

Arts South Australia

Aboriginal Arts Strategic Plan Stakeholder Notes

The following notes are intended to provide an overview of the Aboriginal arts sector ecology, including complementary policies and frameworks, which can serve as a reference to the development of the Arts South Australia Aboriginal Arts Strategy.

Strategy Objectives

The objectives of the development of the Arts South Australia Aboriginal Arts Strategy are to:

- Scope the range of Aboriginal arts and cultural activity occurring in South Australia and identify supports including education, training and development, employment, presentation and promotion, and partnership requirements that enable artists and organisations to successfully gain the greatest outcomes from activity.
- foster pathways between artists and organisations and leverage effectively from ongoing government investment to support the maintenance and development of Aboriginal and Torres Strait Islander Arts and Culture.
- identify and support opportunities that profile Aboriginal and Torres Strait Islander arts and culture in state, national and international forums.

Introduction

The Prominence of Aboriginal Art and Culture

Aboriginal creation stories, stories about the creation of the land, its animals and people, are commonly referred to as The Dreaming. South Australian Aboriginal groups continue to practice The Dreaming as a means of sustaining individual wellbeing, society and the environment.

The Dreaming proved effective in maintaining Aboriginal governance and knowledge for thousands of years, interrupted only by processes of colonisation.

The shared belief and practice of The Dreaming binds all Aboriginal nations and the expression of Aboriginal worldview, experience and aspiration through dance, literature, music, oral storytelling and visual art is at the centre of Aboriginal and Torres Strait Islander life and culture.

Aboriginal and Torres Strait Islander art is vital to Aboriginal life and is celebrated and treasured worldwide, evidenced through institutions dedicated to the collection and presentation of Aboriginal art such as the Musée du quai Branly in Paris and the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia.

Aboriginal art and culture also finds its place within the broadest range of national contexts including the most celebrated cultural events and diplomatic exercises.

Aboriginal arts practice and the economy

Art production is the main source of commercial income for many remote communities with art centres. Between 2008 and 2012, remote Indigenous art centres generated around \$53 million in art sales, with \$30 million paid to artists.¹

Around 40 percent of art sales are reinvested in the art centres, which are community hubs. They provide employment opportunities and other social and cultural benefits, as well as producing and marketing some of Australia's most dynamic visual art.²

¹ Australia Council for the Arts (ACA) 2015, *Arts Nation: An Overview of Australian Arts, 2015 Edition*, Sydney, Australia. P 31 <http://www.australiacouncil.gov.au/workspace/uploads/files/research/arts-nation-final-2-march-5518-56394fc08129b.pdf>

² Ministry for the Arts 2012, Indigenous Visual Arts Industry Support (IVAIS) fact sheet, Canberra

Aboriginal and Torres Strait Islander participation in the Arts

The 2012 Culture Report by the Australian Bureau of Statistics, found that in 2008 over one-quarter (28%) of Indigenous people living in South Australia participated in at least one Indigenous creative arts activity, including arts and crafts; music, dance or theatre; and writing or telling stories.³ 4,300 Indigenous people in South Australia visited a cultural heritage institution (library, museum or gallery) at least once, while the same number attended movies or a live performance.⁴ In SA, people aged 15-24 years are more likely to participate in cultural activities than any other age group. Participation rates decline with age except for people aged 55-64 years.⁵

In 2015 a report by ACA established that overall, Indigenous people lag slightly behind non-Indigenous people in participation in the arts and that there are higher rates of participation with the arts by those in remote areas. The report found that Indigenous people were performing well and being represented well in Australian awards, accounting for 4.7 percent of artists nominated for major Australian arts awards in the last three years.

Australians value Aboriginal and Torres Strait Islander arts

Several reports by the Australian Council for the Arts have established that the attitude towards Indigenous art is increasing in positivity.⁶ In 2008 a quarter of all Australian's attended an Indigenous arts event. Australians today value and have a strong interest in Indigenous arts, with almost 12 million people expressing an interest. In 2013 92 percent of Australians agreed that 'Indigenous arts are an important part of Australia's culture', however more than 50% of Australians agree that Indigenous arts are not currently well represented in Australia.⁷

³ Australian Bureau of Statistics (ABS), *Culture Report 2012 South Australia*, ABS, March 2012, viewed 5 October 2015 <http://arts.sa.gov.au/wp-content/uploads/2012/11/SA-REVISED-CULTURE-REPORT-20122.pdf>

⁴ Ibid.

⁵ ABS, *Cultural Participation – A South Australian Perspective*, ABS, November 2013, viewed 5 October 2015 <http://arts.sa.gov.au/wp-content/uploads/2013/12/Cultural-Participation-SA.pdf>

⁶ ACA 2014, *Arts in Daily Life: Australian Participation in the Arts*, ACA, viewed 5 October 2015.

<http://www.australiacouncil.gov.au/workspace/uploads/files/research/arts-in-daily-life-australian-5432524d0f2f0.pdf>

ACA 2014, *More Australians value Indigenous Arts*, ACA May 2014, viewed 5 October 2015.

<http://www.australiacouncil.gov.au/workspace/uploads/files/research/fact-sheets-indigenous-final-5487df56a9bf.pdf>

ACA, *Infographics - More Australians value Indigenous Arts*, ACA March 2014, viewed 5 October 2015.

http://www.australiacouncil.gov.au/workspace/uploads/files/research/infographics_australians-value-5487df9d81040.pdf

ACA, *Arts Nation: An Overview of Australian Arts, 2015 Edition*, Sydney, Australia. p 19.

<http://www.australiacouncil.gov.au/workspace/uploads/files/arts-nation-final-27-feb-54f5f492882da.pdf>

⁷ ACA, *Arts in Daily Life*, ACA, May 2014, p. 11, 15. viewed 5 October 2015

<http://www.australiacouncil.gov.au/workspace/uploads/files/research/arts-in-daily-life-australian-5432524d0f2f0.pdf>

South Australian Aboriginal Arts Practice

South Australia boasts a wealth of Aboriginal artistic and cultural practice, cultural and archaeological sites of international significance, and internationally respected artists in many art forms.

South Australia also features key presenters of Aboriginal arts and culture. The Tandanya National Aboriginal Cultural Institute Inc. is Australia's oldest Aboriginal-owned and managed multi-arts centre featuring an exhibition program and community events. The South Australian Museum celebrates the cultural achievements of Australia's Aboriginal people through the Australian Aboriginal Cultures Gallery, the world's most extensive collection.

The Art Gallery of South Australia in partnership with BHP Billiton and the Government of South Australia presented the TARNANTHI inaugural Festival of Contemporary Aboriginal and Torres Strait Islander Art in 2015. The breadth and diversity of this landmark festival has been well received by audiences with one of the highest number of visitors for a free exhibition in the Art Gallery of South Australia's history. In addition to the audience response, TARNANTHI has been heralded a success by critics, further highlighting the attraction and potential of Aboriginal and Torres Strait Islander art practice in South Australia.

In November 2016, BHP Billiton, the State Government of South Australia and the Art Gallery of South Australia announced a \$17.54 million partnership to present TARNANTHI Festival of Contemporary Aboriginal and Torres Strait Islander Art, building on the popular and critical success of the 2015 Festival. BHP Billiton's investment in TARNANTHI will see this celebrated visual arts Festival continue for an additional five years, until 2021, and marks Australia's largest financial contribution by a corporate organisation to the cultural sector.⁸

Arts South Australia supports Aboriginal and Torres Strait Islander arts practice including dance, music, literature, performing and visual arts through all of its funding programs including the Aboriginal and Torres Strait Islander Arts Development Program, The Independent Makers and Presenters program, Contemporary Music and Community Arts and Cultural Development Funding for Organisations.

ACA, *More Australians value Indigenous Arts*, ACA, March 2014, viewed 5 October 2015 <http://www.australiacouncil.gov.au/workspace/uploads/files/research/fact-sheets-indigenous-final-5487df56a9fbf.pdf>

⁸ BHP Billiton 2016, *BHP Billiton boosts support for Aboriginal and Torres Strait Islander art*, BHP Billiton, November 2016, viewed 12 April 2017 <http://www.bhpbilliton.com/community/community-news/2016/11/bhp-billiton-boosts-support-for-aboriginal-and-torres-strait-islander-art>

Funding bodies supporting South Australian Aboriginal Arts practice

The Ministry for the Arts, the Department of Communications and the Arts

The federal government department develops policies and deliver programs that encourage excellence in the arts, help to protect our cultural heritage and support public access to and participation in, arts and culture in Australia.

Specific Aboriginal funding programs include:

Indigenous Visual Arts Industry Support program

The Indigenous Visual Arts Industry Support program helps fund the operations of around 80 Indigenous-owned art centres, including 8 South Australian arts centres, and a number of art fairs, regional hubs and industry service organisations that are at the heart of Australia's world-famous Indigenous visual art movement.

Organisations that support professional Aboriginal and Torres Strait Islander artists to produce, promote and market their art can apply to the program.

Organisations can contact the Ministry for the Arts at any time to discuss a new proposal.

Funding of approximately \$20 million per annum is allocated directly to organisations that can demonstrate high-level performance against the program objectives.

Indigenous languages and arts program

The Indigenous Languages and Arts program supports Aboriginal and Torres Strait Islander communities to revive and maintain languages, and to develop and present art.

Organisations that support participation in and maintenance of Aboriginal and Torres Strait Islander cultures through languages and arts can apply to the program.

Approximately \$20 million is available each year for Indigenous arts and languages.⁹

⁹ See <https://www.arts.gov.au/what-we-do/indigenous-arts-and-languages>

The Australia Council for the Arts

The Australia Council for the Arts is also a federal government funding body that supports Aboriginal and Torres Strait Islander artists and organisations through a range of funding programs.

The Australia Council for the Arts states:

We regard Aboriginal and Torres Strait Islander cultures as living forces with their own strengths and influences, not as remnants of the past. We aim to make these cultural expressions of Aboriginal and Torres Strait Islander people a source of pride for all Australians.

The value of Aboriginal and Torres Strait Islander arts activity to individuals, families and communities is significant culturally, socially and economically, and its potential is significant in all communities. Research by the Royal Melbourne Institute of Technology (RMIT) and the Telstra Foundation about the role of Indigenous festivals highlighted not only the economic benefits but improved well-being, as people reported that they had an increase in cultural pride and self-esteem stemming from a sense of inclusion and cultural identity.

The National Aboriginal and Torres Strait Islander Arts Policy is a comprehensive framework which has guided the work of the Australia Council for the Arts since its endorsement in 1997. The policy principles of respect, authority, rights and responsibilities and diversity have guided the Australia Council in its work with Aboriginal and Torres Strait Islander artists, arts organisations and communities.¹⁰

The Australia Council for the Arts business is now underpinned by the Council's new Strategic Plan "A Culturally Ambitious Nation"¹¹. The plan contains four goals with goal four being:

"Australians cherish Aboriginal and Torres Strait Islander arts and cultures."

The Australia Council for the Arts will focus on supporting Aboriginal and Torres Strait Islander arts and cultures through:

- embedding Aboriginal and Torres Strait Islander arts and cultures into Australian arts by creating a brokerage service to support organisations to collaborate and program Indigenous created work.
- boosting investment in artistic excellence by investing in the development of signature works by Aboriginal and Torres Strait Islander artists and organisations.

¹⁰ See <http://www.australiacouncil.gov.au/aboriginal-and-torres-strait-islander-arts/>

¹¹ Full document can be found at <http://www.australiacouncil.gov.au/strategic-plan/>

- increasing Australians' experience of Aboriginal and Torres Strait Islander arts and cultures by creating an Indigenous market and audience development strategy.

- supporting young Aboriginal and Torres Strait Islander people to practise and experience their culture by supporting an intergenerational transfer of Indigenous arts and culture knowledge.

Arts South Australia employs the Australia Council for the Arts Protocols for Working with Indigenous Artists principles when engaging with Aboriginal artists and communities.¹²

Country Arts South Australia

Country Arts South Australia is a dynamic arts organisation working with like-minded partners to bring the arts to life in regional South Australia.

In 2010, Country Arts SA, with funding assistance from Indigenous Culture Support, created a new position and program dedicated to supporting Aboriginal artists and community. An Aboriginal Reference Group was established after this appointment and a number of initiatives were implemented.

In 2013 Country Arts SA started the process of creating a Reconciliation Action Plan (RAP) and in 2015 they launched the RAP¹³ and have since created new opportunities, partnerships and outcomes directly from the RAP.

Some highlights from the 2014 – 2016 RAP include

- The creation of a Welcome to Country protocol for all meetings
- All staff email signatures acknowledge First Nations
- 'Engaging Aboriginal audiences' policy (Nunga Tickets)
- Communication plan which is imbedded into the whole of organisation plan
- Cultural Sharing Policy (Country Arts SA provide a number of opportunities throughout the year for cultural sharing informal and formal)
- Creating Professional Development opportunities for all staff attending Aboriginal events/shows
- Developing an Aboriginal Employment Strategy

¹² See <http://www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists/>

¹³ See https://www.countryarts.org.au/wp-content/uploads/2015/03/CountryArtsSA_RAP2015.pdf

- Cultural specification documents for all Country Arts SA Arts Centres and in May 2016 they launched the first Acknowledgment to Country film at the Chaffey Theatre in Renmark.

The film is the outcome of a partnership with Aboriginal Affairs and Reconciliation and River Murray and Mallee Aboriginal Corporation and is played before all cinema and most theatre productions.

- Kurna man Jack Buckskin was appointed Ambassador of the RAP and since its release:
- CASA has developed 4 formal and 13 informal partnerships with Aboriginal and Torres Strait islander organisations
- 119 staff undertook face to face cultural awareness training (cultural sharing)
- The dollar value of goods and services procurement from Aboriginal and Torres Strait Islander businesses was \$115,154 from July 1 2015 – June 30 2016

Carclew

Carclew offers grants to early career artists for arts projects with a tangible outcome and/or skills and career development. Project and Development Grants for Individuals are offered twice per year for activity occurring in the following six months.

Applicants may seek support for professional development only (e.g. skills development and career building) and apply for up to \$3000 from this program.

For professional development proposals ranging from \$3000 to \$12 000 artists can apply through the Carclew Fellowships program.

Applicants seeking support for projects may apply for up to \$10 000. Projects may incorporate skills development and career building activity.

Carclew funds a range of youth arts companies including Kurruru Arts and Culture Hub, Kura Yerlo Inc. (Kurruru).

Complementary Strategies and Frameworks

South Australia's Strategic Plan

South Australia's Strategic Plan¹⁴ acknowledges the enduring importance to Aboriginal peoples of Aboriginal values and culture, authority and customary laws. It recognises the pillars of Aboriginal society; beliefs system, spirituality, land and family, that connect Aboriginal people and are themselves interconnected. Interconnectedness underpins Aboriginal ways of thinking, being, relating and seeing. Aboriginal cultural and kinship connections are essential to Aboriginal wellbeing.

This Plan values the historical and ongoing contribution of Aboriginal peoples to South Australia in areas as diverse as land use, environmental management, economic development, community services, education, community leadership, the arts, sport and politics. This contribution was made even as past injustices and exploitation caused grief, suffering and loss to Aboriginal South Australia's Strategic Plan 2 people. Many Aboriginal South Australians still experience discrimination and disadvantage and do not share in the full benefits of our society

South Australia's Strategic Plan has seven strategic priority areas including:

- [Creating a vibrant city](#)
- [Safe communities, healthy neighbourhoods](#)
- [An affordable place to live](#)
- [Every chance for every child](#)
- [Growing advanced manufacturing](#)
- [Realising the benefits of the mining boom for all](#)
- [Premium food and wine from our clean environment](#)

The Arts South Australia Aboriginal Arts Strategy will strive to demonstrate synergies between Aboriginal arts practice and the objectives of South Australia's Strategic plan.

Strategic plan goals and Aboriginal specific targets include:

Goal: We have a sense of place, identity, belonging and purpose.

Target 6: Aboriginal wellbeing

Improve the overall wellbeing of Aboriginal South Australians.

Goal: We support families

¹⁴ See <http://saplan.org.au/categories/aboriginal>

Target 15: Aboriginal education

(early years)

Increase yearly the proportion of Aboriginal children reading at age appropriate levels at the end of Year 1 (baseline: 2007)

Goal: We value Australian culture and respect diversity.

Target 27: Understanding of Aboriginal culture

Aboriginal cultural studies is included in school curriculum by 2016 with involvement of Aboriginal people in design and delivery (baseline: 2009)

Goal: We actively participate in shaping the future of our state.

Target 28: Aboriginal leadership

Increase the number of Aboriginal South Australians participating in community leadership and in community leadership development programs (baseline: 2007-08)

Goal: All South Australians have job opportunities

Target 51: Aboriginal unemployment

Halve the gap between Aboriginal and non-Aboriginal unemployment rates by 2018 (baseline: 2008)

Target 53: Aboriginal employees

Increase the participation of Aboriginal people in the South Australian public sector, spread across all classifications and agencies, to 2% by 2014 and maintain or better those levels through to 2020 (baseline: 2003)

Goal: We make healthy choices in how we live

Target 79: Aboriginal healthy life expectancy

Increase the average healthy life expectancy of Aboriginal males to 67.5 years (22%) and Aboriginal females to 72.3 years (19%) by 2020 (baseline: 1999-03)

Department of State Development **Reconciliation Action Plan 2016-2018**

The Department of State Development (DSD) acknowledges Aboriginal people as the state's first peoples and nations of South Australia. DSD recognise and respect their cultural connections as the traditional owners and occupants of the land and waters of South Australia, and that they have and continue to maintain a unique and irreplaceable contribution to the state.

DSD have developed an ambitious plan that anchors Reconciliation in the department's building blocks and makes it part of their day to day business.¹⁵

DSD is the department responsible for transforming South Australia's economy. DSD is responsible for six of the Premier's 10 Economic Priorities, and lead efforts in 35 targets from South Australia's Strategic Plan and two of the State Government's Seven Strategic Priority areas. DSD also have lead responsibility for the following targets from South Australia's Strategic Plan, which specifically focus on Aboriginal priorities:

- **Target 6: Aboriginal wellbeing:** Improve the overall wellbeing of Aboriginal South Australians.
- **Target 28: Aboriginal leadership:** Increase the number of Aboriginal South Australians participating in community leadership and in community leadership development programs.
- **Target 51: Aboriginal unemployment:** Halve the gap between Aboriginal and non-Aboriginal unemployment rates by 2018.

The DSD RAP focuses on Reconciliation Australia's three pillars of Reconciliation: relationships, respect and opportunities.

Relationships

Engaging with and building relationships with Aboriginal people will strengthen our capacity to work collaboratively towards improved outcomes.

Respect

Recognising the contribution of Aboriginal people to Australia enables DSD to achieve more culturally inclusive outcomes and actively cultivate behaviours that enhance our workplace and guide the development and delivery of services.

¹⁵ See <http://www.statedevelopment.sa.gov.au/upload/aard/initiatives/DSD-RAP-2016-2018.pdf?t=1490089729689>

National Arts and Health Framework

In 2013, the Standing Council on Health and the Meeting of Cultural Ministers endorsed the National Arts and Health Framework.¹⁶

This framework has been developed to enhance the profile of arts and health in Australia and to promote greater integration of arts and health practice and approaches into health promotion, services, settings and facilities.

The framework contains links to a range of information relating to arts and health practice including resources, research findings and evidence of the value of a collaborative approach to arts and health. The framework also provides links to examples of approaches to arts and health.

It has relevance for all agencies, departments and organisations with a role in promoting health and wellbeing and in delivering health care and services, including arts agencies and all those already engaging with arts and health practice.

This framework provides the necessary information and guidance to assist State and Territory governments to evaluate existing programs, consider new directions and identify new partners to support arts and health initiatives appropriate to each jurisdiction.

Through the framework, the Health Ministers and the Cultural Ministers recognise:

- that arts and health policies, programs and initiatives with deliberate health and wellbeing goals are in evidence across all states and territories and take place in a multitude of settings, including in health care facilities and within remote, rural, regional and urban communities
- this practice involves the work of different spheres of government, the not for profit sector including funded organisations and cultural heritage institutions, the community, the education sector, and others such as justice departments
- that arts and health activities have intrinsic, instrumental and institutional values and have a demonstrated range of social, artistic, environmental, cultural, economic and health benefits, including the potential to improve the quality of health care
- the contribution of arts practice to the enhancement of health and wellbeing across the continuum of health services – from encouraging healthy living and communicating on health issues, to prevention, treatment and the management of illness and chronic disease, and in rehabilitation and recovery as well as end of life care
- that attention to the arts and good design can make the difference between health environments and buildings that work and those that

¹⁶ See <https://www.arts.gov.au/national-arts-and-health-framework>

excel in promoting health and wellbeing for patients, staff, clients and visitors.

- that arts and health practice can contribute to achieving government objectives, in particular across the themes of better health services, reducing health inequalities and Closing the Gap on Indigenous Disadvantage
- that advancing arts and health practice in Australia relies on a diversity of sectors and stakeholders working together.

The South Australian Aboriginal Arts Strategy will work to activate National Arts and Health Framework principles.

South Australian Aboriginal Artform Ecology

The following is an overview of South Australian Aboriginal and Torres Strait Islander arts practices and organisations and policies that advance art form and cultural pursuits.

Visual Arts

South Australia features Aboriginal and Torres Strait artists practicing across traditional and contemporary art forms, and organisations and events that support the maintenance and development of Aboriginal arts practice.

South Australian Arts Centres

South Australian arts centres comprise of seven arts centres located in the APY Lands and one in Ceduna on the west coast of South Australia. The arts centres include:

- Ninuku Arts owned by artists from the communities of Kalka and Pipalyatjara in the far northwest corner of South Australia;
- Tjungu Palya owned by artists from Kanpi, Nyapari and Watarru communities and located at Nyapari in the Mann Ranges (Murputja);
- Tjala Arts owned by the Amata community in the Anangu Pitjantjatjara Yankunyatjara (APY) Lands;
- Ernabella Arts owned by the Pukatja Community, in the eastern end of the Musgrave Ranges in the far north west of South Australia.;
- Mimili Maku Arts owned by the Mimili community at the base of the Everard Ranges, in the APY Lands;
- Iwantja Arts and Crafts owned by the Indulkana community in the far north east of South Australia in the APY Lands;
- Kaltjiti Arts and Crafts owned by the Fregon community in the APY Lands; and
- Tjutjuna Aboriginal Arts and Culture Centre in Ceduna on the Eyre Peninsula.

An art centre facilitates the buying and selling; and promotes responsible purchase of Indigenous art. The 2007 Senate Inquiry defined an art centre as being Indigenous owned and operated; a not-for-profit entity located in an Indigenous community; acting as an agent for the sale of community art; and distributing benefits to stakeholders (local Indigenous artists).¹⁷

Management varies between art centres depending on the individual personality of each centre. Functions could include any of the following: aiding in the development of projects; cataloguing and archiving artworks; providing documentation for artwork; artist training and support; assisting with copyright and intellectual property issues; ensuring transparency and control; offering support to communities; ensuring artists receive fair compensation; investing profits back into communities; and the provision of a positive gathering space for the community.¹⁸ An art centres role goes beyond just the buying and selling artwork, rather they operate to maintain Indigenous culture and transmit that culture beyond the community.¹⁹

“The Art Centre provides, firstly, a focus for the maintenance of culture of the region. It is a place where artists can congregate, check each other’s progress, seek opinions, joke and argue among themselves, paint, eat biscuits and drink tea, socialize...acquire social skills, and generally escape from the often difficult conditions of community life. The simple fact these spaces exist is a social benefit that must not be underestimated.” Mr Brian Tucker Accounting, *Submission 12*, 2007 Senate Inquiry p 21

South Australian arts centres and their artist are amongst Australia’s most celebrated with Ernabella arts being Australia’s oldest continuously running Indigenous art centre.

Tandanya

Tandanya is owned and managed by the National Aboriginal Cultural Institute Inc. It is Australia’s oldest Aboriginal-owned and managed multi-arts centre. In 2014, Tandanya celebrated 25 years of continuous operation since the Institute was incorporated in 1989.

‘Tandanya’ is the Kurna (pronounced Garna) word for ‘place of the Red Kangaroo’. The Kurna people are the traditional owners and custodians of the Adelaide Plains. Tandanya’s name reflects the organisation’s ongoing commitment to honour and respect the traditional owners and custodians for this country.

Tandanya is a place for people to experience contemporary and traditional Aboriginal and Torres Strait Islander cultural expressions through the visual and performing arts.

Tandanya boasts several gallery spaces that feature a minimum of twelve exhibitions each year by acclaimed local, national and international artists. The Tandanya Curator develops or selects quality exhibitions that reflect the

¹⁷ Commonwealth of Australia (CA), *The Senate Inquiry*, 2007, p 27.

¹⁸ Mr Brian Tucker Accounting, *Submission 12*, *The Senate Inquiry*, 2007, p 21.

¹⁹ CA, *The Senate Inquiry*, 2007, p 29.

vibrancy and diversity of cultural expressions in different media within Aboriginal and Torres Strait Islander communities.

Also within Tandanya are a number of venues available for hire, that include the galleries, a conference room, boardroom and a theatre.

Tandanya's visual arts program features non-selling and selling shows. As with artwork available for sale through the Gallery Shop and on-line, visitors can purchase original or limited-edition authentic art with confidence.

Tandanya is a signatory to the national Indigenous Art Code, ensuring that Tandanya's dealings with artists are underpinned by a commitment to ethical trading practices.

Tandanya hosts a number of community events and festivals throughout the year, notably Survival Day in January.

Tandanya's core activities are significantly supported by the Government of South Australia through Arts South Australia and the Federal Government through the Australia Council for the Arts.

Ananguku Arts and Culture Aboriginal Corporation

Ananguku Arts and Culture Aboriginal Corporation (Ku Arts) is an Aboriginal owned and governed visual arts organisation started by artists and art centre managers on the APY Lands in 1998. Ku Arts delivers programs supporting artists' professional development, art worker training, art centre start-up and business development, marketing, and advocacy for ethical dealing with Indigenous artists.

The focus of Ku Arts' work between 2016 – 2019, as articulated in the Ku Arts Strategic Plan, will be to create opportunities for the production, promotion and marketing of Indigenous visual arts in South Australia while providing improved support services for art centre managers and art workers on the APY Lands. Ku Arts will also provide a Statewide Indigenous Community Arts Development (SICAD) workshop program for Indigenous artists.

SICAD assists some 500 Indigenous artists where there are no arts centres, including artists from the West Coast, Port Augusta, Coober Pedy and Oodnadatta, Flinders Ranges, Riverland, Murraylands and the South East.

Our Mob

Since 2006, Adelaide Festival Centre has celebrated the diversity and talent of South Australia's Aboriginal artists through the OUR MOB program of exhibitions and events.

OUR MOB is a state-wide community program that works in partnership with Country Arts SA and Ku Arts to give South Australian Aboriginal artists the opportunity to showcase their art in exhibitions held in the Adelaide Festival Centre foyers and gallery. Over the years the OUR MOB project has boosted

the careers of numerous Indigenous artists and generated sales to support their art practices and families.

Visual Art Policy

Senate Inquiry and the Indigenous Art Code

Challenges faced by Indigenous artists and threats to the Indigenous art sector have been well documented. It was the ongoing concern about the sustainability of the Indigenous arts sector and unethical business practices that led to the 2007 Senate Inquiry.

The Inquiry documented exploitative practices including fraud, breaches of intellectual property, artists working under duress, appropriation and the selling of 'fakes' and frequent occurrences of 'carpet bagging'. Carpet baggers are dealers who exploit artists by purchasing artwork below value with the intention of reselling at a much higher price. This practice while not ethical, is not always illegal, and means artists are not being fairly compensated for their work.²⁰

The Inquiry found that more intensive policing efforts were needed to eliminate bad behaviour and recommended a code of practice be developed for the sector. As a result, the Indigenous Art Code was implemented in 2010 by the Indigenous Art Code Limited ('IartC'), a public company set up to administer the Code. The Code establishes standards for commercial dealing, sets a benchmark for ethical trading in Indigenous art and offers greater certainty for the purchase of ethical artwork by consumers.



The logo for the Indigenous Art Code features a stylized circle divided horizontally into a black upper half and a red lower half. To the right of the circle, the words "INDIGENOUS ART CODE" are written in a bold, sans-serif font, with "INDIGENOUS" in black and "ART CODE" in red.

Establishes:

- ✓ fair trade
- ✓ commercial standards
- ✓ ethical behaviour
- ✓ consumer certainty

*<http://www.indigenousartcode.org/>

The Code was to operate under a voluntary membership model for two years, meaning dealers were not bound by its standards, but may choose to become a signatory to the Code. Failure to comply with its standards may have resulted in a revocation of membership.²¹ If after two years bad practice persisted, the Code would move to a prescribed code of conduct under the Trade Practices Act 1974 (now the Competition and Consumer Act 2010).²²

In 2012, after two years of operation, IartC reported to the Federal Minister for the Arts that there were 'insurmountable problems with a voluntary code'.

²⁰ CA, *The Senate Inquiry*, 2007, p 100-101.

²¹ The Indigenous Art Code Limited (IartC), *The Indigenous Art Code*, IartC, viewed 5 November 2015 <http://www.indigenousartcode.org>.

²² CA, *The Senate Inquiry*, 2007, recommendation 21.

It was advised that these problems arose from a lack of support by dealers, with the majority of the industry choosing to operate outside the Code. As a result there continued to be 'significant unethical and unfair treatment' and an 'unacceptable level of exploitation'. It was recommended that a prescribed code of conduct be implemented so that dealers would be bound by its standards.²³

Contrary to both the 2007 Senate Inquiry and IartC's recommendation, a prescribed code was denied and the Code remains voluntary. Due to the voluntary status of the Code and the number of dealers who continue to operate outside its standards, there has become a greater need for education of ethical art practices to focus on the consumer.

Fake Art Harms Culture

The Arts Law Centre of Australia, the Indigenous Art Code and Copyright Agency | Viscopy are calling for the Federal Government to tackle the problem of fake 'Indigenous' arts and craft being sold in Australia.

The abundance of fake or inauthentic 'Aboriginal-style' arts and crafts available in Australian tourism shops causes harm to Aboriginal and Torres Strait Islander peoples as it misappropriates and exploits the stories, imagery, knowledge and heritage embodied in authentic works.

It also destroys the income streams that could be earned from selling genuine arts and craft works to the many consumers wanting to connect with Indigenous Australia.

This means artists are cheated, buyers are cheated and Australia as a country is cheated.

The Fake Art Harms Culture campaign asks that the Australian Consumer and Competition Commission (ACCC) take action against the many businesses involved in producing, importing and selling fake goods in Australia, as well informing consumers of their ability to take action against this issue.

In addition, the campaign requests the Federal Government implement stronger and more effective laws to prohibit the marketing and sale of Aboriginal and Torres Strait Islander arts and crafts products within Australia unless it is made by Aboriginal and Torres Strait peoples (or licensed with their full authority, which is clearly documented).

²³ IartC, *The Indigenous Art Code*, IartC, viewed 5 November 2015 <http://www.indigenouartcode.org>.

Carpet bagging and other forms of malpractice

There have been reports of artists being black mailed; working in poor conditions or under duress; and frequent occurrences of carpet bagging.

Carpet bagging still occurs across the State; while not ethical, is not always illegal and can be difficult to prosecute. One South Australian gallery owner who works closely with Indigenous artists described a situation she was aware of in which two Indigenous women were being exploited by a carpet bagger. The carpet bagger was paying the women \$100 per painting and then reselling the paintings for, in some cases, over \$5,000. The dealer

“Even assuming that a legitimate Indigenous artist produced the art, it might be of poor quality or unrepresentative of traditional Aboriginal experience or lore. A number of examples have been highlighted in the submissions whereby artists produce ‘rubbish paintings’ for the dealer to make quick money. The paintings are of poor quality because they are rushed, the environment in which they are painted is hostile, and the cultural reasons for creating art, such as country and community, are absent.”

Submissions made to the 2007 Senate Inquiry by Arnold Bloch Liebler and the Jirrawun Arts Corporation, Submission and the Arts Law Centre of Australia.

provided the women with equipment to create the paintings and had been providing house paint for the women to use, rather than regular art paint. He then sold the artwork internationally online claiming “High quality acrylic art paint”. She explained the house paint was harmful to the women’s health, causing their eyes to weep and left one of the artists with eye damage. These women rely on these paintings for their livelihood and feel exploited, but are unsure how to seek legal redress.

While the ACCC does not provide statistics on how many complaints it receives from Indigenous artists, situations like the examples above, appear to be quite common.²⁴

Gabrielle Sullivan, Chief Executive at IartC explained that overcoming these types of exploitative practices without the implementation of a mandatory code, will require a strong focus on consumer education, with clear pathways of address for artists.

²⁴ "Starting the Conversation: Ethical Trade in Indigenous Art", panel discussion presented by Leichhardt Council in partnership with the Indigenous Art Code, 17 September 2015.

Arts Law

Arts Law is a non-for-profit, national community legal centre for the arts; providing pro bono or discounted legal advice, education and resources to artists and arts organisations. Arts Law provides information on a wide range of arts related legal and business matters.²⁵

In offering protection to the Indigenous art sector, Arts Law is most effective when operating as a preventative model and to this end often works in collaboration with IartC. Arts Law has a specialised program called Artists in the Black ('AITB') which delivers targeted legal services to Indigenous artists, communities and arts organisations nationally.²⁶

AITB pairs artists and art centres seeking legal help, with pro-bono lawyers. AITB is responsible for several successful partnerships within South Australia.²⁷ An example of this was in 2014, when Ku Arts received funding from the SA Government to renovate and build new art centres within the APY Lands. AITB was able to secure pro-bono legal assistance for Ku Arts from national law firm, Gaden. Gaden provided assistance with the contracts between the art centres, the architect and the builder; which would have otherwise been unaffordable.²⁸

Arts Law has also founded the 'Solid Arts' program, an educational program to combat intellectual property issues and the selling of fakes within the industry. In order to increase awareness around the importance of purchasing authentic art, 'Solid Arts' introduced several initiatives; one of which was a postcard campaign. The postcards

featuring the image 'Not Made in Australia', created by Leonard Andy, an Aboriginal artist who works at the Girringun Aboriginal Art Centre in Cardwell,



²⁵ The Arts Law Centre of Australia (Arts Law), *Arts Law*, Arts Law, 2015, viewed 12 December 2015 <https://www.artslaw.com.au/about>

²⁶ Arts Law, *Artists in the Black*, Arts Law, 2015, viewed 12 December 2015 <http://www.artslaw.com.au/legal/artists-in-the-black>; <http://www.aitb.com.au>

²⁷ Arts Law, *Christine Tschuna - What to do if you don't get paid letters of demand*, Arts Law, 2015, viewed 12 December 2015 <http://www.artslaw.com.au/case-studies/entry/christine-tschuna-what-to-do-if-you-dont-get-paid-letters-of-demand/>

²⁸ Arts Law, *Ananguku Arts and Cultural Aboriginal Corporation infrastructure upgrade*, Arts Law, 2015, viewed 12 December 2015 <http://www.artslaw.com.au/case-studies/entry/ananguku-arts-and-cultural-aboriginal-corporation-infrastructure-upgrade/>; Arts Law, *Meet the lawyers Brooke Spain senior associate and Matthew Pieterse, solicitor, Gaden Lawyers*, Arts Law, 2015, viewed 12 December 2015 <http://www.artslaw.com.au/articles/entry/meet-the-lawyers-brooke-spain-senior-associate-and-matthew-pieterse-solicitor/>; Arts Law, *Annual Report 2014*, Arts Law, 2015, viewed 12 December 2015 http://www.artslaw.com.au/images/uploads/Arts_Law_2014_Annual_Report_Digital_Version_LoRes.pdf

Qld. The education campaign was distributed nationwide and was well received.²⁹

AITB has had success in other states through the 'Adopt a Lawyer' program which partners a community art centre with a single law firm on a pro bono basis for three years.³⁰ Partnerships are currently operating successfully interstate and it is envisaged that these will occur in South Australia in future.

Arts Law receives funding from each state and territory and Arts South Australia will provide Arts Law \$110,000 from 2017 – 2020.

It is envisaged that this funding will support AITB to work closely with South Australian art centres to strengthen infrastructure; mentor staff; and ensure proper practices are in place with contracts, licencing, copyright, and with agreements between artists and employees.

It is also envisaged that Arts Law will harness support within the legal communities by facilitating the pro-bono work of firms and conduct outreach and artist rights education within communities.

Viscopy

Viscopy is a not-for-profit organisation specialising in licencing and copyright royalties. The organisation is responsible for the collection and distribution of licensing fees and copyright royalties to visual artists, and for administering the resale royalty scheme. The latest figures show that the scheme has generated over 3.8 million dollars for all artists; with over 40% to ATSI artists and half of this going to regional areas such as the Central Desert and APY lands. While the scheme has received some criticism from dealers and auction houses, Patricia Adjei, Legal Officer and Indigenous Engagement Manager for Viscopy advised there is currently not enough data to establish the effect the resale royalty scheme has had on market.

Under the resale royalty scheme, artists are entitled to 5% of the resale value.³¹ All market professionals are required to report to Viscopy for any resales over \$1,000. This allows for heavier scrutiny of the industry; allows artists to see how much their art works are being resold for and receive compensation for any increase in value, and can provide artists with a continual income stream.

Limitations on the resale scheme mean it does not cover works that sell privately, or works that were created prior to 2010 and only resold for the first time.³²

²⁹ Arts Law, *Not made in Australia*, Arts Law, 2015, viewed 12 December 2015

<http://www.artslaw.com.au/articles/entry/not-made-in-australia-campaign/>

³⁰ Arts Law, *Annual Report 2014*, Arts Law, 2015, viewed 12 December 2015

http://www.artslaw.com.au/images/uploads/Arts_Law_2014_Annual_Report_Digital_Version_LoRes.pdf;

Arts Law, *Adopt a lawyer program*, Arts Law, 2015, viewed 12 December 2015

<http://www.artslaw.com.au/articles/entry/adopt-a-lawyer-program-lander-roger>

³¹ See <https://viscopy.net.au/indigenous/>

³² legislative provisions

The organisation was established with government funding following the Senate Inquiry but sustains itself through management fees deducted from licenses.³³ Viscopy does however rely on funding to provide community outreach to support and educate artists on their rights, and works closely with Arts Law and IartC.

Viscopy offers a specialised service, in comparison to Arts Law who provide broad legal services to the industry. Their workshops are tailored to regions, explain copyright laws and connect artists with licencing experts to assist with negotiations.

Resale royalties last for the lifetime of the artists and extend for 70 years following. A successful example of resale royalties in operation is the estate of Albert Namatjira; a royalty is collected by Viscopy each time a painting is sold on the market and distributed to his grandchildren.

Adjei advised that the best way to protect and educate Indigenous artists was through regional workshops. Adjei stated the scheme is operating well and explained that in time, it may be possible to introduce private sales to the scheme. She noted that this would require educational awareness for the private market and government support for the monitoring and investigation into sales, possible involving the ACCC.

The lack of specific laws protecting Indigenous cultural intellectual property is a recognised problem within the industry; with existing copy right laws and trademarks doing little to protect Indigenous art styles. A recent example of this was the well-publicised and highly criticised exhibition of Lucas Grogan in 2013.³⁴ Grogan was accused of stealing Aboriginal designs and appropriating culture. Adjei explained that Australian laws do not protect ancient Aboriginal designs, and that while technically he was not breaking any laws, his artworks were morally offensive. She stressed it was time for the government to introduce laws to stop artists such as Grogan from benefiting from Indigenous cultural intellectual property and to stop the import of fake Aboriginal souvenirs. She noted customs could also play a role in stopping the imports and suggested specialised officers could be in place to recognise fake Aboriginal artworks and prevent them from entering the country. Adjei again echoed support for better education of consumers and stressed the need for support across state departments and the tourism industry.

³³ Senate inquiry recommendations

³⁴ See <http://www.sbs.com.au/news/article/2012/12/03/grogan-art-accused-stealing-indigenous-elements>

Key issues

- Fake Aboriginal art work spoils the marketplace and there is a push for laws protecting the interests of Aboriginal artists to be established.
- The IartC, Arts Law and Viscopy state that greater funding for community education is required, and support the idea of a joint initiative between the Code and State Tourism bodies, as well as stricter laws to restrict the impact of fake imports on the market.
- There are limited city based exhibition and retail sites for South Australian artists, particularly APY arts centres.
- The Tandanya Gallery Shop would like to have better collaboration with arts centres, working with them to develop product that is suitable for their customers.
- Individual artists have difficulty in securing exhibitions and linking product to the market.
- Arts centre managers are requesting security upgrades to assist with their safety and retention of arts centre managers.
- Carpet bagging (dishonest acquisition and sale) of the work of APY artists.
- There is a lack of Aboriginal curators and people working in other significant roles within the arts.
- Aboriginal people aren't leading the marketing of their work despite an evident depth of relevant skills such as audio visual and text based proficiency amongst artists and the broader Aboriginal community.

Existing support from Arts South Australia

- Provision of advice to artists and organisations regarding how to apply for funding, artistic development and presentation opportunities
- Advocacy for Aboriginal visual artists and the sector
- Financial support of Tandanya
- Financial support of Ku Arts
- Financial support to Arts Law

Existing support from external agencies

- IartC has developed 'Code World', an online resource for artists providing artists with information pertaining to the Code, practical advice on certain business processes and requirements for artists, and how to seek help for legal issues from the ACCC, ArtsLaw and VisCopy.³⁵

³⁵ IartC, *Code World – Indigenous Art Code*, IartC, viewed 16 December 2015
www.indigenousartcode.org/codeworld

Music

Traditional song cycles that have underpinned Aboriginal life and culture for thousands of years continue to be practiced and shared by South Australian Aboriginal people and communities.

South Australia has produced some of the country's most celebrated contemporary Aboriginal musicians and bands. Coloured Stone featuring Bunna Lawrie and No Fixed Address featuring Bart Willoughby gained prominence in the 1980s, and the late Ruby Hunter received acclaim through the 90s and continues to be celebrated as a significant figure in the development of contemporary Aboriginal music.

Frank Yaama and Electric Fields featuring Zaachariaha Lowah Fielding build on this success as they make significant progression establishing an international audience.

Music Development Office

The South Australian Government has established the Music Development Office (MDO) as a collaborative union of 'Arts' and 'Industry Development', to support the ongoing development of the music industry in South Australia. This includes the delivery of initiatives that facilitate artistic and business development, market development and export strategies, within a supportive music cluster environment that incorporates commercial operators and broader creative industries, and aims to accelerate industry growth and attract investment. The MDO is proud to celebrate Adelaide's recent designation as a UNESCO City of Music. Adelaide joins 115 other cities in 54 countries as part of UNESCO's Creative Cities Network.

The MDO offers a suite of funding and professional development opportunities to Aboriginal artists.

Music and Festivals

South Australia features internationally renowned festivals and quality local festival and venues that provide ideal opportunity for musicians to profile their work.

Aboriginal musicians perform within the context of WOMADELAIDE, The Adelaide and Fringe Festival and Aboriginal cultural festivals such as the Spirit Festival and Survival Day.

Performance within **The Garden of Unearthly Delights** as part of the Adelaide Fringe Festival is significant in enabling musicians to present their work to mainstream audiences.

The Centre for Aboriginal Studies in Music (CASM)

Many leading South Australian Aboriginal musicians have studied at the Centre of Aboriginal Studies in Music at the University of Adelaide.

The Centre for Aboriginal Studies in Music (CASM) was established in 1972, and was specifically designed to meet the learning aspirations and requirements of Aboriginal and Torres Strait Islander musicians. It has been described as "the first important catalyst in Aboriginal music's renaissance", and is highly regarded for its role in supporting Indigenous cultural maintenance and production through music and dance.

The National Centre for Aboriginal Language and Music Studies (NCALMS) at the University of Adelaide

In November 2015 CASM joined the National Centre for Aboriginal Language and Music Studies (NCALMS).

NCALMS is home to the collaborative work of the Kurna Warra Pintyanthi (KWP), the Mobile Language Team (MLT) and the Centre for Aboriginal Studies in Music (CASM) in strengthening Australian Aboriginal communities, cultures, education, careers and wellbeing through innovative language, music and cultural projects.

NCALMS's mission is to be a leading Australian centre for student learning, scholarly excellence and community outreach in the fields of Australian Aboriginal languages and music.

Nexus

Nexus Arts works to create performance and presentation opportunities, develop programs, and advocate for inclusion of Culturally and Linguistically Diverse (CALD) artists and communities within mainstream arts, and strives to be a national leader in culturally diverse arts presentation.

Nexus delivers the Creative Pathways Program for Aboriginal and Torres Strait Islander Contemporary Musicians.

The aim of the program is to provide individual pathway opportunities and support for emerging South Australian Aboriginal and Torres Strait Islander musicians with a demonstrated body of existing original work.

This program is open to individual musicians and groups/bands.

Arts South Australia has supported the program in recognition of limited opportunities for Aboriginal musicians to gain industry knowledge and experience.

The program has demonstrated success since its inception in 2014.

Music Policy

In 2013 UK music promoter Martin Elbourne was engaged by the Dunstan Foundation to write a report tabling recommendations for the South Australian Government to better support the development of live music in South Australia.

The Elbourne Reverb, The Future of Live Music in South Australia report provides 49 recommendations relating to areas such as Governance and Leadership, Education and Creative Development for Artists, Audience Development, and Regulation.

Specific recommendations relating to Aboriginal music include:

- Work in conjunction with the Centre for Aboriginal Studies in Music (CASM) to increase opportunities and pathways for Indigenous musicians via a 'one stop shop' website.
- Continue the implementation of The National Indigenous Contemporary Music Action Plan within SA and appraisal of its progress and outcomes.

The National Indigenous Contemporary Music Action Plan specifies 12 issues and aligns them with goals and actions, and provides 8 pilot initiatives in response to addressing issues and meeting goals.

The 12 issues include:

1. Improving the exposure of Indigenous contemporary music
2. Improving business skills in the Indigenous music sector
3. Strengthening existing networks and organisations
4. Addressing shortages of facilities and equipment
5. Maximising opportunities for young and emerging Indigenous musicians
6. Strengthening links between culture, language and Indigenous contemporary music
7. Targeting support to improve sustainability
8. Enhancing income generation
9. Broadening philanthropic support
10. Improving conservation and access
11. Improving data collection
12. Building the policy profile of Indigenous contemporary music

Key issues

- Aboriginal musicians mostly perform in cultural contexts such as Aboriginal cultural events but opportunities to perform in mainstream contexts are limited.
- There has been a shift in the entry requirements, range of programs and support mechanisms available to students wanting to study music through CASM.
- Music can be an expensive art form and equipment and tuition isn't always readily available to aspiring Aboriginal musicians.

Existing support

- Provision of advice to musicians and organisations regarding how to apply for funding, artistic development and performance opportunities
- Advocacy for Aboriginal musicians and the sector
- Support of the Nexus Contemporary Music Development program
- Support of the Garden of Unearthly Delights Aboriginal music program

Dance

Traditional dances that have underpinned Aboriginal life and culture for thousands of years continue to be practiced and shared by South Australian Aboriginal people and communities.

This practice is demonstrated through the ongoing APY collaborative cultural maintenance project **Kulata Tjuta**, initiated by the APY Arts Centre Hub, which featured dance as a performance component within the inaugural TARNANTHI Festival.

In recent times there has been a regeneration of dance practice drawing on traditional dance and cultural knowledge as demonstrated by Kurna and Ngarrindjeri dance groups.

South Australian dance practitioners have played an important role in the development of national contemporary Aboriginal dance practice.

Sisters Frances and Gina Rings studied at the National Aboriginal Islander Skills Development Association (NAISDA) before they joined Bangarra in the early 90s.

Bangarra is an Aboriginal and Torres Strait Islander organisation and one of Australia's leading performing arts companies, widely acclaimed nationally and around the world for powerful dancing, distinctive theatrical voice and unique soundscapes, music and design.

South Australian cultural dance groups perform on a regular basis, particularly responding to 'welcome to country' requests and participating in cultural gatherings and festivals.

Youth contemporary dance practice is led by Kurruru Arts and Culture Hub, Kura Yerlo Inc. (Kurruru). Based in Queenstown, Kurruru is one of Australia's leading Aboriginal and Torres Strait Islander youth performing arts program. It is committed to supporting the ongoing maintenance of culture, community and identity through the provision of quality performing arts opportunities for children, young people and their communities.

Working through a diverse array of performing art forms including; dance, song, circus, music and comedy, informed by innovative community cultural development practices, Kurruru is a nationally recognised leader in the creation of contemporary Aboriginal and Torres Strait Islander performance.

Since 2014 Projects including Knowledge Keys and Rekindling with Bangara have been flagship projects for Kurruru to impart intergenerational knowledge, history, life journeys and personal stories to members, along with performance opportunities.

In Port Augusta **Dusty Feet Mob**, a group of Aboriginal Young people and children aged between 6 -29 years, have been dancing together since 2014.

They have a growing list of high quality performance experiences.

No Strings Attached is the artistic partner in the Tracking Culture program which is an Aboriginal Torres Strait Islander workshop in partnership with **Kura Yerlo**. Kura Yerlo runs a visual arts and crafts program called Karrarendi for 30 disabled ATSI participants. Karrarendi is a Kurna word which means 'to be proud and rise above'.

No Strings Attached is Kura Yerlo's artistic partner in this performance workshop. Since 2005, No Strings Attached have collaborated to bring the stories of Karrarendi participants to the public stage in quality productions that incorporate performers' original arts and crafts as props, costumes and scenery. Tracking Culture performs at community events, Expos and AGMs. The original production of Mar the Cockatoo Man won the 2008 Aboriginal Torres Strait Islander 'Contribution to the Arts' Award from City of Port Adelaide Enfield. In 2009, Tracking Culture was commissioned to create and perform a Kurna Greeting for the Port Festival 09.

Arts South Australia has supported artists to participate in **BlakDance**³⁶ initiatives since 2014 including the national gathering of practitioners in December 2015 for Dana Waranara and May 2017 for the National Indigenous Dance Forum.

BlakDance works to improve promotion of culture, to increase access to skills development, and develop opportunities for the creation, presentation and touring of dance.

Key issues

- In many respects dance practice is strong although specific to location (such as youth practice in Port Adelaide) and cultural dance occurring in language and family group contexts.
- SA is lacking a professional Aboriginal contemporary dance company.
- There is demand for cultural dance but it is often difficult to secure performances.
- It is rare that all South Australian dance groups meet together for performance.
- There are limited opportunities for aspiring Aboriginal contemporary dancers to gain skills development and education opportunities.

³⁶ See <http://www.blakdance.org.au/about/>

Storytelling and writing

Storytelling underpins all Aboriginal arts practice and continues to be the vehicle for Aboriginal communities to share cultural knowledge.

South Australia has a rich history of Aboriginal autobiography, theatre, poetry and fiction writing with authors regularly presenting in international forums and festivals.

The South Australian Aboriginal and Storytellers and Writers Group, founded in 2003, continue to deliver services for writers with the support of the South Australian Writers Centre. In 2017, award winning writer Ali Coby-Eckermann will facilitate group activities.

The group has supported writers to gain developmental and publication outcomes and recent achievements include the facilitation of the literature program for the TARNANTHI Festival and collaboration with the First Nations Australia Writers' Network (FNAWN)³⁷ which contributed to South Australian participation in the 2014 and 2015 national workshop, exposing writers to professional development, publishing and marketing opportunities.

Arts South Australia has worked in collaboration with authors to develop good relationships with Australian publishers, in particular Magabala Books.³⁸

Key issues

- The South Australian Aboriginal and Storytellers and Writers Group have not devised a strategic plan.
- Participation and group activities of the South Australian Aboriginal and Storytellers and Writers Group have been irregular.
- There is an opportunity to deliver school and other workshop programs, generating income for individuals and the group.

³⁷ See <http://www.fnawn.com.au/about/>

³⁸ <https://www.magabala.com/>

Arts South Australia Existing Support

- Provision of advice to writers and organisations regarding how to apply for funding, artistic development, publishing and presentation opportunities
- Advocacy for Aboriginal writers and the sector including linking writers to resources, publishers and festivals
- Support of the South Australian Aboriginal Storytellers and Writers Group

Theatre

Aboriginal and Torres Strait Islander theatre holds an important place in the history and development of Australian theatre. As a body of work, these texts express unique and specific cultural heritages. Over the last forty years, there have been hundreds of productions of plays by Indigenous writers. Many have toured extensively across Australia and the world. Some, such as Jane Harrison's *Stolen* (1997), Andrea James' *Yanagai! Yanagai!* (2003) and Tammy Anderson's *I Don't Wanna Play House* (2000) have been in continuous production for up to ten years.

Contemporary Indigenous theatre is produced for multiple and various audiences; sometimes for specific or general Indigenous communities, and sometimes for both Indigenous and non-Indigenous communities.

South Australian based Eva Johnson, a member of the Mulak Mulak people, wrote plays throughout the 1980s and celebrated playwright Bob Maza explored the colonisation of the Boandik peoples in South Australia in his play *The Keepers* produced in 1988.

During the 1990s, Ngarrindjeri playwrights Robert Wuldi and Owen Love gained prominence as both actors and writers.

South Australian Aboriginal actress Lillian Crombie has featured in Australian stage, film and television productions, including some of Australia's highest grossing films since the 1970s.

Other South Australian performers that continue to make a notable impact in stage, film and television include Elain Crombie, Lisa Flannigan, Trevor Jamison, Derick Lynch and Natasha Wanganeen.

Alexis West will co-curate the 2017 [Australian Theatre Forum](#), (to be held in the 2017 OzAsia Festival, Adelaide 3-5 October, 2017), with Steve Mayhew.

Alexis, a Birri Gubba, Wakka Wakka and Kanak woman, has worked as a dancer, choreographer, performer, writer, theatre-maker and filmmaker over the past 20 years.

Produced by Theatre Network Australia (TNA), the event will bring together more than 400 performing arts leaders to generate discussion around contemporary practice, policy, sustainability and presentation.

State Theatre Company

The State Theatre Company of South Australia³⁹ is the state's flagship professional theatre company performing an annual season of classic and contemporary Australian and international theatre works at its main performance home – the Dunstan Playhouse. The Company is a major community and cultural resource for all South Australians and is vital to artistic life in the state.

In 2017 the State Theatre Company staged 'The Secret River,' and 'Sista Girl,' featuring Aboriginal performers and co-producers.

The Company aims to create an environment that fosters creativity, encourages innovation, is intellectually curious, strategic and responsible while also remaining energetic and passionate about what we do. The Company aims to bring the creation of theatre and the relationship between performance and audience to the centre of all of its activities, placing value on the idea that theatre can do something that no other art-form can: it can create communal joy; make emotional excavation a shared process and offer intellectual insights that are accessible to all.

ActNow

ActNow⁴⁰ is a South Australian theatre company that tailors socially conscious performance projects. The company works with professional artists to engage diverse communities in conversations around challenging, contemporary issues.

ActNow, in partnership with Flinders University has commenced support to aspiring Aboriginal actors in order to develop actors for the company and other opportunities.

Arts South Australia Existing Support

- Provision of advice to theatre practitioners and organisations regarding how to apply for funding, artistic development, and presentation opportunities.
- Advocacy for Aboriginal theatre practitioners and the sector including linking companies, actors, writers and directors to resources and opportunities.
- Support of the South Australian Aboriginal Storytellers and Writers Group which provides support to playwrights and actors.

³⁹ <http://www.statetheatrecompany.com.au/>

⁴⁰ <http://actnowtheatre.org.au/>

Issues

- An Aboriginal Theatre Company does not exist within South Australia and opportunities for Aboriginal theatre practitioners are infrequent.

Aboriginal Language

Aboriginal languages present us a wealth of knowledge about place and culture and also enhance contemporary artistic and cultural offerings.

In November 2015 CASM joined the National Centre for Aboriginal Language and Music Studies (NCALMS).

NCALMS is home to the collaborative work of the Kurna Warra Pintyanthi (KWP), the Mobile Language Team (MLT) and the Centre for Aboriginal Studies in Music (CASM) in strengthening Australian Aboriginal communities, cultures, education, careers and wellbeing through innovative language, music and cultural projects.

NCALMS's mission is to be a leading Australian centre for student learning, scholarly excellence and community outreach in the fields of Australian Aboriginal languages and music.

Presented by the University of South Australia's School of Communication, International Studies & Languages, the Pitjantjatjara Language Summer School benefits people who have contact with Pitjantjatjara people in the course of their work.

The course is delivered with the assistance of traditional tutors from the APY Lands and northern parts of South Australia. The tutors, who come from communities such as Umuwa, Ernabella and Amata will work with small groups of participants throughout the course and will provide first-hand knowledge of the Pitjantjatjara language and culture from a Traditional Aboriginal perspective.

Much opportunity exists to combine language and artistic aspirations.

Arts South Australia Existing support

- Provision of advice to individuals and organisations that wish to apply for funding, artistic development, publishing and presentation opportunities relating to projects that feature a strong language component.
- Advocacy for the continuity of Aboriginal language and their importance.
- The Arts South Australia Arts Development Officer, Aboriginal and Torres Strait Islander Arts serves on the Mobile Language Team Aboriginal Advisory and Policy Committee.

Culture

Aboriginal language groups across the country have established cultural representative bodies to advance the interests of their people. These representative bodies include committees, cultural centres, regional authorities and boards.

Cultural development and maintenance is of concern to all representative bodies, including the way that culture can be used as a vehicle to educate both Aboriginal and non-Aboriginal people and underpin economic aspirations.

The representative groups serve as a conduit for communities to consider proposals from outside interest groups and to disseminate relevant information to communities.

Arts South Australia Existing Support

- Provision of advice to organisations that wish to apply for funding.
- Advocacy for the continuity of Aboriginal cultural organisations and their importance.
- Procurement of services from cultural organisations including 'Welcome to Country,' language and cultural protocol advice.

Issues

- Cultural organisations are predominately responsive to outside interest groups, limiting their ability to focus on community cultural priorities.
- Arts South Australia and other Aboriginal arts organisations engage with cultural representative bodies on an ad hoc basis and can do more to engage with the bodies in a formal manner including annual meetings and regular provision of information.

Education

Art forms such as storytelling, visual arts and dance are a preferred medium employed by Aboriginal people and communities to educate. The Australian Curriculum articulates this understanding and reveals opportunities for Aboriginal artists and cultural custodians to engage in the delivery of information to assist Aboriginal and Torres Strait Islander and non-Indigenous students to obtain their learning needs.

The Australian Curriculum⁴¹ sets consistent national standards to improve learning outcomes for all young Australians. ACARA acknowledges the gap in learning outcomes between Aboriginal and Torres Strait Islander students and their non-Indigenous peers. It recognises the need for the Australian Curriculum to provide every opportunity possible to 'close the gap'.

Therefore, the Australian Curriculum is working towards addressing two distinct needs in Aboriginal and Torres Strait Islander education:

- that Aboriginal and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in the curriculum of each of the learning areas, can fully participate in the curriculum and can build their self-esteem
- that the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority is designed for all students to engage in reconciliation, respect and recognition of the world's oldest continuous living cultures.

Aboriginal and Torres Strait Islander Histories and Cultures

The Aboriginal and Torres Strait Islander Histories and Cultures priority provides opportunities for all students to deepen their knowledge of Australia by engaging with the world's oldest continuous living cultures. Through the Australian Curriculum, students will understand that contemporary Aboriginal and Torres Strait Islander communities are strong, resilient, rich and diverse.

The Aboriginal and Torres Strait Islander Histories and Cultures priority uses a conceptual framework to provide a context for learning. The framework comprises the underlying elements of Identity and Living Communities and the key concepts of Country/Place, Culture and People. Aboriginal and Torres Strait Islander Identities are represented as central to the priority and are approached through knowledge and understanding of the interconnected elements of Country/Place, Culture and People. The development of knowledge about Aboriginal and Torres Strait Islander Peoples' law, languages, dialects and literacies is approached through the exploration of Cultures. These relationships are linked to the deep knowledge traditions and

⁴¹ See <http://www.australiancurriculum.edu.au/crosscurriculumpriorities/aboriginal-and-torres-strait-islander-histories-and-cultures/overview>

holistic world views of Aboriginal communities and/or Torres Strait Islander communities.

Students will understand that Identities and Cultures have been, and are, a source of strength and resilience for Aboriginal Peoples and Torres Strait Islander Peoples against the historic and contemporary impacts of colonisation.



Key concepts⁴²

The first key concept of the organising ideas highlights the special connection to Country/Place by Aboriginal and Torres Strait Islander Peoples and celebrates the unique belief systems that connect people physically and spiritually to Country/Place.

The second concept examines the diversity of Aboriginal and Torres Strait Islander Peoples' culture through language, ways of life and experiences as expressed through historical, social and political lenses. It gives students opportunities to gain a deeper understanding of Aboriginal and Torres Strait Islander Peoples' ways of being, knowing, thinking and doing.

The third concept addresses the diversity of Aboriginal and Torres Strait Islander societies. It examines kinship structures and the significant contributions of Aboriginal and Torres Strait Islander Peoples on a local, national and global scale.

Organising ideas

For each cross-curriculum priority, a set of organising ideas reflects the essential knowledge, understandings and skills for the priority. The organising ideas are embedded in the content descriptions and elaborations of each learning area as appropriate.

⁴² <http://www.australiancurriculum.edu.au/crosscurriculumpriorities/aboriginal-and-torres-strait-islander-histories-and-cultures/key-ideas>

Country/Place

- 1 Australia has two distinct Indigenous groups: Aboriginal Peoples and Torres Strait Islander Peoples, and within those groups there is significant diversity.
- 2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.
- 3 Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

Culture

- 4 Aboriginal and Torres Strait Islander societies have many Language Groups.
- 5 Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.
- 6 Aboriginal and Torres Strait Islander Peoples live in Australia as first peoples of Country or Place and demonstrate resilience in responding to historic and contemporary impacts of colonisation.

People

- 7 The broader Aboriginal and Torres Strait Islander societies encompass a diversity of nations across Australia.
- 8 Aboriginal and Torres Strait Islander Peoples' family and kinship structures are strong and sophisticated.
- 9 The significant contributions of Aboriginal Peoples and Torres Strait Islander Peoples in the present and past are acknowledged locally, nationally and globally.

Learning areas statements

All Australian Curriculum learning areas can contribute to the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority.⁴³ Taken collectively, Australian Curriculum learning areas deepen students' knowledge and understanding of Australia and the First Australians. This knowledge and understanding enriches all students' ability to participate positively in the ongoing development of Australia.

⁴³ See <http://www.australiancurriculum.edu.au/crosscurriculumpriorities/aboriginal-and-torres-strait-islander-histories-and-cultures/in-the-learning-areas>

Aboriginal and Torres Strait Islander Histories and Cultures are included in each learning area in ways that are consistent with its content and purpose. They also make it possible to link content across learning areas, which can lead to integrated units of work.

Each learning area contributes differently to the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority and its key concepts of Country/Place, Culture and People. Australian Curriculum content descriptions and elaborations relating specifically to Aboriginal and Torres Strait Islander Histories and Cultures are tagged with the priority symbol. In other content descriptions and elaborations, the cross-curriculum priority can be inferred from the use of the terms 'Identity', 'Country/Place', 'Culture', and 'Peoples'.

Learning areas value Aboriginal and Torres Strait Islander Histories and Cultures. Each one articulates appropriate and relevant aspects of the priority and how it can be incorporated in the curriculum.

English

In the Australian Curriculum: English, students begin to engage with the priority as they develop an awareness and appreciation of, and respect for, Aboriginal and Torres Strait Islander literature. This includes storytelling traditions (oral narrative) and contemporary literature. Students will learn to develop respectful, critical understandings of the social, historical and cultural contexts associated with different uses of language features and text structures including images and visual language.

Mathematics

Students can explore connections between representations of number and pattern and how they relate to aspects of counting and relationships of Aboriginal and Torres Strait Islander cultures. Students can investigate time, place, relationships and measurement concepts within Aboriginal and Torres Strait Islander contexts. Through the application and evaluation of statistical data, students can deepen their understanding of the lives of Aboriginal and Torres Strait Islander Peoples.

Science

Students will have opportunities to learn that Aboriginal and Torres Strait Islander Peoples have longstanding scientific knowledge traditions and developed knowledge about the world by:

- observation, using all the senses
- prediction and hypothesis
- testing (trial and error)
- making generalisations within specific contexts such as the use of food, natural materials, navigation and sustainability of the environment.

- Humanities and Social Sciences

The diverse cultures of Aboriginal and Torres Strait Islander Peoples are explored through their:

“long and continuous strong connections with Country/Place and their economic, cultural, spiritual and aesthetic value of place, including the idea of custodial responsibility. Students examine the influence of Aboriginal and Torres Strait Islander Peoples on the environmental characteristics of Australian places, and the different ways in which places are represented. experiences before, during and after European colonisation including the nature of contact with other peoples, and their progress towards recognition and equality. In particular, students investigate the status and rights of Aboriginal and Torres Strait Islander Peoples, past and present, including civic movements for change, the contribution of Aboriginal and Torres Strait Islander Peoples to Australian society, and contemporary issues. exploration of how groups express their particular identities, and come to understand how group belonging influences perceptions of others. The use of primary and secondary sources, including oral histories, gives students opportunities to see events through multiple perspectives, and to empathise and ethically consider the investigation, preservation and conservation of sites of significance to Aboriginal and Torres Strait Islander Peoples.”

The Arts

Students’ exploration of traditional and contemporary artworks by Aboriginal and Torres Strait Islander Peoples provides insight into the way the relationships between People, Culture and Country/Place for Aboriginal and Torres Strait Islander Peoples can be conveyed through the arts, their expression in living communities, and the way these build Identity.

Technologies

Students will identify the interconnectedness between technologies and Identity, People, Culture and Country/Place. They will explore, understand and analyse how this intrinsic link guides Aboriginal and Torres Strait Islander Peoples in sustaining environments, histories, cultures and identities through / by creating appropriate and sustainable solutions.

Health and Physical Education

This learning area allows students to appreciate and celebrate the beauty of the world’s oldest continuous living cultures. Students will be able to explore personal, community and group identities and so build understanding of the differences and commonalities in systems of knowledge and beliefs about Health and Physical Education. There is the capacity for making strong connections between cultures and identities and to engage with and appreciate the lived experiences of Aboriginal and Torres Strait Islander Peoples. Students can learn about the richness of Aboriginal and Torres Strait

Islander modes of communication and ways of living and being, and develop appreciation and understanding of uniquely Australian connections between People and Country/Place. They can explore the importance of family and kinship structures for maintaining and promoting health, safety and wellbeing within their community and the wider community. Students can also be given the opportunity to participate in physical activities and cultural practices such as traditional and contemporary Aboriginal and Torres Strait Islander games.

Languages

The Framework for Aboriginal Languages and Torres Strait Islander Languages provides a direct way of learning about and engaging with diverse Aboriginal and Torres Strait Islander communities. Aboriginal and Torres Strait Islander Histories and Cultures are an integral part of learning Aboriginal languages and Torres Strait Islander languages as there is an inseparable connection between the languages and land, sea, sky and waterways. Through learning a framework language, all students gain access to knowledge and understanding of Australia that can only come from an Aboriginal or Torres Strait Islander perspective.

For Aboriginal and Torres Strait Islander students, learning their own language can have a significant influence on their overall learning and achievements. It can foster a strong sense of identity, pride and self-esteem and enables students to develop a wider recognition and understanding of their culture, Country/Place and People. This then contributes to their wellbeing.

In all other language learning, there is scope for making interlinguistic and intercultural comparisons across languages to develop understanding of concepts related to the linguistic landscape of Australia and to the concepts of language and culture in general.

Work Studies

The exploration of concepts of self-identity provide opportunities to develop understanding of the distinctive sense of identity of Aboriginal and Torres Strait Islander Peoples. This can lead to an understanding of how identity is strongly linked to Aboriginal and Torres Strait Islander Peoples' unique belief systems and their spiritual connection to the land, sea, sky and waterways. The curriculum can demonstrate the influence these have on relationships within the world of work through the Australian Curriculum: Work Studies.

Catholic Education

In recognition of the importance of Aboriginal artist and cultural custodian engagement with schools, Catholic Education SA and Carclew have commenced working in a three year partnership to deliver the **Aboriginal and Torres Strait Islander Artist Residency Program**. The program will scope and establish a new sustainable artist in residence program within cluster based school environments for Aboriginal and Torres Strait Islander artists and cultural workers.

The project aims to:

- Identify and respond to the specific needs of South Australia Catholic Schools and Aboriginal and Torres Strait Islander artists working in them.
- Provide professional development to Aboriginal and Torres Strait Islander arts and cultural practitioners (established and emerging) who work in traditional and/or contemporary forms through masterclasses and mentoring.

In 2016-17 and 2017-18 Carclew will deliver a five day artist development intensive and a series of 20 day artist residencies in schools each calendar year in partnership with Catholic Education SA, Arts South Australia, Nexus Multicultural Arts and the Tandanya National Aboriginal Cultural Institute.

South Australian Universities

South Australian Universities offer courses that are relevant to the Aboriginal artists and arts workers of the future.

Currently there are over 700 Aboriginal enrolments across the three universities.

Each of the universities possesses a Reconciliation Action statement.

It is integral that pathways are identified and supported, including provision of scholarships, for Aboriginal students to develop within the Aboriginal arts sector.

Issues

- Other than the recently commenced Catholic Education SA and Carclew initiative, there is a lack of training and opportunity for artists and cultural custodians to engage with schools.
- A comprehensive registry of artists and cultural custodians who have appropriate skills and clearances equipping them to work within schools is not available.
- There is latent capacity amongst the Aboriginal community to deliver seminars that are relevant to teachers and other Department for Education and Child Development staff similar to those offered by the Gilder Lehrman Institute.⁴⁴
- The South Australian Library could play a greater role in activating its Aboriginal collections for students and the public.

Existing Arts South Australia support

- Provision of advice to schools wishing to employ Aboriginal artists and cultural custodians.
- Support of projects occurring within schools
- Provision of funding to Carclew

⁴⁴ See <https://www.gilderlehrman.org/programs-exhibitions/teacher-seminars>

Tourism

South Australian Aboriginal owned tourism experiences and destinations have operated since the 1980s and include Camp Coorong, Iga Warta in the Northern Flinders Ranges and the Tandanya National Aboriginal Cultural Institute.⁴⁵

Organisations such as the South Australian Museum, the Arts Gallery of South Australia and the Botanic Gardens, and festivals including WOMAD and The Adelaide Festival also provide Aboriginal focused tourist experiences.

Tourism Australia is the Australian Government agency responsible for attracting international visitors to Australia, both for leisure and business events. Its mission is to make Australia the most desirable destination on earth.

Tourism Australia is active in 17 international markets, promoting unique attributes which will entice people to visit and targeting people who research indicates will spend more and travel most widely throughout the country. Activities include advertising, public relations and media hosting, trade shows, industry programs, consumer promotions, online communications and consumer research.

The body reports that Indigenous tourism experiences are a point of differentiation for Australia within a competitive global landscape, and have been identified as an important value add alongside Australia's core strengths of aquatic and coastal, food and wine and nature and wildlife activities.

Approximately 1.04 million visitors undertook some form of Indigenous activity during their holiday in Australia, representing 14 per cent of total international visitors (IVS Jun 2016).

Tourism Australia's Consumer Demand Project (CDP) showed a 30 per cent increase from 2014-2015 in consumer interest in Australia's Indigenous tourism experiences and that Australian Aboriginal culture experienced a positive shift of 11 per cent following exposure to stimulus, highlighting strong latent demand with respect to this sector.

The CDP revealed a number of individual Indigenous experiences were highly appealing against their non-Indigenous equivalents, with several among the most preferred in their regions.

International visitors from the United Kingdom, North America and Europe are the most likely to participate in Indigenous tourism experiences when travelling to Australia.

⁴⁵ See <http://www.tourism.australia.com/campaigns/Indigenous-experiences.aspx#strategy>

Issues

- South Australian Aboriginal tourism experiences are limited
- Information relating to South Australian Aboriginal tourism experiences is limited⁴⁶
- Increased capacity is required to assist Aboriginal people and communities to develop tourism offerings.

Existing Arts South Australia support

- Arts South Australia provides funding of organisations such as Tandanya, festivals such as the Spirit Festival, and activities that are of relevance to tourists.

⁴⁶ <http://southaustralia.com/things-to-do/ideas-and-suggestions/indigenous-experiences>

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