



**5th WORLD SUMMIT
ON ARTS & CULTURE
MELBOURNE 2011**
3 - 6 October 2011



Transcript

5TH WORLD SUMMIT ON ARTS AND CULTURE

Day Three

6 October 2011

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ROBYN ARCHER: Good morning, everyone. Who has a hangover? Can I just welcome everyone to this morning's session. This is the final official day of the World Summit, though there are many other things happening this afternoon and tomorrow that I hope many of you will be able to take part in. I know a few people will take advantage of the fact that Melbourne Festival opens tonight and are going to some things in the days to come, so that's great.

Can I just say, given that it is the last time I'll have the opportunity to say anything to you, that we have all really enjoyed having so many people in Melbourne and the feedback from many of our visitors has just been great, so we thank you for that.

Now, you think you are about to have a little language session, which you sort of are, but I have I have told Trevor what great dancers you are as well, so who know what is may happen! So please welcome Trevor Jamieson. (Applause).

TREVOR JAMIESON: Thank you. How you going? Good morning. Wai palya.

AUDIENCE: Uwa palya.

TREVOR JAMIESON: Beautiful! Right. It is the end of the conference. I'm going to teach you a few more words. Might be useful around the water cooler or something like that!

Say if your friend is running late for a session because of a big night before (laughs), you can say this word, say pitja that means to come. And that means to go as well.

So I'm Pitjantjatjara, so in that word, that tribe is pitja that means to come and go, and my people always come and go. That is why we are called Pitjantjatjara. So pitja. Try it again. So like if someone is running late and coming through the door, or something like that, we have to shout out to them "pitja, pitja". But if you are getting bored at one of the conferences or the sessions, and you just want to get out of the place or just tell those people, just say, "Ma pitja", that means to go away, leave me alone! I'm getting bored now! So say ma pitja. So pitja is always come and go, but if you are really - to emphasise to people, to tell them to get lost, you say ma, ma pitja! That's it. Again. Ma pitja! Beautiful. So we have some people coming in late still here, so let's call out to them, pitja, pitja! And this bloke here walking down the stairs right now, tell him pitja!

So I'm telling people who come in and come in, and take a seat, or to take a seat means Nyinakati. Can you say that? Nyinakati. Nyina means to sit and kati means to carry up something and put it down to - so you are carrying your body. So Nyinakati, take yourself to sit down. Nyinakati. Say that again.

So now try to say pitja, pitja, Nyinakati. That's it. So if you get sick of me, you can say that and I'll walk off stage.

So Nyinakati. Pitja, pitja! Pitja! Nyinakati, tell those fellows up there coming now. Pitja, pitja! Come, come, quick, sit down!

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Another word that might be useful for the MC is kulila. Can you say kulila? Kulila, which means to listen. Say that again. Kulila. So if you muck up and Robyn Archer might afterwards tell you or yell at you and say pitja, pitja! Nyinakati! Kulila, come in, sit down. And listen. And you would say, uwa palya. Or if you don't want to listen, you would say ma pitja. So try all those words again. Say pitja. Nyinakati. Ma pitja. And kulila. Beautiful.

So maybe one of the sessions and you have something important to say, or a story to tell, you would have a story and we call it tjukurra. That means story, storytelling. And a very important story. So say tjukurra. Tjukurra. So you are rolling those two rolls there. Rrrr. Tjukurra, means story. Any sort of story. It could be something important, less important. You are listening to me, I am telling you tjukurra right now. We're doing a lesson. So that's almost story telling as well. Tjukurra.

Then maybe you hear someone else's important story, and it is a true story, you can say mulapa. Mulapa. That means the truth. True. So I'm going to tell you a mulapa story. A mulapa tjukurra. So say mulapa. At the end of the conference, you might want to exchange phone numbers and we have a concept for this, it is very ancient word, we call it ngapartji. So ngapartji means I give you something and then you give me something. So saying ngapartji ngapartji. The 'ng' words comes back here. So just think of saying sing, the word sing, and when you have the ng there, put that at the start of this word here, ngapartji ngapartji, which is a better way to try to help you learn that word. Ngapartji ngapartji. All right. I'll give you something and you give me something.

So to finish now, I'm going to test you from the other day. Who can remember the head, shoulders, knees and toes? What is this? Kata, beautiful. Alipiri. Muti. Tjina. Somebody said ginger! So kata, alipiri, muti, tjina, then you have your pina. Kuru. Winpinpi. Mulya. Kata, alipiri, muti, tjina. Pina, kuru, winpinpi, mulya.

So you want to sing the song with me? Stand up everyone. Let's get ourselves limber! Oh, gee, everybody did have a big night last night, eh!

So here we go.

I'll sing the song with you and you just follow along. # Kata, alipiri, muti, tjina # Muti, tjina, muti, tjina. Kata, alipiri, muti, tjina # Pina, kuru, winpinpi, mulya #

So now, I'll get you to do that on your own so I can hear you and see how it goes. OK. And go. # Kata, alipiri, muti, tjina, muti, tjina, muti, tjina, kata, alipiri, muti, tjina, pina, kuru, winpinpi, mulya.

That's wonderful! You are getting over last night and you can say, my tjina is sore for dancing all night!

Alright. I think I might have one more song to sing for you. You guys can have a seat now, sorry. Nyinakati! Or you just Nyina, sit.

After the conference, we are a bit more like a huge family, so it is a nice family atmosphere in the room. So I am going to sing you a song all about family. And it will come up here. Here it is.

Tjamu means grandfather, kami is your grandmother. Mama is your father. Nguntytju is your mother. Then your Kuta is your brother. Can you say kangkuru, that's for sister. Say it again, kangkuru. Some people get confused because some of them say kangaroo! But it is not. It is your sister. Kangkuru.

And you say kulilaya. That means to listen. So Nyangatja, tjukurpa, nyuntumpa, that means this story, this song I'm going about to sing is for you, for your family, for all us mob here in the room.

Ngalimpa, that's right, that means us, together, in the one room. And can you say Nyaakun. That means why, why? Kulira, say that, kulira, wantini. So basically that is saying oh, gee, I can't remember! (Laughs). That stumped me. Hey? Why don't you listen, why don't you listen, nyangatja to this story. It is more important being here as a family, why don't we talk about this more. You want to use this at the next conference over in Chile, is that right? Yes, use some of these words. It is good way to learn next time.

So I'll sing it for you. It is an old song the elders wrote a long time ago. It goes like this. # Tjamu, kami, mama, Nguntytju, kangkuru, kulilaya, Nyangatja, tjukurpa, nyuntumpa, ngalimpa, Nyaakun kulira wantini nyangatja. #

There you go.

All right, I'm going to hand it over to Robyn and Brad, but Brad might have a few good things to say, but if he doesn't come up with any decent policies, just come and see us at Big hART up stairs in our booth. It will be fun! All right. Thanks very much.

ROBYN ARCHER: Trevor Jamieson! (Applause). I think what Trevor has been doing with us at the conference is to point out to us the tragic loss of diversity in language that we have experienced all over the world and I suppose one of the things that we should take away with us is the idea that we should not lose any more languages and that we should do our best to preserve the cultural richness expressed in the Pitjantjatjara language. Thank you to this lesson, it is fantastic, Trevor. (Applause).

Now, folks, while you were all dancing your toes off and having a really good time, Brad Haseman was stuck in the hotel room of the business centre trying to pull together something to feedback to this plenary this morning, something of the massive number of conversations, ideas, suggestions, controversies, contrapuntal things going on during these sessions. He has worked extremely hard. He has a methodology for this morning. Let's all participate and go through it in a very positive spirit of taking something concrete away from the conference. Ladies and gentlemen, Brad Haseman. (Applause).

BRAD HASEMAN: Good morning. It is a pleasure to be here and to try to wrestle with this challenge I've been given in relation to this final session this morning before

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we slide into the last key note.

What I would like to do very briefly is just recap what my task is, so if we could just look that the task that I was asked by the conference organisers to do is to summarise the discussion from the first two days and outline some key ideas for policy initiatives which will support artists while maintaining the integrity of their development and practice.

Now, this is a huge job, not surprisingly, the conversations that have been going on here have been many and varied. I missed all the conversations last night and arguably that's where some of the best work was done, from what I hear there was some spectacular movement!

So part of the challenge - I think, I saw it on YouTube this morning anyway! So this was the task.

I want to just make it clear about what my role is because in a sense it is - there is a terrible kind of arrogance at one level, how can one brain do this. The important thing to explain from the outset is I have deliberately not set to impose my view of the conference, in other words I have tried to follow one of the very important principles of doing this work, which is to sit still and listen.

I am not for a minute trying to assume or convince you that we are squeezing this summit through a single brain. In fact, what we have been doing is harvesting up, so we have been looking at the conversations, the ideas, and harvesting them up through a network of rapporteurs and of course there were rapporteurs developing reports that I gathered after each keynote, after each of the panel sessions, and after the 18 roundtable discussions. Now, they will be shaped into a little more form and they will be publicly on the record for people to see the conversations and correct the record if you feel there's something not quite right there.

I said I would try not to impose my view on the conference but of course that's very hard. We all come to this conference with our burning desires and passions and deep beliefs. And so what I have been trying to do is actually bracketing off Brad, and it is a reasonable technique. It can be sometimes less or more successful. But as much as possible, I have to try to keep my own views and thoughts out of what I'm going to share with you today.

The last thing I want to say is this is very tentative. I don't offer this to you in any way of being a definitive record of anything. It's in a sense a stuttering early attempt to capture some of the dynamics and I want to structure this morning so that you can correct the record and add to what I have been able to struggle with as a beginning.

So I'm not standing in front of you as a finished, polished work, far from it. This is an attempt to capture the dynamics and for these dynamics to be captured in such a way that it is useful.

What do I mean by that? Well, as we leave this place, Robyn made the point that never again will this group of people be in this space, in this room at any future time.

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This is an opportunity for us to gather and harvest what we have done.

Part of what we are going to do is to try to manifest what we have done as policies. I'll talk about that in a minute, and there will be space and opportunity for you to correct the record, to go, yes, that sounds good, ah, that's a nightmare word, god, what was Haseman thinking when he did that, to correct the record, to change it, and where there are still policy areas that haven't been captured or even hinted at - and there are a number of them - to get together with two or three people and actually frame up a statement that you think captures what you would like to go forth from the floor of this summit.

The second thing is around a personal pledge, and I think Alison, who is speaking next, made the point in one of the sessions, that the arts are not mere messengers, and we, as arts and cultural workers, are not mere messengers of what's happening in the world.

In fact, one of the things that has become very clear in many of the conversations is we are agents in the world and each of us at varying degrees or at other, wants to be the thing we want to change. We want the world to be.

And there's that call for each of us to be that thing, not just honour it as a piece of rhetoric.

So what we are including as the last gesture of this today are some personal pledges that you might make to people in this room and to people who are not here, but people whose plight you figure is worth holding on to, whose challenge, whose optimism, whose love of practice and how you might make a personal pledge to actually maintain some connection with that, and Robyn is actually going to set an example for us here, an example of what this pledge might be.

We won't explain this pledge. This will actually be explained right at the end, and it can sit for you and with you as a tantalising provocation and stimulus to the pledge you might want to make, so it is - it is something that lives in a ukulele carrier.

So we'll leave that here. We also have a series of stick-on notes that, during the flexibility and the flow of this session, we're going to ask people, if you think about this notion of a personal pledge - because we don't want this section to be simply around policy and abstraction, yes, we will move some policies and we hope somewhere, someone, one day takes up what we're saying. What we want to do is at a personal level for each of us, to say there's actually a personal action I want to take out of my time here in Melbourne.

So we're very keen for you to actually write that. If you want to do something material, as Robyn has, we welcome that. Wallets, credit cards, anything like that, that you would like to actually put on the table, we will willingly accept!

But what is the point of connection? What is it that your personal pledge will be? Put your name, put who it is that you are wanting to connect with and to maintain, some sort of personal sense of social responsibility in action, put it on here and if you are

comfortable with it, we would like to actually post it to the website at the end of the conference as well.

Of course you have the choice of four really tantalising colours to capture the dynamic of your pledge!

So they're the two outcomes from this morning. I undertook to summarise, so this part is just me reporting to you. You take this as you will and indeed if you want to correct any of these in the session that follows, you must come and talk to me.

One of the things that really shone through for me very powerfully were these attributes about the dynamics of arts and culture in 2011, as we enter this century, or we enter the second decade of this century.

Simply, the creative force, that was used a few times, this notion of a creative force which drives artistic and cultural activities, always survives and is abiding. That can't stop us, in a sense. They can make it very hard and they can stop us for a while but there's something in the creative force that actually is abiding.

Secondly, that what we are involved with and what we're passionate about are these activities, practices, pursuits, they are constantly changing and they defy easy categorisation. Anyone who can simply solve and categorise is kidding themselves and is dangerous.

In settings of increasing complexity - I think it is fair to say that as a characteristic of our time - arts and cultural activities are especially valued because they can produce both polished and confident outcomes and provisional and speculative outcomes which represent unfinished processes of discovery.

We don't want to only acknowledge one of those potential dynamics.

The next is that they are powerful because these activities offer multiple methodologies for use. They're extremely plastic and malleable and potent because of that fact.

And, finally, applied culture, which has been used a lot in this summit, it is also clear that applied culture occurs alongside virtuosity, the poetic, the sublime and non-utilitarian beauty. So we hold these intentions and in complementary relationship as well.

So that's my attempt to summarise the dynamics of what our practice is and what we seek to support through policy and action.

The second summary slide is what I captured as the skills of intersecting. If we're going to work across domains, across sectors, what are the skills of intersecting? Many of these of course are not new and indeed this would be an incomplete list, but these were the ones that shone through really strongly.

I love the notion of marked by equity, mutual respect and just remuneration. That

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caught my attention.

Scale being important, micro is as important as the macro. We shouldn't kid ourselves to think that unless we've got a \$2 million project of some kind, we can't do powerful work.

Build on community knowledges and expertise. Sit still and listen. And success and building success into what you do, as a design aspect, means others will follow. So building success is very important.

The other one that has been circling in my head here is the notion of invitation. I didn't actually hear, and in the rapporteurs' reports back, I didn't hear anyone specifically say, "You need to be invited". But I think there were many references to the invitation, the invite I had, so securing an invitation seems to me to be pivotal around this intersecting work.

ROBYN ARCHER: Brad, I just make a comment there that we might add into that that failure will mean others will follow as well. That's the way it is with many scientific endeavours and that is that many people spend their lives failing in experimenting. However, people keep pursuing that line of integration and then success may follow. We might add to that one - failure also will mean that others will follow.

BRAD HASEMAN: Yes, failure doesn't mean failure. And I think in the language of gung ho business and innovation, they talk about the importance of failure in moving forward. There's the lovely saying fail better, every day fail better.

So yes, the skills of intersecting are important.

Now, as I worked over the reports which came back from the 22 sources, in fact, and spread them around my hotel room and stuck things on walls, I'm going to be in trouble I'm sure when I go back there, what occurred to me was that there are 8 policy pressure points that we might want to frame a response around.

I'll just mention them very briefly because I'll just try to mention one or two comments that give you a sense of what I'm referring to in these 8 pressure points.

So around new arts and cultural practices, it is of course - in a large measure it is the digital drivers that accompany this, the importance of trans disciplinary networks, of heritage and experimentation, what's the relationship there, and how arts and cultural organisations exist within a national innovation system. Do we think of our work as part of the country's national innovation system? How might we build those links? And how might our new and emerging practices be inflected because of these things?

In new consumption behaviours, of course again the digital, particularly high-speed connectivity, is extremely important there, with the notion of increasing citizenship, increasing groups of people who can engage, and in fact making a stronger global and regional reach to things.

There was also a strong thing around these new consumption patterns about we also need to counter commercial drivers at the expense of all others. One comment was that typically, and too often, the exchanges we have are dominated by marketing language, so how we actually address consumption patterns and behaviours, but remain wary of the commercial imperative remains an important one for us.

New business models, surprisingly. And there were quite specific comments about value chain analysis, from production, transformation, distribution, commercialisation, but also in micro as well as macro settings. Again, this isn't the world of BHP doing value chain, but the sense too that we need to adapt and transform what we do away from the traditional value chain that characterised 101 in every MBA that people study.

New investment models, where do they come from? Crowdsourcing and the like, what are the new investment models that need to be developed? What are the revised IP and legal regimes that we need to develop, not only nationally but globally.

We need to acknowledge the new economic activity and interest, the economic interest in what we do, the possibilities of increased employment, increased artist income, and vibrancies in cities and regions and places. This is an important part that goes to the business challenges.

Finally, how we need to work out of our own conversations. You have heard that, no doubt. You know we need to be careful we're not monks talking to monks. So how do we establish conversations and establish creative teams of artists, scientists, technologists, business people, how do we create these genuinely interdisciplinary teams to forge new language? How do philanthropists and people working in that space play out and contribute to what we do? So the new business models are crucial.

The fourth one, new government relationships with arts, artists, the culture sector and the cultural sector and creative industries? Really, we know that government has ignored us for too long. That has come through very strongly, and we need powerful and fresh arguments of public good and value.

So governments will redirect and restructure an existing spend into arts and culture.

This has come through very strongly. Arguments for a radical cultural inclusion program. How do we do that and how do we work out of our silos into interdisciplinary network teams of people who share interests around cultural value and public good.

It is interesting, as we - we will just annotate, an interesting comment I heard not so long ago that, as you know, the current moment is one of we must break down our silos, get out of our silos, work together, porous boundaries. All that is true. I think it is fair to say the major issues of the world will be solved by interdisciplinary teams of people and culture needs to focus strongly in those teams.

I was reminded recently that silos were built at great public expense in order to protect the valuable commodities of community from marauding masses. So maybe

we should just keep an eye on how big the holes need to be in the silos we're seeking to dismantle.

So finally, this of course - there are strong cries in the reports I've been reading for a whole of government approach being needed, joining up the dots, which Minister Crean said in the opening when we began here on Monday evening.

Five new public funding approaches and structures, and I am talking here about how do we collaborate collaborations, how do we reward collaboration between art forms and different disciplinary practices, between agencies and between arts and science and arts and all the other potential bedfellows that we can think of?

And how do we have targeted - how do we manage targeted investment to areas of low arts and cultural infrastructure? What is the role in these agencies in being more effective around that.

Number 6, there are new educational approaches for working with communities including young people. I think there is a strong feeling that some of our formal schooling structures are broken and struggle to be meaningful, particularly in young people's lives. What is the role of the teaching artist? What is the role of informal learning settings? How do we in the West particularly move from models of pushing education to animating education so it is pooled by communities and young people? That challenge is a huge one, and what are the dynamic models of preparing arts and cultural workers to actually engage with young people in communities? How do we do that better?

So the new training approaches for the arts and the cultural sector, a strong call around leadership, where do we actually have the leaders and the leaders being trained to operate in this new highly complex intersecting world?

And then finally, after 7 new things, how do we actually attend to the oldest cultural expressions on the planet? How do we value autonomy, agency and sovereignty of indigenous and first nations people and how do we make sure that the cultural practices and expression in all of the arts and particularly in the new digital media, how do those forms and practices get supported and the outcomes of that work disseminated potently and in many cases perhaps virally?

So I'm going to leave this up as we go forward now because it may well be that when you actually canvas the proposals I'm suggesting, you think, "Ah, there's just a crucial one around new public funding structures and approaches that we need to say something about, and should come from the floor of this summit".

We're moving now into a part where you're going to actually stand up and mill around, for approximately 10 minutes or so, to get a sense of where we're going here. Actually, 15 to 20 minutes or so.

ROBYN ARCHER: I think with what the things that Brad is going to offer now, for instance we haven't mentioned many specifics. Brad has kept it relatively general, so, for instance, if the people who were working in the disability sector don't see disability

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written anywhere there, the implication is that you might want to annotate some of these things, if somebody can be the keeper, as Brad will explain, you annotate given that we have been surrounded by great stuff like Ganesh and the band Rudely Interrupted and the conversation that went on yesterday afternoon, your annotations on these proposals are incredibly important around specifics or the changing of the words.

BRAD HASEMAN: Absolutely. I suppose with the enthusiasm, I thought it might be really interesting to try to write one of these for each of the 22 groups and I fell asleep after about 15, so this is - as I said, this is a very first tentative step and I'm not at all sure that I'm capturing a - forms of words that anyone in the room would actually agree with. I would like to think that some do.

What these tentative policy proposals - we have written them - we have had long conversations with Robyn and the rapporteurs about how we actually massage these. And they're coming - they will come to you in this form. There will be a quotation, so a quotation from somebody in the conference, in the summit itself, and that may not be attributed - in mean, in fact it won't be. I have deliberately kept them anonymous. I have not heard all of them, they have come to me in the written reports. But there will be a trigger quotation which we think goes to the heart of this. If you scan around and think there was that trigger quotation around disability and I want to use that as a pivot for developing a policy proposal, then myself and three people will go and do that now.

So a quotation to trigger. Then a statement from the floor of the 5th World Summit on arts and culture, we call on IFACCA members and their governments too.

You will see that that is then changes to IFACCA and their governments and artists worldwide. We're not simply going to dump on government. We're in this as well. So as artists and cultural workers worldwide, we want to make statements that resonate globally.

Then whatever that statement would be.

So the way we need to play this now is we drafted up some stuff. Robyn and I have kind of doodled and scribbled on things.

We'll just read these out. What I'm going to ask, at the end of every one of these, is I'm going to ask somebody who is passionate about this to stand. We just, in terms of processing this time together, we have decided we won't post these on the walls, even though it looks like maybe we were prepared to. We have decided we won't post them on the walls. We will give them to keepers passionate about the idea. At the end of this, I'll say who is passionate about this. If you stand, I'll ask you to come and get this and Sarah may well bridge the journey and take this to you. And you will then - people who are interested in this will note who these people are and will gather around this person.

So I'll read this first one. The first one says, this is the quotation, diversity exists. We do not have to create it. How diversity is expressed and how we remove barriers to

this expression is the key issue. So from the floor we call on IFACCA members and their governments to activate the UNESCO convention on the protection and promotion of the diversity of cultural expression, 2005, and deliver on its goals by making it central to national, state and local cultural policies.

Anyone passionate about that? Thank you. That's great. Please come forward and take this. (Speaks without microphone). This is actually like a wiki room, really.

OK, the quotation, funding bodies behave like relief agencies rather than developmental agencies. From the floor, we call on government and funding bodies to commit to ongoing and open processes of self examination and critical reflection to ensure that a sustainable infrastructure for arts and culture is developed and maintained. Who is passionate about this one?

Cultural policy is not for the artist, it is for the citizen. From the floor, we call on governments to protect the rights of all citizens to engage as producers of cultural forms. Anyone interested, anyone passionate about this one? Citizen rights to produce? Yes. Thank you very much.

The next one, the murder of an artist is the ultimate form of censorship. From the floor, we call on IFACCA members and their governments to publicly declare their support for fellow artists and cultural workers who endure hostile circumstances and threat while exercising their right to cultural expression and social activism. Who is passionate about that one?

ROBYN ARCHER: It may be we want to leave some of these.

BRAD HASEMAN: If you are caught being passionate, how will that play out? What we're going to do is in this space now, there are these, and I think there are about 14 of these, and the people who take them will actually be keepers of them. You're to - if you are passionate and keen about it, and you want to change the wording, so part of this is about rewriting and revising, it may be adding to or it may be making lists of points that you specifically want to address in a sub paragraph or a further version of this. And there's 20 minutes to do this. I was getting my time wrong.

The other thing is that if none of these work, if you're sitting there the thing I'm most passionate about hasn't even been mentioned, there are plenty of these sheets of paper to work on with some colleagues to work on your own ones to come back to the floor. Is that - does that explain that?

OK, the next one, publics must be at the core of an arts and cultural policy, not audiences. So from the floor, we call to affirm and support the active participation in arts and cultural citizenship by all members of the society. Anybody want to take that one and passionate? You would like to tinker with that? Thank you.

Two quotes, you have to let civil society in and don't do anything political, just do art, a gallery owner in Malaysia. So from the floor, we want governments and artists worldwide to be conscious of those things which ensure a civil society and do their utmost to secure, nurture and maintain them. Who would like that one?

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Civil society, who would like that one? That's fantastic.

Aboriginal art is a white idea. So from the floor, we call on governments and cultural institutions to ensure that the autonomy and authority of indigenous cultural practices remains sovereign to the purposes determined by indigenous individuals and communities. Anyone for that one? A champion for this one. This was such a strong, strong theme.

We need the arts to be embedded in non arts agencies and non arts departments. So we call on governments to implement cross portfolio and whole of government strategies to embed arts and cultural activities across all sectors of government through joint funding and shared responsibility. Who is passionate about that? Let's start ripping into some of these protected domains. Anyone for this one? Whole of government, cross portfolio? You will take it? Good on you.

All right. Business follows culture, business is attracted to creative people. We want to ensure that arts and cultural workers are able to participate in appropriate industry, development and support schemes to lead growth in the creative economy. Who is passionate about this one? How do we engage with the creative economy and the economic possibilities that go with this moment in time? Anyone for this?

The quote is the sector needs a raised profile to attract not just funding but highly skilled workers. And the call is to establish and fund industry and community focused educational programs to prepare arts and cultural workers to lead their sector in 2012 - in the 21st century, sorry. In 2012 and beyond. Who is for that one, an educational one and a leadership one, in the sector? Thank you.

We must construct in the imagination the possibility of a different future, with possibilities for beauty and hope, and the call is to ensure that the arts and education sector develops a long-term strategic partnerships and builds shared conceptual frameworks that place the child at the centre of learning. Who is for this one? Who is for this one? OK.

This has a - these quotes, I do believe they have all been uttered in this conference, and you may have been sitting next to the person.

ROBYN ARCHER: It might be worth saying that what we are after is for you to make any corrections and changes to these motions so that we can put them up as the result of what we are demanding from the conference. So the tasks in the next 20 minutes will be correct them on the page, if you like, and make your pledges. In the next 20 minutes.

BRAD HASEMAN: You cannot measure the corners of the human heart. So we are calling on research agencies and arts institutions to undertake further research to identify serviceable methods for gathering evidence of economic and cultural value in order to use that evidence to inform decision making by government, companies, agencies, artists and communities. OK, evidence. Who is for that one? Evidence, measurement and the human heart? Who is passionate about that one?

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OK. We're nearly at the end of my late night.

This one, a quote that was mentioned specifically. You took the children away, the children away, breaking their mother's heart, tearing us all apart, took them away, from took the children away by Archie Roach. We're calling on governments, artists worldwide and communities value and support artists and programs which foster the impact arts and culture have on identity formation and storytelling for a community. Who is for that one? Second last one, is that right?

The quote is culture is not only a tool, - so the call here is for governments to recognise that culture will play its most potent role in affecting social change when it operates at the heart rather than the borders of society. Who is for that one? Who is passionate about that? A really potent role.

Finally, culture by governments globally has been largely ignored. And from the floor we call on governments to recognise the central role arts and culture plays in improving economic, social and the environmental quality of life for all its citizens. So addressing the ignorance gap, the yeah, we know it is important but it is not core. Who would like to take this one? Who is passionate about this?

ROBYN ARCHER: One lucky last. You just have to hold it for 20 minutes, that's all. No more responsibility. It is not scary. Thanks very much. 20 minutes, we will yell out from here. If you have noted the person who has the thing of most interest, if you think that was wrong, a stupid statement, a good statement that needs correcting, please go to the person, reword, scribble. We will put them all up in the room at morning tea time so you can have another crack, and also can we ask you, if you are going to make a personal commitment to have a meeting with someone, do something in your organisation, do something personal to take away, come up, write it down and put it on here. (Speaks without microphone).

BRAD HASEMAN: Could I just say to the brave, passionate souls who claimed a sheet, you don't have to remain locked to that sheet. Do what you want with it and then move on to another passionate area. Human beings often love more than one thing. Five minutes and then we will wrap this up. If you want to move to another group or conclude a conversation, five minutes left. Thank you. Two minutes, folks. If you could just finish up now and head back to your seats, please. Last changes please and last pledges. I want to wrap this up now so we are done by 11. Friends, can you yield up your papers and take your seats again. We need to wrap the session. Thank you. Thank you, folks. We need to wrap up the session now. Bring back. All your papers will be up in the tea room for further annotation during morning tea. Thank you. We don't want to hold you for this. A couple of quick things we should find out where there are key gaps. We want a quick minute of that and then we want to address a couple of the pledges. This is wonderfully naughty of you all, but please if you could find a seat, that would be great.

We are going to press ahead even though some people are still deep in conversation, so we respect that and you can always come back at the end of this but we would just want to make a couple of points. First of all, if someone nearer a microphone, are

there any key things that have been overlooked? One that has come very strongly is the area of sustainability and the importance of climate change and that being a specific recommendation, so that's been - I think there have been some people who started working on that already.

Are there any other key areas that people would like to just shout out so that we can make sure that the summit has captured that idea and we will develop it into a more formal statement?

OK, well, that's great. I am sure there will be others, and in fact I know I gave out a couple of sheets and people were going to write some things down. There may well be one or two others in that.

The other thing as well is that when Robyn and I were planning the form of these, we very much structured them as kind of points for people here to be declaring what this summit feels is important. I do realise - I mean, we have both realised that that statements can be a bit clunky to the point where many of you are involved in arts funding bodies and you are in arts organisations, and it seems like you are declaring to yourself that you need to do this.

So actually the way in which we massage the statement is a flexibility that we want you to have, to have the quality of the statement coming from, broadly speaking, a consensual view from the floor of the summit.

OK, so I think they're the two things. So we should probably just go to the pledges. Do you want to mention a couple of those, and then I'll ask you about your pledge.

ROBYN ARCHER: OK. Thank you. We have three written pledges. I think these should serve as a great indication of the way you can simply maybe give a personal affirmation to what you're going to do, walking away from the summit, rather than just a haze of ideas and new friendships. But also some practical things. The first one, I pledge to integrate art in Fiji with all artists and policy people for the betterment of arts and culture, to also work with the Pacific neighbours, to other Pacific neighbours to strengthen arts and culture. That's a great personal pledge.

Another one, (applause).

Second one my pledge is to continue my work as a community cultural development practitioner to research - to remain optimistic, hopeful and to always give my heart to the communities I work with, working with young people gives me the creative freedom I seek and in turn I give them my best and learn from them as they do from me. Somebody from CCD.

A very specific one, we pledge to explore diversity through developing an intercultural journey between Canton Korea and the city of Willoughby. A last minute gift from the 5th cultural summit and our journey starts today. (Applause).

BRAD HASEMAN: Just to finally wrap up the process of what this is. We have these utterances and your changes, thank you very much for these. We will make the

changes.

If you want to catch me at the end of this session because you're a scribe on a group and you want me to be really clear about what you have done, by all means catch me and I will make sure that the annotations are authentic.

Also, it is possible to email any comments to info@artsummit.org.

The other thing, just to say, is don't forget the report which was done, if you have comments on that, you can return it to the same email address. Which you will have in your heads. OK.

We will end this session now, I am going to ask Robyn to share with you her pledge.

ROBYN ARCHER: Thanks, well before I share my pledge, I just want to say that we have the ukulele in sympathy with that one, and that means to indicate that we should all play ukuleles more together! I would ask Lucina Jimenez to come up on the stage, the person who talks about Juarez and the things happening there. After your moving speech yesterday, I thought I would go out and try to find a guitar to give to the young people of Juarez but I didn't know how you would get it home in the plane with you so I bought the best ukulele I could get for you. (Applause).

The issue of globalisation is ridiculous. It was actually made in Honolulu! It has come to Australia and it will go back your way.

I want to have the pleasure of saying some young kid in Juarez, it has an electric plug, so it can be an electric ukulele, they are popular at the moment! So I just wanted to be able to give this to you, knowing that some kid in Juarez will play the ukulele that I have played.

LUCINA JIMENEZ: May I ask for something? If somebody can video this so I can share this video to the children in Juarez. Please.

ROBYN ARCHER: Yes, it is very symbolic, this. (Robyn sings in Spanish). (Huge applause).

LUCINA JIMENEZ: I love you so much. Thank you so much. I don't have words. I don't have words to say. Thank you. Thank you because I know this ukulele will be part of the happiness of children in Juarez. Thank you so much.

BRAD HASEMAN: Thank you very much for all your energy and contribution to this. Thank you to Robyn, of course, for leading that, and have a terrific morning tea. Thank you very much. Sorry, Sarah has just one or two quick comments. Of course.

SARAH GARDNER: Sorry, people keep asking me questions so by making this announcement I hope the information will get around to everybody. One of the questions is how do we get all this information afterwards, there has been so much stuff, please let us know. We will be documenting this World Summit in multiple

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ways, first of all of course there's the Creative Partnerships, research report that you would have seen before the summit. We welcome any feedback, ideas, additional comments, case studies, et cetera, again at info@artsummit.org. That would be great.

These reports from this morning that Brad goes through, they will go up there. The rapporteurs' reports will also go up there. There will be the ABC TV and radio, they have both been recording different parts of the summit. They will either be broadcast or some of them, I think even the video content, may even be up already, so you can catch that.

There's been huge amounts of Twitter traffic going on. Apparently 1200 Tweets from 265 people. So that will entertain you all the way back on your long flights back home, I am sure.

I have probably left some things out there. There will be lots of stuff and it will all be available on the artsummit website. So please enjoy that in the coming days and weeks.

The other message that I had was there will actually be a consultation going on in Sydney next week to do with the national cultural policy, so if anyone is in Sydney on 13 October, and would like to take part in that, they can find out some information and it has a very complicated website which under the circumstances I won't try to read out to you, but I am told if you type in something like "place stories and key producers of the Australia Council", you will find that. So that is being organised by the key producer network of the - funded by the Australia Council.

So that is an important discussion. Another chance to feedback on the cultural policy.

The other things are photos. There will be lots of photos available on the website and don't forget it is in your program, there is a competition and you will win a fantastic prize. You could win an iPad if you take a fantastic photo that shows you enjoying Melbourne or Victoria. It is being run by Tourism Victoria, so you have until midday tomorrow to look through all your photos and send one or two of the really good ones and again you can send that to info@artsummit.org and Tourism Victoria will look at those and make a decision and we will let you know who the winner is. That would be very exciting.

The other - the second last thing I have to say is that we will be sending out an evaluation form to you by email to the email address that you gave us when you registered. We would love your feedback about what you thought about the summit so that we can make sure that we improve the next summit, if it is possible to have a World Summit better than this one. It has been so great.

But please take some time. I promise I have tested it. It only takes five minutes to do it. If for some reason you think you can't get email and you have a burning passion to tell us what you think straightaway, there will be some paper based forms available outside there or at the registration desk in this lovely green colour, and pick up one of those if you like, fill it in and leave it for us.

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The last announcement I think that I have is that morning tea today is on this level, so you don't have to go up the escalators. Please come and enjoy that. Thank you.

ROBYN ARCHER: Thanks, everybody. Can we take a couple of moments to, even though Brad Haseaman is now back in his hotel room reworking the statements which he will bring back to the lunch today, so you can see them in their reworked form, I wonder if we could give a round of applause for his terrific work today. (Applause).

I know Sarah Gardner from IFACCA wanted to end the conference with a keynote that could send us off into the ether back to our own countries and domiciles with something serious and practical to work with.

Our key note speaker this morning is Alison Tickell, with a company called Julie's Bicycle. There is probably no other company in the world at the moment that is providing an environmental model of sustainability of an incredible quality as her company is. Will you please welcome to the stage Alison Tickell. (Applause).

ALISON TICKELL: Hello, everybody. Thank you very much for having me here. It's been hugely gratifying actually that we can put this issue here on this stage.

I'll plunge straight in because this talk is longer than apparently it is intended. So I might get a tinkle and I'll scatter off the stage, meaning I'm being too overblown. On the eve of India's independence, Gandhi was asked whether he thought the country could follow the British model of industrial development. His response encapsulates our dilemma. He said it took Britain half the resources of this planet to achieve its prosperity. How many planets will India require for its development?

The question is hanging unanswered over all of us and remains more important today than in 1947. We live in an era where what we eat, where we travel, how we live out our lives has never been more weighted with consequence.

I hadn't noticed until Monday the byline of IFACCA so I got this slightly cheesy slide out. It is very apt because science is telling us that we must now take our custody of the natural world very, very seriously, and arts and culture are no exception to that.

That's because science, even more than art, sorry, has almost stimulated public debates like the one that continues on climate change and we only have to watch the television in Australia to see how it is raging still.

This is because science and art share the raw material of creativity, both proposition what we know and present it anew. They illuminate our assumptions and tug at boundaries in uncomfortable ways and very occasionally, they present a reality that is so compelling that the world has to shift to accommodate it and that's what we are living through today.

The findings are thousands of scientists - it is producing evidence which shakes the foundations upon which the histories, myths and futures of humanity are built.

Climate change and environmental degradation on a monumental scale.

I am using the phrase climate change because it serves as a useful proxy for other environmental issues, the build-up of heat trapping gases in our atmosphere which cause climate change is a close and causal relative to other environmental issues such as soil erosion, ocean acidification, water scarcity, extreme weather events, biodiversity loss, deforestation and the legion associated problems these create for us. The earth's natural processes are intimately and largely - this triggers another reaction and another and this is interconnectivity on its grandest scale and human beings have benefitted prodigiously from it. Now the earth's equilibrium, this organism that has supported our gorgeous natural world that we are living in today for some 2.5 billion years, no longer operates as it should and a change has been horribly rapid. It is some 200 years.

This is one of those moments. An historic exhalation of collective breath. It is as though we are all pausing in the knowledge that the next inhalation really matters. Even though the life force depends on it, our lungs won't quite plunge into the deep and full lift of fresh and generous air that we need. It seems that interconnectivity itself, the knowledge that to breathe means reaching into all the big issues, health, food, water, poverty, conservation, just about the lot, has rendered us breathless.

I know that at this point, my positioning is against the grain. I should be telling us all that we are about to walk into a wonderful future, a rich, verdant green where we all prosper. I am not quite there yet, I'll get there quite soon, but I think it is important we are clear about the stakes because they couldn't be higher.

In developed nations we live in an unprecedented world of super consumption. I think this fantastic conference centre is in fact an example. And more troublesome our global economy demands we consume to keep it growing heartily. Just look at what has happened to some western economies as we are trying to contract. That is a consequence of slow growth, not no growth.

Here at this conference, there are countries for whom the world of cheap and available oil and food and water are not entitlements. And we are seeing a historic reassignment of growth and political power to Latin America, China and Asia, new power houses for whom expanding energy consumption is a necessary byproduct of development and still the poorest countries with the least capacity to cope and the least capability are experiencing the most consequences of this degraded environment - drought, floods, land loss, famine, and all lead inevitably to conflict.

Climate change has thus been a political battle bounded by notions of fairness for at least two decades because at the centre of it is the great reckoning, it concerns past and future on a staggering scale and it challenges us as individuals, as countries, continents, cultures and communities on the deepest levels. No wonder, then, that the Government frameworks upon which we rely have failed thus far to find a way out. It is an unfolding and incredibly human drama which will only be resolved through acts of collective humility, forgiveness and creativity. This is why it is so compelling. In my experience, including my three days at IFACCA, I've come to recognise that environmental and art activists are people of wit, warmth and intellect,

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who have been grabbed by the heart.

What a fantastic place for the intersections of art. Why have we been so slow to recognise that this is the stuff of creativity in its purest and its surest form?

My organisation, it is up there, Julie's Bicycle is responding to this epic drama through the lens of arts and culture. When we started, it was partly from the simple impulse to do something and partly because art can do something that no government, technologist, scientist or campaigning organisation can. The sizzle of art is felt, smelt, lusted after by people, including by scientists in desperate need of a voice.

I'll say a bit about it now. We work across the performing arts now. Music and theatre, visual arts and recently fashion, mainly in the UK, though we are working increasingly in Europe, USA and indeed in Australia.

Our ambition is to find solutions that will help the creative sector reduce its impacts and take it to scale. We work with individual companies but across the industries so we can be bigger than the sum of our parts because we need to be.

We started in 2007 when the response to climate change was reaching a critical point, Al Gore was popular and the United Kingdom by the way, for any Australian who is in here, was passing the climate change act. Everybody was in a frenzy.

Julie's Bicycle was founded in the same short burst of activism and urgency and everything we were feeling was just as I have just described it. It was all too hot to handle.

So enormous that the only hope of getting anything done was to reduce it to our size, our size like the late Nobel Laureate's hummingbirds, tiny creatures that tried to douse the forest fire bit by bit. We needed to make this real and within our grasp so we started with the biggest problem, carbon, and we have used this to cascade into the broader social and e logical issues.

We started in the music industry, an industry expert at gesture politics, the big gig, rock against racism, drop the debt, live aid, live earth, spectacular, euphoric crowd pullers which raise money and consciousness but I know they don't stimulate the kind of cultural shifts that we need.

So offsets and awareness raising concerts with a default response to issues of broad concern.

Greenwash was often the result. The accusation of making false or misleading claims of environmental credentials. This carries huge risk to individuals and to companies, and once bitten, twice shy, it stimulates the opposite and equally damaging effect, the green hush effect.

This is really important because it stops environmental sustainability becoming the norm. Neither state that stimulates action. A small team came together combines science, environmental technicians and art experts and decided it was time to stop

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talking and start doing.

We didn't start with the voices of music, we started with the nuts and bolts. The arts share an industrial base with every other industry. We heat and cool, we lighten, we darken, we create, we display, we reproduce and we tour and audiences follow in huge numbers. All this requires energy, significant amounts of it. And most of it drawn from fossil fuels. There is nothing exceptional about the arts. We have a carbon footprint.

We focused on how it works. How it fits together. The built environment, that's theatre, studios, galleries, concert halls. The temporary, often outdoor event that city-wide festivals, urban festivals but also festivals in fields. The movement of art audiences and artists.

And probably the most important bit is the bits in between. The relationships that make the industry work.

Our first piece of research scoped the carbon footprint of the music industry, in partnership with the environmental change institute at Oxford University. We picked the brains and gathered the bills of 100 companies around the industry, collecting trust as well as data and connecting the arts with the tools of science. It gave the industry the comfort of a pie chart and I can't tell you how helpful that's been.

Some real evidence with which they could get their house in order. By engaging these companies in the process, and directly calculating their impact, their relationship to climate change was legitimised. They felt connected to it and incredibly, it inspired them. So the science really worked.

It's not for everybody. There are lots of places to start this story, just as long as it is real, it is action focused and you have more than the title.

Rooting work in evidence, measuring against international standards, accounting for our consequences, not only does it reveal our seriousness to the outside world, it also calls us to account ourselves. It is much harder to say climate change has got nothing to do with me when it can be proved that it does.

So, and this is especially important in a room like this, here I'm arguing that the order in which we respond to publicly loaded themes really matters, it can be the difference between another piece of short-term consciousness raising or strengthening and building deep cultural shift.

The perception that others have of us is really critical to our success.

Although the company has grown very organically, we based it from the outset on 7 organising principles. I'll whiz through this. One is knowledge. Two, resources, guides, measurements, evaluation. Three, consensus. Four, collaborative leadership. Five, positioning. Six, value; and seven, vision.

There are lots of ways to approach this. There's the conversations such as Tipping

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Point. There's the inspired art such as Cape Farewell. There's NGOs, the art itself, but this is what we found most useful.

Knowledge has given us the mandate for authority in action, and I think that is incredibly important in what is a very - quite a fragile world.

Ideally, it closely involves the industries themselves, the people who run them, their hard, their soft data and their commitment. The closer the work is located within an industry, the more authentic and the greater likelihood they there will be legacy programs. So after completing first step, which was the first piece we did, we then did some work on CD packaging and on audience travel. This was followed by work on touring, which is still really interesting area, in bands, theatres and orchestras, and we also did some work on digital impacts and, finally, we did some think piece work with the British Council and we also did some policy work. There's not very much of it still.

We also produced a lot of resources to take action, ready and real. There are many, many tool kits which we all need in order to take this forward. Kits, guides, handbooks, measuring tools, certification, kite marks. We found that people weren't using them in the arts and culture, which is very interesting because they are there. We found that people needed to see themselves in it, so we designed a set of tools and support that was very much based on what we do. Using the unique characteristics of the arts and culture.

This is - I skipped a slide so these are all the people who are working with us.

Moving on, OK. The certification scheme is something that we set up very specifically to engage organisations in an ongoing process. I've missed - sorry about this. Right, here we are.

This is built on four principles of good environmental stewardship. We have commit to action, understand your impacts, improve them and communicate them.

These principles are really a way of engaging at companies in long-term engagement with the issues and they are underpinned by a set of simple and free measurement tools, impact measurement tools, which measure water, waste, travel, audience, artists and business, and energy. Mainly gas and electricity, but there's also some steam thrown in.

There are almost 400 buildings in the - organisations in the United Kingdom working with us. Artists, record labels, theatre productions, festivals, buildings, tours. They have provided an enormous amount of data, detailing the grain of the cultural sector's environmental performance. It has been a revelation to them and it has been to us as well.

Most of it is from the UK, more and more organisations including some in Australia are using the tools, and the information is really useful.

By comparing the way similar organisations are run, it is much easier to identify the

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good, bad and the ugly, and why, and detailed knowledge of your environmental impacts doesn't just save carbon; it saves a lot of money. It also gives us the power of self-determination.

If we know how we are performing against known criteria that we have developed or blessed, we can make choices about our direction of travel and talk about it. I think this is very important for us as an arts sector.

The small team has scientific and technical experts within it. I'm not a scientist. Nor an expert in environmental technology or management. Having these capabilities within is really, really important. The combination at the outset of science, technical expertise and the arts over time has developed an extraordinary knowledge base that is actually there. We are working with stage managers, production designers, sound equipment manufacturers, professionals with little time and even less tolerance. And they need good, trusted advice and support.

We have developed a rich online resource so that anyone can access information to it, green guides, how to get from A to B, fact sheets, myth busters, there is an awful lot of misinformation out there. Case studies from all over the world and if anybody wants to tell us their story, please do. We would love to host it.

Research, online social networks, top tips, campaign materials, and there's always email and phone.

I think it is the capacity to respond practically to this issue, to keep it real and outcome driven that has been most valuable to organisations.

I have witnessed such a lot of relief from people who want to do something and haven't known where to go. We have been bowled over by the desire from organisations to do something, and this has really not been acknowledged by the key strategic bodies. It's a trick that has been missed.

So for any funders or policy people out there in this room, you need to make sure that the organisations that you are working with have somewhere to take their concern and somehow to support them.

Consensus, the mandate act, the arts want agency, not force. Once it has been given, it enables the cultural sector to be bigger than the sum of its parts. About 9 months ago, the west end in London and many of London's producing theatres, all agreed to share their energy data. It doesn't sound that amazing but it was. This was - in order to establish a joint reduction strategy, and this is the building block for change. It is really extraordinary.

If we work together, we can speed shifts in green goods and services industries for us. For example, our CD packaging research identified that by switching your package from a plastic to a card case, you can reduce your carbon impact by 95%.

Now, the music industry in the UK have agreed to do it. And we have found a manufacturer who actually can create a price that will work for them.

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Finally, sorry, fourth, collaborative leadership. My power point is all a bit scrambled I think. Perhaps I'll leave it.

We seem locked into the myth of fame. That fame is its own - that fame is its own virtue, it confers upon its people the authority to tell us what to do, whether they're experts or not. But the scale of the environmental challenge means that we would need any number of Nelson Mandelas, to tell us what to do all at the same time all around the same thing.

One of the best things about this situation is that actually we can't rely on other people. We have to rely on ourselves.

This is an obvious point about developing communities who take stronger ownership over an issue and stronger than themselves. But it has been a real clincher for us. We are a small team and with the independent leadership of all the groups associated with our work, without it we couldn't cope. At the moment there are maybe 20 or so networks and organisations. They range from city groupings to thematic groupings, to sectoral groupings, low carbon lighting, whatever it is.

This is the flexible self organising, ebb and flow of groups and again it is the stuff of change.

Status can help, if you get high status people on board who put on peer pressure. We have had lots of support from people at the very highest level of arts and culture in the UK. I don't want to overdo it but it really can help in bringing people in.

And it is great not to have to rely on popstars for your moral compass. It is such a relief! (Laughter).

At the senior level, financial and decision making capacity also makes a great deal of difference, whether it is a big or a small organisation. Having somebody from the top there to bless the work is critical.

The insights of smaller organisations will often massively stretch the bigger ones. The arts are full of companies with little or no money. It has been really fascinating for us to mix up the ecologies of the big and the small, the subsidised and the commercial and the different art forms.

We find that it really stretches them all and very often you will find that the smaller companies are the ones that really are the innovators and the change makers. A really short example of this is Shambala festival, a 20,000 strong festival. It is 100% renewable powered. It is now being paid to tell all the big festivals how to get their power mix completely changed. It is really fantastic.

The other point about collaborative leadership, it really does reduce risk. Few companies want to stick their neck out too far, especially in public.

It is quite risky to go ahead at the field. You don't want to be leading so far that

nobody is following you. And it is definitely not wise to leave that leadership again up to the artists, whether they be pop artists or whatever kind.

Positioning - by this I mean where do we place arts in the cultural - in this wide spectrum? We're on the cusp of real change here and we might go any way in terms of climate change. It might be that positive marketing, how we look, is the game changer. In the last couple of years, music and arts festivals have been falling over themselves to secure the greenest ethos. It carries intrinsic value. It positions them as a head of the curve, part of the future, not the past, an aspiration we have encountered with every single company we have worked with.

I won't head off the pass, the stuff about instrumentalism. I think it is not relevant here. I think we should stop being squeamish about it and get on with doing. The artists will do what they do. It is forming a brake on our capacity to act. However, there are aspects of it that matter. In the Creative Intersections paper prepared for this conference, I read that environmentalism is an emerging sector. I don't agree. Environmentalism and art have always had a close relationship. It goes back centuries, and this is simply its latest manifestation. I do think this is important that we put this work into a proper historical, great tradition because it will give us some confidence in it. It will see this work as part of a spectrum and I think that is very important.

Finally, we have a job for the artists. I think we can appropriately work with artists, and that means to identify what they need to be doing to work sustainably.

What will support and not be their creative output? Well, it is making the work that they do and where they play much more sustainable. Artists in this case are very influential but not singing a pop song to a crowd about climate change. What they need to do is to ask us to ensure that their operations are as environmentally sustainable as possible.

Enough is in place within the performing arts sector for them to ask and that they will get a response.

We are launching 100 Green Riders campaign. This is the contract that an artist takes wherever they choose to play. And all we are doing is we are asked - we're asking a number of artists to put environmental policy request in to the contract.

It has been amazing actually. The early indications are really good. Ritchie, a global club artist with a huge following, has been using our green rider for a year and it is beginning to work. People are beginning to expect him to come with it and more and more artists are asking for it, and this is also been taken up massively by the theatre sector in the UK. 100 green riders really is catching on. That is a way of taking a very simple idea, identifying what can be done with it, and you get a shift, you get an industrial shift.

I am coming to the end because I can feel twitches! My sixth agent is value in financial terms, Julie's Bicycle is a not for profit and we charge as little as we can. This has been very important in fostering trust. While money is ebbing out of the arts

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if it was ever there, it's so important that this is affordable.

We have also calculated that music and theatre in the UK can save 35 million pounds over the next three years just on efficiency measures and on a tiny level, 10% a year. That is a very significant amount of money.

In added value terms, this pays for itself many times over, and it will pay for itself well into the future. It also generates a type of social and cultural capital that is priceless.

The last one, and this is where we get to you, is the vision. The simple truth about climate change is that society is still beholden to a growth model of business based on oil and coal. We all benefit from it and there is, therefore, no great stampede to wean ourselves off it despite all the compelling reasons to do so.

Any vision of the future means deploying creativity of the highest order from all of us, and arts should be taking a pivotal role.

Part of this vision is about adaptation, resilience in the context of a changing climate and the stress on resources. This is well trodden territory for some of us in this room but for many it is still a nascent conversation.

Last summer, there had been some terrible weather events in festivals in northern Europe, resulting in deaths. Terrible though it is, it has finally woken up people to the fact that actually we have to start building this into our future forecasting.

Adapting to a warmer world is going to take significant investment. It is absolutely true. And lots and lots of adjustments of our own lives and our own expectations. But it is perfectly possible if it is done now, and if it is not, it is too late. We don't have an option.

This is one area where your lead is absolutely critical. There is also innovation. The opportunity to look the new in the eye. This is essential also. Some of the most compelling and radical visions are coming from the developing world, focused, determined populations prepared to build new and low-carbon creative economies. It will be interesting to see how these compare with the older, oilier, slower ones. We must I thinking beyond what we know. We need to seek it out and keep an open mind. We are on totally new ground here and I'm not hearing it.

We have a fantastic new layer in our atmosphere to play with, the arts digisphere. How does this fit into a resource-constrained world? Everybody is obsessed with the digital at the moment. Where is the conversation around sustainability?

It is - we have done quite a lot of work on this. It is not an easy one. There are some areas where it is better and there are some where the digital space is much, much worse.

However, much of the business modelling has already been determined. Large parts of the music and gaming industries are already there and film and publishing are

rapidly catching up. We must understand that the digital and the green economies need to work together, and they are already inextricably linked. They will determine the future of our arts.

Then there's the stuff, what we know we have to think about, transport, how sustainable is current touring? What hardware do we need? How can the arts invest in green infrastructures that will support local, secure, community-generated energy? Where are the payback periods? Do we have a clue what they might be? How and where can we develop production infrastructures that harvest waste, promote salvage and embed recycling? Crucially, how do we ensure we work together on this issue, because we have to?

Policy makers and strategists need to think about what society will be valuing. I can guarantee you it will be green and it won't tolerate waste.

And your job is to put the conditions in place whereby the arts can begin to move forward to this to scale.

A month ago, the Arts Council in England issued its new funding agreements to the 600 or so clients to take them through to 2015. This is in the context of the 30% budget cut from central government.

It contains this statement: "within the lifetime of this funding agreement, we intend to ask all our national portfolio organisations to develop an environmental action policy and annual action plan to improve environmental performance and carbon emissions. Our target for this is 2013. And we will provide support and materials to enable this to happen". What this will mean is that the environmental implications are taken on as a business-critical issue, rather than simply as an ethical one.

This feels to me like a major breakthrough. I can't tell you how happy I was. It really was exciting. At last, at last, in the contract from the Arts Council to their clients, we have environmental responsibilities being pulled in from the backwoods and made a condition of aid.

There is now a unique opportunity for us to demonstrate commitment by championing action on an international scale. There are many individuals and organisations that are doing this but we are not doing it together. The time is right for policy makers and funders to recognise, reward and amplify these efforts. There's plenty of raw material we can use.

And I just caught the policy list that you came up with just now. New practice, if we listened to these from the prism of environmental responsibility, because it wasn't really there. I know it came in later and I know it was mentioned once during this morning's session but it wasn't really there.

If we listen to them through the prism of the environment, new practice, new arts practice for the environment, new consumption behaviours for the environment, which deal with it, new business models, new business models which are coping with where we are going. We have to look in front of us.

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New government relationships - well, we all need to start thinking about compliance. It is very minimum.

New public funding approaches - we need to start getting some support from our public agencies to help our organisations adapt to this.

New educational approaches for working with communities and young people. How can we possibly feel responsible with our arts unless we're aware of the world in which our young people are growing into?

New training approaches - why isn't this embedded in every single course that is delivered around the arts? We need to know how to do this. And the oldest cultural expression on the planet - well, we need the planet.

OK. We have heard over the last three days a great deal about where the arts intersect with a range of really complex issues of social justice. In my view, this pips them all. I'm going to finish with a short clip of Wangari Maathai, if I can, who is the first African woman to be awarded the Nobel Peace prize, the founder of the green belt movement who really sadly died 11 days ago.

I would just like her to be acknowledged. Just missed it. Can you press it for me? Thank you.

(http://www.youtube.com/watch?v=-btI654R_pY)

ALISON TICKELL: We are constantly being bombarded by problems that we face and sometimes we can get completely overwhelmed. It is about this huge forest being consumed by a fire. All the animals in the forest come up and they are transfixed as they watch the forest burning. And they feel very overwhelmed. They are powerless. Except this little hummingbird, that says "I'm going to do something about the fire". So it takes a drop of water from the nearest stream, and puts it on the fire and goes up and down, up and down, as fast as it can. In the meantime, all the other animals, much bigger animals like the elephant, with the big trunk, could bring much more water, they are standing there helpless, and they are saying to the hummingbird, "What do you think you can do? You're too little. This fire is too big. Your wings are too little and your beak so small, you can only bring a small drop of water at a time". But, as they continue to discourage it, it turns to them without wasting any time and tells them, "I am doing the best I can, and that to me is what all of us should do. We should always be like a hummingbird."

I don't want to be like the animals, watching the planet going down the drain. I will be a hummingbird. I will do the best I can. (Applause).

ROBYN ARCHER: Thanks so much, Alison. I don't think that we can underestimate the incredible achievement that you and your team have made when you say something like turning around the west end, that's a very, very powerful statement.

We do have time for probably just a couple of questions, although I would advise you

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to try to grab Alison around the lunchtime break if you really need things. Alison, come over.

I know here in Australia, we do already have a couple of good examples, the Sydney Theatre Company is greening the wharf program, it has been exemplary. In my own jurisdiction, at the moment, in Canberra, there is a small festival called the Corinbank festival that insists that if you go, you have to go for three days, it has the self composting toilets, it is doing its best.

The overarching question for me and I hope many in the room would be how do we access your tool kit? How do we get your green rider so that we can go away and start implementing some of these great policies?

ALISON TICKELL: Pillage the website, take what you like. It is all there and it is all free. So just help yourselves. If anybody has any questions, come and just email us or ask us. Try out the tools. See how they work for you. We are on tap to respond.

ROBYN ARCHER: That's fantastic. We could probably take one or two questions if anyone has them. Otherwise because we're trying to conserve time, we will go on. We have one question? Yes, please.

NEW SPEAKER: Hello. Alison, it was a great talk. I find it really inspiring what you do. It is not necessarily a question. It is more of an observation. I think that in some countries, you also need to go one - in addition to what you do, there is also some educational work which needs to be done. For example, when in 2007 I happened to watch Al Gore in Athens, I found it really inspiring at the time and, since then, the week straight after that, I started cycling to work, recycling and using the public buses rather than my car.

As time went by, I started to cycle less, recycle less and use my car more. Had I learned from a little kid to use my bicycle to go to school, it would have been a habit for me to use my bicycle every day. What I'm trying to say is that, for example, in Greece we have been campaigning for recycling in the last 3 years, and then you get a fire not be accident, and you get a burning the size of Tasmania, for example, and if you count the carbon dioxide that would be absorbed by that forest that was burned, you need to be recycling for about 20,000 lives in order to equalise that.

So I think that what you are doing, it's great and very applicable for the music industry and the arts, and in combination with educational work, that would be the perfect solution. Thank you.

ROBYN ARCHER: Do you want to say something about the value of the education program?

ALISON TICKELL: Agreed, totally. Yes. Theo and I were on a panel on Tuesday, and the work that he is doing is tremendous, working with young people. Obviously the more education that we can support for young people, the better. This is where it has - we have to really make the big changes. It is fantastic what you are doing too.

ROBYN ARCHER: We have another question thank you.

NEW SPEAKER: I'm from the worldwide network of artist residencies. The mobility of artists is so very important in today's world. Would you have any advice how to make this mobility of artists more ecologically sustainable?

ALISON TICKELL: Eek! It is very difficult, that. We have done quite a lot of research on it and actually I find - I think people find it very difficult to say we might need to do less of it. But I will say that. We might need to do less of it.

We can also, though, work very carefully with what we're doing. There's a lot of rooting that takes place very unnecessarily. We can stay in green hotels. We can ask for environmental impact reports from all the places that we are working in. We can cut down on the logistics, most companies do actually. Most companies work very closely. But depending on where you are, you might source your production materials locally. We can use FSC certified - that's a certified wood. There's a range of things that we can do, and in the moving arts report that I showed you briefly, there's a list of recommendations for each part of the touring industry, so for promoters, for venues, for touring productions, to see what you can do.

So there is a list of things but it is difficult. It is hard.

ROBYN ARCHER: Thanks, Alison. I know that you always question every time you're invited to be somewhere and you have to travel, I know you take that seriously. We are very grateful you made the decision to come here to be with us personally. I've been wondering for a long time whether we ought to be applying a policy to any producer, for instance, that is presenting someone either in a summit or a concert or anything, that we insist contractually that the producer and the inviter do the carbon offsets for the artist involved. That would put the burden on the producer, if it is a big rock band they will be paying quite a lot. If it's an individual artist not so much. It seems to me that is something one could force through a union, the media alliance, et cetera, to do these things. Each in our own way.

Please grab Alison while she's here. It is a rare opportunity to look at the kind of person that has been able to lead phenomenal change in the UK. We are very grateful to you. Thanks for being here, Alison. (Applause). We're coming to really the final moment when we all sit in the room together, apart from the lunch when there will be further merriment and continuing conversations.

I'll take this opportunity not only to thank Alison and let's hold the applause for all these people, or it will take all day, many, many thanks to Alison, but for all the speakers in all the sessions, there were some 83 people who agreed to lead sessions, speak and contribute today, moderate, et cetera. Our rapporteurs, we have thanked the guys who have been doing all the words for us, but also our translators who have been working so hard up here, our rapporteurs and of course all of the artists who have been around in the cultural program, and given of their best. Please will you thank everybody involved. Thank you. (Applause).

Finally, I would say to - introduce to you the person literally without whom this

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conference would not have happened, from IFACCA, Sarah Gardner. (Applause).

SARAH GARDNER: I thought maybe I should say something other than some housekeeping announcements. In three minutes. And that's to thank you for being here with us in Australia, the country that I call home, and as I was born in South Africa of an English mother and a Canadian father, I'm aware of how tenuous one's sense of cultural belonging can be, how tenuous the nature of place and of people.

Some would have us believe that it is good to know exactly where we stand in the world, which particular flag is yours to fly and from which particular flag pole.

But I hope over the time that you have had here in Melbourne, that we have been able to create a different sense of home for you here. With no flags, but rather a home of ideas and aspirations, a home of creative and supportive goodwill.

They say home is where the heart is, and of course we all know home is where art is too. It is where, if we are lucky, that we first learn to express ourselves, whether on paper or clay or between the pages of a first picture book.

It is where art and heart come together that one experiences that first incredible kick of a creative and reflective life.

And it is where we begin to first learn about change and adaptation. When I was given the task of setting up IFACCA, I didn't have any hard and fast plans for constructing an international organisation, it is not something you would do every day.

The inspiration was really more about helping people to get in touch with each other. And so over the last 10 years, a spider's web of connections has been established. Fragile, tenuous.

The fabulous team at IFACCA, and I won't name them all, but there's 8 of them here today from all over the world, the team - where am I, I shouldn't have ad libbed, the fabulous team at IFACCA works hard towards keeping things tenuous.

Like the spider's web, it is a fine balance between strength and flexibility. There's a lot of space in a web. Space for air, for adaptation. It is far from a rigid thing, a web. And we live in a far from rigid world.

We know that from our daily lives, how much things change around us, how complex life is, and how hard it is to create and achieve balance. The challenge for IFACCA in the next 10 years is to maintain our balance. - between establishment and growth.

We need to resist the desire to attach ourselves to too many fixed points and become rigid.

I think we need to strive to maintain a looser, tenuous approach, a lighter touch, a smaller footprint. I hope others of you might share this aspiration.

I am thrilled to have been able to welcome you to my home this week, not just to

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Australia but to the IFACCA home, a small, tenuous network that wanted nothing more than to bring people together using what it had at hand. Goodwill, commitment and the support of its members to create a shared resource and to improve the way that we support the arts and culture for the benefit of all communities.

Over the past 10 years in our small office in Sydney, constantly sending out messages to the world like morse code, you are never really sure if they will arrive or be understood. Much like artists feel every day of their lives. And yet here you all are, made flesh, having travelled from every corner of the world. This is surely a cause for great celebration. Thank you. (Applause).

And now to do our final bits of celebration, please let me hand over to Alan Davey, the chair of IFACCA, and the chief executive of Arts Council England. (Applause).

ALAN DAVEY: Thank you, Sarah, and thank you, everybody. I don't know about you, but my head is spinning, and it is not just because of the dancing last night!

This has been a great summit, and one of the things that struck me as I was listening to the presentations in plenary, and in some great round tables and some open sessions, was how hard it is while you're here to put together the ideas, to put together the thoughts being presented and really to reflect on all the things we have been talking about in terms of what they really mean for our lives back home.

I think this reflection really only comes afterwards, that's when we can think, reflect, knit together what we have heard and come to some appreciation of the real difference what we have heard might make for us in our daily lives back home.

This is something that I intend to do in the coming days and weeks and months and in the long journey home, and I am sure that - and I know - that this reflection will benefit me in my role leading the Arts Council and the arts and having an engagement with artists in England and indeed the world.

Whether it's about the role that the arts can play in addressing, challenging, helping us to understand and come to terms in some way with conflict, the connection of arts and culture to the very soil of a nation and its people and their expression and sense of who they are, how arts can regenerate places and transform lives, the ability of the arts to connect (inaudible) to the rest of the world, that local global link that came up so often, how technology will change and challenge and transform this, and, finally, perhaps most importantly, the ability of culture and cultures to help me understand what it is to be a human being.

These are all things with which I'm engaged in my job and thank you to all the speakers and to all the participants for giving me such rich material to help me make sense of my world and my reality when I get home.

Many people have contributed to making this summit happen and for making it be so good and such a good experience for us all.

I would like to show some appreciation to these important people who have worked

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behind the scenes and give a symbol of thanks from the heart from IFACCA for everything they have done.

So we have produced some certificates of appreciation which are very unique and they're signed by myself and Sarah, and we intend to give these to all our funding partners who have been so instrumental in making this summit happen. But I thought today that I would present four of these in person to some very special people who have played significant roles in this summit, and in the few days of wonderful exchange of ideas that we have had.

So, first of all, I would like to thank the Australia Council, our co-hosts for this summit. Kathy Keele, I'll ask you in a moment to come up and receive your certificate. (Applause). It has been fabulous working with the Australia Council, you and your staff and your whole organisation. You're very special and I have learned a lot from being with you over the last couple of years as we have planned the summit. So thank you so much for everything. (Applause).

Next, well, Robyn Archer. The program adviser - that sounds like a very innocuous title, for someone who has cajoled and persuaded and got together a fabulous program. And is pretty mean on the ukulele too. I wish I brought mine! Maybe for another summit.

Thank you, Robyn. It's been such a wonderful summit. The content has been challenging and varied and thank you so much for putting it together for us, thank you. (Applause).

Robyn has reminded me of her dance last night! Some secrets remain!

Next I pay thanks and tribute to Holly Vale the project Director. Holly has worked tirelessly, fearlessly and quietly behind the scenes and I think it is down to Holly that we have been here the last three days and it has all worked brilliantly. Thank you, Holly. (Applause).

Finally, for now, I would like to pay tribute to Arts Victoria, our presenting partners, who have provided a lot of the cultural input, provided a range - a lot of the cultural input to this summit, and who have been a joy to work with, and I think we all appreciated the other day when we were on the cultural tours, and the staff of Arts Victoria were lovely, charming, knowledgeable and truly marvellous. So I would like to ask Penny Hutchinson, the Director of Arts Victoria, to come out and receive the award to Arts Victoria. Thank you. (Applause).

And now, I want us to look forward to 2014. I just wanted to say a few words about the process IFACCA went through to decide on the place where the 2014 summit would happen. In early 2010 the IFACCA board sought proposals from members to co-host the 6th World Summit on arts and culture. We had a large number of bids, all of which were exceptional, and many of which would have provided us with an excellent World Summit.

Four bids were developed and presented to the IFACCA board, from Chile, Slovenia,

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Spain and South Korea. We had a very difficult choice.

We chose as the strongest bid one which marks the first ever summit in Latin America. So we chose as the strongest bid one which very significantly and very importantly marks the first ever summit in Latin America, a nation of poets, musicians and artists inspired by the rugged and often dangerous beauty of their astonishing land, and a delegation who are probably the best dancers last night! So we chose Chile to co-host the 6th World Summit on 13 to 16 January, 2014. (Applause).

So I would like to offer my warm congratulations and welcome Minister Luciano Cruz-Coke who is Minister of Culture to the stage to tell us more about what we might expect when we make a date with Chile in January 2014. Minister. (Applause).

LUCIANO CRUZ-COKE: Well, good afternoon. Thank you very much for the words and first of all, I would like to say - acknowledge thanks to IFACCA, especially to Sarah and Alan for all your support on these marvellous days here. Secondly, to the Australia Council of the arts, to Kathy, to Robyn, to Arts Victoria, to Penny, to the City of Melbourne, to the country, to Australia.

I would like to acknowledge the traditional owners of this land, pay tribute to the people of this land that has hosted us in this unforgettable week with warm friendship and diligent disposition, not only to work together but to share and build strong bonds.

There's so much I have personally learned from you this week of your history, of your native people, of the respect of how things can be done with goodwill and in a nurturing involvement and, yes, Sarah, it felt like home. So thank you very much for that. (Applause).

For Chile it is a true honour and privilege to have been chosen as the hosting country for the next World Summit of the arts and culture in January 2014. On behalf of the government, and the national council of the arts, I would like to thank every one of the members of IFACCA, and at the same time invite you all here to join us in my country in 2014. The World Summit of arts and culture 2014 will be for the first time held in South America, continent, and to us it will be a unique opportunity to connect and engage a region with the rich and diverse countries of Africa, Asia, Europe and the Pacific, to serve as the meeting place of our cultural United Nations of sorts fills us with enthusiasm and excitement and pride.

As a multicultural nation, Chile embraces diversity in every sense of the word. Difference brings us together and not apart. In our country, you will often find people asking questions with genuine curiosity as much as you will find them willing and open to share their experiences with you, and trust me, language will not be an obstacle.

The World Summit of 2014 will respect to my countrymen a wonderful opportunity to listen and learn from all cultures, no matter how far you are or where you will be coming from. It will set us get a little close to the people and cultures from everywhere around the world, share experiences, learn from each other. We're looking forward to it, for it will be a celebration that will make us share this world as

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one. Perhaps my most meaningful message to you today is that my country is known for the warmth and openness of its people, made up historically by many cultures. Chile is home to 9 different ethnic groups and received immigration from almost every corner of the world, just as you here in Australia did, which explains much of the way we are, and what I have noticed we have in common.

The country itself is so long and narrow and with so many different kinds of landscape that just by merely travelling through it, even Chileans even sometimes feel like visitors sometimes. Perhaps that is why we relate so easily to visitors from other countries, often treating them like locals, which may be also the best thing we can bestow to the friends from afar. Chile is on the brink of becoming a developed nation with consistent economic growth in the recent years, political and social civility, and the late inclusion - the inclusion to the OECD, we're working now to incorporate culture as a fundamental part of our country's development.

The National Council for culture of the arts of Chile was born in 2003 as an autonomous entity responsible for developing and implementing policies for arts and culture with a strong participatory component expressed by civil society. We have a large chapter associated with creative industries and arts which we believe possess a high social value as well as long term impacts so we are working to meet the standards and demands of an increasingly competitive market.

We are beginning now a new period, 2011 through 2016, with reformulated body of cultural policies. We have conducted a great deal of research and data collection such as the first mapping of the creative industries, both using technology and participatory experiences that included thousands of citizens. We have also cross-examined legal framework around cultural matters, hence proposing debriefed forms to our local, cultural donations and the new digital television.

We are in a moment where we have many comparative advantages for development but we are also fully aware that we cannot afford to take any of it for granted. We have to work hard and remain vigilant for the new challenges that we face.

As I mentioned, when the country was nominated just a few years ago - just a few days ago, Chile is the land of poets. We not only have two Nobel prizes, but we live in a country that seems to find its own words and speak to us through its mountains, its deserts, beaches, volcanos, lakes and forests, but it is us, Chilean citizens, the ones who carry the spirit of this land and the voices of our ancestors as we deliver to our children a sense of purpose and a vision of destiny.

As one of our poets or great poets of all time said, poetry, he said, was a luxury then, item, but for us, it is a basic commodity, we cannot live without poetry. Poets are constantly seeking for new ways to look at the world around us and this is precisely what we should - what should motivate the dialogue among all cultures and in meetings like so, so we can exchange ideas and nurture creativity for the benefit of the mankind.

To finish my remarks, I would like to thank IFACCA once again for inviting us to this wonderful gathering and choosing us to be the next host. We're pretty proud of it.

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We truly hope to see you all in Santiago in 2014 and we will keep working in the best of our country - the best our country has to offer, and that is precisely culture and arts. We will return home tomorrow with the certainty that we are facing a bright and sunny future that we would be honoured to share with all of you. Once again, thank you very much. (Applause). We will show you a little presentation video so you have in mind when you go there. Thank you. (Gentle music plays). (Lively music plays). (Applause).

KATHY KEELE: I'll be at it. I can't wait. It will be fantastic. Thank you - I suppose you all know I'm Kathy Keele, the CEO of the Australia Council for the Arts. I also want to have a last word, take a big sigh with you all and thank a few people.

Thank you all for being here. I am sure we all agree it's been a remarkable four days but I bet it will even seem more that way as we go away and have a think and reflect on the people we have met and the things we have learned.

It was about I think about 2.5, 3 years ago that I was standing on a noisy street corner in Melbourne after a few busy meetings, actually one of them was with the former Chairman of the Australia Council, and I received a phone call that I had put into the Office for the Arts, at the time it was the department - I mean, the ministry for the arts, and I had put in a call and they caught me on the street corner and I remembered what the call was about. What it was about was look, I just want you guys to know that I think I would really like to put in a bid to host the next summit, with IFACCA. And what do you think? I need to kind of understand if you're OK with that? What do you think? There was this huge silence on the other end of the line and I thought this will take longer than I have. It is busy. They probably can't hear.

And then suddenly, I hear a "that is a fantastic idea, go for it". It is from there we started - from that simple, care free, "Yes, we can" kind of point of view, we set in motion a generation for the bid, and we started processing that.

Then we enlisted the artistic co-head of the Sydney Theatre Company, Cate Blanchett as a champion for the World Summit. She was inspired to be a part of welcoming people because she really believes in bringing communities like this for the betterment of the culture, for the projection of Australia, but particularly for the children around the world to have a sense of what this is all about. From there, Robyn Archer came on, thank you, Robyn, to help us with the program. She was a safe - sort of - talented pair of hands if ever there were two.

And then there was time for the Australia Council and the IFACCA staff to really roll up their sleeves and get busy planning with our partner, Arts Victoria, and the City of Melbourne. I really had no idea at the time that this would coincide with the development of a new cultural policy, which you have heard much about. And that we were right in the middle of it. We didn't know at the time that the theme, intersections, creative intersections, would actually be much of what the new national cultural policy is about, so that's been fortuitous and I think it will continue, and I think you should all think of yourselves as, in some way, being enlisted to help us give us input as we develop this national cultural policy.

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So here we are now. We are at the end of these four special days, which stand on these two years of preparation. It has been an important week. We know that. We have had lots of insights. I hope we have made lots of friends and acquaintances. I certainly have made some more.

This summit's theme, as I mentioned, creative intersections, has really spoken to a trending and growing, maybe cyclically, but growing phenomena around engaging with communities. The increasing body of knowledge recognising the value of the arts beyond their wonderful artistic gifts, to our growing awareness of the value of arts outside of the gallery and outside of the theatre.

And within our hospitals and within our communities and within our health centres and our classrooms.

I am sure you have heard many interesting examples of projects similarly playing off the theme of creative intersections. And they're all of great significance. They expand the role of the arts and the artists in our society. They expose more people to the arts. They offer artists employment opportunities and they can be very effective in leveraging more investment dollars into the arts from culture, government and the private sector.

If you are passionate about the arts and culture, as we all are, then you will be passionate about advocating for the magnification and extension of this role into our everyday lives.

However, I do have one word of caution, and I am sure most of you share this with me, and that is to ensure that we never lose sight of the value of art for its own sake. Once we understand - once we start to understand and quantify the value of the arts, we can open up ourselves to the temptation that art is only valuable when we can say what it does, what it teaches and what it fixes. But we do need to remember that sometimes, the only thing the arts do is delight us, inspire us and entertain us, none of which should be measured.

My message is simple - it shouldn't be either or. It should not be either about using the arts as a tool for social involvement or having the arts as a pure expression of human thought and emotion. We should all be insisting on both.

To finish off, I would like to thank everyone who has made a contribution to this summit, as we all have. We won't be able to thank enough, I don't think. We will have a number of weeks thanking people, I hope. Maybe months.

To all of the delegates from overseas and across Australia, I thank you for being here. It is a time when many of you have even more pressure from the crises we all face around the economic situation. Thank you to all of the speakers who have helped us. We have a rich and stimulating tapestry of discussion. To our co-hosts, IFACCA, in particular Sarah and Karilyn, you are just wonders, and thank you for investing so much of your time, emotion and expertise into this event and for your help and support to awe team.

I would love to thank Arts Victoria, Penny Hutchinson, you and your team. You have made it effortless for us and you have brought - you have really been very responsible for bringing this to Melbourne.

I would like to thank all the supporters who fortified it through - bringing the World Summit through their money and resources. Again, Robyn Archer recruited to construct a program that would both resonate with the summit's theme but showcase a breadth of the talent that we have here in Australia.

And we can think all agree that you have delivered in spades.

Finally, I would like to acknowledge the support of my board who very bravely, I suppose, trusted that this would be meaningful, would be worth the resource and a constrained resource environment and trusted the team to deliver this, and one member of the team I would like to acknowledge is the remarkable Rose Hiscock, who many of you probably don't know and haven't seen, but behind the scenes she has offered and made a huge contribution, most especially in the partnering with the Australia Broadcasting Corporation, the ABC, to deliver this content on line and, as you go away and get back on line and on to their website, you will see many of the sessions and much of the content up there.

I am sure looking forward to a good night's rest, I am sure everybody is looking forward to a good night's rest actually, untroubled by programs, running orders, catering, venues.

Now to our colleagues from Chile. We want to visit your country to experience your culture and analyse what is going on around the world in three years time.

I wish you all the best. We will be there to support you, any way we can, but it is a wonderful journey and even the journey is worth taking on.