

AUSTRALIAN ACADEMY
OF THE HUMANITIES



at the crossroad?

AUSTRALIA'S CULTURAL FUTURE

Program

51st Annual Symposium
16–20 November 2020
Online



humanities.org.au

 @HumanitiesAU #AAHSymposium

About the Academy

The Australian Academy of the Humanities is the peak national body for the humanities and one of the nation's four Learned Academies.

Established in 1969, we provide independent and authoritative advice, including to government, to ensure ethical, historical, and cultural perspectives inform discussions regarding Australia's future challenges and opportunities. We promote and recognise excellence in the humanities disciplines.

The Academy plays a unique role in promoting international engagement and research collaboration and investing in the next generation of humanities researchers.

Our elected Fellowship comprises over 640 scholars, leaders, and practitioners across the humanities disciplines of culture, history, languages, linguistics, philosophy, religion, archaeology and heritage.

www.humanities.org.au

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COVER IMAGE

[BANGARRA DANCE THEATRE ENSEMBLE,](#)

[UNAI/PON \(2019\).](#)

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4–5:30pm	<u>Session 3</u> Policy Matters: Key Insights from A New Approach
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Welcome from the President



On behalf of the Australian Academy of the Humanities, we warmly welcome you to the 51st Academy Symposium 'At the Crossroad? Australia's Cultural Future.'

The challenges and impacts of 2020 are by now well known to all Australians, especially those in the humanities, arts and culture sectors. In light of the many disruptions to all facets of our cultural life, it is more important than ever that we continue to provide a national platform for debate and discussion on matters of immediate concern to our communities and our nation as a whole. Our Symposium has been held every year since the Academy was established in 1969, and we are pleased to be able to continue this important tradition in a way that is both timely and safe.

The 51st Academy Symposium, presented this year as a series of online webinars, brings together perspectives from researchers, practitioners, creators and policy makers in the humanities, arts and culture sectors. It will consider how innovative cultural policy settings and creative practice could together underpin a path to recovery, for our people and our communities.

Professor Joy Damousi FASSA FAHA

ACADEMY PRESIDENT

This year's program has been convened by Malcolm Gillies AM FAHA (Australian National University), Jennifer Milam FAHA (University of Newcastle), Shelagh Magadza (The Chamber of Arts and Culture Western Australia) and Joanne Tompkins FAHA (The University of Queensland). A New Approach (ANA) – the independent think tank championing effective investment and return in Australian creativity and culture—is the Principal Sponsor. We are deeply grateful to all involved for their time, effort and expertise in convening such a rich and thoughtful program.

We are also delighted to feature this year a commissioned performance by singer-songwriter Nancy Bates. This is the first time the Academy has commissioned a creative piece to coincide with our flagship public event. We believe Nancy's artistic contribution will add a vitality to proceedings and provide a legacy that the Academy is proud to be associated with.

We hope that you enjoy what is bound to be a timely and thought-provoking program over the next few days.

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AT THE CROSSROAD? AUSTRALIA'S CULTURAL FUTURE

51 Years of Academy Symposia

04

1970s

- 01** / First Annual General Meeting and Academy Lecture, 'The Literary Influence of Academies' by A.D. Hope (Canberra)
- 02** / Man's Place in Nature (Canberra)
- 03** / Neglected Masterpieces (Canberra)
- 04** / Some Aspects of Change and Continuity in the Study of the Humanities During the Past 100 Years (Canberra)
- 05** / The Individual in Traditional and Modern Asian Society (Melbourne)
- 06** / The Changing Image of Australia: Localism and Universalism (Canberra)
- 07** / The Historical Mode (Canberra)
- 08** / Some Approaches to Language (Canberra)
- 09** / Romanticism (Canberra)
- 10** / The Australian Academy of the Humanities: The Last Ten Years and the Future (Canberra)

1980s

- 11** / Pompeii: Discovery and Impact (Melbourne)
- 12** / Peasants in History and Literature (Canberra)
- 13** / The Classical Temper in Western Europe (Adelaide)
- 14** / Who Owns the Past? (Canberra)
- 15** / Utopias (Canberra)
- 16** / Open Day (Canberra)
- 17** / The Flow of Culture: Tasmanian Studies (Hobart)

18 / Myth and Mythology in Arts, Sciences and Humanities (Canberra)

19 / Terra Australis to Australia (Canberra)

20 / The Relevance of the Humanities (Canberra)

1990s

- 21** / The Humanities and the Australian Environment (Melbourne)
- 22** / Beyond the Disciplines: The New Humanities (Canberra)
- 23** / The Languages of Australia (Canberra)
- 24** / Masks of Time: Drama and its Contexts (Canberra)
- 25** / Silver Jubilee 1969–1994: Celebrating the Humanities (Sydney)
- 26** / Creative Investigations: Redefining Research in the Arts and Humanities (Canberra)
- 27** / Northern Exposures (Brisbane)
- 28** / Our Cultural Heritage (Canberra)
- 29** / First Peoples: Second Chance. Australia in Between Cultures (Sydney)
- 30** / Humane Societies (Canberra)

2000s

- 31** / Cultures of Peace (Perth)
- 32** / Alternative Australias (Canberra)
- 33** / Proof and Truth: The Humanist as Expert (Canberra)
- 34** / Readers, Writers, Publishers (Melbourne)

35 / Memory, Monuments and Memorials (Hobart)

36 / Creating Value: The Humanities and Their Publics (Canberra)

37 / Gift of the Gab: Languages and Australia (Melbourne)

38 / Humanities Futures: New Methods and Technologies for Humanities Research (Brisbane)

39 / Inspiration of Place: The Artistic Life of Cities (Sydney)

40 / The Humanities in Australia: Taking Stock (Canberra)

2010s

- 41** / Sharing Our Common Wealth: Cultural Institutions (Adelaide)
- 42** / Educating the Nation: The Humanities in the New Australian Curriculum (Melbourne)
- 43** / Challenging (the) Humanities (Parramatta)
- 44** / Environmental Humanities: The Question of Nature (Brisbane)
- 45** / Look It Up: Dictionaries, Encyclopedias and Atlases (Canberra)
- 46** / Intersections: Time, materiality and the humanities (Sydney)
- 47** / Asia-Australia: Transnational connections (Melbourne)
- 48** / Humanitarianism and Human Rights (Perth)
- 49** / Clash of Civilisations? Where are we now? (Sydney)
- 50** / Humanising the Future (Brisbane)
- 51** / At the Crossroad? Australia's Cultural Future (Online)

Convenors' Welcome

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AT THE CROSSROAD? AUSTRALIA'S CULTURAL FUTURE

We bring you this Symposium at the end of a tumultuous year marked by fear, turbulence and uncertainty.

The summer of 2019–2020 brought fire and flood, destroying lives and property, and just when communities were beginning to start the long process of rebuilding, a global pandemic, the like of which has not been seen for a century, turned all facets of life upside down.

COVID-19 has not only been a medical disaster, but also a social, human, and economic catastrophe. It has brought chaos to our educational system across the spectrum. It has severely curtailed students' learning; the ability of our educators to explore and research; and the creativity of our artists and performers.

There is no doubt that the social restrictions and lockdowns, suffered by millions of people in our country, have wrought serious psychological effects. The inability to enjoy culture and entertainment (especially live) has significantly exacerbated the effects of these restrictions.

However, as we move past these COVID-19 restrictions, the relevance of culture, the arts and artistic diversity will play a key role in the repair of Australian society.

Our 51st Academy Symposium—‘At the Crossroad? Australia’s Cultural Future’—will examine, in depth, our cultural landscape in light of this year’s unprecedented challenges and the suspension of many areas covering our nation’s creativity, research and cultural advancement. We will also explore what lies ahead and how we can secure our cultural, artistic and creative future. The Symposium has brought together leading researchers, practitioners, creators and policy makers—they offer unique insights and vision as to how innovative cultural policy settings and creative practice will be vital in helping our communities and society recover from this year’s unprecedented events.

Our five sessions are deliberately focused on the future and how cultural institutions and the arts can thrive and lead in a COVID-normal society.

Session 1, **TECHNOLOGIES AND CREATIVE FUTURES**, will focus on technological innovation within the arts community and artistic activity;

Session 2, **CONTINUOUS AND DIVERSE: A LONG HISTORY OF MANY CULTURES** will cover the multiple facets of the Australian identity and the need for this to be highlighted and recognised;

Session 3, **POLICY MATTERS: KEY INSIGHTS FROM A NEW APPROACH**, will present ideas from ANA research for an enhanced cultural and creative future;

Session 4, **CONNECTING POLICY AND ARTISTS**, will explore the current situation of the nation’s artists and the policy initiatives and incentives needed to recover and grow Australia’s future arts sector.

Session 5, **CULTURING THE CREATIVE ECONOMY**, considers how artistic and cultural institutions can harness increased funding and support, from governments but also including philanthropy and private enterprise.

The program will conclude with a very special afternoon of music, reflection and ideas from Academy President Joy Damousi FASSA FAHA, arts leader Robyn Archer AO FAHA, and artist and 2020 recipient of the John Mulvaney Fellowship Dr Carol McGregor. Singer-songwriter Nancy Bates will present a live performance of her song commissioned for the 51st Academy Symposium.

We are very pleased to bring you this program, and thank our presenters for their innovative perspectives about our cultural and artistic future. We hope that you will find it rewarding, informative and enjoyable.

We are delighted to welcome you to the 51st Academy Symposium.



Professor Emeritus Malcolm Gillies AM FAHA is a musicologist and linguist, and Emeritus Professor of the Australian National University. He was Vice-Chancellor of London Metropolitan University from 2009 to 2014, and Vice-Chancellor of City University London from 2007 to 2009. During 2002 to 2007 he was Deputy Vice-Chancellor of the Australian National University. He was President of the Australian Academy of the Humanities from 1998 to 2001. Malcolm recently assisted the Australia Council for the Arts with the national consultation process on the Major Performing Arts Framework.



Professor Jennifer Milam FAHA is Pro Vice Chancellor (Academic Excellence) at the University of Newcastle. She was an Australian Research Council Future Fellow from 2013–17. As an art historian, her research brings together studies of Enlightenment philosophy and the visual arts to develop theories of reception focussed on painting, architecture and garden design during the eighteenth century. She has made a contribution to the reassessment of the Rococo as a period of complex aesthetic interests and agendas.

[@JenniferDMilam](#)



Shelagh Magadza has had an extensive career as an Artistic Director and Producer of major events and Festivals. For the last decade, she has held leadership positions as Artistic Director of two of Australasia's largest multi-arts Festivals in Perth and New Zealand. This

has seen her present internationally renowned arts companies from around the world in the context of large-scale arts festivals. She has commissioned

and produced new work with artists from across Australia, New Zealand and internationally. These have included concert performances, outdoor spectacle events, theatre, dance, and site-specific installations. She has been an advocate for artists both at a community level and creating international opportunities for touring and exchange. She has a strong track record of successful partnerships with arts organisations, government agencies and the private sector.

[@MagadzaShelagh](#)



Professor Joanne Tompkins FAHA has recently completed a three-year secondment as the Executive Director, Humanities and Creative Arts, at the Australian Research Council (ARC). She has returned to the University of Queensland where she has held numerous roles including Associate Dean (Research) in the Faculty of Humanities and Social Sciences and Head of the School of English, Media Studies and Art History. Her research expertise lies in the humanities and creative arts, particularly in spatial theories and virtual reality; multicultural theories and drama; intercultural performance and feminist performance. She is the author of two monographs, three co-authored books, three edited books, and over 50 referred articles/chapters on post-colonial, multicultural, intercultural theatre, and spatial studies. She is a founder of AusStage and is involved in several digital humanities projects.

[@HASSUQ](#)

Monday 16 November

Welcome to Delegates

9–10am

*Launch of Welcome
video featuring:*

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AT THE CROSSROAD? AUSTRALIA'S CULTURAL FUTURE

Welcome to Country

Mr Wally Bell

Elder of the Ngunnawal people, traditional custodians of the Canberra region.

Welcome from the Academy

Professor Joy Damousi FASSA FAHA
President of the Australian Academy of the Humanities

Welcome from the Hon Paul Fletcher MP

The Hon Paul Fletcher MP
Minister for Communications,
Cyber Safety and the Arts

Music for Welcome Video

'Cockatoos' (Version for String Quartet)

PERFORMED BY
Belinda Gehlert, Emily Tulloch,
Hilary Kleinig, Jason Thomas
Zephyr Quartet

WRITTEN BY
Hilary Kleinig

Monday 16 November

Satellite Event 1

Leadership in Creative Practice and Research

NATIONAL INSTITUTE OF DRAMATIC ART [NIDA]

1–2pm

National Institute
of Dramatic Art

NIDA

08

Curated by students from NIDA's MFA in Cultural Leadership, this session brings together four extraordinary cultural leaders who have been selected to showcase just some of the diverse topics of inquiry that staff, graduates and current students are engaged in.



Suzanne Osmond is a course leader and senior lecturer at the National Institute of Dramatic Art (NIDA). In 2017, she was a Post-Doctoral Research Fellow at Aalto University, Finland. She has recently contributed a chapter to the book, *Performance Costume: New Perspectives and Methods* (Bloomsbury), and is an editor for the international peer reviewed journal *Studies in Costume and Performance* (Intellect).



Craig Rogers is a recent graduate of NIDA Masters of Cultural Leadership with over 20 years' experience. Alongside his arts practice Craig has also worked in community health, focusing on the prevention of violence against women. He is currently employed as Manager Arts and Culture for Moreland City Council in Melbourne.



Craig Middleton is a Curator at the National Museum of Australia and Visiting Fellow at the Australian National University. His research interests are in museums and LGBTQI+ communities and critical museology. His book, co-authored with Dr Nikki Sullivan, *Queering the Museum* was published by Routledge in November 2019.

Twitter: @_museumguy



Liza-Mare Syron's family clan is Biripi from the Mid North Coast of NSW. Liza-Mare is an Indigenous Scientia Senior Lecturer in the Faculty of Arts and Social Sciences in the School of Arts and Media. Her broad area of research interest is indigenous performing arts, and her current research focuses on indigenous language revival in play texts. She is a director, actor, teacher, dramaturge and an award winning academic.



Marilyn Miller (BBus, DipDance, DipCounselling) is of Kukuyalanji/Waanyi Heritage who was born in Cairns and spent most of her life and career in the Arts in Sydney, co-founding Australia's first Contemporary Indigenous Dance Company AIDT-the Company, in the early 1990s.

She is the Founder of BlakDance Australia Ltd, now in its 10th year, and sits on the BlakDance Cultural Council. She is also the Deputy Chair of the Cairns Indigenous Art Fair (CIAF).

Chair

Dr Suzanne Osmond

COURSE LEADER AND SENIOR LECTURER,
NATIONAL INSTITUTE OF DRAMATIC ART [NIDA]

Monday 16 November

Session 1

Technologies and Creative Futures

4–5:30pm AEDT

The pandemic has disproportionately damaged arts and culture even while it has reinforced the crucial role that creativity plays in the lives of Australians. Many galleries and museums are now open to socially-distanced patrons, but most other art forms are still stalled and/or reworking their creative endeavours via technological options. This session explores the potential for technology-driven creative futures to generate innovative engagement with and between arts communities, art forms and cultural activity. The rapid, enforced shift to a reliance on technology gives rise to concerns such as the effects of the endless streaming of non-Australian material on our screens.

This session asks:

- What revolutions—technical and others—has this year delivered in the practice, dissemination and consumption of cultural and creative activity? What are the ethical implications?
- How is technology shaping Aboriginal and Torres Strait Islander culture and heritage?
- What is the scope for younger Australian artists amid increased social rupture and isolation?

Speakers



Wesley Enoch AM is a writer and director and the current Artistic Director at the Sydney Festival. He hails from Stradbroke Island (Minjeribah) and is a proud Noonuccal Nuugi man. Previously Wesley has been the Artistic Director at Kooemba Jdarra Indigenous Performing Arts; Artistic Director at Ilbijerri Aboriginal Torres Strait Islander Theatre Co-operative and the Associate Artistic Director at Belvoir Street Theatre. Wesley's other residencies include Resident Director at Sydney Theatre Company; the 2002 Australia Council Cite Internationale des Arts Residency in Paris and the Australia Council Artistic Director for the Australian Delegation to the 2008 Festival of Pacific Arts. He was creative consultant, segment director and indigenous consultant for the 2018 Gold Coast Commonwealth Games.



Dr Indigo Holcombe-James is a Research Fellow in the Technology, Communication and Policy Lab at RMIT. She researches how individuals and collectives experience digital inclusion and participation. Her doctoral research examined digital inclusion within the Australian cultural sector, finding cultural policy inadequately acknowledges digital disadvantage with stark consequences for the sector's inclusivity and accessibility.

[@indigo_h_j](https://twitter.com/indigo_h_j)

09

AT THE CROSSROAD? AUSTRALIA'S CULTURAL FUTURE



Astrid Jorgensen is a Brisbane-based choral conductor, composer, and entertainer who is teaching the world to sing. Director of 'Pub Choir', and the online phenomenon 'Couch Choir', Astrid has become one of the most recognisable faces in the world of community music

making. Armed with a quick wit and an unquenchable enthusiasm for singing, Astrid has delivered her unique music lessons to over 100,000 people since March 2017. Astrid's work has been endorsed by KISS, The Cranberries, Richard Carpenter, and she has attracted music heavyweights onto her stage such as Paul Kelly, Ben Lee, Ella Hooper, Felix Riebl and Meg Mac. She has been featured in world media including the BBC World News, Australian Story, and Vogue. Additionally, Pub Choir has raised over \$250,000 for charity since 2018. As a result, Astrid was nominated for 2020 QLD Young Australian Of The Year. She also works as a casual producer for ABC Local Radio, and arranges music for television.

 [@PubChoir](#)



Dr Wendy Were is Executive Director, Advocacy and Development at the Australia Council. Wendy has held many creative leadership roles over the last two decades, including Artistic Director and Chief Executive of Sydney Writers' Festival, CEO of West Australian

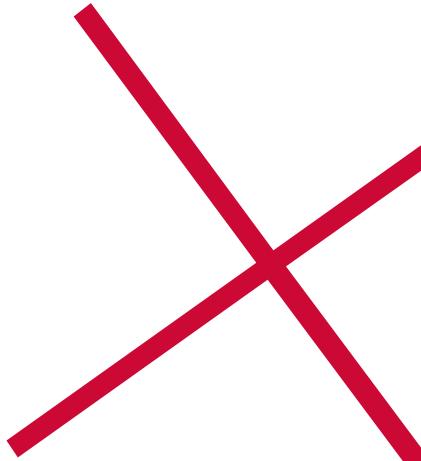
Music, Business Advisor with the Creative Industries Innovation Centre, and Producer at the Perth Festival. Wendy also holds a PhD in Literature, awarded with Distinction.

 [@AusCouncilArts](#)

Chair

Professor Joanne Tompkins FAHA

UNIVERSITY OF QUEENSLAND



Tuesday 17 November

Satellite Event 2

Enquiring Minds: What Artists Can Bring to Government and Industry Research

THE AUSTRALIA COUNCIL FOR THE ARTS

10:30am–12:30pm AEDT



Australian Government



Featuring a panel of artists who have worked on research projects for government and industry, this event will aim to be very practical, helping artists and industry participants identify new ways of conducting collaborative and exploratory work.



Ruth De Souza is a 2020 RMIT Vice Chancellor's Fellow, based in the School of Art.

[@DeSouzaRN](#)



Gabe and Pat's most recent research collaboration examines the community of graphic storytellers in Australia and the unique contribution they make as communication specialists in industries outside the arts.



Alon Ilsar is a drummer, composer, instrument designer and researcher. He is the co-designer of a new gestural instrument for electronic percussionists, the [AirSticks](#). Alon is researching the uses of the AirSticks in the field of health and wellbeing, making music creation more accessible to the broader community.

[@AlonIlsar](#)



Pat Grant is the writer and illustrator and the author of two graphic novels. He works a lecturer in Design at UTS where he teaches into the Bachelor of Animation.

[@patgrantart](#)



Gabriel Clark is a designer, photographer and a producer of multimedia storytelling events. He was co-producer of Graphic Festival at the Sydney Opera House and co-founder of 'Read to Me', a cult storytelling night in a subterranean bar in Chippendale. He is a lecturer in Design at UTS.

gabrielclark.com.au

Chair



Christen Cornell

RESEARCH FELLOW AND
MANAGER, RESEARCH
PARTNERSHIPS AT
THE AUSTRALIA COUNCIL
FOR THE ARTS

Tuesday 17 November

Session 2

Continuous & Diverse: A Long History of Many Cultures

4–5:30pm AEDT

Memorialising James Cook has challenged us to re-examine the story of our nation. Indigenous leaders Marcia Langton and Noel Pearson have both called for a narrative of this country which honours the multiple strands of history, culture, experience and innovation within our national identity. This session will consider:

- How do we construct a more inclusive story?
- How can these perspectives inform cultural policies and institutions going forward?

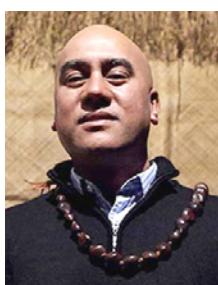
Speakers



Abdul-Rahman Abdullah is a West Australian artist whose practice explores the different ways that memory can inhabit and emerge from familial spaces. Drawing on the narrative capacity of animal archetypes, crafted objects and the human presence, Abdul-Rahman aims to articulate physical dialogues between the natural world, identity and the agency of culture. Working primarily in sculpture and installation, his work has been described as magic realism, creating poetic interventions with the built environment. Living and working in rural Western Australia, he provides unique perspectives across intersecting communities, foregrounding shared understandings of individual identity and new mythologies in a cross-cultural context. A 2012 graduate of Curtin University, Abdul-Rahman has exhibited at leading Australian galleries including Museum of Contemporary Art, Australian Centre for Contemporary Art, Art Galleries of Western Australia, South Australia and New South Wales, Perth Institute of Contemporary Arts and Newcastle Art Gallery. His work is held in private, public, university and corporate collections and he is a current board member of the Perth Institute of Contemporary Arts.



Alison Page is a Walbunga and Wadi Wadi woman and is an award-winning Designer and Film Producer whose career spanning 22 years links indigenous stories and traditional knowledge truth telling with contemporary design and film. She appeared for eight years as a regular panellist on the ABC TV show, *The New Inventors*, and in 2015, was inducted into the Design Institute of Australia's Hall of Fame. She is an Adjunct Associate at the University of Technology's Design School and the founder of the National Aboriginal Design Agency. In 2020 she was appointed to the Federal Government's Creative Economy Taskforce and the Senior Advisory Group for the Indigenous Voice to Parliament.



Michel Tuffery is a New Zealand-based artist of Samoan, Rarotongan and Ma'ohi Tahitian heritage. Within his art practice he plays the role of working 'in between' people and places, and focusing a fresh lens on environmental, community, cultural and art historical divides. Tuffery is a passionate educator who openly shares his kauapapa and knowledge to empower our youth through residencies and workshops for school-aged children in New Zealand and abroad. He exhibits worldwide and has undertaken research and community residencies throughout the USA, Germany, France, United Kingdom, Asia, India, Australia, as well as Aotearoa and the Pacific. In 2008 Michel was appointed as a Member of the New Zealand Order of Merit for his services to art—his ongoing rewards come from enriching communities through his art.

[@MichelTuffery](#)



Lynette Wallworth is an Emmy award winning Australian artist/filmmaker whose immersive video installations and film works reflect on the connections between people and the natural world, as well as exploring fragile human states of grace. Her work uses immersive environments, interactive technologies with gestural interfaces and narrative long-form film to engage with viewers. Wallworth's works include the interactive video installation *Evolution of Fearlessness*; the award winning fulldome feature *Coral*, with its accompanying augmented reality work; the AACTA award winning documentary *Tender*, the Emmy award winning virtual reality narrative *Collisions* which premiered at the Sundance Film Festival and the 2016 World Economic Forum, Davos and her most recent XR work *Awavena* which premiered at Sundance Film Festival and was in competition at the Venice Film Festival. Wallworth has been awarded an International Fellowship from Arts Council England, a New Media Arts Fellowship from the Australia Council for the Arts, the inaugural Australian Film, Television and Radio School Creative Fellowship and the Joan and Kim Williams Documentary Fellowship. She has been awarded a UNESCO City of Film Award, the Byron Kennedy Award for Innovation and Excellence, and in 2016 she was named by Foreign Policy magazine as one of the year's 100 Leading Global Thinkers. Wallworth's most recent VR works have been developed at the invitation of indigenous communities.

 [@Wallworthy](https://twitter.com/Wallworthy)

Chair

Shelagh Magadza

CHAMBER OF ARTS AND CULTURE
WESTERN AUSTRALIA

Wednesday 18 November

Session 3

Policy Matters: Key Insights from A New Approach

4–5:30pm AEDT

Leaders from the independent think tank, A New Approach (ANA), and the arts and culture sector will share ideas for how insights from ANA's research program can be used to shape a rich and relevant cultural and creative future for Australia. This session will address:

- **How does arts and culture sit within the broader Australian creative economy?**
- **What changes in the arts and culture landscape have been accelerated by the COVID-19 pandemic?**
- **Why is understanding the perceptions of governments and other stakeholders crucial to the future of arts and culture in this context?**
- **How could an Arts and Culture Plan help Australia's cultural and creative future?**

Speakers



Rupert Myer AO was appointed to The Australia Council for the Arts in 2012 and completed his six-year term as Chair in mid-2018. He serves as a member of the Felton Bequests' Committee, the University of Melbourne Faculty of Business and Economics Advisory Board

and is an Emeritus Trustee of The National Gallery of Victoria. Rupert is a Director of AMCIL Ltd, The Myer Family Investments Pty Ltd, Mutual Trust Pty Ltd and Hong Kong based eCargo Holdings Limited. His previous roles in the arts include serving as Chairman of the National Gallery of Australia, Opera Australia Capital Fund, Kaldor Public Art Projects and National Gallery of Victoria Foundation, as a Board Member of Creative Partnerships Australia, The Australian International Cultural Foundation and The Museum of Contemporary Art, Sydney, and as a Trustee, National Gallery of Victoria. He chaired the Australian Government's Inquiry into the Contemporary Visual Arts and Crafts Sector which completed its report in

2002. He is President-elect of The Myer Foundation and is due to commence the role in November 2020.

Professor Emeritus Malcolm Gillies AM FAHA

See [page 06](#).



Francesca Valmorbida is the Arts & Culture Policy Advisor for the Municipal Association of Victoria. She works with Local, State and Federal governments and agencies, peak bodies, and interstate associations to facilitate economic, social and cultural community benefit.

Drawing on her background in the arts and culture sector and festival management, Francesca has had extensive experience across the public, not-for-profit and private sectors in translating organisation and community aims into creative solutions.



Ros Abercrombie is the Executive Director of Regional Arts Australia. She has been working in the arts and creative industry for over 20 years with experience across Creative Direction, Strategic Design and Arts management. She is committed to the concept

of collaboration as vital to building arts and creative industries and believes in the need to be innovative, accessible and founded in a practice that is multidisciplinary and participatory. Working across the arts regionally, Ros is embedded in the national regional arts sector and works to provide engaging platforms for social inclusion, creativity and accessible cultural experiences.

[@RosAbercrombie](#)

[@regional_arts](#)



Kate Fielding builds creative platforms for intercultural conversations. She is a cultural strategist, a company director, a writer of narrative non-fiction and an advocate for social change hairdressing. As a cultural strategist, Kate helps organisations evolve and grow—especially those with an arts and cultural-development focus. Working across the government, not-for-profit and private sectors, Kate's particular skill set combines high-level analysis and problem solving, cultural awareness and an in-depth knowledge of Australia's arts, cultural development and creative industries. Kate is currently the Program Director for A New Approach. She was previously the Chair of the Goldfields-Esperance Development Commission and of Regional Arts Australia, as well as a member of the Board of the Australia Council for the Arts, of the Regional Development Council and of Country Arts WA. Her work has been recognised through two national awards—a Sidney Myer Creative Fellowship (2014–2015) and a Churchill Fellowship (2012). She was named a 40Under40 WA Business Leader in 2017. She is a member of the live art and social change hairdressing group Sir Madam Salon.

 [@Kate_Fielding](https://twitter.com/Kate_Fielding)

Chair

Professor Joy Damousi FASSA FAHA

PRESIDENT, AUSTRALIAN ACADEMY
OF THE HUMANITIES

Thursday 19 November

Session 4

Connecting Policy and Artists

4–5:30pm AEDT

A New Approach's fourth report, *Behind the scenes: Drivers of arts and cultural policy settings in Australia and beyond*, identifies drivers of arts and cultural policy, and highlights the growing complexity in Australian arts policy across and between national, state and local levels of government. The report identifies a pressing need – only underscored by COVID-19—for better connected policy, above all with artists themselves. This session considers such themes as:

- **The current situation of the nation's artists, in terms of employment, creative work and cultural purpose.**
- **The policy initiatives and incentives needed to recover and grow Australia's future arts sector.**
- **Opportunities for artists to connect with the broader creative economy, and social services (education, health, welfare).**
- **Key topics of a National Arts and Culture Plan 2030 plan (paralleling Australia's Sport 2030 plan).**

Speakers



Professor Brydie-Leigh Bartleet is Director of the Queensland Conservatorium Research Centre, Griffith University. She is one of the world's leading community music scholars whose research has advanced our understanding of the cultural, social, economic, and educational value of music and the arts in First Nations' Communities, prisons, war affected cities, and educational and industry contexts. Her work has connected music research and practice with fields as diverse as regional development, criminology, health equity and human rights. She has worked on five nationally competitive grants, five research consultancies and four prestigious fellowships (totalling over \$1.2 million),

as well as 150 research outputs in high-level national and international publications, and keynotes in Aotearoa New Zealand, Australia, Canada, Japan, Germany and Ireland. She is the incoming President of the Social Impact of Music Making (SIMM) international research platform (2021–2024), and currently serves on the Board of Music Australia. She has served as Chairperson and Commissioner of the International Society for Music Education's Community Music Activities Commission, is the co-founder of the Asia Pacific Community Music Network, and is Associate Editor of the International Journal of Community Music. In 2014 she was awarded the Australian University Teacher of the Year, and in 2018 she was awarded an Art for Good Fellowship from the Singapore International Foundation. In 2020 she was awarded a prestigious Australia Research Council Future Fellowship (\$1,062,982) for the project *Creative Change: The role of community music in addressing social inequalities in Australia*, and in 2020–2021 she will be a Fulbright Scholar at New York University Steinhardt.



Professor Clive Barstow is Executive Dean of Arts and Humanities at Edith Cowan University, Honorary Professor of Art at the University of Shanghai Science & Technology China and Honorary Professor of Design at Guangdong Baiyun University China. Prior to moving to Australia in 1992, Clive taught at Middlesex University in London and the Kent Institute of Art and Design. Clive is a practicing artist and writer. His exhibition profile includes forty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. His work is held in a number of collections, including the Musée national d'Art moderne—Centre Pompidou Paris and the British Council USA. Clive is President of the Australian Council of Deans & Directors of Creative Arts (DDCA) and President of the newly formed Sino-Australian Artists Association. He is also Director of the Open Bite Australia Print Workshop,

which encourages the development of printmaking within a number of local indigenous communities. In 2019 Clive was awarded the lifelong fellowship award by the Australian Council for University Art & Design Schools, for his outstanding contribution to art and design education in Australia.



Christopher John Guelph

Puplick AM is an Australian politician, public servant and public intellectual. He was appointed to a casual vacancy in the Senate in July 1978, representing the Liberal Party of Australia, but was defeated at the 1980 election, completing his

term in June 1981. He was returned to the Senate at the 1984 election. In the 1990 election, the Call to Australia party made the unusual choice of preferring the Labor Party above the Liberal Party specifically to prevent Puplick's re-election; Puplick was not re-elected and his term finished in June 1990. After leaving Parliament, Puplick was appointed President of the NSW Anti-Discrimination Board and NSW Privacy Commissioner. He was appointed a Member (AM) of the Order of Australia in 2001, for contributions to Australian politics and public policy, particularly in relation to human rights and social justice.



Nicolette Fraillon AM began her music studies on violin and piano at an early age furthering her instrumental studies at the Hochschule für Musik in Vienna and in Hannover. In 1990 Nicolette moved to the Netherlands, where she became Assistant Musical Director for the 1991–92 season of *Les Misérables*, was invited to conduct for the Nederlands Dans Theater, and became Music Director and Chief Conductor of the National Ballet of the Netherlands. During the following five years she worked with countless orchestras in Northern Europe before taking up the position of Director at the School of Music,

Australian National University, and continuing her conducting work with Australian and international companies. She debuted with The Australian Ballet in 2002, and in 2003 was invited by David McAllister to become Music Director and Chief Conductor. Since joining the company, Nicolette has conducted all programs for The Australian Ballet, including all its overseas tours, and has been a guest conductor for San Francisco Ballet, Birmingham Royal Ballet and New York City Ballet. Since 2014, Nicolette has also been Artistic Director of Orchestra Victoria, establishing new concert series, education programs and regional music festivals.

Chair

Professor Emeritus Malcolm Gillies AM FAHA
AUSTRALIAN NATIONAL UNIVERSITY

Friday 20 November

Session 5

Culturing the Creative Economy

9–10:30am AEDT

18

The culture sector is central to the future of Australia. This has been quantified through the direct and indirect contributions of the creative economy. This session will explore:

- How might the arts and cultural institutions exploit their position within the creative economy to gain better funding and support, not only from government, but also in partnership with private industry? Where does that leave philanthropy?
- To what extent do artists and those involved in the production of culture benefit from this broader recognition of the economics of creativity?

Speakers



Dr Hye-Kyung Lee is Reader in Cultural Policy at the Department of Culture, Media and Creative Industries, King's College London, UK. Her research focuses on the dynamic nexus between culture, the state and the market, especially on the roles of the nation state in managing arts and

cultural industries. She examines the contexts, rationales, discursive strategies and policy options of contemporary cultural policy, working across studies on cultural policy, creative industries, copyright, cultural marketing and consumption as well as area studies. Lee closely collaborates with Asian researchers to internationalise and diversify the studies of cultural policy. Recently, she has taken South Korea as a key site of knowledge production and elaborated the complex nature of its cultural policy, which is democratic, economy-centric and, yet, notably statist. She endeavours to theorise the centrality of the state in the nation's cultural life and offer useful analytical tools to explain how the strong state works together with market forces and negotiates with the cultural sector's demand for institutional autonomy. Her publications include *Cultural Policies in East Asia* (2014), *Cultural Policy in*

South Korea: Making a New Patron State (Routledge 2018), *Asian Cultural Flows: Cultural Policy, Creative Industries and Media Consumers* (Springer 2018) and *Routledge Handbook of Cultural and Creative Industries in Asia* (2018).



Distinguished Professor Stuart Cunningham AM FACSS FAHA is Distinguished Professor of Media and Communications, Queensland University of Technology (QUT). He directed the ARC Centre of Excellence for Creative Industries and Innovation, the first ARC Centre of Excellence based in

the humanities, from 2005 to 2014. He has served in leadership roles in advocacy, advice and governance in research and higher education, and in the screen and library sectors, including as President of the Council for Humanities, Arts and Social Sciences, Director of Screen Queensland and as a member of the National Cultural Policy reference group. He is a Member of the Order of Australia, an inaugural Fellow of the Cultural and Communication Studies Section in the Australian Academy of the Humanities, a Fellow of the UK-based Academy of Social Sciences, and has been a Fulbright Senior Scholar and a Leverhulme Foundation Visitor. His recent books are *Hidden Innovation: Policy, Industry and the Creative Sector* (2014), the co-authored *Social Media Entertainment: The new intersection of Hollywood and Silicon Valley* (2019), *Media Economics* (2015), *Key Concepts in Creative Industries* (2013), and *Screen Distribution and the New King Kongs of the Online World* (2013), and the co-edited *A Research Agenda for Creative Industries* (2019), *The Media and Communications in Australia* (2014) and *Digital Disruption: Cinema Moves Online* (2012). Stuart was elected a Fellow of the Australian Academy of the Humanities in 1997.

[@SDCunningham](#)



Professor Gigi Foster is a Professor with the School of Economics at the University of New South Wales, having joined UNSW in 2009 after six years at the University of South Australia. Formally educated at Yale University (BA in Ethics, Politics, and Economics) and the

University of Maryland (PhD in Economics), she works in diverse fields including education, social influence, corruption, lab experiments, time use, behavioural economics, and Australian policy. Her research contributions regularly inform public debates and appear in both specialised and cross-disciplinary outlets (e.g., *Quantitative Economics*, *Journal of Economic Behavior and Organization*, *Journal of Population Economics*, *Journal of Economic Psychology*, *Human Relations*). Her teaching, featuring strategic innovation and integration with research, was awarded a 2017 Australian Awards for University Teaching (AAUT) Citation for Outstanding Contributions to Student Learning. Named 2019 Young Economist of the Year by the Economic Society of Australia, Professor Foster has filled numerous roles of service to the profession and engages heavily on economic matters with the Australian community. As one of Australia's leading economics communicators, her regular media appearances include co-hosting *The Economists*, a national economics talk-radio program and podcast series now in its fourth season, with Peter Martin AM on ABC Radio National.



Dr Stuart McBratney is a filmmaker, writer, and Lecturer in Transmedia Storytelling in the School of Creative Industries at the University of Newcastle. With a PhD in design and 30 years of experience behind the camera, his work has been seen widely around the world. He's directed over 500 tv commercials, several music videos, one factual tv series, and three feature films. His last two features,

Pop-Up (2016) and *Don't Read This on a Plane* (2020), have been released internationally via major streaming platforms and Blu-ray, and he's now in pre-production on his 4th feature, *Long Thought Lost*. His research is focused on democratising filmmaking—from conception, to production and distribution—demonstrating that quality full-length feature films can be made for a fraction of Hollywood budgets.



Professor Chris Gibson is Professor of Geography at the University of Wollongong, and Fellow of the Academy of Social Sciences in Australia. His books include *Creativity in Peripheral Places: Redefining the Creative Industries* (2012), and with long-term collaborator, John Connell, *Outback Elvis* (2017) and *Sound Tracks: Popular Music, Identity and Place* (2003). In 2013, he was commissioned as international expert to write large sections of the United Nations Creative Economy Report: Widening Local Development Pathways (UNESCO and UNDP, Paris), and from 2013–2020 was the Executive Director of the Interdisciplinary Global Challenges Program: Transforming Lives & Regions. His next book, *The Guitar: Tracing the Grain Back to the Tree*, will be published by the University of Chicago Press in April 2021.

Session Chair

Professor Jennifer Milam

UNIVERSITY OF NEWCASTLE

Friday 20 November

Session 6

Celebration Event

3–4:00pm AEDT

20

Join us for a very special afternoon of music, reflection and ideas to round out our wonderful week of presentations. Academy President Joy Damousi FASSA FAHA will provide closing remarks on the weeks' events, arts leader Robyn Archer AO FAHA will reflect on her vision for Australia's cultural future, 2020 John Mulvaney Fellowship recipient Carol McGregor who will discuss how the humanities has informed her creative practice as an artist, and Nancy Bates will present a live performance of her original song commissioned especially for the 51st Academy Symposium.

Speakers



Professor Joy Damousi FASSA FAHA

FAHA is one of Australia's most distinguished historians and humanities thought leaders. She is the President of the Australian Academy of the Humanities, and a Fellow of both the Australian Academy of the Humanities and the Academy of the Social Sciences in Australia. She has served as the President of the Australian Historical Association, Chair of the Australian Research Council's humanities and creative arts panels for Excellence in Research for Australia and on the College of Experts. She is currently the Director of the Australian Catholic University's Institute for Humanities and Social Sciences, and has held leadership positions as Professor in the School of Historical and Philosophical Studies, Head of School, Associate Dean (Research) and Pro-Vice Chancellor (Research) at the University of Melbourne. Joy's areas of research include Australian social and cultural history, gender history and memory and the history of emotions. Her current research project is a history of child refugees, humanitarianism and internationalism from 1920, for which she was awarded an Australian Research Council Laureate Fellowship.

 [@joydamousi](https://twitter.com/joydamousi)



Robyn Archer AO FAHA is a singer, performer, writer, director, artistic director and public advocate of the arts. She is internationally known for her expertise on Brecht, Weill, Eisler and the Weimar culture. She won the Helpmann Award for Best Cabaret Performer in 2013 for her cabaret *History of French Song*. Formerly Artistic Director of the National Festival of Australian Theatre, and Adelaide and Melbourne Festivals, Robyn created the festivals Ten Days on the Island (Tasmania) and The Light in Winter (Federation Square, Melbourne). She was Creative Director of the Centenary of Canberra (2013) and is Strategic Advisor, Arts and Culture, Gold Coast. She is Deputy Chair of the Australia Council and Member of the Council for Australia Latin America Relations. She mentors young artistic directors in Australia and for the European Festivals' Association International Atelier. Robyn was the first woman to give The Arthur Boyd Lecture (London). She is Patron and Ambassador of numerous arts organisations, and the recipient of many awards including The Dame Elisabeth Murdoch Arts Leadership Award, the International Society of Performing Arts' International Citation, and the Premier's Lifetime Achievement Award (SA).



Nancy Bates is a Barkindji Woman, and an accomplished singer-songwriter. She has been under the wings of national treasure Archie Roach for three years as a backing vocalist and guitarist for his wonderful songs and music. She tours nationally and internationally as a band member and support act. In her own right, Nancy is a prolific vocalist and songwriter who caught the attention of Archie Roach and his Manager Jill Shelton in 2014. Archie Roach rates Nancy as one of the finest singer-songwriters in Australia, who deserves to be heard.



Dr Carol McGregor is of Wathaurung, Kulin Nation and Scottish descent and works with multimedia including ephemeral natural fibres, paint, clay, metal, and paper. Her recent art practice involves the revival of the traditional possum skin cloak as an art form and a way to strengthen community and individual identities. McGregor has worked extensively with south-east Queensland Aboriginal communities facilitating workshops teaching and sharing the knowledge and skills around possum skin cloak making. McGregor has exhibited widely and her work features in national and international collections. She is currently the Program Leader of the Contemporary Australian Indigenous Art unit at the Queensland College of Art, Griffith University.



Australian Academy of the Humanities

52nd Symposium

November 2021

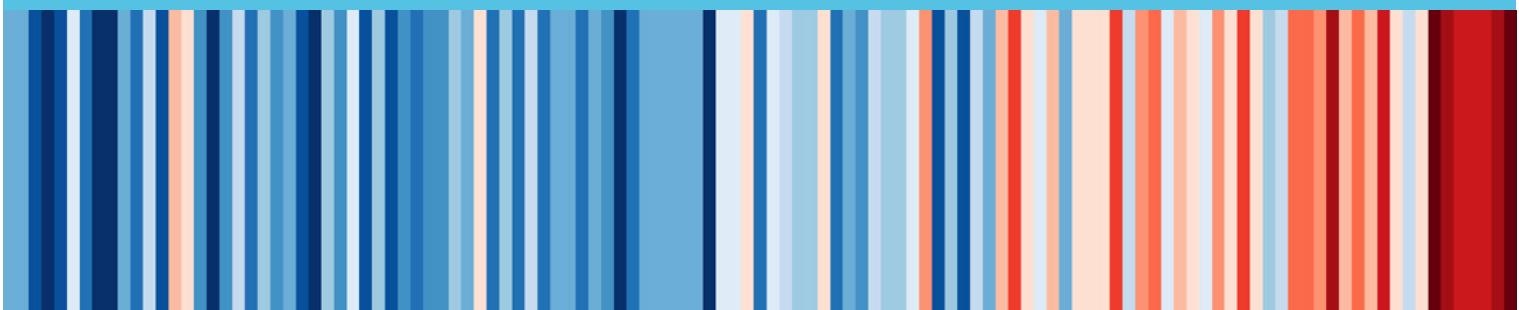


IMAGE: Warming Stripes for Australia from 1901–2019.
<https://showyourstripes.info>
Ed Hawkins, University of Reading

Climate change is not only a technical or scientific issue, it is also a human-generated calamity, a problem demanding the attention of anyone concerned with what it means to be human amidst increasingly degraded planetary ecosystems. Our current and continuing climate emergency requires us to rethink our understandings of humanity and the environment, of culture and nature, and their co-constitutive relations.

The 52nd Annual Symposium will provide a forum for all disciplines to reconsider the modern human-environment or culture-nature binaries that have framed so much humanities scholarship, and to ask if we can envisage a more ecological or relational or interactive humanities.



Australian Academy of the Humanities

51ST ANNUAL SYMPOSIUM 2020

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The Academy is grateful to the Bangarra Dance Theatre Ensemble for permission to use a photograph of their production *Unaipon* (2019) by Lisa Tomasetti as this year's Symposium image.

The Academy acknowledges the ongoing support of the Australian Government provided in 2020 through the Department of Education, Skills and Employment.



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