

High Level Summary of Aboriginal Arts Sector Forums

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Introduction

The following notes are taken from a series of forums with artists and industry representatives working within and with an interest in Aboriginal Dance, Literature, Music, Theatre, Tourism and Visual Arts and Crafts held between 27 June and 6 July 2017.

128 industry representatives were invited to participate in the forums including:

Dance

Angela Flynn, Anwar Young + 1, Danyon de Buell, Dearn Newchurch, Deon Hastie, Gina Rings, Jack Buckskin, Karl Telfer + 2, Lilla Berry, Marie Falcinella, Miriam Nicholls, Moogie Sumner, Nick Hughes, Roz Hervey, Steven Goldsmith, and Tony Collins

Tourism

Cliff Coulthard, Clyde Rigney, Doug Milera, Ellen Trevorrow, Freya Higgins Desbiolles, Haydyn Bromley, Iain Morton, Janice Goodwins, Jeffrey Newchurch, John Carty, John Isgar, Karri Smith, Klynton Wanganeen, Lucy Sutherland, Luke Trevorrow, Marie Falcinella, Quenten Agius, Rebecca Davis, Rodney Harrex, Steven Goldsmith, Tadashi Nakamura, Terry Coulthard, and Tim Ritchie.

Literature

Alexis West, Ali Cobby Eckermann, April Lawrie, Edoardo Crismani, Mandy Brown, Natalie Harkin, Nick Jose, Roma Aloisi, Sarah Tooth, Simone Tur, Tricia Walton, and Eleanor McCall.

Music

Aaron Corn, Angela Flynn, Becc Bates, Diana Sautelle, Eddie Peters, Emily Tulloch, Emma Coyle, Erin Woolford, Grayson Rotumah, Jessica Wishart, Kerry Reilly, Lisa Bishop, Louise Dunn, Nancy Bates, Nick O'Connor, Nicole Gollan, Steven Goldsmith, Timothy Ritchie, Trials (Daniel Rankine), and Zaacharia Fielding.

Theatre

Alexis West, Ali Baker, Ali Cobby Eckermann, Andy Packer, Angela Flynn, Deon Hastie, Edwin Kemp Attrill, Emma Webb, Faye Blanche, Jo-Anne Sarre, Karen Wilson, Karina Lester, Kaye Weeks, Mandy Brown, Matt Hein, Natalie Harkin, Natasha Wanganeen, Rob Brookman, Jodi Glass, Rosalba Clemente, Simone Tur, Steven Goldsmith, and Tim Ritchie.

Visual Arts and Crafts

Angela Flynn, Anna Dowling, Brian Parkes, Charissa Davies, Damien Shen, Eleanor Schiccitano, Ellen Trevorrow, Glenn Iseger-Pilkington, Heather Shearer, Iain Morton, James Tylor, Jill Walsh, John Carty, Lee-Ann Buckskin, Lisa Slade, Mandy Brown, Margaret Hancock Davis, Marie Falcinella, Melanie Sarantou, Nici Cumpston, Paul Herzich, Phoebe Azer, Raymond Zada, Ruth Miller, Sam Yates, Shereen Rankine, and Tim Ritchie.

55 industry representatives participated in the forums.

Discussion was prompted by presentation of the Aboriginal Arts Strategy Stakeholder Notes and a set of questions specific to each art form, based on the Aboriginal Arts Strategy Development Survey questions. The Survey is open to the public through August to mid-September via the Arts South Australia website and direct distribution.

Please note that views expressed within meetings and consultation forums and in this written summary are those expressed by participants rather than Arts South Australia.

Below is an example of the questions provided to people participating in the Aboriginal Visual Arts and Craft Forum.

Aboriginal Arts Strategy – Visual Arts and Crafts Guiding Questions

Skills Development and Training

1 Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal visual arts and artists: Not knowing how to – connect with a retailer/exhibitor/artists, gain advice on the quality of your product and how to improve, price the product, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently sell/exhibit work?

2 Do you prefer to work independently or would you like support from a service organisation eg. an organisation that can help provide advice, training and advocacy that helps secure opportunities?

3 What specific support does the South Australian Aboriginal visual arts sector need to reach its potential? List five priorities.

4 Please indicate which of the following, if any, you consider important for advancing visual arts development: forums; workshops; how-to guides; service organisations; consumer profiles (eg. people who want to buy art and how to approach them); advice on linking work to market. How would you like to see these delivered?

Presentation and Promotion

5 Beyond what is happening, what presentation and promotion activities and support for your work and the Aboriginal visual arts sector would you like to see happen?

Advocacy, Marketing and Advertisement

6 What should Arts South Australia's emphasis be regarding partnerships: education; tourism; retail; building/showing pathways for achievement of artistic goals?

7 What can Arts South Australia do to better engage with the sector, artists, community?

General

8 What are your priorities when creating or exhibiting work: Cultural – a need to maintain and share tradition; Economic – creating work that sells; Creativity – creating works of personal expression; Social – contributing to discussion of an important issue or using art to contribute to social and emotional wellbeing; Other?

9 It's 2030, you are writing to Arts South Australia to thank us for support, what would you like to thank us for?

The following summaries capture discussion from each of the forums.

Dance Sector Forum Summary

General comments arising from the PowerPoint presentation:

- Where is the engagement from tourists centred? Eg. Is it Sydney, Uluru? So far it seems to be Circular Quay, Uluru, Kangaroo Island (KI). There is an aim to get tourists to NT.
- Art is currently being created in the parklands but it is being bought for very low prices by carpetbaggers. Need to bring attention to fair practices for tourists.
- Bush tucker should be considered an experience/art form in its own right in cultural experiences.
- Port Adelaide tours are often requested by cruise ships. It would be worth investing in as hundreds of people come through.
- Tie ins with dance and health are strong but could be emphasised more. Dance is good for all ages. There's a lot of innovation happening like combining yoga and tai chi with animal dances – some are already doing this with elders and wanting to take it to workplaces, schools, too.
- The Carclew/Catholic Education program has seen kids speaking language in schools – including non-Aboriginal kids.
- Need to look at cultural teachings through prisons. Model in Canada is good to work from. A forum participant is trying to get a place set up for people leaving prison to learn their culture. Currently, people from the lands who have been taken to Yatala are released with no support to go back to the lands. There are initial discussions in this area but could be good to expand.
- Buy in from major organisations and experienced practitioners is needed to allow well-paced development and provide help. How do you get buy in from people who haven't seen you perform yet? Or as a young performer?
- Can dance be utilised in Reconciliation Action Plans? Get dancers into offices.
- There is a distinction between contemporary and traditional dance. We need both but they also can't be lumped together. (Using the term 'classical' instead of 'traditional' in some organisations). Organisations need to understand culture to be able to bring people together.
- Cultural dance festival – could occur in all dance studios/venues around Adelaide. Each studio could invite their own audiences then circulate the group to other venues. This idea was also floated in the dance sector meetings.
- Tandanya needs to be truly national or a very good South Australian Aboriginal arts centre.
- The Premier's vision for South Australia to be a leader of Aboriginal art needs to extend to all art forms, not just visual art.

Top Five Priorities (see full list under 'Priorities')

1. Funding – at present it doesn't provide capacity for production and full presentation, only workshops.
2. Local dancers in Festivals – The work needs to be Indigenous led and support for small to medium (locals too!). Organisations need to invest in that content. (People want high quality

but don't want to put the time into development). Festivals want certain level of quality – hard to get in roads, if one programs something the others won't bother.

3. Central space for dance and other Aboriginal arts activity.
4. Development of Aboriginal teachers and instructors of both genders.
5. Development of a dance ensemble that provides regular work.

Questions:

1. **(Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal visual arts and artists: Not knowing how to – connect with a retailer/exhibitor/artists, gain advice on the quality of your product and how to improve, price the product, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently sell/exhibit work?)**
 - Hardest thing found by some working in the disability arts sector is engaging and finding Aboriginal people with disability. Should they take the masterclass series to the lands? Don't know how to access more people in order to engage. Looking at value adding and partnerships. It is hard to break through when you don't know who to speak to.
 - Do the broad sector dance artist meetings include Aboriginal and Torres Strait Islander artists? Doesn't seem so at this stage.
 - Is there a central point to go to for different information related to dance to find out who is involved, and who can be drawn on? Blakdance possibly but we need something more local. Everyone wants a Welcome to Country but there is no central point for people to go to. The same people are getting called all the time for recommendations.
 - Kurruru could provide this service but don't have the capacity at present, could do so much more if the resources were there.
 - It would be nice to see organisations get together and work together on presentation of dance. Would be great to see a central body of practitioners. If it's going to be in an institute type environment the person in charge needs to have their head around performing arts, not just visual. If the Institute is already there can it be leveraged to fill this broader role? There has been huge investment in Tandanya so it should sit with them or Kura Yerlo, an individual, etc? Resourcing is a problem for all in the industry. Need a central point. Can it be a central place with people having different ideas about it? Can it sit with Arts South Australia as a separate role to the Arts Development Officer, Aboriginal and Torres Strait Islander Arts? People feel equipped to provide this service but not resourced for it. Previous attempts fell apart because it was up to individuals to keep it up to date.
 - It would be good to have organisations in one building so the support is there for everyone. If everyone were together in one physical space it would benefit everyone.
 - More representation at dance specific events/festivals.

- Would like to see more support for each other in the industry. The only money is currently through performances. Groups always have to worry about where the funds are coming from. Can't do long term planning currently. Need more funding to keep spaces active and to employ people (next generation) to record, work, and eventually take on the roles of leadership. Set it up to accommodate tourism, prisons, and so on. Stable funding needed.
- Money for regional and remote programs.
- Country Arts SA don't do a lot in the dance sphere but might be because dance is struggling across the board. Contemporary dance struggles the most across performing arts. If dance is struggling then in terms of a dance strategy should we focus on bottom up, getting it into the curriculum to inspire young people? Could look to ActNow as a model.
- As for mid-career what are the pathways? Not many in South Australia. Unless you're with a company, which have all reduced their numbers, then there isn't much else. Kurruru has residencies. Many leaving for interstate. Community needs to be developed to get people to stay. Probably not a problem unique to dance. Dance does require daily training unlike other art forms. South Australia is a great place to make work so we need to capitalise better. Port Adelaide is a great space for this to occur. Do dancers need multiple income streams? If you are a creator this doesn't always work, you need the time to dedicate to your art form to be effective.
- Strategy needs to focus on nurturing the young, to keep them here. The Mill are doing great work in this area.
- Some love Adelaide too much to move away but there are clearly gaps that need to be filled. Would like to see a space to create work in and support each other, also where is the outside support? Could AC Arts provide a course? Training and development needs to continue and then options for where to go after.
- Could dance be a vehicle to gain other arts worker skills too? Young people need to know it's an option, it's not stressed the way science, technology, engineering and mathematics (STEM) is. Learning style may not fit all students either. Need other roads to careers and knowledge that careers are possible. Lots of artists start as practicing artists and end up in arts worker's roles, but it would be nice to not always have to revert to that as 'your job'. Would really benefit from flexible working arrangements so you can keep practising.
- Can Tandanya be the arts hub? There is hope that it could be. If it were it would need to be bigger. Should a new body be created focussed on art making rather than presentation? Money should be going to the making of arts not presenting and existing investors should be focussed on the making of art.
- Need a dance company. Need more funding. Need to make the most of what's available.
- Funds need to be focussed on youth and their retention in South Australia.
- Need to look at what dance is and the role it fills.
- Audiences often heard saying they don't understand it – education about dance must be delivered at a young age.

- Gina and Francis Rings have great stories. As does Deon Hastie. Film could capture these and use them as education tools.
- Whatever material is created needs to be relevant to current situation.
- Need to open the space up to allow space for all art forms to mingle. Primary goal is arts and culture.
- Can have examples from Fringe, etc of where fellowships have worked.
- There needs to be someone in all organisations who can drive Aboriginal and Torres Strait Islander development.

Priorities:

- We need more people like Jared in Arts South Australia and Country Arts South Australia (CASA), especially people to consult for both genders.
- More funding for metro, regional and remote youth programs.
- Central space for all Aboriginal and Torres Strait Islander arts organisations and practitioners. (Nurlanthi = twisting of fibres)
- Support for Aboriginal and Torres Strait Islander artists and workers to attend industry events. Eg. APACA, etc.
- Dance programs for the elderly, disabled, etc for holistic approach to working with health.
- Funding – at present it doesn't provide capacity for production, and full presentation only workshops. Limited to one community. Kurruru also considered bringing them to city to centralise for greater access. Currently pick kids up from 8km's away but it's not enough. If central would get much bigger groups. (This needs to fit into review that Angela Salomon was referring to – this does need to be Aboriginal and Torres Strait Islander specific though with partnerships). Wouldn't want to let go of Pt Adelaide connection so need both.
- Curriculum needs Aboriginal and Torres Strait Islander leadership and needs to be kept up to date. Needs art form reps. Schools need to commit to it because it's in the curriculum.
- Database of artists, organisations, cultural organisations, support.
- Taking dance to schools and presenting everything it is (storytelling, culture, learning, language, etc). Can bring kids into a space where dance is used for storytelling or current events, etc.
- Cohesion/coordinating between existing cultural dance groups. Support for each other. Pooling resources. Kurruru could start with the appropriate resourcing. Centralise dance. Too many one-off's – would be great to have something ongoing.
- Dance needed in Tarnanthi and locals in Spirit Festival. – The work needs to be Indigenous led and support for small to medium (locals too!). Organisations need to invest in that content. (People want high quality but don't want to put the time into development). Festivals want certain level of quality – hard to get in roads, if one programs something the others won't bother.
- Development of local talent.
- Dedicated funding for presenting in SA.

- Dedicated money for residencies.
- Mentoring in project management skills.
- Attention to protocols.
- Central space.
- Need youth instructors of both genders.
- Bringing remote groups down is very expensive (Ku Arts know how to make this work).
- Development of young people as artists and audience members.
- A dance company in Adelaide
- Development of sector to keep artists here.
- Dance ensemble that provides regular work.
- More traineeships and career pathways.
- Collaborations between organisations.
- Bring Aboriginal arts and culture into organisations in a real way.

Question 9: (It's 2030, you are writing to Arts South Australia to thank us for support, what would you like to thank us for?)

- Thank you for the support and guidance.
- Thank you for helping me understand, as a non- Aboriginal and Torres Strait Islander person, and bring the importance of Aboriginal and Torres Strait Islander culture into my life.
- Thank you for getting us to where we are as an international leader in Aboriginal arts. Including the development, presentation and promotion in education surrounding Aboriginal arts practice.

Literature Sector Forum Summary

General comments arising from the PowerPoint presentation:

- Changing science, technology, engineering and mathematics (STEM), which is the focus at the moment in education, to STEAM would be ideal. Need ways to spread the stories.
- Is the Aboriginal and Torres Strait Islander Arts Development program money ongoing? It is the backbone of a lot of development and programs and hugely valued throughout the state.
- Reconciliation Action Plan's needed at Universities – only have statements and not all have even that. Opportunity to align literature with staff professional development.
- Some use visual arts and literature at the heart of their teaching. Very effective for all, not just Aboriginal kids. Pride in culture is crucial.
- Public art policy needs to include buildings incorporating Aboriginal art and culture. As a mandate.
- Seems to be a huge gap in SA in how Aboriginal education is approached. DECD is working towards this.
- The ongoing nature of Carclew/Cath. Ed. Partnership is where it's value really shows.
- Database would be useful but it needs a fulltime staff member (recommended to sit with the marketing team at Arts South Australia until more permanent solution found).
- Rules around funding for film are difficult to navigate. Can there be mentoring to get funding?
- Collaborations and collectivity, sharing info and resources is important. Ku partnerships to take writers out to regions.

Top priorities (see Question 3 for full list of priorities):

1. Increase team at Arts South Australia with a dedicated person for each art form and admin support.
2. Mentoring/residency/training for emerging writers and a dedicated pool of funding for established writers to produce a major work.
3. Growth of Arts South Australia Aboriginal and Torres Strait Islander arts grants funding.
4. Funded, dedicated project officer position for literature.
5. A mechanism for sharing info and advice (how-to, grant writing, submitting to a publisher, broad industry knowledge, competitions and opportunities).
6. Arts South Australia leading by example by establishing a Reconciliation Action Plan and also ensuring that funded organisations require a Reconciliation Action Plan (Critical race theory being the foundation for cultural competency).
7. Resources for educational institutions regarding pathways for writers and readers, and teachers wishing to use literature as an education tool (curriculum).

*Note: Arts South Australia comes under the Department of State Development and Reconciliation Action Plan, so there is a plan in place. This comment is understood to mean that Arts South Australia needs to activate the plan within Arts South Australia.

Questions:

- 1. (Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal visual arts and artists: Not knowing how to – connect with a retailer/exhibitor/artists, gain advice on the quality of your product and how to improve, price the product, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently sell/exhibit work?)**
 - Barrier to knowing what is out there to tap into. Eg. Competitions and awards, etc.
 - Writing group used to get up to date info about prizes, dates for groups, festivals, initiatives, etc, now there is nothing. People are looking for Aboriginal writers for their journals, so going to the same few people. SA Writers could be a hub for this. Even just reviving the email list. Holding info sessions to map what is available – also avoiding duplication. Current options are east-coast centric.
 - No feeling of group in the sector at the moment. Could use a project officer at SA Writers. (Funding needed).
 - SA Writers grant amounts have been steadily decreasing for their grant applications. Need core funding for specific roles across the sector – not just their org. Also need to be able to find staff for those roles – to mentor into positions. Difficult to entice people to arts admin roles. Combining forces with other organisations might make it achievable. Skype may also make engaging regional areas easier. Could film writers and storytellers and get their stories out that way.
 - Writers group worked best when it was a small group of about 10. Build the community to support each other. Groups are only as good as the community who wants to be part of it. Time and shyness hinder this. Peer support is so valuable.
 - SA Writers has no Aboriginal mentors on their listings so need people to join up. Person in role needs to be passionate and connected.
 - First time writers and closet poets need peer support to build confidence and a network.
 - Camaraderie is invaluable.
 - Telling success stories to each other is important to build self-esteem. Can spread these through film, digital tech, facebook.
 - Writers are generally older when they are emerging (around 32) so needs in the sector slightly different to those emerging at 18-23.
 - Space where there is no judgement is what is needed. Have to know where to look though. Communication hasn't been good.
 - How do we connect our books, poems, and stories to the curriculum?

- Language barriers need to be loosed to expand opportunities (ala MLT program) Mentoring idea is very strong. One on one strategies are effective.
- Collaborations need to be explored to assist with funding opportunities. Need to leverage funding programs.
- Arming artists with skills (all ages) needs to be looked at. Would be great to weave this into the roles already existing in universities, etc.
- People have been offered mentoring roles but unpaid. Not viable.
- Writing can be a great way to impart language.
- Everyone is so busy it's hard to find time to write, read or mentor.
- Funding to share writing back isn't there. Can't draw on those successful because no money and time.
- Writing means you have to make sacrifices.
- Being able to tell stories around the fire is missed.
- Need to publish and get work out there takes drive but also needs to be stripped back and ego removed. Must be about the community, not the personal gain.
- Little things like weather can easily impact ease of gathering.
- Push at Flinders to get writers across the curriculum. Need to contact Tafes and Uni's to find out which texts are being taught in their curriculum. Seems to be a gap in who knows which texts are being taught, it's up to the schools. A list of recommendations is available.
- Short films of readings of poems and stories would be great way to share. Can inspire and move across Australia and internationally.
- Would like a centre with writing across the board for schools to come to for recommendations. Run seminars, workshops, cultural awareness workshops through literature.
- Youtube channel as an entry point?
- Need a flexible repository for everything. Websites are quite static. APY Centres short clips are effective. Social media instantly makes shared local news international.
- Need an Aboriginal Arts Centre/College of the Arts. Includes all art forms. Tandanya needs to be revived. Schools contacting Cath. Ed. don't know about Tandanya. Film could help publicise Tandanya.
- Lots of blocks to recognition within the state.
- Need state-level annual award.
- Confidence is an issue.
- Arts South Australia needs to do more outreach with communities. Need time and staff specifically to do this.

Question 3: (What specific support does the South Australian Aboriginal writing sector need to reach its potential? List five priorities.)

- Funded, supported, dedicated project officer
- A place for sharing of info and advice (online or physical) – Tandanya?

- Promotion of writers and successes
- Dedicated fund for established writers
- Fostering of young and emerging writers
- Aboriginal and Torres Strait Islander staff and budget needs to be bigger within Arts South Australia (esp. team with one designated person per art form plus administrator)
- Grants have been so critical so needs to be maintained and even increased if possible
- Mentoring and residency support for emerging writers
- Rethink the writers group to see what will work better (models in other states?)
- Emphasis on curriculum development
- Pathways to help get people in positions to take the load off
- Using digital to get stories out there (via facebook, etc)
- Sharing successes in various ways through community and internationally
- Personal stories used to connect
- Leadership from Arts South Australia regarding a Reconciliation Action Plan. Can broaden employment in Arts South Australia and broaden responsibilities away from just one person.
- Succession planning and valuing our educated potential staff rather than seeing them snapped up by departments outside their passion area just for a job. More pathways.
- Clear pathways particularly literature but across all. Industry knowledge not trained. (Tauondi a great place for this).
- Workshops – metro, regional, remote.
- Linking product to audience.
- Funding commitment.
- Profiling or promotion of our writers and their works.

Question 6: (What should Arts South Australia’s emphasis be regarding partnerships: education; tourism; retail; building/showing pathways for achievement of artistic goals?)

- Jared’s mentoring has been great but needs a team to help mentoring and building pathways. Showing people how to proceed and develop emerging talents.
- Education is critical to building young talent and opening up markets for current writers. Higher level commitment needed to avoid being beholden to particular schools or teachers. Needs an agreement at leadership level to create and promote local content.
- Need to get Aboriginal writers onto the lists of regular school visitors. Too much for the individual artist to broker relationships with schools on their own. Positions which used to foster these relationships are gone, can’t rely only on individual teachers. DECD needs to prioritise content and programs as mandate. Relationship building needs to be driven by DECD. DECD needs to ask what programs will meet people’s needs. Needs to be strategic so it’s easier on schools and artists. Each art

form needs to connect with curriculum. People have been trying to do this but not having many wins so conversation needs to change to find a more effective way.

- Libraries – engagement needs to happen at highest level and filter down.
- Arts South Australia needs a Reconciliation Action Plan like CASA's. Reconciliation Action Plan will help us lead by example and influence other organisations and state authorities to follow. Build it into Funding Agreements. Follow mould of Disability Action Plan. We're one of only states which doesn't require regional engagement. Action plan is meaningless unless there is a \$ amount attached to it for accountability.
- Fringe/CASA is displaying really strong leadership on cultural competency training.
- Critical race theory needs to be the foundation of cultural competency training. Could be done through Flinders 'Unbound' but capacity isn't there for workshops. The potential of Tauondi college to be an arts and training hub. Arts is the most effective way to teach critical race theory. Need to pay people to deliver this, including artists to do it in the cultural space for staff.
- People don't know the history of Maralinga, etc.
- Would be great to get a thorough showcase website together of high quality work. Keep it non-static. Tool to connect community and use in schools/libraries.
- All arts initiatives need to have an Aboriginal outcome built into them.
- Pathways are so unclear, even authors families don't know what they really do, etc. Need a way to showcase the how and what, to show pathways and present how-to guides. Can we partner better to achieve this?

*Note: Arts South Australia comes under the Department of State Development and Reconciliation Action Plan, so there is a plan in place. This comment is understood to mean that Arts South Australia needs to activate the plan within Arts South Australia.

Music Sector Forum Summary

General notes arising from the PowerPoint presentation:

- Tourism – do we need to educate families of people moving here for work to build interest and help them engage?
- Re: SA Strategic plan – if you teach at very young age it empowers kids through positive experiences to live these values and music can be the vehicle for all of it. Primary school songs can be developed.
- Education – Onus put back on teachers to deliver curriculum. May not be equipped to do so effectively. Need to create a safe place to participate in culture and learn.
- Centre of Aboriginal Studies in Music (CASM) cuts are hurting the industry. Enrolments very low, bad publicity hasn't helped. Only offer foundation year before going into mainstream but mainstream isn't necessarily what musicians are looking for. Concern for the few people trying to run these programs with no support don't want them to burn out. Sydney Uni is an example of cuts being made without looking at wider picture.
- NICMAP - Previous recommendations (one stop shop website) not very sophisticated. Principles very broad and pilot initiatives short lived.

Top Priorities (see question 3 for full priority list):

1. Development of another CASM or revival of CASM. Including pathways for technical roles. Needs better buy-in and marketing from the Uni. Need to push the demand to the Uni.
2. Aboriginal person in MDO in a strategic role to create and utilise links with Government (details below).
3. Arts South Australia RAP – lead by example for other agencies funded by Arts South Australia to adopt their own RAPs. Not just developing but promoting it and encouraging others to create their own.
4. Mandate for our flagship organisations and festivals to be involved eg. ASO.
5. Full program through education. Cradle to grave.
6. Advocacy incl. expansion of opportunities (partnerships with health, education, SA Tourism, etc)

Questions:

1. **(Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal visual arts and artists: Not knowing how to – connect with a retailer/exhibitor/artist, gain advice on the quality of your product and how to improve, price the product, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently sell/exhibit work?)**
 - Not knowing how to start and who to contact. Not knowing protocols and how to engage respectfully, who do you go to to ask? Attendance issues, how do you navigate low attendance to get more engagement. Finding artists to engage with the assistance available. How do we get it out to the artists and then encourage them to attend? Music SA has lots of programs which could be utilised. Struggle to get applications to awards even with reaching out. Have lowered criteria to get more accessibility. Even releasing songs is a challenge to some but Music SA can help with this. Need to spread knowledge of other training opportunities which aren't as widely known. Music SA has been engaging with Northern Sound System in the past to broaden knowledge and find out who the artists are.
 - CASM was good at getting gigs for students and spaces to play but there wasn't a lot of community support. When things don't go right for young musicians it's a bigger step back than for non-Aboriginal and Torres Strait Islander because of fewer resources, availability, cultural divisions, etc.
 - These programs do exist but there is obviously a gap in connection. CASM used to provide this, there are places which do (Nexus, Music SA, NSS) but how do we engage communities? Would ambassadors or Aboriginal trainers help? Videos from past recipients have proved helpful in some programs so recommended for more.
 - Scholarships need to be pushed so that students can afford courses. COMA has funded, flexible programs. Music SA runs a free session each month, also live streamed. NCALMS could stream to their contacts, too.
 - The website recommended by Elbourne is static, need to be dynamic eg. Social media. Digital content needs to be accessible across platforms and based on a website. Social media is big in Aboriginal and Torres Strait Islander communities.
 - There is some coverage in APY lands so can be seen.
 - Is anyone still running song writing groups in the lands?
 - Needs to be more ability for Aboriginal and Torres Strait Islander people to tell their own stories which digital can help with. Also, gives people international possibilities.
 - Networks through UNESCO can help broaden reach across globe – have obligation to try and extend reach.
 - Chooky Dancers tried to work with different producers and directors on each show to make their name known. Have a unique story. Maybe others can also emphasize their unique story globally. Does the marketing need to be different for Aboriginal and Torres Strait Islander music rather than trying to slot into mainstream?

- Need to teach musicians about the business side, too so they can diversify. Focus on the nexus between other art forms eg. Musicians writing scores for tourism, and films, etc.
 - Need a multi-dimensional approach to music to thrive in the industry.
 - Work more collaboratively between art forms.
 - Identifying who the people are who are good at making the connections between people working across different art forms.
 - Country Health engaged two people last year to create work led to issues with copyright, etc. so it needs to be a consideration from the start.
2. **(Do you prefer to work independently or would you like support from a service organisation eg. an organisation that can help provide advice, training and advocacy that helps secure opportunities?)**
- Indigenous music reference group to act as a central body, run workshops, set up collaborations. Trying to find people who can fill those roles is very difficult, even deliberately looking. COMA has a steering committee but it's hard to get everything together. Maybe graduates could be included. Need more investment to expand.
3. **(What specific support does the South Australian Aboriginal visual arts sector need to reach its potential? List five priorities.)**
- Development of another CASM or revival. Including pathways for technical roles. Needs better buy-in and marketing from the Uni. Need to push the demand to the Uni.
 - Strategic partnerships especially with Government (bring some life in).
 - Music hub and management support eg. Media Rep.
 - Connections and engagement between organisations and people. Ambassadors?
 - Funding across the board.
 - Clear pathways.
 - Reinvestment and reinvolvement of successful artists and allies.
 - Aboriginal person in MDO in a strategic role to create and utilise links with Government.
 - The position would be responsible for:
 - Understanding the local industry, community, issues, landscape locally, nationally and a little internationally as well.
 - Create a thorough and extensive network
 - Form an understanding of the work of music industry organisations and identify gaps in Aboriginal music delivery
 - Connecting various music bodies and government departments to obtain objectives of the Aboriginal music sector
 - Identify and connect talent with opportunity
 - Oversee the development of marketing and promotion materials
 - Continuous consultation with the sector to help identify and develop programs and initiatives that fill the gaps and bridge opportunities.
 - Sharing information in regards to protocols.

- Desired attributes: strategic, diplomatic
- Arts South Australia Reconciliation Action Plan (RAP) – lead by example for other agencies funded by Arts South Australia to adopt their own RAPs. Not just developing but promoting it and encouraging others to create their own.
- Full program through education. Cradle to grave.
- Mandate for our flagship organisations and festivals to be involved eg. ASO.
- Mandate on content for funded organisations.
- Advocacy incl. expansion of opportunities (partnerships with health, education, SA Tourism, etc)
- Remote and regional touring opportunities.
- Collaborations with other art forms.
- Succession planning needs to be considered.
- Profiling people in positions of influence or in Aboriginal arts roles. Opportunities for people to apply as interns with them. (What is DSD’s responsibility in the carriage of this work?) Alternatively, career mentors.
- Important to elevate the opinion of the arts in general.
- Valuing of artists and the importance of the role of the arts.
- Practical examples displayed in infographics to advocate to other departments.
- Aboriginal teacher employed to come up with music and artistic programs in schools.
- Currently an imbalance in what schools can access and are exposed to. Some private schools getting more access than public, etc.
- Education should allow musicians to come into schools. Make schools commit to having Aboriginal artists visit. Music also a conduit for language.
- Include language in APRA courses.
- Info videos about key people eg. Ruby Hunter
- Linking to gigs.

9. (It’s 2030, you are writing to Arts South Australia to thank us for support, what would you like to thank us for?)

- Thank you for continuing to lead the country in this area and sustaining that commitment.
- Thank you for implementing all the recommendations of the Strategy.
- Thank you for fostering positive change for Aboriginal and Torres Strait Islander artists.
- Arts South Australia should be commended for bringing together art forms and looking at them holistically to create something greater.
- Thank you for promoting the fact that arts and culture are intrinsically linked.
- That you for showing leadership, vision, and action.

*Note: Arts South Australia comes under the Department of State Development and Reconciliation Action Plan, so there is a plan in place. This comment is understood to mean that Arts South Australia needs to activate the plan within Arts South Australia.

Theatre Sector Forum Summary

General comments arising from the PowerPoint presentation:

- Very basic practicalities are stopping people from being able to engage. For example, being able to travel, to have someone look after kids, affordable tickets, and so on.
- Tandanya – for discussion – how can it partnership? Get mentorships with other theatre companies. Needs help with infrastructure. How do non-Aboriginal and Torres Strait Islander people engage with Aboriginal people? Tandanya should fill this role as a place people can engage.
- Reconciliation can be very exhausting. Too much emphasis on Aboriginal performance – it should be about cultural sharing. Reconciliation has just become NAIDOC part 2.
- Are SA's Strategic Plan targets being met?
- Easier to engage through local government.
- Arts and wellbeing – is there still a connection? It is a priority to involve theatre in particularly mental health.
- Lack of communication across areas is hindering engagement because no one knows what is happening.
- Need a focussed place to have your culture reflected back to you in meaningful ways. What art programs are available (eg. CASM, etc) How do we focus this to create clear stepping stones?
- Lack of Indigenous arts workers.
- Need scholarships, etc.
- No dedicated Aboriginal arts funding – all through umbrellas and none guaranteed, still have to apply.
- Gap in notion of ownership of story.
- Language courses at Uni SA are over \$1000 – can they be subsidised for arts workers, etc?
- The apps that are available should be more accessible. Who do they even sit with?
- Artwork allows for difficult conversations that go beyond an academic realm.
- Not enough opportunities for informal creativity across community, particularly regional.
- Cultural competency training for producers and presenters to help break down hesitation to even approach.

Comments specifically regarding tourism:

- How do different international cultural groups want to engage? Need to break through the 'check box' style of tourism.
- Need more exposure as soon as you arrive at the airport.
- 'The cultural' isn't well known internationally, 'the arts' are where the attention is. Could be doing more to show the relationship between the two.
- Current methods of engagement appeal to tourist perceptions, delivered in palatable, easy to consume way, not genuine.

- Need investment in Aboriginal creative practice to create genuine experiences. The two Aboriginal shows in the Adelaide Festival were directed by white males – not representative.
- Meaningful employment (community focussed, not tourism focussed) needs to be a goal. Why are we taking art to where the tourists are when it may not fit? Why aren't we encouraging tourists to venture further?
- Visitors need encouragement to explore.

Questions

1. **(Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal Theatre and practitioners: Not knowing how to – connect with a company/artists, gain advice on the quality of your product and how to improve, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently create and perform work?)**
 - Even with cheap tickets people aren't coming – we're not programming what people want to see. Element of prescription in targeting specific shows, needs to be broader.
 - Not enough investment in producing work, not enough market for what is wanted.
 - Need a balance. Local content and touring shows. State is stagnating in this area, needs growth. We are losing a lot of practitioners to other states.
 - Aboriginal people want a connection, but they also want escapism. 90% grief, loss, and history in the arts – where is the comedy? Doesn't always have to be historical or informative. Can be both though.
 - Colonisation in the position as artists and arts makers lived experience (grief) of colonial assimilation.
 - No risk assessment in approaching people for their stories. Asking people to emotionally invest for others benefit. Who is helping the artist when they are dealing with strong emotional content? Recognition of reformation and struggle needs to be embedded in Strategy. Artists and arts workers are subject to colonisation all the time. **Could be a key statement: ongoing impact of colonisation on Aboriginal people – particularly in the arts.**
 - Need to form a collective hub where people can come together and tell strong stories with support. Process which requires trust. Keeping place of local knowledge. Nobody is being taught local cultural history.
 - Need a collective Aboriginal ensemble – communities to work around ideas of history and modernity.
 - No reflection of past activists – no works being honoured, no stories being taught at a tertiary level. Their work needs to be studied and presented. Activism is a type of performance. All of that public work is a form of interdisciplinary art. Silos don't apply. Students going into acting predominately learning non-Indigenous plays – can't diversify in the uni structures – disciplines too siloed in Universities.

- Documentation of own stories and research into own history. But where should it be kept? Need a dedicated repository.
- Need Aboriginal leadership as well as Aboriginal “institutions” and organisations on top of existing ones.
- Dedicated pool of funding for Aboriginal makers.
- Specific nights: Community busses/transport, discounted tickets, childcare. Including local content.

2. (Do you prefer to work independently or would you like support from a service organisation eg. an organisation that can help provide advice, training and advocacy that helps secure opportunities?)

- Needs to be a lot more support esp. through Arts South Australia and CASA. People need help teasing out their stories. Not everyone knows how to start, don’t have support from families, etc. Needs to be more support broadly across the industry for artists and arts workers. Once you are familiar with the system it is easy, but people don’t have that initial knowledge.
- A service org of this type would need to be independent.
- Amount of accessible funding doesn’t allow works of scales, etc. Can’t demonstrate your value to bigger organisations.
- Value of work needs to be demonstrated by funding bodies.
- Need to create pathways for people working in the background of the arts (eg. Lighting, sound, etc).
- Lots of content already there but would benefit from a centralised body to provide opportunities and pathways.
- Creating pathways, etc in all institutions need funding in order to deliver. Considered investment would be very worthwhile. Link to traineeships, link to mentors.
- Hard to find the Aboriginal people to take up the scholarships, traineeships in SA.
- Art is for love not money.
- Need a careers fair to show options in the arts.
- Traineeships don’t all need to be taken up by young people.
- 311 Aboriginal students at Adelaide Uni, most in medicine and nursing. There are no careers in the arts that make it viable for many, esp. to acquire a student debt, too.
- Targeted recruitment drive to educate people that these options are there. Need a careers expo for Aboriginal artists and arts workers which could include traineeships.
- Need to invest in creating more art to keep people employed here.
- There are practicing professional artists who haven’t trained formally but are the ones picking up jobs.

- Cannot just fund high level arts organisations without planting seeds in the community. A cultural advisor is critical for organisations from the beginning, not just after damage has been done.
- Link between youth arts needs to be clearer, there aren't enough adults.
- Does the emphasis need to be on the youth? Yes, but then what?
- An Aboriginal Theatre Collective/body/creative hub/company could remount existing work and commission new works for creative development or to premiere.
- Support and structure at grassroots level for long-term outcomes.
- Cultural advisors needed. Esp. those with grassroots connections.
- Focus on youth and connections to elders present in the room.
- Need an arts expo at Tandanya. Not just actors but the people behind the scenes.
- Need to go out to country towns and target the areas of high risk.
- Arts degree needs to be emphasised for its life skills, for example. Even if you take a different path the arts training informs broad aspects of your life such as critical thinking and self-expression.
- Needs to be presented as Aboriginal culture – not just arts – this is how knowledge is spread and people connect. Should inspire people to see it as a part of everyday life.
- How can learning be supported when the kids don't go to school?
- Using technology to connect with stories and identify strengths, to connect with youth.
- There is a great need to tell stories.
- **How do we create newness in a top heavy environment? Same institutes. No change and growth.**

3. (What skills development and training do you require to develop as an independent artist or organisation?)

- Real support for Aboriginal board members re: health, capacity to travel, training.
- Greater emphasis on governance within arts organisations. Non-Aboriginal boards also need training in how to work with community and their priorities and needs.
- Quota of local content in Festivals – commissioned.
- Recognition and commitment to the world's oldest continuous living cultures.
- Comprehensive and cohesive arts strategy and arts policy.
- Articulated plan for youth engagement in community, to secondary and tertiary education, to arts traineeships, mentorships, and cultural advisors, as well as arts makers and artists making work (Aboriginal theatre company).

Top priorities:

- Investment in collaborations (youths and elders, etc), networking between organisations, and consolidation of resources. This includes the development of an Aboriginal Theatre Company/Indigenous creative hub.
- Invest more heavily in artists.
- Embed whole of government investment in arts and culture in treaties and policy.
- Festivals need to be more aware of their responsibilities to the state.
- Creation of fellowships for established artists.
- Statement of commitment to the world's oldest living culture.

Other priorities:

- Statement of what artistic expression means (broadly across different groups)
- Establish a generalist theatre course.
- More development opportunities for Aboriginal writers, producers, and directors.
- Partnership models for independent theatre works
- Support for cultural programs such as partnerships with schools.
- Support for transitions between primary and high school for example.
- Pathways for Aboriginal teachers in creative frameworks eg. intergenerational, holistic approaches.
- Indigenous specific funding through funding bodies eg. Carclew.
- Investment in community-led, grassroots groups.
- Serious work on keeping local histories alive (such as the Wakefield Press Monograph series).
- Bringing Aboriginal people finding success interstate here and investing in our local talent.
- Strategy for the maintenance and interpretation of existing works.
- Creative employment options and mentoring for employment/careers officer directly linked with an organisation.
- Cultural advisors for organisations/Regional officers embedded in community.
- Cross sectional reach – no silos.
- Inspirational how-to films in language.
- State recognition that Aboriginal people are an asset.
- Invest in Aboriginal arts and culture; invest in Aboriginal life.
- Aboriginal identity as Australian identity.

11. (What should Arts South Australia's emphasis be regarding partnerships: education; tourism; presentation; building/showing pathways for achievement of artistic goals?)

- It's all of them, they all create a vibrant community.
- Presentation – there are not a lot of pathways for Aboriginal people in theatre to present. Especially being able to realise and present content.
- Education – to support people to go in and also continue.
- Governmental partnerships – being able to access resources outside Arts South Australia to support practice as it has other benefits.

- 13. (What are your priorities when creating or performing work: Cultural – a need to maintain and share tradition; Economic – creating work that sells; Creativity – creating works of personal expression; Social – contributing to discussion of an important issue or using art to contribute to social and emotional wellbeing; Other?)**
- All of them. It has to be a balance – all connected.
 - Economics should be last – should not be primary concern.
 - Citizens are now consumers in all fields – esp. tertiary.
 - Communication and articulation of sovereignty.
- 14. (It's 2030, you are writing to Arts South Australia to thank us for support, what would you like to thank us for?)**
- Thank you for allowing and respecting us as Anangu Tjuta and supporting us to express ourselves artistically 'our way' and being culturally respectful.
 - Thank you for not working in your silos.
 - Thank you for supporting our/my creative collective artistic work to engage in complex understanding and realities of racism/colonialism and to maintain Aboriginal ways of knowing historically and within the contemporary to contribute to healthy futures and lives of Aboriginal people.
 - Thank you for understanding that investment in access to arts (diverse) and engagement for young people enables a creative, healthy and empowered future community.
 - Thank you for investment in acknowledging our cultural heritage in order to take steps now and into the future.
 - Thank you for investing in artists of all ages.
 - Thank you for nurturing and supporting small theatre initiatives.
 - Thank you for acknowledging and supporting projects which nurture cross-cultural understanding.
 - Thank you for advocating for the intrinsic value of Arts (especially Aboriginal Arts) to society, government, and the arts industry.

Tourism Summary

General comments arising from the PowerPoint presentation:

- Western market is more interested in experiences. Eastern is an emerging market who go for “safer” central options.
- Museum very dated. Good plans for the future.
- How do we get domestic Australian’s interested? Arts may give us a chance to address attitudes to Aboriginal cultural experiences.
- Look at leveraging from Storm Boy.
- SATC working on presenting things in a different way to engage new audiences.
- Concerns on lack of regulation in cultural tourism. Walking all over operators. Need more cohesion between Indigenous operators and SATC to build on what’s available instead of bringing in others.
- Aboriginal operators need to be prioritised.
- Percentage of money given to Aboriginal arts should match the current population percentage. At least 3%.
- Culture needs to be prioritised over economy.

Top priorities:

1. Aboriginal tourism operator mentoring program. Aimed at all levels. Long term.
 - a. Champion products.
 - b. Collaboration with the arts.
 - c. Training the trainers. Need quality trainers so the pressure isn’t on tour operators to train on top of their other responsibilities.
2. Marketing and promotion for domestic and international markets, especially to hotels. Holistic product placement, whole sensory experience.
3. Regulation/accreditation of the industry incl. the Australian Tourism Data Warehouse. (IP regime needed eg. IAC).
4. Leveraging partnerships and collaborations – private and public. Look to nature based tourism strategies as a model.
5. Steady ongoing resources.
6. Leverage from existing Reconciliation Action Plans to create demand in tourism space and foster ongoing engagement with Aboriginal communities. Build domestic markets.

Full list of priorities:

- Aboriginal tourism operator mentoring program. Aimed at all levels. Long term.
 - Champion products.
 - Collaboration with the arts.
 - Training the trainers. Need quality trainers so the pressure isn’t on tour operators to train on top of their other responsibilities.
- Creating hero projects within regions and connecting them.

- Marketing and promotion for domestic and international markets, especially to hotels. Holistic product placement, whole sensory experience.
- Regulation/accreditation of the industry incl. the Australian Tourism Data Warehouse. (IP regime needed eg. IAC).
- Leveraging partnerships and collaborations – private and public. Look to nature based tourism strategies as a model.
- Access to consistent markets and opportunities for equity.
- Presence within Adelaide Airport. Positioning Adelaide as the home of holistic Aboriginal experience.
- Connecting sectors to create experiences and engagement.
- Build the domestic market and educating a domestic consumer market.
- Steady ongoing resources.
- Support networks across all stakeholders.
- Leverage from existing Reconciliation Action Plans to create demand in tourism space and foster ongoing engagement with Aboriginal communities. Build domestic markets.
- Capacity building for communities and dissemination of information.

Questions:

1. **(Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal visual arts and artists: Not knowing how to – connect with a retailer/exhibitor/artists, gain advice on the quality of your product and how to improve, price the product, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently sell/exhibit work?)**
 - Being new to the state how do you access people in the community? Knowing what is appropriate when looking at how to collaborate.
 - Employment capacity limited. People who have been trained need to seek out other jobs to support. Interest from institutions and hotels, etc is sporadic and limited. Needs to be the interest by establishing partnerships and showing the value. Needs to be buy-in – chicken and egg situation.
 - Would like to see more reliable source to guide staff professional development and student’s education and to deliver cultural education. Recommendation that anybody with a Reconciliation Action Plan should have yearly funds going to Aboriginal educators and learning on country.
 - Can we use film to show what the experiences are like?
 - Biggest competitors are places like Bali, can’t compete with low prices in lower economies.
 - With no long-term support to put on staff and enable succession planning no future. Need to rebuild the industry – possibly through schools. At the moment, it’s very ad hoc.
 - Needs regulation. Need to present the genuine experiences as the option. Needs to come up first on searches. Having a regulatory body to oversee and ensure genuine partnerships, etc would help eliminate non-genuine and enrich genuine.

- Barrier to accessibility in digital age and appealing to consumer expectations. Appeal is there, how do we make sure the imagery and marketing are up to scratch, then what? Opportunities here to identify and utilise. Authenticity, reliability and staying in the market are key. Takes time to build relationships – minimum three years.
- Tighten up on the data warehouse. Worth bringing up with the Indigenous Arts Code.
- Essentially about marketing and looking for quality. Can only market what they know about – no dedicated regional partners anymore. Digital environment has created a sense of immediacy and urgency (book now, arrive and it's there). Rely on the event managers of supporting agency to upload the info to their calendar. Important to provide the information. 3 different things – saleable tours, engaging in non-guided experiences, and event spaces.
- Events are the strength for arts at the moment so need to look at how to push that in collaboration.
- Important to get listed on the warehouse because it is global. Needs to be listed far in advance. (Australian Tourism Data Warehouse).
- SA is only state to have it for free to put listings in.
- Aboriginal tourism used to be promoted for its wellbeing and other positives. Should be building relationships which benefit Aboriginal people. SATC should not be limited to commercialism as it is tax payer funded – should be about culture and wellbeing. Can we leverage the SATC's Reconciliation Action Plan? Only going to thrive with ongoing support. SA shouldn't always look internationally but should build our own and build outwards.
- Looking at ways to hook into the domestic market. Provided lots of training, so met requirements there. Lots of other licences that need to be procured first – can be a barrier, slow down the process. Feel that SATC could help in this area.
- Good base in DEWNR's new land based tourism strategy.
- Is there a body that can guide start up tourist operators? SATC has a portal that could fill this role. Indigenous Business Australia also has a tourism portfolio and may be able to help.
- Tourism always comes up in the field with regional communities. Oodnadatta has just installed an exhibition about the last speaker in that area – would love to make it a destination. Lots of grassroots opportunities that could be grown. Still exploring ways to support communities in this.

What product would you link to education?

- Tours at the Museum and the Botanic Gardens.
- Northern Flinders Ranges area – maybe also including fossils and stargazing. Sharing between the existing ones. Far West Coast also has good strategy.
- Major Sumner's Murray mouth annual event would benefit school groups.
- Coorong- taking staff there soon for training. Camp Coorong needs the support and could be a great location.

- Oodnadatta can see an opportunity for tourism. Tying in lots of different elements. Camp Coorong – looking for ways to support. Don't seem to realise what a unique experience they provide. Great opportunities for them to partner with other places up north. Looking at how to revamp gallery space – Arts South Australia can help here.

General discussion:

- Some international wholesalers are hesitant to work with Aboriginal operators because people in the past haven't shown up, etc. Damaging for real operators. Good for emerging to be given opportunities but need to make sure they are dedicated and offering good experiences so the whole industry doesn't get a bad name.
- This would have to be nationally regulated, not state.
- **Action:** more discussion around this at a national level.
- Botanic gardens can be the starting point for education about plants and the land. Lots of new things happening and opportunities for new development.
- Could see the city become a central hub starting point – makes it accessible, caters to the "safe" travellers, (eastern market does travel in big groups though and most operators can't take groups over 20).
- Tauondi's positioning in the community is seeing lots of interest in co-locating with them. Looking at ways to build their tourism profile. Looking to put Tauondi on the map for visitors to Port Adelaide. Building understanding to grow profile as good source of information and services. Have spaces for school groups. Run cert level courses around IT, hospitality (bush tucker), etc. Aim to get people trained and into work experience and eventually into jobs. Enrolments and graduations are quite high. Tafe is requesting Tauondi to run courses for them. Language, culture and art interest currently is making it exciting at the moment. Bidding for a conference to be held in Adelaide in 2020. Hardest part is catering to what people are looking for and what will affect accreditations. Getting people in from regions is hard to organise. Training in tourism means that only one person in the community is left running everything – burn out. Tourism employment outcomes don't look good so course is seen as unviable.
- What other ways can things be run so that people aren't having to run their own businesses? How can partnerships be made?
- Could do it through the museum if the market was there. Is there a reliable market to tap to begin this and build the reputation for Adelaide as a provider?
- Link to cruises? Captive audience, can work with SATC to set this up. Been talking to Tandanya about this for years. Can pre-sell numbers. 10 cruise ships coming into Port Lincoln soon – could be an opportunity to have stuff ready on the ground. Range of markets on the ships.
- Arts South Australia could work with SATC around cruise ship opportunities. Also with Ku Arts.



- Students need to be proactive to get shift work, also looking at diversifying income streams. Could deliver cultural awareness training to tour deliverers, etc.
- Objective is to keep core things sustainable. How do we create the volume of visitors? Need better marketing. Product is often ad hoc, need consistency to be able to promote. If people show up randomly there needs to be something there. **Collaborative marketing is very important** (also make use of digital). Need to be careful about supporting people who are actually in the industry – self-interest and non-accredited operators should not be the first options.
- Effective marketing appeals to what is important to people now.

Visual Arts Sector Summary

General notes arising from the PowerPoint presentation:

- How do the Tarnanthi stats compare to exhibitions and attendance in other states?
- Opportunity to educate non-Aboriginal Australians about titles and naming conventions. This is hard to agree on however. Even different generations disagree.
- Lack of recognition for Aboriginal and Torres Strait Islander elders and leaders – sometimes at their state funeral but needs to be much more and sooner.
- Cultural competency training needed at Arts South Australia.
- Should talk about art and culture as a single entity, shouldn't let them be separated. Have the best story to tell in the country so we need to define the terms we use to deal with others – not have them dictated to us.
- Strategy needs to speak for itself so it doesn't get lost between Government changes. Needs to be static, adaptable, needs to be a priority and to keep bringing people together to keep it present. Needs to make people accountable. Culture also means the culture of our society.
- **Latest budget gives 30mil to a theatre but nothing to maintaining our cultural collections. Priorities are off.**
- Money is needed for cultural jobs sustainability.

Specific comments on education:

- Education: need teachers who are confident in teaching the curriculum. Arts institutes can help with this. Strategy to address seeding in school groups and educating the educators. Get teachers interested and excited.
- Enables cutting across curriculum areas through Aboriginal and Torres Strait Islander art and culture. Schools keen to bring in groups with no previous attachments to AGSA. Focus should be on educating adults – the kids pick it up very well if it is taught.
- Fundamental issues with policy in edu. Which arts may not be able to remedy – however there needs to be some accountability built in to make sure it continues somehow.
- Educators also dealing with more issues with the children than able to spend time educating them. CASA being asked more than ever to provide the Aboriginal and Torres Strait Islander arts and culture education for them.

Top five priorities (see question 3 for full list of priorities)

1. More Aboriginal and Torres Strait Islander staff across the board: Country Arts, Arts South Australia, Ku Arts, SA Film Corporation, JamFactory, etc.
2. Employment opportunities in Aboriginal and Torres Strait Islander arts for artists and arts workers with sustainable funding for these roles.

3. Opportunities of employment to address cultural loss/the need to build and sustain culture.
4. Collaboration between art forms – whole of sector development. Enhanced platforms for communications and support for practitioners (urban based art centre)
5. Tourism support and promotion/partnerships.

Questions:

1. **(Which of the following hurdles, gaps, or barriers do you face as an artist or a person/body wanting to engage with Aboriginal visual arts and artists: Not knowing how to – connect with a retailer/exhibitor/artists, gain advice on the quality of your product and how to improve, price the product, market the product, apply for funding to develop skills and product, other? What information or support would equip you to confidently sell/exhibit work?)**
 - Sustained professional dev support, more Aboriginal and Torres Strait Islander support staff across the board, assistance with pricing, verbal grant applications.
 - One stop shop guide could also be a film with professional artists giving advice.
 - Often artists don't know Viscopy gives talks on CC so need more thorough dissemination.
 - Artists need to be linked to corporate opportunities as well as gallery.
 - Barriers to wellbeing are often vastly overlooked – how can artists engage is health and housing is poor. Needs to be a holistic approach. Looking after artists wellbeing has never embedded. May not have appropriate clothes to visit the city in, many levels to it.
 - No downtime for workers in these fields. Need holistic approach to care for artists, staff and workers, both Aboriginal and Torres Strait Islander and Non-Aboriginal and Torres Strait Islander
 - Artists in “sweatshops” don't even have time to talk to each other because need to churn out work.
 - Artists under-price work based on self-worth
 - Artists expectations are low regarding what they should get and what conditions they should work in.
 - Where do artists and Aboriginal people as a whole sit in the landscape politically?
 - If it fell to Tandanya to respond to questions about who to get for their welcome to country, etc, how could they realistically do that? A dedicated person needs to maintain and advise on a database of artists, speakers, etc.
 - People need to also be clear about what language groups they represent, etc. At the moment it's unmanageable. Needs constant updating and someone dedicated to it. Link databases to organisations as oppose to individuals – esp. organisations within the community. Could sit with Ku or Tandanya.
 - AAR currently has the beginnings of a database – others could potentially link in to it.
 - Artists are often unsure how to price their work.

2. **(Do you prefer to work independently or would you like support from a service organisation eg. an organisation that can help provide advice, training and advocacy that helps secure opportunities?)**
- Yes to both.
3. **(What specific support does the South Australian Aboriginal visual arts sector need to reach its potential? List five priorities.)**
- Verbal grant applications
 - Aboriginal and Torres Strait Islander friendly gallery list and documentation on the justification of selling art and varying gallery commissions.
 - Sustained professional development support
 - Access to space and support eg. possible expansion of Ku Arts.
 - More Aboriginal and Torres Strait Islander staff across the board: Country Arts, Arts South Australia, Ku Arts, SA Film Corporation, JamFactory, etc.
 - One Stop Shop to professional practice guide on topics such as pricing.
 - Aboriginal and Torres Strait Islander artist database (including other cultural assets).
 - Collaboration between art forms – whole of sector development. Enhanced platforms for communications and support for practitioners (urban based art centre)
 - Aboriginal advisory panel
 - Employment opportunities in Aboriginal and Torres Strait Islander arts for artists and arts workers with sustainable funding for these roles.
 - Opportunities of employment to address cultural loss/the need to build and sustain culture.
 - Tourism support and promotion/partnerships.
 - Strengthen relationships to enhance rather than duplicate services.
4. **(Please indicate which of the following, if any, you consider important for advancing visual arts development: forums; workshops; how-to guides; service organisations; consumer profiles (eg. people who want to buy art and how to approach them); advice on linking work to market. How would you like to see these delivered?)**
- Need a service organisation or urban based art facility to act as a guide to give how-to advice, not necessarily written as people don't necessarily read them. An Aboriginal arts liaison to act as a knowledge base. Dedicated here in the city. Should sit with Arts South Australia, Tandanya, Ku. Can they also act as agents for artists? Give pricing and publicity info and provide mentorships?
 - Need an entity to act as guides to lead you through the industry. (What happens to this relationship after work is sold?)
 - Need to let people know about it – but also travelling roadshows to talk to people about how to do things. Could include artists. Could be as videos. Lots more oral communication needed – and needs to be engaging.

- Can't rely on just one person, needs to be an active sector wide effort.
 - Small artist profiles to grab people's attention.
 - Someone in Arts South Australia needs to be dedicated to this role.
 - We need to build the mainstream literacy audience – need to set up people you can go to for help. Organisations could facilitate experiences.
 - Run forums/workshops from an artist point of view – use this to make connections and build relationships.
 - Lots of artists know how to make work but then don't know where to go next – where is the link?
 - Need to educate audiences and general public about buying work.
5. **(Beyond what is happening, what presentation and promotion activities and support for your work and the Aboriginal visual arts sector would you like to see happen?)**
- More engagement with regional galleries association sector, and SA Tourism Commission (SATC) in Aboriginal arts and cultural tourism. **Very important to the group.** Need to make sure our language is understandable by SATC, we talk on different levels with different emphasis so need to speak at each other's level.
6. **(What should Arts South Australia's emphasis be regarding partnerships: education; tourism; retail; building/showing pathways for achievement of artistic goals?)**
- Education: Using arts and culture to underpin development of confidence in teachers and students. Link how broadly arts can approach subjects. Creates new audiences and demographics. Education leads to employment outcomes for artists.
 - Also need huge buy in from Tourism.
7. **(What can Arts South Australia do to better engage with the sector, artists, community?)**
- Extra staff within Arts South Australia who have clear mandate about one on one communication with artists. Don't have to be based in our building. Maybe not an Arts South Australia employee.
 - Organisations getting Arts South Australia funding should undergo cultural competency training.
 - Tourism needs to see that Aboriginal and Torres Strait Islander festivals, etc are tourist events. Support or promotion, both needed – what are we getting from Tourism?
 - Need promotion of things that exist already, not just events either there is constant activity and it needs promotion.
 - Could be more formalised cadetships for people to work within each institute to gain a broad knowledge.
 - Arts South Australia needs a Reconciliation Action Plan and specific training. Goals for higher employment for Aboriginal and Torres Strait Islander staff.
 - Arts South Australia needs to lead by example.
 - Separate pathway funding for Aboriginal and Torres Strait Islander artists. Can lead the way with cultural training.

- Successful artists giving video, radio, artist talks, etc. Showcase success stories of those who have been funded then take these stories out to communities.
 - Better communication is needed – more online and easier ways to access information.
- 8. (What are your priorities when creating or exhibiting work: Cultural – a need to maintain and share tradition; Economic – creating work that sells; Creativity – creating works of personal expression; Social – contributing to discussion of an important issue or using art to contribute to social and emotional wellbeing; Other?)**
- Covered above.
 - Showing everything from political, cultural, traditional, contemporary, etc.
- 9. (It's 2030, you are writing to Arts South Australia to thank us for support, what would you like to thank us for?)**
- Advisory panel that oversees all aspects of the arts.
 - Making SA more culturally aware.
 - Making attainable and accessible grants. Making info more accessible. Range of grant recipients (across education brackets).
 - Transparency around social hierarchy in the arts.
 - Giving people a voice. Allowing anonymous speech to be heard.
 - Making art more accessible in language in galleries, etc.
 - For implementing our requests.
 - Thank you for implementing an advisory panel which oversees Aboriginal and Torres Strait Islander art in each aspect of the arts. The panel is responsible for: providing advice for organisations, artists, and galleries involved in Aboriginal arts.
 - Consumer profiles encourage people to paint to the market rather than their own creative expression.
 - Believing in me as a visual artist
 - Believing in my style of visual art
 - Providing me and others with various grants
 - Providing opportunities to grow as a visual artist and develop my skills
 - Supporting the arts as a whole
 - Providing a legacy for the others that follow in your footsteps
 - Providing others with the same opportunities

General discussion:

- Priorities: More support staff includes AFCT, SA Library, SA Museum, etc.
- Currently wall labels have a budget, but perhaps tablets offering other languages is an avenue.
- Employing people in cultural areas to research culture and feed in back in. perhaps in family groups. Promoting what has been lost. People employed in mining, etc doesn't help regain culture. It's that development which is missing esp. from employment initiatives.

- There are different strategies for bringing employment and culture in.
- How we value Aboriginal and Torres Strait Islander employees with their added cultural responsibilities needs to be recognised in the rates they are receiving. The added functions expected are significant.
- Arts workers in the lands earning money which could be going to Aboriginal and Torres Strait Islander families – do we need better succession planning in the lands to skill up people in the lands. Many young artists would jump at the op to work in an arts centre but the ops aren't available. Wouldn't be able to do it in own community because of family. Learning about the experiences of other groups would be very valuable. Option also cut off due to accessibility – no driving license means no access to lands. Little guidance for young artists in institutions to further their career.
- **Cadetships would be invaluable.** Become ambassadors for their own community, too. Two-way benefits. Get range or regional experiences. The person going in shouldn't have to educate their trainers though – that training needs to be done before they go in so they are supported. Going in can be very damaging otherwise – cultural safety important. Key cultural institutions initially who can then equip other institutions. Education can come from non-Aboriginal staff too esp. to train in specific skill areas which aren't as accessible.
- Tourism – support, promotion and partnership. They don't seem to understand the importance so conversations need to happen. Promotion from them is needed. Jam spends a lot of time talking about value of works. AiR at Wilpena Pound, eg. Musician?
- Investment in infrastructure as a priority. Esp. to Aboriginal owned and run cultural tourism places and art centres investment needed into infrastructure and maintenance. Does opening communities to tourism put too much pressure on the community? Art centres more able to provide this experience except where the artists become a spectacle. Port Augusta proposal would fill a role here. Arts South Australia could advocate to Federal about need for Port Augusta.
- Need advisory committee to tourism/state government. Lots of missed opportunities. Alternatively, would need to be a cultural safety platform is needed to educate on the impact to people through tourism. One stop shop of info for SA Tourism operators. (Sector development collaboration with Aboriginal film makers working with visual artists, etc to make content for Tourism).
- Stats needed from SATC on markets and visitation. More commitment needed from councils such as KI to give exposure to artists.
- Seppeltsfield winning awards because of the breadth of what is available there, multifaceted approach has been very successful. Need to also push in Fleurieu and KI. What opportunities are there for curators? Vision to have each art centre represented by a diff winery. Groundwork is there already, needs to be acted on.
- Critical to get more traffic through Tandanya. Too satellite to main cultural institutes.
- Need a dynamic destination. Tandanya should be a must do.
- People in regions need to experience cultural tourism in other areas to see how things can be done, etc. Exchanges between artists and centres and cultural tourism providers would be valuable.
- MoU between SA and NT could be used to establish a gallery space which represents both.
- Ops for Adelaide Contemporary.

Sector development:

- CASA trying to develop artists where they can.
- Collaboration can mean easing pressure on any one budget.
- Urban art centre (More art centres overall) – revisit and rerun. Incorp. Space for independent artists and wellbeing centre. Sustained professional development needed.
- Need to break down professional jealousy. Success have been found through partnerships. Build into policy? We are much more effective in collaboration. Need to remember what it's all about. Must be at the heart of everything.
- Advisory panel – overseeing all aspects of arts. Independent from Arts South Australia, and other organisations. Protecting Aboriginal and Torres Strait Islander arts workers and artists. Safeguard through the arts. Safety also for non- Aboriginal and Torres Strait Islander people moving into roles ideally held by Aboriginal and Torres Strait Islander peoples. Group oversees correct or outdated language, etc. CASA has a version, just needs to not be state-based so there is diversity of input.
- Send survey to people who have moved interstate.
- Adelaide's conservatism and segregation of Aboriginal people has led to less integration and lots of people like artists leaving. People think social change has been addressed when it hasn't. Our Indigenous population is very spread out and disconnected.