



5th WORLD SUMMIT ON ARTS & CULTURE MELBOURNE 2011

3–6 October 2011



Provisional Programme

As at 14 September 2011. The Summit Programme Advisor is Robyn Archer AO, artsummit.org/programme/overview/, working in partnership with IFACCA's Executive Director, Sarah Gardner, and the Australia Council. Please note that more speakers are still to be confirmed and that the final programme may change. Speaker profiles are at artsummit.org/programme/speakers/.

MONDAY 3 October (DAY 1) 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:

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 *dirt song* 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.

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.

TUESDAY 4 October (DAY 2) PLACE

PLACE - 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.

[For titles and organisations of speakers listed below see www.artsummit.org/programme/speakers/]

0830 REGISTRATION. Performance by **Kundalila**

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 – moderated by **Robyn Archer AO**

Jacques Martial (President, Parc de la Villette, France) 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.

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

1030 MORNING TEA

1100 PANEL SESSION – MY PLACE

Rocco Landesman (Chairman, National Endowment for the Arts, USA), **Pooja Sood** (Director, KHOJ International Artists' Association, India) and **Lachlan McDonald** (Writer, Director, Producer, Community Cultural Development Worker, Australia) 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



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

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 led 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.

1. Indigenous wisdom of place

(Supported by Creative New Zealand)

Dr Treahna Hamm (Professional practising artist, Australia), **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 Profeit-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

2. A climate for change

(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



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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

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 Batammariba 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

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** (Cultural Relations Advisor, Barcelona Provincial Council, 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 (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



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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

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

Dr Mario Merialdi (Medical Officer, World Health Organisation, Switzerland), **Jo Dorras** (Scriptwriter and materials maker, Wan Smolbag, Vanuatu), **Katelijan Verstraete** (Assistant Director, Cultural Exchange Department, Asia-Europe Foundation, Singapore). Moderator: **Professor Henrietta Marrie** (Program Officer, Christensen Fund NT). 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?

8. The Outer Limits

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: (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

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



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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*.

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| 1. Australian Synchrotron* | 9. Immigration Museum |
| 2. Digital Learning Hub (the Arts Centre) +
NGV Kids Space (National Gallery of
Victoria) | 10. Koorie Heritage Trust |
| 3. Victoria) | 11. Melbourne Laneways Street Art |
| 4. Emerald Hill Inclusive Artshub, South
Melbourne | 12. Melbourne Recital Centre + Hamer Hall:
architecture and acoustic design |
| 5. Federation Square then ArtPlay + Signal | 13. National Sports Museum |
| 6. Federation Square then National Gallery
of Victoria – Australia | 14. Public art in the Docklands |
| 7. Federation Square then the Australian
Centre for the Moving Image | 15. State Library of Victoria and Wheeler
Centre: Books, Writing and Ideas |
| 8. Footscray Community Arts Centre* | 16. Victorian College of the Arts |
| | 17. 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/ Alternatively you can try one or more of the shows in the Melbourne Fringe, see www.melbournefringe.com.au/.



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WEDNESDAY 5 October (DAY 3) PEOPLE

PEOPLE – 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.

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 (Director, Maison Blanche Research Laboratory, France) 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.

Jo Dorras (Scriptwriter and materials maker, Wan Smolbag Theatre, Vanuatu) and **Danny Marcel** (Actor, Wan Smolbag Theatre, Vanuatu), 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.

1030 MORNING TEA

1100 **PANEL SESSION – OUTSIDE THE COMFORT ZONE**

Driss Ksikes (Writer, journalist and media specialist, Morocco), **Lucina Jiménez López** (Anthropologist, Mexico) and **Mike van Graan** (Secretary General, Arterial Network, Africa) 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.

1230-1330 LUNCH

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



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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

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

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

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.



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13. Who put the 'dis' in disability?

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

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?

15. Interculturality: Creating dynamic intersections

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'

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



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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

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

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



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the word 'negritude' and was subsequently taken up by America's Black Rights movement. This work, co-commissioned by Ten Days on the Island (Tasmania), 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.



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THURSDAY 6 October (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.

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.

The organisers reserve the right to alter the programme as required.