin Music scene in a long time, Carlitos Way is the answer to those in need of the authentic sounds of Cuban Music. The band is fronted by Carlos (Carlitos) Perez, a talented Cuban vocalist/percussionist with a passion to defend his musical roots, which are the foundation of many of the Latin Music styles that continue to develop around the world.

Chunky Move and Victorian Opera: Assembly
Thursday 6 October
Evening performance 20:00
Melbourne Recital Centre, Melbourne
Additional ticket price: AUD99.00 (inc GST)

With over sixty performers on a vast staircase on the Melbourne Recital Centre stage, Assembly is about crowds, a demonstration of mass action in both movement and voice. As striking patterns evolve from chaotic rabbles, musical harmony emerges from dissonant voices. Combining the force and agility of Chunky Move's dancers with the euphonious scale of the Victorian Opera, Assembly's action shifts between mesmeric visualisations of kaleidoscopic order and the unpredictable convulsions of a fomenting mob. In collaboration with conductor Richard Gill, choreographer and director Gideon Obarzanek will create this highly anticipated work on a grand scale.

ERTH
Wednesday 5 October
Official dinner, Melbourne Museum

Founded in 1990 in Ballarat Victoria, EARTH has been consistently creating art for the public domain since its inception and is today recognised as an innovator of physical and visual theatre both nationally and internationally. Increasingly, EARTH is bridging the gap between cultural and theatrical institutions by bringing physical theatre and puppetry to Museum environments.

Fiona Scott Norman

A performer, columnist, arts writer, deejay, radio personality and critic

Illuminated by Fire
Presented by Regional Arts Victoria

Illuminated by Fire is a project about the places we care about and the story and role of fire within those places. Working across Victoria, the project aims to share stories, increase understanding and create astonishing art.

Kinja
Indigenous and Scottish Duo – violin/didge/vocals
Thursday 6 October
0900
Ground Floor Foyer, Melbourne Convention Centre

Ron Murray and Sarah James celebrate the cultural heritage of their ancestors in a blend of Indigenous Australian and Celtic music. Ron, a descendent of the Wamba Wamba tribe (Swan Hill, Victoria) and Sarah whose roots are Scottish perform under the name Kinja a Wamba Wamba word meaning "my home".

Cultural Program

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Kundalila
Greek, Congolese and Zimbabwean 4 piece – guitar/vocals
Tuesday 4 October
0830
Ground Floor Foyer, Melbourne Convention Centre

Brought together by a passion to share each other's music, Kundalila formed in 2008 through a merging of two groups, acoustic folk duo Etienne (Congolese) and Rene (Greek) and Zimbabwean sisters Rue and Sharon then finally the group stumbled upon the missing voice, Alice, completing the sound of Kundalila.

Noriko Tadano and George Kamikawa
Japanese (traditional) and Japanese (Western)
Duo – vocals/blues guitar/shamisen
Tuesday 4 October
1230
Ground Floor Foyer, Melbourne Convention Centre

Noriko Tadano plays both traditional Japanese folk songs (minyo) as well as original pieces on the Tsugaru Shamisen (Japanese Banjo). Noriko's ability and drive to cross over between traditional and modern Japanese music has recently seen her perform with renown blues and jazz musicians as well as traditional Japanese musicians.

George hails from Japan and has spent the last 10 years honing his skills to become an exemplary country blues artist. His playing is typified by its raw energy and broad tonal range-from delicate harmonics to searing rips and slides on guitar, soulful singing and driving rhythms on harmonica.

Rose Paez and Luis Poblete
Colombian and Chilean 5 piece -
vocals/guitar/percussion/keys
Thursday 6 October
1330
Ground Floor Foyer, Melbourne Convention Centre

Moving to Australia from Colombia in 2000, Rose Páez channels the diverse musical styles of her homeland. Her most recent project, Kimbaya, with pianist Vashti Sivel, entwines the sound of Latin American rhythms with jazz and contemporary sounds. Luis Poblete has worked as a freelance percussionist for the last decade. His versatility and appreciation of different cultures and styles of music has meant he has played with a variety of well renowned musicians and at a range of venues and festivals both nationally and internationally. Luis is a founding member of the band LABJACD, an original fusion between jazz, hip-hop, Cuban salsa and Andean folk music.

Rudely Interrupted
Wednesday 5 October
1230
Level One Foyer, Melbourne Convention Centre

One of Australia's most unique rock bands, Rudely Interrupted has toured the world, played some of the biggest and most prestigious stages, starred in an AFI nominated critically acclaimed documentary film, and released their debut record Tragedy of the Commons worldwide on iTunes.

Rudely Interrupted is neither a novelty act nor a cover band but rather an inspiring and talented group of musicians that pump out uplifting pitch perfect indie-pop described by The Village Voice, "... as the real deal a Melbourne group with a taut

impassioned sound somewhere between the Killers and Wire."

Formed in 2006 by chance, Rudely Interrupted first began to perform live in inner city Melbourne in 2007 and went on to perform at mainstream music venues and international arts festivals worldwide including the Laneway Festival, IDPWD 2008, United Nations NYC, NXNE Music Festival (Canada) and the Woodford Folk Festival.

In June 2010, Rudely Interrupted performed at the prestigious Kennedy Centre in Washington DC as part of the 2010 International VSA Arts festival. The band also followed on to tour up the East Coast of North America including a live performance on Canada's highest rating TV show Canada AM.

Trevor Jamieson
Actor, guitarist, singer, dancer and storyteller, Australia
Tuesday 4, Wednesday 5 and Thursday 6 October
0900 (Thursday 6 October at 0930)
Plenary 1, Melbourne Convention Centre

Trevor has been involved in theatre and film since 1991 and notable are productions such as

Bran Nu Dae and Yandy - Black Swan State Theatre Company, and Rabbit Proof Fence by Jabal

Films. Most recently Trevor played one of the Roebuck Dancers in the much acclaimed feature film

Bran Nu Dae. In 2010 Company B Belvoir and Big hART collaborated in a production that tells the story of one of our most famous artists - Namatjira. Trevor and the production received stunning reviews and 8 nominations in the 2010 Sydney Theatre Awards. In prior years Trevor developed and co-created his own story in collaboration with Big hART which became a major theatre production. Ngapartji Ngapartji has been to the Melbourne Festival, Perth International Arts Festival, Dreaming Festival, the Adelaide Festival and the Sydney Festival in January 2008.

Trevor was nominated and won Best Leading Man for Ngapartji Ngapartji - Sydney Theatre

Awards 2008. Trevor was nominated - Best Leading Man for Namatjira - Sydney Theatre Awards 2010.

Vinod Prasanna and Mindy Wang
Indian and Chinese Duo – flute/guzheng
Wednesday 5 October
0830
Ground Floor Foyer, Melbourne Convention Centre

Award-winning Bansuri (flute) virtuoso, Vinod Prasanna, truly shines as an outstanding performer of authentic and contemporary Indian music, and as heir to the musical treasure of his ancestors. Whether it's performing as a soloist of Indian classical music or fusing with folk, Arabic and other world music forms, Vinod commands the stage with grace and tenacity. Mindy (Meng) Wang studied the Guzheng in China with leading masters since age of six and has received many awards and honours at national and international competitions. She has a passionate interest in creating cross-cultural links based on her experiences of the music of the East and the West. Mindy Wang collaborates with a range of classical, pop, electronic and traditional folkloric musicians.

Acknowledgements

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Co-hosts



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