Asia-Pacific Creative Cities Conference

UNESCO
United Nations
Educational, Scientific and
Cultural Organization

ADELAIDE
CITY OF MUSIC
Designated
UNESCO Creative City
in 2015

Panel – Interventions

Panel 1: Promoting Cultural and Creative Sector Development, Employment, Trade and Investment within the Asia-Pacific Region

A 2015 EY report titled "Cultural Times: The First Global Map of Cultural and Creative Industries Report" put forth its findings that the Asia-Pacific region is the largest CCI market and consumer base in the world generating US $743 billion in revenues (33% of global CCI sales) and 12.7 million jobs (43% of CCI jobs worldwide). This panel will explore the extent to which the creative industries figure in the trade and investment strategies among the countries of the Asia-Pacific region and the capacity to prioritize them further. It will address inequity in the support and empowerment of underrepresented groups in the creative business sector as well as the actions and best practice that have proven successful in securing a well-balanced and diverse base of entrepreneurs and creative business leaders. The panellists will discuss how development of the sector can be supported so that the region retains its leadership in the global creative economy.

Moderator:
- *Helene George, Founder/Managing Director Creative economy Pty*

Panellists:
- *JiYoung Yoon, Busan UNESCO City of Film*
- *Becc Bates, Director, Creative Industries, Department for Innovation and Skills*
- *Mark Wee, Executive Director, Design Singapore*
- *Yang Zhi, Minister Counselor for Cultural Affairs at the Embassy of P. R. China in Australia*
- *Satu Teppo, Head of Industry Development, Partnerships and Engagement, South Australian Film Commission*

Yang Zhi, Minister Counselor for Cultural Affairs at the Embassy of P. R. China in Australia

First, cities are important platforms for promoting economic development and social progress. Cities have strong comprehensive creativity, being the birthplace of various new ideas and new concepts and the demonstration places of the new system and new mechanism. Cities' strong economic strength provides a solid material foundation for regional innovation.

Second, Creative Cities is an important way to maintain cultural diversity and to promote urban vitality and attractiveness.

Third, bilateral partnerships and regional cooperation are conducive to facilitating the healthy development of creative cities and other cities.

In view of the future development of creative city networks and cultural creative industries in the Asia-Pacific region, I would like to put forward three main suggestions: First is to build more platforms that are conducive to exchanges and cooperation between creative cities. This summit is a good attempt; Second, consider the selection of creative city capitals in the Asia-Pacific region. For example, the "East Asian Cultural Capital" selected by China, Japan and South Korea since 2013, and a series of cultural activities around the selection activities. Third, to further develop sister cities, The friendly city promotes the important role of cultural industry and cultural development, and better realizes the social and economic benefits of the cultural industry."

Satu Teppo, Head of Industry Development, Partnerships and Engagement, SAFC
I would like to talk a little bit about diversity and inclusion. Diversity and inclusion are global issues in the screen industry, it is an Asia Pacific issue and it is an Australian and South Australian issue. Our colleagues in Aotearoa New Zealand hosted a conference earlier this month, entitled Power of Inclusion. The keynote speaker at the conference was Geena Davis, Oscar nominated actor, Thelma in the film Thelma and Louise. Concerned about lack of gender parity on screen, Davis set up her own Institute on Gender in Media in 2004. The tagline of the Institute is "If she can see it, she can be it". At the conference, Davis spoke of a recent report the Institute co-authored with Plan International on how film and media stereotypes affect the lives and leadership ambition of girls and young women. According to the report, and unsurprisingly, the screen sector is highly westernised and US centric in terms of consumption of content. Also, looking at the 56 top-grossing films of 2018 and the report found that male characters outnumbered female characters 67% to 33%. Male characters speak twice as much as female characters and 47% of all characters, across all regions, are white. Furthermore, none of those films were directed by a woman. It is also clear that we are all influenced by what we see on screen. This is not true just of girls and young women but it affects all of us. It is also true that what we see on screen reflects the diversity of the writers, directors and producers behind the screens – the approach to change must be two-fold.

Like many other areas of the creative industries, the screen sector continues to strive to support and empower practitioners from underrepresented groups. Gender is only one area in which a lot of work needs to be done. The South Australian Film Corporation has initiated a number of policies, strategies and programs that have been designed to directly influence outcomes in terms of representation. One is the Centralised initiative, South Australia and Northern Territory joining forces to provide opportunities for Aboriginal and Torres Strait Islander practitioners, our Full Tilt content initiative with SBS where teams of filmmakers made short films for the SBS On Demand platform and at least one of the key creatives in those teams had to be Deaf or with disability and we also have a suite of actions under the banner Doing It Differently, supporting the career development of people, mostly women, who are returning to work after caring responsibilities.

Becc Bates, Director, Creative Industries, Department for Innovation and Skills
Adelaide is a city of innovation and a city of firsts. We have a history of being progressive. It's by harnessing our strengths in entrepreneurialism and innovation that will enable Adelaide as a Cultural and Creative City to continue to collaborate with and contribute to strengthening the Asia Pacific region.

Adelaide is known for its strong creative eco-system. It has a proud history of cultural excellence, exemplified by the world-renowned Adelaide Festival, but embodied in so many other events, companies and disciplines.

The South Australian Government is harnessing the potential for the creative industries – initially focusing on music, screen and craft - to grow and flourish under the lens of industry and innovation rather than in a purely arts portfolio context.

Our comparative advantages as a city – including the ones that currently has one of Australia's biggest ever movie projects, Mortal Kombat, filming here in Adelaide – along with our aspiration to become a frictionless place to do business, position us as an ideal gateway city for the Asia Pacific region to flourish. Our challenge is to become a Magnet City for the Asia Pacific region by leveraging these comparative advantages – by using our collective intelligence rather than relying on spending power to drive growth throughout Asia Pacific

JiYoung Yoon, Busan UNESCO City of Film

Busan has hosted a wide range of events for Asia–Pacific region including APEC(Asia-Pacific Economic Cooperation) Summit in2005, TPO(Tourism Promotion Organization for Asia Pacific Cities) General Assembly in September, 2019 and ASEAN –Republic of KOREA Commemorative Summit in upcoming November, 2019.In those events, a wide range of agenda that we have to focus on for sustainability within Asian-Pacific region has been dealt with. The main agenda of 2018 APEC Summit was "Connecting People, Building the Future', with keywords of 'Digital Society', 'Integration 4.0', 'Women', 'SME' and 'Inclusive Growth' and 'Sustainable Growth'. Meanwhile, in TPO General Assembly in last September, the conference was held with a topic of 'global tourism development', focusing on promoting tourism industry in city level through mutual cooperation within Asia Pacific region.

Taking a closer look into the film sector as a UNESCO Creative City of Film, Busan has constantly cooperated with Asia-Pacific Region, especially with ASEAN Countries. For example, Busan has organized ASEAN –ROK Film Community Programme in order to strengthen cooperative relationship with ASEAN countries through a co-production filmmaking workshop, the sharing of film education know-how, and feature film project development, focusing its main program –FLY(ASEAN –ROK Film Leaders Incubator).In addition, Busan established Asian Film Commissions Network(AFCNet), a network of film commissions and professional film support agencies in Asia. AFC Net has become Asia's largest non-profit international film-related organization with 59 members from 19 countries(as of July 2019).

It's needed to broaden the sphere where UCCN can take a leading role in terms of city's development. There can be limitations in sustainability only with UCCN project, especially securing enough budget. As mentioned in TPO conference, Tourism industry is a complex-formed industry, which means it can pave the way for UCCN to be involved, in terms of employment, trade, investment and exchange. If strategies for promoting 'creative tourism industry based on UCCN objective and mission would be developed, it will contribute to job and profit creations in many ways, facilitating sustainable development of each city.

Furthermore, when developing strategies, it's also needed to find out how to determine priorities for city's balanced-sustainable development. For it to be achieved,giving more supports and authorities to those who have been out of the spotlight so far should be first carried out. By setting them high on the list of priorities, city can secure a lot more various entrepreneurs and creative business leaders.

Last but not least, by being engaged in conferences on UCCN, Busan has discussed ways for cooperation between creative cities.These were platforms not just for merely introducing our projects, but also for finding out win-win way for each city's development, by sharing experience, knowledge and initiatives as UCCN member cities. Therefore Busan City of Film thinks this Asian-Pacific UCCN Conference should be held on a regular basis, for further development within Asia-Pacific region.

Mark Wee, Executive Director, Design Singapore

Singapore has come very far in recent years to develop our creative industries. Singapore has harnessed creativity. "Passion Made Possible" Stories: Articulates Singapore's enterprising, persevering, unique attitude and mindset. Harnessing profiles, products and destinations from creative industries across Singapore to build a deeper and more personal connection with Singapore's visitors, and to serve as a unifying brand for Singapore on the international front. The PMP stories show how we are making the shift from being primarily an investment-driven economy to one that will be led by innovation.

While this is a story about our creative economy, creativity for us goes beyond this and is part of how we tackle complex challenges today.

Singapore is facing global, regional and internal challenges today:

Global challenges – The need to stay interoperable amidst global trade challenges. Rapid technological changes and digitalization causing shifts in market segments

Regional challenges – With Asia emerging as an engine of global growth, our ability to connect with Asia (especially Southeast Asia) to ensure our continued relevance to businesses. The internal challenges - Manpower constraints and demographic changes. These challenges require responses that will be unprecedented as our economy and society is disrupted.

SG's differentiating factor? We have to start asking ourselves,
- what is Singapore's differentiating factor?
- How do we move from value-adding to value creation?
- We have the hygiene factor. But what is the X factor?
- How to promote multiculturalism – melting pot for different cultures?
- How to be attractive for talent?

Looking to the future: Creative jobs are resilient and future proof. We believe the answer will be found in the creative economy. Chair of Creative England, John Newbigin shared that the creative industries are a way of future proofing our economy. The more creative a job is, the less it is at risk from automation arising from a digital economy. Over the last 20 years in the UK the creative industries had been generating jobs at twice the rate of other sectors.

The rapid growth of automation, AI, and robotics, which make the 4th Industrial Revolution, will majorly impact employment globally. Eg. Machines will replace 47% of US jobs, and 35% of UK jobs in the next 20 years. The creative sector was somewhat immune to this threat, with 86% (US) & 87% (UK) of 'highly creative' jobs having no or low risk of displacement by automation.

Our definition of creative economy. Thus our framing of creative economy is Not just jobs from the creative industries, but jobs where creativity is a core skill and approach. The policies to promote and protect creativity will be the crucial determinants of success in the 21st century: At a time when there is growing recognition that more ambitious, systemic solutions are needed, bringing together a digital and creative economy provides a real opportunity for a step change in our global efforts.

The interface between creativity, culture, economics and technology has the potential to generate income, jobs and exports while at the same time promoting social inclusion, cultural diversity and human development.

Unlocking creative potential and channeling that passion and purpose towards developing innovative solutions lies at the heart of the development of a vibrant, inclusive and sustainable economy. All these necessitate the building up of our creative economy.

Current state of SG creative econ: healthy and growing. While Singapore's creative economy is currently small, we stand a chance of creating a creative economy to transform ourselves.

We're tapping on opportunities presented by the Creative Economy to reap the benefits of income and job creation, and export earnings through our capabilities to create, commercialise and circulate intellectual capital. Hand-in-hand with an economic approach, we also recognise the importance of the cultural sector in building a confident and resilient Singapore, and what that means is a fulfilled and engaged people living in a cohesive and caring society. To share with the audience some highlights of both aspects:
Creative Businesses: We do this by supporting a robust climate for creative businesses and entrepreneurship, the new engine of growth and disruption. Creating an ideal playground for creatives to

come together, experiment and win in Asia. Over the past decade, Singapore has become a sweet spot for creative canvases, aided by the shift in economic power from the West to East, as well as concerted efforts by the Government to promote the creative industry. Key egs:
- Hosting regional headquarters for global brands like Louis Vuitton.
- Top creative companies, like Lucasfilm and Ubisoft have found a home in Singapore.
- One Championship, the mixed martial arts (MMA) promotion that is also Asia's largest sports media property, was conceived, created and based out of Singapore.

Supporting social inclusion, cultural diversity, and human development: At the same time, we want to also enrich the lives of our citizens through social inclusion, cultural diversity, and human development. This is done by supporting robust programming for social inclusion and community building. E.g. In the area of culture and place-making: Our SG Arts and Heritage plans
Our SG Arts Plan details the focus areas for Singapore's literary, performing and visual arts sectors over five years (2018-2022) across three strategic thrusts of 'Inspire Our People', 'Connect Our Communities' and 'Position Singapore Globally'.

The Arts strategic thrusts include efforts to connect our communities by offering multicultural arts experiences across various art forms, languages and traditions, and in doing so promote inclusivity and accessibility by reaching out to diverse demographics, including under-reached communities, and fostering a stronger sense of belonging among Singaporeans.

Heritage
Our SG Heritage plan is a comprehensive national masterplan co-created with the community for the future of Singapore's heritage and museum sector. There are four key themes – 'Our Places', 'Our Cultures', 'Our Treasures' and 'Our Communities'.

For 'Our Places', one aspect of the plan looks to increase appreciation and understanding of our heritage through the inclusion and infusion of heritage into everyday spaces and incorporating heritage considerations early in development plans amongst others.

For 'Our Community', the plans aspire to promote greater community ownership over our shared heritage, such as through supporting more ground-up initiatives, facilitating intercommunity understanding, engaging underserved communities, reaching out through technology, and encouraging volunteerism and giving
Co-creative building, for example DPA using co-creative design approach to canvas user engagement to design and build Our Tampines Hub, WOHA for Kampung Admiralty.

International recognition shows we are headed in the right direction:
According to INSEAD Global Talent Competitiveness Index 2018, we were 1st in Asia for attracting a diverse base of global talent. We are therefore capable of attracting creative talent from whom we can learn from According to Martin Prosperity Institute Global Creativity Index 2015, we were 9th as the most creative country in the world. We can do more to move up the rank.

This year, although we fell three spots to place eighth in the 2019 Global Innovation Index, we retained our lead among countries in South-east Asia, East Asia and Oceania.

UNCTAD: Singapore came in 10th on a list of the world's 10 largest exporters of "creative goods", which are one of the fastest-growing sectors in the global economy. Singapore is also a UNESCO "Creative City of Design".

Creating our Future What next? Globally, creative outputs are shifting from production of creative products to delivery of creative services, according the 2019 UNCTAD report on global creative economy. This

emerging trend is aligned with a global shift toward services as industrial and agricultural outputs decline. Eg newspapers and published products, which were originally a creative good, have flipped to become a creative service with the expansion of online media driven by digital subscriptions and online advertising. Currently limited data, but more countries are reporting on creative services trade as it becomes a more defining feature of local and regional economies.

Another clear trend: these creative services are used with broader applications beyond the traditional industries of advertising and arts. For example, the impact of integrated design disciplines like service design is felt across every other area of economic activity from retail, to transport planning, to health.

However, the creative economy is only as strong as its talent pool. Both employers and need to invest in professional development. and stay ahead in a fast-paced industry where the terms of business no longer hinge on where you are, but how good you are. Who is the new knowledge worker who will thrive in the service-oriented creative economy? Dsg's efforts through School of X and Skills Framework for Design

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Panel 2: Amplifying Bilateral Partnerships and Regional Collaboration in the Asia-Pacific

The Asia-Pacific region is well-positioned to maintain its leadership role in the global creative economy for years to come. International partnerships can only enhance its activity and contribute to improved conditions for its creatives. It already provides unique access to a diverse range of potential knowledge-sharing and collaboration opportunities, and yet, how can these be maximized, and how can access to international partnership development be improved? How can regional collaboration be strengthened, and what new pathways for creativity can be explored through bilateral partnerships? Should cities reassess their international cooperation strategies and lay better foundations for their creative institutions and artists to pursue international activity? The panellists will exchange ideas around potential interdisciplinary and intersectoral practices that could work to amplify existing relationships in the Asia - Pacific region, deliberate on the strategic partnerships that have yet to be explored, describe the conditions they see as necessary to deepen the region's potential and speak to examples of effective soft diplomacy and leadership that has utilized the cultural and creative industries.

Moderator:

- *Dr Mat Trinca, Director, National Museum of Australia, ASAG co-chair*

Panellists:

- *Ting Xu, Shenzhen City of Design Promotion Association (SDPA) and Shenzhen UNESCO City of Design focal point*
- *Timothy Chin, Senior Director of Arts and Heritage, Ministry of Culture, Community and Youth in Singapore*
- *Joseph Mitchell, Artistic Director OzAsia Festival*
- *Hiroko Tsuboi-Friedman, former senior policy researcher at the Cabinet Office of the Government of Japan, UNESCO expert on 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions*
- *Millie Millgate, Executive Producer, Sounds Australia*

Hiroko Tsuboi-Friedman, senior policy researcher at the Cabinet Office of the Government of Japan, UNESCO expert on cultural policy, trade and culture

I would like to focus on urbanization, youth and global citizenship in this discussion. International cooperation is usually discussed at the scale of national levels from macro-economic development angle. Frameworks such as APEC, RCEP, TPP, ASEAN and Japan–China–ROK FTA and the UNESCO 2005 Convention which focuses on contemporary cultural and creative goods and services, are all important for cultural and creative industries which became key focus for many countries.

In the Asia-Pacific, importance of city level effort increases, as our region became majority urban in 2019 for the first time in human history. With urbanization and sustainable development aspects incorporated into discussion on cultural and creative industries in our region, focus on youth is essential. For creative economy, 20% of employed people aged 15 to 29 work in the cultural and creative industries globally. More youth are entering the industries and number of jobs created within the creative economy is Asia-Pacific, making up 43% of the global total.

Global citizenship education becomes ever more important, especially for youth entering the industries which require sensitivity toward diversities of culture and of cultural expressions. It can be more effective and wholesome at city level than state level. State initiated effort often have risk to shape and link too directly with national identity. Even between international youth exchange programs initiated by states or cities, there is some difference in psychology and behavior of youth as either national or city delegate.

Strengthening global citizenship education should help youth to understand universal ethics and values such as basic human rights including freedom of expressions. Empowered youth can impact and contribute to both local and global communities, sustainable development in cultural and creative industries and economy as a whole and diplomacy. More effort should be made for youth development and inclusion/encouragement of social participation.

Millie Millgate, Executive Producer, Sounds Australia

To date, Sounds Australia's remit, subsequent priorities and core funding has been awarded to deliver export activity and artist and industry support in only the established music markets of North America, UK and Europe. Whilst these markets remain essential for Australian artists to build sustainable careers, there are significant and growing opportunities in emerging markets that are currently untapped and equally as important.

For the fourth consecutive year, the Asia and Australasia region grew. The increase in 2018 was 11.7%, beating last year's 5.4% increase, allowing the region to become the second largest region for combined physical and digital revenue and with four of the top 10 music markets now coming from the region. In order they are - United States, Japan, the United Kingdom, Germany, France, South Korea, China, Australia, Canada, and Brazil.

Ad hoc and piecemeal activity has been undertaken by Sounds Australia in Asia during the last decade – such as presenting THE AUSSIE BBQ Tour as part of OZFEST, India, an annual showcase at Music Matters in Singapore, attendance at MU:CON and Zandari Festival in Seoul and reconnaissance trips to Shibuya Showcase, Tokyo and the Concrete & Grass Festival in Shanghai, China, however no cohesive strategy for the export of Australian music has been resourced to focus specifically on the Asia-Pacific Region.

The time is ripe to enhance the presence of Australian music in the Asia-Pacific with both a cultural and trade focus, and we recognise the importance and value of entering these markets during their development and growth periods. We believe that Australian artists and music businesses are well positioned to establish Australia as a primary exporter of western contemporary music to the Asia-Pacific region over the coming years.

A key opportunity exists to strengthen people to people engagement through exchanges, diplomacy and collaborations. There is also a tangible opportunity to deepen cultural understanding and exploration, particularly among young people from these nations, many whom are temporarily residing in Australia, whilst studying and being exposed to Australian music.

Economically, a booming mobile and increasing sophisticated digital market across Asia-Pacific territories, along with a growing and rising middle class presents a wealth of opportunities for music businesses, particularly through new distribution models, consumption devices and streaming services. Digital revenue rose by 26.8%, with streaming leading the way with a 29.5% increase, offsetting the continual decline in download revenue, which fell 7.1% in 2018.

In the lead up to the last federal election, The Morrison Government committed $30.9 million in new funding for more live music and to create more opportunities for Australia's artists to compete in a global industry. Within the *Australian Music Industry Package* Sounds Australia was allocated $1.6 million to expand the export program to assist the Australian music industry to capitalise on emerging markets in Asia.

With this increased investment, Sounds Australia would look to create opportunities committed to helping build long-term people to people connections, reciprocal pathways and trade linkages within the Asia Pacific region and in particular open up export markets for Australian artists and music businesses across China, South Korea, Japan, India and Southeast Asia (Indonesia, Singapore, Malaysia, Thailand and Vietnam).

Ting Xu, Shenzhen City of Design Promotion Association (SDPA) and Shenzhen UNESCO City of Design focal
Shenzhen was designated City of Design by UNESCO and joined the UCCN back in 2008. There weren't many members then, less than 40. I myself started acting as focal point since 2010. So I know something about the development of this network.

UCCN was initiated by UNESCO back in 2004. For nearly ten years, from my observation, it has been about social networking only. Annual meeting was the biggest and most important event. Representatives from around the world flew in the host city, shaking hands and exchanging business cards. After that, almost nothing happened. There are quite a few reasons for that. One is of course the weak support for the Secretariat within UNESCO because it was not initiated as a budgetary programme. That is still the case until now. Another reason, I think is that most representatives are civil servants, and there is always big gap between the administrations and industries, including CCI.

Around 2011, UCCN was plunged into big crisis together with UNESCO itself after US ceased paying membership fee. While we were trying hard to save the network using different kinds of methods, UNESCO adopted the method of growth with high speed. Behind it was the argument that external success will bring internal success. As of now, UCCN is a network of 180 cities, with much improvement needed regarding management, integration, programme, etc.

Solutions based on experience. With this kind of size, UCCN faces more serious problems of management, integration and long-termed development. The fact that UCCN survived the crisis in 2011 and the following years reflected the strong will of cities around the world to cooperate and collaborate, both politically and economically. I always believe, for an international platform or network to sustain, the most important element is collaborative contents. Projects and events that could engage as many members as possible will bring a network strongly together. That is why we planned and organized a design award targeting young designers under 35 years of age from all members of UCCN. It is entitled Shenzhen Design Award for Young Talent, or SDAY in abbreviation. We had just launched a call for entries for the fourth edition last

month and the deadline is 30th Nov. We certainly look forward to great projects from creative cities in Australia.

In recently years, I see collaborative projects and exchanges within UCCN are growing, including today's event. I believe it is one of the key reasons there are many cities submitting applications to join UCCN.
The potentials in interdisciplinary collaboration. As we all know, UCCN is divided into 7 categories. For example, Adelaide is City of Music, Melbourne City of Literature, Geelong City of Design, Sydney City of Film, etc. For most of the time, we cooperate within our sub-network. That makes sense, since we share the same strength. But that doesn't mean we can't work with other cities. Going back to our own project SDAY. We received quite a lot entries from outside the design network, and actually some had made it to become winners. For example, we had winners from Edinburgh, Bologna, Ostersund, Macao, etc. None of them is City of Design.

Another good example. We hosted a group of designers from Melbourne last year, led by Mr. Michael Hudson from Creative Victoria. We curated a programme for them visiting different design and manufacturing companies in Shenzhen. Although it was just one whole day, I believe they did enjoy the trip.

Our local government is also putting a lot of investment in promoting reading and organizing music festivals. I am sure there are great potentials for us to work on together. As far as I can remember, today's conference is the first of this kind engaging the creative communities from the whole Asia Pacific area within the framework of UCCN. I certainly would like to see more events like this coming in different corner of the world. I want to thank the host for this kind invitation and wish you all a great conference.

Panel 3: Indigenous Arts, Language and Culture in the Asia-Pacific Region
The International Year of Indigenous Language was declared by the United Nations in order to raise awareness about the contribution of indigenous peoples to world culture and the significance of linguistic and cultural diversity. The Asia-Pacific region is uniquely positioned to lead the way on this ever-important topic, and it should play a central role in the promotion, empowerment, and protection of indigenous arts, language and culture. The region should use its global platforms to highlight greater diversity and respect. In this panel, we will discuss the ways in which the Asia-Pacific region can work to achieve this goal as well as the good practices that have focused on education, access, facilitation, and celebration of the indigenous arts, languages, and cultures. This panel will address mechanisms that are necessary to empower indigenous entrepreneurship and to improve access to cultural and creative markets.

Moderator:

- *Patricia Adjei, Arts Practice Director First Nations Arts and Culture, Australia Council for the Arts*

Panellists:

- Zhou Xiaoping, Artist, Director & Curator of Special Research Projects, Museum of Chinese Australian History
- Craig Ritchie, CEO of the Australian Institute of Aboriginal and Torres Strait Islander Studies
- Paula Cuff, Senior Manager, Māori Strategy & Partnerships, Creative New Zealand
- Assoc. Prof. Dr. Woralun Boonyasurat, Chiang Mai UNESCO City of Crafts & Folk Art Focal Point, Director of Social Research Institute, Chiang Mai University
- Karina Lester, Senior Aboriginal Language worker, University of Adelaide

Zhou Xiaoping, Artist and Curator
There is no doubt about the importance of Aboriginal languages and cultural diversity and their contribution to world culture. Although this fact has not been well understood for a long time, but it is not too late to improve our understanding.

How to promote and protect/preserve Aboriginal art, language and culture? On the one hand, we should inherit and protect the originality of its traditional culture, just like any other cultures. For example, bark paintings from the Arnhem land has the authentic of Australian Aboriginal culture, both in form and content. They are unique. On the other hand, development of the Aboriginal art and culture is equally important. In my opinion, collaboration and cross culture are essential to the further development of Aboriginal art culture. This expression may not be accepted by some people, because they are worried that the Aboriginal art would no longer remain authentic, and Aboriginal artists will be marginalized in these celebrations. In fact, they are not as confident as the Aboriginal artists themselves.

We often encounter certain people around us who comment the Aboriginal issues with some kind of compassion and political correctness. They try to make decision on behalf of the aboriginal people without respecting them first, try to achieve their own agenda. Of course, there are many truly caring and helpful people, either in the past or at present, who are always devoting their efforts to promoting and developing Aboriginal culture.

Therefore, it is important that we remain open minded updated our knowledge and understanding on Aboriginal culture.

Assoc. Prof. Dr. Woralun Boonyasurat, Chiang Mai UNESCO City of Crafts & Folk Art Focal Point, Director of Social Science Institute, Chiang Mai University
Chiang Mai City was become a member of the UNESCO Creative City Network of Crafts and Folk Art in 2017, supported by Chiang Mai Provincial Administrative Organization, working with Social Research Institute, Chiang Mai University. Chiang Mai, a province in the north of Thailand, the former capital of the Lanna Kingdom the center of cultural exchange and integration that remains and continues to be preserved more than 723-year to this day.

"Lanna language" or "Kham Mueang" is the language of the Lanna Kingdom for a long time, according to Lanna history. There is an evidence of the inscription on Lanna that was created approximately 500 years ago. Lanna language had both spoken and written language in ancient times. The recording of various informational things had different types of calligraphy. Lanna language is a unique nationality that has a great civilization.

The Social Research institute's vision is "Leading Regional Research Center for Social Development and World Class Lanna Studies". Personnel of the Social Research Institute proceeded on the research projects that related to conservation and inheritance of indigenous culture.

Centre of Research in Lan Na Writing Culture and Folklore and Lan Na Tai Ethnic Learning Center collected the information of knowledge in 10 Northern provinces in the Lanna cultural territory into the form of data warehouses, which include ancient Lanna documents, information from Lanna Inscription and a collection of more than 6,000 folklore data sets, into the form of digital files and audio files from "Choi Seo" (Folk singing), folk tales Interviews from community sages Inscription on metal, wood and other mixed objects which some inscriptions are over 600 years ago. So, preserving and continuing the knowledge that related to Lanna culture are what the Social Research Institute attaches great importance to inheriting the beautiful culture of Lanna from fading over time.

Craig Ritchie, CEO of the Australian Institute of Aboriginal and Torres Strait Islander Studies
Miyanggan dhanang?
Dhanggu nyuwayi Craig Ritchie, ngaya guri Dhanggati
Dhanggati guthun barri Gimbisiya watayiya, banduunggakayi yalanggurrgu;
Ngaya manhatinan Kaurna guthunda barriya; ngaya baluwa, garrkung ngarran, nganhikurr nyinan barriya
dhithiyndha ngun.ngun, barayn, ngundakang.

How are you all? My name is Craig Ritchie, I am the CEO of AIATSIS, I am a Dunghutti and Biripi man.
Dunghutti country is near Kepsey,I acknowledge the traditional owners of this country, Kaurna elders past,
present and future. I would like to also acknowledge all Aboriginal and Torres Strait Islander people with us
here tonight.

Importance of the International Year- As we all know, 2019 is the United Nations International Year of
Indigenous Languages. I am one of the Co-Chairs of the UNESCO Steering Committee organising the
International Year.

Indigenous languages matter – this is our theme for the International Year of Indigenous Languages. But
matter in what way? I should start with a confession that I, as a Dhunghutti man, only began engaging with
my own language when I was 51. Or should I instead look to one of the many Australian languages to show
how knowledge and meaning can be encoded in a word that doesn't easily translate into another language?

Like the evocative Gadigal word, Putuwa, which describes something for which there isn't a single English
word. Putuwa means to warm your hands by the fire while gently squeezing the fingers of another person.
Such a beautiful concept and all captured in one word. This illustrates two ways that our languages matter:
at the personal and individual level, and at the relational and systemic level.

New ways to think. Languages are structures - frameworks for thinking – and they provide us with alternative
words and different perspectives. We stand to lose much when an Indigenous language ceases to be
spoken. We are all impoverished when this happens! Language is intrinsic to life and plays an integral role
in maintaining the identity, sustainability, vitality and strength of Indigenous cultures around the world. Of
course, that is what the International Year of Indigenous Languages is all about.

There is strength in language. Language has been found to have a positive relationship with subjective
emotional wellbeing, maintenance of environmental knowledge, improved physical health, improved
educational performance, and a dramatic reduction in youth suicide rates. It has been well established that
the dismantling of bilingual education has a significant impact on cultural authority and autonomy while
eroding significant opportunities to actually build literacy in English. Research independent of Australia
since the 1970s has shown that mother-tongue literacy (and capability across the basic learning skills
acquired in early education) is a necessary precursor to successful second language literacy. This is a
matter for more than Aboriginal and Torres Strait Islander peoples. The International Year of Indigenous
Languages is about raising awareness of the crucial role language plays in people's daily lives. It is about
highlighting the damage that is done when a language is lost and emphasising the risk of erasure that
comes with every language that is endangered.

Next steps. Transforming the way we think about languages is important – they are Australian languages,
every language community can strengthen their language. Adopting the new ways of thinking provided by
many languages will lead to new cognitive processes and solutions. The future of Australian languages will
also be one in which languages are practiced and promoted without compromise of Aboriginal and Torres
Strait Islander peoples' control over and self-determination in having and using their own language first,
and then being in control of sharing that. An aspiration should be to increase the visibility of Australian
languages, for languages to move outside the confines of the academy and technicians, and to become

visible in dual naming, in airports, in popular culture. We are already seeing an increase in language being used in public spaces – last year the national anthem was sung in Ngunawal inside Parliament House, and just in the past two months Australia Post released a stamp commemorating the International Year of Indigenous Languages, and a fifty cent coin was released by the Mint, featuring 14 the word for 'money' from 14 different languages.

Continuing to record will ensure languages can be strengthened, as well as demonstrating the dynamic and evolving nature of our language and culture. Concerted efforts to increase the publication of language will further assist with the maintenance and promotion of language.

Karina Lester, Senior Aboriginal Language worker, University of Adelaide
Did you know that here in the State of South Australia there are 44 Aboriginal Languages alone?
Do you know how many Aboriginal / First Nation Languages there are in Australia? 100's perhaps 1000's. But all of these languages are at high risk of becoming endangered if we don't continue to support them for the future generations, so there is a real urgency to do as much as we can now before they go forever.

This year is the UNESCO International Year of Indigenous Languages and we have all been busy in celebrating, promoting and educating the wider community and the globe about the diversity of our Aboriginal / First Nation Languages and why they are important to us as Aboriginal / First Nation Peoples of this Country. For decades languages have been revived, reclaimed and maintained, providing a voice, knowledge and understanding of our very existence of who we are in this Country. The many voices of our languages fitting us perfectly in our traditional lands, teaching us the skills of survival through our stories – Wapar or Tjukurpa (Western Desert knowledge systems) and its complex systems and creating this amazing diversity in this Country from generation to generation.

Isn't it time to share, learn and hear these languages through our Art and Culture and gain a greater insight into this diversity?

There are endless opportunities and possibilities to hear these stories from our Aboriginal / First Nation Artists and Performers whom many have and hold great knowledge of their language and culture. Just recently we celebrated the art and culture of artists across this Nation through the TARNANTHI FESTIVAL – shedding new light on contemporary Aboriginal and Torres Strait Islander Art.

Panel 4: Label, Product or More? Understanding Long-term Tourism Policies and Marketing Strategies for Creative Cities

A UNESCO designation is among the strongest and most widely recognizable brands in the world, implying both excellence and global significance. In an age when cities are competing for attention, such a distinguishing feature can be very helpful in positioning them as creative capitals and places of unique experience. Marketing and tourism agencies play a crucial role in communicating this strength, but how can they work together so that the message resonates and has global impact? With the title being much more than a one-off accolade and signifying the sine qua non and ambition of a city, it can be argued that creativity is the condition and foundation for everything it sets out to do, including attracting visitors or new talent and developing pride or a sense of attachment to place among its citizens. How can tourism policies and marketing strategies better reflect and support the creative city narrative and its potential? We will hear from the panellists about how member cities can effectively interweave the narrative about the Creative City with long-term marketing and tourism strategies and how national marketing and tourism departments support municipal and state efforts to maximise the potential of the designation.

Moderator:

- Bill Spurr, SA Economic Advisory Council

Panellists:

- Maria Helena de Senna Fernandes, Director of the Macau Government Tourism Office and Macao UNESCO City of Gastronomy focal point
- Dr Raymundo Rovillos, Professor of History & Chancellor University of the Philippines, Baguio
- Kanoko Tamura, Director of Communication Design, Sapporo International Arts Festival
- Prof Geon Soo Han, Bucheon City of Literature focal point
- Eric Falt, Director and UNESCO representative New Delhi Cluster Office

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Raymundo D. Rovillos- (Rep) City Government of Baguio
Baguio City is the first Philippine City to be recognized as a UNESCO Creative City (Crafts and Folk Art). Beyond recognition, the city needs to move forward and be able to reap the gains of this recognition, "including attracting visitors or new talent and developing pride or a sense of attachment to place among its citizens." The local government unit, marketing and tourism agencies can help each other in leveraging on the declaration and communicating the strength towards the attainment of the desired local and national outcomes and global impacts.

Product. Improving the quality of the products in terms of design and uniqueness should be prioritized. To differentiate, the city should identify potential points of difference. Artists and artisans may opt to create new contemporary designs that so that what they can offer will have a "Baguio: UNESCO Creative City" brand identification. Improved product quality and label result to higher product price.

Place. The current leadership of the City Government of Baguio is eyeing a famous heritage hill as a potential place for the creative economy zone or creative hub. In the meantime, it has allowed the DTI and BACCI to use a strategic space in the city (OTOP) that could easily be reached by their target market.

Promotion. The marketing and tourism agencies should intensify informative advertising using the UNESCO Creative City recognition to increase awareness. Movers have yet to maximize the multi-media forms such as traditional and digital communications to advertise. Social media allow marketers to establish a public voice and presence online. They can cost-2 effectively reinforce other communication activities and encourage companies to stay innovative and relevant (Kotler & Keller, 2016).
Reference: Kotler, P. & Keller, K., Marketing Management Global Edition, 15th Edition, (2016) NJ: Prentice Hall.

Geon Soo Han (Bucheon City of Literature), Professor Kangwon National University, Republic of Korea
There are 8 creative cities in Korea. These cities are members of 7 creative fields. Only two cities join the music field. Cultural tourism is one of the main creative industries which Korean creative cities have tried to develop. However, Korean creative cities do not show big difference in their tourism business after joined the UCCN. Several creative cities which have large scale tourists such as Seoul (city of design), Jeonju (city of gastronomy), Busan (city of movie) and Tongyeong (city of music) do not utilize their creative resource for tourism industry. Most of the tourists do not visit or participate creative field place and program.

I'd like to suggest some reasons of failure. First many of city governments still do not develop creative field oriented tourism policies. They do not provide tour programs related with their creative field. The festivals focus on attracting domestic tourists only. Foreign tourists are not familiar with Korean creative cities and

their contents. When they visited creative cities, their visiting place and programs were not related with creative field.

Second, there are big difference between the creative cities' tour programs and the tourist gaze. For example, Jeonju (city of gastronomy) is very successful city which has more than ten million tourists. The city government have tried to boost food tourism. Jeonju invests big budget to build cooking studios for tourists and exhibit hall for Jeonju cuisine. However, majority of foreign tourists do not participate these food tourism program. They visit traditional Korean building village and low cost restaurant to eat local cuisine menu. Jeonju is hot place for young Korean tourists to make photo for Instagram and SNS. Jeonju city tried to develop traditional Korean building village as the center for food tourism, however, young Korean tourists transform this area to the 'Instagrammable place' with traditional Korean dresses and buildings. These retro trends of young people consume Jeonju as the Instagram photo taking site instead of food tourism place.

In conclusion, creative city governments need to figure out the tourist gaze for their tour programs based on creative resource.

Kanoko Tamura, Director of Communication Design, Sapporo International Arts Festival
The Sapporo International Art Festival (SIAF) is an art festival held every three years in Sapporo, Japan, since its launch in 2014. The third 2020 edition will take place during Hokkaido's famously snowy winter in a bid to embrace the unique characteristics of the city. We hope to boost the creativity of local residents by introducing works of contemporary and media art into their daily environments, while simultaneously promoting Sapporo and its attractions across Japan and to the rest of the world.

One of the new approaches that SIAF will take toward 2020 is that the festival will be helmed by a team of three directors: two Curatorial Directors will co-curate the SIAF exhibition, while the Director of Communication Design will focus on promoting SIAF effectively to its prospective visitors.

I, as the Director of Communication Design, will direct the team so that the exhibition will *actually* speak to the visitors in a readily intelligible manner, through the concept of "Art Mediation" —a way of thinking to invite everyone to enjoy the art on a flat platform with no hierarchy or barriers. I see a lot of potential in this innovative position dedicated to communication with individuals, since it seems to be one of the hardest things to do in the current society; the general public is easily agitated by simple/straightforward messages and do not care to spend a second thought or imagination on something more complex than a single tweet. With that said, I would like to propose following questions to the panel:

How can/should a Creative City maintain a healthy balance between promoting to a mass and acknowledging individual values and differences? It's often difficult to convince the entire community when a city tries to invest in grassroots/small-scale art/cultural projects that have mixed opinions. One of the ways to get the support might be to get the project globally recognized by the fellow Creative Cities. How can we share the ideas and know-hows on those subtle, person-to-person practices among the Cities, when sharing experience over different cultural contexts and languages could be difficult?

Maria Helena de Senna Fernandes, Director of the Macau Government Tourism Office and Macao UNESCO City of Gastronomy focal point
 "The Five-year Development Plan of the Macao Special Administrative Region (2016-2020)" was compiled with the goal to expedite the city's transformation into a "World Centre of Tourism and Leisure". Under this guidance, the "Macao Tourism Industry Development Master Plan" was formulated to echo the development goals in the "Five-Year Plan", which included the development direction - fostering new development of cultural tourism. The UNESCO Creative Cities Network opens new horizons for Macao to develop as a diverse, unique and sustainable city.

The designation provided another dimension for Macao to transform into a "World Centre of Tourism and Leisure" through showcasing its gastronomic culture and creativity. Upon designation, a four-year action plan which highlighted 6 major work goals was implemented for forging Macao into a Creative City of Gastronomy. "Cross-field cooperation in the creative industry" was one of the work goals which echoed the development direction of cultural tourism mentioned in the "Tourism Master Plan". To interweave the narrative about the Creative City with tourism strategies, gastronomy elements were involved in the measures supporting the local cultural and creative industries in three major areas, namely:

a) Marketing and promotion
Content of the "Step Out, Experience Macau's Communities" walking tour routes to guide residents and tourists to walk around Macao's cultural and creative districts were enhanced. Based upon the routes, local key opinion leaders were invited to share in-depth culinary experiences, drawing visitors to lesser-known P.2 districts for cuisines and consumption. Besides, in order to broaden the diversity of visitor source markets, promotional campaigns were launched in Asia and long-haul markets and gastronomy elements were featured in these campaigns to promote the status of Creative City of Gastronomy

b) Tourism product development
Anim'Arte Nam Van, a joint project presented by several government entities, became a landmark for leisure, culture and creativity, combining a variety of elements ranging from water recreational facility, dining and more.

c) Festivals and events
Gastronomic elements were added to the programmes and routes of the Macao Light Festival, with "Food Truck x Light" and Gastronomy Night Market to deliver cross-field creativity. Besides, the Fireworks Carnival featured traditional food handicraft performances and food stalls.
In conclusion, the status of "Creative City of Gastronomy" has a significant influence on Macao's tourism strategies, facilitates to foster the development of cultural tourism, celebrates the collaborative and creative spirit as drivers for the sustainable development of Macao and echoes the United Nation's 2030 Agenda for Sustainable Development.

Reference:
1. Macao Government Tourism Office https://www.macaotourism.gov.mo/en/
2. Macao Tourism Data plus http://dataplus.macaotourism.gov.mo
3. Macao Gastronomy website http://www.gastronomy.gov.mo

Eric Falt, Director and UNESCO representative New Delhi Cluster Office
Of the total number of 180 UNESCO Creative Cities currently, Asia-Pacific has 49 cities (close to 30%) that are part of this growing Network. About half of the world's population lives in urban areas. It is estimated that by 2030, about 60% of world's population will live in urban areas. This presents both opportunities as well as enormous challenges. In 2030, it is estimated that 28% of people worldwide will be living in cities with at least 1 million inhabitants.

The number of megacities (cities with population of more than 10 million) is projected to rise from 33 in 2018 to 43 in 2030. They will house close to 9% of world's population. Of the world's 33 megacities in 2018, 27 are located in the "Global South". China had 6 megacities in 2018, while India had 5 (New Delhi, Mumbai, Kolkata, Bengaluru, and Chennai).

Asia-Pacific is also considered the most disaster-prone region in the world, with natural disasters becoming more frequent and intense and disaster risk is outpacing resilience. The cities and towns in Asia-Pacific are

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particularly vulnerable to climate change and natural disasters (UNESCAP 2018; UNESCO World Water Development Report, 2019). India, the world's largest user of groundwater represents 25 percent of global groundwater withdrawals (World Bank, 2012).

By 2020, 21 major cities, including Delhi, Bangalore, and Hyderabad, are expected to reach zero groundwater levels, affecting access for 100 million people (Central Water Commission, 2018).
The World Cities Report 2016 by UN-Habitat states that about 60% of global GDP is contributed by top 600 cities located mainly in developed countries. However, by 2025 many of these top contributing cities would be based in countries like China, India, and Latin America.

Rapid urbanisation clearly indicates that sustainable development cannot be achieved without sustainable cities that are well planned and managed, inclusive, safe, and environmentally conscious.

The Network, with its inception in 2004, thus underlined the cultural and creative sectors that thrive on creativity and intellectual capital, as critical for the sustainable development of urban areas. Furthermore, the importance of cultural assets in sustainable urban development is recognised in the United Nations 2030 Agenda endorsed globally. The SDG 11 on sustainable cities and communities, commits to strengthening efforts to protect and safeguard the world's cultural and natural heritage.

The city of Jaipur distinguishes itself in general in India and with regard to UNESCO in particular. With three World Heritage Sites in Jaipur – Jantar Mantar (2010), Amber Palace as part of the Hill Forts of Rajasthan (2013), and Jaipur City (2019) - and as a UNESCO Creative City for Crafts and Folk Arts designated in 2015, Jaipur has created a UNESCO e About half of the world's population lives in urban areas. This presents both opportunities as well as enormous challenges. This is particularly true for the South Asian region.

The 2011 Census in India estimated that the urban population in India constitutes about 377 million i.e. about 31% of its total population. India is expected to add another 300 million to its urban population by 2050.

While 49 cities in the Network out of a total of 180 cities are from the Asia-Pacific region, the Network is quite new to South Asia. There are 3 cities from India and the city of Bamiyan from Afghanistan which are currently members of the Network. Varanasi (music) and Jaipur (crafts and folk arts) joined the Network since 2015. Chennai (music) became a member in 2017.

The Network is gaining momentum in India. This year, 6 Indian cities submitted their applications to the Indian National Commission, out of which 4 Indian cities (maximum applications that can be sent by a country) were shortlisted. The 4 shortlisted cities have applied for the designation in the categories of crafts and folk arts (Srinagar), films (Mumbai), and gastronomy (Lucknow and Hyderabad).

Srinagar, applying within the Crafts and Folk Art category, is renowned for its illustrious traditions in crafts and handloom weaving including Pashmina and Kani shawls, as well as walnut wood carving, paper mache, and others. Hyderabad and Lucknow are widely known for their distinctive culinary traditions.

Mumbai is synonomous with Indian Hindi cinema or Bollywood. India is the global leader in the volume of film production. On an average, 1000 films are made in India per year. Apart from Bollywood, other leading film industries are Telugu, Tamil, Kannada, and Marathi. India also leads in the number of film tickets sold.

We hope that India will add another 2 cities to the Network this year. We also hope that cities from other South Asian countries will join the Network in the near future. South Asia, particularly India, has a huge

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advantage with its rich cultural and creative legacies in crafts, textiles, performing arts, architecture, cuisines, that continue to evolve and thrive till date.

The rapidly growing digital environment in India is another key enabler for its creative industries. As of April 2019, the mobile subscription in India was about 1.16 billion subscribers.

India's crafts sector is estimated to be second largest after agriculture in terms of employment, with more than 10 million people estimated to be involved in the sector.

A large number of workers in the sector are women and belong to disadvantaged groups. India's craft sector also influences contemporary design sector in a big way. The crafts and folk arts category dwarfs other categories in India due to its sheer scale. However, other categories like gastronomy, music, literature and films are also being increasingly represented.

In fact, cities also face the issue of proposing only one category for designation as they normally always have multiple creative and cultural sectors active in the city. So far, there is a lot of hesitation and confusion among interested cities about which category cities should apply for.

Rajasthan is one of the most popular tourist destinations in India. In 2017, Rajasthan ranked 5th among all Indian states in terms of foreign tourist arrivals. Jaipur is one of the most popular places in Rajasthan for visitors, both domestic and international visitors.

It has been actively leveraging on its cultural assets and UNESCO World Heritage and Creative City labels to boost tourism and associated economic growth for the local communities. While the World Heritage designation highlights its built and architectural assets, its Creative City tag for crafts and folk arts popularizes its living traditions internationally through this global Network of cities.
With the recent World Heritage nomination of Jaipur City, it has also demonstrated its commitment to protect and conserve its cultural assets on which its tourism industry thrives. It is in the process of strengthening heritage regulations and its Urban Development Department will very soon finalise the building bye-laws for heritage buildings to ensure they are protected in the face of growing urbanisation and development pressures.

Its artisanal traditions particularly its jewellery traditions continue to be a thriving industry. This gemstone capital of the world has emerged as the largest centre for stone-cutting in the world. It has thousands of jewelers and shops selling jewellery made of precious stones, and notable brands in jewellery. Jaipur has also become a hub for other creative sectors. It hosts the internationally acclaimed "Jaipur Literature Festival" every year. In 2017, it is estimated that about 350,000 people attended the Festival.

In March 2020, UNESCO will be organising a Jazz and Blues Festival in Jaipur, on the occasion of the events organised by UNESCO for International Jazz Day on 30th April around the world.

UNESCO New Delhi Office and the Department of Tourism, Government of Rajasthan, has also recently signed a partnership agreement of 1-million USD where we will be promoting community-based responsible tourism based on the rich Intangible Cultural Heritage (ICH) of the state including pottery, weaving and other crafts, and music traditions.

The project will be implemented in the districts of Jodhpur, Barmer, Jaisalmer and Bikaner. 10 cultural hubs will be developed across the 4 districts to create community-led and community-benefitting tourism opportunities, and spur the socio-economic growth of the artist communities.

Panel 5: Securing Sustainable Solutions and the Resilience of Cities through Creativity
The modern environmental and sustainability challenges that cities experience will require fast, precise and strategic action in order to secure the future of cities. Among the many networks that connect the Asia-Pacific region, none prioritizes sustainable development goals like the UNESCO Creative Cities Network, which mandates members to prepare and execute strategic programs that place creativity at the heart of their vision and activity and to overtly address the 2030 Agenda. How effective have member cities been in deepening the intersection between resilience strategies and the creative industries and how can these connections be further developed? Our panel will speak to the ways in which cities can mobilize its creative class to tackle key environmental and sustainability issues, address the greatest challenges currently to creating stronger linkages between the cultural and creative industries and measures undertaken by cities to develop resiliency and provide examples of best practice around the bold innovations have inspired substantial change and demonstrated the value of collaboration across sectors.

Moderator:

- Maree Grenfell, Resilient Melbourne Learning and Network Manager, Resilient Melbourne, Deputy Chief Resilience Officer 100 Resilient Cities Network representative

Panellists:

- The Right Honourable Sandy Verschoor, Lord Mayor of the City of Adelaide
- Ms Nisha, Director of the Office and UNESCO Representative to the Pacific States
- Jean Wee, Director, Preservation of Sites and Monuments, Singapore Botanic Gardens, National Heritage Board, UNESCO World Heritage
- Binota Moi Dhamai, Executive Council Member, Asia Indigenous Peoples Pact
- Cui Limin, Director of the Department of Humanistic and Creative City, Beijing Tsinghua Tongheng Urban Planning & Design Institute

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The Right Honourable Sandy Verschoor, Lord Mayor
South Australia is the driest inhabited state in the driest continent in the world. Environment and sustainability are front of mind in our community. Adelaide has a shared community ambition to become one of the world's first carbon neutral cities in the world and Adelaide is recognised as a world leader in sustainability action and environmental change.

We are also a lifestyle city by design. Adelaide was purposely surveyed and built surrounded by parks and with central squares with the wellbeing and resilience of its citizens at the core of the design philosophy. We also have an established international brand as a creative city – through our festivals, our live music, our public art and most importantly through the connection of our cultural community based on collaboration, innovation, new ideas and new ways of thinking, working and acting. Wellness and sustainability – are two key foundational themes in addressing the UN 2030 sustainable development agenda. They are also key to advancing our City's creative culture, innovation and entrepreneurship.

Which leads to the question, how do we measure the value and community benefit of arts and culture, resilience and wellbeing, creativity and sustainability?

What evidence do we need to gather to tell the story of this value and benefit? Positive psychology attributes value to measurable indicators which influence resilience such as joy, well-being, satisfaction, contentment, happiness, and optimism, and Adelaide has recently been working with psychology and wellness expert Professor James Pawelski.

In a world where climate change threatens our social, cultural and economic resilience, and people are increasingly seeking rich life experiences, should we as city leaders implement wellness indicators as 'the goal' of government function?

Should we go further; create a new paradigm by giving wellness indicators more credence than the monetary indicators which are the traditional measures of 'success' in western economies?

Ms Nisha, Director of the Office and UNESCO Representative to the Pacific States
Equity - Is it important?
Diversity - Is it needed?
Inclusion- Is it achievable?
Biodiversity - Is it relevant?
Climate change - Is mitigation possible?
Natural hazards and human-made disasters - Is preparedness sufficient?
Aesthetics - Who decides it?

Creativity in Urban Space. Securing Sustainable solutions and resiliency of cities through creativity
"Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs." World Commission on Environment and Development, Our Common Future, Brundtland Report (Oslo, 1987).
"Resilience is the ability of a system, community or society exposed to hazards to resist, absorb, accommodate to and recover from the effects of a hazard in a timely and efficient manner, including through the preservation and restoration of its essential basic structures and functions."
- UNISDR [Now, UNDRR] Terminology and Disaster Risk Reduction (Geneva, 2009).

Creativity may be seen as an ability to respond to the needs for new approaches and create products in a dynamic and purposeful manner individually or collectively for every day social or economic objectives, adaptations needed, and problem solving, and use of beliefs, tendencies and sensibilities for innovation.
- Summarized from UNESCO Universal Declaration on Cultural Diversity (Paris, 2001)

Urbanization. The Case for Creativity In Sustainability And Resilience: The 2018 Revision of World Urbanization Prospects1 suggests that the world population living in urban areas will increase from the current 55 per cent to 68 per cent by 2050. Asia, home to 54 per cent of the world's urban population, has the second lowest urbanization rate of around 50 per cent and Oceania 68 per cent.

Cities are becoming mega-cities, and towns and sub-urban area are turning into cities. With one in every eight living in the 33 mega-cities, and growth in urban agglomeration, the divide between rural and urban is blurring and the divide between habitat of rich and poor, human-life and wild-life is increasing. Aesthetics is scarred by unplanned growth and often exclusionary and human-value neutral technological developments.

In low- and mid-income countries, in particular, the stress on housing, transportation, energy, health, education, water and sanitation systems are having social, political, economic and environmental impacts.

Dehumanization. The Human is At War With Itself Everyday: The concentration of power and wealth, the fear of the "OTHER", phobia of all kinds (caste, religion, class, sexual-identity) and resentful and reactionary politics is dehumanizing cities. Equity, diversity and inclusion, the essential ingredients for a just and peaceful society, city and neighbourhood are often casualties of development. Many amongst us are falling into an abyss of a mythical past and consumed by a politics of scarcity, take-overs, hate, violence and pandemics.

Equity and safety measures needed by women, sexual and other minorities, children and youth, persons with disabilities and older persons for them to benefit from the urban space remain largely unmet. Climate change is posing existential questions for the people as well as planet. Natural and human-made disasters have become enablers as well as effects of climate change. The Goal 11 of the Agenda 20 30, 'Make cities and human settlements inclusive, safe, resilient and sustainable' sits at the intersection of a range of political, social, economic and environmental issues covered in other Goals.

Creativity is Human Creativity The Solution? Creativity must be seen as more than art and aesthetics. Creativity is the basis of innovation, enterprise. Cities have been essential part of human development, in particular, because of the role they play in organizing of public systems, including, education and research, health, law and justice, and in propelling technologies, industrialization, and exchange of ideas and culture. An endeavour towards sustainable and resilient cities demands our attention to the roots of and factors contributing to fragility. Creativity in human thought, education and actions are needed to better manage urbanization by addressing political, social, economic, natural hazard, human-made disasters and climate change risks.

Creativity is needed in the government institutions to better plan and execute measures to reduce inequality, exclusion and insecurity, and to support advancements in prevention, mitigation and adaption to environmental and climate change risks.

Cities in developing countries host a big share of dreamers, risk-takers or those seeking a better life. But they are condemned to live in the periphery of urban societies with little access to urban services, without much civic participation, and physical conditions that put a lid on their creative potential.

Creative Industries The Mutuality of Art, Aesthetics, and Humanist Approaches To Urban Development Creativity offers opportunities for socio-economic development of cities. It is vital competency for entrepreneurship. Various artistic fields, which are traditionally associated with creativity, historically, have been a source of income and an area of community-, family- or individual-owned enterprises.

The idea of a creative city offers an opportunity to take creativity beyond its art-based economic value. It offers an opportunity to support development of enterprises that combine art with sciences; that seek to serve needs for political, social and environmental innovation for the people and planet. Creative industries also offer an opportunity to develop partnerships and collaborations across occupations and disciplines that are needed for social interconnection, peace and sustainability; and to keep a city, its residents and environment resilient.

Jean Wee, Director, Preservation of Sites and Monuments, Singapore Botanic Gardens, National Heritage Board, UNESCO World Heritage
Top innovative cities today are credited with embracing and leading smart technologies. That seems to be the one constant in our future. Our government continually challenges us to transform how we think and work, so as to gear ourselves to be sustainable or for future-proofing in the face of new economies.

Coming from a preservation / heritage sector, I sometimes wonder if we tend to be slow to respond to digital challenges. But can it be all about technological transformation?

We hear how the dynamic renewal of a city ensures its sustainable future. Consideration is therefore paid to not just a city's economic viability, but its cultural assets, quality and range of public infrastructure, aesthetics and liveability factor. Safe and harmonious environments also allow the focus to be on creating high value chains and other impactful outcomes. Wearing a preservation lens, my ongoing challenge is how to ensure that even as we preserve national monuments, that we also try to ensure our preserved landscape stays relevant against this flux of change. We know that heritage architecture as much as modern skylines defines a city and helps root its people. It value- adds to property by making the streetscape distinct and

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unique. Heritage architecture invites people to explore historic design elements and artistry, spatial design and use, invites personal reflection perhaps inspires them to respond through various means, even creatively. Some of our vernacular architecture with continued religious purpose, often seek ways to restore their structures to modernise and cater to evolving needs and this requires creative, innovative design solutions, while retaining cultural and religious sensitivities. We are also seeing more challenges to ensure buildings provide sustainable design solutions given climate change. So on the drawing board, digital tools like BIM, 3D scanning and drone captured technical data are useful. But this has to be complemented by face to face negotiations on the ground too. What helps in this effort towards sustainability, is the broad flotilla of government- led policies to ensure religious and cultural diversity is a priority in multi-racial Singapore. The story of our monuments, the communities and their intangible practices – IS part of the Singapore Story.

We know that this diversity is a strength, and contributes various skills, talents and cultural DNA to our melting pot. Could this also be where creativity is sparked? Singapore is still developing its design capabilities and its designation as a Creative City of Design – enables it to learn and grow from other cities with more well –entrenched history of design. It was only nineteen years ago (or relatively late - 35 years after independence) that Singapore initiated its vision and plan for the promotion of arts and culture with twin objectives: to establish the city state as a global arts city conducive to creative, knowledge-based industries and talent. Prior to that, post independent Singapore was pre occupied with economic sustainability. Rapid redevelopment in the city threatened historic quarters. Fortunately, we were able to save (to date) 74 hectares of prime land to be our only UNESCO World Heritage Site (The Singapore Botanic Gardens) ,73 National Monuments and over 7000 historic structures. Finding that balance between preservation and development - has resulted in adaptive re-use . A street well known for its red-light activities, is now a conserved area given to various dining options, bars, creative retail, boutique hotels and other commercial interests. There is also street programming to invite new ways of experiencing the street with art and cultural events. It has brought in a plethora of values to the site. Singapore is all of 725 square kilometres. Managing this gross limitation with no natural resources is more than a preoccupation. Being creative to continually strategize economic levers of development to ensure economic sustainability sometimes relegates culture and creative as secondary sectors. This means being nimble to review and implement new strategies in the flux of changing global economic patterns.

In closing – I have a question : Does the sustainability of the creative Cities Network require even more innovative approaches? What does folk art and literature mean to a digitally savvy millennial ? How do we ensure most if not all of the tribe wants to and will join in this " sustainability strategy "? How can the CNN be part of a shared valued belief system ? Are creative cities also abt understanding and responding to market- investor demand? Or about shaping the sort of culture and creative pursuits we want? Or both? And how do we ensure we continue to create the desire to be creative, or harness and foster talents to be creative?

Binota Moy Dhamai, Asia Indigenous Peoples Pact, Chiang Mai, Thailand
Thank you Moderator. Good afternoon to everyone. Thank you to the organizer for giving the opportunity to Asia Indigenous Peoples Pact (AIPP) and for counting us to be here with you all today. Last 20 years of my experience being an activist, and observation of the indigenous peoples human rights situation, the lack of recognition of their self-governance, traditional political structure, the right to self-determination have led the large-scale of dispossession and degradation of their lands, resources and territories. It has made a devastating effect on indigenous peoples' livelihoods, cultures and socio-economic conditions.

We are witnessed, Indigenous peoples in developing countries forces to move to the city to avoid the physical security in conflict areas, force eviction in connection with the development projects by governments, corporations and financial institutions, population transfer to IPs land and territory.

'Securing sustainable solution and resilience of cities through creativity' – one may think about the accessible, affordable and quality public services, or the access to water, energy, health care, transportation, waste management, social services, education, public spaces, social housing and other essential public services. From the perspective of an indigenous rights activist, I believe that this connects to the importance of respecting, preserving and sustaining indigenous knowledge system, applying and utilizing the Indigenous Knowledge system to have or build a sustainable and environmental city.

Indigenous knowledge is a complex body of wisdom, skills and practices developed over the ages from our distinct relationships with land and nature and our understanding and respect for biodiversity and human nature. This body of knowledge has been transmitted from one generation to the next through our education systems, self-governing institutions, songs, stories, dances, weaving and other customary art and practices that is both sacred and practical. Though mainstream western knowledge has dominated the global discourse, we believe that indigenous knowledge is key to arrest the rapid loss of biodiversity, climate change mitigation and in good governance and democratization.

The role of Indigenous elders, youth and women is very important in protecting, maintaining and revitalising the indigenous knowledge. Particularly, relating to natural resource management, cultural and health practices and food security, among others is key to restoring and resolving the environmental challenges the world face today.

Secondly, in connection to the International Year of Indigenous Language, a United Nations observance in 2019. Let me reflect from our perspectives, how this connect to a creative city. We speak many different languages, some of which are on the verge of extinction or critically endangered or face other threats. The commemoration of the International Year to bring attention to the urgent need to preserve and promote indigenous languages and to emphasize the right to language as a human right for all peoples is therefore of crucial importance.

To be able to communicate in one's language is fundamental to human dignity and freedom of expression. Indigenous peoples' languages are crucial to indigenous knowledge, histories and philosophies, spiritual traditions, governance, well-being and identity.

The historical and current discrimination perpetrated against indigenous peoples and their languages in the modern State system, displacement of indigenous communities from their ancestral lands, lack of promotion of indigenous languages and cultures in mainstream education systems and out-migration of indigenous youth for various socio-economic and political reasons pose daunting challenges for the full realization of our rights to indigenous languages.

Recommendations: The resilience strategy of a city, the UNESCO and the City Government, should take into account legal and administrative reforms to ensure equality and promote indigenous languages in public usage, including through higher resource allocation for mother-tongue based education and teaching of indigenous languages, curricular reforms in mainstream education and recognition of indigenous languages in official use. This further requires of recognizing and providing support to indigenous communities for their initiatives to preserve indigenous languages and to expand those initiatives, including through provision of resources and collaborative partnerships.

Resilience of city through creativity, the UNESCO and City Government, should consider recognizing and applying Indigenous Knowledge system for the social and environmental sustainability and to secure a sustainable solution, preserve and promote, not only languages but also the culture, food systems and livelihoods, traditional medicine and healthcare practices, natural resource management and the participation in the decision making process.

Asia-Pacific Creative Cities Conference

UNESCO
United Nations
Educational, Scientific and
Cultural Organization

ADELAIDE
CITY OF MUSIC
Designated
UNESCO Creative City
in 2015

Finally, a secure sustainable solution and resilience of cities through creativity is only possible through a genuine partnership with indigenous peoples, which should be undertaken with their equal status and roles with city government.

I would like to conclude by sharing an information that, this year, the IPs Caucus of the Asia region, has made a recommendation to the UN Permanent Forum on Indigenous Issues annual meeting. This call is to allowing indigenous culinary as the daily menu on the UN Headquarter at least during the annual session of the UNPFII. Because, this will reflect our cultural diversity and help to promote variety of diets from various indigenous peoples and will support our course on the protection of our ancestral land and territories, and the nature.

Panel 6: Maximising the Potential of the Asia-Pacific Region: Entrepreneurship and the Movement of Ideas, Creators and Innovation

Strategies for the circulation of creative goods and services, movement and migration of talent, and support for local and international entrepreneurship are increasingly crucial for cities to develop so that they can adapt to migration trends and to build confidence in both their home-based and global talent. During this panel, our speakers will focus on the issues of exchange and the ways in which cities, regions and countries of the Asia-Pacific region can improve support for the mobility of artists and creators. They will identify some of the best practices concerning the development of entrepreneurialism specifically among young people, women, indigenous creators and how innovation can be amplified in the region and knowledge-sharing improved.

Moderator:

- Dr Pippa Dickson, Director of Asialink Arts, University of Melbourne

Panellists:

- Xin Gu, UNESCO Expert - Diversity of Creative Expressions and Lecturer at Monash University
- Manawa Udy, Founder, Ngahere Communities, Indigenous Enterprise
- Prof. Justin O'Connor, Professor Creative Economy, University of South Australia
- Christine Silvestroni, Coordinator, Economic Development, City of Greater Geelong. Geelong City of Design
- Tita Larasati, Bandung UNESCO City of Design focal point

Christine Silvestroni, Coordinator, Economic Development, City of Greater Geelong. Geelong City of Design
In 2015 the City of Greater Geelong embarked on the delivery of an innovative 30 year community-led vision for our City. The vision was prompted by a period of economic transition and the need for strong leadership and direction. Our community articulated their vision calling for Geelong to be an internationally recognised clever and creative city, that is forward looking, enterprising and adaptive, and cares for its people and environment.

On the back of the vision Geelong applied for and was designated as a City of Design within the UNESCO Creative Cities Network. Our Clever and Creative community vision and the internationally recognised City of Design designation has united government, education, arts, business and community sectors in prioritising design, creativity and entrepreneurialism in our city. It has also been advantageous in attracting new creative projects, opportunities along with artists keen to capitalise on our design driven momentum.

Opportunities to participate locally and internationally. Major events and exhibitions provide opportunities for creative exchange and are key drivers in building local and international talent.

As Australia's only City of Design, we have the opportunity to mobilise local talent to participate in a range of international Design Weeks, Festivals and Biennales hosted by our Design City colleagues and further afield within the network.

In March 2020 we will deliver our first Geelong Design Week. We received an overwhelming response from young and indigenous artists, to major international collaborations led by Deakin University. This reflects a real appetite from our creative community for the opportunity to showcase, celebrate and collaborate. As we grow this event it will be an important springboard for inviting collaborations from other international cities, particularly our neighbours in the Asia pacific region.

Geelong has already been delivering a range of home grown events, where international talent has participated including Mountain to Mouth (Geelong's extreme arts walk) and Geelong After Dark. Our greatest creative export is Back to Back Theatre, a professional inclusive theatre company supporting artists with intellectual disabilities that tour globally.

Through Deakin University and Gordon TAFE both headquartered in Geelong, there are ongoing opportunities for mobilising creative talents through formal learning, study exchanges and graduate positons locally and internationally.

Direct support for Entrepreneurialism. We know that delivering the right environment with access to mentoring, training, funding and expertise goes a long way to supporting a buoyant entrepreneurial ecosystem. Within our community there are opportunities to participate in a number of formal accelerator programs and dedicated initiatives for entrepreneurs – specifically for those with creative talents, social enterprises, micro businesses (many run by women), secondary school students, advanced manufacturing and University graduates.

Justin O'Connor, University of South Australia.
Entrepreneurship has become a little like 'creativity', a broad sweeping term signifying something positive, but also making a strong negative of 'lacking in creativity' or 'entrepreneurship'. When a term gains such power it tends to become meaninglessly applied to everything, and at the same time very difficult to criticise. So, it is worth trying to unpick the term so as to be clear exactly what we are talking about. I don't want to go to some dictionary definition – 'to undertake' but also to 'go between' etc. – but rather start with the assertion that its current usage goes back to the guy who also managed to link 'creativity' to the world of business: Joseph Schumpeter.

Struggling with the post-New Deal, Keynesian social democratic world, and the global rise of Communist states, where large corporations were run by managers or indeed, by state-employed officials, Schumpeter tried to defend the historical mission of Capitalism. Entrepreneurs were more than just marginal figures, or rather, it was in these margins that entrepreneurs, sought out new products, new markets, new ways of doing business. The 'animal spirits' of capitalism lived on at the margins! Marx had predicted capitalism would run into a brick wall (falling rate of profit); managerial capitalism hoped to be able to avoid this by careful macro-economic management. For Schumpeter the latter could not hope to solve Marx's problem; but capitalism was not doomed because in the margins the entrepreneurs were burrowing away with their new business models. And, as the corporations began to stall and calcify, the new markets, new ways would tip them over the cliff, and occupy their place, commanding immense profits in the new markets in which they had 'first mover advantage'

This process, Schumpeter suggested, was 'creative destruction', and it thus linked capitalist growth with that Faustian-Promethean element it had in its early days when it was 'red in tooth and claw'. Schumpeter was marginal until the neoliberal revolution began to bite in the 1970s. There was the 'knowledge economy' and the growing emphasis on 'innovation'; there was the political movement which saw 'small businesses' as the unsung heroes caught between the big corporations and the big unions, thirsting for deregulation; and there was the image of the counter-cultural outsider, the maverick, the rule-breaker, the bringer of creative destruction. The entrepreneur thus hit the zeitgeist; it exploded or "went viral" with the arrival of the Californian tech heroes who, from their garages and ad hoc labs completely change the face of – or as we say now "disrupted' - capitalism as we know it.

What has all that to do with the cultural economy? Well, perhaps the answer is already clear. The rise of the 'creative industries' was an attempt to apply Schumpeter to culture. If in the 1970s business borrowed from the counter-culture – "bourgeoise bohemians" etc. – in the 1990s culture borrowed from the Schumpeterian business world. Creative industries were bottom-up, grassroots, working in flat-hierarchies and fluid project teams in innovative milieu bound by a commitment to directing creativity to commercial ends – that is, innovation. The classic image of the artist who refused the distinction between art and life, whose work is a life passion, merges with that of the new ideal subject of the new economy. Breaking the 9-5, not fixed in one trade or skill, shrugging off boss, a self-made person who builds a career through a kaleidoscopic portfolio. They become, as Michel Foucault suggested, 'entrepreneurs of the self', investing in their own human capital. Not only that but creative entrepreneurs – as they became known – were cutting edge, both in how they operated and what they produced.

This creative entrepreneurial imaginary had great appeal outside of the Global North where it began. In developing countries the promise of a leap-frog development to a new creative economy based on human capital was attractive. In the Asia-Pacific, especially after the shock of the 1997 Financial Crisis, it seemed to suggest a new way forward. And many in the region, especially the younger ones, saw this grassroots dynamic, challenging older hierarchies and bringing contemporary culture to the heart of economic development.

But I would like to strike a note of caution. For the creative industries, or economy, is not built on entrepreneurs. It is built on artists or cultural workers. It is dominated by large scale global corporations, not just the old Schumpeterian mavericks who now control much of the globe, but the long-standing cultural industries built since the 1920s who are still there. Which is not to say countries such as Japan, South Korea, India and of course the new powerhouse of China have not made headway. But they have not done so through creative entrepreneurship so much as classic state-supported industry development.

What I would like to see is the culture being brought back here. The circulation of ideas that has always been so important to this region, has been carried by artists, by cultural workers, and remains so important for our intercultural dialogue. There are many pressing problems as waves of a new kind of nationalism sweep the region, and keeping ideas – and images, texts, sounds, objects, values, feelings, forms – circulating and exchanging seems to me crucial. Trade has always been an adjunct to the circulation of ideas – Marco Polo is the classic European image – and the 'silk road' more generally expresses this. But this does not necessarily mean that commercial cultures will always carry ideas. As we know, they can also stifle these ideas, and drive others out. So to me, we have to separate entrepreneurship from artists or cultural workers. One can be both, but they are not the same thing. Which is to say, culture is an economy, but its primary value lies in its cultural not its economic value

Xin Gu, Monash University, Australia, Expert, UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression
Artificial Intelligence and Women Creative Entrepreneurs in the Asia Pacific. The World Economic Forum's *2018 The Global Gender Gap Report*, for the first time, included Artificial intelligence (AI) as skills gender

gaps in its thematic dimensions. This is raised in the recognition that despite some significant progress in closing the global gender gap, fewer women are participating fully in the workforce and this is largely due to the rise of new technologies like AI. Identified as a key marker of change in shaping future workforce, AI is also predicted to be a main cause for widening gender gaps in the creative industries undergoing rapid technological changes.

The key problem with technology solutions like AI is that they reflect rather than detract deeper social and cultural bias of those who create them. This is why perhaps we should not be so surprised by the association of three top AI inventions in the world in 2018 – 'sexbots', 'killer robots' and female voiced 'servant robots', reflecting the patriarchal world we inhabit. Aside from the equity issue, the report also identified that only 22% of the world's AI professionals are women. That is, male AI professionals outnumber females in the adoption of AI skills in building their business portfolios.

In CCI, supporting women entrepreneurs in adopting new technologies in IoT and Blockchains is critical to ensure women's participation in the future. To achieve this, we need to understand barriers experienced by women entrepreneurs in the sector in the region. Lack of enabling environment, lack of adequate technology education and training and lack of alternative financing system and networking opportunities in tech sector are just some of the challenges.

Different social and cultural norms also influence types of women start-ups and entrepreneurs associated with AI. Coding Mums in Indonesia is a good example of broadening participation in the creative tech sector based on community support and peer learning rather than through economic means.

Manawa Udy,
Mihi (greeting) E tipu e rea
Every living thing has an ideal environment in which they will thrive, every creature, every plant, every Human. Building confidence, developing entrepreneurialism and amplifying Innovation in young people, women and indigenous peoples, those who are the most disadvantaged, most resilient, requires the right environments where they will thrive.

Take our natural environments, controlled by Atua, where conditions for excellent growth include good soil, sun, water, fertilizer and the right neighbours. Likewise, we indigenous people need our own environments to thrive, environments that are not the same as the power-hungry, money-driven, and image focused ones we are forced into.

Environments that focus on whanau (family), te taiao (our natural world) and kotahitanga (everyone rising together). I don't think I am an expert, I am still learning how to thrive, but I am building environments now and testing what works.

In May 2018 I started a social enterprise called Ngahere Communities - cultivating communities that enhance creativity and innovation by using collaborative spaces, co-designed programmes and common values.

We are based in the heart of South Auckland, a city of 560,000 that is associated with deprivation, crime and violence. It is a young population, and home to large numbers of Maori and Pasifika peoples, the same people who once navigated the great oceans, settled in new lands and learnt to thrive in their new environments.

But we are a colonized people, our history intertwined with explorers, whalers, settlers, governors and missionaries. Our language almost erased, our knowledge disregarded, our practices deemed barbaric. Our country, Aotearoa, is known for its purity and beauty, yet we are struggling with record numbers of

suicide, sexual violence and family violence, poverty and incarceration. We have lost our way...There is a weight that comes with those many years of oppression, a glass ceiling that's heavy and difficult to break.

Yet the courage and innovation of our ancestors lives within us, it's in our blood, it's in our wairua, our Spirit. This is the dawn of a new era, something special is happening, the world is changing and the role of the creative, the innovative and the entrepreneur is rising. Those courageous enough to travel to new digital lands, innovative enough to settle there and learn again to thrive, creative enough to not only master but invent now tools, entrepreneurial enough to create opportunities for all.

This is who we are, inside.

Ngahere Communities runs Te Haa o Manukau,
Creators : Digital Content Creators, Social Media, Mustard Seed
Entrepreneurs : Tukua, E-commerce
Innovators : Ngahere Communities - Studios, Online Gaming, Programmes, Businesses
HOW?
Te Haa o Manukau
- Partnerships : Share what you have with us, stop keeping it all to yourself.
- Trust . We will find a way, it may not be the way you go (Endeavor vs Waka) but we can get
there.
- Enabling . We don't need your expertise, we are our own experts

Teach the skill of mastery
Build the environments we know
When women are thriving
When young people are thriving
When indigenous peoples are thriving
We are no longer pressed against the glass ceiling, wedged between the calls of their ancestors, the beckoning of their futures and the realities of their dis-advantage.
When women are thriving
When young people are thriving
When indigenous peoples are thriving
We are heard and seen, we lead and are followed, we dream without limitation
When women are thriving
When young people are thriving
When indigenous peoples are thriving
Maybe the world will have what it has been missing, our big global challenges will become smaller, our darkness will become light.
E tipu, e rea, i nga ra o tou ao.