



Edinburgh International Culture Summit

24 to 26 August 2016

Wednesday 24 August 2016: Opening Ceremony

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Opening Ceremony

Wednesday 24 August 2016

[The Presiding Officer opened the Summit at 17:40]

Welcome to the Scottish Parliament

The Presiding Officer (Ken Macintosh): Good afternoon, distinguished guests and ministers.

Before we start, I would just like to reflect on the terrible news today about the earthquake that has struck and caused devastation in central Italy. The Hon Professor Antimo Cesaro, Italy's Under-Secretary of State in the Ministry of Cultural Heritage, Antiquities and Tourism, is representing his country here at the Summit, as is Carlo Perrotta, the Italian Consul General here in Edinburgh. I know that in the spirit of this Summit, which brings us all together, all of us here today will want to say that our sympathies and thoughts are with you and the people of Italy who have been affected by this tragedy.

Ladies and gentlemen, my name is Ken Macintosh MSP. As Presiding Officer, it is my pleasure and I am delighted and honoured to welcome you to the Scottish Parliament and to the 2016 Edinburgh International Culture Summit.

I hope that you enjoy and take inspiration from your surroundings this week. This beautiful building was designed by Spanish architect Enric Miralles, drawing on the Scottish landscape, the flower paintings of Charles Rennie Mackintosh and the upturned fishing boats that are still to be seen along our vast and occasionally spectacular coastline.

The Parliament building itself has become a cultural icon here in Scotland. As he developed the design, Miralles said that it was a "building growing out of the land."

His architecture and the Parliament itself in turn provoked our national poet, the then Scots makar Edwin Morgan, to write the poem "Open the Doors", which took the same theme and extended it, by linking it to the people of the land and how our doors must be open to those people.

I therefore hope that you agree that this is a fitting venue for you and for all our guests from around the world to gather in to explore the unique role that arts and culture play, as a form of exchange to build trust between people, cultures and nations.

Thomas Carlyle, a Scottish philosopher from the Enlightenment era, said:

"Culture is the process by which a person becomes all that they were created capable of being."

You do not need me to tell you that culture has the potential to be a force for positive change and to make a huge economic impact; all you have to do is walk down this city's Royal Mile right now to witness the positive impact of Edinburgh's festivals.

Culture is essential to our sense of wellbeing and self-worth. It is often what defines us as nations and as individuals within those nations. It is at the very core of who we are and what we do. Mahatma Gandhi famously said:

"A nation's culture resides in the hearts and in the soul of its people."

Here in the Scottish Parliament, we try to play our part in promoting and supporting culture. At the moment, we have a fantastic photographic exhibition by Scotland's own Harry Benson CBE. The exhibition includes photographs of every US President from Eisenhower to Obama—and, I may add, pictures of Hillary Clinton and Donald Trump. It also includes extensive images of the civil rights movement in America and 1960s and 1970s public protests for women's rights and both for and against the war in Vietnam.

When you came into the building, you might have glimpsed, just outside the entrance, the Kelpies maquettes. These are steel sculptures of horses' heads, handcrafted by renowned Scottish sculptor Andy Scott. They were made as models for the world's largest equine sculptures, the Kelpies, a 300-tonne public artwork located in the Helix park, in the Falkirk area of Scotland. The Kelpies are monuments to the significance of Clydesdale horses to that area and the lost industries that once thrived there.

We are conscious of the positive role that the Scottish Parliament can play; I am also conscious of the interaction between politics and culture. Governments often do what they can to support the arts but, however beneficial and vital we believe music, sculpture and literature to be, it is difficult to compete for resources with other vital public services.

However positive culture can be as a force for good, for our sense of identity and for mutual understanding, it can also be divisive. It can be a symbol of national oppression, or—as we are seeing in the current trial over the cultural damage wrought on Timbuktu—a target for opponents.

The overarching theme of this year's summit is "Culture—Building Resilient Communities", so we very much want to focus on the positive, reflecting the Summit's belief in the capacity of the arts and culture to foster common bonds between nations, states and cities. To achieve this, over the next few days we will focus on three interlinked policy

strands: culture and heritage; culture and economics; and culture and participation.

In between, I hope that you will make the most of the celebration of the arts that is Edinburgh in August, and take advantage of new opportunities for cultural exchanges, collaborations and friendships.

Once again, welcome to the Scottish Parliament. I do hope that you have a very productive and, more importantly, a very enjoyable time here. Thank you. [*Applause.*]

Welcome to the 2016 Edinburgh International Culture Summit

The Presiding Officer: I invite the Cabinet Secretary for Culture, Tourism and External Affairs, Fiona Hyslop MSP, to welcome participants and guests to Summit 2016 on behalf of the Scottish Government.

17:47

Fiona Hyslop (Cabinet Secretary for Culture, Tourism and External Affairs, Scottish Government): Thank you, Presiding Officer.

Ladies and gentlemen, ministers and ambassadors, the last time I was in this chamber was in July, when the Queen formally opened the fifth session of the Scottish Parliament. That opening ceremony was in some ways more a cultural celebration than a political occasion. We had some wonderful performances by the National Youth Choir of Scotland, our Royal Scottish National Orchestra ensemble and the Scottish Youth Theatre. For me, one of the highlights was the reading of a new poem by Jackie Kay, Scotland's makar—our national poet—which she will perform at the opening dinner later this evening.

I think that the importance that the Scottish Parliament and Scottish Government attach to culture, which was so obvious from that opening ceremony in July, says something important about modern Scotland. We are a nation that cherishes culture. If you get a chance to read the quotations that are carved into the Canongate wall of this Parliament building, on the Royal Mile, you will see that poetry is literally built into the bricks of the national Parliament.

We are proud of the great writers and artists of our past, and we are proud of the vibrancy, diversity and excellence of our contemporary arts scene. You will all get a chance to experience that vibrancy, diversity and excellence in the days ahead. In August, Edinburgh hosts the largest celebration of the arts anywhere on the planet. In the Fringe and International Festival alone, there are more than 50,000 performances of more than 3,000 shows from 48 countries. Throughout the year, audience figures for all 12 of Edinburgh's festivals total more than 4.5 million—the equivalent of a World Cup, but we get that every single year.

The festivals are wonderful in their own right. In Edinburgh right now you can sense the energy and excitement on virtually every street corner. The festivals also speak deeply to Scotland's enduring sense of internationalism. They showcase the best of Scotland to the world and

they enable us to experience the best of international culture.

That sense of internationalism is valuable at all times. It has been part of the purpose of the Edinburgh International Festival ever since it was established in 1947, in the wake of world war two, and of course it feels hugely important now, when the United Kingdom—despite Scotland’s vote to remain—is set to leave the European Union.

We are more determined than ever to show that we remain a welcoming and inclusive society. Therefore, the festivals are not just a fantastic celebration of art in all its forms; they also demonstrate, celebrate and strengthen a sense of internationalism that we hold dear. That internationalism is why, on behalf of the Scottish Government, I helped establish—with our key partners—the Edinburgh International Culture Summit in 2012, and it is why we have held further summits in 2014 and now in 2016.

I am very grateful to you, Presiding Officer, and your parliamentary colleagues for their help in organising the event. I also want to thank the Scottish Government’s other partners. In a moment, you will hear from Matt Hancock, the UK Government’s Minister of State for Digital and Culture. The British Council and the Edinburgh International Festival have also been very important partners right from the start, and I want to thank all of them for their efforts in bringing all of you, and the world you bring with you, here. Most of all, though, I want to give my thanks to all of you for coming to Edinburgh and to Scotland.

I referred earlier to the Jackie Kay poem, “Threshold”, which she will perform later this evening. It ends with these lines, which are repeated in a number of different languages:

“It takes more than one language to tell a story ...
Welcome ...
One language is never enough”.

The 41 delegations here today bring to the summit a multitude of languages, stories and experiences. My hope is that, by sharing just some of them, we can learn a huge amount from one another and can generate ideas, gain insights and make connections, and that, by doing that, we can help one another in our shared mission to celebrate the arts, to promote international understanding and to ensure that culture enriches and acts as a bridge between the lives of all peoples.

So, welcome. I am sure that you will enjoy the summit, which I hope is productive. Above all, I hope that you have a wonderful time while you are here in Scotland. Enjoy one another’s company, enjoy our capital city and enjoy what, together, we can all bring to the world. [*Applause.*]

The Presiding Officer: Thank you, cabinet secretary. To welcome guests and participants on

behalf of the UK Government, I now call the Rt Hon Matt Hancock MP, Minister of State for Digital and Culture at the Department for Culture, Media and Sport.

17:52

Rt Hon Matt Hancock (Minister of State for Digital and Culture, UK Government): Thank you very much. From the heart of Edinburgh, on behalf of the UK Government, I welcome all participants to the Edinburgh International Culture Summit.

I thank Fiona Hyslop for the work that she has done over the past few years in establishing the Summit. I also thank Sir Ciarán Devane and the British Council for their work, and Sir Jonathan Mills, who has worked so hard to make these Summits a success.

We come here in a wonderful month for the city of Edinburgh. Anybody who comes to Edinburgh can see that it is an exciting city, a proudly Scottish city, a British city and—perhaps most of all—a global city whose 12 festivals demonstrate to the world the creative impetus that exists here and in this country. For centuries, Edinburgh has sent out around the world a multitude of people at the cutting edge of culture, innovation and exploration—people such as Thomas Carlyle and Alexander Graham Bell.

That is important for two reasons, the first of which is the economic one. The creative industries in the UK are responsible for more than 4 million jobs and more than £200 billion of value, and they are one of the most rapidly growing parts of our economy. They employ people of all ages, and at this Summit it is relevant to welcome the younger participants, who are playing such a central role.

However, that economic value is not all—in fact, it is perhaps not as important as the social and the human value. Britain is an outward and optimistic country that is engaged with and open to the world. It is in that spirit that we welcome you all here. The task now is to make sure that we use the arts and culture to demonstrate the social glue that binds us together and, domestically, to spread culture and access to culture to all parts of the country, not just to the heights of London and Edinburgh, and to all people, not just to the affluent, thereby building the strength of communities and building that social glue.

We are talking not just about culture within one country, because culture transcends borders. Globally, Britain’s culture has shaped its role in the world and its identity. Culture is about binding humanity in mutual understanding and appreciation, and celebrating that which brings us together rather than concentrating on that which divides us. Let that be the spirit of this summit, and

let us work to promote that spirit here in Edinburgh and the world over. [*Applause.*]

The Presiding Officer: Thank you, Mr Hancock.

Special Address: Youssou N'Dour

17:56

The Presiding Officer (Ken Macintosh): I would like to update the Summit on a slight change to the programme. I have the real pleasure of inviting Youssou N'Dour to address the Summit. Youssou N'Dour is the former Minister of Culture in Senegal as well as a world-renowned musician. He has collaborated with artists as diverse as Branford Marsalis, Tracy Chapman, Ryuichi Sakamoto, Lou Reed, Peter Gabriel, Sting and Bruce Springsteen. In order to facilitate the passing on of Youssou N'Dour's vast experience and knowledge, he will address you in French and the format of his address will be an interview.

I am delighted to welcome Emmanuel Cocher, Consul General for France, who will ask Youssou N'Dour questions in French. Their conversation will be translated simultaneously, so I suggest that those who require to listen to the translation put their headsets on now.

Emmanuel Cocher (Consul General of France in Edinburgh): I welcome to Edinburgh Youssou N'Dour, who at the same time as being one of the most famous and widely acclaimed international musicians is a senior politician who still holds senior positions in his country, Senegal. We will conduct this conversation in French.

Emmanuel Cocher continued in French and the following is a simultaneous interpretation.

Before this Cultural Summit, what is your message on culture and its relationship with politics from your perspective, as a politician in your own right? You are probably the only person who has held high office in both politics and culture. Perhaps even above and beyond your own artistic exercises, you have played an important role in culture and you are now in politics in your own country.

Youssou N'Dour (Musician and Former Minister of Culture, Senegal): (*simultaneous interpretation*) Thank you very much for facilitating this meeting. It is a great honour to share my experience with everyone who is here. It is incredibly fortunate that we are having this conversation about culture, because it presents advantages for our own lives and for the cultural economy.

I would describe the economy and culture as train rails—without the rails, the train does not work. Of course we need cultural content; we also need to be economically supported. For the train to work, we need both rails. The first rail is the

cultural content and the other rail is the economics of culture.

Emmanuel Cocher: (*simultaneous interpretation*) That brings us to the need to get involved in culture and to have a commitment to promoting culture. How does culture contribute to development when we have those two rails?

Youssou N'Dour: (*simultaneous interpretation*) We can see culture as an advantage. It enriches in its own right; it is not an obstacle. Many continents and countries are beginning to close in on themselves, but we need to understand that the world is enriched when we get involved in culture.

We need to thank all the entrepreneurs and philanthropists who have supported culture and contributed to the cultures that we have today. Having the economic means to get involved in culture is important. We need to look after and support culture. We cannot really get away from the economic importance of supporting culture.

Emmanuel Cocher: (*simultaneous interpretation*) You are from Senegal, which has a cultural industry that is having a major effect on the country. We can really talk about that industrial impact. How did that happen?

Youssou N'Dour: (*simultaneous interpretation*) As the minister for culture, I found that a lot of things were missing in the country, which had an impact on the major cultural actors. If the cultural creators are in extreme poverty, they cannot create. If they cannot create any more, that is a catastrophe. Maybe that is not obvious and people cannot see it, but we can feel it. We need to work for reforms that allow cultural actors to live their lives stably, so that we can contribute to their creations.

Emmanuel Cocher: (*simultaneous interpretation*) We have seen an economic impact that goes beyond borders. The great promoters of African music are known around the world. What is at the root of your success as an exporter and as an ambassador?

Youssou N'Dour: (*simultaneous interpretation*) It is all about driving the roots deep. That brings together who I am, what I have and what I do and it opens me up to others. We understand that, in what we call the explosion of the music world, people must see that everything that I do comes from me.

Emmanuel Cocher: (*simultaneous interpretation*) The internationalisation has been rooted in specific countries. What has made that difficult?

Youssou N'Dour: (*simultaneous interpretation*) We think that, when we open up, we will lose something, but actually we gain and come closer.

Emmanuel Cocher: (*simultaneous interpretation*) What impact does talented people moving around have on today's cultural economics? How do you convince people to stay connected to the country that they came from when there are many opportunities abroad and talented people can travel?

Youssou N'Dour: (*simultaneous interpretation*) I spoke about co-operation with France, which gives cultural actors the opportunity to travel. I can talk about the difficulty of travelling as an artist. To come here to Britain, people need to present their passport and wait three weeks for a visa, which they do not know whether they will get. That is just to come here to talk about culture. The position is the same for other countries. Measures have been brought in for security, but that does cultural actors no good.

Emmanuel Cocher: (*simultaneous interpretation*) You talk about cultural actors being able to travel, but what about capital being able to travel beyond borders?

Youssou N'Dour: (*simultaneous interpretation*) Investment needs to grow, and that is where Parliaments and decision making come into play. If we lose the meaning of our existence, we lose everything—even what we are now and what we want to be—so we end up having to ask the United Nations. Forums such as the one that we have here in Edinburgh are very rare in allowing us to talk to all the people who are involved in decision making.

Emmanuel Cocher: (*simultaneous interpretation*) You have talked about the difficult choices that have to be made in politics and economics. What do you think are the best arguments for convincing people to invest in culture when people have differing priorities and Governments have different pressures on them?

Youssou N'Dour: (*simultaneous interpretation*) They need to see it as an investment. When we talk about balancing budgets, we need to see cultural actors as people who can change things. When I was the minister for culture, I was not there to convince people; I was there to invest in people. When we talk about budgets, we need to talk about getting people rooted and grounded in their own country, and we should talk about investing in cultural actors. We must look at reforms and begin to model cultural politics to show people the economic importance of culture and how culture and economics are two rails, both of which we need.

Emmanuel Cocher: (*simultaneous interpretation*) We are talking about education and the priorities of economics and culture. How does culture come into education?

Youssou N'Dour: *(simultaneous interpretation)*
We need to see education as the basic level. If we leave culture out of education, we end up losing culture. If the working language in our countries is one that came into use only because of colonisation, and if we speak other languages in our homes, that shows us that we need to do something. Education is the basis of everything.

Emmanuel Cocher: *(simultaneous interpretation)* So it is a question of linguistic and cultural diversity. Are you in favour of preserving that diversity?

Youssou N'Dour: *(simultaneous interpretation)*
That is not happening everywhere. Children who are born in Scotland or England know one language. In our country, children speak one language to their mum and, at seven years old when they go to school, they learn another language in order that they can even work. Right from the start, there is a balancing act to be done across the entire scope of society. The people who are in charge of Governments need to do something really special in education, and there are more possibilities in some areas than in others. People who are born here speak English and work in English. In Senegal, people speak Wolof at home and work in French. You can see why it is difficult.

Emmanuel Cocher: *(simultaneous interpretation)* In terms of the sustainable impact of culture, what are the priorities at an international level?

Youssou N'Dour: *(simultaneous interpretation)*
Reforms are the absolute priority. At the highest level, we need to think about reform. We must get rid of debts—we saw everyone campaigning to get rid of debts in 2000, which was good—and we have tried lots of things to get there. There has also been lots of work to reduce the incidence of AIDS and other diseases. Now we need to keep arguing for and speaking about the importance of culture and education.

Emmanuel Cocher: *(simultaneous interpretation)* This evening, you are going to play the largest concert hall in Edinburgh. We wish you a lovely stay in Scotland. Thank you for your contribution. *[Applause.]*

The Presiding Officer: I thank Youssou N'Dour and Emmanuel Cocher.

Final Speech from “James III: The True Mirror” (“The James Plays”)

18:11

The Presiding Officer (Ken Macintosh): For those who are from far afield—and, perhaps, as a reminder to those from Scotland—we will now hear a flavour of Scotland’s proud history and heritage. Please welcome one of our finest actresses, Beth Marshall, to read the final speech from “James III: The True Mirror”, which is the third of “The James Plays” by Rona Munro. That outstanding trilogy charts Scotland’s history over the reigns of James I, James II and James III, from 1406 to 1488. The plays, which were commissioned by the Edinburgh International Festival and the National Theatre of Scotland, were first performed at the Edinburgh International Festival in 2014.

Beth Marshall read from “James III: The True Mirror” by Rona Munro.

[Applause.]

The Presiding Officer: Thank you, Beth. That was wonderful—even the unparliamentary language.

Introduction to Summit 2016 Programme

The Presiding Officer (Ken Macintosh): I now invite Sir Jonathan Mills to introduce the 2016 Summit programme. He has been the director of various festivals in Australia and, more recently, here in Edinburgh. In addition to his role as a visiting professor at the University of Edinburgh, he is currently the programme director for the Summit.

18:18

Sir Jonathan Mills (Programme Director, Edinburgh International Culture Summit): Your excellencies, ladies and gentlemen—I add my warm welcome to those of the Presiding Officer of this Parliament, the Cabinet Secretary for Culture, Tourism and External Affairs and the UK’s Minister of State for Digital and Culture.

The theme of the Summit this year—“Culture: Building Resilient Communities”—reflects a strong belief in the vital role that culture plays in the life of any successful community. I believe that culture is a prism through which to perceive the equilibrium of any society. The stories that we choose to tell about ourselves reflect our ambitions and values, and have an inestimable impact on the cohesiveness and liveliness of the world that we seek to create.

I make that claim while acknowledging that how one defines success is often a matter of cultural, environmental and linguistic differences. Human societies are, by their very nature and origins, extremely complicated and often contradictory entities. They are, quite simply, as paradoxical as each and every one of us who is here today—hard to fathom and almost impossible to define.

When the then President of Timor-Leste, Xanana Gusmão, addressed the Summit in 2012, he declared that having returned from years of exile and having just been elected the first President of East Timor, in contemplating a future for his young nation it was not viable or desirable to build a country sector by sector and in a piecemeal way, a bit at a time, by focusing on transport before education and on health before habitation. He saw that his role was to do something much more fundamental: to build a community where none existed. After years of war and conflict, there was an imperative to foster a sense of purpose and personal commitment within society, to encourage people to have a sense of pride in their community and to nurture a spirit of good will and optimism, while at the same time building roads, schools, hospitals and houses. Without confidence and hope, nothing could change and nothing was likely to endure.

As a poet, Xanana perceived that an essential and rather direct route to achieving that confidence and optimism might be found in the traces of one’s art, painting and sculpture, the pulses of dance and music, the spectacle of opera, the fantasy of poetry and the conflicts of drama—and, indeed, within the rituals of one’s spiritual beliefs. In his groundbreaking study “Making Democracy Work: Civic Traditions in Modern Italy”, the eminent political scientist Robert Putnam put it another way. He said:

“civil society creates wealth, wealth does not create a civil society”.

The Edinburgh International Culture Summit is hosted by a city in which for almost 70 years cultural relationships of the most diverse and intense kind have been initiated and nurtured. The decision to hold the Summit in August, during the Edinburgh International Festival, extends to you all the opportunity to engage directly with one of the most diverse and vibrant cultural celebrations in the world. As much as it is a Scottish initiative, it offers a genuinely international perspective, so I encourage you to embrace it as your festival—not just ours. Your presence is, indeed, an encouragement to the almost 25,000 artists from more than 70 nations who gather in the city every year to participate in the festivals.

The Summit invites you to contribute to a wide-ranging conversation across three interlinked topics. It invites you to consider the urgent social and political priorities of protecting and preserving environments of outstanding cultural and heritage importance for all humanity and throughout the entire world. It invites you to compare some of the economic opportunities and challenges facing a range of governments in a variety of financial circumstances and political contexts. It also invites you to recognise the best ways to ensure the greatest possible participation in cultural activities by all manner of citizens—young and old, directly and in person, or via digital platforms.

Surely, the very idea of participation touches the core of the rights and responsibilities of individuals and communities throughout the world. It is the right to be engaged, it is the opportunity to connect and it is the pleasure of participation. In devising a programme for the Summit, I was keen to cultivate a balance of voices representing multiple perspectives rather than a singular attitude, recommending that no continent or particular perspective should dominate the proceedings. I am delighted that 41 nations from very diverse parts of the world are represented here in this chamber.

In visiting Scotland, you are coming to a place where there is a strong emphasis on finding practical solutions to the many challenges that you face in your professional positions. We believe

that by sharing your perspectives openly and honestly, you will create the opportunity for each participant to identify ideas and solutions that you have tried and tested and which might be readily adaptable their particular contexts—we hope, with equally positive results. The Summit is in two parts: a series of short presentations here in the debating chamber of the Scottish Parliament, which will become the impetus for longer discussions and debates in which you will participate in private session.

On behalf of the Summit partners—the British Council, the Edinburgh International Festival, the UK Government, the Scottish Government and the Scottish Parliament—I thank Sir Angus Grossart and the trustees of the Edinburgh International Culture Summit Foundation, which is the independent charity that was established to support the work of the Summit. I acknowledge all our corporate, philanthropic and individual supporters: Aberdeen Asset Management, Baillie Gifford, the Binks Trust, Sir Ewan and Lady Brown, the Dunard Fund, Dundas Global Investors, Edinburgh Partners, Sir Angus and Lady Grossart and Flure Grossart, and the Morton Charitable Trust. I also acknowledge the collaborations and contributions of our knowledge partners: the Aga Khan Trust for Culture, Edinburgh World Heritage, the Center for Public Diplomacy at the University of Southern California and the World Heritage Institute of Training and Research for the Asia and the Pacific Region—WHITR-AP—under the auspices of UNESCO.

I am particularly delighted that this year, for the first time, we are able to host a programme for young leaders, as part of the Summit. I thank Creative Scotland, the City of Edinburgh Council, the European Festivals Association and its Festival Academy, the European Youth Forum and the Scottish Graduate School for Arts and Humanities for their support of this important initiative.

I wish you well in your deliberations during the Summit and hope that all of us who participate in this year's Summit will leave here with a renewed enthusiasm for making the case for culture—not merely as a reinforcement of the status quo, but as an essential enlargement of the circumstances in which we imagine our lives. [*Applause.*]

The Presiding Officer: Thank you for that introduction, Sir Jonathan. Tomorrow, we will reconvene here for the first of our plenary sessions, in which we will hear three speakers addressing the first of the three themes for Summit 2016 before we break out for individual policy discussions. The pattern will be repeated in the afternoon.

Session closed at 18:27.

