

Dr Hartley: It's my great pleasure to welcome to the stage distinguished professor Genevieve Bell. I think we all know Genevieve well, but she is ... Just to remind you, she's the director of the Autonomy Agency and Assurance Institute, the 3A Institute. She's the Florence Violet McKenzie Chair and distinguished professor at the Australian National University, and a Vice President and senior fellow at Intel Corporation.

Dr Hartley: The 3A Institute has the mission of building a new applied science around the management of artificial intelligence, data technology, and their impact on humanity. So it's really appropriate that we have someone of immense skills in those areas tonight. Genevieve is ideally placed to lead that work. She's a cultural anthropologist, a technologist and futurist, and best known for her work at the intersection of cultural practice and technology development.

Dr Hartley: I'm sure in [inaudible 00:01:05] of the public, what is highly acclaimed Boyer lectures for 2017, which was really fascinating. And she's investigated what some means to be human and Australian in a digital world. Just because that's not enough to fill her day, she's also the Non-Executive Director of the Commonwealth Bank where she has literally left that meeting after three days of board meetings to come here tonight.

Dr Hartley: She's a member, as the minister said, of the Prime Minister's National Science and Technology Council and we are very proud to say she's a fellow of this academy. Ladies and gentlemen, would you please welcome Professor Genevieve Bell.

Genevieve Bell: These are wonderful events where we get to celebrate each other's accomplishments and the wonderful things that we do and tell a whole lot of stories, and I want to add some stories to that collection. I also wanted to begin by acknowledging that we meet on the traditional lands of the Gadigal and Euro people and pay my respects to the elders past and present and to the leaders emerging.

Genevieve Bell: I know it's really tempting to think about that as a ritual that we begin many events with, but I also think it's a responsibility and a privilege that we have. I'm really struck on nights and days when I get to talk about the future and about technology and innovation that we're also doing that in a place where people have been creating technical systems and innovating for 40 to 60,000 years.

Genevieve Bell: In December of this last year, I took myself up to the town of Barwon on the New South Wales, Queensland border to go visit an archeological site there on the river, the Barwon river. There is a set of fish weirs that take the river down about a hundred meters over a kilometer distance. It's nine stone weirs, they were designed to change the way the water moved to be able to store fish, big and little, to be able to keep certain kinds of fish in clear, cool running water so that you could feed people as they gathered there, in a place that was both a of rivers and a meeting of cultures.

Genevieve Bell: That site, archeologists think, is 40,000 years old. The last time we have its recorded use is in the 1930s. For any of you in this room who have built a technical system, imagine you'd build something that lasted 40,000 years. It's kind of extraordinary, and it's amazing for me to think about when we celebrate innovation and technology and engineering in Australia, we're doing it against that backdrop, not just the backdrop of this room, but the backdrop of 40,000 years of continuous human ingenuity and innovation.

Genevieve Bell: And in some ways that beginning should tell you, I'm an unlikely fellow of this academy. As Margaret said, I'm a cultural anthropologist by training. I have a PhD from Stanford. I ended up in the technology field because I met a man in a bar.

Genevieve Bell: This means I should never give anyone career advice. I will, however, if you ask me nicely, tell you the name of the bar later. But it was 1998, I had finished my PhD at Stanford and I was on the faculty teaching and thinking about what would come next in my life. And the man in the bar changed the course of my life by asking me a very simple question. He asked me what I did. I said, "I was an anthropologist." He said, "What's that?" I'm sure some of you are asking yourself that same question right now. I said, "I studied people." He said, "Why?" I possibly should have guessed at that point he was an engineer, because my father is an engineer and so are both of my grandfathers, and I knew the type.

Genevieve Bell: I persevered and said, "I study people because I thought they were interesting." He said, "What do you do with that?" I was like, "This is a really hard conversation." And I smiled really sweetly and said "I was a professor," and he looked at me and said, "Couldn't you do more?" And I thought, "Yes, I could stop talking to you." And so I did.

Genevieve Bell: And I thought no more of that conversation until he called me at my home the next day. Now, this was somewhat unusual because I hadn't given him my phone number, because my mother, who was an eminently sensible person had told me not to give my number to strange men in bars. And he had absolutely qualified. And so it was odd to contemplate how he had gotten my phone number, because we're talking 1998.

Genevieve Bell: So before LinkedIn and Facebook and Twitter and Tinder, and even before Google. So these days, where you open up the nice white box on the Internet and type "redheaded Australian anthropologist," I am the first search term returned. I'd like to say I worked out how to hack at least one algorithm in my life. But in 1998, my new friend Bob did it the old fashioned way. He called every anthropology department in the Bay Area asking for a redheaded Australian. And the secretary of the Stanford Anthropology department said, "Oh, do you mean Genevieve? Would you like her home phone number?"

Genevieve Bell: So the reality is I got my start in the tech sector because, well, I hang around in bars and Stanford had bad privacy practices. I kept my job in Silicon Valley because it was the most extraordinary place to be, in the most extraordinary period of time to be there. I was lucky enough to know Andy Grove and Gordon Moore. I was lucky enough to see companies being invented that are now household names. And part of what it left me with was a remarkable appreciation of both the hero stories we tell about innovation and then the ones we don't remember quite so well.

Genevieve Bell: And so what I wanted to do for the last little bit of time I'm on stage here is tell you six stories about innovators and inventions and remind you about why every single one of you in this room, not just the award winners, are part of that set of stories. But for the award winners in particular, I wanted to tell you a little bit about the Pantheon of amazing people that you are joining, and about what it means to be someone who is innovative.

Genevieve Bell: And because I was thinking about how best to give a talk. I brought props. I have a light bulb, literally a light bulb. It's actually quite hard to get a light bulb in 2019. So if I'm holding up a light bulb, I'm obviously thinking about one inventor in particular, Thomas Edison. This is the interactive part of the program. You are correct. Thomas Edison. Thomas Edison, remarkable man. Many of us know, American inventor, had over a thousand patents, created one of the very first R&D labs we would recognize. He created and built a building in Menlo Park in New Jersey. It was two stories high. He insisted people be there 24 hours a day.

Genevieve Bell: He brought in food. He put the physicists on one floor and the chemists on the other. Kieran, I'm looking at you. I don't know what that says about physics or chemistry, but I know you can't keep them both on the same floor. He suggested it was important to solve big problems. He encouraged creative and disruptive thinking, and there are many things in our world that Edison helped bring into existence. The light bulb, the phonograph player, early experiments in film, the entire notion of an electrical grid.

Genevieve Bell: He didn't invent light bulbs, but he worked out how to innovate them into a business. But the story we never tell about Edison is in some ways the most instructive, because it's the one at the end of his life he often reflected on. So in 1880, Thomas Edison built a toy. It was called the talking doll. It was about this big. It cost two week's salary for the average middle class home in America. And it was the most remarkably innovative thing of its day.

Genevieve Bell: It had a miniaturized phonograph player inside its chest. He'd worked out how to take phonograph player down to a metal object, no bigger than this. He'd worked out how to imprint songs on a metal ring. He'd worked out how to have it triggered by a pull on the back of the doll's back. He'd worked out how to make metal chest of the doll act like an amplifier. So when you pulled the string on the back, it sang to you.

Genevieve Bell: It was a stunning failure. He sold about five before he had to pull it off the market. Because it turned out when you miniaturized a phonograph record and engraved on a metal ring lullabies, it sounded like something out of a horror movie. And the notion of a doll singing to you going twinkle, twinkle little star, made you think, "I should close the door to the basement now," and also, "I should probably put that thing outside."

Genevieve Bell: It was a market failure. It was an embarrassment to him in the time that he did it. He had made a big marketing play. It was in all the newspapers. It was Edison's latest creation and it tanked, utterly and completely. For all kinds of reasons. It wasn't because of the technical reasons. It was technically really quite sophisticated. It wasn't necessarily because it was badly integrated. It was actually really quite well-made and the pieces worked together.

Genevieve Bell: It failed in some ways because the technology wasn't ready for the application and because the market wasn't either. A hundred years later, we started to see talking dolls. Today, you can buy all kinds of things that talk. At that moment in time, he'd seen the future. He couldn't just quite get there. And when he would reflect on that moment later in life, what Edison would say about it was it taught him how to fail quickly and gracefully.

Genevieve Bell: And when I think about what it means to be innovative, one of the challenges is sometimes you don't succeed on the first try or the second try or the third try. And sometimes what you have to work out how to do is pick yourself up, learn your lessons, and move on. And I know it's hard to talk about failure as though it were a good thing. But for Edison, the notion of not having succeeded at something taught him more in many ways than what it meant to succeed at something.

Genevieve Bell: And so if there's the first kind of story I think we should tell about what it means to innovate is also letting ourselves have a little bit of room to get it wrong, and be able to pick ourselves up again and do it better the next time. So that's one story about innovation.

Genevieve Bell: Here's another, Marie Curie. Every woman who ever talks about women in science talks about Marie Curie, as well they should. She was remarkable. First woman to win a Nobel prize, only woman to win two. She changed the course of science, and in many ways, the 20th century. She unleashed a whole new set of elements and changed the way we thought about the periodic table. But there's a story about her that most of us don't know, that for me says something about what it means to be an innovator that is really, really telling and stark.

Genevieve Bell: So in 1914, World War 1 broke out in Europe. Curie at that point had two Nobel prizes. She had an office, she had a good gig, she could have kept out of it, but she looked at what was happening. She looked at the fact that the frontline of the war was remarkably close to where she was. And she thought about what she knew how to do. And she wanted to herself, if what she knew about radium

should convert into X-ray machines. And so she bought a reno truck and an owner's manual and she took the truck apart and she put it back together again a few times until she could work that piece out.

Genevieve Bell: She worked out what it took to take what she knew about X-ray technologies and make a portable X-ray machine. And in the backend of 1914, she drove that truck onto the battlefield with a portable X-ray machine in it. And over the arc of the next three years, she would equip 20 more trucks like that, 200 mobile units in base hospitals all over the front in Europe. Over the course of the war, a million soldiers were treated by the technology she created. She continued to drive those trucks herself.

Genevieve Bell: Her daughter drove trucks. She trained a whole generation of women to be truck drivers and X-ray technicians, and she didn't have to. And what it took to decide to take her knowledge and move it to a different domain, to skill herself up in a whole other place, to argue with people who thought it was a terrible idea. "Marie, just stay home and look at radium." Like, "What are you doing?" She was willing to take an idea and push it into a different space. She was willing to think that in order to do that she needed to learn the rules of that new space.

Genevieve Bell: She knew that making the knowledge applicable was as important as the knowledge itself, and she was willing to put herself literally in harm's way in order to make it matter. And because she knew she meant more than herself, she understood she was a symbol of something and if she was willing to stand on a frontline with a machine, someone else should too.

Genevieve Bell: Second lesson about being an innovator is that sometimes it takes moving sideways. Sometimes it takes knowing what you know and putting it in a different application space. Sometimes what it will take is being willing to put yourself on the line. I hope not like she had to, but of actually having to advocate for yourself and your innovation and to make it count, and to pick the places that your technology matters and to think about why it should care, And how it is that you want to litigate those arguments.

Genevieve Bell: To this day, she's never been recognized for that work. It's not part of the story we tell about her, but as far as I'm concerned, it's one of the most, in some ways, remarkable contributions in a woman whose life is genuinely remarkable.

Genevieve Bell: So had a light bulb, that was good. When I came in today, I said I needed two things, a light bulb and \$50. It's an interesting thing to ask the sound guys for, but they did give me 50 bucks, so Australian \$50 bill. You have to hold one of those up because on one side of that bill is a man named David Unaipon. David Unaipon was a Ngarrindjeri man. He was born in Port McLeay in South Australia in the last, well, two centuries ago now.

Genevieve Bell: He's the first aboriginal person to have published. He published in English the stories of his nation. He's one of the first aboriginal people that we know about

who had a series of patents, provisional, and many of them never granted, but he had a life as an innovator. He was particularly, wonderfully mesmerized by the notion of perpetual motion. He never made it obviously, but it was a quest that animated everything he did.

Genevieve Bell: And in his attempts to get to perpetual motion, he registered patents for helicopter technology based off the boomerang, ideas about centrifugal force, ideas about shearing blades for shearing clippers, which are still used today. And he was motivated by a single notion and a single, in some ways, thing he just couldn't let go of. And in order to keep chasing that goal, he found all these other things along the way and he documented them and he talked about them. And because he was an aboriginal man in a place and a time that didn't entirely know what to do with that, he had to find allies and colleagues and friends who would help get his ideas into circulation and help have him [inaudible 00:16:01].

Genevieve Bell: We have him on our money now. I don't think we always remember to talk about why, but part of what I think it means, story three, about being an innovator is that it's not just about what you know, but it's about who you know and what your relationships are. Who are the people around you? How are they invested in what you're doing? What will they do for you and with you? And what does it mean to quixotically chase something for your whole life?

Genevieve Bell: And while we sometimes dismiss that as foolishness, there's also a remarkable state of grace, I think, that is accomplished by being willing to single handedly and doggedly pursue one thing through the arc of your lifetime. We live in a world where it is very easy now to jump from idea to idea to idea. And there is something, I think, that requires a certain kind of steadfastness in pursuing a single idea over the arc of a lifetime.

Genevieve Bell: And part of the way we talk about innovation doesn't always do a good job of celebrating that piece. So if I want to think about some of you in the room who are single handedly and single-mindedly, doggedly pursuing something, do it for the arc of your lifetime. Not sure you'll get on the \$50 bill, but it has a certain kind of wonderfulness to it that ought to be celebrated when we think about what it means to be an innovator.

Genevieve Bell: Four story requires you closing your eyes for just a minute. So I need you to close your eyes. I need you to think about your kitchen. I'm hoping you've been in one recently. I'm going to assume you've all been in a kitchen at some point in the last week. I need you to in your mind, open the fridge door in that imaginary kitchen or your real kitchen, and on the inside door of that fridge above where you possibly have milk that you need to throw out, an orange juice that someone takes the lid off when it's empty and puts it back in, and all those things. At the top of that fridge door, there are two compartments, one that has little plastic divots to stick your eggs in. And the other that has a door on it for the butter. Those were invented by a person. Her name was Lillian Gilbreth.

Genevieve Bell: If you're still standing in that kitchen in your mind or you design that kitchen or you've ever renovated a house, someone will have explained to you the idea of the kitchen triangle. That the sink, the stove and the refrigerator should be in a kind of dimensional relationship to one another. All of those things were built by a woman named Lillian Gilbreth.

Genevieve Bell: Lillian was an industrial psychologist. She had two PhDs, one from Berkeley and one from Brown. She was married to John Gilbreth, who was Taylor's partner, so of Taylorism and manufacturing efficiencies. Lillian and John had 12 children together. Yeah, exactly. Six boys and six girls. John liked to use them for scientific experiments. He once filmed the removal of all 12 children's tonsils only at the end of the day to discover he hadn't taken the lens cap off. Lillian was, to say the least, aggravated, but this did not stop him attempting to do other things with those same children over the arc of time.

Genevieve Bell: The oldest of those children tells a series of stories about how his father used to conduct a household fire drill where he would ring a bell and expect the entire house to evacuate within five minutes or they'd have to do it again. Some of us know that story from the movie Cheaper by the Dozen, because that's actually the story based on the Gilbreth's life.

Genevieve Bell: After having 12 children and running his own efficiency business, Jon inconveniently dropped down dead. Lillian at this point had 12 children under the age of 18, and no job. That's not necessarily the best place to find yourself in in the 1930s. She took advantage of the fact that the world didn't have the most robust telecommunication system at that point, to claim that John was merely busy and she went on to set up the business and mostly ran it on his behalf for quite some time before anyone worked out that he was not so much busy as perpetually occupied.

Genevieve Bell: She spent a lot of time in that period in Japan doing what we know now was lean and agile methodologies. She worked for General Electric. And in the interwar period in this period after John's death, she started thinking about how to rationalize the kitchen. And she did it by watching 4,000 individual people in their kitchens, not all women, people, and by documenting everything they did. And she realized that when you watched people in their kitchens, all these things just didn't work really well.

Genevieve Bell: If you had all the appliances lined up on one wall, it was really inefficient because the counter was somewhere else. Things kept falling out of fridge door. And she realized that what she should do was start to drive change in all those objects. So she patented the egg compartment and the butter compartment. If you've ever used the garbage bin with a push pedal, that's one of Lillian's too.

Genevieve Bell: She had patents on the garbage disposal unit in the sink, the dishwasher, and a whole lot of other things in the kitchen. The thing about Lillian's story, the thing that's remarkable there, is you can make things that change the world and no

one will remember your name. And that may not be the worst thing ever, because what Lillian did was actually changed the way all of us have used our homes. All of us have inhabited our kitchens and she changed the way all of us, certainly in Australia, lived.

Genevieve Bell: And she did it by doing one thing really well, which was exquisitely understanding the people who she was making something for. She didn't imagine what it was like to be in the kitchen. She stood in kitchens, 4,000 of them. She paid an exquisite amount of attention to what it actually meant to be in a kitchen and to think about all the steps it went through to cook and to clean.

Genevieve Bell: She even paid attention to what it meant to design kitchens for people who weren't able bodied. As she was building out the kitchen triangle, she also rationalized the height at which countertops exist. So if you've ever been frustrated by the fact that that countertop is too high or too low, it's actually based on the average of Americans in the interwar period. She did, however, build the first adjustable countertops, designed to help returning vets from World War 1 who were missing limbs, be able to navigate the kitchen space.

Genevieve Bell: So sometimes you find the most perfect niche to go make a difference in, because you understand what's happening there exquisitely and perfectly, and you will make things that make a difference. And they may not call your name on stage, but you will have changed the lives of, in this case, millions and millions of people. So story number four. Sometimes you have to know your market and it doesn't necessarily mean we will know you, but we will touch your products every day.

Genevieve Bell: When Margaret introduced me, she gave the name of my chair Florence Violet McKenzie. I'm the first holder of that chair at the Australian National University. Florence Violet McKenzie was the first woman electrical engineer in Australia. She was a genuinely crazy woman, I think is probably the safest way to think about Florence. She was deeply obsessed with radios initially. She ran one of the very first shops selling radios in Australia, in Prahran in Melbourne.

Genevieve Bell: She ran and taught a series of schools that were designed to teach people morse code. She trained the WRANS in Australia. She trained the Women's Signal Corps. She trained 12,000 Australian soldiers during World War 2 how to use morse code, so first a radio shop then a teacher. After the war, she became a passionate advocate for electricity.

Genevieve Bell: She went back to her roots and she decided that the fastest way to drive electricity into the homes of Australia was to ensure that women, who were the gatekeepers of the home, understood how electricity worked. She was part of the Electrical Association for Women, a British organization that published a handbook called The Electrical Handbook for Women, from the 1920s to the 1970s, which had tear downs for every electrical appliance, instructions for how

to fix them, an entire discourse on what electricity was and why it mattered, how to read an electrical meter, and basically how to manage the stuff in your home.

Genevieve Bell: That same organization in the 1960s used to send out wiring diagrams to British homes on tea towels. When they upgraded the grid in the 1950s and 1960s and introduced a different set of technologies, every appliance in the home had to be rewired and the only people who could do it were the people in the homes. And so the Electrical Association of Women sent out wiring diagrams to every woman in Britain, and they rewired their homes, which is a kind of extraordinary public service announcement.

Genevieve Bell: Here's a wiring diagram on a tea towel. Try not to use a butter knife. But you know they did. Here in Australia, she ran an advocacy center in Sydney. She published something delightfully called the All Electricity Cookbook, which taught Australian women how to cook on electricity, but mostly at the front and the back, told them how to troubleshoot electrical appliances, how to ... Because she was obsessed with this, how to wire your outdoor tropical fish pool and keep it hot in the winter. The dangers of electricity to small children and how to think about the virtues of why electricity was good for domestic labor and cooking.

Genevieve Bell: Is she a classic innovator? No. Was she innovative? Absolutely. Did she do that thing that I think is kind of magic of traversing multiple domains? The academic sector, the industry sector, the public sector? Absolutely. And she believed that you couldn't actually do things without putting a foot in all those places. She believed you had to think about commercial realities, but you also had to teach. And then you also had to think about what it meant to both theorize and engage in public service.

Genevieve Bell: And we don't know her name terribly well. I'm hell bent on fixing that, but as one of our early Australian innovators, Florence Violet Wallace Granville Mackenzie, otherwise known as Mrs. Mac, because that was a mouthful, is one of those remarkable stories that we should celebrate. The minister very kindly shouted out to me at the beginning of the evening and said, "I thought a lot about AI and she's right."

Genevieve Bell: I wanted to end with one last story. Story number six about innovation, about artificial intelligence. It would be safe to imagine that the word AI was coined in 1956 at a conference. It was coined as part of a grant writing exercise, that those of us who've ever written an ARC grant would recognize. There was a lofty statement of intentions. There was a program of work, and the term artificial intelligence was coined to sit over the top of that program of work.

Genevieve Bell: It included effectively this notion that if we could precisely break and fragment down the work of the human mind to small enough pieces that a machine could simulate it, that would be the right thing. Four areas they were really interested

in in those days. A machine that could understand human speech, a system that could understand symbols and concepts, a system that could do things currently reserved for humans, which is grant writing speak for, "We think there should be a third thing in this list. We're just not sure what it is." And then forth, a machine that would learn for itself.

Genevieve Bell: In 1956, that felt like a radical charter, and mostly when we tell the history of AI, we start at that moment and with the people who were there, Claude Shannon and Marvin Minsky and a bunch of others, McAfee in particular. But the reality is the reason that moment could start in 1956 was because there was an earlier moment back in 1946.

Genevieve Bell: So in 1946, a man named Norbert Wiener was in the late stages of finishing a book called Cybernetics. In that book, he's starting to theorize about how we would imagine a system that included technology, humans, and the ecology. He is, of course, the founder of systems and control theory. He was a prodigy and a mathematician, and also a little bit crazy. But he was starting to articulate what the world would look like as computers got more powerful and they found their ways into our lives.

Genevieve Bell: But he knew it wasn't enough just to write a book, because he realized what he really should be doing was convening a conversation and he should bring it into that conversation a whole series of really diverse and different voices. Because if you wanted to think about what the future looked like in 1946 and you wanted to imagine what a future would look like that included technology and humans and the environment, you needed to have a range of voices in that conversation.

Genevieve Bell: So he and Licklider, the man who would go on to run DARPA. So would run basically one of the most innovative organizations in the United States that funded everything from the Internet to, well, other things, he and Licklider decided between the two of them, they probably weren't the right people to convene that conversation. And so they reached out to two other people, a man named Gregory Bateson and a woman named Margaret Mead.

Genevieve Bell: Gregory Bateson was the son of a biologist. He was himself an anthropologist. Margaret Mead was already at this point a well-known figure in the American landscape, part of the Academy of Arts and Sciences. She was a big thinker. And the charge to the two of them was we need to bring together a really diverse group of people to think about what the future should be. So from 1946 to 1954, they convened eight conversations in New York City under the flag Cybernetics, or the Macy's Conferences in Cybernetics.

Genevieve Bell: Reflecting on it in the 1970s, and this is the one place my memory fails so I have to read this to you. Margaret Mead reflecting on how they decided who was going to be there. She said, "Well, they were mathematicians and physicists. People trained in the physical sciences who were very, very precise in what they

wanted to think about. There were a small group of us," she says, "Anthropologists and psychologists who are trained to know just enough about psychology in groups so that we knew what was happening, and we could disallow it. And then there were two or three gossips in the middle who were very simple people with a lot of loose intuition and absolutely no discipline. In that sense, it was the most interesting conference," she says, "I've ever been to, because no one knew how to manage any of that stuff yet. No one knew how to manage different kinds of thinking."

Genevieve Bell: Four years into that journey, Norbert Wiener would stage a play about robots at MIT and in the preamble to that play, he would say that in the world he thought we were building together, the engineers must become poets or the poets must become engineers. I'd like to imagine if we want to think about what it means to stage a conversation about our future standing in 2019, we want to think about what it will mean to talk about AI.

Genevieve Bell: Again, we're going to need to bring different voices into the room that would find themselves there naturally. We're going to have to find ways to curate those conversations. And we're going to have to find ways to imagine that the consequence of those conversations will be not what we intended, but that they will create all these new spaces.

Genevieve Bell: So why did I want to end with that story? That's not necessarily a story about innovation per se, except that it is. Because sometimes it's not about a thing or an invention, it's actually about an idea. And the thing about innovation, if you're innovating an idea, you need to build it with enough grace that it will hold its shape long after it goes out of your hands. And you have to be generous and hopeful that in making that idea and inviting other people into the conversation with you, that idea will find new forms and new critics and new life.

Genevieve Bell: Because what you've done is not held onto it so tightly that no one else can change it. And instead of what you have done is made room for a whole of other people to take your idea and carry it forward in new and unexpected ways.

Genevieve Bell: So six stories about innovation. Six different archetypes. And all of you in the room tonight who are winning an award, that's your legacy, that's your ancestors, that the genealogy that you fall into. And for those of us in the room who have been lucky enough to have interesting and complicated careers, that's our backstory too. And part of what it means to get to sit in this room and to celebrate those moments is that we all get to tell some stories a little bit like that.

Genevieve Bell: So when I think about what it means to celebrate nights like this, it's about how we tell the stories and what they mean, and how we keep telling them over and over and over again. So if you want an award, please go forward and tell a story.

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And if we got to witness you do it, we promise we will do that too. So with that, I want to stop and say thank you.