



Workshop:

**The Arts, and the
Innovation Agenda**

31 March 2008

**Richard Wherrett Studio
Sydney Theatre at Walsh Bay**



This event has been sponsored by the Australia Council for the Arts

Venues

Workshop: The Richard Wherrett Studio
Sydney Theatre at Walsh Bay
22 Hickson Road, (Opposite Pier 6/7) Walsh Bay.

Dinner: Monday March 31 is at
Hickson Road Bistro
20 Hickson Road, Walsh Bay
6.30 for 7.00 pm.



CHASS would like to thank the Sydney Theatre Company for their support.

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The Arts, and the Innovation Agenda

Professor Stuart Cunningham, CHASS President

The arts have rarely seen themselves, or been seen, as part of an innovation framework or a national innovation system. But a new government has put a new agenda on the table: the Rudd government has explicitly, if tentatively, linked its arts policy to its innovation policy. The clearest indication of this is the proposed Creative Industries Innovation Centre, a centrepiece of the Arts Policy, but also one of a number of such centres in the government's *Enterprise Connect* initiative in its Innovation Policy.

How this will result in 'rubber on the road' is yet to be seen; it is early days. But the opportunity— and the challenge - is clear: while the innovation agenda has been the province of what Allan Fels and Fred Brenchley call 'white coat scientific research', it is now - in principle - open to a broader view and a more diverse range of inputs.

The terms of reference for the Review of the National Innovation System are indeed broad. The meaning of 'innovating and being innovative' in the Call for Submissions is defined as 'creative problem solving designed to produce practical outcomes'. It says 'we need to look at how we promote a culture supportive of fresh ideas and risk taking. We also need to look at how we better support the diffusion and take up of new technologies and innovative processes across industries and the community.'

Where do the arts fit into this agenda? CHASS is holding this workshop to assist the arts to answer this question.

I would suggest a critical task for today is to clarify conceptually the terms of engagement of the arts in the innovation agenda. To get the ball rolling, I put forward three models for articulating this relationship.

The first is the arts as intrinsically innovative. Most practitioners and supporters would agree that the arts are indeed about 'creative problem solving' and are a vital source of 'fresh ideas and risk taking'. But how are they 'designed to produce practical outcomes'?

The second is the arts, in partnership with science and technology, can produce innovative outputs on the model of experimental science. This is close to the idea that has driven the Synapse program conducted by the Australia Council. This starts to address the issue that innovative products and services need greater cross-discipline and cross-sector, team-based approaches as never before.

The third is the arts as a core enabler of the creative industries, which are themselves part of the innovation economy. John Holden has put this well in a recent Demos essay which outlines how the publicly-funded arts can be the repository of transferable human capital skills and offer an organisational model for enterprise in the creative industries. Publicly-supported culture is also a vital part of the infrastructure of cities, where creative industries are generally concentrated. On this model, the arts provide skills input, and form part of the infrastructure of the innovation economy.

I welcome you warmly to this CHASS workshop and trust that you find it a strong stimulus to your thinking about the arts and the innovation agenda.

A handwritten signature in black ink, reading "Stuart Cunningham". The signature is written in a cursive, flowing style.

Stuart Cunningham
President, CHASS

ALP media release: Fresh Ideas For The Arts

\$17 million to support Australian cultural entrepreneurs

A Rudd Labor Government will invest \$17 million over four years in a new Creative Industries Innovation Centre – helping creative Aussie companies to leave an even bigger stamp on the Australian and global economy.

The Creative Industries Innovation Centre will draw together a critical mass of arts practitioners, cultural entrepreneurs and researchers, with access to the latest technology and business support programs.

A Rudd Labor Government will seek expressions of interest from Universities and other institutions around Australia to host the Innovation Centre, encouraging proposals that partner with the private sector and local communities.

Federal Labor will invest \$17 million in the Creative Industries Innovation Centre, as part of its \$200 million Enterprise Connect initiative. The Centre will:

- Incubate a cluster of small and medium-sized Aussie arts companies and creative businesses, providing support through mentoring and training, business plan design, research partnerships and shared business facilities;
- House creative industries research programs, building collaboration between researchers and cultural entrepreneurs;
- Provide students with learning opportunities in a dynamic, 'hothouse' environment, laying down career building blocks for creative Australians;
- Provide help identifying and accessing the latest creative technologies, including multimedia and digital design tools, gaming and software development tools, digital production and editing facilities and live performance spaces;
- Build a resource base of business development expertise and creative industries research, and make this available to arts companies and creative businesses throughout Australia; and
- Link with the local community to create an energised, vibrant creative precinct.

Federal Labor's Creative Industries Innovation Centre will bring together creative businesses ranging across industries like digital design, creative communications, electronic gaming, film and television production, theatre,

dance and contemporary music.

The Creative Industries Innovation Centre will nurture more high-income jobs in the arts, enhancing the prestige of Australia's international brand and providing talented Australians with a competitive edge in growing global markets.

Federal Labor's commitment to the creative industries

Countries including Great Britain, Singapore and Japan have tapped into the emerging global demand for cultural content, incubating sectors like new media, films, and television, gaming and multimedia design.

These are industries of the future – sectors with high median incomes and significant international prestige.

Australia has the talent and potential to be at the forefront of the creative industries.

At last measure, in 2001, more than 430,000 Australians were in creative employment, some 5.4 per cent of the workforce.

Our digital content industry alone is estimated to be worth around \$21 billion and employs approximately 300,000 people. Despite this significant capacity, Australia remains a net importer of digital content, running an annual trade deficit of around \$2 billion.

Developing the creative industries requires a government with the vision and commitment to incubate the talents of creative Australians.

Governments around the world are recognising the benefits of bringing together cultural entrepreneurs, practitioners and researchers in a critical mass.

In Australia, the Queensland University of Technology has been a pioneer through its Institute of Creative Industries and Innovation, and Creative Industries Enterprise Centre.

Federal Labor's Creative Industries Innovation Centre will boost the capacity of Australia's creative industries, maximising their contribution to our cultural life and economy.

A Rudd Labor Government will recognise the critical contribution of the arts to our identity, community and economy.

Monday March 31, 2008

| Time | Speaker | Topic |
|-------------------------------------|---|--|
| 9.00 - 9.10 | Stuart Cunningham, CHASS Andrew Upton, STC | Welcome |
| 9.10 - 10.35 | Narelle Kennedy, National Innovation System Review Panel | Innovation and the Government's agenda: What's on the Government's agenda and what are the possibilities for the sector? |
| | Catrina Vignando, Craft Australia Su Baker, ACUADS Sue Natrass, Collections Council | 3 respondents - How they plan to respond to the innovation agenda. |
| | Mandy Thomas, ANU | Chair |
| 10.35 - 11.05 Morning tea | | |
| 11.05 - 12.00 | John Hartley, QUT | The \$17 million question: The Government will spend \$17 million on a new Creative Industries Innovation Centre, modelled on the precinct at Queensland University of Technology. What goes on at QUT and how was it set up? |
| | Craig Bremner, UC | Respondent and Chair |
| 12.00 - 12.45 | John H Howard, CHASS; and Helen O'Neil, AMPAG | Aesthetics, design, ideas, performance and imagination: How do they contribute to an innovative economy? |
| | Helen O'Neil | Chair |
| 12.45 - 1.45 Lunch | | |
| 1.45 - 2.25 | Melinda Rackham, and Gavin Artz, ANAT | Generating New Creativities: artist-led innovation: How do you seed R & D to achieve innovation |
| | Stuart Cunningham | Chair |
| 2.25 - 3.25 | Brad Haseman, QUT | Issues in the Arts Sector: Over the past decade have Australia's policies in arts and culture been aligned with policies in research and innovation? The answer is definitely no... |
| | | Discussion on a consolidated list of the recommendations contained in the various reports. |
| | Anne Marsh, Monash | Chair |
| 3.25 - 3.45 Afternoon tea | | |
| 3.45 - 4.15 | Kathy Keele, The Australia Council | The Australia Council and the Innovation Agenda: The Australia Council perspective |
| | Huib Schippers, Griffith University | Chair |
| 4.15 - 5.00 | Julie Dyson, AusDance Jane Haley, AbAF | ArtsPeak, AbAF, and the Innovation Agenda: ArtsPeak and AbAF perspectives |
| | Huib Schippers, Griffith University | Chair |
| 5.00 - 5.25 | Toss Gascoigne, CHASS | Action Agenda: What actions can the sector undertake? |
| 5.25-5.30 | Stuart Cunningham | Thanks and farewell |
| Optional Dinner 6.30 for 7.00 start | | |

Session 1: Innovation and the Government's agenda

Ms Narelle Kennedy

CEO, Australian Business Foundation

Ms Catrina Vignando

General Manager, Craft Australia

Assoc. Professor Su Baker

Chair, The Australian Council of University Art and Design Schools

Ms Sue Natrass

Chair, Collections Council of Australia

Chair: Dr Mandy Thomas

Pro Vice Chancellor, Australian National University

Brief Biography

Ms Narelle Kennedy

CEO, Australian Business Foundation

Narelle Kennedy is the founding Chief Executive of the Australian Business Foundation and one of Australia's thought leaders and contributors to contemporary social and economic debates internationally. Narelle is sought as an expert commentator on emerging business issues, innovation and opportunities from the knowledge economy.

Narelle is an experienced policy analyst in areas of both economic and social policy and has represented Australia at the Business Advisory Committee to the OECD. Narelle was awarded a Centenary Medal in 2003 and has been appointed by the Federal Government to the expert panel to review Australia's national innovation system.

Abstract

Narelle Kennedy will comment on the approach and opportunity presented by the National Innovation System Review Panel and how the arts and creative sectors can best make their voice heard.

The presentation will address the different dimensions on which the arts/social sciences/humanities/creative industries can contribute to Australia's innovation capabilities.

This could be as industries in their own right, as carriers of innovation into other mainstream manufacturing, resources and services industries (particularly with skills at creative customer problem solving); or as the fulcrum of efforts to gain an innovation yield from designing solutions to significant societal problems in a multidisciplinary way, eg climate change, energy use, ageing and healthy populations, sustainable and intelligent transport and infrastructure and the like.

Brief Biography

Ms Catrina Vignando

General Manager, Craft Australia

Catrina Vignando is the General Manager of Craft Australia, the national peak organisation advocating for Australian contemporary craft and design. She has been the General Manger of Craft Australia for the past three years. She has been responsible for the restructure and relocation of the organisation from Sydney to Canberra and establishing Craft Australia as a portal to the Australian craft and design sector through the Craft Australia website.

Catrina specialises in visual art and craft.design and has over 18 years experience in the sector. Her professional career includes managing key art organisations; curating exhibitions for organisations including the National Museum of Australia, Australian National University Gallery, and as a freelance consultant developing exhibitions that have toured Australia and overseas.

As an advocate for the sector she is on the boards of major art companies such as Innovation and Business Skills Council of Australia, IBSA, and the Cultural Sector Advisory Group. She is currently the Chairperson of the network of Australian Craft Design Centres (ACDC) and Canberra Arts Marketing (CAM).

Abstract

Craft-design and the Creative Industries, an Australian Perspective

Australia has a very dynamic sector of designer makers. How do we sustain this growth and maintain our position culturally and economically?

Current craft-design practice fits very comfortably within the creative industries paradigm and deserves greater attention as a considerable contributor to cultural and economic growth in Australia. Globalisation and technological changes have created observable trends that are changing the way goods are developed, distributed and promoted. Craft-design practice embraces values such as entrepreneurship, promotion of products through online interfaces, flexible manufacturing and distribution structures.

There are three key areas that are critical to sustaining this vibrant practice.

- Relevant statistics on what this sector returns to the Australian economy has not been plotted to any great depth. Such figures help to gain a picture of what the sector looks like in broader economic terms. Put simply, what are the current returns for the investment made. This information will assist to leverage investment to the sector.
- Craft-design needs to better engage with innovation programs. Currently the lion share of R & D support preferences the science, engineering and technology fields with little flowing to the arts and humanities.
- The basis of this success is the result of solid tertiary training in craft disciplines. It is critical for the advancements in Australian craft-design to continue that universities are able to support research in this field through relevant research programs and industry support.

Brief Biography

Associate Professor Su Baker

Chair, The Australian Council of University Art and Design Schools
Deputy Dean, Victorian College of the Arts, University of Melbourne, and
Chair, Australian Council of University of Art and Design Schools, (ACUADS)
Artist, educator and senior manager in the tertiary art and design sector, and
an active leader in the promotion of contemporary and innovative arts
practice, serving on boards and as Chair of a number of professional
organization, exhibiting institutions, contributing to the public debate about
creativity and art education at a tertiary level. She has a strong commitment to
increasing the capacity for the arts to be seen more centrally in the building of
a creative economy.

Abstract

Creating the conditions for innovation

What is the capacity of university art, design, and performing arts schools to
actively contribute to the growth of the nation's cultural capital and help to
produce a future-oriented and sustainable society?

Rather than 'art' being seen as an *industry*, it is better conceived as an
economy. By shifting the idea of an arts industry to a cultural economy
recognises the dynamic of a new knowledge based economy which is much
changed from 19th century industrial and manufacturing models.

How can tertiary art and design schools contribute to this important new
conception of an *innovation system*, not only in the application of specific
skills and art and design products but in expanding the ways that creativity is
thought of as a pedagogic principle of producing creative thinkers.

The social networks created at art schools, exist both for professional and
expert communities, and for the broader population. Art schools are under-
utilized. Just as a good art school creates a milieu, it can also be seen as one
big cultural think tank. The producers of art create a new conceptual
marketplace, generating new knowledge and insights, building the capacity for
innovation and social engagement. An art and design campus is a place to go
and to mix it with other creative people, learn, produce, reflect and as a
launching pad for cultural experiments. This can be the wellspring of a
creative economy.

While Richard Florida talks of the 3 T's: talent, technology and tolerance, I
could talk about the 7 C's of Creativity : curiosity, commitment, confidence,
criticality, communication, contestation, and compassion. Set sail.

Art has the power to transform the way social and economic issues are
conceived, wherein ideas and values are actively created, debated,
constituted and mobilized; demonstrating its power of agency, transforming
ideas into actions.

Brief Biography

Ms Sue Nattrass AO

Chair, Collections Council of Australia

Ms Nattrass is an exceptional leader in the arts, festivals, cultural and recreation fields. Recent accolades testify to her impact and authority, and include the Dame Elisabeth Murdoch Cultural Leadership Award from the Australian Business Arts Foundation (2006), and a Lifetime Achievement Award from the Green Room Awards Association (2007). She has recently completed a stint as interim CEO of the Sydney Opera House and earlier served as the Artistic Director of two Melbourne Festivals (1998 and 1999) and one Adelaide Festival (2002).

Abstract

How the Collections Council plans to respond to the innovation agenda

The Collections Council wants to throw open the doors to the treasures held in Australia's archives, galleries, libraries and museums to aid Australia's innovation capability. Collections already underpin much creativity and innovation in society across the full range of human endeavours, and this capacity can now be multiplied.

Collections sector professionals can help users to make connections as they are skilled at juxtaposing ideas and things to suggest new ways of seeing and thinking. They also make collections open and available to users who increasingly make juxtapositions themselves – especially with the aid of new technologies, often for the global marketplace. As a source of inspiration collections often add to the value of existing resources, or lead to the generation of new services and products with undoubted economic value.

In order to achieve new ways of seeing and thinking, Australia's collecting organisations need to be able to provide coordinated digital content to Australia and the world. The Collections Council has begun ground-breaking work on digital access to information held in Australia's collections. This work is potentially extremely valuable for Australia's future innovation, and needs strong government and industry support to be realised.

If we achieve this, collecting organisations and users of diverse kinds – from the most accomplished scientific and humanities minds in the cities, to optimistic and lateral-thinking school children in the regions – will find that they are working together in new ways. Building an innovative cultural infrastructure that meets all user needs.

Brief Biography

Professor Mandy Thomas

Pro Vice-Chancellor – Research

Australian National University

Professor Thomas has broad research and higher degree education responsibilities that include Higher Degree Research (HDR) and Research Integrity, as well as Academic Programs for residential halls and colleges. With an oversight role for the ANU Colleges of Arts and Social Sciences, Business and Economics, Asia and the Pacific, and Law, Professor Thomas also currently holds the position of Convener of the ANU College of Arts and Social Sciences.

Professor Thomas is a member of both the University's Education and Research Committees, and works closely together with Pro Vice-Chancellor, Professor Robin Stanton, and the Deputy Vice-Chancellor, Professor Lawrence Cram, in developing the University's strategic approach to Research and Education.

She took up the position of Pro Vice-Chancellor at ANU in November 2006. Prior to this she worked for the Australian Research Council as Executive Director, Humanities and Creative Arts and as the co-ordinator of the Discovery Projects scheme. An anthropologist by training, she has published widely on Asian cultural production, migration and regional cultural traffic, and has also more recently researched Asian-Australian creative arts.

Session 2: The \$17 million question

Professor John Hartley

ARC Federation Fellow, QUT

Respondent & Chair

Professor Craig Bremner

Professor of Design and Head of School

Faculty of Design and Creative Practice, Division of Health, Design and Science

Brief Biography

Professor John Hartley

John Hartley is ARC Federation Fellow and research director of the ARC Centre of Excellence for Creative Industries and Innovation. He is Distinguished Professor at QUT, where he was foundation dean of the Creative Industries Faculty. He is author of 18 books and over 100 articles on creative industries, popular culture, media and journalism, including *Television Truths* (2008) and *Creative Industries* (ed., 2005). He is editor of the *IJCS* (Sage) and a Fellow of the Australian Academy of the Humanities.

Abstract

The Arts, and the Innovation Agenda Workshop

The \$17 million question: The Government will spend \$17 million on a new Creative Industries Innovation Centre, modelled on the precinct at Queensland University of Technology. What goes on at QUT and how was it set up?

The Creative Industries initiative at QUT was launched in 2001 with a new research centre, a newly branded faculty and some high hopes. By 2005 it included a \$60m precinct, a Cooperative Research Centre, an ARC Centre of Excellence and Federation Fellowship, as well as a unique suite of undergraduate and graduate teaching programs, co-locating companies from the creative sector, and \$40m of competitive Commonwealth R&D funding.

It was also an experiment in urban development, combining residential, commercial and educational infrastructure with new venues for both cultural and commercial expression.

After several years of operational experience, what lessons can be applied to further initiatives in this area? John Hartley, the foundation dean of the Creative Industries Faculty (2001-2005) and now Federation Fellow in the ARC Centre of Excellence, reflects on the vision, the practical issues, and the future prospects for centres of creative innovation.

Brief Biography

Professor Craig Bremner

Dean, Faculty of Design & Creative Practice

BA (UWA), MDes (Domus Academy, Milan), PhD (RMIT)

Craig Bremner is Professor of Design and Dean of the Faculty of Design and Creative Practice at the University of Canberra. Over the past twenty years he has worked at several Australian Universities, and consulted to industry groups and public authorities. He has researched and developed numerous international collaborative projects involving artists, designers, and architects working with Australian industries developing products as diverse as furniture and caravans.

As a consultant he wrote the Furniture Industry Plan in response to cuts to tariff protection. His research has contributed to the design of housing types in Scotland.

His research deals with developing methods for research into the design of living scenarios. He has applied his research methods to trace the experience of living in Glasgow, and applied similar methods to research the experience of using banks and driving motorcars. In his private practice, he has worked as a designer in Italy, Scotland and Australia. Some of his products can still be found in schools, and domestic and retail environments.

He has written extensively on design, architecture, urbanism, and management and recently wrote the entry on 'Usability' for the newly published Dictionary of Design (Birkhauser Verlag 2008).

Session 3: Toward a Broader Concept of Innovation

Dr John H Howard

Director, Research CHASS

Ms Helen O'Neil

Executive Director, Australian Major Performing Arts Group

Brief Biography

Dr John Howard FIMC CMC

Director, Research CHASS

John is the founder and Managing Director of Howard Partners, a public policy research and management consultancy firm. The firm was established in 1998 following a 10 year career as a Partner in Ernst & Young and Coopers & Lybrand (now PricewaterhouseCoopers)

In recent years John has completed a number of significant research projects in the innovation policy domain focussing on knowledge transfer and strengthening engagement between business, higher education, government and the community. These include:

- A Study for the ACT Government on the ACT innovation system—published in March 2008 as *Innovation, Creativity and Leadership*.
- A Study of the economic, social and cultural contribution of Melbourne's Universities for the Melbourne Vice-Chancellor's Forum (2007).
- An analysis of intermediary roles in the Australian Innovation System for the Department of Industry, Tourism and Resources (2007).
- Advice to the Australian Biotechnology Advisory Council (ABAC) on a National Award Scheme for Excellence in Biotechnology IP Management, Commercialisation and Knowledge Transfer (2007).
- A Study for the Business Council of Australia on innovation in Australia's larger companies—published as *Changing Paradigms - Rethinking Innovation Policies, Practices and Programs* (2006).
- A Study for the Department of Education, Science and Training on commercialisation processes for university research—published as *The Emerging Business of Knowledge Transfer* (2005).

During 2003 and 2004 John undertook reviews of the Cooperative Research Centres Program, the Innovation Investment Funds Program, the Commercialising Emerging Technologies Program, the New Industries Development Program, and the Renewable Energy Equity Funds Program.

John holds a PhD from the University of Sydney, a MA in Administration from the University of Canberra and an economics (honours) degree from the University of Tasmania. He is a Fellow of the Institute of Management Consultants in Australia and a Certified Management Consultant.

Abstract

Aesthetics, design, ideas, performance and imagination: How do they contribute to an innovative economy?

From a public policy perspective, innovation is, quite simply, the successful exploitation of new ideas. This may take place in the economic, social and cultural domains, and in business, government, and the not-for-profit sector. But, innovation is also very much a human endeavour: it is a *process* that involves “creative problem solving” and “talent” that will lead to practical outcomes. Innovation, creativity and talent are inextricably linked and it follows that innovation policy should nurture talent and creativity as well as sponsor the search for scientific and technological breakthroughs.

Innovation policy amounts to a major *economic development strategy*—a strategy that is being adopted and implemented by nations, regions and cities around the world to achieve economic outcomes—as indicated by employment, business income, and exports. Drawing on some international perspectives, the thrust of innovation policy can be formulated in the following terms:

To build economic strength and international competitiveness by generating and harnessing the latest developments in science, technology and design, and applying these to real world applications—that is, products, services and processes that people and organisations (private or public) are prepared to purchase and pay for.

To many, innovation is seen as being driven by expenditure on basic science and research and development and its commercialisation in new products. However, innovation also occurs in services, new business models and new ways of responding to changing customer wants and expectations. Innovation policy has concentrated mainly on production of material goods and identifiable services.

But, we know that demand for products and services is also influenced by their aesthetic, stylistic, or otherwise non-material, value. This non-material value may, of course, generate very substantial economic value. Companies have recognised that the ‘look and feel’ of products and their sensory and aesthetic effects are essential competitive tools.

These features of innovation, together with the growth in what are referred to as the creative industries signal a need to broaden our concept of innovation and the contribution of investments in the arts and culture, and in knowledge generated through research in the social sciences and the arts and humanities.

In the broader knowledge based economy innovation occurs where science and technology, and art and design, intersect. The link between Science and Art goes back a long time. It was a feature of the Industrial Revolution, reflected in the London Great Exhibition of 1851. Over the years the interests of Science and Art diverged, with Art being appreciated more for ‘Art’s sake’ and, in a public policy sense, linked closely to cultural policy, whereas science and technology became closely linked to innovation policy.

After many years of divergence we are now seeing an integration in industrial innovation and in research and teaching in what is being referred to as the *domain of technology and creative practices*. The innovation strategies being followed in business should at least be reflected in national innovation policy.

The contribution of arts and cultural institutions, arts education, and arts entrepreneurship in innovation systems is clearly apparent in a modern economy. A nation's public cultural institutions, including its libraries, museums, galleries, theatres and archives, have an important role in supporting the creative dimension of innovation.

In addition, the nation's universities provide an important public culture dimension through their schools of visual and performing arts, architecture, design, and music, as well as the cultural facilities and collections they own and manage. This infrastructure constitutes a knowledge and creative resource for innovation across all industry segments including what are being referred to as the cultural and creative industries¹.

Public funding for culture feeds through into innovation and economic activity not only in the creative industries, but potentially in all industries. For example:

- Public culture agencies provide funding for projects, as well as commissioning and facilitating work within the creative industries.
- Publicly-funded theatre is a locus for experiment that may translate directly into commercial culture.
- Museums, libraries, and galleries provide a hugely important resource for designers, inventors *and* scientists. This reflects their role as 'knowledge repositories in preserving physical and digital material.
- Cultural organisations create markets for the creative industries through shops inside arts centres and museums that provide retail outlets for craft work and small-scale publishing. Multimedia technologies are used extensively in galleries and museums to bring exhibitions 'alive'.
- Publicly-funded cultural organisations acting as a source of legitimacy for emerging creative talent, and also for creative industries' products: designer products are often displayed in galleries and museums adding to their status as design objects as well as functional items.
- The education programs of galleries, orchestras, theatres and museums, help young people learn about different cultural and creative (including technological) forms, generating interest, enthusiasm and—eventually, a more creative workforce for the future.
- Arts spaces provide cafes, bars, performance spaces, exhibition spaces, equipment rooms, rehearsal spaces, recording studios and projection rooms, often on a commercial basis, that enhance interaction and networking.

The strength and overall impact of these mechanisms for knowledge transfer between public culture and commercial application would require further

¹ CCI identifies the creative industries in six segments: Advertising and marketing; Architecture, design and visual arts; Film, television and radio; Music and performing arts; Software development and interactive content; Writing, publishing and print media

research—in the same way that policy makers continue to be concerned about the economic impact of investment in basic research in science. But it's nonetheless apparent that, just as investment in 'public science' can provide a stimulus for the generation of new ideas in the science and technology domain, so too can investment in 'public culture' provide a stimulus in the domain of innovation through expressive value.

Thus, in the above formulation of innovation policy, we need to recognise the contribution of the social sciences and the arts and humanities in complementing the contribution of the natural and life sciences and technology. We also need to ensure that innovation policy captures social, environmental and cultural outcomes as well as the purely economic. In most fields of public policy these outcome domains are closely linked—water policy, sustainable communities, education and health, for example.

In the context of the current Innovation Review there is an opportunity to demonstrate these links between culture policy and innovation policy in a way that meets national as well as regional/city innovation policies.

Rather than seek a shift in funding and policy responsibility, it is vital that links be established between arts funding agencies and innovation agencies to ensure a coordinated and strategic approach to development of Australia's innovation potential.

The ACT Government has recently released a report that provides a clear link between arts and creative practices and science and technology in achieving innovation outcomes. Interestingly, the Chief Minister is not only Minister for Economic Development; he is also Minister for the Arts: what better way to build a bridge!

So, an appropriate extension of the definition of innovation policy might be:

To build economic strength and international competitiveness by generating and harnessing the latest developments in science (including the social sciences), technology and design, creative practice, and the arts and the humanities, and applying these to real world applications—that is, products, services, processes, objects, exhibitions, and performances—that create value for people, businesses, governments and communities.

Brief Biography

Ms Helen O'Neil

Executive Director, Australian Major Performing Arts Group

Helen O'Neil has been Executive Director of the Australian Major Performing Arts Group, the umbrella group for the leading national and state companies in circus, dance, music, opera and theatre, since 2001.

AMPAG represents 28 non-profit companies with Governments and funding agencies, and provides a forum and research for Company Chairs and senior managers in the performing arts. Helen was previously Marketing and Communications Director at Opera Australia.

Helen began her career as a journalist and reported on politics with ABC Radio and TV before moving into media and broadcasting policy issues first as a government adviser and then as a corporate manager.

She worked for News Limited on Pay TV and media regulatory issues, and was part of the management team for the Foxtel start-up. She was a Director of the Australian Film Finance Corporation and is a graduate of the University of Melbourne (BA) and Harvard University (Master of Public Administration).

Session 4: Generating New Creativities: artist-led innovation

Dr Melinda Rackham

Executive Director, Australian Network for Art and Technology

Mr Gavin Artz

General Manager, Australian Network for Art and Technology

Chair: Stuart Cunningham

President, CHASS

Brief Biography

Dr Melinda Rackham

Executive Director, Australian Network for Art and Technology

Dr Melinda Rackham is the Executive Director of ANAT- Australia's leading cultural organisation working at the intersection of art, research, science and emerging technologies to generate new creativities.

For over a decade she has engaged with Emergent Practices and Innovative Technology as a pioneering networked artist, writer, curator and cultural producer. Melinda regularly speaks and writes, both locally and globally, on the aesthetic, technological, conceptual and cultural aspects of in networked, distributed, multi-user, game and mobile environments.

Brief Biography

Mr Gavin Artz

General Manager, Australian Network for Art and Technology

Gavin Artz is ANAT's General Manager, with business management experience ranging from not-for-profit community educational organisations to multi-national companies.

His diverse background spans arts and commerce – with a BA in Politics; Double Bass and Composition studies at the Sydney Conservatorium of Music; a Graduate Certificate in Business Management; he is now completing his MBA.

After working as a professional musician for many years Gavin is currently pursuing creativity in business management with a focus on governance and strategy.

Abstract

Generating New Creativities - Artist-Led Innovation

The silos of art, science, technology, design and industry are collapsing. Globally artists who work with emerging technologies find themselves moving seamlessly from influencing culture to providing innovative solutions to develop a prosperous economy.

We thrive on nimble innovation - be small to think big. Smaller dynamic responsive organisations like ANAT are pivotal in generating innovative outcomes – we know innovation does not increase proportionally with infrastructure investment. Things have changed. Today's disruptive technologies have opened new windows of opportunity for artists to work with rapid growth technology in dynamic economic environments.

Capitalising on changing trends our Art Research Science program places highly technically able artists in collaborative research environments within university and industry research facilities. Likewise our emerging technology labs are short-term technical, scientific and creative incubators - enabling practitioners to creatively play with technology to produce the unexpected and the novel - from robotics and bio-art to nano and wearable technologies. Sometimes these novel results become patents.

The definition of artist has expanded - artists who use emerging technology must produce bespoke IP in the push to create their personal vision. As these ancillary IP's have a value in their own right, artists increasingly need access to resources to ensure the safety of this IP and to develop revenue from them while contributing unique intellectual property into the Australia economy.

The capacity for artists to move from individual art practice to commercial applications and back is notably visible in the arena of digital content creation for portable devices, especially in the education arena. With the development of new platforms the demand for mobile content and M Learning applications will dramatically increase to an estimated \$9 billion local market by 2009.

Globally investment in creative research is producing cultural regeneration and economic growth. ANAT's vision for artist-led innovation in Australian society enables creativity to enhance every aspect of our community, culture and industry. Recovery from silo syndrome has begun.

Brief Biography

Professor Stuart Cunningham

Director of the ARC Centre of Excellence for Creative Industries and Innovation

Professor Stuart Cunningham is Director of the ARC Centre of Excellence for Creative Industries and Innovation, based at Queensland University of Technology. This centre draws on contributions across the humanities, creative arts and social sciences to help build a more dynamic and inclusive innovation system in Australia.

Stuart is known for his contributions to media, communications and cultural studies and works to promote their relevance to industry practice and government policy. He is the author or editor of several books and major reports, the latest being *The Media and Communications in Australia* (edited with Graeme Turner) and *What Price a Creative Economy?*

A collection of his key essays is forthcoming in 2008. He has served as a Commissioner of the Australian Film Commission, as Foundation Chair of QPIX, Queensland's Screen Development Centre, and as Treasurer of the Australian Academy of the Humanities.

He is President of CHASS, and has chaired the Humanities and Creative Arts panel of the ARC's College of Experts during 2007.

Session 5: Issues in the Arts Sector

Professor Brad Hasemen

Assistant Dean, Research, Creative Industries Faculty, QUT

Chair:

Associate Professor Anne Marsh

Associate Dean Research Faculty of Art and Design, Monash University

Brief Biography

Professor Brad Hasemen

Assistant Dean, Research, Creative Industries Faculty, QUT

Brad Haseman is Professor and Assistant Dean, Research for the Creative Industries Faculty at QUT. He has worked as a teacher and researcher for over thirty years pursuing a fascination with the aesthetics and forms of contemporary performance and pedagogy. In 2005 he co-convened the national conference *Applying Practice-led research in the Creative Industries* at QUT and since then has presented on practice-led research at national conferences of artists and researchers involved with drama, dance, film and television, communication, design and creative writing.

Brad is Chair of SPARK, the National Young Artists Mentoring Program and in 2007 joined the Community Partnerships Committee of the Australia Council.

Abstract

Jennifer Craik recently proposed that there have been eight phases in Australian arts and cultural policy development. She labels the current period, which began in 1996, as “The Review Cycle and Neo-Patronage” phase. For our purposes I have reviewed a number of key documents from this period, seeking to determine how, if at all, Australia's Arts and Cultural policies have been aligned with the country's Research and Innovation policies.

The idea of the Arts contributing to an innovation agenda was prefigured in Creative Nation, released in October 2004, which proudly proclaimed itself to be “...the first Commonwealth cultural policy in our history”. It steadfastly asserted that:

- culture is the expression of a society's aesthetic, moral and spiritual values, indeed of its understanding of the world and of life itself;
- culture transmits the heritage of the past and creates the heritage of the future;
- culture is a measure of civilisation, at its best, enhancing and ennobling human existence; and
- in the Australian context, implicit in our use of the word ‘culture’ is the value we attach to expressions of a recognisably Australian ‘spirit’.

While this was reassuring and obvious to those in the Arts, Creative Nation also highlighted the economic potential of culture by pointing to a future in

which “Culture adds value, it makes an essential contribution to innovation, marketing and design. It is a badge of our industry. The level of our creativity substantially determines our ability to adapt to new economic imperatives... It is essential to our economic success.”

Since then policies and actions to ensure that arts and culture could lead innovation for economic benefit have lurched and stuttered. This can be seen in the key arguments and recommendations drawn from fourteen policy documents, reports, reviews and submissions to government which trace the connections, or lack of them, between these two domains of policy making.

However the recently announced Review of the National Innovation system provides arts policy makers with a fresh opportunity to consider mutual benefit – for the arts to play a valued and lead role in innovation and in turn be challenged and repurposed by working alongside those pursuing economic, social and environmental development. This presentation concludes by considering what those in the Arts can take from the experience of the past decade to help them meet the challenges and opportunities presented by the current Review of the National Innovation Agenda.

Craik, J., *Re-Visioning Arts and Cultural Policy* (2007), ANU E Press: Canberra.
Creative Nation: Commonwealth Cultural Policy, October 2004.

Brief Biography

Associate Professor Anne Marsh

Associate Dean Research Faculty of Art and Design, Monash University
Dr Anne Marsh is Associate Dean (Research) in the Faculty of Art & Design, Monash University. She is author of *Pat Brassington: This is Not a Photograph* (2006), *The Darkroom: Photography and the Theatre of Desire* (2003), *Body and Self: Performance Art in Australian, 1969-1992* (1993).

She is contributing editor for *Eyeline Contemporary Visual Arts*. Her current research includes *Contemporary Australian Photography* forthcoming with Macmillan 2008 and with Matthew Perkins and Elena Galiberti *The Australian Video Art Archive* <http://www.videoartchive.org.au/about.html>

Session 6: OzCo and the Innovation Agenda

Ms Kathy Keele

CEO, The Australia Council

Chair: Dr John Byron

Executive Director, Australian Academy of the Humanities

Brief Biography

Kathy Keele

CEO, The Australia Council

Kathy Keele was appointed to a three-year term as chief executive officer of the Australia Council for the Arts in December 2006. Combining a wealth of business experience with a passion for the arts, Kathy previously worked in promoting private sector support for the arts as chief executive officer of the Australia Business Arts Foundation. She has also held senior executive and marketing roles with iconic Australia companies Telstra and BHP Ltd. Kathy is a member of the Australian Institute of Company Directors.

Abstract

The Australia Council for the Arts is the Australian Government's principal arts funding and advisory body. It supports and promotes excellence in the arts and community engagement with them.

The Australia Council actively supports innovation in the arts across four main areas. It assists artists to create new works through direct funding and support for incubator organisations. It provides support for new and emerging artistic practices. It manages programs that build the Australian arts sector's capacity to develop creative content for new media platforms and also manages programs that help artists to commercialise their creative ideas.

Chaired by former Australia Council chair Dr Terry Cutler, the Review of the National Innovation System will help foster innovation across the Australian economy. The review is likely to have far-reaching implications for government support across all industry sectors, including the Australian arts. The Australia Council for the Arts is preparing a submission to the review and will closely follow its outcomes.

Brief Biography

Dr John Byron

Executive Director, The Australian Academy of the Humanities

John Byron has worked in higher education and research policy for over a decade, and as Executive Director of the Australian Academy of the Humanities since 2003. He has English degrees from the Universities of Sydney (PhD) and Adelaide (BA Hons), and his doctoral dissertation was on recent movies dealing with questions of memory, reality, identity and authenticity. He is Secretary of the Association for the Medical Humanities (ANZ) and is on the programme committee of the Canberra Writers' Festival.

Session 7: ArtsPeak, AbAF, and the Innovation Agenda

Ms Julie Dyson

Executive Director, The Australia Dance Council - AusDance

Ms Jane Haley

CEO, Australian Arts Business Foundation

Chair: Dr John Byron

Executive Director, Australian Academy of the Humanities

Brief Biography

Ms Julie Dyson

Executive Director, The Australia Dance Council - AusDance

Julie is the National Executive Officer of the Australian Dance Council - Ausdance. Her experience includes development of Ausdance policy for dance in Australia, advice to funding bodies, government departments, companies and individual artists, editing and publishing Ausdance's national quarterly magazine *Dance Forum*, and implementing major projects and partnerships. Ms Dyson was awarded the Sidney Myer Performing Arts Award for Administration in 1996 and the Australian Dance Award for Lifetime Achievement in 2004. She served as the inaugural Treasurer of the CHASS Board from 2004 - 2007.

Abstract

'A vigorous, forward-looking economy is a guarantor for things that really matter – peace; social harmony; social justice; and a fulfilling, prosperous life for all Australians.'

– Kim Carr, 19 June 2007 – Canberra

My brief is to respond, on behalf of ArtsPeak, to the Government's innovation agenda, which was summed up so neatly in June 2007 by Kim Carr, now the Minister for Innovation, Industry, Science and Research. Millions of words have been written, spoken and analysed about the creative industries, the innovation agenda and their impact on a 'forward-looking economy'. And we've heard today about the ways in which a Creative Industries Innovation Centre will 'bring together creative business ranging across digital design, creative communications, electronic gaming, film and television production, theatre, dance and contemporary music'.

Where do arts practitioners fit into this agenda? Do they fit at all? Or do they epitomise it? In preparing this response, it has been difficult to find a 'way in', short of stating the obvious – that artists are among our most innovative and creative thinkers and entrepreneurs. If anyone can find a new way of thinking about a problem, tackling a collaborative issue, providing a cutting edge solution, it's an arts practitioner. Current buzz-words such as collaboration,

innovative economy, creative industries, are their domain – there is little they couldn't tell us about being a 'creative industry'.

While there is no doubt that the digital revolution will contribute to broader distribution of arts 'product', nothing will replace the three dimensional experience of participating in 'live' visual and performing arts, nor of communities experiencing the creative processes themselves, contributing to 'a fulfilling, prosperous life for all Australians.'

Brief Biography

Ms Jane Haley

CEO, Australian Arts Business Foundation

Jane Haley is Chief Executive Officer of the Australia Business Arts Foundation (AbaF). She has extensive expertise in cultural policy, arts management and private sector arts support. Jane has managed arts organisations in several states of Australia including Arts Access (Victoria), the Queensland Theatre Company, the Arts Council of Australia (ACT) and Sidetrack Theatre (Sydney).

Pursuing a fascination with the strategic role of public institutions, Jane has directed policy and program initiatives for Arts Queensland, the NSW Department of Education and the Victorian Government.

Jane also believes passionately in the importance of the arts taking responsibility for their own circumstances and, to this end, has provided leadership for professional arts industry and advocacy bodies including ArtsPeak, the Arts Industry Council of Victoria, and the Australian Institute of Arts Management. Before joining AbaF, Jane was Senior Policy Adviser to Mary Delahunty, MP, Victoria's Minister for the Arts.

Abstract

Innovation, the arts, and all that jazz ...

- Overview of the arts and innovation. What is the link between innovation and creativity? Is a company like a jazz group?
- Business-arts relationships – how connecting with the arts connects companies and their employees with creativity. (Or: When is a boss like a conductor?)

I will look at:

- The place of artists and arts in the workplace (or, who put that weird video in the foyer?)
- How volunteering with the arts stimulates staff (or, why a management consultant took up the trumpet)
- Why arts partnerships are good business.
- AbaF's services and advice to visual artists
- Real-life examples involving large and small companies, arts organisations and individual artists that demonstrate how the arts and business can work together and learn from each other.

Session 8: Action Agenda

Mr Toss Gascoigne

Executive Director, CHASS

Brief Biography

Toss Gascoigne took up the position of Executive Director in January 2004, and has worked with the Board to establish CHASS as a viable organisation. In three years, CHASS is recognised as an authoritative source of advice on the views of people working in research, education and practice in our sector.

Mr Gascoigne's role has been to lead efforts to recruit a membership base, build up CHASS capacity to organise events and provide policy advice, and oversee a series of research projects.

Prior to taking up the position with CHASS, he was Executive Director of the Federation of Australian Scientific and Technological Societies (FASTS) for eight years. He is the inaugural President of the PCST Network, an international group interested in the public communication of science and technology.

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