

# **A MAJOR INTERNATIONAL VISUAL ARTS EVENT IN WESTERN AUSTRALIA**

**FEASIBILITY STUDY 2014**

PREPARED BY INSIDE LANE



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## EXECUTIVE SUMMARY

A meeting was convened on 14 March 2013 which brought together representatives of the arts and cultural sectors including relevant State Government agencies. The meeting discussed the idea of staging a major International Visual Arts Event in Western Australia.

The meeting resolved unanimously to proceed with a study to ascertain the feasibility of such an event. Those attending the meeting agreed to form a Project Steering Group to oversee the project at a sector level.

The meeting identified Artsource as the suitable applicant to receive a Lotterywest grant for this project and a small Project Control Group was appointed to progress the engagement of suitable consultants and to manage the consultancy on behalf of the Steering Group.

Inside Lane successfully tendered to develop the feasibility study. A Project Reference Group was formed by Inside Lane and a number of consultants supported the feasibility process.

The philosophy driving the feasibility was that the event needed to deliver a new and exciting experience to the national and international visual arts world, and deliver benefits to Western Australia and Western Australians. It was important to understand what the community felt Western Australia had to offer. Why would artists, audiences, sponsors, other governments, industry professionals want to be a part of the event?

The process involved audit and research, analysis, the development of event concepts and an event recommendation.

The audit involved desktop research, the attendance at the Biennale of Sydney, the Melbourne Art Fair, Vivid and the Margaret River Region Open Studios and the implementation of an interview program and on line-survey. Two forums were held with participation sourced from artists, curators and galleries.

Funding sources were researched within the government, corporate, cultural and philanthropic sectors.

A focus of the consultation process involving an online survey and 105 interviews was to ascertain how a visual arts event staged in Western Australia could present a point of difference to the large range of visual arts events staged around the world. Unless a valid reason was established to attract visitation and create awareness of Western Australia, the feasibility would have a negative outcome.

The visual arts education sector including the methodology for incorporating a schools program into the event was researched.

During the education research, a creative experiential education program was located at onedotzero, a contemporary, digital arts organisation based on London with a remit to promote innovation across all forms of moving image and motion arts.

Further discussions with onedotzero resulted in the incorporation of additional initiatives into the process.

During the audit process, it was clear that the visual arts sector felt undervalued. Infrastructure at some of the publicly funded galleries was in need of investment and renewal, and commercial gallery activity has diminished substantially over the past decade with the closure of several galleries and some Aboriginal Art Centres. During the writing of this Report Venn Gallery announced it will close at the end of the year.

Financial constraints at government funded organisations such as the Art Gallery of Western Australia, declining levels of philanthropy and reduced numbers of private individuals collecting art are also all impacting on local artists. These issues have restricted the capacity of some organisations and reduced the range of opportunities for WA artists, both of which limit community access to exhibitions and visual arts experiences.

This situation could be identified as an opportunity to develop a new initiative to support infrastructure renewal, generate greater utilisation of galleries and create a much needed focus on the visual arts.

One of the objectives of the research was to extract those elements of the visual arts which had event potential that would have a particular resonance for Western Australia.

An event development process is considered necessary. A feasibility involving estimates of event expenditure and revenue is needed to analyse the potential for the event to be successfully staged. It is understood that in each event, an artistic director will bring their own ideas and vision. The event concept creation however will provide an understanding of the potential scale of the event and the financial implications.

The outcome of the research initially provided three areas of interest involving Aboriginal Art, the Indian Ocean Rim and Experimental Arts.

The decision was taken that rather than choose one area of interest and develop one event to satisfy the project brief, it would be beneficial to provide a greater understanding of the range of opportunities available and develop event concepts for each area.

It would also mean that the Report would provide a significant bank of information on all areas of interest. This would allow greater flexibility should the parties disagree with the consultant's recommendation, or circumstances change between the delivery of the Report and the decision making process.

As the areas of interest emerged from the research, they were incorporated into the process to analyse event opportunities. Consultants were employed to expand the understanding of the areas of interest and investigate potential event concepts.

Each concept was put through an analytical process involving the competitive environment, creation of a budget and its ability to meet the objectives and considerations of the feasibility criteria.

A fourth area of interest developed late in the feasibility during a forum of gallerists and curators. The concept of a program of large scale site specific installations was discussed and subsequently developed.

The fourth concept was matched with an outcome which had generated from the consultation and survey process. A number of respondents and interviewees expressed the need for something which would make people look at Perth in a different way, that the city should be turned into a playground and that the event should address the fabric of the city – that the city should become a landscape canvas.

The outcome of the event development process was the establishment of four event concepts.

### Continuum – Past Present and Future

A major triennial celebration of Aboriginal art involving the staging of nine festival events, incorporating:

- a major collective exhibition through a partnership of public, private and tertiary collections
- large scale exhibitions and art fairs involving established and emerging Aboriginal artists
- a national and international Indigenous artists 'showcase involving multiple exhibitions in PICA, Central Gallery and the Cultural Precinct public spaces including digital stations and outdoor works
- A Symposium Series
- An Aboriginal Art Centre Digital Residency
- An exhibition of Noongar art commencing with the Carrolup Collection and providing a narrative for the development of Noongar art to the present day
- Involvement in a creative thinking professional development five day program involving cross disciplinary collaboration.

### Monsoon Projects

The creation of a specific initiative to develop projects and professional connections in the Indian Ocean Rim ("IOR"), involving:

- The creation of a position of General Manager to drive the development process;
- Short and medium term exchanges between IOR organisations, WA agencies and galleries, Art Centres and collectives;
- The development of relationships with major tertiary institutions nationally and internationally to generate exchanges, workshops and residencies;
- Field trips to key major art events in IOR;
- The invitation of IOR curators, directors, and artists to coordinate tours to studios, galleries and art spaces across WA
- Support Artsource in the establishment of residencies and internships in IOR nations, and the general promotion of Western Australian artists.

### SYNEKTICA

SYNEKTICA is derived from the word "synectics" which is defined as "the study of creative processes, especially as applied to the solution of problems by a group of diverse individuals".

SYNEKTICA is an experimental arts festival concept promoting, exhibiting and brokering information, research and art work from, and between, creative professionals who are working in the some of the most experimental fields of art/science.

The ongoing aim of SYNEKTICA will be to showcase the theoretical, cultural and philosophical basis of experimental arts practice exploring new concepts and materials. It will involve art/science research collaborations, bio art, live art and incorporate social engagement and emergent cultural issues as well as new technologies.

The Festival will include:

- a series of international benchmarking exhibitions;
- a trans-disciplinary conference attracting, local, national and international theorists, academics and practitioners, policy makers, and industry sector representatives;
- Screenings and a series of workshops, symposiums, forums, and public lectures providing broader community access to SYNEKTICA activities and engagement with the works.

### **The Big Idea**

An opportunity exists to enrich the visual arts offering available to Western Australians and visitors to the State through a program of commissioning large scale installations of works of art. The project would involve five major works which could be realised within a decade.

An immediate opportunity exists to augment the proposed ocean pool which is to be built at one of Perth's most popular beaches. An international competition could be initiated, seeking an architect-artist collaboration to generate an outstanding edifice.

The ocean pool would be transformed into a world first – the only artist designed swimming facility-installation in the world. This would create a pool that would be quickly recognized as unparalleled in the world and uniquely Western Australian – being located on one of the States greatest assets, its beaches.

It would be the initial large scale "installation", a powerful tourism asset and as important, one that will be accessed by the public on a daily basis.

### **Criteria used for the Recommendation**

1. Achievability of funding
2. Competitive position
3. Government appetite
4. Likelihood of success
5. Access for the broader community
6. Benefits to the state
7. Risk

### **Recommendation**

There is potential for two events to be developed as the financial requirement for The Monsoon Projects is not onerous.

### **Continuum**

It is recommended that Continuum – Past, Present and Future be developed as the major visual arts event for Western Australia.

Understanding the scale and financial commitment required it is suggested that discussions commence with the Department for Culture and the Arts to assess the Department's appetite for seeking the funding required from Cabinet for Continuum.

During these discussions, there may be scope for developing a staged approach to the event. The "Sharing the Collections" project would be an appropriate program to commence the staged presentation of the Festival.

### **The Monsoon Projects**

It is also recommended that the Monsoon Projects be implemented. The event will provide significant benefits to the visual arts sector representing a strong return on the investment required to establish the project.

### **Long Term Commitment**

The success of the events will be dependent on the government's long term commitment. The Asia Pacific Triennial commenced operations with a nine year commitment from Government. That is the minimum requirement for the event to be implemented.

### **The Visual Arts Community**

A process is needed to ensure that the Western Australian visual arts community are provided with the opportunity to have input and ownership of the event. The sector needs to be unified and committed to the outcomes that can be generated from these events.



# SECTION ONE - PROCESS

## FEASIBILITY PROCESS

### Overview

Artsource contracted Inside Lane to produce a feasibility study into the potential to stage a major International Visual Arts Festival in Western Australia.

The project objectives were as follows:

- To determine the need and thirst for a major international visual arts event in WA
- To develop a shared vision for such a project
- To ascertain the feasibility and nature or character of such an event in WA
- To assess the capacity of the WA arts and cultural sector to deliver a major international visual arts project

Considerations for the study area were to:

- Explore how visual arts could best be enjoyed, experienced and showcased in WA
- Consider and recommend the style, shape, scope, scale and elements of a visual arts event
- Consider the identity of the proposed event, not only to ensure its relevance to and resonance with WA, but also to ensure the identity is distinctive when compared with other international visual arts events
- Describe the place of such an event in the current landscape including timing, length of festival, positioning and relationship with other arts events / activities
- Explore how the event is positioned in the international landscape including the Indian Ocean Rim and / or South East Asia
- Articulate the potential social, cultural and economic benefits to be gained for artists, arts organisations and the Western Australian arts sector and WA Tourism

### Feasibility Personnel

- Project Control Group
- Project Principals
- Event Reference Group
- Arts Agencies
- Consultants

Membership of each group was as follows:

#### *Project Control Group*

- Gavin Buckley - Artsource
- Lynda Dorrington - FORM
- Ted Snell - University of Western Australia
- Tina Wilson - Artrinsic

### *Project Principals*

- Mike Rees, Shani Wood

*Refer to Appendix One – Project Principals Resumes*

### *Event Reference Group*

The original Event Reference Group included:

- Amanda McDonald Crowley - Curator and facilitator specialising in new media and contemporary art events (New York)
- Carly Davenport-Acker - Indigenous Art Curator and Project Manager (Western Australia)
- Alan Dodge - Art advisor, former Director of the Art Gallery of Western Australia (Western Australia)
- Elizabeth Ann McGregor - Director, Museum of Contemporary Art Australia (New South Wales)
- Fiona McIntosh - Visual Arts Events, funding and venues (New South Wales)
- Gael Newton - Senior Curator of Photography, National Gallery of Australia (Australian Capital Territory)
- Richard Walley - Educator, Consultant, Performing Arts (Western Australia)

Some members of the Reference Group were involved more than others. Elizabeth Ann McGregor through time commitments was unable to be involved.

An initial meeting was held with Gael Newton.

### *Arts Agencies*

- Artsource collated a list of key arts agencies to be invited to a briefing.

*Refer to Appendix Two – WA Arts Agencies Briefing Minutes*

### *Consultants*

- Amanda McDonald Crowley – Digital Strategy input
- Carly Davenport-Acker – Cultural relations/Producer/Curator - Intermedia Productions
- Alan Dodge – General counsel
- Gary Dufour – Large Scale Installations and general counsel
- Fiona McIntosh – Indian Ocean Rim and general counsel
- Molemo Moiloa – Visual Arts in Africa
- Johanna Niessner – Festival of Experimental Arts and general counsel
- Kevin Murray – Visual Arts in India
- Kate Fielding – Visual Arts in Indonesia
- Adele Tan – Festival of Experimental Arts

Other parties who provided advice and information specific to the research and analysis are acknowledged in Appendix 3

*Refer to Appendix Three - Acknowledgments*

## **Methodology**

The methodology incorporated three functions:

- Audit
- Analysis
- Recommendations

### **Audit**

The audit process involved:

- Desktop Research
- Event Visitation
- Consultation

### **Desktop**

Desktop research involved on line research of all aspects of existing and previous events, key stakeholders, funding mechanisms, visual arts trends and other aspects of the visual arts.

### **Event Visitation**

During the Feasibility Inside Lane attended a number of events related to the visual events to gain firsthand knowledge of their presentation and operation.

### **Consultation**

The consultation process involved interviews, briefings, forums and an on-line survey developed through Survey Monkey.

Interviews were with a wide array of individuals whose views and ideas have been captured and incorporated into the recommendations.

Briefings and Forums were either updates to key stakeholders and/or idea development sessions.

*Refer to Appendix Five – Interview List*

### **Analysis**

The information gathered through the audit process was then analysed to develop areas of interest that could provide event ideas.

## Event Creation

As the areas of interest emerged from the research, they were incorporated into the process to analyse event opportunities. Consultants were employed to expand the understanding of the areas of interest and investigate potential event concepts.

Each concept was put through an analytical process involving the competitive environment, creation of a budget and its ability to meet the objectives and considerations of the feasibility criteria.

A recommendation was then provided for the ultimate event.

## AUDIT

### Visual Arts sector in Australia

The visual arts sector is composed of publicly subsidised galleries, production and presentation organisations and agencies, the museum sector and universities, commercial galleries and markets. Visual arts is an umbrella term for a broad range of artistic practices that can range from craft, live and performance art, film, new media, sound art, painting, sculpture, printmaking, photography and installation art. Visual arts practices often intersect with creative industry disciplines such as architecture, design, fashion, film and graphic arts.

The urban cities in Australia are fast becoming international centres for visual arts and there has been unprecedented and continued growth in exhibitions, events and subsequently audiences for the visual arts across many forms.

Apart from museum 'block buster' style exhibitions and work shown in cinema, theatres or ticketed festivals, visual arts is usually free for audiences to experience.<sup>1</sup>

### Visual Arts sector in Western Australia

The visual arts sector in Western Australia includes publicly funded state, university, community galleries, museums, organisations and agencies that produce visual arts exhibitions, events as well as fostering research and arts residencies. The sector also includes commercial activities such as galleries, artists' collectives, and public art schemes and craft markets. Visual art is a term used to describe a wide range of artistic activities including painting, sculpture, drawing, digital media, street art, public art, printmaking, bio-art, computer art, photography, film, experimental arts, new media, video, sound, installation and performance. Many of these art forms are often developed collaboratively with other sectors of the creative industries including fashion, design, architecture and community based festivals.

A key element of the visual arts sector and the one with the highest level of international recognition and local interest is art by Australian Aboriginal artists. This work draws on a 60,000 year heritage and creates contemporary linkages to culture through the unique voices of the outstanding Aboriginal artists from across Western Australia. Aboriginal art is known across the world and its presence in the programs of major art museums and international art exhibitions is now a regular occurrence, particularly in Europe and China. WA Indigenous artists and art centres in remote communities are at the forefront of this increasing international reputation.

The local network of visual arts organisations in Perth is well established. The majority are publicly funded which supports a complex mix of infrastructure, events and galleries. The Fremantle Arts Centre, Perth Institute of Contemporary Art, the John Curtin Gallery, the Art Gallery of Western Australia, Dr Harold Schenberg Art Centre as well as numerous community-based galleries such as the Wanneroo Cultural Centre, Mundaring Arts Centre, and Ellenbrook Arts together create a forum for the exchange of dynamic art and innovative ideas.

This sector of the visual arts is complemented throughout the state by art centres which are owned and controlled by Aboriginal people and which support, maintain and promote aboriginal art, language and culture. Many, such as the Warmun Arts Centre and the Warburton Arts Project have established international reputations for excellence.

However, the infrastructure at most of the publicly funded galleries is in need of investment and renewal, and commercial gallery activity has diminished substantially over the past decade with several galleries and some Aboriginal Arts Centres closing in the past five years.

Financial constraints at government funded organisations such as the State Art Gallery, declining levels of philanthropy and reduced numbers of private individuals collecting art are all impacting on local artists. This has restricted the capacity of some organisations and reduced the range of opportunities for WA artists, both of which limit community access to exhibitions and visual arts experiences.

In addition, this shrinking horizon in the visual arts has created a palpable malaise amongst WA artists who feel overlooked, undervalued, unsupported and invisible.

In stark contrast, during the same period stand-alone visual arts events such as Sculpture by the Sea have flourished and more artist led galleries and collectives have started up. Numerous artists have also taken the initiative themselves to establish broad international networks at a peer to peer level, and several artists have relocated across the globe. As a result successful WA artists can now be found in Tokyo, New York and Berlin, and art from here and elsewhere can be seen annually on Cottesloe beach. Time will tell if this level of activity locally and beyond is a sustainable and growing aspect of the sector but already it has increased international opportunities and exposure which extends the reputation of the state.

Western Australian galleries present a broad range of regional, national and international art exhibitions with a focus on the art of the late 20th and 21st centuries. In addition, several organisations such as Fremantle Arts Centre, Artsource, PICA and SymbioticA also provide a combination of residency opportunities, studio spaces and visual arts training. Gallery and event participation levels are high, particularly on a per capita basis, with several publicly funded galleries now achieving attendances of 300,000 plus and events like Sculpture by the Sea being seen by over 100,000 people each year. The combined total for attendance at visual arts exhibitions and events in Western Australia now exceeds 1.5 million annually.

Like visual arts across the globe today, contemporary art in Western Australia spans a plethora of mediums, materials, attitudes and audience engagement models. They can be ephemeral, short duration interventions, object based or site determined. They may be the result of artists exploring communities to realise a socially engaged collaborative result or from indigenous artists who draw on cultural traditions to evoke new interpretations of ancient stories as well as contemporary events. The visual arts are encountered and experienced by audiences in galleries, in public and corporate spaces, at festivals and in performance venues, on screens or in virtual interactive spaces. Exhibitions range in scale from ticketed major art museum style exhibitions, thematic and solo exhibitions in commercial and public galleries to small scale artist

interventions. The vast majority of visual arts exhibitions and events are free for audiences to experience.

The visual arts sector in Western Australia has in recent years undergone a transformation, putting in place strategies that reach out to a broad demographic of audience groups. This in combination with shifting artistic practices that involve communities together with a relatively new culture of community based arts festivals has increased the breadth of the visual arts in the state and enabled greater numbers of people to access visual art.

The majority of the organisations and agencies in the sector have achieved a high degree of entrepreneurial success over the past two decades. Most organisations are now savvy fund raisers, often with staff dedicated to creating sophisticated partnerships with corporations and community groups. This enables the visual arts to be presented in exhibitions and events in the absence of ticket revenue. This in combination with individual and corporate donations is now essential to sustain and grow the visual arts in Western Australia.

The visual arts network is strong, well connected, and collaborative in spirit. The visual arts community has expressed an appetite for more. It has the cohesion and capacity as a sector to embrace and develop new initiatives. This would kick start much needed infrastructure renewal and lead to greater utilisation of galleries. It would equally create a focus on the visual arts in a noisy media environment and take the arts to a new level.

The goal remains to link visual arts activities to audiences here and throughout the world with virtual interactivity and through signature events capable of attracting audiences to experience Western Australia.

*Prepared by Gary Dufour*

## **Funding**

### **Commonwealth**

#### *Australia Council for the Arts*

The Australia Council recently developed a new grants model incorporating grants programs that will be available from January 2015. The advantage of the new program is that there are five grant programs and five government programs, with separate streams for individuals and organisations.

The applications will continue to be assessed by peers from the arts sector but there will be a more flexible system.

The relevant grants program for this project would be "Arts Projects for Organisations".

The program funds a range of activities that are required to deliver benefits to the arts sector and wider public, including national and international audiences.

The examples of activities that the program supports include festivals, exhibitions, creation of new work and market development activity.

The rounds close in March, June, September and December.

### *Department for Foreign Affairs and Trade*

The Department of Foreign Affairs and Trade has established a number of organisations dedicated to strengthening of cultural, education, business, and more broadly, people-to-people relations.

The following councils and foundations have been established.

- Australia-China Council
- Australia-India Council
- Australia-Indonesia Institute
- Australia International Cultural Council
- Australia-Japan Foundation
- Australia-Korea Foundation
- Australia-Malaysia Institute
- Australia-Thailand Institute
- Council on Australia Latin America Relations
- Council for Australian-Arab Relations

The purpose of the Councils is to broaden the relationship between Australia and these countries by encouraging and supporting contacts and increasing levels of knowledge and understanding between the peoples and institutions of the two countries.

The Councils initiate or support a range of activities designed to promote a greater awareness of Australia in the relevant countries and a greater awareness of these countries in Australia, including visits and exchanges, development of institutional links, and support of studies in each country of the other. The Council offers support in the form of funding for projects likely to contribute to the development of the relationships. The funding is usually intended to provide seed funding for the projects.

Examples of grants follow:

#### *Australia China Council*

Creative Asia - \$10,000

- To connect the Australian cultural industry with the rapidly developing contemporary arts networks within regional China- outside of the major hubs of Beijing, Shanghai and Hong Kong.

A Centre for Contemporary Asian Art - \$22,000

- To focus on expanding the possibilities of Chinese calligraphy in social and public space and present a new immersive, large-scale installation work with sculptural, painting and calligraphy elements created

Asialink - \$33,000

- To provide professional development opportunities for arts professionals across art forms, in exchange for the sharing of skills, knowledge and networks with local host communities

*The Japan Foundation*

Asialink - \$29,700

- To support Asialink's annual arts residency program in Japan

Kyle Page

- To support the set construction and transport costs for a theatrical collaborative project which will be held as part of the OzAsia Festival in Adelaide in 2015.

*Australia-Korea Foundation*

Beyond Limitations: Mentoring Camp - \$15,000

- A four-week mentoring cultural exchange

Asia Link - \$25,300

- Asialink Arts Residencies between Australia and Korea 2015

*Australia Thailand Institute*

The Planet Spins - \$10,000

- This project supported the involvement of some of Thailand's best documentary filmmakers in Docweek. Docweek is Australia's international documentary event, celebrating documentary film and television. It was a week-long documentary film festival including film screenings, master classes, artist conversations, the renowned Australian International Documentary Conference (also known as AIDC), and the Asia Pacific New Documentary Program. The Thai documentary delegation will have their film screened as a part of the Adelaide Festival and Docweek. The Thai delegation will also present a series of workshops and tour the film and workshop presentations to key institutions around Australia.

*Ad hoc one offs*

Artspace –\$16,500

- To support a visit to Australia by four Turkish curators in support of the AICC Focus Country Program

*Indian Ocean Rim Association*

The Indian Ocean Rim Association (IORA) was launched in 1997, consisting of twenty Indian Ocean Rim states, whose aim is to facilitate trade and investment in the region.

A Special Fund was established in 2008 as a financial mechanism for supporting and complementing the funding of Projects and Programmes adopted by the Association.

The purpose of the Fund is to contribute to the Association's objectives through the provision of funds for approved projects which including studies, conferences, workshops, exhibitions, forums, research, capacity building, establishing institutions of regional interest, and/or programmes.



## Western Australia

### *Department of Culture and the Arts*

The Department for Culture and the Arts (DCA) is the State Government agency responsible for the Government's support of the arts and culture in Western Australia.

DCA recognises the value of culture and the arts to the wider community. Culture and arts are fundamental to human existence – they are vital to the state's history, identity, creativity, expression of aesthetic meaning and the community's propensity for play and enjoyment. Culture and arts have the potential to improve all realms of human endeavour. Activities that engage, analyse, develop and challenge cultural norms are considered crucial to sustained development and social well-being.

Funding programs specific to a Visual Arts event are:

- Arts Development
- Indigenous Arts
- Young People and the Arts
- Connect – Community Collections
- Grants for Artists with Disabilities

Applications are primarily assessed against the criterion of artistic merit. In assessing artistic merit the panel supports activities that have strengths in some or all of the following:

- demonstrates artistic excellence
- shows artistic risk-taking
- exhibits timeliness and relevance to the participant's artistic practice and to the broader art form
- demonstrates relevance to a wider social context
- involves personnel with the expertise to deliver the project's objectives

For activities which involve community engagement and community cultural development outcomes, artistic merit is also measured through the integrity of the process, the involvement of the community and the ability of the key personnel to produce quality arts experiences.

### *Healthway*

Healthway's arts sponsorship program provides support for arts activities such as exhibitions, theatre/dance productions, arts festivals, workshops and arts competitions. In return, these events provide opportunities for the promotion of health messages, the creation of healthy environments and increased participation in the arts. A priority for the arts sponsorship program is to support activities which reach and engage with Healthway's priority groups: children and youth; Indigenous groups; and rural and remote communities in WA.

Funding programs specific to a Visual Arts event are:

- Sports, Arts and Community Events under \$5000
- Sports, Arts and Community Events between \$5000 and \$50,000
- Sports, Arts and Community Events over \$50,000
- Health In Schools Through the Arts (HISTA)
- Smarter Than Smoking Regional Arts Sponsorships (RAS)

The sponsorship programs are a key strategy to achieve Healthway's vision of a healthy Western Australia.

Conditions for the grant are that organisations must meet the following requirements:

Offer opportunities to promote a health message in association with a program or event that reaches an audience and in particular Healthway's priority population;

Supports arts and cultural activities where there is a significant opportunity to change behaviours and environments to improve health.

#### *Lotterywest*

Lotterywest conducts a wide range of grant programs, a number of which are relevant to culture, arts and heritage. The key drivers for the Lotterywest grants is how the community will benefit from the activity and how accessible the project is to the community.

Funding programs specific to a Visual Arts event are:

- Community Events and Celebrations;
- Gordon Reid for Youth;
- Aboriginal Projects.

Conditions for the grant are that organisations must meet the following requirements:

- Community support;
- Accessibility of the event to community members and clarity about who is being targeted;
- Affordability of the event;
- Potential to build a stronger community;
- Possibility to help more people join in community life;
- Suitable event facilities and resources;
- Strong event planning, management (including risk) and evaluation;
- Approved licenses and permits;
- A sound budget and the inclusion of other income sources;
- Achieving successful reconciliation outcomes.

## Eventscorp

Eventscorp has three main funding pools:

- Major Events (Examples: Hyundai Hopman Cup, Margaret River Pro and the Great Collections of the World art exhibition series)
- Royalties for Regions – Regional Events Program (larger/major regional events)
- Regional Events Scheme (smaller, developing regional events)

Eventscorp aims to sponsor a range of unique events that present the community and visitors with a diverse calendar of events from sports, arts, cultural, nature and culinary genres that promote and enrich Western Australia.

Key drivers for the major events are:

- Economic impact
- Media impact
- Event frequency
- Private sector investment
- Tourism activity
- Prestige
- Brand
- A developmental approach
- Community involvement
- Risk
- Diversifies events calendar
- Other criteria
  - o does the event build equity in Western Australia?
  - o is the event Western Australian owned?
  - o is the event exclusive to Western Australia?
  - o can the event be managed in Western Australia?

Eventscorp provides annual funding through the Regional Events Scheme (RES). The RES is jointly funded by Tourism WA and the Department of Regional Development through its Royalties for Regions program.

The scheme is designed to assist with the development of events as tourist attractions within regional WA.

The scheme is administered through a competitive application process. Applications are reviewed and assessed against RES criteria and compared against each other. Those criteria include:

- bringing additional tourism income to regional communities by increasing visitor expenditure in the host community (economic impact);
- attracting media coverage that will help raise the profile of the region as a tourist destination (media impact);
- extending the length of the traditional tourist seasons and better utilisation of tourism facilities and services during off-peak or shoulder periods;
- involving and inspiring the local community (social benefits);
- improving the vibrancy and vitality of the State.

### *Country Arts WA*

Country Arts WA is Western Australia's only organisation focused on servicing regional arts groups across all areas of the arts.

Each year they award up to half a million dollars to over 100 regional community arts projects or individuals across WA. Country Arts WA supports individuals, organisations and communities in regional and remote, and very remote Western Australia through state and federal funding and advice.

Funding programs specific to a Visual Arts event are:

- Regional Arts Fund
- Quick response
- YCulture
- Partnership

Conditions for the grant are that organisations must meet the following requirements:

- Meaningful skills development or professional development outcomes
- Sustainability rather than one-off projects that may not result in long-term benefit
- Strong project planning and effective use of resources
- Consultation with and involvement of the community in the creative process, direction and management of the project (applications from individuals to a lesser degree)
- Engagement with professional artists for appropriate artistic outcomes
- Partnerships with key arts organisations, community groups, individuals, local governments

## Philanthropy

An outline of the feasibility project was forwarded to Philanthropy Australia which was circulated to its stakeholders to seek input on their attitude and input to support of the visual arts.

Discussions were held with the Potter Foundation, the Gordon Darling Foundation, the Rowley Foundation, Paul Chamberlain, and the Transfield Foundation was contacted.

## Cultural Funding

Most countries have established mechanisms to promote their arts and artists internationally. Opportunities are created and supported for national artists and companies to travel to other countries and promote their work and collaborate with other artists at international events and venues.

In 2014, the following countries supported the Biennale of Sydney.

Austria	Lithuania
Belgium	New Zealand
Canada	Norway
Denmark	Poland
Finland	Scotland
France	Spain
Germany	Sweden
Greece	Switzerland
Ireland	United Kingdom
Israel	United States
Italy	

## Ancillary Organisations

### *Collectors Club*

The Collectors Club was formed some twenty years ago to promote the purchase of WA art and promote WA artists, and keep members updated with regard local visual art information

The Club currently has about seventy members.

The membership requirement is that at least one Western Australian piece of art is bought per year. There is an annual function where members exhibit their piece and tell the story of their purchase.

The club is currently revamping the John Stringer Art Prize. A representative group will choose up to four WA artists to submit pieces and one will be chosen as the Art Prize winner. The club has committed to the Prize for the next three years.

### *The Turner Galleries Art Angels Incorporated*

The Art Angels is a funding body for a visiting artists' residency program, and art acquisition program. Turner Galleries also hosts members in a program of social functions to meet the artists, and other educative programs. There is some emphasis in the residency program to attract expatriate artists to return to Perth.

The acquisition philosophy revolves around Western Australian work, from local artists or artists currently living in Western Australia.

### **Perth and Regional Galleries**

Inside Lane undertook a desktop audit of galleries within metropolitan Perth and Regional Western Australia. The audit included name of gallery, address, capacity and website.

*Refer to Appendix Eight – Perth Metropolitan and Regional WA Galleries*

### **Education**

#### **Visual Art Education in WA**

Inside Lane enacted a desktop audit of visual arts education within high schools and higher education institutions within metropolitan Perth and Regional Western Australia. The audit included the name of institution, course and requirements for entry or specific course at the school.

*Refer to Appendix Nine – Western Australia Visual Arts High School and Higher Education Institutions*

#### **Creative Education Program**

A creative experiential education program was located at onedotzero, a contemporary, digital arts organisation based on London with the objective to promote innovation across all forms of moving image and motion arts.

See Section Six

#### **Schools Education Program**

Inside Lane researched the process for integrating a schools education program into the event. The Department of Education advised it has a focus on school autonomy and local decision making, whereby the School Principal makes and is accountable for decisions made on behalf of the school and the local school community including:

- involvement in events, exhibitions, excursions opportunities and initiatives;
- allocation of school resourcing;
- timetabling.

The Department advised that information about opportunities is communicated via the Department's communication channels and networks including on-line tools. In addition the Department has an MOU with the Department of Culture and the Arts that provides for the ArtsEdge program and its associated officers. Information regarding arts-in-education events can be included on the ArtsEdge website which is available to the public.

A Department representative may, when requested meet with event organisers to speak specifically about their direction and education program. However, the Department does not manage the process or the implementation of such events.

### *Sculpture by the Sea*

Inside Lane also reviewed the Sculpture by the Sea School Education Program, created by the Sculpture by the Sea organisation.

The program was established in Sydney some ten years ago, and provides an opportunity to stimulate teachers and students and expand language and observations skills and encourage creativity. The targeted key outcome of the School Education Program is for students and teachers to develop their understanding of sculpture as a visual arts form through interactive discussion and art making activities. Some of these programs / activities include:

- Primary and Secondary Sculpture Workshops –an opportunity for students to meet and work with exhibiting artists and explore materials and processes involved in creating sculpture;
- Primary and Secondary Focus Tours – students investigate a selection of works with a Sculpture by the Sea Educator;
- Word-sculpting – a creative approach to literacy development. Students explore sculpture themes through group storytelling, word games and practical image-making tasks;
- Secondary and Tertiary Artists Spotlight Talks – meeting and viewing of two exhibiting artists for Q and A sessions;
- Photography Workshops – photo workshops involving an exhibiting artist to extend students' knowledge of using digital cameras;
- Focus Tours – an introduction to the Exhibition, involving a viewing and discussion of a selection of works and practical activity;
- Teachers Professional Development Teachers Preview – a preview of the exhibition and meetings with the artists;
- Teachers Professional Development Teachers Workshop – a practical sculpture-making workshop with exhibiting artists;
- Tactile Tours – access programs for people with disabilities to experience the exhibition with a hands-on approach involving touch and informed dialogue.

The stated key to the Sculpture by the Sea Education Program is the educational resource developed which includes:

- The Educator Handbook – for members of the Education Team to provide information on the educator role, focus tours, sculpture workshops, schedule, excursion management, administration, finances, resources, FAQ, risk and emergency information;
- Education Program Artist Handbook - for artists who are a part of the School Education Program providing information on the Education Program Artist's Role, overview of Program, administration, excursion management, FAQ, running orders, invoice template, risk and emergency Information;
- Kids Catalogue – an exhibition catalogue for primary school students including site maps and activities;
- Education Volunteer Handbook – for volunteers who are providing information on the School Education Program, professional development events, education resources, role of the education volunteer, risk and emergency information;

- Education Kit Case Study –a document for the Perth event providing an overview on the background of Sculpture by the Sea, the selection process, producing the event, artists awards and prizes

The human resources allocated to the Education Program are:

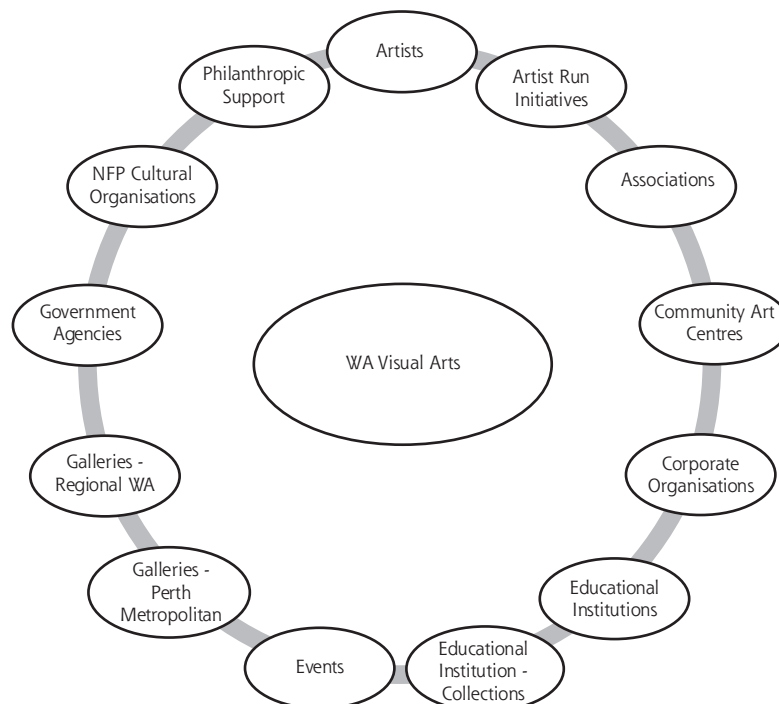
- Education Manager – a permanent part-time role responsible for Grant applications, developing new programs, writing Education Resources and Kids Guide, managing bookings and publicity, website information and Education Program for Sydney and Perth, managing the Education Team, managing the Tactile Tours Program in Bondi and in partnership with DADAA in Perth;
- The Education Team involving 12 to 14 Educators and 9 Exhibiting Artists.

There are no formal approvals associated with this program, but there are the standard Risk Management assessments including Working With Children Check, Council applications, Risk Management Plan, Safe Working Method procedures and Child Safe and Child Friendly policies.

The School Education Program is now part of the Perth event and is sponsored by Alcoa.

### Stakeholders

Stakeholders within the visual arts community were represented at the Arts Agencies meeting held in February 2014. The initial data was compiled by Art Source and then added to as the feasibility progressed. The stakeholders and their categories are represented below. This was presented to Department of Culture and the Arts for feedback and amended as per their recommendations.





## Capacity

### Arts Administration

#### *The Challenges*

"To attract a high profile Artistic Director, which is essential, you will need to appoint that person and contract them to spend a certain amount of time in Perth as tenure.

If you insist on a full time person, you immediately reduce your field. You need a visionary.

And how do you find the assistant curators. Visual arts leaders get snapped up in Perth, and many leave the State.

And if you try and bring them back, or find new ones, they often feel that they will be forgotten. Or they think that Perth is not an interesting place.

So they need to be attracted back to Perth. Their contracts need to contain mentoring and professional development clauses. This will assist in attracting the young guns from Sydney and Melbourne. But they need to commit for two to three years.

But you will need them if you are to present a successful event".

*Anonymous contributor*

## Volunteers

Arts events traditionally use volunteers to support the resourcing of the event. It provides an opportunity for people to be involved in the pre-production of the event and/or on-event.

Volunteer roles for the Festival may include:

- The Education Program – supporting event education program
- An Exhibition Volunteer – assist with bump in and out / install and de-install of exhibitions, servicing the exhibitions, guides
- Events support – assist at openings, act as ushers, provision of information

Conditions and rules apply to volunteering and include:

- Attendance – attendance at briefings and on-time for their set schedule / roster;
- Reporting – reporting to set Manager;
- Remuneration – there is generally no payment for the services other than as agreed;
- Laws and Approvals – volunteers are responsible for obtaining all legal approvals necessary to enable their attendance as a Volunteer;
- Insurance – the event will cover Public Liability and Personal Accident Insurance to cover the Volunteer from claims arising out of liability or injury incurred whilst volunteering;
- Risk – volunteers offers their services at their own personal risk;
- Loss or damage to property – responsibility of the Volunteers;
- OH&S – volunteers to comply with health and safety requirements;

- Confidentiality – volunteer to maintain confidentiality of information;
- Privacy Act – information related to the volunteer is maintained by event and not used for distribution

Benefits to being a volunteer include:

- Hands on experience in a major event
- T-Shirt and / or cap
- Thank you function

The process for volunteer recruitment would be through different mediums and groups.

### *Arts organisations*

Most arts organisations have a volunteer base and information regarding the volunteers including scope of works, benefits and tenure can be distributed to them for distribution to their data base.

### *Higher Education*

Universities and TAFE Institutes of Technology have specific units/courses that could be targeted. Universities have internships or work integrated learning programs that integrate academic learning into the workplace. Both of these are formal processes that include number of hours, exceptions from the organisation and student, insurances and post event evaluation from both parties.

Curtin University's School of Design and Art have confirmed that it will be possible to incorporate the event into our Work Integrated Learning programme.

### *Social Media*

It is accepted procedure to advertise the positions on the event's website and through other social media mediums such as Twitter, Linked In, Instagram and Facebook.

### **Events**

Inside Lane attended the following major visual arts events:

- Biennale of Sydney
- Vivid
- Melbourne Art Fair
- Margaret River Region Open Studios
- Sculpture by the Sea

### **Consultation**

#### *Interviews*

A total of one hundred and five people were personally interviewed, using a series of questions drawn from the survey and allowing for a focus to be placed on the interviewee's specific area of knowledge and broader opinions.

The interviewees selected covered a range of interests including:

- Arts agencies
- Artists
- Universities
- Government departments
- Potential corporate supporters
- Galleries
- Private Collections
- Events
- Philanthropists
- Curators
- Festival Producers
- Cultural Advisors
- Art Centre Staff
- Digital media and film producers
- Visual arts and cultural program leaders

*Refer to Appendix Five – Interview List*

### **Briefings**

Inside Line briefed Arts Agencies in February 2014 and provided status updates for the Project Control Group in August and October 2014.

*Refer to Appendix Two – WA Arts Agencies Briefing Minutes*

### **Forums**

Two Forums were held in September 2014, with participants being sourced from artists, curators and galleries.

The purpose of the Forums was to provide feedback on the areas of interest and seek ideas and input for the event creative process.

*Refer to Appendix Ten – WA Artists Forum Minutes*

*Refer to Appendix Eleven – WA Galleries and Curators Forum Minutes*

### **On-Line Survey**

An online survey was developed involving 34 questions and respondents were provided with the opportunity to provide their opinions, ideas and input.

### **Question Development**

Questions for the survey were generated in conjunction with the Project Control Group, members of the Event Reference Group and members of the visual arts community.

A focus of the survey was how a visual arts event staged in Western Australia could present a point of difference to the large range of visual arts events staged around the world. It was felt that unless a valid reason was established to attract visitation and create awareness of Western Australia, the feasibility would have a negative outcome.

Questions asking for the respondents' views on what could be Western Australia's unique selling point which might engage the global visual arts community ruffled a few feathers. Some respondents felt such a view was introducing an element of harsh commercialism into the process. However, an event has to have an inherent attraction, and it was important to understand what the community felt Western Australia had to offer.

The philosophy behind a number of the questions was to demonstrate to the respondents that a different mindset was involved, and that a "more of the same" approach to the potential event was not going to be acceptable.

### Site Survey Location

The survey was initially located on the Artsource Website, located in the event drop down.

It was felt that it would be more user friendly if the survey could exist on its own site, so with the support of Artsource, a Tumblr site was established - <http://wavaestudy.tumblr.com/> - which made access to the survey site more direct.

### Distribution

A process of creating an awareness of the survey site was established.

Emails were directed to a data base of West Australian artists, institutional curators, independent galleries, indigenous art centres, major arts event directors, philanthropic organisations connected with the arts, and art collectors groups.

These emails were followed up with phone calls to ensure they had received and to encourage further distribution of the survey link to their data base for survey participation.

### *The West Australian*

Inside Lane met with Stephen Bevis, the Arts Editor of the West Australian seeking his support to provide awareness of the survey to his readership.

This resulted in a two page article on page 50 of General News on Sat. August 2 with the survey being mentioned in the article and directions to the survey website at the end of the article.

### Response

A total of 195 respondents completed the survey.

The response rate can be related to statistics released by the Australian Bureau of Statistics in 2011 which concluded that some 1,439 people were employed in the visual arts cultural and non cultural industries in Western Australia.

## ANALYSIS

### Commonwealth Funding

An application to the Australia Council for the maximum grant of \$150,000 would be an essential initiative for funding the event.

In those situations where artists were being sought for specific programs, individual applications to the relevant DFAT country councils or foundations would be the approach.

Discussions with the Australia Council indicate that cultural funding for international artists could generate up to 40% of the total international artists fees.

### Western Australia Funding

There are five key government based organisations that can provide funding to the Visual Arts sector:

- Department of Culture and the Arts
- Healthway
- Lotterywest
- Eventscorp
- Country Arts WA

Whilst these organisations are capable of investing in elements of the event, it is believed the financial support required for this event will be beyond their budgets.

It will require a commitment from one agency who would then take the request to their Minister and a funding request would be submitted to Cabinet. The Department for Culture and the Arts would be the appropriate agency for this event.

Eventscorp is on record as a funding partner for the *Great Collections of the World Series*. The MoMA exhibitions and the *Princely Treasures* exhibition form part of this series. Eventscorp contributed \$800,000 across 2011/2012 and 2012/2013. It also provided support by way of tourism-focused strategic advice and introductions to leading tourism operators. Support was also offered through its Experience Extraordinary campaign.

Healthway in 2013/2014 approved a number of arts related and Aboriginal related grants around the \$100,000 mark.

Lotterywest in 2013/4 approved arts related and Aboriginal related grants ranging from \$80,000 to \$330,000.

### Cultural Funding

Countries have mechanisms to support their artists to visit international events.

The general support mode can involve financial support for travel and accommodation and potentially support for transport of the artist's works.

The ability to secure funding for individual artists from their home country will play some role in selection of artists, without affecting the integrity of the event.

As an indication of scale, the British Council supported 13 UK artists to attend the Biennale of Sydney.

A sample of the mission statements of cultural support agencies:

#### *Culture Ireland*

Culture Ireland promotes Irish arts worldwide. They create and support opportunities for Irish artists and companies to present and promote their work at strategic international festivals and venues

#### *British Council*

The Council states it brings the best of UK creative talent to Australia and engages in innovative projects.

#### *Danish Art Abroad*

Grants for Danish artists' travel, accommodation and transport of works in connection with the exhibition of Danish contemporary art outside Denmark

#### *Institut Francais*

The Institute works with foreign partners to promote French artists

The U.S. Department of State sponsors multiple programs for educational, cultural, and professional exchanges across the world.

#### **Philanthropy**

##### *Foundations*

The Ian Potter Foundation advised that the areas of interest that were the outcomes of this feasibility's audit and research would not attract strong interest from their Foundation.

The Foundation focussed on direct delivery to Australians, so an investment in the Indian Ocean Rim area would counter that philosophy.

The Experimental Art was ruled out, and not much enthusiasm was shown for the Aboriginal Art area. Whilst they were asked to be updated, there seemed little prospect for financial support.

The Gordon Darling Foundation's remit is to support and promote the visual arts to the broadest possible audience. It does not fund acquisitions, commissions or capital expenditure. It looks to support activities of unique national importance, innovation, online and project based. They look to value add rather than support the core business. The Foundation has supported the Sydney Biennale and Perth International Arts Festival. The scale of funding ranges from \$15,000 to \$25,000.

The Transfield Foundation advised that it is not receiving grant applications for any of its funding streams.

The Telstra Foundation states they are "about using technology to help change people's lives. Building on our 12-year legacy of philanthropic giving, we now look to the power of smart devices, social media, platforms and apps. We collaborate with community partners across Australia to unlock their digital potential and amplify what they do best - transform lives." Flagship projects include Esmart Libraries and Indigenous Digital Excellence.

The Westpac Foundation states “We support innovative social programs that have the potential to achieve real change”. It places emphasis on staying for the long term. It offers grant funding and non-financial support, including organisational mentoring, skilled volunteering, financial education and program evaluation workshops. It focuses on smaller grants for a wide range of recipients.

The Qantas Foundation states it “focuses on two key areas:

- Initiatives that provide an immediate experience for those in need
- Experiences and opportunities that empower the next generation of Australians to make a difference in the community’

Projects supported include the “Encouragement of Australian Contemporary Art Award”, a 12 month leadership journey, commencing with an eight day residential course facilitated by Outward Bound” and support for the Qantas Foundation Sustainability Entrepreneurship award.

### Private Ancillary Fund

A Private Ancillary Fund (PAF) is special fund that provides a link between people who want to give and organisations that can receive tax deductible donations, known as deductible gift recipient (“DGRs”).

A DGR is an entity or fund that can receive tax deductible gifts.

Private Ancillary Funds are set up for the purpose of providing money, property or benefits to DGRs.

There are 82 PAF’s in Western Australia and 1,200 in Australia. They tend to be parochial in their outlook, seeking to support their local constituency. In Western Australia, the feeling is the majority of the PAFs are not arts focused. Education and medical research are popular areas for support.

There is no list of PAFs as they wish to avoid an excessive number of applications.

Whilst welfare is the most popular cause, culture is supported well above its share as seen by the broader giving measures.

The average Australian PAF has between \$2-3 million in assets, and on average 8% is distributed, even though a minimum of 5% is required. The average PAF is distributing around \$200,000 per annum.

Whilst the information related to averages is useful, there are some PAF’s who have in excess of \$100 million in assets.

The Rowley Foundation prefers to support WA initiatives. It tries to avoid large organisations because of the lack of impact their dollars will make – they like to make a difference. They are interested in activities that may have a point of difference. It has an interest in education.<sup>2</sup>

### Corporate Funding

#### The role of the feasibility

When analysing the potential for the securing corporate financial support, be it sponsorship or community support, the challenge is to achieve more than motherhood statements. As it is a feasibility, there is no apparent accountability for the opinions provided by sponsorship executives. The best that can be secured is a no or a maybe – there is not going to be a yes, because there is no event or offering.

But the validity of any conclusion drawn from the discussions with corporate organisations is important. The mantra used in meetings to heighten the importance of this in the discussions was, "if you say you would be interested, you need to take the call if the event proceeds and a funding proposal comes your way. Otherwise say no".

### Economic Environment

The current economic environment is not conducive to securing corporate support. Deloitte Access Economics has indicated that there are signs of the WA economy slowing, with rental vacancies rising and retail spending weak while it has strengthened elsewhere in Australia. A weakening iron ore price has placed pressure on all sectors of the economy. Business confidence has been in decline for some time.

This lowering of expectations is against a background of Western Australia having its AAA credit rating downgraded by a global credit ratings agency to AA+. Ratings agency Standard and Poor's states the downgrade has occurred because of declining revenues and a blow-out in the state's debt.

The government has indicated that it will have to make significant spending savings of up to \$2 billion over the next four years. The subsequent reverberations that work through the economy will further affect confidence and the attitude to investing in sponsorship and community support.

However, Deloitte's "remains unshakeably of the view that WA will be a major beneficiary of the rise of emerging Asia once the current transition period passes".<sup>3</sup>

### The Corporate Environment

Inside Lane met or held phone discussions with the following organisations:

- ANZ
- ATCO Australia
- Bankwest
- BHP Billiton
- Chamber of Arts and Culture
- Chevron Australia
- Creative Partnerships Australia
- Crown Resorts Ltd
- FJM Property
- Google
- iinet
- Rio
- Santos
- Telstra
- Wesfarmers
- Western Australia Africa Forum
- Westpac
- Woodside



Some quotes can provide an insight to the current corporate mood.

- "Everyone is tightening up their belts – it's quite dour. In fact it's the tightest I've seen it."<sup>4</sup>
- "Certainly the corporate world is now significantly more rigorous in their approach to corporate and community support. It has to be filling a need".

However, whilst there was a cautionary mood in the discussions held, it was by no means bleak. Resource executives still retained an interest in future projects. The following are quotes from a range of resource executives:

- "We would definitely be interested";
- "Whilst we are committed to a range of investments, we would not rule an involvement";
- "We are definitely interested in maintaining a communication with the event";
- "We are a definite maybe".

Resource companies have a strong reputation for investing in the communities directly associated with the location of their investment. But on two occasions, executives advised that this philosophy was loosening somewhat, and both had recently invested in projects located in Perth.

There was a pronounced emphasis on education and Indigenous aspects of the event concepts.

#### Non resource organisations

One non resource based organisation stated:

"In principle we are interested in being involved and we could look at \$1 million over two events. This is way outside our normal level of investment".

The Crown Resorts Foundations which has supported the Giants marionette street parade advised they were not opening applications until the end of 2014.

Interestingly, one corporate executive demonstrated a distinct lack of confidence in the visual arts sector, and was concerned about certainty of delivery of the event and the return on his company's investment.

He was enthusiastic about the event concepts presented to him, but had doubts in the sector.

#### Conclusion

It is a difficult environment, and there should be no illusions about the challenge in securing large scale financial support.

But it is not an impossible task.

#### Perth Galleries

"Changing buyer habits, the tough economy, the online retail revolution and generational change have led to a spate of closed galleries in the past two years.

Gallery closures over the past two years have included Melody Smith Gallery, Perth Galleries, Gallery East and Galerie Dusseldorf".

Venn Gallery will close at the end of the year.

"Ms Desi Litis (owner Venn Gallery) said artists had to keep finding new ways to present their work.

One such example of the new approach is the one-night Raw Showcase exhibition and performance event at The Bakery.....arranged by the online-based international arts collective Raw Artists.

Audiences pay an entry fee and can experience a wide range of entertainment while seeing work by visual artists. Raw Artists is a global movement which organises these occasional pop-up shows in cities around the world.

'Artists have to be creative and open to how they are presenting work," Ms Litis said. "In this climate you have to be open to other avenues".

*Stephen Bevis. Arts Editor, The West Australian November 14*

## **Education**

### **Creative Education Program**

Cascade, the onedotzero program was analysed.

It involves a series of workshops and activities incorporating a new approach to learning, creative thinking and the creative process with an emphasis on the idea, not just the execution and a focus on cross- disciplinary collaboration.

It has the capacity to deliver the program to a number of groups of selected artists and administrators drawn from students, Aboriginal young people, WA artists and visual art key stakeholders.

At the end of the programme the groups will be required to present their ideas/ makings to a mixed audience of cascade students, the visual arts community, and the public.

*The program is further developed in Section Six*

### **Schools Program**

The Schools program will be based on the Sculpture by the Sea model and focus on programs for the students and professional development for teachers. It will involve interaction with the artists and provide opportunities for students to gain a stronger understanding of the artists' process and the technologies.

Programs will include:

- Tours
- workshops with the artists
- specific viewing and discussions with artists' and their works
- Professional development opportunities for teachers to interact with the artists through talks and workshops

Education resources will include handbooks for educators and students.

An Education Coordinator will manage the program.

## Events

The analysis will assess the event attributes of the event, not the artistic merit.

### Biennale of Sydney

The Biennale incorporated five exhibition spaces

- Museum of Contemporary Art Australia
- Cockatoo Island
- Art Gallery of New South Wales
- Carriage Works - An amazing venue which raises questions about the potential of the East Perth Power Station.
- Artspace

### *Impressions*

#### *Cockatoo Island*

This was a powerful venue that created a strong sense of anticipation, combined with a journey across the water that was invigorating.

The ex-prison and industrial shipyard imparted an exciting atmosphere.

The young guide who was connected to the event through her studies was enthusiastic and knowledgeable. Her attitude and understanding made a significant difference to the tour.

The roar of the Eva Koch's Waterfall strategically placed at the end of the Turbine Shop dominated the experience of the preceding viewing in a positive manner.

#### *Attitude*

The balance of the venues and venue staff showed signs of Biennale fatigue from a twelve week life. There was a distinct lack of enthusiasm, particularly at the Art Gallery of New South Wales. Entry to the venue elicited no guidance as to the location of the Biennale, and a query at the reception prompted a vague wave in the direction.

At MOCA, it was perfunctory.

There appeared to be a lack of ownership of the Biennale by the staff.

#### *Branding*

The Biennale branding and its activation for directional display was excellent. The strong pink colour and iconic pillars outside venues was very recognisable, and made it easier to locate venues.

### Vivid

This was an extremely well organised and planned event.

It attracted massive numbers, with a strong dominance of families.

It was based around three hubs – Circular Quay, Darling Harbour and Martin Place. There was a constant throng of people walking between the hubs to experience the different presentations. The connecting walks between the venues took around fifteen minutes.

Martin Place was a new addition to the event. Vivid management had erected a “cool” bar in the middle of Martin Place and it really worked. Young people were using it as a meeting place – a cool meeting place because they were surrounded by amazing light art.

Hearsay advice was that retailers had stated it was the best three weeks of the year, and exceeded the return from the Christmas period.

### Melbourne Art Fair

A well organised event in a good venue, but the lesson taken from attendance at this event was that such a fair would not be appropriate for Western Australia.

### Satellite Events

- *SPRING 1883* took place at Melbourne’s Hotel Windsor. It has been described as a boutique or hotel fair with galleries and artists taking suites in the hotel, to provide a more intimate environment and have more meaningful conversations. It received strong reviews.
- *Not Fair* states its principal role is to conduct a biennial art exhibition to launch the careers of emerging, undervalued and lesser-known mid-generational artists. It claims that NotFair is a unique exhibition, which is independently curated to the highest professional standards on the basis solely of artistic merit.

The event was a disappointment and did not match these stated ideals. It was hard to find and looked like it had been put together at the last minute.

- *Art This Way* is an initiative of Yarra City Arts, under the auspices of the City of Yarra, designed to showcase studios, galleries and artist run spaces in Fitzroy and Collingwood.

Whilst it appeared somewhat ad hoc and needed stronger branding, it did have credibility and critical mass.

### The Margaret River Open Studios Event

The Margaret River Open Studios event grew out of a need for local artists, both established and less known, to gain exposure to a wider audience.

A group of like minded professionals, artists and supporters created a 17 day art event representing some 80 plus visual artists and artisans. Held during mid to late April during a prime tourist time, artists opened their studios to those passing, creating not just a market place, but an opportunity for art lovers to see artists in situ, creating the possibility of ongoing relationships.

The geographical spread of studios stretched from Busselton through to Cowaramup, with carefully laid out maps grouping those close together, allowing for ease of planning and touring. Work included painting, drawings, sculpture, hand blown glass, print making, handmade furniture, as well as jewellery, ceramics, textiles and many other media.

Marketing for the event was sophisticated, with a well presented and comprehensive web site and a printed catalogue that was distributed widely throughout the region. The list of artists, images of their work, mapped locations and contact details were key to this user friendly, vibrant event.

Anecdotal evidence gathered by Inside Lane at the time indicated that the artists, touring art lovers, tourists, and tourism operators such as the accommodation, restaurant owners and local traders endorsed the event as hugely successful. A second follow up event is planned for 2015.

Funding was generated from an artist's fee to be involved of \$250 which generated \$20,000. The high quality catalogue contained a range of advertisers from the region.

## Case Studies

### The Asia Pacific Triennial ("APT")

#### *The Beginning*

In 1991, the Director of the Queensland Art Gallery approached the Premier and Minister for the Arts, Wayne Goss seeking an initial \$100,000 to stage an exhibition of art from the Asia Pacific region. He also successfully sought a guarantee of a further \$275,000 per event for an additional two events to be staged three years apart.

The First Asia-Pacific Triennial of Contemporary Art was held from 17 September to 5 December 1993, with a focus on the contemporary art of Asia and the Pacific.

In undertaking APT1, the Gallery recognised the need for an ongoing series of exhibitions and forums which would initiate dialogue on the art of this important geo-political region. The Gallery worked closely with advisors and selectors from Australia and across the region to bring the Triennial to fruition.

The Triennial featured nearly 200 works by 76 artists from the following countries:

- South-East Asia (Indonesia, Malaysia, the Philippines, Singapore, Thailand, Vietnam)
- East Asia (China, Hong Kong, Japan, South Korea)
- South Pacific (New Zealand, Papua New Guinea, Australia)

Some 60,000 attended the event.

#### *Expansion*

Since the first event, six Triennials have been staged and it has become the Gallery's flagship international contemporary art exhibition.

Attendance has grown to 565,000 in 2013.

	Visitation	No. of artists	No. of works
<b>APT 1</b>	60,000	200	76
<b>APT 2</b>	120,000	67	143
<b>APT 3</b>	155,000	77	144
<b>APT 4</b>	220,000	18	91
<b>APT 5</b>	373,000	35	353
<b>APT 6</b>	298,000	100	313
<b>APT 7</b>	565,248	102	

### *The Strategic Approach*

For the Queensland Art Gallery, the prospect of challenging larger and more prominent Australian public galleries by replicating and surpassing their collection strengths was not a feasible option.

The Gallery sought to distinguish itself through difference, by looking for new or neglected areas for acquisition so it could be 'ahead of the game' and break from expected patterns of collecting. Considered as a cultural whole, the 'distinctive signs' of Asia-Pacific art and an emphasis on regional and geographical groupings were a potential means of delineating such differences.<sup>5</sup>

### *Objectives*

In 1999, a number of objectives were developed by the APT organisation.

- To present in an international context the contemporary visual arts of the Asia-Pacific region in an ongoing series of major art exhibitions.
- To increase cultural understanding and establish the groundwork for further cultural exchanges.
- To build a continuing dialogue and professional relationships based on mutual respect.
- To increase the Australian public's awareness of Asian and Pacific societies through their contemporary art and introduce the visual arts of the region to an Australian audience.
- To raise the awareness of Australian contemporary art practice and of Australia as a multicultural country.
- To increase the Australian public's cultural understanding of communities in Australia which have originated from the countries involved in the Asia-Pacific Triennial.
- To provide a forum for exhibition, documentation and discussion of distinctive and diverse views concerning contemporary visual arts of the region. To show the dynamic and changing nature of the cultures and societies represented in the Asia-Pacific Triennial

### *Acquisition Policy*

The APT is distinguished by its extensive acquisition program and commissioning focus. The Gallery has built its collections in tandem with the APT series, becoming an international leader in collecting and presenting Asian and Pacific contemporary art.

### *Research*

Through the Australian Centre of Asia Pacific Art (ACAPA), the research arm of the Gallery's Asian and Pacific activities, the APT has promoted the research, documentation, publication, acquisition, and exhibition of Asian and Pacific art, and supported residencies and internships for artists, scholars, and museum professionals in the field.

### *GOMA*

The success of the APT was crucial in the development of the Queensland Art Gallery's second site, the Gallery of Modern Art, to present the exhibition and house the collection. It opened in 2006 with APT5. Dedicated facilities for the Australian Cinémathèque and Children's Art Centre have enabled the Gallery to expand its

innovative Kids' APT program and feature extensive cinema programs as integral elements of the Triennial

### *The Role of the Asia Pacific Triennial*

In 2013 the Acting Director of the Queensland Art Gallery and Gallery of Modern Art Suhanya Raffel was interviewed for the Flash Art Magazines.

“Lucy Rees: What are the defining characteristics of the Asia Pacific Triennial?”

Suhanya Raffel: The geography really sets it apart. It is the only major series of exhibitions in the world to focus exclusively on the contemporary art of Asia and the Pacific. We are one of the few public institutions to collect both contemporary Asian and Pacific art, and we build the collection in tandem with the APT series through commissioning the artists.

LR: “Now: Traversing West Asia” includes work from the Middle East and Central Asia. What is the reason for expanding from Asia Pacific to West Asia?

SR: Historically, east of the Bosphorus has always been considered Asia. Last triennial we started working with Islamic artists. The region is porous, and I think that part of the world affects what happens here”.<sup>6</sup>

From its first incarnation in 1993, the strength of the APT is the way it makes sense of Australia's position in the world. By concentrating on work from Asia and Oceania it has tapped into political, economic and cultural networks that grow more important with every passing year.

The APT has also allowed the QAG to acquire works by artists who have gone on to be international stars by buying before their prices became exorbitant.<sup>7</sup>

To Weekend Financial Review film critic John McDonald, who has covered successive APTs for The Sydney Morning Herald, the show has done nothing less than “repositioned Australia as a central player in the cultural arena”.

“In the old days, we could only be an outpost of Europe or the US,” McDonald says. “The APT has given Australia a chance to get away from the provincial hang-ups we have had since the beginning.

“It has also coincided with the rise of Hong Kong and Singapore as serious hubs for international art. All the big international galleries and auction houses have put down roots in the region because that's where the action and money are, and where the next wave of prominent artists are coming from. Twenty years ago many of those countries didn't have a developed market or much of an art scene,” McDonald says.

“They've developed very rapidly and are probably standing much higher in the esteem of the world than Australia. China is of course huge, but India and Korea are big too, and Thailand and Indonesia is the next big thing.”<sup>8</sup>

### *Ownership*

Unlike the usual Western biennial system, the Asia Pacific Triennial was established by an art institution, a national art gallery. Thus it is important to keep in mind the fact that the Asia Pacific Triennial is a gallery project and therefore its structure is different than the usual biennial system.<sup>9</sup>

The gallery has now assembled one of the best collections of contemporary Asian art in the world. “We began collecting from 1994 and we've never looked backed since. It's always been ambitious collecting, we felt very confident in that,” Raffel told Crikey.<sup>10</sup>



### The APT Geographic Expansion



Countries exhibited in the Asia Pacific Triennials			
Armenia	India	Niue	Thailand
Australia	Indonesia	Pakistan	The Philippines
Bangladesh	Iran	Papua New Guinea	Tibet
Cambodia	Japan	Samoa	Turkey
China	Jordan	Singapore	Vanuatu
Cook Islands	Kazakhstan	South Korea	Vietnam
Egypt	Malaysia	Sri Lanka	Wallis Island
Fiji	Myanmar	Syria	
Futuna Island	New Caledonia	Tahiti	
Hawaii	New Zealand	Taiwan	
Hong Kong	North Korea	Taipei	

The 29 littoral countries of the Indian Ocean Rim		
Australia	Iraq	Saudi Arabia
Bahrain	Israel	Singapore
Bangladesh	Jordan	Somalia
Myanmar	Kenya	South Africa
Djibouti	Kuwait	Sudan
Egypt	Malaysia	Tanzania
Eritrea	Mozambique	Thailand
India	Oman	United Arab Emirates
Indonesia	Pakistan	Yemen
Iran	Qatar	



The Six Island Countries		
Comoros	the Maldives	Seychelles
Madagascar	Mauritius	Sri Lanka

The land-locked countries that have been dependent on the Indian Ocean		
Afghanistan	Lesotho	Swaziland
Bhutan	Malawi	Uganda
Burundi	Nepal	Zambia
Ethiopia	Rwanda	Zimbabwe

The five Central Asian Republics		
Kazakhstan	Tajikistan	Uzbekistan
Kyrgystan	Turkmenistan	

Asia Pacific Triennial Exhibitions derived from Indian Ocean Rim countries		
Australia	Indonesia	Myanmar
Bangladesh	Iran	Pakistan
Egypt	Jordan	Singapore
Hong Kong	Kazakhstan	Thailand
India	Malaysia	

### *Funding*

The APT was seed funded by the Queensland Government, which provided \$100,000 for the first event, with \$275,000 committed for the following two events.

### *Additional Funding*

Growing economic and trade ties between Australia and Asia created an environment in which the Gallery could profit in both symbolic and financial terms, because funding bodies were more readily disposed to support projects incorporating artists from the Asia-Pacific region. The Australia Council's re-organisation of its funding preferences to allocate an increasing portion of its international projects budget for Asian or Pacific-oriented initiatives in the early 1990s is an example of these shifting priorities.

Consequently, QAG was successful in obtaining substantial grants from the organisation's Visual Arts/Crafts Board to facilitate the development of the First APT. Sizeable financial support also came from the Queensland Government which saw the project as enhancing both the Gallery's and its own relationships with the region.

In addition, QAG's Exhibition Development Fund, initiated in 1989 and consisting of significant contributions from Japanese corporations with business interests in Australia and matched by Queensland Government subsidies, provided the institution with important seed funding for the Triennial endeavour.<sup>11</sup>

## APT 6

In August 2010, Michaela Boland from The Australian stated that “the Queensland Art Gallery spent \$3.1 million on its four-month exhibition, the sixth Asia Pacific Triennial of Contemporary Art. Half the funds were raised through corporate and government sponsorship and \$1.4m came from the gallery’s \$29m annual operating budget.”<sup>12</sup>

But Russell Storer in an interview with Alvaro Rodriguez – Fominaya in Art Pulse No 18 advises that the budget is significant, that it is one of the largest projects the Queensland Art Gallery undertakes and that it involves the entire institution.

“This means that we are able to draw on all of the resources – human and departmental – of the Gallery to realise it. A significant amount of the funding is raised from sources, such as, visual arts and crafts funds from the Queensland state government and the Australia Council, the Department of Foreign Affairs and Trade, and various national arts funding bodies and corporate and private sponsors”.

It appears that the \$3.1 million does not account for Gallery resources.

## Sponsorship

The APT sponsorship structure involves five tiers:

Principal Partners	Australian Government, Australia Council, the Visual Arts and Craft Strategy
Major Sponsors	QAGOMA Chairman’s Circle, Industree (Mining Products and Services)
Tourism and Media Partners	Government, television, radio and print media, Government tourism offices
Supporting Sponsors	DFAT Councils with China, India, Korea, Malaysia, Thailand, New Zealand
Foundations	Japan Foundation, Sherman Contemporary Art Foundation, Gordon Darling Foundation

Santos’ \$1.5 million sponsorship agreement is a five-year agreement and is the most significant corporate sponsorship in the gallery’s history.

The five-year agreement (2009-2014) covers the annual summer series and Asia Pacific Triennials which last year helped bring a visiting artist up to Gladstone. The allocation is not known.

## Artopia

## Background

In 2004, DCA approached Artsource suggesting there was scope to develop a new festival celebrating Western Australian living artists. It could be modelled on events held in South Australia, Tasmania and other parts of the world. (The Living Artists festivals in those states occur on an annual basis, while the proposal from DCA was that the WA version should be biennial).

A grant of \$45,000 with an additional \$20,000 was made available for the project.

### *Artopia 2005*

In partnership with the Association of Western Australian Art Galleries and the Fremantle Art Centre, Artsource presented the first biennial festival in October 2005, held from October 14 to November 14.

The first event was developed statewide, from the Great Southern, the Goldfields including Esperance, to the Pilbara and Kimberley.

It was stated that the event involved over 2,000 artists and 200 venues. The total visitation was estimated at over 250,000 across the state. Art formats included sculpture, glass making, textiles, painting, jewellery, ceramics, new media, printmaking, animation, and photography. Venues included artists' studios, office buildings and public spaces.

The emphasis was on communicating directly with the artists and gallerists and learning more about Western Australian visual art.

The event was broken out into 12 areas:

- Perth City
- Southern Suburbs
- East Metropolitan
- South West
- Wheatbelt
- Pilbara
- Fremantle
- Northern Suburbs
- Western Suburbs
- Great Southern
- Goldfields/Esperance
- North and Kimberley

The event involved:

- Free access to the public for the majority of the events
- Inviting all types of visual artists to participate in an open access policy
- Accessing a spread of venues including established visual art venues, business premises and other alternatives
- Add on projects including art talks, art walks, tours and art trails.
- A website offering information about the event and additional information on the Western Australian visual arts and crafts
- 28,000 event guides distributed through government, commercial and participating venues
- A schools program
- A tertiary institution program

The event aims were defined:

- To increase the number of first time visitors attending a visual arts event featuring WA visual artists;
- To encourage Western Australians to engage with the visual arts and crafts;
- Increase community awareness of the quality and diversity of Western Australian artists
- To establish a comprehensive network system for the visual arts and craft sector of WA

Expected outcomes included:

- New audiences
- Tourism initiatives
- Education partnerships
- Media coverage
- Identification of professional development needs
- Sales

Qualitative and quantitative analysis concluded that there were positive outcomes related to these objectives.

Some 12% of the visitors had rarely been to an art gallery, and had never bought an original artwork. Established galleries reported little significant increase in their numbers.

Tourism WA distributed 8,000 guides across Western Australia including the domestic and international airports.

Time and resource limited the development of a schools program although there was some participation.

Tertiary institutions participated in a range of mechanisms.

The partnership with the Sunday Times ensured there was significant media coverage of the event.

A number of professional development issues arose from the staging of the event including the need for public liability insurance at the right price, digital skills and general open studio experience.

Of the 50% of the venues that returned their feedback forms, 50% of them reported sales, partially or directly related to Artopia.

## 2006

To ensure that the event maintained momentum heading toward 2007, Artsource received additional funding of \$20,000 which was applied to a range of activities including administration and securing funding for 2007.

### *Artopia 2007*

In 2007, the event was staged by Artsource and Association of Western Australian Art Galleries.

The event model was similar in structure to the 2005 event and achieved an involvement of 2,500 artists, some 250 events and visitation of 175,000.

The 2007 event involved a budget of \$65,000 from the Department for Culture and the Arts, \$177,000 cash from other sources including the Cities of Perth (\$30,000) and Fremantle (\$4,000) and \$118,000 in contra support.

### *Post 2007*

Following the presentation of the 2007 Artopia, Artsource had concerns with regard to a number of issues:

#### *Resource*

Both 2005 and 2007 were administered by a part time coordinator, and it was estimated that some 40% of her time was provided on a voluntary basis. She was unable to continue in 2009.

The current budget was unable to provide for a full time coordinator.

Artsource was the prime administrative resource for the event. This had presented a significant increase in workload for the organisation and overloaded staff. Artsource considered this situation unsustainable without additional funding.

#### *The Relevance to Artopia*

At the time, Artsource was predominantly focussed on assisting artists to develop professional practice, and it had concerns about the relevance of Artopia to its key constituency.

The issue related to the policy of open access to all artists and the lack of a qualitative filter to the participants. This had led to a number of established artists questioning their involvement.

Artsource supported the role of the event and its ability to have a broad reach. However it advanced the need for a curated element alongside the general event.

### *Conclusion*

The event did not continue because the issues raised by Artsource were unable to be solved.

### *Acknowledgments*

This paper was assembled from:

1. The Artsource Assessment, October 2008 by Jude van de Merwe, the then Executive Director of Artsource
2. The ArtsWA Acquittal for Artopia 2005
3. Discussions with Gavin Buckley, Chief Executive Officer, Artsource, and Yvonne Holland, General Manager Artsource.

## Consultation

The reflections of the interviews in general followed the trend of the on-line survey answers.

The Venice Biennale and the Asia Pacific Triennial were the most popular visual art events with the Sydney Biennale gaining an honourable mention. BEAP was mentioned a number of times by interviewees.

Aboriginal art featured prominently as the unique selling point, whilst the light, landscape and climate were acknowledged.

Spring was the most popular time specified for the calendar location when the event should be staged.

Both biennial and triennial stagings were raised by interviewees with regard to the regularity of the event with no particular commitment to either.

The recommended length of the event varied from four to eight weeks with warnings that the program would need to be structured to ensure that "it all didn't happen in the first ten days".

The consensus from the interview process revealed an aversion to the involvement of awards, which agreed with the negative outcome generated from the on line survey.

As discussed in the audit section, the interviewees were encouraged to provide opinions and ideas. A range of these views have been assembled in the Visual Event Idea Bombs chart in Appendix 18. The input has been grouped into a range of subjects including:

- Perth
- WA Visual Arts
- Young People
- Timing
- Disciplines
- Event Ideas
- Event philosophy
- Marketing
- Other events
- Funding
- Miscellaneous

### Perth

A number of interviewees expressed a desire for the event to address the fabric of the city – for the city to become a landscape canvas. Examples were provided on the role the Venice Biennale had played in becoming a part of the fabric of the city. The Biennale had developed a strong influence, with its network of venues and satellite events.

The view was expressed that the city should be turned into a playground.

What was needed was something which "would make people look at Perth in a different way".

### *Western Australian Visual Arts*

Concern was expressed about the state of the current visual arts infrastructure, and the hope that the visual arts event would address this issue. It could have the potential to improve the status of the infrastructure to ensure the delivery of quality visual arts events in the future.

There was significant discussion about the importance of the event delivering benefits to the Western Australian visual arts community

### *Venues*

The need to bring the event into the public arena was expressed, in order that the broader community would experience the event outcomes.

East Perth Power Station was raised a number of times. But concern was expressed that issues related to the current infrastructure needed to be addressed before capital should be invested in the Power Station.

### *The Regions*

The brief covers Western Australia, so regional coverage is essential. But a number of interviewees recommended caution in stretching the event into the regions on the initial event. The view was expressed that it was important that the event was established. Comments such as "avoid the bells and whistles for your first event" and "start small" were raised more than once.

### *Young People*

There was emphasis placed on ensuring that there was a strong schools program developed around the event. The long term strategy should be to develop young people who have a better understanding and enjoyment of visual arts in all its forms

Murdoch University expressed an interest in developing a series of gaming workshops for school students.

### *Timing*

There was a consensus that positioning the event in proximity to the Perth International Arts Festival and the Fringe would only enhance the potential for "arts fatigue". Although this relates to the local community, their support is important to the event and needs to be taken into account.

It was felt that the event needed to be filtered through a world event calendar. It was accepted that whilst there will always be competition, the exercise would provide the event with the best chance of success.

### *Event Ideas*

A broad spectrum of ideas was ventured. A number of interviewees maintained that the event should be multi layered to ensure it had life for the duration.

The importance of symposia surrounding the event was emphasised.

The importance of the role of the Universities was underlined, with their ability to deliver on a range of fronts including galleries, access to their collections, professional staff and volunteers

### Event Philosophy

Emphasis was placed on ensuring that strategic objectives for the event were developed. If the event didn't have a logic, a *raison d'être* and key outcomes, it would fail. "What do you want to achieve" is how one interviewee stated it.

There were a number of whimsical suggestions about the desired character, including surprising, engaging, messing with your mind, bold, accessible, stimulating and generous.

A number of people expressed that there was a need to give the community credit with the level of visual art being presented. The potential for "dumbing down" should be avoided at all costs.

"It's not about high art – it just has to be good"

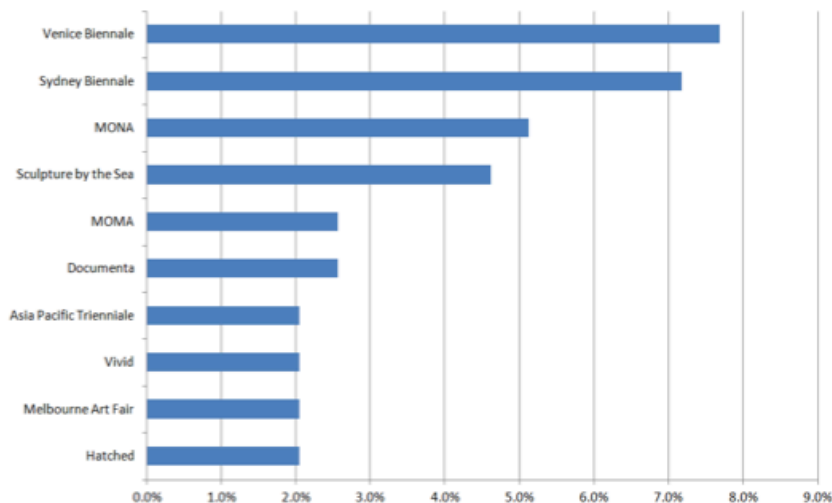
"It's about ideas, not just art".

The interview consensus with regard to whether there is a need to address as many art forms as possible within the event, reflected the conclusion drawn from the survey – "don't try to be all things to all men".

### On-Line Survey

Question 1 - What is the best visual arts event that you have ever experienced and what made it memorable?

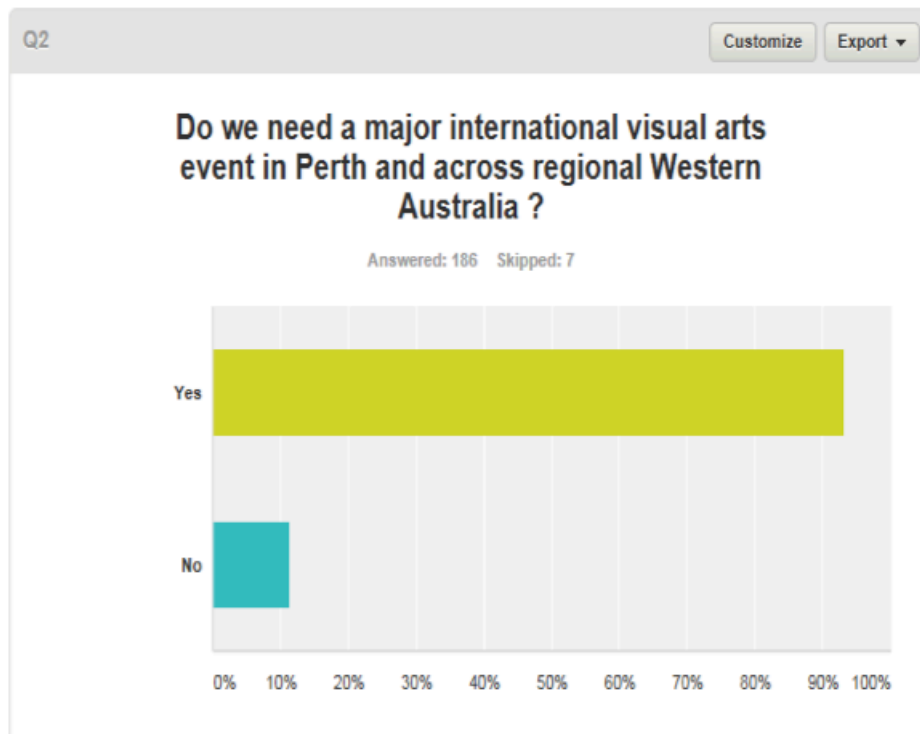
## Favourite Event



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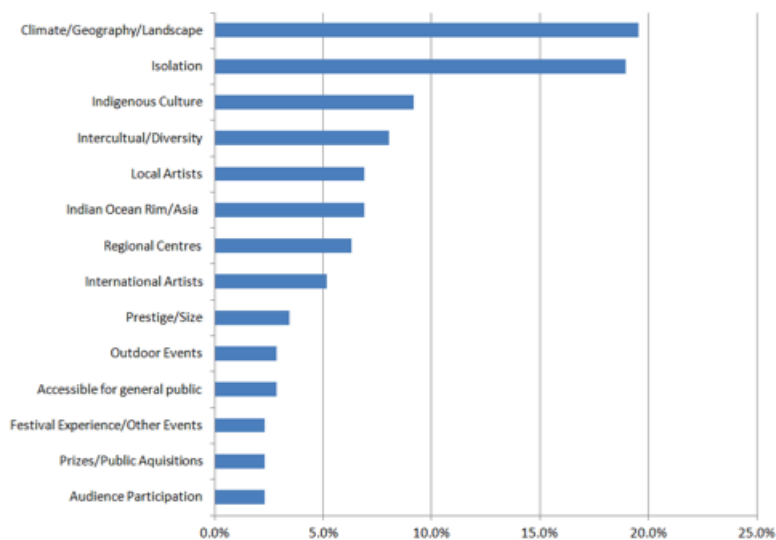


Question 2 - Do we need a major international visual arts event in Perth and across regional Western Australia?

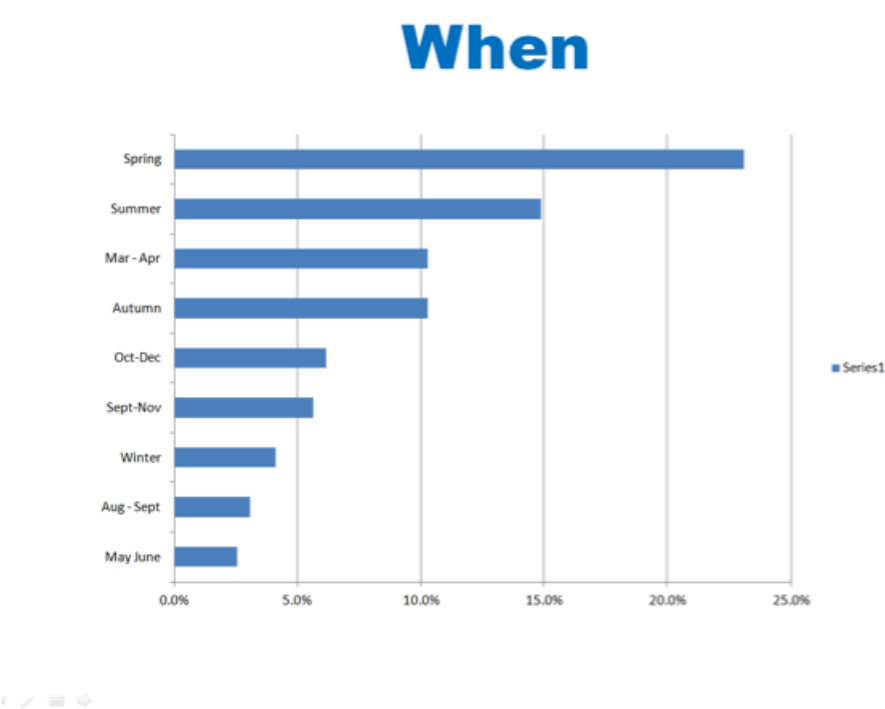


Question 3 - If we are to create a major international visual arts event in Western Australia, what would be the unique selling point to engage the global community?

## Unique Selling Point

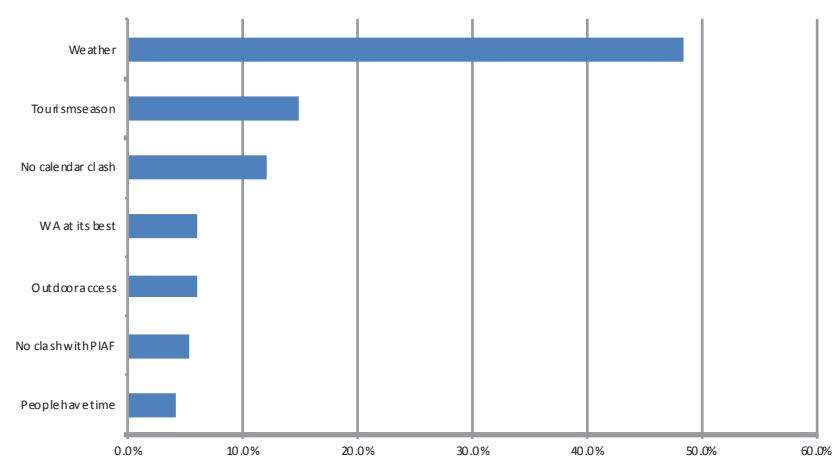


Question 4 - When would be the best time to stage the event in Western Australia?

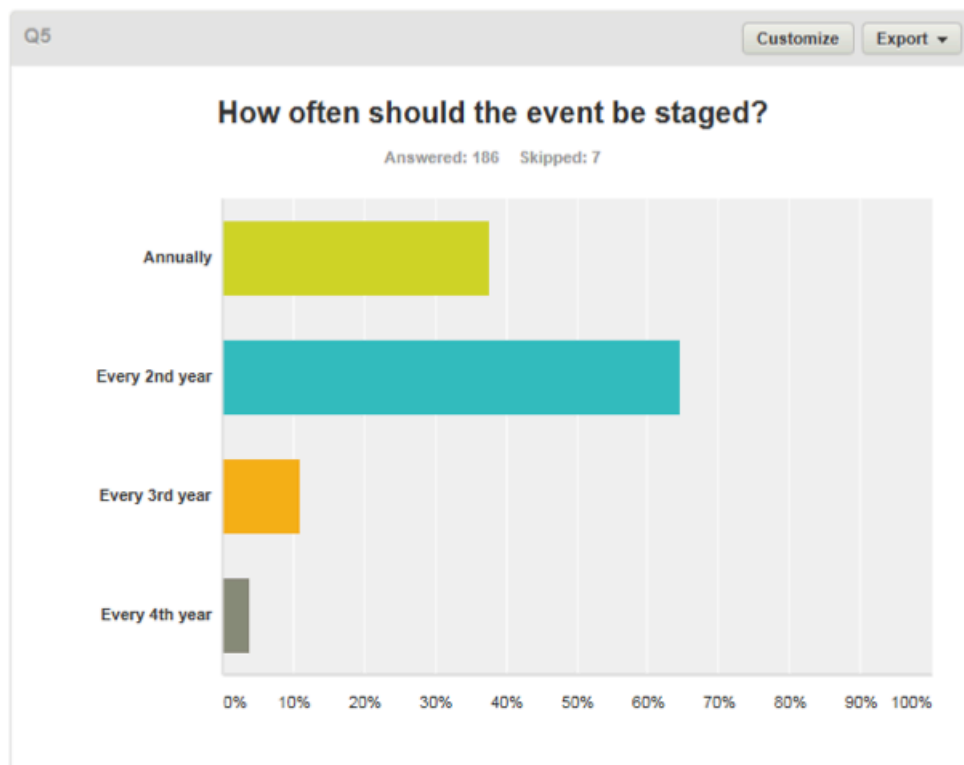


Question 5 - Why is it the best time?

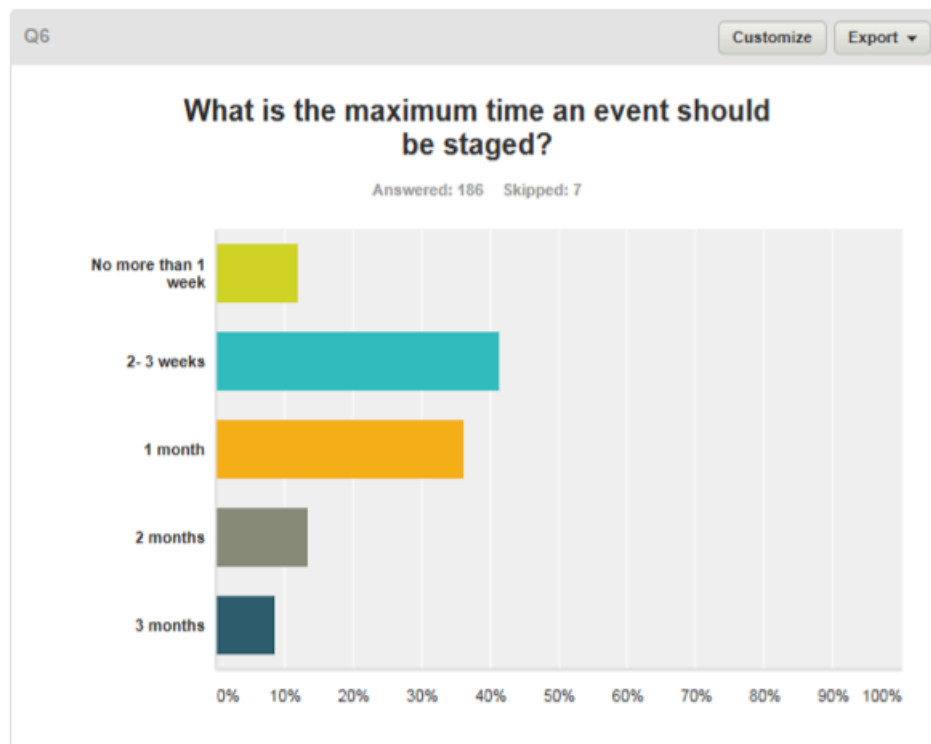
### Why is it the best time?



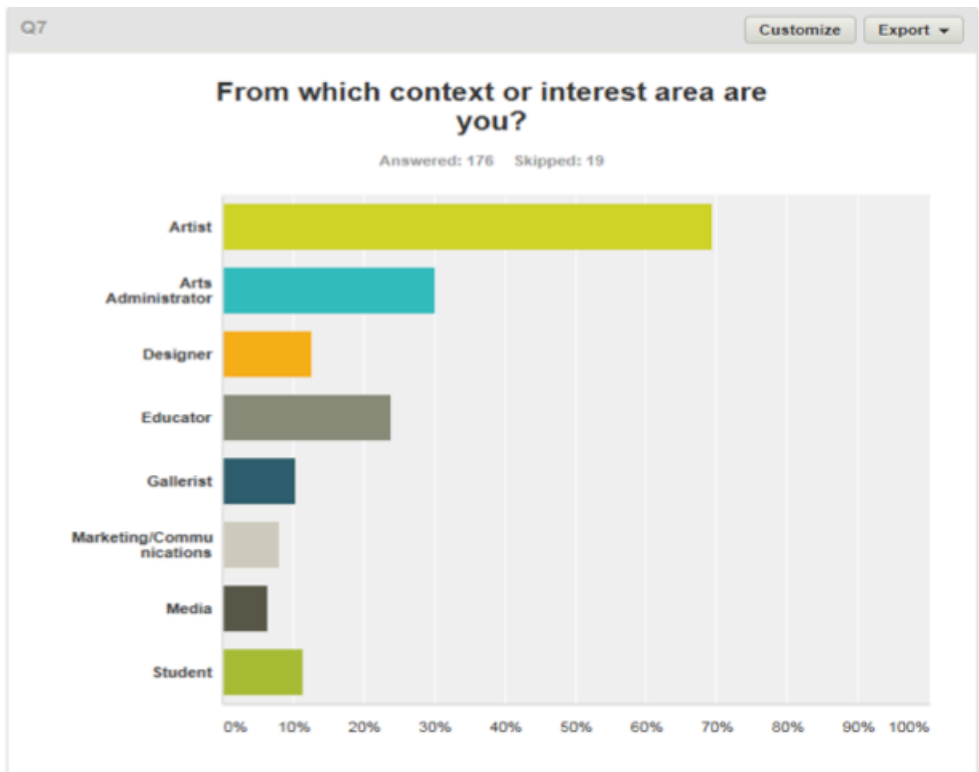
Question 6 - How often should the event be staged?



Question 7 - What is the maximum time an event should be staged?

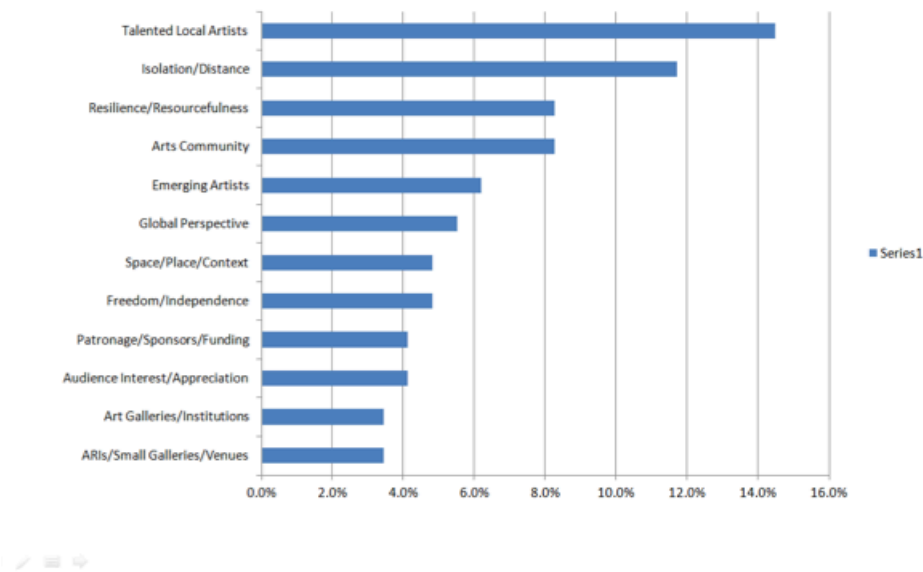


Question 8 - From which context or interest area are you?



Question 9 - What are the core strengths of the visual arts in Western Australia?

# Visual Arts Core Strengths



Question 10 - What are the core weaknesses of the visual arts in Western Australia?

Question 11 - If this event is to have an ongoing benefit to Western Australia from its regular staging, what will it be?

Question 12 - How do we spread this event into regional Western Australia?

Question 13 - What would you like to see incorporated into the event?

Question 14 - Can you identify 2 or 3 global leaders in the visual arts you would want to see involved in this event?

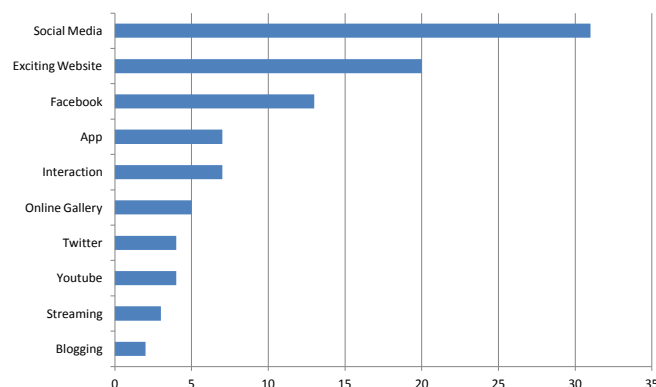
Question 15 - Where are the most interesting and exciting innovations in the visual arts occurring and how do we include them, to make this event successful?

Question 16 - "If only it was true, it would be much better". What could unlock the future of the visual arts in Western Australia?

For on-Line Survey Written Answers for questions 10-16 – see <https://www.dropbox.com/s/hkg6xdcsgki1j6r/ON%20LINE%20SURVEY%20WRITTEN%20ANSWERS.pdf?dl=0>

Question 17 - How would the event develop an online presence?

## How would the event develop an online presence?

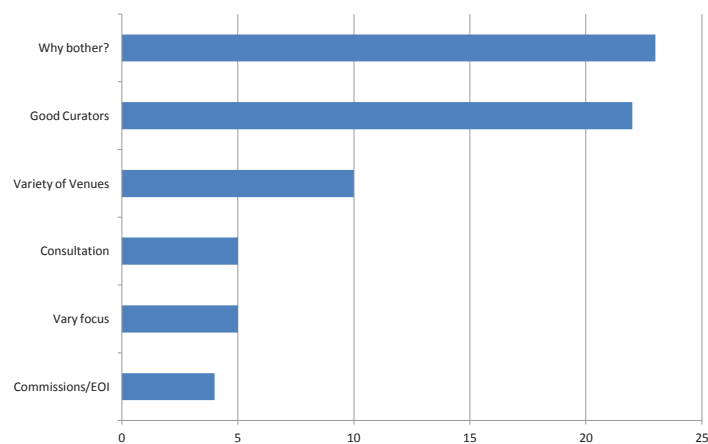


Question 18 - If we were to involve the community in this event, how best could we do that?

For on-Line Survey Written Answers for question 18 – see <https://www.dropbox.com/s/hkg6xdcsgki1j6r/ON%20LINE%20SURVEY%20WRITTEN%20ANSWERS.pdf?dl=0>

Question 19 - How would you ensure that all the different art forms of the visual art are included in this event?

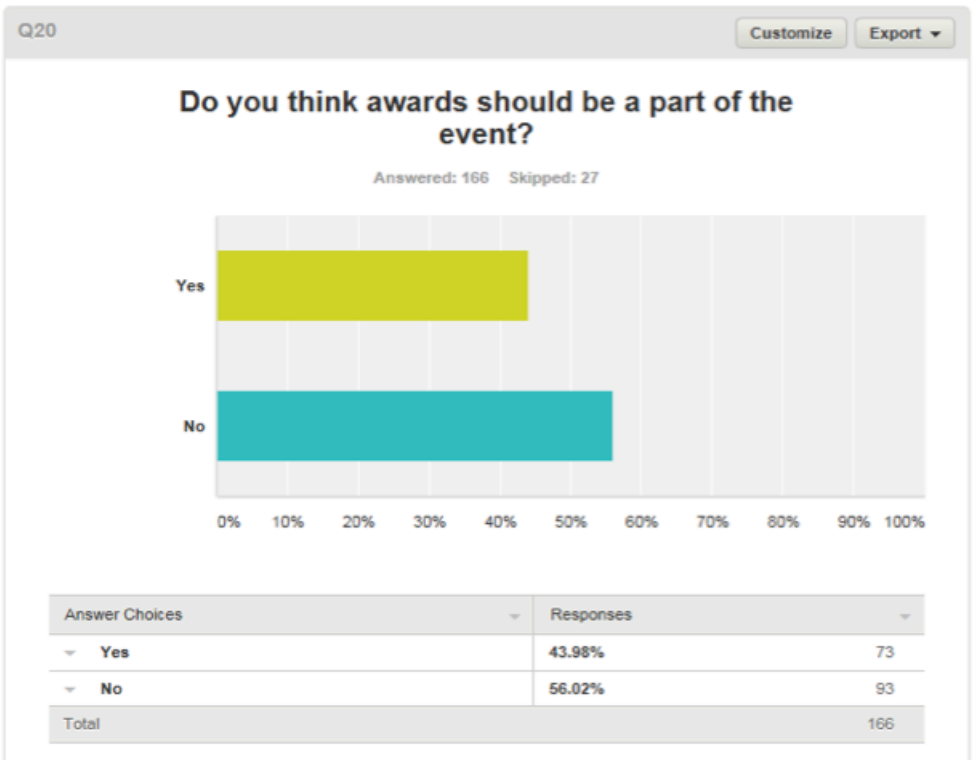
**How would you ensure that all the different forms of the visual art are included in this event?**



Question 20 - How can this event surprise and deliver the unexpected?

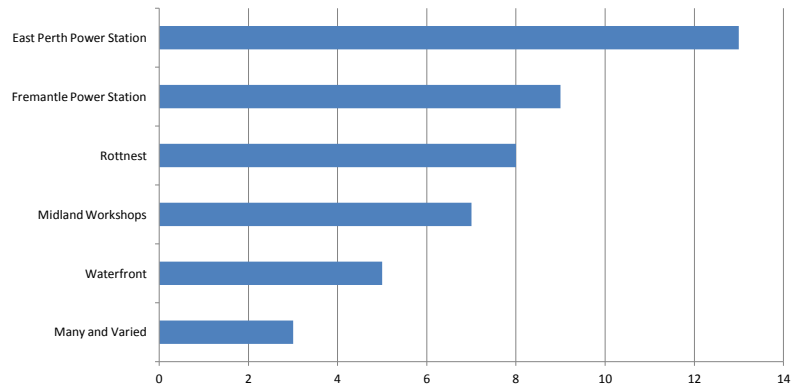
For on-Line Survey Written Answers for question 20 – see <https://www.dropbox.com/s/hkg6xdcsgki1j6r/ON%20LINE%20SURVEY%20WRITTEN%20ANSWERS.pdf?dl=0>

Question 21 - Do you think awards should be a part of the event?



Question 22 - What visual art venues might be used that are currently not being accessed?

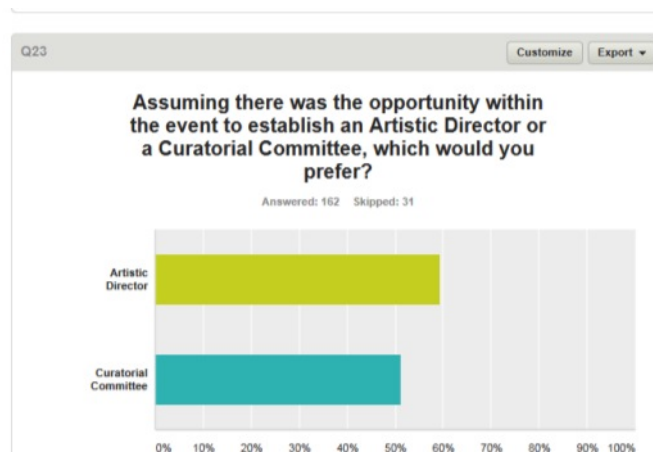
## What visual art venues might be used that are currently not being accessed?



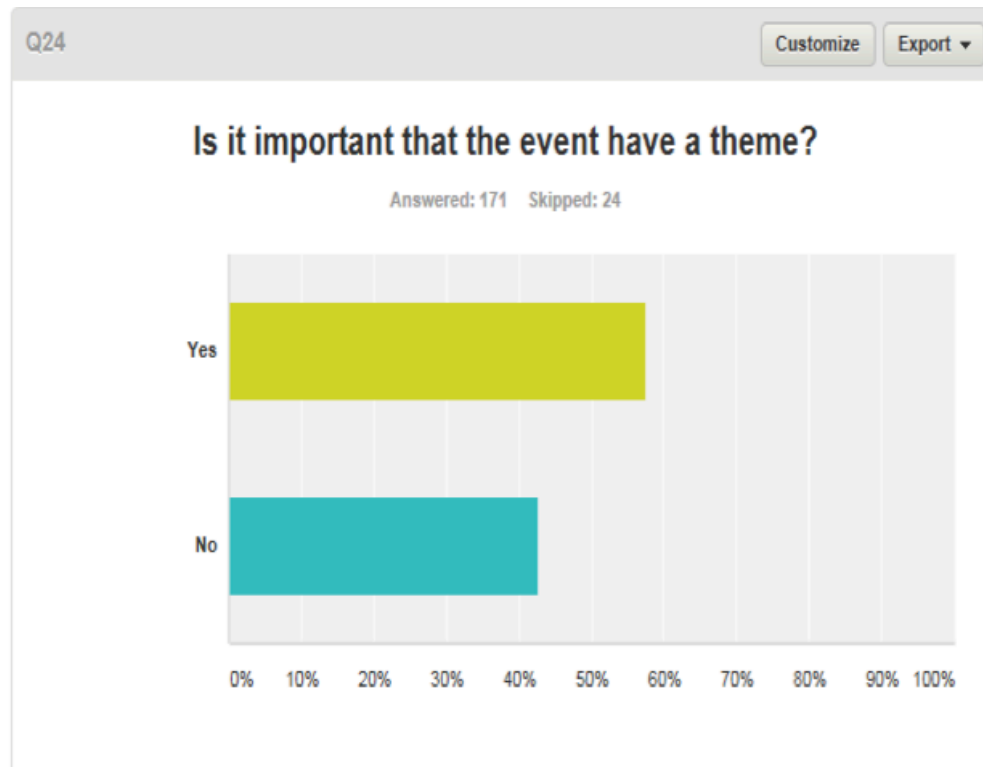
Question 23 - How can young people play a role in the event?

For on-Line Survey Written Answers for question 23 – see <https://www.dropbox.com/s/hkg6xdcsgki1j6r/ON%20LINE%20SURVEY%20WRITTEN%20ANSWERS.pdf?dl=0>

Question 24 - Assuming there was the opportunity within the event to establish an Artistic Director or a Curatorial Committee, which would you prefer?

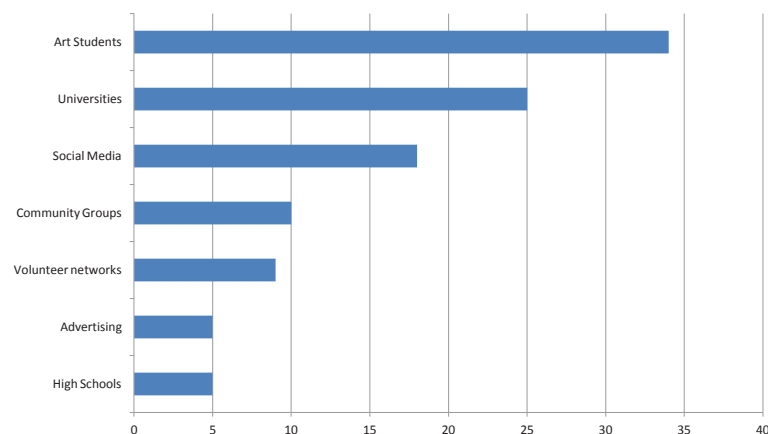


Question 25 - Is it important that the event have a theme?



Question 26 - If volunteers were to form an important resource for the event, where would we find them?

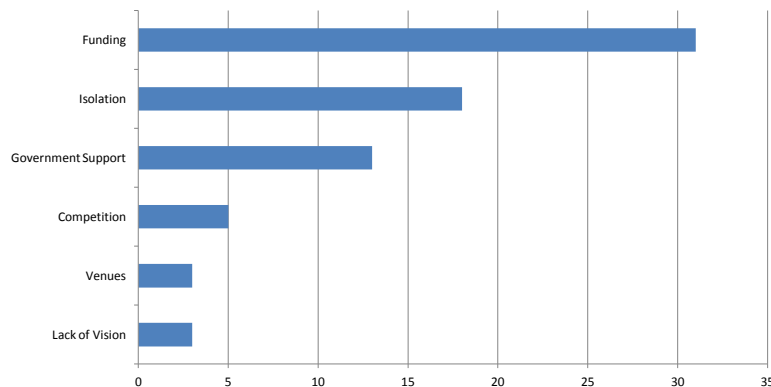
**If volunteers were to form an important resource for the event, where would we find them?**





Question 27 - Can you suggest some of the challenges we may face in the staging of a major international visual arts event in Western Australia?

**Can you suggest some of the challenges we may face in the staging of a major international visual arts event in Western Australia?**

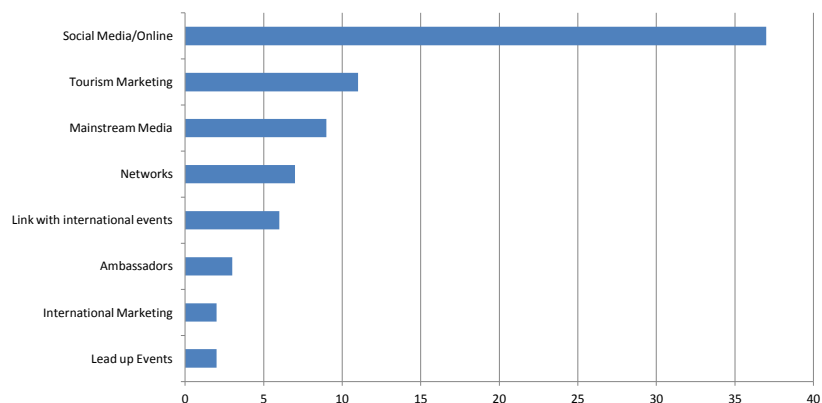


Question 28 - How do we ensure we will attract international interest in the event?

For on-Line Survey Written Answers for question 28 – see <https://www.dropbox.com/s/hkg6xdcsgki1j6r/ON%20LINE%20SURVEY%20WRITTEN%20ANSWERS.pdf?dl=0>

Question 29 - What would be the most effective way we could create awareness of the event outside of Western Australia?

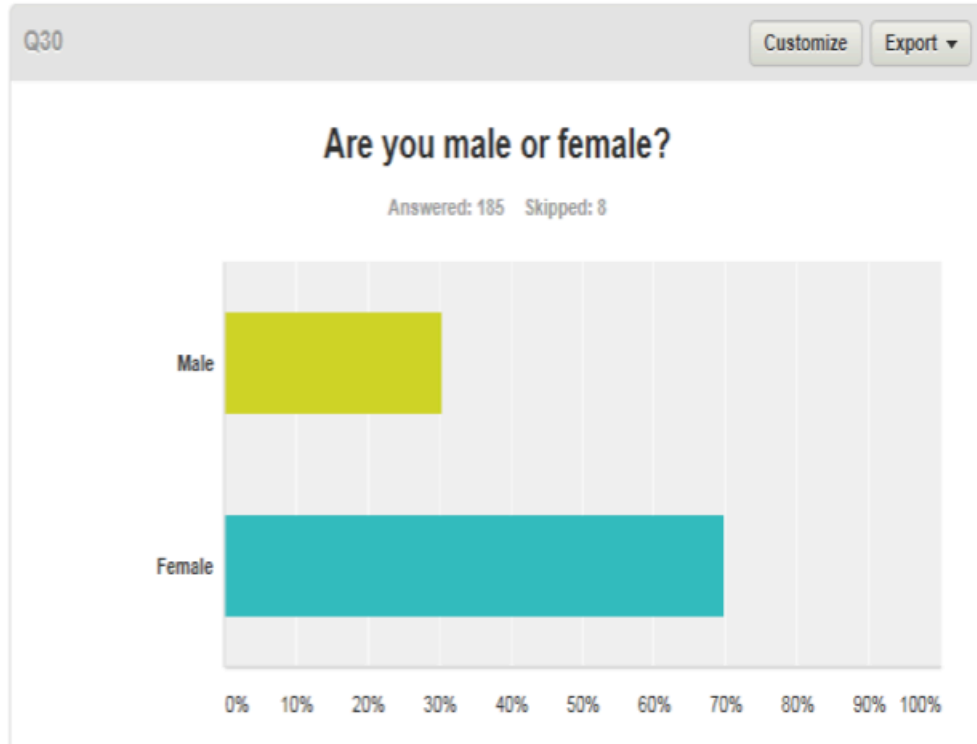
**What would be the most effective way we could create awareness of the event outside of Western Australia?**



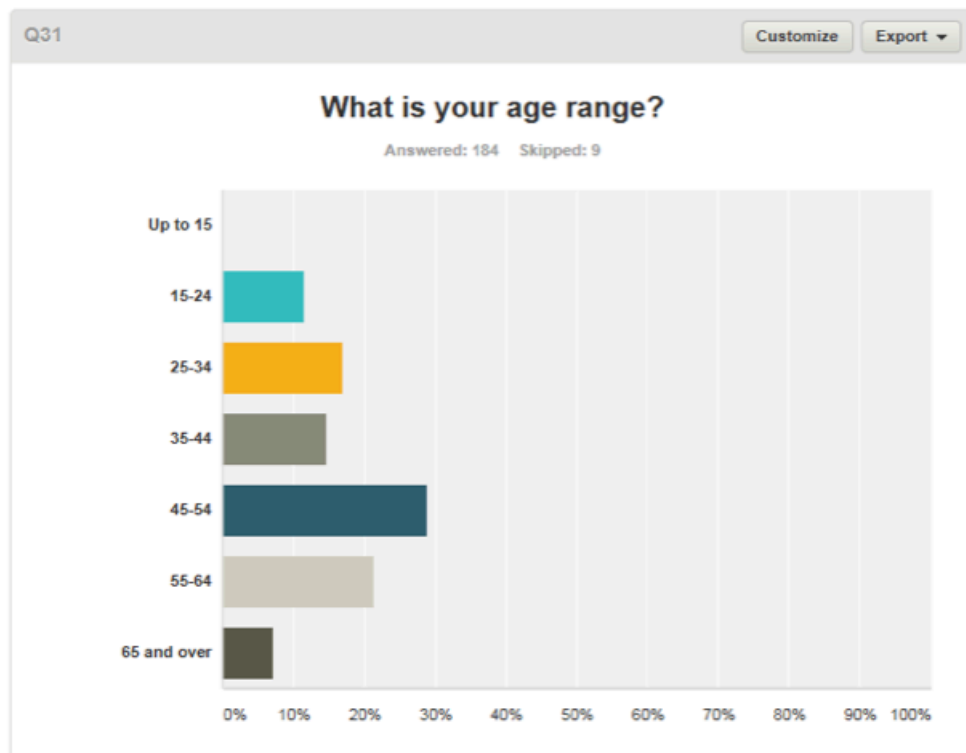
Question 30 - Have you got any general comments or ideas what you wish to add?

For on-Line Survey Written Answers for question 30 – see <https://www.dropbox.com/s/hkg6xdcsgki1j6r/ON%20LINE%20SURVEY%20WRITTEN%20ANSWERS.pdf?dl=0>

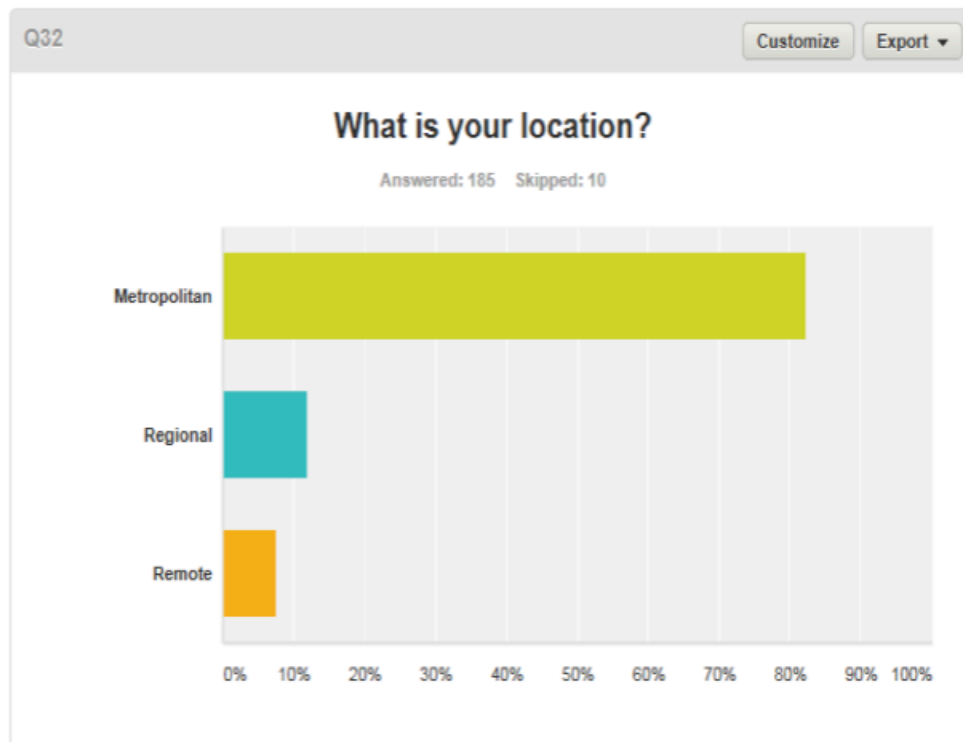
Question 31 - Are you male or female



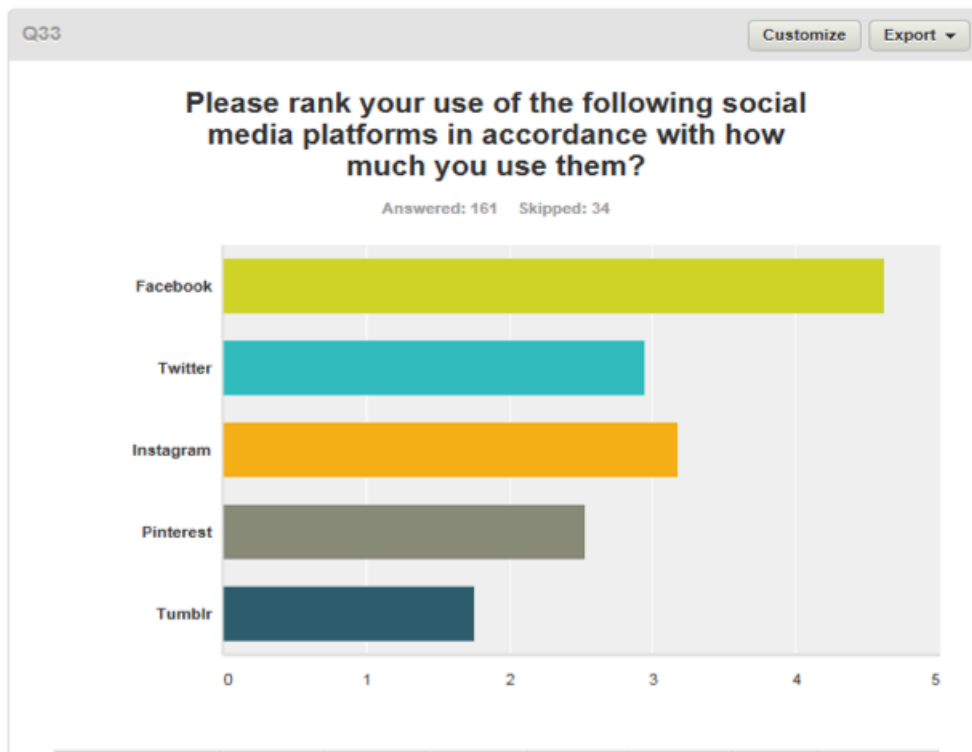
Question 32 - What is your age range?



Question 33 - What is your location?

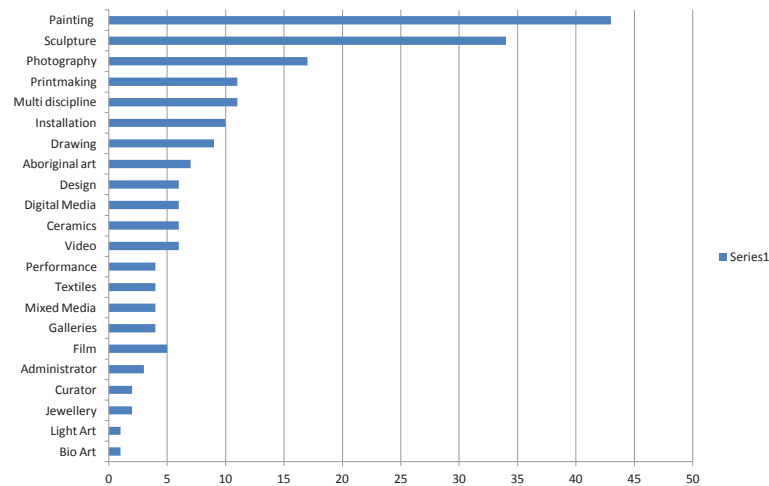


Question 34 - Please rank your use of the following social media platforms in accordance with how much you use them.

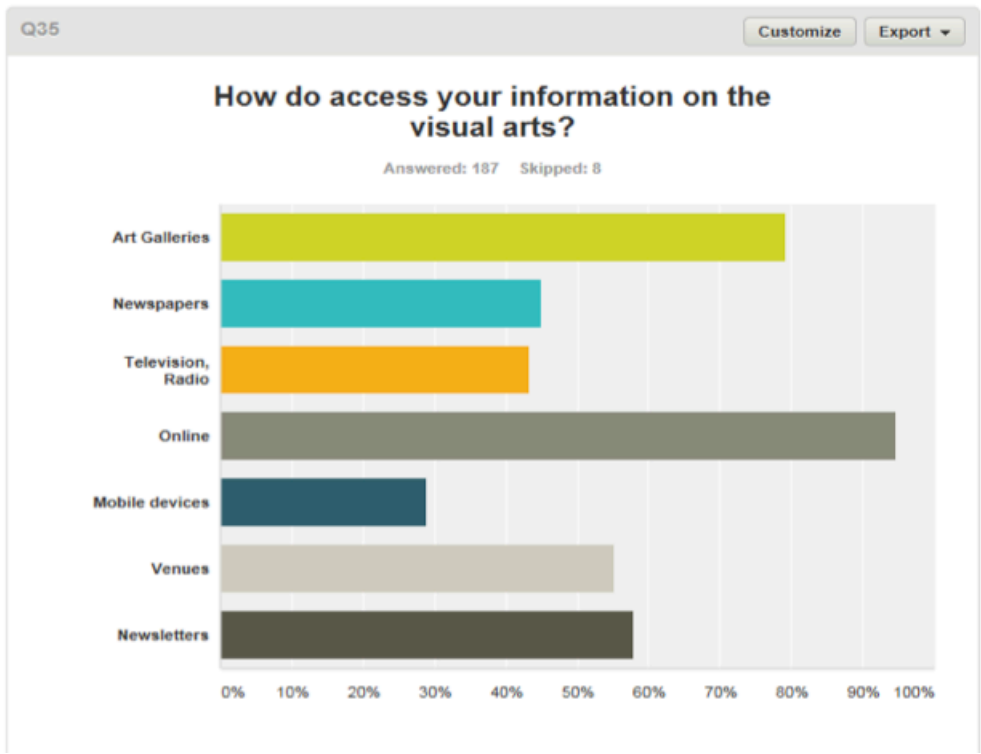


Question 35 - What visual arts format are you associated with?

**What visual arts format are you associated with?**



Question 36 - How do you access your information on the visual arts?



## Areas of Interest

One of the objectives of the research involving the on-line survey and interview process was to elicit those elements of the visual arts which could provide the catalyst for potential event concepts which would develop a particular resonance for Western Australia.

The outcome was initially three areas of interest, involving Aboriginal Art, the Indian Ocean Rim and Experimental Art.

It was decided that rather than choose one area of interest and develop one event to satisfy the project brief, it would be provide a greater understanding of the range of opportunities available to develop events for each area.

It would also mean that the Report would provide a significant bank of information on all areas of interest. This would allow greater flexibility should the parties disagree with the consultant's recommendation, or circumstances change between the delivery of the Report and the decision making process.

### Aboriginal Art

Aboriginal culture ranked third in the online survey on Western Australia's unique selling point.

During the interview process eighteen interviewees raised Aboriginal Art.

Comments included the following:

- "The State has biggest production of world quality of Indigenous art";
- "Aboriginal art is the "logical thing to build on";
- "The one with the most potential to get resources is Indigenous"
- "Aboriginal art is one of our greatest and most unique assets"
- "There is a glaring absence of Aboriginal art recognition in this town – and this state".
- "The strength of Aboriginal culture is the difference".

### Indian Ocean Rim

Indian Ocean Rim ranked six in the online survey seeking Western Australia's unique selling points. The selling points above the Indian Ocean Rim were Climate/Geography/Landscape, Isolation, Indigenous culture, Intercultural Diversity and local artists.

It was raised by six interviewees.

### Experimental Art

BEAP was included as a favourite event in three of the interviews. It was also raised in eleven of the interviews.

The discussion involved a range of supportive comments such as:

"BEAP was an amazing event. It was run on the smell of an oily rag. But it was a smart event. It was on a particular scale, it was well delivered, and it had a niche. It was a slice of visual culture. It was starting to attract an audience and it could have had the ability to develop a culture and influence thinking in Perth. It had the ability to demonstrate innovation that could have involved the mining industry.

- “BEAP demonstrated that WA can stage world class and cutting edge events”.
- “BEAP would have been consolidated given time.
- “It was really special with international reach”.

SymbioticaA was raised by four interviewees.

### Large scale site specific installations – the Big Idea

A fourth area of interest developed late in the feasibility during a forum of gallerists and curators. The concept of a program of large scale site specific installations was discussed and subsequently developed with Seva Frangos and Gary Dufour.

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## SECTION TWO - ABORIGINAL VISUAL ARTS

Written by Carly Davenport Acker (InterMedia Productions) in consultation with Project Principal Mike Rees (Inside Lane).

### Executive Summary

This study surveys the Aboriginal visual arts sector in Western Australia, identifying the context, processes, principles, goals and recommendations for a proposed major international visual arts event/festival for Western Australia. In consultation with a broad range of specialists across the Aboriginal and Torres Strait Islander (ATSI) sector, and more broadly with the visual arts sector, a range of issues and opportunities were identified. These have informed and enabled a series of recommended strategies towards event delivery.

Delivery of a major visual arts event/festival is an opportunity to create an arts and cultural legacy for Western Australians whilst building connections, new collaborations and reciprocity between ATSI artists nationally and with our overseas indigenous neighbours.

This study is divided into four stages; the first assesses the background, context of, and competition for ATSI visual arts events, festivals and creative projects in Australia whilst providing an overview of Western Australia's Aboriginal arts ecosystem. The second delivers the findings and results from data collection and research activities undertaken. The third stage analyses the findings and sets out a series of event creation and delivery strategies. The fourth presents a proposed programme and event concept and structure with recommended approaches towards establishing the inaugural event/festival for October 2018.

The proposed event has the depth, integrity and scope to attract international indigenous artists and audiences to Western Australia and engage local and national participation and audiences. It thereby presents an opportunity to generate significant cultural, social, professional development and economic capacity building for contributing artists and enterprises, the creative industries and partnering, organisations and institutions.

Through the proposed event strategy, Western Australia has the ability to promote one of our greatest assets – Aboriginal cultural expression; the world's oldest living artistic culture – to diverse audiences locally, regionally, nationally and internationally.

### Methodology

In undertaking this feasibility a mixed methods approach was used to collect, interpret and evaluate data. The source material combined desktop research; conducting an online survey; completing interviews and consultations with a broad spectrum of primary and secondary interviewees totalling -105 professionals.

The primary interviewee group of 29 intercultural ATSI industry specialists were invited to contribute their views between April and October 2014. These included artists, curators, cultural advisors, art centre staff, digital media and film producers, festival producers, visual arts and cultural program leaders. The consultant sought feedback on the *strengths, weaknesses, opportunities and threats* (SWOT) of the sector from state, national and international perspectives. Stage Three's proposed event creation and Stage Four's indicative concept and structure and proposed programme were influenced through listening to interviewees describe their desires, needs and insights as to the immense potential in the ATSI and multidisciplinary creative industries.

The secondary consultation group consisted in surveying over 76 interviewee transcripts from across the general visual arts sector as conducted by Project Principal Mike Rees. These semi-structured and self-directed interviews (primary and secondary combined) were the most appropriate method for this study and yielded a rich body of material to draw on for analysis. A sample of responses are provided in Stage Two and Four and a list of respondents and contributors is provided in the appendices 5 and 21.

The online survey was sent to 95 ATSI professionals (including the 28 Aboriginal art centres), of which 56% completed and/or recirculated to their networks. Half of the 28 art centre respondents engaged in deeper discussion and secondary conversations sharing ideas and views. The survey integrated Aboriginal, non-Aboriginal and intercultural interests rather than distinguishing between them; the participant's geographic location was noted, to track the balance of urban, regional and remote responses. 19% of all survey respondents were from regional Western Australia, which broadly reflects population distribution.

Through the Aboriginal Art Centre Hub of Western Australia (AACHWA) a roundtable discussion was facilitated on 7 May 2014, with 13 art centre managers and board members. Considerable interest was expressed in a potential event, and, specifically a desire for community enterprises to collaborate in producing new exhibitions and projects. It was not practical however to conduct further roundtable discussions in Perth or the regions. Instead, one to one follow-up was most viable to expand some ideas, and invite engagement with the survey and feasibility.

Mungart Boodja Art Centre represents Noongar artists in the Albany region and Kidogo Art Institute in Fremantle works with some Noongar artists as a training organisation. However there is no peak body representing Whadjuk Noongar artists in Perth or the greater southwest; as such, a number of freelance Noongar artists, curators, galleries and development organisations (urban and regional) were contacted with a request to circulate the survey to their networks.

The survey data and interviews, the themes within them and the issues raised provided material for this feasibility. The semi-structured and self-directed interviews acted as a 'map and gap' of the Aboriginal arts sector itself, with successful models and projects highlighted and 'holes' identified. This primary and secondary interviewee data was incorporated into the proposed event creation, concept and structure and the proposed programme strategy as presented in Stage Three and Four respectively. Additional and supporting information – both qualitative and quantitative – was drawn from a variety of current industry resources and leaders as noted in footnotes and appendices.

## **Stage One – Audit**

### **Introduction**

Stage One presents a summary of the State's Aboriginal visual arts ecosystem, its structure and network. An overview of the national context is provided, as are relevant international indigenous arts events and festivals, the majority of which are contained in the appendices 22 and 23.

### **Cornerstone of Australia's cultural identity**

The Australia Council's *More than bums on seats: Australian Participation in the Arts* (2010:36)<sup>1</sup> surveyed the growing appreciation of ATSI arts and cultural events and the substantial growth in participation, positive attitudes and attendance. They found that 47% of respondents said their interest in ATSI culture had increased over a 12 month period. However, there is a long way to go in terms of recognising ATSI peoples



and educating audiences, as the SBS documentary *First Contact* by Blackfella Films (November 2014) reveals that “six out of 10 Australians have had little or no contact with Aboriginal people (a statistic taken from the 2012 Australian Reconciliation Barometer.”<sup>2</sup>

In speaking at the Griffith Review’s public forum, Robyn Archer (2014) emphasised a need and an opportunity for recognition of ATSI cultures on the global stage.

*Australian Aboriginal and Torres Strait Islander culture is, in and of itself, the best model in Australia and perhaps the world in building the foundation of a major visual arts event. Aboriginal and Torres Strait Islander societies integrate arts, culture, family, and community. Art is central to all.* (Archer 2014)<sup>3</sup>

The transformative impacts of ATSI arts (visual arts and crafts, live music, theatre, dance) acknowledge the value of these activities, experienced both as participants and audiences and “is significant culturally, socially and economically and its potential is significant in all communities.” (2014)<sup>4</sup> Parallel to Archer’s views, the Australia Council (2014) acknowledges and encourages that much more can be done to amplify an appreciation of ATSI arts and cultures to mainstream Australian audiences and internationally, and has established a new five-year vision *A culturally ambitious nation – 2014-2019 Strategic Plan*<sup>5</sup> which aims to strengthen the bridge between remote and regional ATSI artists and producers and international audience networks.

This strategic plan proposes to ‘champion and invest’ in the building of intercultural networks and partnerships for artists to exchange on global platforms. The inclusion and emphasis of ATSI enterprise and community participation from regional areas is vital to this international strategy.<sup>6</sup>

#### Aboriginal diversity: Western Australian Context

Unifying Australia’s landscape are multiple ATSI cultures, the oldest continuum of living cultural forces on earth, with the longest standing artistic practice in the world.<sup>7</sup> Western Australia’s geological and historical qualities are characterized by diversity on a grand scale. It is this isolation and diversity that sets Western Australia apart from all other Australian states. This alone makes for a rich artistic atmosphere.

Despite widespread displacement of Aboriginal people, there remains a strong tie between the art and the land.<sup>8</sup> Works by many contemporary visual artists (Aboriginal and non-Aboriginal) demonstrate a consciousness and sense of belonging to the land, or Country. Aboriginal artists’ depiction of Country often shows the physical qualities of a place, but it is the other qualities of which the artists’ speak – the spiritual, familial, mythological or political dimensions - that are an Aboriginal artwork’s real subject.

Just like the land and terrain itself, Western Australia’s Aboriginal cultures and languages are complex and varied; this variety is reflected in the visual arts. The Australian Institute of Aboriginal and Torres Strait Islander Studies (2002) mapped 99 traditional Aboriginal languages across Western Australia’s five main regions. These include the Desert Region, the South West Region (including 14 Noongar clan dialects), the North West Region, the Kimberley and Fitzmaurice Regions.<sup>9</sup> Language and artistic diversity is intertwined as evident through the many Aboriginal art centres’ programs.

## Transition and change

The richness and variation of Aboriginal creative practice across Western Australia has produced some of the most recognised art, artists and projects in Australia and the world. Today, traditional art forms merge with contemporary visual arts, blending new, experimental mediums, and fusions of ancient and continuing traditions, practices and stories. People and art are constantly adapting to change. A most striking example is the emergence of digital media technologies in remote communities, particularly in the past decade which are producing innovative storytelling vehicles.

Western Australian Aboriginal visual art ranges from ancient rock art and engravings, contemporary ochre paintings and 'dot' paintings, figurative to abstract expressionism through to various forms of printmaking, carving and sculpture (ephemeral to glass, ceramic or bronze for example), weaving, fashion design and fibre art. Further transformation of these art forms is underway by blurring the boundaries and melding the visual arts with storytelling, performance, song and dance, alongside experimental digital media, film and video works, light art and new frontiers into digital education curricula, 3D animation and gaming.

This synthesis of artistic, cultural and technological practices is emblematic of the wider Aboriginal approach to creativity; 'art' is not a word in Aboriginal languages – "it is a holistic part of all Aboriginal cultural expression".<sup>10</sup> Aboriginal cultural expression – storytelling, visual and performing arts – is indivisible and has always been inter-dependent. And through the various practices of making and producing, many artists explore the continuation of the *Dreaming*<sup>11</sup> (a timeless spiritual belief system and law) as a dynamic force in their work.

Illustrating this multi-art convergence (from a contemporary, western visual arts perspective) is a recent example expressed by RealTime Magazine's editor Keith Gallasch. Gallasch (2014)<sup>12</sup> nominates today's "new mutations and opportunities arising [in ATSI visual arts] as the most exciting movement in the contemporary Australian arts scene today" - through artists' synthesis of traditional cultural forms with the visual arts, performance, new digital media, film and video and performative, audience interaction.

### Aboriginal art centres and digital media hub

- KAA - Kimberley Aboriginal Artists
- WDM - Western Desert Mob
- Aboriginal Art Centre Hub of Western Australia (AACHWA) members
- Noongar Nations of the southwest region

For the purposes of this feasibility it is proposed that these four regions be considered as potential sites in which to manage a potential satellite event alongside any proposed event/festival activities in Perth City.

KAA, WDM and AACHWA are well established business entities who, through their partnerships with multiple art centres provide the necessary communications capacity, cultural liaison, governance and hard infrastructure to external audiences in which to actively include regional and remote area communities. The South West Aboriginal Land and Sea Council (SWALSC)<sup>13</sup> is an important resource and peak body for Noongar peoples and communities in the southwest.

For a comprehensive summary on each art centre, its location, geophysical status, shire infrastructure and understanding of each centre's market access see the pending online *Art Centre Atlas* (2014) <http://www.nintione.com.au/resource-centre> generated by the Cooperative Research Centre (CRC) for Remote Economic Participation - Aboriginal and Torres Strait Islander Art Economies Project.<sup>14</sup>

### Western Australia's Aboriginal visual arts ecosystem

- Aboriginal and Torres Strait Islander peoples make up 3% of the Australian population<sup>15</sup> and 3.1 of the total Western Australian population.<sup>16</sup>
- 65% of this total population is people under the age of 30.<sup>17</sup>
- 52% of this total population are employed in visual arts occupations as their main job.<sup>18</sup>
- Around 40% of all remote and regional ATSI art and artists are from Western Australia.<sup>19</sup>

The most distinctive feature of the Aboriginal art ecosystem in Western Australia is the network of remote-area 'art centres'; Aboriginal-owned arts and cultural enterprises are generally located in isolated communities in the central and northern parts of the State.

Aboriginal art centres produce much of the visual art that has captivated national and international audiences. The label 'art centre' includes a wide spectrum of organisations, artistic approaches and business models, but together, they have a major place and role in Aboriginal communities and in the Australian art market. Their success and longevity (the first artists' cooperative began operating in the desert community of Papunya, west of Alice Springs, in the early 1970s) reflects their ability to blend the world views of Aboriginal people with the values and systems of the art market.<sup>20</sup> In summary:

- Art centres broker an "equitable, respectful relationship between Aboriginal artists and the global art market."<sup>21</sup>
- Art centres are intergenerational and develop "young, emerging and established artists, support cultural practices, provide employment and skills development, and give artists access to economic independence."<sup>22</sup>
- Art centres are "positive and powerful examples of aboriginal owned and governed business ensuring the talent, knowledge and economic benefits are retained in, and benefit both the individual and their community."<sup>23</sup>

There are 28 Aboriginal art centres in WA and over 90 in Australia. This network represents some of Australia's most successful and high profile Aboriginal and Torres Strait Islander artists. Like other States, Western Australia has a hierarchy of art and collecting institutions, including regional galleries and museums, and the Perth-based anchor organisations such as the Art Gallery of Western Australia, Western Australian Museum, Perth Institute of Contemporary Art and a string of university galleries and collections including the Lawrence Wilson Art Gallery, Murdoch Art Collection, John Curtin Gallery and notable private art collections by high profile individuals and/or

corporations such as Janet Holmes a Court, Wesfarmers Collection of Australian Art and the Kerry Stokes Collection. Crucial components of the arts ecosystem are the non-profit arts organisations such as Country Arts WA (CAWA), FORM, Artsource and Community Arts Network WA (CANWA). These are linked to the State and federal arts bureaucracy, and the Department of Culture and the Arts (DCA), Government of Western Australia in particular.

Crucial contributions to the visual arts also come from commercial businesses, primarily galleries such as those that are involved in the Steering Committee as part of this feasibility study. Annual commercial exhibitions and art awards across regional Western Australia provide vital profile building, professional and financial opportunities to artists.

### Aboriginal art to the world

#### International impacts by Western Australian Aboriginal artists

The continuity of Western Australian Aboriginal art being recognised overseas can be represented by three diverse stories.

- The journey of Rover Thomas (Joolama)(1926-1998) growing up at Well 33 on the Canning Stock Route in Western Australia's western desert who became the first Aboriginal artist<sup>24</sup> to exhibit at the Venice Biennale (1990). He generated substantial inspiration across the Australian visual arts sector.<sup>25</sup>
- What is known today as the *Carrolup Collection* (The Herbert Mayer Collection of Carrolup Artwork), which was produced in the 1940s and 1950s by Noongar children, was re-discovered at Colgate University's Picker Art Gallery in New York, and recently returned to Western Australia. *Koolark Koort Koorliny* (Heart Coming Home) was held at John Curtin Gallery in May 2013 and the repatriation of these works has highlighted Whadjuk Noongar peoples' complex history including the Stolen Generation.
- In 2013 Lena Nyadbi travelled from Warmun Art Centre in Turkey Creek (East Kimberley) to present her work *Dayiwul Lirlmim* which was permanently inaugurated on the rooftop of the Musée du quai Branly.<sup>26</sup> It can be seen only from the top of the Eiffel Tower which attracts seven million visitors annually and "represents the largest installation of Indigenous contemporary art outside Australia."<sup>27</sup>

Central to the role of Western Australia's Aboriginal art centres is their position as a broker, facilitating the sale of art from regional and remote areas into national and international markets. The majority of art centres have online commercial strategies and increasing use of social media enabling them to connect without borders to art dealers, potential collectors and buyers. Collaborative organisations like KAA, WDM and ACHWAA were created to assist art centres' marketing, representation, funding opportunities and wider educational and awareness aims to national and international audiences. Importantly, many art centres have their own connections to a range of galleries and dealers nationally and around the world (primarily in North America and Europe) with a handful connecting to Singapore and China.

Despite the wide range of artworks produced and the multi-layered market into which they are sold, there are some distinct characteristics of the commercial interest for Aboriginal art:

- Paintings dominate: paintings on canvas and linen represent around 65% of all work produced in remote area art centres, and generate over 90% of income.<sup>28</sup>
- Domestic markets dominate: over three quarters of all works sold are retailed to Australian customers; this is particularly for lower and mid-priced works.<sup>29</sup>
- International markets are small, but stable: in a recent survey of art businesses selling Aboriginal art internationally, these businesses made around 90% of their sales into American and European markets, split approximately one third/two thirds. These same businesses saw little change in these markets over the next five years. While some growth was predicted for Asia, this growth was expected to be modest – climbing to around 15% of the total market.<sup>30</sup> International interest is focussed on established, high profile artists.

Australian Aboriginal art has had international success; however, this success has depended on a coherent, integrated and well-resourced program of exhibitions, education, advocacy and promotion strategies and cultural diplomacy, reinforced with focussed commercial activities, such as auction sales and gallery partnerships.<sup>31</sup> Over recent decades, however, a cohesive program has been lacking, though some organisations have attempted smaller-scale versions. For example, Desert (the peak body for central Australian desert art centres including many Western Australian centres) with the support of the Northern Territory Trade Office has been building a program of artistic and commercial exchange with South Korea and China (specifically in Shanghai).<sup>32</sup>

Several Western Australian art centres have established their own relationships with Singapore and Chinese galleries. Singapore's Red-dot Gallery, for example, has supported remote and regional Aboriginal art centres for well over a decade, providing an important commercial outlet. More recent partnerships such as those assisted by Cultural Partnerships Australia focus on cultural and educational exchange, bringing Aboriginal (and Chinese Australian) artists to China and returning with Chinese artists, curators and collectors to Australia to complete the circle of education.<sup>33</sup> A great example of their cultural brokerage, introducing Western Australian Aboriginal art centres to Chinese audiences, is the *'Our Living Land'* exhibition in May 2013 which featured 24 leading artists from Waringarri Arts (Kununurra), Warmun Arts (Turkey Creek) and Kira Kiro Art Centre (Kalumburu) from the East Kimberley region. The first exhibit was held at the Salvo Hotel before a second opening at OFOTO Gallery in Shanghai.<sup>34</sup> Importantly, not just the works travelled but several artists themselves travelled for the exchange.<sup>35</sup> Western Australia's Minister for the Arts John Day's media release attested that the show took "Shanghai by storm with the entire collection selling to a single buyer".<sup>36</sup>

#### Current Indigenous visual arts events: Western Australia and National

All the events detailed below are primarily visual arts focused and the majority are commercial in orientation using a traditional gallery exhibition venue and/or marketplace or fairs and awards.<sup>37</sup> For a comprehensive list of major visual arts and cultural festivals as well as international examples see appendices 22.

### *Western Australian Exhibitions and Awards*

- *Revealed: Emerging Aboriginal Artists from Western Australia* is an initiative of the Department of Culture and the Arts that enables emerging artists from Western Australian Aboriginal art centres to showcase and sell their work to audiences in Perth. To date, the venue has been held at Gallery Central – Central Institute of Technology and the Urban Orchard in Perth's Cultural Precinct. *Revealed* provides an important template to this feasibility's proposed event structure as outlined in Stage Three's 'Strong Pillars'. *Revealed* is a biennial event and includes an exhibition, symposium, marketplace and professional development program for Aboriginal arts workers/ emerging curators. The timing and scope of the award has been subject to policy and funding shifts by government. The next event is scheduled for April 2015.
- *Western Australian Indigenous Art Awards (WAIAA)* at the Art Gallery of Western Australia, Perth and is Australia's richest Aboriginal and Torres Strait Islander art prize. Its focus is national, showcasing multiple works by established artists. The timing and scope of the Award has been subject to policy and funding shifts by Government.
- *Colours of Our Country* – Rio Tinto, Perth.
- *Cossack Art Award* – Cossack, Pilbara.
- *Hedland Art Awards* – Courthouse Gallery, Port Hedland, Pilbara.
- *Mid West Art Prize* – Geraldton Regional Gallery, Geraldton.
- *Bankwest Art Prize* – Perth.
- *Ngoro Ningi* – Woodside Perth
- *City of Kalgoorlie-Boulder Art Prize* – Kalgoorlie and the Goldfields.

### *National Aboriginal and Torres Strait Islander Visual Art Exhibitions, Fairs/ Marketplaces and Awards*

- *Cairns Indigenous Art Fair* - Cairns, Queensland.
- *National Aboriginal and Torres Strait Islander Art Award* – Museum and Art Gallery of the Northern Territory, Darwin, Northern Territory.
- *National Indigenous Art Triennial* - National Gallery of Australia, ACT, Canberra.
- *Darwin Aboriginal Art Fair* - Darwin Convention Centre, Northern Territory.
- *Desert Mob* - includes an exhibition, marketplace and symposium, hosted by Desert and Araluen Cultural Centre, Alice Springs, Northern Territory.
- *Victorian Indigenous Art Awards* - Art Gallery of Ballarat, Victoria.
- *Indigenous Ceramic Art Award* - Shepparton Art Museum, Biennale Award, Victoria.
- *Melbourne Art Fair* - Melbourne Exhibition Centre, Melbourne, Victoria.
- *Sydney Contemporary, Australia's New International Art Fair* - Carriage works, Sydney, New South Wales.



## Digital realities

*The rapid development of new information and communications technologies, an increase in affordable, small mobile technologies and the penetration of the internet and mobile telephony over the past decade account for an explosion in new modes and channels for communication and multimedia production.<sup>38</sup>*

Several leading Western Australian Aboriginal art centres have established their own, internal digital media studios in order to meet the growing needs of locals and external opportunities. These align with the community's interests to build upon the more traditional visual arts productions; increase programming and infrastructure capacity; increase local professionals skills and decrease the need to 'outsource' to external multimedia producers.

These art and media centres are separate and in addition to the expansive national network of strong community digital media and radio hubs known as RIMOs<sup>39</sup> (Remote Indigenous Media Organisations) which produce content (arts, music, cultural, social, environmental and political based multimedia and film productions) that is relevant locally and nationally and is being featured in various international indigenous media and film festivals around the world.

The prolific use of digital, social and participatory media across Aboriginal communities is in response to the changing socio-cultural needs of young people. The National Centre for Indigenous Excellence recognises a need for investment and educational support in this area through their National IDX Strategy - Indigenous Digital Excellence<sup>40</sup> and in turn there will be a new wave of these young digital practitioners influencing the creative industries.

The production of visual arts, film, multimedia and video works generated in remote and regional Aboriginal communities is being shared across platforms like indigiTube, Indigenous Community Television (ICTV) and national platforms like National Indigenous Television (NITV) to diverse intercultural audiences. Content is being fed into a multiple international indigenous digital arts and media festivals, symposiums and events such as Canada's imagineNATIVE<sup>41</sup> festival, the Vancouver Indigenous Media Arts Festival (VIMAF),<sup>42</sup> the Margaret Mead Film Festival<sup>43</sup> at the American Museum of Natural History in New York and the National Museum of the American Indian's film and video arts programme and Native American Film and Video Festival at the Museum of the American Indian—Heye Foundation (MAI) in New York.

The convergence of art centres, media centres and festivals has substantial capacity to enliven Aboriginal communities as well as inspire Australia's future cultural life. There is much scope for increased collaboration, event management and funding between Aboriginal art centres and RIMOs as well as partnerships with Aboriginal visual arts events and festivals.<sup>44</sup> Due to national and international interest and communities keen response to engage with new digital media strategies, this feasibility proposes investment into the development and production of new skills, new works that combine and prioritise the convergence of Aboriginal visual arts, film and digital media in particular.

## Stage Two – Analysis

### Introduction

The section presents an analysis of the findings from the consultations, research and data collection, themes which have directed Stage Three's event creation and Stage Four's proposed programme. There are a number of opportunities identified to maximise and merge Western Australian, national and international indigenous art assets into the proposed event/festival.

## Converging arts

Today's artistic and festival environment blurs boundaries to convey stories that captivate and engage audiences. Possible inclusions and convergences of the multidisciplinary visual arts are merged with architectural, theatre/performative and participatory elements and are wide ranging to include video installations, filmmaking and digital storytelling, photography, light art, sculptures, paste-ups, murals and other new site-specific pop-ups and sound art installations. These can occur in traditional gallery environments and increasingly, in public and street/urban spaces that reach and educate new kinds of audiences. There are many artistic disciplines such as conceptual art, performing arts and music which can feature strong aspects of the visual arts and also applied arts such as graphic design, industrial and interior design and decorative art and a merging of all these ingredients.<sup>45</sup>

In addition to the multi-dimensions of the visual arts, audience experience, engagement and expectations are also changing when it comes to arts programming. 'Participatory culture has landed' as expressed by Wesley Enoch (2014)<sup>46</sup> (and recent innovative principles defined as policy by the Queensland Government<sup>47</sup>) A major international visual arts event will need to strategise how to embed active participation, play and exploration throughout the event concept and structure for diverse audiences.

## Competitive analysis: a national and international case study

At the time of writing, Western Australia is the only Australian State to have not yet initiated or invested in a major ATSI visual arts festival. All other States deliver annual or biennial event programs on a large scale for mainstream audiences, which celebrate both State and national ATSI visual arts interests. South Australia's *Tarnanthi* is the second last State to create a major festival celebrating ATSI visual art and culture and the first to market (in purely the visual arts terms) its ambition to be the "world class international portal to indigenous artists."<sup>48</sup> Due to open in October 2015, there is currently no established website to the general public about the extent of the international programme. It has been stated by the Director of the Art Gallery of South Australia that the Festival is designed as a once off event, but they hope it will be recurring.

There are other Australian competitors that market the participation of global indigenous artists such as New South Wales' *Boomerang Festival* (Byron Bay) 'A New World Indigenous Festival for All Australians' and also Queensland's *The Dreaming Festival* (Woodford) 'Australia's largest International Indigenous Festival'. The latter two are multi-arts festivals with a strong emphasis on performing arts and music but also contain visual arts programmes and increasingly so in recent years.

2018 is an opportunity to not only remedy Western Australia's lack of large scale, significant public and participatory indigenous event/festival, but also an opportunity to create and deliver an event that does not occur anywhere else in Australia, or the world, as it is uniquely Western Australian. It is an opportunity to plan and develop a national and international platform that is able to connect and grow global relationships with local Aboriginal creatives, producers, cultural entrepreneurs and businesses and extend these relationships into the future.

South Australia's *Tarnanthi* model is similar to Ottawa's SAKAHAN, though the latter is entirely global in its focus of world indigenous nations' contemporary art practice. Both examples prioritise partnerships and venue/institutional alliances to present their event at an urban level with one regional satellite venue. SAKAHAN extends their international partnership capacity to include Wellington in New Zealand. Partnerships reinforce a collective impact and delivery approach, a strong model that this feasibility study for Western Australia encourages.



### National case study

<b>Title</b>	Tarnanthi – pronounced TAR-NAN-DEE – “a local Kurna word meaning ‘to come forth’, as in the sun and the first emergence of light, or of a seed sprouting”. <sup>49</sup>
<b>Date</b>	(Inaugural) October 2015
<b>Location</b>	The Art Gallery of South Australia (host), Adelaide, SA and satellite festival presentation in Port Augusta venue and portal to connect with Aboriginal communities in the Anangu Pitjantjatjara and Yankunytjatjara (APY) Lands and other regions.
<b>Partners</b>	Partnering with an array of cultural institutions across Adelaide such as Tandanya, Adelaide Festival Centre, the Botanic Gardens, History SA, the Jam Factory, Kurna Warra Pintyanthi (University of Adelaide), the National Aboriginal Cultural Institute, SAMSTAG Museum (University of SA), the South Australian Museum, the State Library and many others. <sup>50</sup>
<b>Curators</b>	Nici Cumpston, Artistic Director
<b>Purpose</b>	The Festival aims to make South Australia the “international hub for indigenous contemporary arts”. <sup>51</sup>

### International case study

<b>Title</b>	<i>SAKAHAN: International Indigenous Art and SAKAHAN Youth</i> Meaning ‘to light [a fire]’ in the language of the Algonquin peoples.
<b>Date</b>	17 May – 2 September 2013
<b>Location</b>	National Gallery of Canada (Musée des beaux-arts du) Ottawa, Canada
<b>Partners</b>	Contemporary Indigenous art will also be in the spotlight at partner organizations, galleries and institutions who will be presenting exciting installations and exhibitions alongside Sakahan. The confirmed partners include: Carleton University Art Gallery, Gallery 101, SAW Gallery, Ottawa Art Gallery, SAW Video Media Art Centre, Ottawa School of Art, Aboriginal Art Centre, Aboriginal Affairs and Northern Development Canada; and the Museum of New Zealand Te Papa Tongarewa. <sup>52</sup>
<b>Curators</b>	Co-curated by Greg Hill, National Gallery of Canada’s Curator of Indigenous Art, Christine Lalonde, Assoc. Curator of Indigenous Art and Candice Hopkins Elizabeth Simonfay, Assistant Curator with support of an international advisory committee Arpana Caur (India), Brenda Croft (Australia), Le-Ann Martin (Canada), Reiko Saito (Japan), Irene Snarby (Norway), Jolene Rickard (United States, Megan Tamati-Quennell (Aotearoa New Zealand) and Yuh-Yao Wan (Taiwan).

<b>Summary</b>	<p>Brings together more than 150 works of recent Indigenous art by over 75 artists from 16 countries. Includes 5 Australian indigenous artists. Diverse group of artists from countries such as Australia, Brazil, Canada, Colombia, Finland, Greenland, Guatemala, India, Japan, Kenya, Mexico, Aotearoa/New Zealand, Norway, Samoa, Taiwan and the United States.<sup>53</sup></p> <p>Works range from video installations, to sculptures, drawings, prints, paintings, performance art, murals and other new site-specific projects created specifically.<sup>54</sup> Through an anonymous donor the Ottawa Aboriginal Coalition received funds enabling the gallery to develop a unique culturally relevant and interactive educational program to engage local First Nations, Inuit and Metis young people aged 8-18. This provided tours, workshops and talks, Youth Ambassador program, Junior Curator program and an apprenticeship program.</p>
<b>Purpose</b>	To show diverse global responses as to the individual and global meanings as to what indigeneity today. <sup>55</sup>

The Artistic Director (AD) of the proposed event/festival for Western Australia needs to take into account such examples and their business modelling, yet build distinctive points of difference which can be achieved through focusing on the State's assets of geographic and cultural diversity; our isolation and the cultural and business connections across remote Aboriginal communities.

Delivery in an urban environment like Perth is a more obvious expectation due to population and resources, but for the unexpected 'world first' to occur, consideration needs to be given to what has not been done before, as well as allow for a more organic and natural process, relevant to the potential local artistic communities that may host the event/festival. The AD would need to consider building an event programme with local Aboriginal artists and enterprises from the ground up, allowing their voices, ideas and direction to shape the programme and physically deliver it.

The extension of event creation into remote and regional areas is integral to making the event/festival original. Large-scale delivery in a remote/regional environment needs further exploration, and through building the journey to the event destination as part of the experience, there is much for audiences to discover.<sup>56</sup>

The concept and structure of the environmentally sustainable *Burning Man Festival*<sup>57</sup> in Black Rock Nevada is an example of what can be facilitated for a travelling audience of thousands in the middle of a desert, which in rudimentary and broad terms could be employed here, particularly in the Pilbara or Kimberley regions. The point of difference to the American 'tribal' example however, is significant in that there is opportunity here for the event to be held on Aboriginal country, involve Aboriginal artists and their invitation to global indigenous artists along with the rigour of a visual arts event/festival programme and management and significant partnerships.

Due to the parameters and process of this feasibility study, a combination of an urban and remote/regional satellite destination is suggested for the inaugural event/festival in Western Australia. Pending future investment more emphasis can be given to the remote/regional areas and strategic dialogue with potential sites/communities and future event creation. This would be the focus leading into the second event.

Meanwhile, in considering the inaugural event/festival for late 2018, there are several points of difference to other national and international examples that could be manifested, dependant on the AD's vision; through the production and commissioning of the artistic works themselves; curatorial innovation; and emphasis on the digital space to explore the convergences happening within the visual arts, the capacity to link remote with the urban, and the fusion of creativity and storytelling, and the world's most ancient culture with the newest technologies.

#### Key findings: industry stakeholders (interviewees)

Lengthier quote versions, and additional ideas and recommendations are contained in the appendices 21.

*In recent years, we have seen more and more domestic and international collaboration in Australia's art scene notably Western Australia. Various Access and Equity policy is already in place particularly towards Australia's responsiveness to its culturally and linguistically diverse population to better understand and nurture/'service' our knowledge in arts education. However, this notion could be supported more in regional areas particularly increasing awareness and 'access' to promote and celebrate opportunities for the regions and not only highlighted in metro areas. Surveys serve as a reliable response and interests in the mix. It is precisely 'action' and 'practice' that makes the difference for the regions.*

Jacky Cheng, Visual Arts Lecturer, Kimberley Training Institute and Mentor Bidyadanga Community Artists<sup>58</sup>

*Needs to have integrity. It's what makes things fly. An ideal concept is vital. Has to be completely original and out of the box. No good importing what has worked somewhere else. For it to be unique it needs to have not been done anywhere in the world. That's what will attract global artists and audiences to want to experience WA.*

Associate Professor Darren Jorgensen, Discipline Chair Art History, Architecture and Visual Arts, University of Western Australia<sup>59</sup>

*Bringing excellence into the regions is vital. We and the tourists want an experience. Travel to a site-specific work that's been commissioned especially will put unique places (environments) on the map in other ways. Iconic earthworks like Robert Smithson's "Spiral Jetty" in the Great Salt Lakes in Utah, could be done here in the Pilbara and be produced by our artists and communities in collaboration with a big name land artist. Could even tender as a Design Ideas Competition. Needs lengthy planning in place at the beginning.*

Gabrielle Sullivan, Manager, Martumili Artists<sup>60</sup>

*Diversity. Western Australia is a whole world within one state. (An event) needs high level curation and conveyed to an international market.*

Emilia Galatis, Manager, Warakurna Artists<sup>61</sup>

*The process is essential: needs to have EOI's (Expression of Interest) set in place as part of the event structure for the creative industries to engage and a competitive tender process. Planning the conceptual/artistic framework and logistical requirements of a contemporary arts festival "in country" requires solid consultation and governance and approval from the Traditional Owners and the local Land Council.*

Edwina Circuit, Inaugural Manager Warakurna Artists, Consultant Red Owl Projects<sup>62</sup>

*Thematic. Indian Ocean Rim. How do we engage artists? Event needs to include skills development, requires more production time but worth it for lasting benefits. Should be about sharing skills. Something new happens when the space is allowed.*

Pilar Kasat, Managing Director Community Arts Network WA<sup>63</sup>

*Revealed is fantastic but it only features emerging Aboriginal artists. WA does not have a showcase for the best Aboriginal art produced in WA which is some of the finest Australian art produced anywhere in the country. This is a real gap in the sector and a missed opportunity not only in terms of the art industry but also the tourism sector. Even AGWA's Indigenous art award is national focused. Telstra in Darwin is also nationally based and is held at the same time of the year as AGWA's award.*

*One interesting model is CIAF, as it's designed to showcase Torres Strait, Cape York and northern Queensland Aboriginal and Torres Strait Islander artists. It seems to work because there is a creative energy in the region that goes beyond acrylic painting but, more importantly, it is a regular event that all of the arts organisations in Cairns program into.*

*Desert mob in Alice Springs also works brilliantly as it is focused exclusively on the art centres. They are empowered by the model which gives voice to Aboriginal artists in the public symposium. Additionally, the art centres decide what they want to exhibit in the exhibition and therefore can choose what aspects of the art centre they want to showcase. Christine Scoggin, Manager, Aboriginal Art Centre Hub of Western Australia, Perth<sup>64</sup>*

*For us as Aboriginal people, the creative practice of storytelling, culture, art, language, song – are all one thing. It's the white-fella way that separated it all.*

*The event – more than anything a major visual arts event needs to be a Spectacle! Big! Bold! Dynamic! Haptic! Our cultural assets deserve to be better valued and celebrated by our public. WA is far away from the east coast yet there seems to be some obsession with replicating what is done there, always feeling like we need to compete; yet we have different audiences made up of diverse communities and with that comes alternate desires, needs and aspirations.*

*Entertainment is often the primary desire for people here, so making visual arts entertaining, engaging and accessible should be at the core of any major new event. Of course there should always be room for the more scholarly approach to the arts, as this offers a different experience, but even this can be approached in a way that can be enjoyed by all. Feed curiosity and you will engage audiences, solely feeding highbrow sensibilities and you risk alienating a large part of any audience.*

*Glen Iseger-Pilkington, Perth-based Curator<sup>65</sup>*

## **Glossary**

Aboriginal: preferred official term used in Western Australia as per major institutional bodies. Aboriginal and Torres Strait Islander (ATSI): national context/use.

Indigenous: Aboriginal and Torres Strait Islander national and international context/use.

Non-indigenous: non Aboriginal or non-Torres Strait Island person.

## **Acronyms**

AD: Artistic Director

ATSI: Aboriginal and Torres Strait Islander

AACHWA: Aboriginal Art Centre Hub of Western Australia

CIAF: Cairns Indigenous Art Fair

CANWA: Community Arts Network WA

CAWA: Country Arts WA

DCA: Department of Culture and the Arts (Government of Western Australia)

GM: General Manager  
ICTV: Indigenous Community Television  
IOR: Indian Ocean Rim  
IRCA: Indigenous Remote Communications Association  
IDX: Indigenous Digital Excellence  
KAA: Kimberley Aboriginal Artists  
NCIE: National Centre of Indigenous Excellence  
NITV: National Indigenous Television  
RIMO: Remote Indigenous Media Organisation  
SWALSC: South West Aboriginal Land and Sea Unit  
WA: Western Australia  
WAIAA: Western Australian Indigenous Art Award  
WDM: Western Desert Mob

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**Key Art Centre and Digital Media Hubs in Western Australia**  
**Production areas for Aboriginal arts, culture and digital media organisations in Western Australia**

*Kimberley Aboriginal Artists (KAA):*

Alliance of art centres across the Kimberley region. <http://www.kimberleyaboriginalart.com.au/>

- Mangkaja Arts, Fitzroy Crossing
- Mowanjum Art and Culture Centre, Mowanjum/ Derby communities
- Waringarri Aboriginal Arts, Kununurra
- Warmun Art Centre, Warmun community Turkey Creek

*Western Desert Mob (WDM):*

Alliance of art centres from the Ngaanyatjarra Lands region. <http://westerndesertmob.com.au/>

- Maruku Arts (several communities across WA, SA and NT)
- Minyma Kutjara Artists, Irrunytju community
- Papulankutja Artists, Papulankutja community
- Kayili Artists, Patjarr community
- Tjanpi Desert Weavers (several communities)
- Tjarlirli Art, Tjukurla community
- Warakurna Artists, Warakurna community

*Aboriginal Art Centre Hub of WA (ACHWAA):*  
<http://www.aachwa.com.au/>

Members are:

- Birrilburru Artists – Tjukurba Gallery ,Wiluna
- Martumili Artists in Newman and seven remote communities across the East Pilbara
- Mungart Boodja Artists in Albany and surrounding communities as far north as Katanning
- Roebourne Art Group , Roebourne
- Winda Barna Artists in Mt Magnet and surrounding communities as far north as Meekatharra
- Yamaji Art in Geraldton with outreach to Mullewa
- Spinifex Arts Project in Tjuntjuntjara community

*Western Desert region*

- Minyma Kutjarra Artists, Wingellina community
- Kayili Artists, Patjarr community
- Martumili Artists, Newman, Nullagine, Jigalong, Punmu, Parnngur, Kunawarritji communities
- Papulankutja Artists, Blackstone community
- Spinifex Arts Project, Tjuntjuntjara community
- Tjarlirli Art, Tjukurla community
- Tjukurba Art Gallery, Wiluna community
- Warakurna Artists, Warakurna community
- Warburton Arts Project, Warbuton community
- Warlayirti Artists, Balgo community

*Kimberley region*

- Bidyadanga Artists, Bidyadanga community
- Mangaka Arts, Fitzroy Crossing community
- Mowanjum Art and Culture Centre, Mowanjum/ Derby communities
- Waringarri Aboriginal Arts, Kununurra
- Warmun Art Centre, Warmun community Turkey Creek
- Yarliyl Art Centre, Halls Creek
- Yiyili (Laari Gallery), Yiyili community
- Yulparija Artists, Broome – Bidyadanga community

#### *West Coast region*

- Gwoonwardu Mia, Carnarvon
- Laverton Leonora Cross Culture Centre, Laverton
- Roebourne Art Group, Roebourne
- Spinifex Hill Artists, South Hedland
- Wirnda Barna Artists, Mt Magnet
- Yamaji Art, Geraldton
- Yinja Barni Artists, Roebourne

#### *Key Art Centre/and Digital Media Hubs in Western Australia*

- Waringarri Aboriginal Arts, Kununurra
- Goolarri Media, Broome
- uluwarlu Media, Roebourne
- Mowanjum Art and Culture Centre, Derby region
- Warmun Art Centre, Turkey Creek community
- Martu Media, (several communities)
- Ngaanyatjarra Media (communities as per WDM throughout the Shire of Ngaanyatjarraku)
- Pilbara and Kimberley Aboriginal Media (PAKAM), 20 communities

#### *Additional Digital Media resources*

- For more on IRCA's remote media hubs across WA and Australia wide. See: <http://www.irca.net.au/> and IndigiTUBE Arts Program <http://indigitube.com.au/art>  
"IndigiTUBE is an online community for sharing and accessing media made by and for Indigenous people in remote Australia."<sup>66</sup>
- <http://ictv.net.au/> Indigenous Community Television  
"ICTV is an open forum to promote and celebrate remote Indigenous talent, culture, languages, history and innovation."<sup>67</sup>
- <http://www.nitv.org.au/> National Indigenous Television  
"National Indigenous Television (NITV) is a channel made by, for and about Aboriginal and Torres Strait Islander people."<sup>68</sup>



Some additional findings: (interviewees)

*WA's cultural identification has to shift. To Asia and our neighbours. Otherwise we'll all be in a vacuum. Refugees. Boatpeople. Human rights. Diversity. The current discourse on terrorism is frightening. Multi-cultural arts was once stronger. However government pushed for Indigenous policy emphasis and the multicultural policy sector has struggled. The purpose of the arts is to tackle these issues. Anti-Muslim sentiment is growing at an alarming rate. The Indian Ocean Rim is a bridge. We need to try to understand this. DFAT is doing work to develop strategies and promote countries as is the Australia Council. But we need greater transparency. What do we have to offer? Simon Crean in the National Cultural policy addresses this space. The arts are responding to the currency. We must find relevance and connectivity to the people arriving in Perth and on WA shores.*

*We need to be asking them, as new locals how they see this? Indian Ocean Rim contains so many cultural communities that are all living here. There are so many indigenous cultures. Diaspora is so fascinating. I am Chilean but I do not speak the language of Chile but a local version (WA) of it. We make so many assumptions. What is the relevance of these cultures to our shared local context? It will be about what is unique about this context. We have a big Indian community. There are so many differences and cultural similarities worth exploring.*  
Pilar Kasat, Managing Director Community Arts Network WA

*We need to find a way of bringing those shared and co-joined things in all of us together. A way that allows us ALL to celebrate our similarities and acknowledge and value our differences. The Leeuwen Current is the main ocean current that pushes nor-west saltwater into and around the south-west coast. It picks up all the fresh water running off the lands from storms and floods and mixes this with the sea. It deposits the soil and wash of all our people's countries, on the beaches and seabeds of our entire Western Australian coast and is a life-line to all tropical species that exist in the ocean off the coast of Perth. When you dip your foot in the sea here – you immerse yourself in a little bit of everything that is Western Australia and for a moment – you're one with it all. It's this type of experience we should be seeking and it's that it's so accessible and seemingly 'effortless' in how it involves all peoples, that makes it all the more important. We could really learn something from that.*  
Ron Bradfield Jnr, Manager, Regional and Indigenous Development, Artsource

*Compare the Pilbara to the Southwest of the USA. Land art is big there and a major cultural destination. The biggest response we could attract from overseas audiences is for our Aboriginal culture and the environment. The Western Australian Regional Development Commissions could each partner with the event ensuring partnering and approval process developed with the traditional owners. Needs to have an 'Education Curricula Strategy, geography, culture, and history as well as attract buy in from the schools in advance.*  
Gabrielle Sullivan, Manager, Martumilli Artists, Newman and seven communities in East Pilbara

*The event needs to engage the public. It needs to be active, people need to feel as if they are a part of the story, not that they are separate from the story. It needs to offer space for multi-generational programming for everyone from young people with their grandparents through to the urbane city-dwelling hipster. Must include children and play, participation, after all we all need to play sometimes. Art is a product of humanity.*

*The diaspora here in WA is really quite amazing, so new, diverse, fractured. There's a negative lens and a positive lens and while it's important to reveal the truths of history of this place for all that call this land home, I think we need to shift the vernacular so that our histories and realities can form the cultural building blocks of our foundations.*  
Glen Iseger-Pilkington, Perth-based Curator



*Perth is a gateway to other places and nations. Everyone comes through here. The bridges need to be researched for diverse cultures here and their links overseas. Immigrants and other cultures have all built today's nation. This history needs to be integrated with that of those who came before this nation named itself. We need to reach back and re-invest in our shared values and cultures.*

Ron Bradfield Jnr, Manager, Regional and Indigenous Development, Artsource

*The theme, Red, is a powerful conceptual anchor for contemporary artists from across the world. It is a platform for artists to come together and participate in an international contemporary arts event that goes beyond the limits of language. This festival will include the visual and performative arts and will celebrate cultural diversity and different world views.*

*Through art making we can unpack diverse world views, break them down into something more tangible. I have a concept for a 'world contemporary arts festival' – using colour – to be staged in the remote western desert community of Kayili (240 km north of Warburton) in the Ngaanyatjarra Lands. The premise of the 'Red' Festival is that artists from other nations describe what the colour red means to them. Mrs. Eunice Porter here could talk and participate and demonstrate this so easily as could artists from around Western Australia, as well as African nations, Chinese artists. Anish Kapoor could be involved.*

*Put out an EOI out to the globe! Culturally, socially, technically it has integrity and weight. Artists want to meet other artists. That is very exciting for them. It would help humanity to understand each other better. How can the visual arts actually support communication between indigenous and non-indigenous and create beauty out of it? The whole idea is taking people into a 'foreign' country. Immersive experiences are required. Learnings gathered along the way. Transitions, looking at Country is all part of it and imagining the destination is just as important.*

Edwina Circuit, Inaugural Manager Warakurna Artists, Consultant Red Owl Projects

### **Indigenous Festivals**

*It is common for people entering one another's country to engage in ritual and ceremonial exchanges, frequently relating songs, dances and stories with people from far away. In the early and later colonial periods non-Indigenous settlers were drawn to witness these performative exchanges between Aboriginal people, which came to be widely known and popularised as the 'corroboree'.<sup>69</sup>*

The current festival circuit across Australia is a thriving natural extension of ATSI cultures: past, present and future. For the purposes of this feasibility is important to include the broader context of festival activities in Aboriginal and Torres Strait Islander cultural and artistic life.

*Indigenous festivals fulfil an important role in the cultural maintenance and evolution within our communities. Festivals help us celebrate who we are and where we come from, and help provide us with a strong cultural future connecting all generations of our communities to build and maintain our cultural identities.<sup>70</sup>*

Currently, there is a surge of festival activities and events occurring nationally with well over 130 Indigenous festivals across Australia annually.<sup>71</sup> Indigenous festivals by design are incredibly diverse, as Svoronos (2012:58) states:

*Festivals represent many different things to their many different reasons for happening but the one thing they all have in common is they cannot exist in isolation due to their social nature. Seemingly ephemeral and intangible practices, festivals can be phenomena that create meaning for social cohesion through the public validation of shared space and understandings. What is particular to Australia is the thriving aspects of Indigenous festivals gradually connecting up across the country.<sup>72</sup>*

The examples below are hosted by a mix of ATSI and non-Indigenous organisations in remote, regional and urban environments. While some festivals are more focused on performing arts almost all have a visual arts component with artist residencies, exhibitions, workshops, symposiums and marketplaces. Breaking from the dominant visual arts events held annually around Australia, there has more recently, been a trend towards curating and promoting Indigenous visual arts within a festival environment – attracting wider audience participation as part of a cohesive ‘suite’ of celebratory programs.

#### *Western Australia*

- *KALAAAC Law and Culture Festival* – Kimberley Aboriginal Law and Culture Centre (Kimberley Region).
- *Nurlu Arts and Cultural Festival* (Broome).
- *Mowanjum Festival*, Mowanjum Art and Culture Centre (Gibb River Road, Kimberley Region).
- *Keela Dreaming Festival*, West Australian Wheatbelt (Kellerberrin region).
- *Tribal Mix* (Busselton).
- *Wardarnji Festival Cultural Festival* (Fremantle).

#### *Queensland*

- *The Dreaming Festival* (Woodford) Australia’s largest International Indigenous Festival.
- *Laura Aboriginal Dance Festival* (Laura, Cape York).
- *Mornington Island Festival* (Mornington Island).
- *Winds of Zenadth Cultural Festival* (Waiben, Thursday Island).

#### *Northern Territory*

- *Garma Festival* (Yirrkala).
- *Barunga Festival* (Barunga).
- *Walking with Spirits Festival* (Beswick).
- *Gunbalanya Stone Country Festival* (Gunbalanya).
- *Mbantua Festival* (Alice Springs 2013).
- *Alice Desert Festival* (Alice Springs).

#### *South Australia*

- *Tarnanthi* (inaugural 2015) ‘world class Indigenous festival’ - partnership with Art Gallery of South Australia and funded by BHP Billiton. Although founded on a visual arts platform, the most recent Indigenous arts event on the national scene has positioned itself as a festival.

#### *New South Wales*

- *Boomerang Festival* (Byron Bay) ‘A New World Indigenous Festival for All Australians’.
- *Yabun Festival* (Sydney).

- *Saltwater Freshwater* (Taree).
- *Corroborree* (Sydney).
- *Message Stick* (Sydney).
- *Barangaroo Development*: NSW Development Authority's recognition of the national need to create an iconic gateway to Australia's Aboriginal and Torres Straits Islander peoples – the first national Indigenous cultural institution. Barangaroo will act as a 'gateway' to Indigenous cultures, communities and businesses Australia wide, utilising multi-arts, digital media and performance focused and will present a series of significant festival related public programs and exhibitions (Sydney Harbour precinct). Due for opening in 2019/20.

### Victoria

*Melbourne Indigenous Arts Festival* (Melbourne).

*Yalukit Willam Ngargee* (People Place Gathering) (St Kilda, Melbourne).

*Wominjeka* (Footscray Community Arts Centre Melbourne).

### Young people focused

- *Blak Nite Youth Arts Festival* (Adelaide).
- *Vibe 3on3* Aboriginal youth (basketball, dance, art, culture and health). Travelling.
- *Wakakirri Outback Festival* visits regional schools - improves respect for ATSI cultures whilst 'creatively' teaching numeracy and literacy skills. Performing and visual arts techniques are used to tell the stories.

### Touring across remote Indigenous communities (national)

- *National Remote Indigenous Media Festival* – developed by Indigenous Remote Communications Association (IRCA), now in its 16th year – cultural and industry roundtables and skills workshop events, cinema program, award ceremonies, live concert, live outside broadcast and a cultural feast.<sup>73</sup>

### Significant one-off events

- *Festival of the Dreaming* (pre-Olympic Games, Sydney 1997). Described as "the nation's first and only 'blockbuster' celebration of indigenous art and culture."<sup>74</sup> Managed by SOCOG<sup>75</sup> and directed by Rhoda Roberts.
- *Indigenous Festival* (Commonwealth Games 2006).
- *Yepernyene Dreaming Festival* (Alice Springs 2001).
- *Triennial World Indigenous Peoples Conference* (WIPCE) (Melbourne, December 2013 (4000 participants from 18 nations focused on Indigenous education).

#### For more see:

<http://www.australia.com/explore/australian-events/aboriginal-events.aspx>

<http://www.creativespirits.info/aboriginalculture/arts/aboriginal-cultural-festivals#toc7>

### International Indigenous arts and cultural festivals

- *Tapati Rapa Nui Festival* (Easter Island) established in 1969.
- *Pacific Arts Festival* (FESTPAC) – established in 1972 and held every four years. The Pacific Cultural Council selects the host venue, revolving across the Pacific region.
- *imagineNative* – Film and Media Arts Festival (Toronto, Canada).
- *National Museum of the Native American Indian* (Smithsonian Precinct, Washington DC and New York).
- *Alianait Arts Festival*, Iqaluit, Nunavut, Canada – features international exchanges, in its 10th year.
- *Festival of American Folklife*, Smithsonian Institution, Washington DC, USA (since 1976)

### The Potential for a Major Aboriginal Visual Arts Event

Following the audit and analysis of the Aboriginal and Torres Strait Islander (ATSI) visual arts diversity, the Western Australian Aboriginal arts eco-system, context and current national event presentation were juxtaposed against the project objectives.

Key elements were established and event concept and structure created.

The breadth of the ATSI visual arts framework necessitates the development of a suite of events which would be generated in a complementary manner.

### Terminology

'Aboriginal' is the preferred term used in Western Australia rather than 'indigenous'. 'Aboriginal and Torres Strait Islander' (ATSI) is the preferred term used in a national context rather than 'indigenous'. However for the festival to include and attract global interest, understanding and the participation of international indigenous artists and partners – the more generic term of 'Indigenous' is best applied.

### Proposed Direction

*Respect for a long term process and plan is needed to work with WA Aboriginal Communities. This means investment of time and money. Three years at a minimum. Process is the most important. Plan for the process.*  
Ron Bradfield Jnr, Manager, Regional and Indigenous Development - Artsource<sup>76</sup>

The feasibility proposes that the term 'festival' be assigned to the actual event and that the inaugural festival commences in October 2018 and be staged every three years. Whilst an annual event (with emphasis on commercial exhibition and art fair) is beneficial to the Aboriginal art centre industry economically, a triennial allows appropriate time for gestation, development, planning and delivery that truly engages Western Australian communities as creative producers of the festival. A proposed indicative 'Concept and Structure' and Proposed Programme are enclosed in Stage Four. Additional potential directions, ideas and recommendations for future festivals are also included.

### Investing in the future

The timing for the State of Western Australia to invest in the proposed event/festival in late 2018 is a significant opportunity as it presents a window to showcase our Aboriginal creatives to the world, whilst engage with the national and international sector and audiences from our own backyard.

Many ground-breaking Aboriginal exhibitions and projects produced and grounded in Western Australia such as *Murujuga in the Pilbara Project*<sup>77</sup> with the Museum of Contemporary Art and The FORM Canning Stock Route Project's<sup>78</sup> *Yiwarra Kuju* exhibition with the National Museum of Australia, find exhibition partners and investment from the eastern States. For a number of practical reasons, artists, projects and programs sometimes leave the state entirely through necessity to survive. Also, a large number of Aboriginal artists and art centres connect to eastern state galleries as priority to support their livelihoods. The result is the same in that Western Australia's cultural and potential economic capital leaves the State and often has trouble returning to showcase the successful work, projects and programmes here locally due to an inability to secure venues and thereby local audiences.

Additionally, there are a number of competing socio-cultural forces at play within Aboriginal communities and cultures across Australia; a significant generation of elders are dying and are looking to share their stories and cultural expressions with younger generations. Australia Council's (2014) five year strategic plan acknowledges this "research shows almost all Aboriginal and Torres Strait Islanders want to participate more in cultural activities, but there is a real risk that culture will be lost as elders pass away."<sup>79</sup> Goal four of this 2014 strategy urges that "now is the time for us to cherish Aboriginal and Torres Strait Islander arts and cultures."<sup>80</sup>

Simultaneously, the high and rapidly increasing population of young Aboriginal people in Western Australia presents challenges in providing relevant educational and professional development pathways. Through the arts, the next generation of Aboriginal creatives, storytellers, performers, cultural leaders and community enterprise entrepreneurs can build careers for world audiences who are genuinely interested in Australian ATSI culture. The proposed event/festival has the ability to assist in securing future pathways for all generations – Aboriginal and non-Aboriginal.

### Festival Key Objectives

- By, for and about Australian Aboriginal and Torres Strait Islander (ATSI) visual artists (art centres and freelance) with emphasis on Western Australian Aboriginal visual artists and create bridges to the international Indigenous visual arts community.
- Event outreach – to deliver an urban (centralised) and regional and remote (satellite) festival program.
- Be embraced by ATSI audiences and families nationally; engage urban, regional, remote audiences; broader intercultural mainstream audiences; international visitors and contemporary art audiences (art lovers, collectors and industry).
- Showcase the full creative and cultural spectrum of the State's Aboriginal artists by unlocking the State's public, private and tertiary collections.
- Emphasise the next generation of emerging artists nationally; blend and integrate the traditional and the modern, using a fluid and multi-disciplinary approach that blurs the boundaries of ATSI and indigenous arts and deepens audience experience.
- Commission new works, invest in EOIs (Expressions of Interest) and present these across a range of diverse and innovative platforms that appeal to remote, regional and urban artists.
- Focus on digital media. Leverage state-of-the-art technologies to expand artist's work.

- Invest in collaboration, artists' residencies and long-term development and production timelines.
- Invest in intercultural and cross-sector creative partnerships.
- Work towards the festival's recommendations and potential outcomes of the proposed 'Amplified Arts Strategy' in particular.

### Goals

It is recommended that the goals established by the Coalition of Aboriginal and Torres Strait Islander Festivals (CATSIF 2012)<sup>81</sup> in their recommendations towards Creative Australia's National Cultural Policy (2013) should be applied. These are to:

1. Reflect the diversity of a 21st century Australia and protect and support Indigenous cultures.
2. Encourage the use of now and emerging technologies that support the development of new ideas, artistic expressions and the creative industries, enabling more people to access and participate in arts and culture.
3. Support world-class excellence, and strengthen the role that the arts play in telling Australian stories both here and overseas.
4. Increase and strengthen the capacity of the arts as a fundamental contribution to our society and economy.
5. Celebrate Aboriginal and Torres Strait Islander Cultures as the cornerstone of the Australian Cultural Identity.

### Guiding Principles

Archer (2014)<sup>82</sup> believes that an event or festival must actually "invite an opportunity to participate" and "must have its intent and processes stated clearly upfront" in order for people to engage. In line with this, an event that substantially includes Aboriginal, Torres Strait Islander and other indigenous visual arts must incorporate Aboriginal and Torres Strait Islander control, direction and governance, be aligned with Indigenous Community Intellectual Property (ICIP) protocols and create tangible and relevant opportunities. These protocols can be seen at work in the structure and approach of the various ATSI events and festivals happening throughout Australia.

Building upon the suggested goals, it is proposed that the following principles, many of which have been described and offered by the interviewees, be incorporated into the event's management process. These include:

- Diversity
- Respect
- Family
- Play and Participation
- Exploration
- Excellence<sup>83</sup>

The suggested guiding principles can be designed into the 'event logic' and be incorporated in all aspects of event management, curatorial development, consultation, engagement and planning and delivery. These also support event communication (both internally and externally) in connecting with potential participants, funding

partners as well as audiences. They can also be embodied and enlivened by the 'Amplified Arts Strategy'.

### Outcomes: An amplified arts strategy

The following strategies will be embedded in event management and activities and will evolve to generate significant outcomes that benefit both the cultural sector and Western Australian communities more widely – remote, regional and urban. These strategies will aid in the regular planning, staging and sustainability of the event as a triennial into the future.

*Arts, cultural and digital media strategy (creative industries):* strategic alliance of local, state, national and international Aboriginal arts, cultural, digital media, film and performative (theatre) organisations. Tenders and commissions geared to support collaborative cross-sector program delivery. Includes non-Aboriginal artists and agencies.

*Active educational strategy:* a combination of Australian curriculum and schools program schedules with a more informal approach through 'Aboriginal creative cultural education'; employing Aboriginal teachers, leading artists, arts workers and custodians to share knowledge and interact with audiences.

*Cultural economies strategy:* map the event's potential income generation for participating Aboriginal artists, art centres and arts workers (through the event's commercial and acquisitive program) and further encourage Aboriginal employment opportunities.

*Venue and program partnerships:* alliance of private, tertiary, State and not-for profit arts and cultural organisations (collections, galleries, venues).

### Key Elements

Based on the consultations and research, the following core recommendations are suggested:

- The Aboriginal and indigenous visual arts event program must convey;
  - ▶ high quality contemporary art being produced today
  - ▶ present the best of historical collections held in WA collections
  - ▶ provide opportunity for experimentation, collaboration and innovation across the full spectrum of visual arts and cultural expression
  - ▶ be able to connect and engage with intercultural and intergenerational audiences.
- The event/festival propose a mix of ground-breaking new works and partnerships (locally to globally) and encourages utilisation of existing infrastructure through Perth's leading arts and cultural organisations and institutions where possible and appropriate.
- A core aim of the proposed event/festival will be to utilise recent contemporary works and commission new works for specific project and exhibition components. This can be achieved through a mix of the event/festival's Artistic Director and curatorial committee specifically targeting and inviting individual and freelance artists as well as open up Expression of Interest (EOI) opportunities to the ATSI sector nationally for the development and production of new works and installations.



- The event/festival can identify and engage the successful bridges between remote area enterprise and urban creative industries and multidisciplinary organisations that support markets, education and professional development opportunities for and with Aboriginal peoples.
- The event/festival team to identify and work with high-quality, best-practice artists and organisations and Aboriginal owned and operated where possible. Quality (whether based on cultural relevance, community participation or artistic integrity) should be the primary driver.
- Late September / October as been nominated as an ideal time. This is due to the concentration of interstate Indigenous arts events, festivals and awards July through to September and the Awesome Arts Festival schedule for young people in Perth. It is important that the Western Australian event/festival is set apart from these events for maximum participation.
- Long gestation is important - allow for a sizeable design, development, consultation and finalisation of agreement processes: if this preliminary stage is done well, the subsequent project work and delivery phases are far more likely to be efficient and successful. It is critical that Aboriginal cultural organisations and individuals have as much consultation, feedback and approvals time built into plans, travel and budgets.
- State cultural organisations are currently working on a 1-5 year program in advance. Thus any kind of alliance between State collections, corporate collections, tertiary collections, needs considerable consultation time.
- It is important that regional areas or a selected remote Aboriginal community – has opportunity to host a satellite event launch and program. Regional outreach could also involve regional galleries, including Geraldton Art Gallery, Mandurah Performing Art Centre and Bunbury Art Gallery and the potential for live events, digital links and public programs.

#### Disclaimer

This report has been prepared at the request of Mike Rees of Inside Lane Consulting (Project Principal). Recommendations made in the report are largely based on judgement and opinion after extensive consultation with multiple specialists from across the Aboriginal and Torres Strait Islander arts sector, including desktop research and consultation with the Project Principal.

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## SECTION THREE - INDIAN OCEAN RIM

### INDIA

A Report on Art from the Greater Indian World

by Dr Kevin Murray

#### Summary

The purpose of this report is to explore the potential for an arts festival that can be drawn from the Indian and Indian Ocean island cultures. The main focus is on India, Sri Lanka, Maldives and Mauritius. It finds that the art of the region has great potential, though it is lacking a regional focus. A festival that features artists from this region is unlikely to replicate other current or future events in Australia or beyond. Potential themes cover the popular and critical audiences by considering respectively what connects and separates people. One framework that combines these for an initial focus would be 'lost and found worlds', which includes both the rich history of contact in the region and the wake of everyday life practices created by the rapid advance of technology. There are risks of primitivism and parochialism in a focus on this region. These can be overcome by a project-oriented developmental phrase that builds networks and trust on all sides of Indian Ocean.

#### Indian world

Looking west, Indian culture pervades the Indian Ocean. With a population of 1.24 billion, India is a dominant influence in the region. Indian connections reach out to Indonesia, Sri Lanka, Maldives, Mauritius, Southern and East Africa, and not to mention Australia itself, where Indians are the largest current source of migration.<sup>1</sup> These connections have been developed over millennia, from the Roman Empire trade in spices, the use of indentured labour by the British and contemporary migration. Recognition of their future importance is evident in the increasing use of the term 'Indo-Pacific' to describe the global growth corridor.

#### India

The India possesses one of the world's most exciting art scenes. It is not only the second-largest population in the world, but its democracy allows for many different voices that reflect regional, religious, gender and caste diversity. It aspires to mastery of the latest technology while maintaining roots in traditional village life: the Prime Minister Modi has celebrated both India's recent voyage to Mars and handwoven khadi textiles. You can find in urban centres such as Mumbai extreme luxury and glamour, yet also a concern for the common person, such as generic medicines. Contemporary art in India draws on these creative tensions.

Many Indian artists have developed substantial international profiles. Key figures include:

- **Archana Hande** – has completed many international residencies (including Laverton, WA); work reflects community histories
- **Bharti Kher** - Nature Morte artist whose monumental work uses bindis as decoration
- **Dayanita Singh**: well-travelled photographic artist whose work explores the lost world of the book
- **Gigi Scaria**: photographic artist whose work engages in landscape and cultural history; Melbourne residency and exhibition at Potter Museum)

- **Jayasri Burman:** painter of colourful family portraits
- **Neha Choksi:** work includes abstract designs that reflect dematerialisation
- **Nikhil Chopra:** performance artist with exaggerated artistic persona
- **Pors & Rao:** duo who explore the expression of emotions
- **Prabhavathi Meppayil:** creates works of formal abstraction in collaboration with artisans
- **Pushpamala N:** creates mock ethnography
- **Ravinder Reddy:** Hindu pop sculptures featuring large bronze heads
- **Shilpa Gupta:** conceptual artist who works with communities (Perth residency)
- **Subodh Gupta:** ubiquitous artist who makes massive sculptures out of kitchen pans

Some of these Indian artists can produce spectacular sculptures that have broad public appeal. These artists draw on the vibrant decorative arts of popular and Hindu traditions, while taking advantage of the production facilities where skilled artisans work.

Despite the international standing of Indian artists, the cultural infrastructure in their own country is relatively weak. Compared to other countries, state galleries in India play a minor role in the contemporary art scene.

The major recurring visual arts event is the Delhi Triennale-India at the Lalit Kala Akademi. Established in 1968, it has involved many Australian artists such as Fiona Hall and Callum Morton. However, the Triennale has not been active in recent years. Its place has been taken by other events. In 2012, the first Kochi Biennial was staged which involved strong community engagement. It focused identity of Muriris, the historic town with extensive trade links through the region.

Of a very different nature, a major art event has developed in the largest slum of Delhi, Dharavi. The Dharavi Biennial has its second event in 17/2 – 7/3 2015 as artists work with the extensive and diverse communities. As well as traditional crafts of textiles and ceramics, art works have included video and augmented reality. The Australian artist Susie Vickery has been instrumental in its development.

Commercial galleries and artist-run collectives play a particularly active role in stimulating the contemporary art scene:

- Nature Morte is the key commercial art space that can launch the career of an Indian artist on the international stage
- Chemould Gallery in Mumbai has long-standing reputation for quality and interesting artists
- The Raqs Media Collective have forged socially aware video art. They co-founded the Sarai organisation the promotes popular media culture
- Camp have created work on Indian Ocean trade for Documenta and Sharjah Biennale
- 1 Shanti Road in Bangalore have been useful in making connections for Australian artists
- Khoj is an artist collective that generates many cutting edge projects

Indian art contains a breadth and diversity that characterises other major cultures. For the purposes of this report, there are particular themes that can be identified.

### *Lost world*

While consumers in developed economies keep up with the latest wave of technology, in the Indian subcontinent there is often a greater diversity of equipment and machinery. This is partly due to the lower economic capacity to purchase upgrades, but also the more extended sense of time, particularly among traditional communities. Though conventionally, this might place India in the category of 'backward' countries, creatively it opens a space for artists to explore those forms of life that are being rapidly left behind in the West.

**Dayanita Singh** has focused on the book as the principle medium of her art. Some installations consist of specially made photo-walls that are erected around the gallery enabling views to engage with her art as though reading a book. She is a worldly and articulate artist whose work evokes existential themes of memory and desire. A core value is the craftsmanship of bookbinding.

**Ishan Khosla** is a Delhi-based designer who makes a specialty of working with artisans in production of his work. For the design of a book cover, he sought out the painters of traditional Kaavads, the wooden cabinet that tells stories from the Hindu temple. He has worked with specialised clay painters to develop a typography unique to India. Embroiderers from Gujarat collaborated with him to develop the word Sangam for its graphic identity. And he had billboard painters decorate cricket bats for a Nike display. Khosla is a key go-to figure in projects that entail working with Indian artisans and folk artists.

The folk culture of traditional artists is perceived as a remnant of a pre-machine era in India's history. Work made in collaboration with the folk artists who remain active has a rare value and sense of authentic connection with the past. Arguably, this is more appreciated outside than inside India, where it is seen as common.

In 2012, Ishan Khosla participated in a hypothetical at the Powerhouse Museum in which he played an Indian designer who comes to Australia in order to rescue its dying crafts. He teamed up with the Big Fag Press, which has recovered a redundant printing machine, to revive the ancient technique of typesetting.

Other artists include:

- **Reena Saini Kallat:** art made from rubber stamps
- **Sudarshan Shetty:** work involves repairing broken ceramics
- **Hemant Sareen:** works with abandoned objects
- **Krishnaraj Chonat:** Bangalore artist whose work concerns environmental issues such as e-waste
- **N. S. Hashra:** adapted the tradition of the Indian miniature

### *Gender*

Unsurprisingly, a number of contemporary artists are concerned with the rights of women. India has an appalling record of rape and violence against women by men. It remains a predominantly patriarchal society with relatively few public roles for women.

**Eina Ahluwalia** is a Kolkata-based jeweller whose work responds forcefully to the violence against women. Through her range of jewellery, Ahluwalia evokes the goddess Durga as a source of strength. In 2012, Ahluwalia made her statement at a

Mumbai fashion parade. This included a re-design of the Mangalsutra, which is the necklace given to the bride by the husband on the day of their wedding. This object is associated with the subjection of women, as they are forbidden from taking it off while married. To counter this, Ahluwalia designed a mangalsutra for men, to encourage greater reciprocity in marriage.

Other artists engage playfully with the role of Indian women within their own country and as migrants.

- **Archana Hande:** created the satire *Arrange your Own Marriage*
- **Meenakshi Thirukode:** video artist who developed a mock Bollywood series about a young Indian girl looking to make it big in New York
- **Princess Pea:** created a colourful feminist alter ego
- **Pushpamala N:** women of South India mock ethnography
- **Shakuntala Kulkarni:** created sculptural work of feminine armour
- **Sheba Chhachhi:** photographer whose themes include gender and environment

### *Regional links*

Recently there have been a number of attempts to develop platforms for art in India that establish connections with the Indian Ocean area.

The Ramayana is an ancient tale of warfare between India and the land of Lanka. Its negative depiction of those who live across the water in Sri Lanka is yet to be addressed critically.

**Sethusamudram Project** is three year program of exchange activities between 1 Shanti Road Gallery and the Theertha International Artists Collective in Colombo, Sri Lanka. This involved an exploration of the greater Tamil world that includes both South India and Sri Lanka. The results of this exchange are still to be realised in exhibitions.

### **Sri Lanka**

Partly due to political as well as economic issues, the art scene in Sri Lanka is quite small. The Colombo Biennale will have its third iteration in 2014 with a theme based on the construction of history. The participants are predominantly Sri Lankan, but also include a few Westerners. There are very few from other countries in the region.

Internationally, the English performance artist **Mathangi "Maya" Arulpragasam** (MIA) is most notorious for her celebration of the Tamil Tigers.

Locally, **Chandragupta Thenuwara** is an important figure in the visual arts scene. He is Director of the Vibhavi Academy which offers art education independent of state-run institutions. In 2010 he organised a major exhibition 'Visual Responses During the War'. In his own work, he developed the concept of Barrelism, which involves re-appropriating the camouflage barriers that are a ubiquitous visual feature of the militarisation of Sri Lanka. The resulting abstract sculptures emphasise their ornamental function. His works is a very successful example of an aesthetic intervention into a political conflict. Thenuwara also participates in the Theertha Collective.

- **Jagath Weerasinghe:** leading artist and political figurehead of the 90s trend
- **Thamotharampillai Shanaathanan:** makes art dedicated to the Tamil minority, featuring collaged maps
- **Jagath Ravindra:** abstract artist concerned with spirituality and the body



- **Muhanned Cader:** explores spatial relationships as 'true politics'
- **Sanjeewa Kumara:** neo-oriental artist whose work is sensual and surreal
- **Sujeewa Kumari:** depicts the post-colonial female figure
- **Anoli Perera:** feminist artist
- **Dumith Kulasekara:** self-portraits that reflect political trauma
- **Pala Pothupitiye:** draws on traditional craft and dance for works that reflect on conflict in Jaffna

Some of the key galleries in Sri Lanka include Barefoot (an organisation supporting textile crafts and art), Saskia Fernando Gallery (a new commercial contemporary art gallery) and Red Dot Gallery that is part of the Theertha Collective.

### Maldives

The fledgling visual art scene in the Maldives has been challenged greatly by the increase in Islamic fundamentalism that followed the loss of power by the previous president, President Mohamed Nasheed. Key players in the scene were **Mamduh Waheed**, then Deputy Minister of the Arts and founder of the National Gallery of Art in Male. A Maldives stone carver **Ahmed Nimad** took a residency for the Melbourne 2006 Commonwealth Games where he collaborated with Koorie artist Lorraine Connelly-Northey to produce a work that combined their techniques.

Painting is a popular medium, particularly including subjects of atolls and coral reefs. **Eagan Badeeu** has developed a profile, but the work is relatively prosaic and tells little of the culture that is unique to the Maldives.

The Maldives has a rich folk culture that is not reflected in a Western concept of art. This includes traditional crafts such as rope-making, a carnival of monsters and novel games designed to pass the time at sea.

In 2010 there was an attempt to develop a cultural festival in the Maldives that would encourage local culture. Given the opportunities of global tourism, it was felt that this would help visitors engage more with Maldivian arts. There was also concern to demonstrate the diversity of Islamic culture by exposing locals to indigenous Malay and Indonesian culture. The theme was developed around the coconut as a pervasive material in Maldivian arts and culture.

### Mauritius

There are few platforms for visual arts in Mauritius. There have been plans to develop a National Gallery of Art, but this has not been able to get off the ground. Given the strong links with Australia through education, there is potential to use a future festival as a developmental opportunity to help realise this long-standing proposal.

The majority of the population are descendants of the Biharis who were brought by the British to work the sugarcane plantations. Though these illiterate communities were isolated from India, Mauritius is not the target of substantial investment.

Though Mauritius is predominantly Indian in population, there is a substantial creole people descended from slaves who are relatively marginalised. The organisation Lalit has been instrumental in promoting creole culture through publications and forums. The creole sculptor **Lewis Dick** has developed a gallery and school Ecole Sculpture Bambous. He took a residency in Melbourne for the 2006 Commonwealth Games and proved a popular dynamic figure, getting the then minister of the arts up and dancing



the sega. He has since produced a talented generation of graduates, including his son **Jacques Henri Dick** and **Bleck Lindor**.

Other notable artists include:

- **Kate Tessa**: currently living in the Czech republic making ironic videos and photos
- **Maha Shivaratri**: explores the Hindu mythology associated with Mauritius, particularly the pilgrimage to the Ganga Talao
- **Nirveda Alleck**: is a Saatchi artist who specialised in painting and photography; has reflected on the history of the dodo
- **Michel Hotentote**: stone carver who produces significant public sculptures

The local collective Partage is a major centre for visual arts and member of the Triangle network.

### Réunion

Réunion is a major part of the Francophone Indian Ocean. Official French territory in this region includes Mayotte Scattered Islands (Îles Éparses) and French Southern and Antarctic Lands including Crozet Islands. These are part of the greater Francophone Indian Ocean world, which includes Seychelles, Mauritius and Madagascar.

A key contact for the visual arts in Réunion is **Adriano Micconi** at the École Supérieure d'art La Réunion. He was working with Domenico de Clario when the latter was at Edith Cowan University. They had been planning exchanges, including the potential for an Indian Ocean Rim Triennial in Perth.

There is also:

- **Nicolas Valmont**: videos reflect on colonial history
- **Yohann Quëland De Saint Pern**: performer and video artist

### Existing platforms

The success of an arts festival drawing on the Indian Ocean depends on its unique international profile. Consideration needs to be given to the danger that such connections are over-exposed.

As the major international art event, the Venice Biennale has little representation from the Indian world. The Indian government failed to provide an artist at the 2013 Biennale. In the broader region there are few events that profile Indian Ocean linkages. The Shajah Biennale in the United Arab Emirates offers a non-Western platform, but its focus is mostly on the Middle East. Jakarta has a biennale but that mainly reflects urban themes and no Indians participate.

The major regional art event involving India has been the Yayasan Biennale Yogyakarta, which adopted a unique focus on the equator. Its first stage in 2011 concerned relations between Indonesia and India. The theme *Shadow Lines* focused on religion. According to curator Suman Gopinath:

*The subject matter of the works cover a range: religious iconography and national identity; the fetishization of objects; the belief in oneself; the search for a spiritual, cosmic identity that transcends the physical; the syncretic and non-monolithic aspects of religions; and ways of reclaiming the 'spiritual' in everyday life.*

The biennale is moving across the equatorial region. The last in 2013 was around the Arab world and the next in 2015 will be with Nigeria.

Outside Australia, there appears to be very little sustained international exposure for contemporary art from India. Inside Australia, there are key lessons to be learned from our major international art platforms in the region.

### Asia Pacific Triennial

Since its inception in 1993, the Asia Pacific Triennial has been instrumental in the transformation of Brisbane into a cultural hub.<sup>2</sup> Through this, Queensland was seen to take leadership in Australia's quest to engage more with the Asia Pacific Region. As well as producing a series of exhibitions every three years, the APT has engaged in much developmental work in helping traditional artists find a place in the contemporary art scene.

Early on, the work of **Nalini Malani** was important in providing an articulate voice for Indian contemporary art. In 1999, the APT provided a successful focus for the folk artist **Sonabai**, who took a residency to re-create one of her village installations. Since then, artists of Indian origin such as **Anish Kapoor** and **Subodh Gupta** have provided popular spectacles.

The APT has been expanding its reach. Recently it has included artists from West Asia, such as Iran. However, to go beyond West Asia into the Indian Ocean would constitute quite a radical departure for the organisation. This is unlikely to occur. The next triennial due in 2015 is planned to build on the previous legacy.

Though there is some overlap with the Indian Ocean, there are substantial areas not covered. The breadth of Indian culture also warrants another event that provides a different perspective.

### Asialink

Asialink was established in 1990 as a joint initiative of the Australian Government and the Myer Foundation. Its visual arts program has involved touring exhibitions and residencies. The residencies in the Indian Ocean region have involved various locations in India. Few of the touring exhibitions have included an Indian theme.

The previous director and Asian art specialist Alison Carroll developed a program Utopia which involved partnerships with cities in the Asia Pacific region. The plan was to have a travelling event, similar to Manifesta, which would move from country to country while building a strong cultural network. After a promising developmental phase, this failed to be realised due to lack of funding.

### Australia India Council

Funded through DFAT, the Australia India Council has been active in supporting artistic exchange. The organisation would be an obvious potential sponsor for future events. An overview exhibition of the history of this exchange was presented in a touring exhibition through RMIT University titled *Kindness/Udarta*.

The Federal Government also established the Australia India Institute, hosted by the University of Melbourne. This provided initial support for artistic exchange, though recently its activity has turned exclusively to the political arena under the leadership of Amitabh Mattoo.

## South Project

The South Project was an initiative of Craft Victoria supported by the Visual Arts and Crafts Strategy that emerged from the Myer Report in 2001. It was developed in response to the failure of the 1999 Melbourne Visual Arts Biennial, which demonstrated the need for a unique platform that did not repeat an already-established paradigm. Looking to the regional focus of Brisbane's APT, it was proposed to develop a major art event that would include the new democracies across the latitude, including Africa and Latin America. This was developed through four international gatherings in Melbourne, Wellington, Santiago and Johannesburg. A number of its initiatives relate to the Indian Ocean:

- **South 1** - featured a theme of Indian diaspora spread across the South, including South Africa, Mauritius, Australia, New Zealand, Singapore and Fiji
- **South Kids** – included shared story of the flightless bird involving schools across the South, including a focus on the dodo in Mauritius
- **Common Goods** – involved a series of residencies and a Melbourne Museum exhibition for 2006 Commonwealth Games Festival where artists from South Africa, Mauritius, Maldives, India and Sri Lanka were hosted by local artists with whom they made collaborative work; it included Rafoogars, a Indian caste that specialise in darning; this commemorated the 100th anniversary of the Gandhian idea of satyagraha and included essays from across the Indian Ocean about the influence of his ideal in concepts of hospitality to strangers

After the last gathering, an ambitious proposal was put to the Victorian government to fund a major international arts event with the South theme. However, the South Project had not yet demonstrated the popular interest in this theme that was necessary to win support from a conservative government.

## Sangam Project

The Sangam Project emerged from the South Project as a program of events (2011-13) aimed to develop a platform for creative partnerships between Australia and India. It began as a strategic initiative of the Visual Arts Board (Australia Council). In order to consolidate partnerships with Indian agencies, the Australia India Design Platform took on the name Sangam Project, referencing the Sanskrit word for 'confluence'. This involved three years of events coinciding with design festivals in paired cities, including Melbourne-Delhi, Sydney-Ahmedabad, and Brisbane-Bangalore. The consultation process resulted in a Code of Practice for Partnerships in Craft & Design, which will be useful in organising future collaborations.

Sangam included an exhibition Jugalbandi: Designed and Made in Australia and India at the gallery of the National Institute of Design, Ahmedabad in 2012. The word 'jugalbandi' refers to a jam between musicians of different traditions, such as Hindustani and Carnatic. The idea is that cultural difference provides an opportunity for creative improvisation. The products on display represented results of collaboration between Australian and Indian designers and artisans.

Related is an initiative of Victorian potter **Sandra Bowkett**, Crosshatched, which has involved exchanges with Indian folk artists from 2002-2011. The 2009 event involved scroll painters who depicted Melbourne scenes such as the MCG. This was in association with the Tramjatra project that involved the Melbourne-Calcutta tramway exchange.

There is a potential Aboriginal dimension to this theme. This includes the artists such as Julie Gough with links to Mauritius. There is also some aesthetic synergy between the portraits of an Indian artist like **Jayasri Burman** and the West Australian artist **Julie Dowling**.

There is one foundational story that has yet to be fully told. According to recent DNA research,<sup>3</sup> humans arrived in Australia around 50 thousand years ago via the 'southern route'. It is proposed they came to Australia from southern India. This has led to interest in many shared words between Aboriginal and Indian languages, such as the term 'kali' for boomerang, evoking the Hindu goddess of death. While there is growing scientific evidence for this connection, it is important that cultural similarities are not presupposed. Though the historical evidence sets up a connection, points of contact between Indian and Aboriginal cultures need to emerge from dialogue between contemporary players.

Many Indians see affinities between Aboriginal cultures and those of their tribal groups who were not historically assimilated into the dominant Hindu culture. The folk art of the Gonds is seen often as similar to the dot-painting of aboriginal desert painters. This is not coincidental, as the leading Gond painter Jangarh Singh Shyam was inspired by the success of Aboriginal art.

For the Jugalbandi exhibition in 2012, the Rajasthani potter **Jamna Lal Kumhar** created a series of ceramic plaques that were inspired by the link between the Hindu snake god Naga and the Aboriginal totem of the Rainbow Serpent. At the time, two Australian Aboriginal designers who were present questioned him about permission to refer to this sacred symbol. For Indians, Hinduism is an open-source religion with few limits as to the different interpretations that might be made of sacred symbols. Part of engaging with Aboriginal culture for Indians involves appreciation of the different sensibilities in Australia. The issue was resolved by a recommendation that Jamna come to Australia to visit the appropriate community and gain their permission. This provides an example of a powerful cross-cultural collaboration that could come out of this festival.

These Indian folk traditions resonate with the school that emerged from the Aboriginal Carrolup River Native Settlement in 1940s. The paintings depicted colourful landscapes and traditional ceremonies. The school developed most notably in the work of Shane Pickett and continues today.

### *Festivals*

A very attractive element of the Indian Ocean are the number of festivals that occur in celebration of particular and common themes.

Despite the variety of religions in the region, Christmas is a commonly celebrated event. A survey of the different Christmases would be of popular interest. This could provide space to reflect on the enduring references in the Australian Christmas to the northern hemisphere experience of winter.

A strong theme in festivals is romantic love, most evident in weddings. There are a number of unique Indian festivals that celebrate particular relationships that are unmarked in Australia, such as husband-wife (Karwa Chauth), wife-son (Ahoi Ashtami) and brother-sister (Raksha Banda).

## Other side

### Labour

Despite potential connections, it is evident that Australia stands out in the Indian Ocean as a Western nation of great wealth. This evokes the idea of a global divide that separates the minority world of rich consumers from the majority world of poor producers. Such a divide was dramatically revealed in the collapse of the Rana Plaza in Bangladesh April 2013.

One focus could be around the creative partnerships with south Asia. A number of local figures could be involved in this.

- **Rebecca Patterson** has developed a unique fashion range inspired by her time with the Rabaris of Gujarat.
- **Jessica Priemus** from Curtin University has developed an ethical fashion label with a rural community in Bangladesh, called Bhalo
- **Lily Bhavna Kauler** is originally from Perth and has set up a non-for-profit organisation ELA Womens Development Society that operates in Jharkhand

### Gender

For Indian women, Australia promises greater equality between the sexes. There would be much to be gained in providing a space for Indian women to develop their expressions of confidence and pride. Rather than have this as an exclusive focus, the gender dimension could be embedded in all the themes.

### Lost and Found Worlds

One framework that could combine the popular and critical themes is around the 'lost and found worlds'. The initial framework needs to be seen in a longer-term context. This framework would uncover historical links that demonstrate the connections across the region. It concerns what has already existed, yet has been forgotten. It would relate not only to the epic histories of the region, but also the worlds that have been quickly superseded due to the rapid pace of technology. Indian culture shows us that outmoded techniques can have a new life as a creative medium.

'Lost worlds' could include:

- Gondwana links between the once-connected continents
- The ancient migration of humans from southern India to Australia
- Epic voyages around the Indian Ocean
- Past empires that once ruled the coasts
- Speculative alternative histories of Australia
- Once common techniques that have been lost to industrialisation

The development of this framework could engage the Desert Museum of Rajasthan and the Museum of Southern Memory.

Future frameworks could build on this initial narrative. This could include shared responsibility for the sea life of the Indian Ocean, city-village connections, and encounters between religions and living with climate change.

## Formats

There are number of preconceived formats for an art festival. But it is important to also consider others that are outside the square.

## Exhibitions

Western Australia includes many excellent contemporary art spaces, regional museums and a major state gallery. These provide spaces for highlighting artistic properties. Such spaces are rare in the Indian Ocean where they could play a key regional role.

But it is possible to also consider alternative spaces. In India there is the practice of scenography where large public spaces such as hotels, airports or corporate lobbies engage the services of a designer to coordinate a themed spectacle. It worth considering the work of **Rajiv Sethi** of the Asian Heritage Foundation, who has 'curated' many public spectacles, most prominently the interiors of the new Mumbai Airport, Litmus 2. Sethi worked with Ishan Khosla to produce an exhibition of brooms.

There is potential for public and commercial spaces to take on installations.

## Residencies

Residencies provide an important means of building partnerships and networks. Having foreign artists present over a period of time ensures a more organically developed work and strong personal ties.

## Community development

Given the strength of festivals in the region, there is potential to include outdoor activity that can engage communities. Given the hands-on skills of many artists in the region, there is potential to engage participants in public art projects. Such projects offer an opportunity for the artist to meet and interact with a broad cross-section of the community. The coordination of a parade or carnival is an appealing format.

## Projects

It is presumed that a cultural festival contains one-off events that offer an intense short-term enjoyment. To engage long-term interest, it is useful to develop a series of projects which offer an outcome for cultural exchange. These projects invite a broad range of collaborations with a common interest. The Canning Stock Route Project by West Australia's FORM is a model example of this. These can include not only artistic bodies, but also academic and social interests. Projects could include:

- Indian Ocean Project – a collective enterprise involving a wiki of historical exchanges and proposals for alternative names of the region
- Indo-Australian Calendar – how to adapt traditional Indian festivals to contemporary Australian culture involving modern lifestyles and values
- Do It Ourselves Project – attempts to recover handmade ways of producing industrial items like rope and domestic crafts such as darning
- Dialog Batik – develop batik for the new generation, featuring fashion, video and photography

## Risks

### Stereotypes

It is tempting to introduce Indian Ocean cultures as sources of exotic fascination. The history of primitivism in the West has framed southern cultures as belonging to a lost age of innocence. This is easily perpetuated in a festival format where is often a stark division between the predominantly white audience and coloured performers. Though it offers otherwise repressed cultures a place on the main stage, primitivism also removes the agency of its object. It transforms colonised cultures into symbols of Western exoticism, rather than people with their own interests. The Western interest in the culture of improvisation known as 'jugaad' in India has been subject to recent criticism as celebrating a backward reliance on shortcuts.<sup>4</sup>

To counter this, it is important to build in opportunities for reciprocity. The developmental phase is important for establishing trust and understanding. This is clearly relevant in working with Australian Aboriginal artists. A solid path for this is paved with personal relationships. This can include setting up a host and guest relationship of reciprocal hospitality.

### Parochialism

Despite its geopolitical significance, the Indian Ocean is smaller than the Pacific Ocean and lacks some of its major forces such as China and the USA. This can make a focus on the Indian Ocean seem like second prize, compared to the Pacific orientation of the east coast. There is also the danger that such a festival is seen as constrained by the Asia Pacific Triennial, which has already covered some of its territory in South Asia.

The counterpoint to this depends on regional confidence. Western Australia's strategic position in the same time zone as centres such as Singapore is often cited as an important pretext for regional focus. The Indian Ocean is a region where Australia has potential to play a much stronger leadership role than in the Asia Pacific Rim.

To counter the perception of parochialism, the Indian Ocean Focus might be branded as a looking West. This is a perspective of grand ambitions, evoking the voyage of Columbus, the migration of the Pilgrim Fathers to New England and the settlement of the western states of the USA.

## Pathways

The success of a future festival will depend on the preparation. This is important to ensure that there are strong partnerships and long-term confidence from government in the benefits of such a venture.

### Developmental

**Residencies** provide an important process of building up a body of work and network of organisations. These residencies can be particularly successful if they involve exchanges. Potential partners include:

- 1 Shanti Road (India)
- Sanskriti (India)
- Gowry Art Institute (India)
- Sandarbh Residencies (India)
- D.I.S.C. the Art, Odisha (India)
- What About Art?, Mumbai (India)



- Raghurajpur International Art/Culture Exchange (RIA/CE) (India)
- Partage (Mauritius)
- Theertha (Sri Lanka)
- Spaced (Australia)
- Fremantle Arts Centre (Australia)
- Art Source Regional Art Residencies (Australia)
- Central Institute of Technology (Australia)

**Seed activities** are helpful in building the network. These can be project-based, involving short-term goals such as mapping the cultures of the region. Processes can include workshops or online-forums. The wiki format is useful for establishing a knowledge base.

**Local communities** should not be overlooked. These have strengths particularly in dance and music. Australian cultural productions developed by ethnic communities are often of a high standard. The Chandrabhanu Bharatalaya Academy in Melbourne has produced a number of spectacles drawing on the local talents of the Tamil communities of Australia. The Karma Dance ensemble have also been touring productions around the country that tells stories of Australia-India exchange.

### Funding

Potential funding bodies outside the West Australian government include:

- Australia India Council
- Australia Council
- Asialink
- Potter Foundation
- Myer Foundation
- Alliance Francaise
- Prince Claus Fund

### Conclusion

A future festival that seeks to engage with the Indian world of the Indian Ocean has potential to draw on the creative energies of a world-leading emerging nation. It promises to build awareness of a previously underrepresented perspective. To develop a long-lasting and internationally significant event, it is important to engage in developmental work that can build a strong network and test out ideas. A project-oriented framework can provide a context that enables engagement from diverse players. One initial framework concerns the recovery of lost worlds from both collective history and everyday life.

The art of the greater Indian world would provide a substantial plank in the overall offering of a festival that draws on the cultures of the Indian Ocean. Indian migration occurs right across the India Ocean, from Africa to South-East Asia. It is a common link to the many cultures that constitute the wider Indian Ocean community. Underlying this is the untold foundational story of Aboriginal origins in southern India. These past and present connections provide great inspiration for a popular and significant future arts festival.



## References

A Pinterest board with images of art in the Indian region of the Indian Ocean can be found here: <http://www.pinterest.com/kevmur/indian-ocean-art/>.

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# INDONESIA

## REPORT: STRATEGIES FOR INCLUDING INDONESIA IN A MAJOR VISUAL ARTS EVENT FOR WESTERN AUSTRALIA

This report has been prepared by Kate Fielding for Mike Rees, Inside Lane, October 2014.

### Introduction

This report has been developed to contribute to the feasibility study into a proposed major visual arts event in Western Australia. This study has been initiated by Lotterywest and the tender awarded to Inside Lane. More information about this feasibility study and the associated partners is available at: <http://www.artsource.net.au/Events/FeasibilityStudy/Background>

Throughout this report the proposed event is referred to as MVAWA.

This report focuses on how to approach the inclusion of Indonesian arts and culture as part of a possible focus on the Indian Ocean Rim for the MVAWA. Many Australians do not expect to find a internationally significant contemporary art sector in Indonesia. Given the high level of misunderstanding about Indonesia in the general Australian population—in particular about the cultural diversity—the report outlines some of this misperceptions and provides a contextual overview of Indonesia and its relationship with Australia.

As well as this short contextual overview, this report identifies practical strategies and mechanisms for engagement.

### Key Recommendations

1. Develop programs or projects which foster accurate understandings of contemporary Indonesia, rather than a historic view.
2. If projects are developed which involve collaboration between Indonesia and Australia, prioritise these which involve substantial time in Australia for Indonesian collaborators.
3. MVAWA focus on using existing curatorial mechanisms which have an existing international and sector development focus to source work and projects.
4. The MVAWA form a relationship with one or some of the internationally significant visual arts events in Indonesia, namely Art Jog, the Yogyakarta Biennale or the Jakarta Biennale.
5. Any collaboration involving Indigenous peoples of Indonesia should be done in partnership with an incountry agency engaged with Indigenous peoples, and an art agency, to ensure success.
6. As the idea of 'Indigenous' in Indonesia is very different to that of Australia, a different way of framing the notion of 'Indigenous culture' should be explored if a collaboration between Indigenous cultures of the Indian Ocean Rim is to include Indonesia.

## Understanding Indonesia's art and culture in context

The Indonesian archipelago consists of more than 13,000 islands, and is home to 252 million people of diverse cultural heritage. The Republic of Indonesia is a democracy, led by a directly elected president.<sup>1</sup> The country's motto "*Bhinneka Tunggal Ika*" ("Unity in Diversity"), highlights the pluralist underpinnings of a nation whose people speak more than 700 languages, with the official national language—Bahasa Indonesia—generally learnt as a second or third language. Indonesia is also home to the world's largest Muslim population.

For an Australian audience it must be emphasised that mainstream Indonesia is inherently intercultural, in a way that is very foreign to Australia and does not correspond with Australian notions of 'multiculturalism'. For the majority of Indonesians, aspects of their cultures of origin, the national Indonesian culture and religious culture are interwoven throughout their daytoday life. The most concrete example of this is that most people would speak two or three languages during their daily activities.

The culturally diverse islands of were united into the nation state of modern Indonesia partly as a response to several centuries of Dutch colonial rule (Dutch East India Company mid 16th18th century, the Netherlands 18001945, with Japanese occupation 19421945). Indonesia achieved independence in 1945.

The appointed founding president, Sukarno, ruled for twenty years in a period characterised as highly nationalistic and rejecting of foreign influences. His Communist influenced ideology had a broad impact on visual art of this time, much of which celebrates farmers and rural life.

Sukarno was overthrown by military leader Suharto in 1968, whose New Order administration welcomed foreign investment and continued a focus on rural life and farming. In a environment of heavy censorship, artists relied heavily on metaphor and allegory, often disguised in bucolic imagery. Whilst there was significant interest from the international art market in this work in the 1990s, the Indonesian market was hindered by the limited business infrastructure and the political upheaval

Suharto's New Order collapsed in 1998. The subsequent period of reform (generally referred to as the *Reformasi*), Indonesia has moved into a period of greater democracy, political decentralisation and social freedom. In the early Reformasi period, visual artists celebrated the decreased censorship with work that focused on issues of corruption, poverty and politics.

With the development of more robust democratic systems, including a popularly elected President in 2004, there has been a significant diversification of work being produced. There is now a strong new generation of artists who didn't grow up focused on postreformasi politics. The sector is tackling broader topics, with a strong contemporary art focus. The work is internationally aware, but grounded in Indonesia, and social media savvy. Many artists have sought international travel experiences through residencies or attending major art fairs, predominantly in Asia and Europe (largely because these regions have the strongest existing pathways). A hot market in the mid 2000s slowed down during the GFC.

For Australians engaging with the Indonesian arts sector for the first time, notable elements are the high quality contemporary work, the strong use of artisans, and a entrepreneurial focus (with many artists doing merchandising alongside 'fine art'). There is a strong presence of philanthropic entities— including international NGOs as well as successful Indonesians artists and collectors—and commercial sponsorship (especially from the tobacco industry). There is extremely limited government support for the arts sector.

## Australia's perceptions of, and relationship to, Indonesia and relevance to MVAWA

<b>SUMMARY</b>	The majority of Australians hold inaccurate and outdated perception of Indonesia. This impacts negatively on the economic and political relationships between the two countries.
<b>OPPORTUNITY</b>	In recent years there has been significant federal government interest and investment in trying to foster in Australia a widespread accurate understanding of Indonesia.
<b>RECOMMENDATION</b>	Develop programs or projects which foster accurate understandings of contemporary Indonesia, rather than a historic view.

For many Australians first engaging with Indonesia, the diversity of language, cultural practice, economic circumstance, political history and technology can be overwhelming. Part of this is due to very minimal or out-of-date knowledge about contemporary Indonesia.

Indonesia is the second most common overseas destination for Australians (second only to New Zealand). It accounts for almost 10% of Australia's international travel.<sup>2</sup> Approximately one quarter of Australians have travelled to Indonesia, whilst a whopping 56% of Western Australians have visited.

Despite this, the majority Australians don't know that Indonesia is a globally significant economy, with a robust legal system not based on Islamic codes, or indeed that it is a democracy.

Tellingly, 30% of Australians do not realise Bali is part of Indonesia.<sup>3</sup>

The remarkable cultural diversity of Indonesia, one of the standard descriptors of the nation in international discussions, is not widely understood in Australia. When asked about several 'top of mind' associations with Indonesia, less than 3% of Australians identified 'culture/multicultural' (Schapelle Corby got 5% on her own, with drugs/trafficking/drug laws/strict enforcement/Schapelle Corby combining to make up 22% of people's first thoughts about the country).

Unsurprisingly, this translates to very low general knowledge about Indonesian arts and culture and, in particular, the existence of an internationally significant contemporary art sector. Many Australian visitors will be familiar with craft and artisan products, and their expectations from this may extend to 'traditional arts', including batik. However very few will expect or seek out contemporary arts practice, or have a strong understanding of the diversity of cultural practice

In 2012 the Australia in the Asian Century White Paper highlighted that Australia's prosperity and security is fundamentally linked to Asia in the 21st century, and in particular Indonesia.<sup>4</sup> Within the raft of strategies proposed for building an 'Asia-literate' Australia, the authors note "The arts, culture and creativity can broaden and strengthen Australia's relationships in Asia, both formally and informally." This theme is echoed in the material framing the perceptions document from DFAT, namely "Our trade and cultural links with Indonesia need to be profound and strong as the Asian Century progresses."<sup>5</sup>

In the disjuncture between Australians' perceptions of Indonesia, and our need to build much stronger, well-informed and diverse relationships with Indonesia, there is a significant opportunity for impactful arts and cultural events to play a role.

## Australia's relationships with Indonesia's arts and culture industry, including relevant key projects and programs

<b>SUMMARY</b>	The arts and culture sectors on Australia and Indonesia have underdeveloped relationships, with both countries more focused on other parts of the world despite their proximity.
<b>OPPORTUNITY</b>	There is significant interest in person-to-person exchanges between Indonesia and Australia, particularly these which involve Indonesian citizens experiencing Australia.
<b>RECOMMENDATION</b>	If projects are developed which involve collaboration between Indonesia and Australia, prioritise these which involve substantial time in Australia for Indonesian collaborators.

The key features of the relationship between Australian and Indonesian arts and culture sectors are:

- Indonesian arts and culture communities more focused on Europe and other parts of Asia than Australia. There is particular interest in these countries that have residencies, exchanges and programs engaged with Indonesia, as well as more accessible visa programs. This includes the Netherlands, Germany, Singapore and Japan.
- Australian arts and cultural communities are more focused on Europe than Indonesia, and often have a very limited knowledge of the Indonesian sector.
- There is a strong flow of Australian artists visiting Indonesia, but this is generally not reciprocal.
- Many of the examples of successful collaborations and exchanges between Indonesian and Australian arts and culture sectors are initiated through person-to-person links, or artist led initiatives rather than via state actors or large cultural organisations.

### Selected relevant arts and culture programs focused on Australia-Indonesia exchanges or collaborations

**Asialink Residences:** Asialink's annual program of artist and art management residencies include a number of residencies based in Indonesia. This residency program is primarily for Australian artists visiting Asia, however there is also a small number of reciprocal inbound residencies to Australia for host countries.

**Australia Indonesia Institute:** The AII's mission is 'To develop relations between Australia and Indonesia by promoting greater mutual understanding and by contributing to the enlargement over the longer term of the areas of contact and exchange between the people of Australia and Indonesia.' It was established by the Australian Government in 1989. Their funding program includes some support for arts and culture, with a current particular focus on person-to-person links and Indonesian experiences of Australia.

**Australia International Cultural Council (Department Foreign Affairs and Trade):** The AICC "provides funding for international arts and cultural projects that align with the objectives of the AICC" with a focus on "cultural diplomacy projects incorporating activities in priority regions and/or focus countries".

There are several funding streams, associated with focus countries and priority regions. The 2014 focus country is Indonesia. Asia is an ongoing priority region.

The focus country initiative centres around a major cultural promotion programs in the focus country. In many instances this takes the form of a major festival series under the brand 'Ozfest'. In Indonesia the program was delivered as series of individually marketed events. This approach was pursued in the context of strained relationships between Indonesia and Australia relationship was strained due to allegations that Australia had attempted to intercept phone calls to Indonesian politicians including the President.

AICC also funding visual arts touring throughout Asia which is delivered through a contract with Asialink, and has funding streams focused on Aboriginal and Torres Strait Islander programs and film promotion.

#### Selected Australian arts and cultural events with Indonesia focus:

- The 8th Asia Pacific Triennial of Contemporary Art. Joint project of Gallery of Modern Art (GOMA) and Queensland Art Gallery (QAG). Next scheduled: November 2015 to May 2016.
- Master of Modern Indonesia Portraiture exhibition, National Portrait Gallery, Canberra, September/October 2015. Collaborative project jointly developed by NPG and National Gallery of Indonesia.
- Rally: contemporary Indonesian Art. National Gallery of Victoria exhibition primarily focused on Eko Nugroho and Jompet Kuswidananto. Oct 2012 April 2013
- The 2014 Regional Arts Australia Summit Arts & Edges, hosted by Country Arts WA, includes a focus on Indonesian contemporary art, with several keynotes from Indonesia.

A Indonesian keynote was also featured in 2010. *(Disclosure: the author is a member of the Board of RAA and Country Arts WA).*

#### Suggested approach for Indonesian involvement in Major Visual Arts Event WA

<b>SUMMARY</b>	Indonesia and Australia have very different business styles, and the art market in Indonesia is a significant international and national business.
<b>OPPORTUNITY</b>	There are excellent, incountry, internationally focused curating agencies in Indonesia.
<b>RECOMMENDATION</b>	MVAWA focus on using existing curatorial mechanisms which have an existing international and sector development focus to source work and projects.

Like much of Asia, Indonesia favours a relational business model. In comparison to Indonesia, Australia generally favours a transactional business model. Whilst this is obviously an extremely nuanced and complex areas, the following gives some indication of the impact of these different styles:

- For many Australians doing business with Indonesians, projects can seem move very slowly, require a lot of face-to-face time and have shifting timelines and outputs. Communication is perceived as seem inconclusive and vague.
- For many Indonesians doing business with Australians, there is often too much focus on projects and outcomes before a trusting relationship has been established. Communication is perceived as uncomfortably direct, frequently crossing over into rudeness.

For this reason I recommend that MVAWA focus on using existing curatorial mechanisms which have an existing international and sector development focus to source work.

There are several key benefits:

- Most simply, these curatorial mechanisms have the access, experience, existing relationships and local knowledge to select and deliver the best art product. This includes selecting existing work for exhibition, and recommending appropriate artists for opportunities.
- The Indonesian art market is a serious source of revenue and international interest.
- Working with an existing curatorial process will serve to buffer the potential for unrealistic expectations on both sides.
- Given that the WA state is likely to be a significant proponent of this event, the event will be understood as a form of cultural diplomacy between the countries. As large scale events attuned to local and national sensitivities in Indonesia, these curatorial mechanisms will ensure work is selected which is appropriate to this context.
- These entities may have capacity (or will be able to attract incountry support) for reciprocal arrangements, which will impact favourably on both Australian and Indonesian interest and 'buy in' for MVAWA.
- These entities will generally have a standing staff familiar with the relevant bureaucratic and social processes associated with permissions, documentation and moving artwork in and out of the country.<sup>6</sup>

Suitable existing entities are outlined in the following section.

### Existing in-country mechanisms and entities for connecting to a cross-sections of the Indonesian visual arts industry

<b>SUMMARY</b>	Several suitable mechanisms and entities exist and have different models.
<b>OPPORTUNITY</b>	MVAWA can develop a relationship with a suitable in-country partner
<b>RECOMMENDATION</b>	The MVAWA form a relationship with one or some of the internationally significant visual arts events in Indonesia, namely Art Jog, the Jogja Biennale or Jakarta Biennale.

I have outlined several suitable partner organisations below. One of these is in the nation's capital, Jakarta, and two are in what is generally referred to as Indonesia's 'cultural capital': Yogyakarta.

The suitable partner will depend on the nuance of MVAWA, and the relationships which can be developed. From my understanding of the aspirations for the MVAWA, the timeframe and capacity for relationship building, I would suggest initially investigating Art Jog as a partner due to their locally well regarded processes, the nimbleness of a private operator (which also has effective government relationships) and the strong international focus.



### Yayasan Biennale Yogyakarta (Jogja Biennale)

The Jogja Biennale is an international event based in Yogyakarta, Indonesia, which occurs every odd year. It has operated since 1983 in several guises. It describes its mission as *Initiate and facilitate efforts to achieve a strategic concept of urban planning based on art and culture and to improve the blueprint for cultural city of the future as a space for fair and democratic living.*

The Biennale is delivered by the Yogyakarta Biennale Foundation, with a Board of Directors representing significant arts and cultural institutions. It is supported through the regional government and various sponsorships. The event is midway through a decade long focus on the Equator (2011-2021), in which each Biennale focuses on a different country along the equator. The event includes a mix of contemporary and some historical work.

The next Biennale is next likely to be Nov 2015 – Jan 2016.

### Art Jog

Art Jog has operated since 2008, becoming an independent event in 2009. It is an annual event operated by a private organisation (Heri Pemad Art Management). It is supported through the regional government, national ministries and various sponsorships.

Unusually, the artists have a direct relationship with the event (rather than via a gallery). Works are for sale, but are hung as an exhibition (rather than by booths). Importantly, the event has an open application and rigorous curatorial process, which is well regarded in the arts community. It is notable for its strong presence of artists from all over Indonesia, as well as Indonesian artists living overseas, and invited international artists. The work is all contemporary, and the event includes several major commissions. Recent international guest artists includes Marina Abramovic, Wim Delvoye and TeamLAB.

The event is held midyear (June or July, depending on Ramadan).

### Jakarta Biennale

The Jakarta Biennale has operated since 1968, though not continuously (In 2013 the 15th event was held). It was originally titled the Grand Exhibition of Indonesian Painting. It is a contemporary art exhibition with associated public programs.

The event is operated by the Jakarta Arts Council, and it is supported by the Jakarta City Government and the Tourism and Culture Department.

The next Biennale is likely to be in November 2015.

### Other entities which may be possible collaborators:

- Rumah Seni Cemeti (Cemeti Art House): long operating gallery, frequent Asialink hosts, strong program of international and local collaborations and residencies.
- KUNCI Cultural Studies Centre: Independent research organisation with strong networks and relationships with various international NGO and clients. May be suitable partners for developing a project involving collaborations between Indigenous Peoples (see next section).



- ICAN (Indonesian Contemporary Arts Network): Visual arts focused, do projects, research and education. May be suitable partners for developing a project involving collaborations between Indigenous Peoples (see next section).
- IVVA (Indonesian Visual Arts Archive): Focused on archive, collections management, documentation and research. May be suitable partners for developing a project involving collaborations between Indigenous Peoples (see next section).

### Opportunities for creative collaborations between Indigenous Peoples of Australia and Indonesia

<b>SUMMARY</b>	Historically, Australia and Indonesia have had very different concept of 'Indigenous people', and it can be a source of political tension.
<b>OPPORTUNITY</b>	In recent years there has been improved recognition for Indigenous peoples in Indonesia, and this is likely to accelerate under the leadership of incoming president Joko Widodo.
<b>RECOMMENDATION</b>	<p>a) Any collaboration involving Indigenous peoples of Indonesia should be done in partnership with an in-country agency engaged with Indigenous peoples, and an art agency, to ensure success.</p> <p>b) As the idea of 'Indigenous' in Indonesia is very different to the of Australia, a different way of framing the notion of 'Indigenous culture' should be explored if a collaboration between Indigenous cultures of the Indian Ocean Rim is to include Indonesia.</p>

I understand that during the scoping process for MVAWA there is some interest in developing a collaboration between Indigenous Peoples of the Indian Ocean Rim. I have been asked to provide some guiding comments on the viability of this.

Whilst I think the concept is viable, there are some key sensitivities which will need to be navigated for it to be successful. These are outlined below.

How these are resolved will depend on what approach the MVAWA Artistic Director or curatorial team take to the idea of 'Indigenous'. Whilst the overall approach is obviously outside the scope of this report, from my perspective I think a framework of 'intercultural' rather than 'Indigenous' may be a more productive and workable approach in relation to Indonesia.

#### Different definitions

Australia and Indonesia have very different concepts of 'Indigenous People', due largely to their divergent colonial histories.

In Australia, 'Indigenous People' is used to describe First Nation people; that is, people who are descendants of the societies which inhabited Australia prior to British colonisation. The descendants of these British colonising communities remain here today and social, cultural and civic systems derived from Europe dominate.

By contrast, Indonesia successfully rejected Dutch colonisation in 1945. The dominant majority population are people who have cultural and ancestral continuity with the Indonesian archipelago.

The social, cultural and (to a lesser extent) civic systems are derived from the breadth of cultures which are 'Indigenous' to the archipelago. In this sense, the majority of Indonesians are 'Indigenous' and certainly many self identify as such.

For a collaboration between the Indigenous Peoples of Indonesia and Australia to be successful, MVAWA may need to use different language to identify which communities in Indonesia MVAWA would like to collaborate with. This is not just a simple variation in language: the differing colonial contexts (Australia colonial majority, Indonesia former colonized majority) have generated very different societies in which customary cultural knowledge, practice and language occupy different positions.

The following concepts may be useful starting points:

- *masyarakat adat* "communities governed by custom"
- *komunitas adat terpencil* "geographically isolated Indigenous communities"

Whilst these concepts are useful in Indonesia, there are obvious tensions between these and contemporary Australian notions of 'Aboriginality'. Again, these derive from the very different colonial context of each country.

### Political sensitivity and opportunities

Until recently, although Indonesia was a signatory to the UN Declaration on the Rights of Indigenous Peoples (UNDRIP), the official position was that the concept of Indigenous peoples did not apply in Indonesia as almost all Indonesians (with the exception of the ethnic Chinese) are Indigenous.

The recognition of the right of Indigenous people and communities in Indonesia is a currently an area of rapid change. Key developments are:

**2011** Indonesian government makes a public commitment to recognise, respect and protect customary rights of people who live in and around Indonesia's forests.

**2013** The Constitutional Court affirms the Constitutional Rights of Indigenous Peoples to their land and territories including their collective rights over customary forest.

**2014** Joko Widodo is the first ever presidential candidate to be endorsed by the national indigenous peoples' organisation AMAN, having committed to implementing reforms arising from the Constitutional Court's 2013 finding. He is successfully elected.

Whilst there are promising developments, this remains a sensitive issue. Of particular note for this MVAWA, some proponents of West Papuan Independence have used idea of the rights of Indigenous peoples to advocate for change. This is a delicate space for any project aligned with an Australian government body.

### Potential partners

For organisations focus on the rights of Indigenous people in Indonesia:

- National Indigenous Peoples' Organisation, AMAN (Aliansi Masyarakat Adat Nusantara; Indigenous Peoples Alliance of the Archipelago): <http://www.aman.or.id/>
- Forest Peoples Programme: <http://www.forestpeoples.org/>

For arts organisations who may have the expertise to partner to facilitate this kind of collaboration:

- *Rumah Seni Cemeti (Cemeti Art House)*: long operating gallery, frequent Asialink hosts, strong program of international and local collaborations and residencies.
- *KUNCI Cultural Studies Centre*: Independent research organisation with strong networks and relationships with various international NGO and clients..
- *ICAN (Indonesian Contemporary Arts Network)*: Visual arts focused, do projects, research and education.
- *IVVA (Indonesian Visual Arts Archive)*: Focused on archive, collections management, documentation and research.

## References

1. Note that at the time of writing there has been a legislative change which removes the direct election of political leaders at local and regional level. This has been widely criticized incountry and internationally and attempts are being made to overturn it.
2. Australian Bureau of Statistics Release 4102.0 *Australian Social Trends* 2010.
3. *Australian Attitudes towards Indonesia*, Newspoll report commissioned by DFAT, 2013.
4. *Australia in the Asian Century*, White Paper, October 2012
5. <http://www.dfat.gov.au/publications/australianattitudetowardsindonesia/>
6. In common with Australia, Indonesia export and import laws, can be somewhat idiosyncratic; working with an Indonesian entity will greatly facilitate the bureaucratic process. These processes can be obtuse, time consuming and (if mishandled) expensive (eg. imported goods attract a 100% import tax, which may be applied to artworks being returned if not properly documented).

# AFRICA

Africa Feasibility report for an Indian Ocean Visual Arts Festival

Prepared by the Visual Arts Network of South Africa (VANSA) October 2014

## 1. Executive Summary

The Key intention of the feasibility study has been to ascertain the feasibility of the involvement of Africa in an Indian Ocean Rim Visual Arts Festival in terms of motivations, art works, infrastructure and funding.

The feasibility study has been conducted largely through desktop research and some interviews towards which countries, how and who could be involved in such a festival. It was found that very little information is available on the infrastructural capabilities of most African Countries' visual arts sector. But that there are key points of support and development through which relations could be formed.

Four key countries have been identified as having significant Indian Ocean connection to one another and to other parts of the rim – including Australia. These are South Africa, Mozambique, Tanzania and Kenya. Through these countries links can be made to Australia, India and significant migration patterns across south Asia.

Two key themes have emerged out of these country connections – that of shared Rock Art Research in South Africa, Kenya and Western Australia; as well as South Indian migration across the Indian Ocean Rim through photography archives. These thematics would enable a novel and important narrative around the historical globalization of these countries and the interconnectedness of how each country's societies have developed.

Within these countries it is thought that an Indian Ocean Rim Festival of this nature would have significant impact on small and underdeveloped arts sectors, and that localized exhibitions would be vital and imperative for such a festival to be meaningful within the African continent. There are core institutional connections to be made that may enable ongoing collaboration and long-term joint development of these industries.

Logistically any exhibition work would need to be managed from South Africa as a base due to the infrastructural and skilled expertise available in South Africa. From South Africa a number of potential funding opportunities have also been identified.

## 2. Key Recommendations

1. The recommended countries for inclusion in the Africa section of the Indian Ocean Rim Visual Arts Festival are South Africa, Mozambique, Tanzania and Kenya
2. Visual Arts Visibility and discourse within these countries is essential to the programme and has potential for significant impact in the local context.
3. Two key themes to focus on:
  - a. Tanzania – Mozambique – South Africa – Australia link (photography archives)
  - b. Rock Art in South African – Kenya – Australia
4. Important to emphasize globalized connections and historical ties that have shaped each country in relation to one another.
5. South Africa to be the central organizing point for the continent due to higher levels of expertise than other parts of the continent

6. Key to the success and ongoing influence of and Indian Ocean Rim Visual Arts festival would be the connecting, collaborating and showcasing of different institutional partners.
7. In order to ensure Australian international (DFAT) support – the time frame of within head of the Indian Ocean Rim Association is of vital importance – and may have significant impact on financial and political support. That said there is a clear opportunity for DFAT to take on more cultural programming as this has been lacking in the past.

### 3. Research Methodology

#### Targets

Key targets for the feasibility report were as follows:

- To ascertain interest potential countries on the Indian Ocean Rim within the African continent that would be ideal for involvement in the project. On the basis of:
  - ▶ Existing Visual Arts Practice and Infrastructure
  - ▶ Shared interests – conceptual connections to Australia and other countries on the Indian Ocean Rim for stronger curatorial connection
  - ▶ Novel themes that have otherwise been underdeveloped or unexplored
- To measure potential interest from local audiences and the arts community
- To test potential infrastructural support in these countries
- To test potential funding sources in these countries

#### Measurements

- Interviews with key potential players
- Literature review of country connections
- Literature review of country arts practice
- Data analysis of international connections and formal relations

#### Approach

Interviews were conducted with a number of key people involved in Indian Ocean Rim work – within South Africa these were primarily face to face interviews or by phone. Internationally interviews were done through email. Individuals interviewed include:

- Isabel Hofmeyr CISA, Senior Professor (South Africa)
- Michael Titlestad, Wits
- Lindy Stiebell, UKZN (South Africa)
- Sharad Chari, Wits (South Africa)
- Clare Anderson, Leicester (United Kingdom)
- Samia Khatun, UniMelb (Australia)
- Heloise Finch-Boyer, National Maritime Museum (United Kingdom)

- Suvendrini Perera, Curtin University (Australia)
- Pamila Gupta, Wits (South Africa)
- Steven Sack, Origins Museum (South Africa)
- Maryline Gachoya, DFAT Nairobi (Kenya and Tanzania)
- Yasmina Hosanoo, DFAT Port Louis (Mauritius)
- Lydia Charlie, National Arts Council (Seychelles)
- Pamela Currie, DFAT Pretoria (South Africa and Mozambique)
- Anna Heibich, Curtin University (Australia)

Desktop research was also conducted into the state of arts industries in the various countries to ascertain the structural potential to engage a project such as this. It was found that very little information is available on this. However some content was ascertained through previous VANSAs research, UNESCO reports and some others. Further Desktop research was done into various artist and archives within these countries that might be appropriate for showcasing in such a festival.

Finally desktop research was conducted into contemporary academic research into Indian Ocean Rim themes as primarily, Indian Ocean content is being dealt with in literary and Social Sciences – very little has been done in the Visual Arts.

#### **4. Key country connections**

The recommended countries for inclusion in the Africa section of the Indian Ocean Rim Visual Arts Festival are as follows:

- South Africa
- Mozambique
- Tanzania
- Kenya

Overall Visual Arts production across these countries is largely by artists not trained within a formal environment, and largely dominated by crafts and tourism. A few key organisations and galleries play a major role in the development of the visual arts in these countries – however formalized, wide spread research into the current state of the visual arts in these countries is largely difficult to come by. Much of this report therefore focuses on already existing knowledge, established connections and more easily coordinated organisations and artists.

Overall the possibilities of an Indian Ocean Rim Festival of Visual Arts is great within the African continent – and due to the nature of Arts Production on the continent has the potential to have a very significant impact on the visual arts sectors of the Key countries. The festival could, in some cases, provide key international exposure for the arts on the continent but also enable significant growth and impetus for cultural produces on the continent.

## 5. Understanding these key countries' arts and culture in context

### a. South Africa

#### *Strength of the sector*

South African has the most robust and structurally sophisticated visual arts economy on the continent, with an annual turnover of nearly AUD 200 million and a contribution of over AUD 100 million in added value to the national economy. The sector provides work and income for approximately 17 700 people in different capacities, 5 500 of these being full time or part time artists.<sup>1</sup>

Within this there is a wide differentiation of arts practice – from the highly professional production, presentation and critical reception of highly experimental, critically engaged creative work (the so called 'contemporary visual arts'), through to more conventional work that uses traditional 'fine arts' media and subject matter (the so-called 'commercial visual arts'), and the more 'traditional' or cultural visual arts practice– often framed within a 'crafts' understanding.

At these multiple levels there is a range of demand and viable artists to consider in any collaborative or exchange process. There is also a diversity of organisations and companies to consider – largely dominated by commercial gallery practice with a less pronounced – but still important - state museum or state gallery role.

#### *Audiences<sup>2</sup>*

Visual arts audiences are not very large in number in the South African context – though evidence shows growth in this area. Only 1,2 million South African of all ages (2% of the total population of the country) visit arts institutions such as galleries and museums annually, with the likelihood of some duplications in these visitor numbers. By comparison a 2002 report on the visual arts in Australia indicated attendance of 6,5 million at 22% of the adult population. This can largely be attributed to the a popular conception of the arts as elitist, as well as continued geographic and social focuses of most arts institutions being within more wealthy and elitist interests. Further, the lack of arts education or social accessibility across the board increases the general lack of connection between art galleries, museums and organisations with the bulk of the public.

#### *International Exposure and Exchange*

Contrary to its local size, the South African professional arts sector has high international visibility with a select number of artists receiving significant international recognition and strong sales. This is limited to the 'contemporary arts' gallery sector and features a small sector of the artist's population. Regardless it has resulted in high visibility for South African arts throughout the world relative to the size of the industry.

### b. Mozambique

#### *Strength of the sector*

Mozambique's arts sector is largely fragmented and uncoordinated. There are a few core organisations, and the national gallery, that serve as the core points for artistic production and development. These are concentrated in the Capital, Maputo. Statistics are not currently available for the numbers of artists and arts organizations within the country.

### *Audiences*

Due to significantly few viewing spaces for the arts in Mozambique as well as the expected social factors that make arts relatively alien to most African publics, audience numbers can be deduced to be very low in Mozambique. However no official numbers currently exist

### *International Exposure and Exchange*

A few key artists and organisations have enjoyed international exposure. The Photo Fiesta and a number of other international arts festivals have also encouraged exchange between Mozambique and other countries. This is again focused in Maputo with little to no international arts exposure in other areas of Mozambique.

## **c. Tanzania**

### *Strength of the sector*

The Tanzanian art sector is significantly craft and tourism focused with little to no 'contemporary arts' practice currently active in Tanzania.<sup>3</sup> Apart from a few 'commercial' gallery spaces, there exist very few spaces to formally present art within the Tanzanian context. Particularly within the Zanzibar context – much tourism art around photography and post card street sales exists. However this has not been in any way formalized.

### *Audiences*

No information exists for this – it is the researcher's speculation that of the four key countries in this report, Tanzania has the lowest audience numbers and frequency.

### *International Exposure and Exchange*

While other parts of the creative sector of Tanzania, such as music, have received some international acclaim – visual arts has had almost none. There is some international knowledge of the Zanzibar context – and some of the heritage content there. However, again, this functions largely within a tourism understanding.

## **d. Kenya**

### *Strength of the sector*

The Kenyan visual arts sector is dominated by a few key organisations – Kuona trust most notably – that have done a significant amount of work in developing the arts sector there. Many of these organisations work across arts disciplines – in theatre, dance, music and visual arts. There are a number of wider programmes around tourist and cultural art as well (referred to as Jua Kali). Little connection has been made, however, between the visual arts and the TARA rock art centre. A lot of potential exists here. A recent UNESCO study into the state of the creative industries in Kenya has yielded some interesting results as regards the challenges to creative practice in Kenya, it gives very little quantitative understanding of the currently nature of the industry. It does however indicate that "the results of the study show that the most dominant sector [of the different disciplines of performance, heritage, Digital, ICT and books] is Visual Arts, Crafts and Design, operating at the range of 30% of creative industry activities."<sup>4</sup>



## *Audiences*

Audience numbers are not currently available for public museums and galleries or for private galleries. The support for organisations such as Kuona and Centre for Contemporary Art in East Africa is quite strong from the existing arts community. However broader public involvement is still low.<sup>5</sup>

## *International Exposure and Exchange*

A small number of artists in Kenya have been exposed to international programming and exchange. However this is largely low. International exposure for the visual arts is largely limited to Nairobi.

## **6. Australia's relationships with key countries' arts and culture industries**

Overall, Australian arts organisations and the Australian High Commission has had a very low involvement in Cultural production across the various countries. A few key projects stand out that have included 20 years of Democracy photography exhibition in South Africa (featuring Australia's role in the anti-apartheid movement), Shared Sky exhibition at the John Curtin Gallery as well as a number of private gallery connections of artists from other parts of the world within Australia.

However, major arts projects on any large scale between Australia and the African continent do not have any precedence. Current relations between the High Commissions based in Pretoria (South Africa – and Mozambique) and Nairobi (Kenya – and Tanzania) have focused largely on developmental programming and economic relationships. A reading of bilateral agreements with all of these countries, as well as the Southern African Development Community (SADC – a regional political body) indicates a focus on Democracy, human development, and trade. Little to no mention is made regarding cultural exchange and sharing – with very little recognition of our culturally entwined histories.

This is largely lead by Australia's Public Diplomacy Strategy – led by the Canberra office and in relation to which every high commission derives its programming. While trade, democracy and development are core point in the Public Diplomacy Strategy; point 2 point directly to "Underline Australia's deep engagement with the Indo-Pacific region".<sup>6</sup> This should indicate direct possibilities for greater cultural sharing in this regard. However, this emphasis may not remain post the current framework of this edition of the Public Diplomacy Strategy, which is 2014 – 2016, as Australia will no longer head up the Indian Ocean Rim Association. This serves as a relatively short window of opportunity to encourage international pressure for cultural exchange across the Indian Ocean Rim.

## **7. A cross connected History – Australia – South Africa – Mozambique – Tanzania – Kenya**

Australia, South Africa, Mozambique, Tanzania and Kenya have undeniable connections to one another – sometimes directly and often through other Indian Ocean historical ties. South Africa is connected to Australia historically through a common colonizer and a continued commonwealth connection. Part of this connection is also the historic penal island system of the British that means that prisoners were often stationed on Robben Island (Nelson Mandela's prison for almost 27 years) and then moved on to the Australian prison system. More contemporarily, high numbers of South African migration and emigration to Australia retain social and cultural ties between the two countries.

Some connections exist from before it could be counted – through the origins of man and the origins of visual art – rock paintings. South Africa has always been closely related to Mozambique through a direct border, ancient trade ties through the historical iron-age civilizations (and within the colonial era, via the port of Laurencio Marques and recently, South Africa has seen high migrant worker movement across the border). Much of the movement of prehistoric man can be tracked travelling up the east African coast from South Africa. Core to this connection is the world class centres of study into early man, The Origins Centre in Johannesburg, TARA in Nairobi, and The Rock Art Centre in Australia.

Connecting all these places to one another is also the Indian and South Asian movement of peoples across the world – and to all these countries. Indian, Bangladeshi, Goan and particularly Gujarati labourers and traders have moved throughout the world and now account for significant populations in South Africa especially, but also Kenya and Tanzania and notable population numbers in Mozambique and Australia. These have resulted in a number of cultural connections including the visual. Interestingly, core connections exist in both historical photography archives and contemporary artistic photography.

Key to the range of projects here would be enabling audiences in all 5 countries to connect with the globalized history of the world and the ways in which our countries connect. There is high potential for a strongly educational outcome of these exchanges for peoples within every country.

#### **8. Suggested approach for African involvement in the Indian Ocean Rim Visual Arts Festival**

From the said connections above two key themes seem very viable:

1. Traditional arts, originating populations and Rock Arts – with a high potential for significant institutional exchange across these three countries.
2. Contemporary and archival photography reflecting on Indian connections across the 5 countries – and a direct connection to archival organisations in all four countries as well as the more contemporary work of Ricardo Rangel through the Ricardo Rangel Foundation.

Further, this process would need to function in multiple sites. While the sharing of work across South Africa and Australia is relatively logistically manageable. It is key that work be shown in Mozambique, Tanzania and Kenya in order to be fully collaborative and exchange driven. As stated previously, a festival of this scale, quality and complexity of ideas would have ground breaking implications in many of the contexts – and therefore travelling of work would be of the utmost importance.

Infrastructural there would be a few key partners

- The three rock art centers
- The national archives of multiple countries – and potentially private archives (some of which have been identified)
- The Ricardo Rangel Foundation
- The Centre for Indian Studies in South Africa (CISA) (the only major centre for Indian Ocean Studies on mainland Africa)
- The Australian High Commissions in Nairobi and Johannesburg and the Department of Foreign Affairs and Trade in Australia.

There are also other interested parties who could take part in the overall programme and have already expressed interest. This includes parties in the UK and in France.

CISA would be a key partner in this programming as it includes a number of internationally recognized experts in Indian Ocean Studies – all of whom have some level of Africa focus. Further CISA would be in a position to add to the content of the festival from a literary, academic and more public discourse perspective.

Within the South African visual arts context a number of mechanisms exist to enable such a programme – this includes logistical support, Indian Ocean Expertise and a number of interested institutions. This includes the potential and already existing experience of major international exhibitions. This includes:

- **The Joburg Art Fair**  
An international Art Fair that has increasingly included the involvement of galleries from across the continent including Mozambique. This includes the travel of art works, major public relations campaigns and the management of audiences over a three-day period of up to 5000 people. The Joburg Art Fair is managed by a private company, Art Logic.
- **ART WEEK JOBURG**  
A localized festival that coordinates already existing structures and manages complex relations between various levels of arts organisations. Managing a weeklong programme with audiences of up to 3000 people and 50 different galleries and organisations. ART WEEK JOBURG is managed by a non-profit organization, VANSa.

#### **Rise and Fall of Apartheid.**

A Ford Foundation funded mega-exhibition with internationally acclaimed curator Okwui Enwezor – initially developed in the United States and shown at the ICP, it travelled to numerous major art museums in Europe. While not initially produced in South Africa, it travelled to South Africa in 2013/2014 and the logistics of the mega-exhibition were managed by Biecc, a private arts logistics company and Fine Art Logistics, another private logistics company.

There are a number of other infrastructural support and experience networks that would make South Africa the viable on-continent management country from which facilitation of the other countries would likely happen. This array of skills is not available in other countries on the continent.

Overall interest from various African partners has been very high, and enthusiasm for the programme is very high. An international conference – Indian Ocean Energies – is also due to be held in mid 2015 in Johannesburg, for which an invitation has been extended to include such a Visual Arts Festival or potentially a smaller exhibition.

### **9. Potential in-country support for enabling an Indian Ocean Rim Visual Arts Festival**

#### **Within Mozambique, Tanzania and Kenya**

Very little financial in-country support exists within these countries for such a festival. Primarily financial support would need to be canvassed from international representatives in these countries, potentially including the Indonesian, Indian, South African and certainly Australian foreign missions in these countries.

However, political support can almost certainly be garnered from the various countries and their arts ministries. While not necessarily for direct benefit – in the cases of customs for travel of artworks, visa needs and other such logistical issues, state support is vital.

## Within South Africa

While South Africa is in a stronger position for visual arts funding – this would need to be managed through specific state bodies and possibly private institutions within a long lead-time and is certainly not guaranteed. However, as with the other countries, political support is vital in enabling South African funds toward the exhibition. Should such a festival happen within the South African tenure of leadership of the Indian Ocean Rim Association the feasibility of this is increased – there is precedence for such a process in the! Kauru exhibition, which is an annual SADC exhibition (however it only happens in South Africa).

As regards business, a number of influential Mozambican and Indian businesses operate within South Africa and may be potential funding bases, likewise for multinational corporations that work in these countries and possibly also in Australia. Corporate sponsorship in South Africa happens in two key ways;

1. Publicity Funds – this is for public events that may improve the public image of the company or ensure them significant public visibility (this is rarely the case with the visual arts due to small audience numbers), and
2. Corporate Social Investment (CSI) – Companies that earn over a certain threshold are mandated to spend a percentage of their profits on social responsibility efforts. There are three primary areas in which CSI funds are spent; housing, healthcare and education. However there are a few that have some funds towards the arts.

Previous support for Indian Ocean Programming within South Africa has come from the Indian Consulate based in Pretoria. This has not been of large amounts but may be more significant within a wider programme in various national contexts.

Much of the funding would also be determined by the nature of potential partnerships. Some funds can be garnered through academic partnerships – though not in significant amounts.

## References

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3. Culture and Creative Industries in Tanzania, UNESCO Tanzania and Imruh Bakari. 2012
4. Unearthing the Gems of Culture: Mapping Exercise of Creative and Cultural Industries in Kenya, African Cultural Regeneration Institute and UNESCO. 2012
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## SECTION FOUR - EXPERIMENTAL ARTS

### AUDIT

#### What is Experimental Art?

The term 'Experimental Arts' necessarily has a fluid definition. It encompasses the concept of practices and expressions that have not yet come to exist or be known in the realm of what can be done. It refers to more than technological advances and applications but also materials, methods of practice, and new concepts or relational positions.

The Australia Council for the Arts notes that Experimental Arts can extend to art/science research collaborations, bio art, live art and incorporate social engagement and emergent cultural issues as well as new technologies.

#### Context and future of Experimental Arts

##### Wicked Problems

The 21st century can be characterised as a period of great complexity and uncertainty. We now face large-scale social and environmental concerns made up of complex, interdependent variables.

'Wicked problems' such as urban sustainability and climate change cannot be addressed by science alone. The search for optimal solutions requires trans-disciplinary collaboration and multiple perspectives. The interaction of art, science, industry and society is now embraced as an essential component of innovation and invention, and as a way to explore, envision and critique possible futures.

##### Technology and Social Media

The 21st century has seen rapid advancements in science and technology. These technological advances have increasingly enabled social engagement through the development of social media platforms, data live streaming and the equipping of significant proportions of the Australia population with mobile media devices.

The instant, global connectivity of Web 2.0 has created a new participatory cultural landscape, where everyone, within certain parameters can not only download but upload.

The Internet has become a decentralised space for the sharing of information and ideas. Because of user-generated content and participatory social media platforms, audiences can no longer be dictated to as passive receivers.

Mass participation is increasingly redefining arts practices and experiences.<sup>1</sup> Through digital and interactive media and communication technology audiences can play an active role in the construction of an artwork's meaning, or even the artwork itself.

Cultural events are increasingly experimenting with facilitating shared experience-making by integrating social media or live art-making processes, such as having artists or presenters respond to ideas, questions and expressions through Twitter or Facebook tags. Others yet are integrating photography and recordings from guests into live events.

Australia is particularly well placed in being at the visual arts forefront in terms of integrating new technologies in arts practice, as a nation that has established itself to be one of fast adoption of new technologies, both in professional and personal contexts. This environment of fast adaptation suggests that Experimental Arts has a potentially ripe context to develop in.

## Experimental arts practices

Our contemporary world is increasingly made of simulations that inform our sense of reality.

Experimental art generally involves a collaborative approach which can be realised through a trans-disciplinary approach, such as science and technology with art. Experimental art is process-driven rather than goal-oriented. It is not defined by its representational forms but rather by its methodologies and intentions.

That being said, Experimental Arts often use non-traditional forms and new technologies and capabilities.

Experimental arts practices may include live arts, bio art, art and medical science, art and technology, sound art, immersive theatre, socially engaged practice, robotics and experimental curatorial practices.

Experimental arts are often experiential, multi-sensory, participatory, immersive, and interactive.<sup>2</sup>

Participation and engagement in arts experiences is becoming normal, through high accessibility of mobile digital devices. Just as personal devices have become accessible and affordable, they have also become artificial extensions of human form and skill, and facilitators for artificial expression, observation, interaction and collaboration.

As audiences become more accustomed to being a part of their visual cultural experiences and develop enhanced visual understanding, artists have been able to push artistic experiences further with science-based tools.

When scientific fields advance, the related tools become more accessible to arts creators and their intended audiences whilst, conversely, leading to further advances in the sciences themselves due to a nurtured appetite from the public and ideation led by artistic pursuit.

## Trans-disciplinary Approach

An emerging hybrid community of artists, scientists, engineers, designers, hackers and audiences are producing research and products that could only occur with a trans-disciplinary approach.

The skills necessary for the execution of visual arts include creativity, objectivity, spatial reasoning, observational acuity, and perseverance. These are all also key skills in science and combining the two can have transformative effects ranging from enhanced thinking, innovation, outcomes and boundary-defying progress.

It is increasingly understood that artists exploring technology and sciences often do so in adaptive and responsive ways that scientists and technologists may not have the capacity or the freedom to do. This is particularly observable in the following examples of recent electronic and biological arts developments:

### *Stelarc*

Stelarc's biohacking projects have advanced research and understanding in physical modification and adaptability, unfettered by the highly regulated scientific industry. Stelarc, one of a growing body of experimental transhumanist artists, has blurred the lines between body, art and science. Stelarc's third ear exemplifies the integration of wireless technology, microchip technology and medical manipulation where audiences across the world can listen to what the ear is hearing via internet-connected devices.



### *Oculus Rift*

Another example is the largely crowd funded Oculus Rift, ostensibly designed to revolutionise the experience of video games. It was initially an attempt to devise a Virtual Reality games headset that was more affordable and therefore accessible.

Part of the development phase included early releases to enable developers to create gaming content, which has seen unexpected various forays into fields such as psychologically designed immersive experiences and creation of alternative Virtual Reality devices.

Researchers now speculate that Virtual Reality will lead to improved therapeutic methods for amputees and victims of brain damage, and advances in long distance robotic control, medical intervention and education, psychological treatments and contextualised skills training.

Experimental Arts, in the current context, could possibly deliver its greatest value in its encouragement of thinking differently, combining aesthetic design with the knowledge, values, and perspectives afforded by other fields and emerging cultures.

As artists expand their explorations into biological, electronic, and technological fields, they enjoy a capacity to expand upon the tools and materials in ground-breaking and game changing ways. The interplay between science, technology and arts has led and will continue to lead multidirectional experimentation and innovation.

Experimental Arts has the potential to drive content and practice diversity and creative capacity as well as industrial innovation in an integrative and future-oriented manner. Art, the practice and the work, has a cultural value. Experimental arts can lead the way forward for new discourses and inform our evolving cultural and organic experience.

## **Experimental Arts in Western Australia**

### **SymbioticA**

Located at UWA, SymbioticA is a world-renowned research laboratory that explores the convergence of life science, biotechnology, society and the arts. SymbioticA provides an arena for transdisciplinary research by hosting residents, workshops, exhibitions, seminars, and symposiums. This program promotes "new means of artistic inquiry, one in which artists actively use the tools and technologies of science, not just to comment about them, but also to explore their possibilities".

SymbioticA's research includes:

- Identifying and developing new materials and subjects for artistic manipulation
- Researching strategies and implications of presenting living-art in different contexts
- Developing technologies and protocols as artistic tool kits.<sup>3</sup>

SymbioticA was the winner of the 2007 inaugural Golden Nica for Hybrid Arts in the Prix Ars Electronica.

### **Stelarc**

Stelarc's work focuses heavily on extending the capabilities of the human body. He has worked with a variety of technologies, both mechanical and biological, to exceed the "natural" limits of the body.

Stelarc's performances often involve robotics or other relatively modern technology integrated with his body. In 26 different performances he has suspended himself in

flesh hook suspension, often with one of his robotic inventions integrated. His last suspension performance was held in Melbourne in March 2012.

In another performance he allowed his body to be controlled remotely by electronic muscle stimulators connected to the Internet. He has also performed with a robotic third arm, and a pneumatic spider-like six-legged walking machine which sits the user in the centre of the legs and allows them to control the machine through arm gestures.

In 2007, Stelarc had a cell-cultivated ear surgically attached to his left arm.

In 2010 Stelarc received the prestigious Ars Electronica Golden Nica in the category "Hybrid Art", Linz, Austria.

He is currently furthering his research at Curtin University in Western Australia.

### Alternate Anatomies Lab

The Alternate Anatomies Lab is an initiative of the School of Design and Art (SoDA) at Curtin University. It is an interdisciplinary laboratory that conducts international research and "interrogates the aesthetics, the ethics and the engineering of prosthetics, robotics and virtual systems".<sup>4</sup> Social and philosophical issues such as the post-modern condition, post-humanism, identity, embodiment and agency are examined through projects involving biomechanics and biomimicry.

The facilities at the lab include a 16 micro resolution 3D printer, 3D scanners, 6K video equipment and editing facilities. The Alternate Anatomies Lab also uses the Curtin HIVE (Hub for Immersive Visualisation and eResearch) for data visualisation, virtualisation and simulation.

The Alternate Anatomies Lab collaborates with such disciplines as Architecture, Computer Science, Engineering, Health Sciences and Humanities to explore unexpected and multipurpose possibilities.

### CASE STUDY - Biennale of Electronic Arts Perth (BEAP) 2002-2007

Established in 2002, the Biennale of Electronic Arts Perth (BEAP) was developed by its founding Director Paul Thomas (co-ordinator of the Studio for Electronic Arts) in collaboration with the John Curtin Gallery, Curtin University of Technology.

It was established to become the premier electronic arts event in Australia, dedicated to the promotion and presentation of all aspects of the electronic arts, practice and culture and was the only Electronic Arts Biennale in the Southern Hemisphere. The event involved theorists and practitioners in the field of developing electronic technologies.

BEAP developed significant partnerships with the John Curtin Gallery and the Studio for Electronic Arts at Curtin University of Technology, SymbioticA at the University of Western Australia, and Central TAFE Institute of Technology.

### 2002

A voluntary curatorial team developed the first program under the theme of "LOCUS", the place where it is believed consciousness exist.

It was staged from 31st July – 15th September 2002

BEAP incorporated a series of international exhibitions, conferences, symposia and forums presenting the theoretical, cultural and philosophical basis of electronic arts practice, creating a platform for critical interrogations of concerns filtered through events.



BEAP 2002 LOCUS presented three thematic exhibitions featuring 36 international artists, and five international conferences featuring a program of over 80 international speakers.

## 2004

In 2004, the Festival was themed "Same Different". The Core Festival was staged from 2–16 September 2004 and the Public Program from 27 August–12 December 2004.

The Biennale involved the presentation of:

- five major thematic exhibitions
- associated exhibitions and screenings
- 450 artworks
- over 100 Australian and international artists public and education programs
- five thematic conferences, featuring 34 high profile international speakers
- 100 conference presentations
- four associated industry conferences, including an Austrade Seminar and Workshop
- workshops
- 46 international artists from USA, Canada, Germany, Finland, United Kingdom, Portugal, Japan, Slovenia, Jamaica, The Netherlands and Bulgaria

Some 30,000 people from around Australia and overseas attended the event.

The 2004 event nearly tripled the output of the inaugural Biennale and became part of the Visual Arts and Crafts Strategy as a key arts organisation

International funding support for the event came from:

- The Mondriaan Foundation, The Netherlands
- Canada Council for the Arts and the Conseil des arts et des lettres du Québec, Canada
- Hallam University, UK
- The Fund for US Artists at International Festivals, a public-private partnership of the National Endowment for the Arts, the US Department of State and the Rockefeller Foundation administered by Arts International, USA
- The Doris Duke Charitable Foundation, USA
- The Ohio State University, USA

## EventsCorp Survey

EventsCorp conducted an audience survey.

Audience demographics revealed:

- Perth metropolitan area: 53%
- Interstate: 25.5%
- International: 20%

The international visitors came from the UK, Finland, USA, Canada, Germany, France, Slovenia and The Netherlands.

Age range was as follows:

- 35-44: 42.4%
- 25-34: 35.3%
- 45-54: 14%

The balance included the youth audience and the over 55's.

77% of the audience members stated they were 'very satisfied with their experience of BEAP' and 18.5% 'satisfied' and 96.6% of the visitors stated they would attend again.

The first two festivals exhibited a total of 491 artworks, 51 workshops and 11 conferences, which were attended by more than 42,000 discrete visitors. The second Biennale doubled the program output and nearly tripled the media coverage of the first.

The festivals incorporated a broad program of benchmark exhibitions, industry conferences, screenings of moving image content, 24 hour Internet hosted events, thematic workshops, public forums and specially commissioned artworks by local artists.

## 2005

In 2005 some stakeholders' expressed a need for BEAP to be incorporated. On 1 August 2005, BEAP became an independent, non-profit organisation governed by a constitution under the laws of the State Government of Western Australia.

It received seed funding from the Commonwealth Government through its Visual Arts and Craft Strategy in support for the interim period and the appointment of Paul Thomas as the Artistic Director of BEAP 2007. He commenced work in August with the responsibility for devising a broad program of exhibitions, conferences and public events.

In September Antioanetta Ivanova took up the executive role of Producer and General Manager of BEAP.

In addition BEAP worked with the Australia Council for the Arts and the Department for Culture and the Arts, through ArtsWA on a tripartite funding agreement which was to commence in 2006.

BEAP was dedicated to supporting the ongoing professional development and promotion of Western Australian artists working in the electronic arts space.

In 2005 the BEAPworks exhibition opened 11 February 2005 at the John Curtin Gallery. It featured the work of Perth based artists - Mark Cypher, Cat Hope, Jo Law, Cameron Merton with Yvette Merton, Nina Sellars with Iain Sweetman, and Cynthia Verspaget. A \$10,000 contribution to the cost of developing each of the six artworks was made by the State and Australian Governments through the Visual Arts and Craft Strategy

BEAP moved from Curtin University to the Innovation Centre at Technology Park in Bentley. Much of 2005 was focused on setting up a strong foundation for the organisation and developing a comprehensive Strategic Plan.

## 2006

The 2006 BEAPworks Exhibition was staged from 21 July- 15 September 2006.

## 2007

From 10-23 September 2007, the 3rd Biennale of Electronic Arts Perth (BEAP 07) presented exhibitions, conferences, workshops and performances exploring the theme of 'stillness'.

It was stated that by producing the next event out a year from its biennial schedule, BEAP was signposting that its future as a newly incorporated organization was given the necessary time, management and resources to realise an even bigger and better Biennale. Considerable efforts had been made to ensure the timing of the next BEAP is the most appropriate for potential participants, hosts and sponsors.

BEAP developed production partnerships with most of Perth's contemporary arts institutions including:

- John Curtin Gallery
- Central Design Centre at Central TAFE
- Lawrence Wilson Art Gallery
- Spectrum Gallery
- The Bank
- Moors Building Contemporary Art Gallery
- Media-Space
- Tura New Music
- The Bakery Artrage Complex
- The Hellenic Centre

Three showcase exhibitions by BEAP's Presenting Partners - the John Curtin Gallery, the Perth Institute of Contemporary Arts and SymbioticA - featured works from Taiwan, Singapore, the USA, Canada, Austria, France, Germany, Poland and Australia. Most were seen in Australia for the first time.

At PICA two new works were exhibited including Ulf Langeinrich multi-level, immersive audiovisual experience, Waveform B and BORIS+NATASCHA Meditations series, which offered viewers a guided meditation of 21st century anxiety.

At Central TAFE Institute of Technology, two international conferences - CADE 07- Computers in Art and Design Education and Perth DAC- the 7th International Digital Arts and Culture Conference brought a list of global experts in the field of electronic arts examining the intersections between art, science and new technologies.

Satellite exhibitions included a group exhibition by WA artists at ECU's Spectrum Project space, and David Carson's 'Painted Sky' at Scitech.

The Bakery ARTRAGE complex hosted the Still, Living exhibition that explored biological systems. The exhibition featured work developed at SymbioticA by renowned artists such as ORLAN, Critical Art Ensemble and The Tissue Culture & Art Project among others. A more extensive collection of ORLAN's work in the Skin and Stone exhibition could be seen at the Holmes a Court Gallery.

The Bakery also hosted The BEAP Club offering a performance program in the evening.

#### *Post 2007*

Following the 2007 event, BEAP developed a number of issues which resulted in the transferring of the Australia Council funding to another event. This meant there were no further stagings of BEAP.

### **Desktop Research**

#### **Competitive Analysis - National**

*Experimenta - International Biennial of Media Art; Melbourne VIC/Touring; Dates Varying*  
Experimenta is a Melbourne based event that operates on a biennial model. Experimenta is not considered to be a "ground-breaking" event. It has a broad appeal. Experimenta appointed a new Artistic Director in 2014.

*Brisbane Experimental Arts Festival; Brisbane QLD; August*  
The Brisbane Experimental Arts Festival (BEAF), previously known as the Brisbane Emerging Arts Festival, has been running annually since 2010. This event has a predominantly state/local arts focus. It is a small-scale event and runs for 1 night each year.

*This Is Not Art (TiNA); Newcastle NSW; October*  
Operating since 1998, TiNA is an annual event which describes itself as "one of the nation's leading and contemporary arts festivals" with a focus on experimental and media art. The event runs for 4 days and focuses on local artists and creative practitioners.

*You Are Here (YAH); Canberra ACT; March*  
You Are Here is a festival of experimental and emerging arts based in Canberra. This event is small scale with a focus on local artists.

*The Light in Winter; Federation Square, Melbourne VIC; June*  
Running since 2007, The Light in Winter "brings together local and international artists for free events, performances and exhibitions, culminating in the Solstice Celebration on the Saturday closest to the true winter solstice".<sup>5</sup>

#### **Competitive Analysis – Asia Pacific**

*Jeju International Experimental Arts Festival (JIEAF); Korea; October*  
Formerly the Korea Experimental Arts Festival (KEAF), this event has been operating since 2002. This event has a very small online presence and it is difficult to find information about it. JIEAF seems to have little to no international reputation as a major experimental arts event.

*International Triennial of New Media Art; Mainland China; June/July*  
This event has been staged three times since 2008. Run by the National Art Museum of China (NAMOC), the International Triennial of New Media Art is described as a "prominent platform for a global presentation and theorization of cutting edge media artwork and state of development of art and technology under new cultural context."<sup>6</sup> The triennial has a good reputation in the international arts world and interest in the event is growing steadily. The 2014 event included a 1-day symposium involving artists, curators and scholars.

## Competitive Analysis – International

### *International Symposium on Electronic Arts (ISEA) – Dates Varying*

Formerly Inter-Society for the Electronic Arts, ISEA International was founded in the Netherlands in 1990. This organisation aims to “foster interdisciplinary academic discourse and exchange among culturally diverse organisations and individuals working with art, science and technology”.<sup>7</sup> ISEA International is the governing body of the annual International Symposium on Electronic Arts (ISEA). A new host city is selected for each ISEA and the symposium is supported by a range of exhibitions and events.

### *Ars Electronica – Early September*

Ars Electronica has been running since 1979. Held in Linz, Austria, the festival currently draws approximately 35,000 visitors each year.<sup>8</sup> Ars Electronica is considered the world’s leading media arts event. It is described as “a setting for experimentation, evaluation and reinvention, for the search for that which advances the betterment of human society”.<sup>9</sup> In addition to the annual festival, Ars Electronica includes a competition for the prestigious Prix Ars Electronica, a museum/art centre, and an on-going research and development program.

### *Transmediale – February*

Founded in 1988 as VideoFilmFest, Transmediale is an annual arts festival held in Berlin.<sup>10</sup> The event is concerned with exploring “new connections between art, culture and technology” through a program of exhibitions, conferences and performances.<sup>11</sup> Transmediale attracts approximately 20,000 visitors each year and has an international reputation as a leading media arts event.<sup>12</sup>

### *FILE (Electronic Language International Festival) – November/December*

FILE is an annual Brazilian new media arts festival that takes place in São Paulo. Running since 1999, this event “promotes exhibitions, workshops and gatherings that seek to investigate the appropriations of the technologic media in artistic accomplishments”.<sup>13</sup> The event is divided into several key areas including the international art prize FILE Prix Lux, the digital interactive public art project FILE PAI, FILE Symposia, FILE Exhibition and FILE Media Art.<sup>14</sup>

## Supportive Organisations – National

### *Australia Network for Art and Technology (ANAT)*

Founded in 1994, the Australian Network for Art and Technology “champions artistic excellence by supporting professional artists and fostering a culture of creative risk taking to enable artists to pursue creative research and realise groundbreaking artworks through experimentation and innovation across art science and technology”.<sup>15</sup> ANAT offers tools to help Australian artists through its workshop and residency programs.

### *Synapse*

Synapse is a joint initiative between ANAT and the Australia Council for the Arts established in 2003. Synapse encourages and supports creative and experimental collaborations between artists and scientists through residencies, fellowships and industry partnerships.

### *National Institute for Experimental Arts (NIEA)*

The National Institute for Experimental Arts (NIEA) is an initiative of the University of New South Wales. It is described as “Australia’s leading institute for experimental collaboration in art, science and emerging technologies”.<sup>16</sup> Through transdisciplinary labs and creative research programs, NIEA employs experimental methodologies to investigate pressing contemporary issues.

#### *Australian Experimental Art Foundation (AEAF)*

Founded in 1974, the Australian Experimental Art Foundation (AEAF) supports and promotes contemporary arts practices that are inter-disciplinary and research driven. The AEAF aims to expand the critical discourse of contemporary art and culture through its program of exhibitions, public talks, symposia, forums, publishing projects, and artist residencies.<sup>17</sup>

#### *dLux MediaArts*

dLux MediaArts is a an Australian screen and media art organisation which is concerned with developing, supporting and promoting digital media arts and culture. The activities of dLux MediaArts include "research into emerging technologies, curation and touring of media arts exhibitions and cross-sector partnership and skills development for arts practitioners and remote and disadvantaged communities".<sup>18</sup>

#### *Asialink Arts*

An initiative of the University of Melbourne, Asialink Arts (a division of the larger Asialink program) is concerned with developing opportunities for cultural exchange between Australia and Asia.<sup>19</sup> Asialink Arts operates several programs including touring exhibitions, artist residencies, writing programs, and public forums.

## **ANALYSIS**

The audit reveals several key points:

- There is currently no major international large-scale experimental art event.
- There are several international events which include some experimental art components. Ars Electronica, Transmediale, and FILE all mention experimentation in their event descriptions although all these events refer to themselves as being new media art events;
- There is significant interest around experimental arts nationally. This is evidenced by the growing number of small-scale experimental arts events and the number of experimental arts organisations in Australia, and Australia Council's Experimental Arts Funding.

## **Scope**

- Experimental art is forward-focused and cutting edge. It is concerned with new ideas and new creative approaches. Experimental arts raises, develops or investigates new practical capabilities/possibilities.
- An experimental arts event aligns cultural innovation with technological, scientific and resource-based innovation, emerging industries, and research and development. Experimental arts have the potential to develop industrial innovations and commercial applications.
- An experimental arts event offers substantial opportunities for engagement with the general public. Experimental arts projects often involve audience participation and interactivity. Audiences of all ages can interact with the work using smart phone technology. This increased public engagement afforded by experimental arts greatly contributes to arts institutions and venues being able to attract, entertain and engage new customers.

- Experimental art is concerned with the complex relationships involved in seeing, defining, framing, and responding to pressing contemporary issues and events.<sup>20</sup> Experimental arts explore issues that are relevant now and/or relevant to the future.
- Experimental arts have broader social implications. Experimental artists embrace ethical and social responsibility and seek solutions or responses to pressing real-world problems.

### Challenges associated with an Experimental Arts Festival

- Experimental art has the reputation of being overly theoretical and inaccessible to the general public.
- To succeed, an experimental arts event must achieve the highest level of critical respect in the international art community. This will require presenting work that may be controversial, complicated, or unappealing to a non-specialised audience.
- Funding presents a challenge for those engaged in experimental arts as quantifying and communicating the potential impact for something that has not been done before is obviously problematic.

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## SECTION FIVE - THE BIG IDEA

### AUDIT

A number of interviewees expressed a desire for the event to address the fabric of the city – for the city to become a landscape canvas. Examples were provided on how the Venice Biennale had become a part of the fabric of the city. The Biennale had developed strong influence, with its network of venues and satellite events.

The view was expressed that the city should be turned into a playground.

What was needed was something which would make people look at Perth in a different way.

Over the past decade many individuals, organisations, and institutions have realised significant installations of major works of art in Western Australia. Most are permanent and some are already iconic symbols for the state. The most well-known *Inside Australia* at Lake Ballard by Sir Antony Gormley was a commission by the Perth International Arts Festival. This group of fifty cast metal figures attracts growing numbers of visitors to the Goldfields region. In 2007 the artist gifted the work to the Government of Western Australia and images of this art installation are an integral part of the identity Western Australia projects to tourists and locals alike as part of Tourism WA's *Experience Extraordinary*.

Of even greater impact on tourism patterns in Western Australia is the Tree Top Walk near Walpole. This installation was developed as a result of the lateral thinking offered through an artistic collaboration between Western Australian artist David Jones and the architects Geoff Warn and Dick Donaldson.

As well in Perth there are now several major sculptural outdoor installations: *Ascalon* at St. George's Cathedral, *Grow your own* in Forrest Place, *Paper planes* along Adelaide Terrace, *Eliza* in Matilda Bay and most recently Jeppe Hein's *Water Labyrinth* also in Forrest Place. Indoors there are William Kentridge's *Shadow quartet* and Brian McKay's *Murals* at the Central Park building amongst numerous others.

During the same period there have been many temporary sculptural installations such as Jim Campbell's *Scattered Light* commissioned by PIAF 2013 in King's Park; works by internationally acclaimed artists Janet Cardiff, Jesper Just and numerous others at the John Curtin Gallery; William Kentridge's *The Refusal of Time* at PICA; as well as an outstanding array of local and international talent in the annual Sculpture by the Sea at Cottesloe.

The majority of these sculptural installations were funded and achieved as partnerships; the most successful have been the result of initiatives by organisations with expertise in the visual arts; PICA, PIAF, AGWA, Sculpture by the Sea. Some like Hein's *Water Labyrinth* began as an exhibition at PICA which captured the public imagination and ultimately through the City of Perth found a permanent home in Forrest Place.

Each of these works and the numerous others throughout the state engage viewers in a heightened awareness of their surroundings and provide unique insights that link people every day to some of the best art of our time. This engagement with works of art in situ is something Western Australia shares with many parts of Australia and the world. There are many outstanding examples of groups of sculptures permanently installed around the world. Gibbs Farm at Kaipara Harbour north of Auckland is privately funded and after twenty years is now home to more than 25 works. The Storm King arts Centre is widely celebrated as one of the world's leading sculpture parks, that has welcomed visitors from across the globe for fifty years. Located north



of New York City, in the Hudson Valley on 500-acre the landscape of fields, hills, and woodlands provides the setting more than 100 carefully sited sculptures created by some of the most acclaimed artists of our time.

A real game changer is the UC San Diego, Stuart Collection, and particularly Do Ho Suh's *Fallen Star* 2012. It was the eighteenth permanent sculpture commissioned by UCSD, a writer's cottage and garden cantilevered off the seventh floor of the Jacobs School of Engineering that transforms your perception of the whole university campus. Closer to home the McClelland Sculpture Park + Gallery, established in 1971 at Langwarrin on the Mornington Peninsula now has over 100 major outdoor sculptures which attract in excess of 130,000 visitors each year.

Temporary installations of works of art take many forms around the world, occur on a very regular basis and are generally well received by the public and provide international visibility for the organising/host city. These temporary installations range from single works such as the recent Jeff Koons *Split-Rocker*, 10 metre flower sculpture, half toy pony, half toy dinosaur installed in 2014 at Rockefeller Center; Mike and Doug Starn's *Big Bambú*, massive temporary structures assembled from bambu that have been presented on the roof of the MET in New York, as well as in Israel, Japan, and at the Venice Biennial; to more interactive community focused engagement through ongoing projects like *InSite* in San Diego and Tijuana and events like the Biennale of Sydney.

*Insite* is particularly informative as this twenty year old organisation takes three to five years to generate each event which presents approximately 25 installations. During the lead up to each *Insite* artist is invited to spend three months in the community interacting with local artists, incubating their ideas and ultimately realising very unique works like Krzysztof Wodiczko's *The Tijuana Projection* 2001. His projection on the Centro Cultural de Tijuana each night gave a public voice to marginalised Mexican working women. "These very young women (the overwhelming number are young women) work in ways we don't even imagine. Their situation is incomparably worse than anything I have tried to understand before. But I seem to be working with people who manage to survive and heal themselves to the point where they can take advantage of my projects to make another leap towards reconnecting with society." Krzysztof Wodiczko

What these major temporary and permanent sculptural installations share is their scale of ambition linked intimately to the civic scale of the realisation of each project. Whether that is the Tree Top Walk in Walpole, Jeff Koons' *Puppy* in front of the Museum of Contemporary Art at Circular Quay, Sydney or projections like the Tijuana Project on buildings the size of the Sydney Opera House which is also alive with images during the VIVID festival each year.

## ANALYSIS

Perth has a demonstrated capacity to develop collaboratively funded visual arts partnerships that realize both temporary and permanent installations of works of art. Organisations such as the John Curtin Gallery, the Perth Institute of Contemporary Art, and the Perth International Arts Festival have all demonstrated the organizational capacity to deliver projects of significance.

An opportunity exists to enrich the visual arts offering available to Western Australians and visitors to the state through a program of commissioning large scale installations of works of art. These can be either temporary or permanent. The permanent option would necessarily be developed over a longer time frame, but for example five major works could be realized within a decade. The permanent option might also be realised

by re-thinking the 'WA Percent for Arts Scheme' to allow for the revenue generated to be aggregated across several building projects and then committed to a single work on a more significant scale than would be achievable from the 'Percent Scheme' for any one building.

The opportunity to realize temporary installations of works of art is more closely linked to existing or proposed events such as PIAF, Sculpture by the Sea or a new event structure if there was the ambition to achieve outcomes of international significance and recognition similar to that achieved by the Serpentine Gallery, Annual Pavilion in London, The Roof Garden Commissions at the MET in New York, or like some of the outstanding works generated at *Insite* or through the Biennale of Sydney on Cockatoo Island. Each of these events counts their attendances in the hundreds of thousands, so their impact and visibility in their communities is unquestionably high. These types of temporary commissioned works of art also offer an engagement with both local and international artists, could have the potential to garnish funding from the Royalties for Regions program, if they were organized outside the metropolitan district and would then build on established Tourism WA feature destinations whether in Broome or the South West.

The budget for realising a permanent work would be in the range of \$2 to \$25 million. This is a broad range and reflects the following assessment:

- Up to \$2 million is sufficient to buy a work an already existing work by an Australian artist and could be selected utilising a partnership that draws on the expertise of AGWA, PIAF or PICA
- \$2 to \$5 million is sufficient to buy a work by an existing work by an international artist or to commission a work by a leading Australian artist
- \$5 – \$10 million is sufficient to commission a work by an emerging international artist.
- \$15+ million is a game changer for WA and offers the opportunity to commission an international work of art of truly national significance.
- \$25 million would allow for a commission by a recognised artist of the highest international stature, a game changer for the southern hemisphere, and a fine work of art.

The budget for realising a temporary work would be in the range of \$500,000 to \$2 million plus. This is a broad range and reflects the following assessment:

- Up to \$500,000 would require partnering with an established organisation like PIAF and supporting a commission by an artist they select based on their research and annual visual arts program
- \$500,000 to \$2 million is sufficient to establish an new set of criteria for the work of art and allow both existing organisations such as AGWA, PICA or others to submit proposals
- \$2 million plus would allow for a small stand-alone project similar to something undertaken by *InSite* or the MET Roof Garden Commissions. These would be short-term, iconic installations by artists of international significance which offer world-wide recognition for WA.

Implementing a Major Work of Art project for Western Australia is administratively straight forward at the lower levels of project budgets. Each project could be developed using existing local expertise through a range of partnership models with existing organisations.

At the higher budget levels the recommendation would be to establish a stand-alone administrative structure to facilitate either the temporary or permanent installations of works of art. This would ensure that the desired outcomes for both alternatives are clearly identified, strategic planning was undertaken and a strong governance structure was in place for the oversight of the implementation of an ongoing program that would span beyond a decade.

An initial commitment of \$5 to 10 million would be sufficient to launch a Major Work of Art of WA project with the installation of a permanent work by an emerging international artist - a stand-alone unique work developed for Western Australia, something that could not be seen anywhere else ever. A similar amount invested in an artistic collaboration could enhance and transform an existing infrastructure project with a result not unlike what has been achieved for the South West with the Tree Top Walk.

The advantage to the State is that the investment can be considered a true investment. It has the potential to build on the previous installations, and it is permanent.

These are the large scale, big picture types of visual arts initiatives with the capacity to capture public imagination, cut through the noisy environment of online media and deliver world first recognition that builds on the WA brand – Experience Extraordinary!

## SECTION SIX – EDUCATION

### CREATIVE PROGRAM

#### **cascade\_perth**

##### About cascade

cascade champions collaboration and multi disciplinary project development through a series of workshops and activities. It looks to foster personal and professional development in those who are about to embark on a career in the creative and cultural industries.

cascade's vision is to create a new approach to learning, creative thinking and the creative process with an emphasis on the idea, not just the execution and a focus on cross-disciplinary collaboration. This is achieved by grouping the students into mixed discipline groups and setting them a brief to work on during the week long programme.

At the end of the programme they will be required to present their ideas/makings to a mixed audience of cascade students/industry/creators/public. During the programme there will be various inspiration presentations as well as practical workshops with continuing group discussions/presentations and mentoring.

##### cascade Objectives

- to create future networks for collaboration
- to provide an understanding of different processes and disciplines
- to explore a new and open approach to the creative process
- to provide a unique experience to set them apart from other graduates
- to inspire young and emerging creatives

##### cascade Objectives For Perth

For the cascade programme in Perth the main objectives would be:

- to create an environment in which young creatives from all backgrounds can work together - for example artists from remote communities would get the opportunity to work with other young artists from urban WA
- to open up discourse and create a connection between young Western Australian creatives of all backgrounds.
- to produce work to be shown as part of a wider festival that celebrates visual arts
- to provide opportunities and exposure to Perth creative professional networks for those hoping to have a career in the creative industries.

##### Participants

Up to 50 participants could be accommodated. The participant selection needs to emphasize intercultural participants and could be from the following:

- WA art students
- young aboriginal artists statewide (several places would be reserved for aboriginal participants from the communities that support the residency project detailed previously.)

- scholarship artists from selected Indian Ocean rim countries
- emerging national artists
- young people (urban multicultural creatives)

The workshop team would include:

- 2 onedotzero staff
- support staff from the festival.
- local practitioners to mentor and inspire
- international established artists

### The cascade Process

#### 1. *Submission of Participants*

With support from the festival, onedotzero will work with local partners to recruit participants, for example local academics are involved to help shape the group. Submission communications are sent out across different disciplines, courses and networks, inviting students to submit an overview of themselves and a rationale of why they want to be part of the workshop.

#### 2. *Selection of Participants*

Up to 50 participants will be identified through this process, managed via onedotzero and the partner. All students will be asked to commit to the whole duration of the cascade course. The participants will be selected from their responses, cvs and previous work. The emphasis is not on experience but on enthusiasm and how much they would benefit from being part of the workshop. It will also look at the diversity of the group when making decisions. On agreement of initial outline onedotzero would refine and develop the programme and share all materials prior to the programme. There needs to be an understanding of any other stakeholders involved who would need to approve/feedback on any of the programme.

#### 3. *Organisation And Logistics*

The workshop would take place at a suitable venue, which needs to be in an inspiring area, with suitable wall space and working areas. Some of the activities will be craft-based involving paint/glue/pens/ paper/plasticine. There will be some technical requirements like projector, screen and microphone for presentations in the workspace, camera, tripod, printer, scanner, edit and audio suites.

The onedotzero team would need 24 hours prior to set up in the space.

### Activities

The first part of the workshop week (days 1+2) would be a series of mentor led activities that allow for the participants to learn skills, loosen up and start working within groups.

These activities are themed to compliment the brief or are based on certain skills such as presentation, group work, listening or making,

Activities can be led by outside teachers or by the main mentors for the workshop depending on the expertise of the team.

### Activity example 1: individual representation

Individual expression of personality and discipline, to show diversity and create a collaborative group display.

Technique: using a potato and a craft knife participants will be asked to make a print which reflects themselves and their practice. you are allowed to make several but you can only present one.

Timing: 2 hours

Materials: vegetable/potato x 80; craft knife; coloured paints

### Activity example 2: group dynamics

The activity aims to get the group working together quickly to create something simple and fast which can be exhibited at the end. This loosens up their rapid prototyping skills in anticipation of the main brief.

Technique: blocks of polystyrene - coloured tape, craft knife. In groups the participants will make as many forms as they can within an allotted time. Each group's outcomes are their representation of the beginning shape and shows the dynamic of their group.

Timing: 2 hours

Materials: board; knife; tape

### Activity example 3: Visual Storytelling

To teach the participants how to use storytelling as part of their creative process and how to use design and imagery as a storytelling tool; how to create an image or object that speaks of a whole narrative.

Technique: A workshop with a short story writer/script writer or similar creative professional that can lead the group through activities that interrogate the art of storytelling.

Timing: half a day

### Suggested Cascade Schedule

AM 9:30- 12:00	registration intro odz + mentor 1 individual activity	day intro mentor 2 presentation group work	day intro idea presentations	day intro making	day intro making
12:00	lunch	lunch	lunch	lunch	lunch
PM 13:00- 18:00	group activity 1 group activity 2 briefing	group work mentoring/group work end of day	mentoring/group work	making	presentation/ exhibition

### Previous cascade examples

#### onedotzero\_cascade at fak'ugesi digital Africa

In 2014 onedotzero had the opportunity to work with the British Council as part of their connect ZA project, linking the creative industries from the UK and South Africa.

As part of Fak'ugesi and the maze indie gaming festival, onedotzero created a week-long workshop based around the idea of 'play'.

With mentorship from Dick Hogg and Nathan Gates and inspiration from Yuri Suzuki the 20 students created interventions into the tetrafix party. The interventions ranged from UV decoration and interactive installations to live theatre games.

*The outcomes for this cascade included:*

An interactive balloon installation that responded to partygoers movements through a lighting display. The team used Arduino to control the lighting, which built up as more people stood in front of the balloons.

A live theatre-based game that required selected party goers to find clues and perform tasks to become part of secret society with a very special reward at the end of the night.

A UV tape installation with hopscotches, space invader noughts and crosses and an interactive character living in the architecture of the space.

This cascade also ran alongside a collaborative residency with Yuri Suzuki and South African artists Bogosi Sekhukhuni and Nathan Gates.

#### *onedotzero\_cascade beijing 2011*

December 2011 saw the launch of the millennium monument museum of digital arts [cMoDa] in Beijing - China's first comprehensive art center specializing in digital arts. To open with maximum impact, cMoDa invited onedotzero to present a scintillating selection of installations, screening programmes, live audiovisual performance and an education programme

Onedotzero teamed up with Kin Design to lead three days of workshops with 60 of Beijing's top young creatives exploring the idea of collaboration. Working in small multidisciplinary teams, the emphasis was on drawing inspiration, gaining new perspectives and learning new skills and design languages from each other to successfully form and champion one single and strong idea. International artists lab212, Field and Antivj also delivered inspiring presentations, showcasing their practice and working with the student groups to develop their ideas.

### **SCHOOLS PROGRAM**

The Festival will employ an Education Manager to coordinate and deliver the Schools Program. A Committee including artists, educators and young people will support the Manager.

The outcome will be the generation of an innovative and interactive program incorporating all visual art mediums. The Manager will work with the Digital Strategy Manager to ensure the program has significant digital content allowing the audience to access the event from all interactive mediums.

The program will incorporate a professional development program for teachers.

Mechanisms will be implemented to ensure that the students get up front and close to the artistic content.

An Advisory committee will be formed to support the Manager in the generation of the program content related to Aboriginal Culture.



## SECTION SEVEN– DIGITAL STRATEGY

### Digital Strategy

“The digital road is paved with constant change. Without the right digital strategy, it can prove to be a roller coaster of a ride. Technology is evolving at a rapid pace. People are constantly looking for new and faster ways to connect with the world around them. Consumers are in control and have become increasingly aware about what they give their attention to and how they do it. What’s popular today, can be old school tomorrow. The digital landscape is continually making it hard to keep pace with people’s behaviour”.<sup>1</sup>

A digital strategy will be developed for the event.

It will provide a vision, a framework and a way of working with digital technology.

This has particular resonance in Western Australia. Perth is often described as the most isolated city in the world and the digital connection has the potential to take this festival to all corners of the world.

The state covers an area of more than 2.5 million square kilometres which is roughly about the size of Western Europe and one-third of Australia’s total landmass. The concept of an event incorporating the state presents significant challenges in terms of a physical presence – digital technology affords the opportunity to reach out and provide opportunities for returning the favour.

Digital technology is breaking ground in generating new pathways for the elderly and the disabled and providing additional layers of experience suited to specific markets such as education.

The strategy will involve a high-level plan detailing how digital media and platforms can be used to achieve the objectives of the event. The strategy will feed into the overall business strategy.

It will address every aspect of the events online presence and analyse the opportunities and risks associated with the use of digital technology within the event.

It will define broad principles on how to engage with new technologies and platforms when they appear, and what technologies are a part of the organisation’s core business. But it will also focus on people and how they behave and what they need from digital platforms.

The event will take an integrated approach to technology – the digital strategy will be developed alongside the event with opportunity for works to be commissioned that have strong online components. The creation of digital content will serve a dual purpose – artistic programming and marketing

### The Strategy Administration

The rollout of the strategy will sit within the Digital Manager’s responsibility, to ensure that digital initiatives are coordinated across all aspects of the event.

### Major elements of the event

It will address specifically the major elements of the event that involve digital technology. These will include:



### *Business Administration*

The effectiveness and efficacy of the management of the event will depend on the correct use of digital technology involving hardware and software. Technology can improve data management, automate tasks, and reduce overhead by moving processes online.

The process of archiving the record of the events will be managed digitally.

### *Digital Marketing*

#### *Digital presence*

The digital presence involves the platforms that will be used by the event involving the infrastructure, and the monitoring of new developments and devices.

#### *Content strategy*

The structuring, formatting, management and delivery of the content that the event will use to establish and maintain the event's presence and awareness

#### *Social Media Strategy*

The choice of the social media platforms and the profiles associated with each platform, and the monitoring of platforms on an ongoing basis. The focus will be to develop a digital community which will engage with the event.<sup>2</sup>

#### *The development of online sales mechanisms and strategies*

### *The artistic content of the event.*

As uptake of digital technologies increases, these platforms will play a more central role in the production, distribution and enjoyment of arts content. The digital content not only facilitates the artistic content, it can become the artistic content.

The event digital content incorporates the ability to interact with the audience and the strategy will need to accommodate a process of constant monitoring the opportunities to encourage the interactivity of the event's platforms and provide artists with the means to access interactivity if required.

### *Access*

Digital technology will provide access to the event from all corners of the state and beyond, in an immediate and interactive manner.

### *Education*

The digital strategy will be involved in the delivery of the education component of the event ensuring that it has interactivity and connectivity with the young audience. This generation have a higher expectation with regard to digital content and are defined by their technology and media use, their love of electronic communication, and their need to multi-task.

The strategy will ensure that there is a consistent brand between the offline and online presence.

This is particularly important in the modern age of google where the audience's first interaction with the event will most likely be with the website.

## The Tate Digital Strategy

The Tate has developed a digital strategy for 2013 -14 entitled "Digital as a Dimension of Everything", which provides a powerful insight into how the arts can address the digital challenge.

The Tate digital vision states:

"Through embracing digital activity and skills across the organisation Tate aims to use digital platforms and channels to provide rich content for existing and new audiences for art, to create and nurture an engaged arts community and to maximise the associated revenue opportunities. We will achieve this by embracing digital activity and developing digital skills across the organisation".

The strategy establishes a number of principles which will drive the digital experiences of its audience:

The aim will be to ensure the audience:

- increase their enjoyment and understanding of art
- provoke their thoughts and invite them to participate
- promote the gallery programme
- provide them with easy access to information
- entice them to explore deeper content
- encourage them to purchase products, join Tate and make donations
- present an elegant and functional interface whatever their device
- take place on the platforms and websites they use
- minimise any obstacles they may encounter

To achieve this, the Tate will take an approach that is:

- audience-centred and insight-driven
- constantly evaluated and enhanced
- well designed and architected
- distributed across multiple platforms
- open and sharable
- sustainable and scalable
- centrally governed and devolved across the organisation.<sup>3</sup>

There is no need to re-invent the wheel here. The digital strategy for the event will incorporate a number of the Tate principles.

## References

1. <http://www.applausedigital.com.au/our-capabilities/digital-strategy/>
2. Escott, Eban. *What is a Digital Strategy?* Crowdsites.com. Jul 23, 2014.
3. Stack, John. *Tate Digital Strategy 2013–15: Digital as a Dimension of Everything*. Tate Papers, Issue 19. April 2013

## SECTION EIGHT – MARKETING

### Introduction

The principles of successful marketing are universal and apply to the sale of any product.

Events are not different, and should be treated as a normal marketing challenge. Any differential related to the arts content will be accommodated within the strategy.

### The Marketing Objectives

Each of the recommended events shares common higher order outcomes. These include contributing locally, nationally and internationally to the awareness and continued strategic growth of the Western Australian 'Brand', the encouragement of greater public participation in the visual arts, supporting the state's objectives to attract greater numbers of visitors to Western Australia and increasing the return to the community through the coordinated utilisation of the State's visual arts infrastructure.

An additional objective embraces the need to create a greater awareness of the value of the visual arts to the community.

The specific marketing objectives will be drawn from the event's vision and goals. Why is the event being staged? What is the *raison d'être* for the event? What sectors of the community will be the primary target audiences for the event?

The marketing objectives and strategies will be focused on supporting the delivery of the event objectives.

### The Market

There will be a number of markets that need to be serviced before the potential attendees are addressed.

The event stakeholders will need:

#### Funders at Government level

The Government will need to be convinced that this event is worthy of support over other initiatives within the arts sector and externally. It is anticipated that a significant funding requirement will be sought, particularly in the early life of the event.

#### Corporate sponsors

In a highly competitive market, companies will have specific requirements related to their marketing strategies and the return on their sponsorship investment, and the strength of the alignment with their community support initiatives.

#### Well credentialed staff

As we are creating a new event, staff attraction and retention will be dependent on the commitment to the event clearly indicating that it will be a major part of the WA arts sector for the long term, and that the vision is resourced to exceed expectations.

#### Artists

Regardless of the fees being offered, artists will need to be confident that participation in the event will represent a positive addition to their CV, and is worthy of their involvement.

#### Attendees

Attendees regardless of their location will need to be persuaded to invest their dollars and their time to experience the event.

Each stakeholder group will require a specific marketing strategy related to their objectives and requirements.

Market research will be needed to identify who and where the audience are, and how they will be attracted to participate in the event.

### **The Narrative**

Each market needs a story which will convince potential participants that they need to get involved. The content will differ according to the target audiences. Their requirements will need to be satisfied so the narrative will have to be emotionally compelling, incorporate the reasons they should be involved, and anticipate their questions.

### **The Brand**

The brand represents the market's emotional connection to the product. It is a collection of perceptions in the mind of the consumer about the event. It contributes to the decision why the attendee will turn up to the event. It is the promise that is made to the markets regarding the event.

As a brand develops over time, the brand identity needs to be established and reinforced to maximise the opportunities.

### **The Event Assets**

As it will be a new event, it rules out access to archival material to paint the picture.

This is one of the great challenges for a new event. As no one has experienced the event before, the building of the narrative and the development of new assets to paint a convincing picture of the proposed event is paramount.

### **The Mediums**

The challenge is to select the correct medium or channels of communication to the markets, to maximise the opportunity for a positive decision. The goal over time is for the event to create its own dedicated channel of attendees to the event that launches the series. This channel would maintain the narrative between successive events to build a strong brand identity for this unique Western Australian event internationally.

- **Advertising**

- **Print**

- o Newspapers
- o Magazine
- o Arts journals
- o Programs and catalogues

- **Broadcast media**

- o Television
- o Radio
- o Cable television

- **Display media**

- o Billboards

- o Posters

- **Communications**

- Public Relations
- Media Liaison and Publicity
- Promotions
- Community Relations

- **Direct Marketing**

- Development and utilisation of the database

- **Digital, new or electronic media**

The use of the internet or mobile devices including:

- Email
- Websites
- Social networks
  - o Facebook, Twitter, Instagram
  - o Blogs
- Mobile Media
  - o Texting
  - o App
  - o .mobi Sites
  - o Podcasts

Having chosen the appropriate channels, then the right message needs to be designed for each channel.

### **Critical Path**

The marketing plans will be implemented through a critical path, generated from all the marketing activities. Each activity will be allocated a person responsible for the delivery of this activity, the date of delivery, and any resource required. The Critical Path is monitored on a regular basis to ensure action can be taken immediately.

### **Measurement**

The results of the implementation of the strategy will need to be measured to analyse the effectiveness of the strategy and whether there needs to be amendments.

## SECTION NINE – CORPORATE STRUCTURE

The proponents for the visual arts event will need to determine what corporate structure will be appropriate for the ownership of the concept.

Within Western Australia, there are a number of alternatives. The event could be aligned with the Art Gallery of Western Australia, the Perth International Arts Festival or a “cleanskin” structure could be created.

There is a strong argument that supports the creation of a new structure. It can avoid any prejudices, previous history or “baggage” that may be associated with current structures. It is an argument that persuades Inside Lane to recommend a new not for profit organisation be formed to administer the new event.

### **The Board**

The formation of the Board and selection of members will be critical to the success of the event.

For three event concepts, it is essential that the Board be drawn from international and national regions as well as local. It is important that the stature of the Board appointees has respect within the visual arts community, and that they have the ability to bring their wisdom and experience to the Board.

The Board will be responsible for governance, policy and strategy. It has ultimate legal responsibility for the event. It does not get involved in artistic decisions or day to day management.

### **Management Structure**

#### *Artistic Director*

The artistic director will be responsible for the creative vision and direction of the event, and set the program and will be the Chief Executive Officer.

#### *The General Manager*

The General Manager oversees the administration and the delivery of the program.

#### *Expressions of Interest*

The opportunity exists for existing organisations to express interest in taking on the responsibility of developing and delivering the event concepts outlined in this feasibility.

For example, a gallery or galleries could consider taking on responsibility for the Festival of Experimental Art (SYNEKTICA), albeit with a slower development strategy.

## SECTION TEN – PUBLIC PROGRAMMING

onedotzero has been creating their own festivals and events for over 17 years across the world as well as programming for both cultural and commercial clients.

They were asked to curate a public program which would work for a range of the event concepts created from the Report.

### **Adventures in Motion**

For Perth they are proposing 4 main programming areas:

#### installations

- 1 x large scale
- 2 x medium scale
- 2 x smaller screen based

#### live av

- 1 x headliner
- 1 x vj event

#### screening programmes

#### a symposium

#### workshops

### **Large scale installations**

*Romain Tardy [Anti VJ] - The Ark*



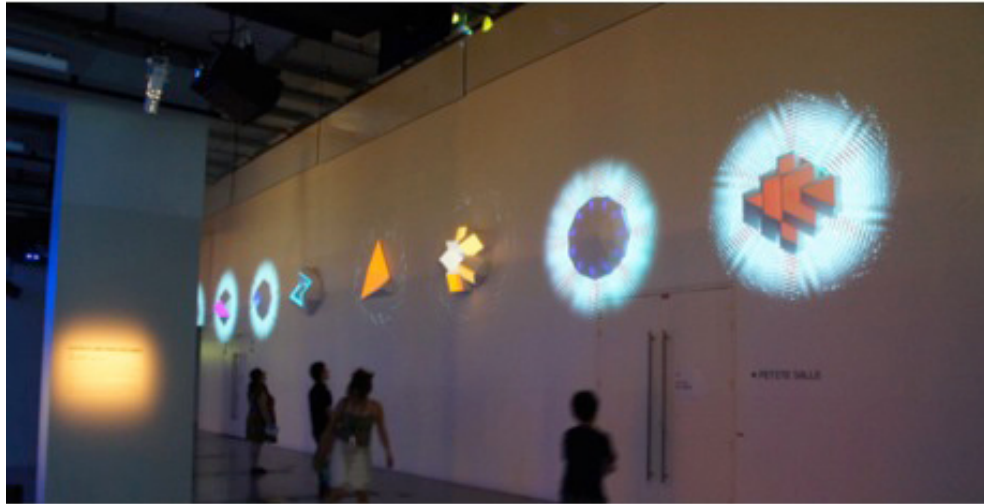
*The Ark* is an ephemeral, site specific projection installation. The piece uses the natural shapes of the cacti at the ethnobotanical garden of Oaxaca, Mexico. The plants are a canvas for a dancing, shifting audio visual landscape that is meant to evoke the feeling of "a movie set in space" that visitors can wander and immerse themselves in.



Romain Tardy is one half of the founding members of Anti VJ. He art directs, animates and designs as well as creating projections and a/v work.

Video link: <https://vimeo.com/85212054>

*Fred + co - Electricity Comes From Other Planets*



*Electricity Comes from Other Planets* consists of eight large "planets" that react to the audience's movement with music and animation using generative music techniques, kinect sensors and projection mapping.

Fred + co is the current studio of Fred Deakin, the founder of Airside and is dedicated to artistic and interactive projects and installations.

Video link: <https://vimeo.com/45013790>

*Minimaforms - Petting Zoo*



*Petting zoo* is a speculative life-like robotic environment that raises questions of how future environments could actively enable new forms of communication with the everyday. The artificial intelligent creatures have been designed with the capacity to learn and explore behaviours through interaction with participants.

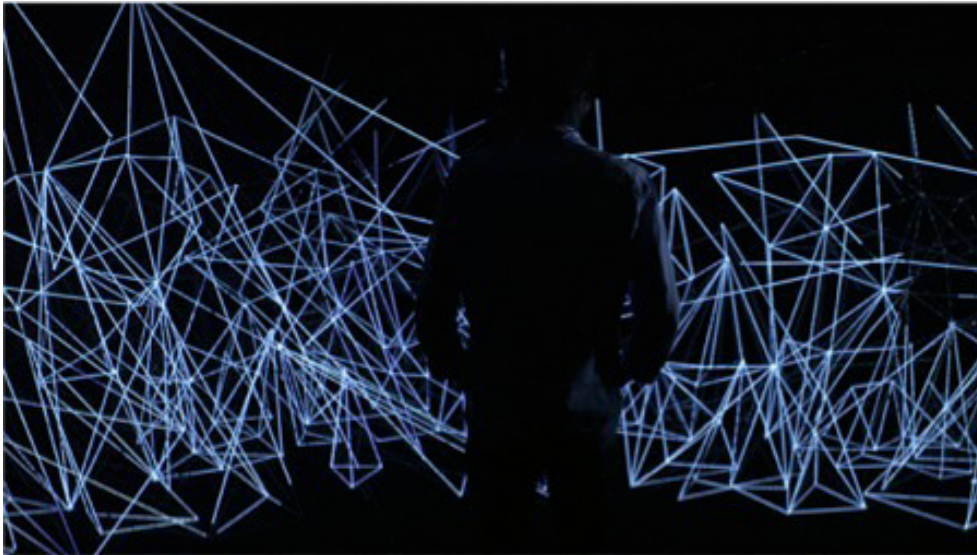


Minimaforms explore architecture and design that can enable new forms of communication. Embracing a generative and behavioural approach, the studio develops open systems that construct participatory and interactive frameworks that engage the everyday.

Video link: <https://vimeo.com/47560882>

### **Medium Scale Installations**

*Kimchi and chips - Line Segments Space*



*Line segments space* is an architectural web of threads that span a gallery space. Dynamic imaginary forms are articulated into physical volume by the material of this thread, which is projected upon the changing sculptural patterns of the piece.

Video link: <https://vimeo.com/90047240>

Kimchi and Chips is a Seoul based art studio founded by Elliot Woods (uk) and Mimi Son (South Korea). They are known for creating novel interactions involving people and media materials, discovering new technical and artistic paradigms.

*Yuri Suzuki - Colour Chaser*



*Colour Chaser* is a miniature vehicle that detects and follows a black line whilst it reads crossing coloured lines and translates this rgb data into sound. Users could draw a randomly shaped circuit using a black marker pen on a piece of paper and the colour chaser will follow the line. Then adding different layers of colour across the black line at intervals the vehicle detects the colour rgb data and translates that into sound.

Yuri Suzuki is a sound artist, designer and electronic musician who produces work that explores the realms of sound through exquisitely designed pieces. His work has been shown around the world and most recently he has created a piece with wil.i.am for the Barbican and been commissioned to produce work for Onedotzero for the British Council's Connect ZA programme.

Video link: <https://vimeo.com/18083838>

### **Headline Audio Visual Acts**

*Antivj - Murcof + Simon Geilfus*

Antivj is a visual label initiated by a group of European artists whose work is focused on the use of projected light and its influence on our perception.

This 70 minute live av performance is made up of projections on large invisible screens. The hypnotic visuals float through space, responding to ambient and droning electronica.

Video link: <https://vimeo.com/7844683>

*Light Surgeons- True Fictions*

'True fictions' fuses together various media; documentary film making, photography, animation and motion graphics to create a stunning collage of performance video with live and electronic music to explore the subject of truth and myth through a multitude of American and Native American voices.

Light Surgeons are a boutique production company that specializes in creative content for video productions, live performances and installation based projects.

Video link: <https://vimeo.com/105371303>

### **VJ acts**

**Quayola - Ravel Landscapes**

Video link: <http://vimeo.com/94447521>

*Max Hattler - Hattlerizer 2.0*

Video link: <https://vimeo.com/maxhattler>

### **Existing Screening Programmes**

*resonate*

A screening programme that traverses supernatural landscapes, alien worlds, retro americana dreamscapes, future fractal universes and beyond.

It will involve the latest forms and hybrids of moving image across motion graphics, short films, animation and music videos

### *poemetrics*

This series of shorts looks at a range of expressive moving image work from treated live action to animation via motion graphics based on, or inspired by, poetry or poetic texts.

These form a visual investigation of words in poetic motion, enriching the meanings and enhancing the understanding.

### *sprites 11*

A selection of fun-packed shorts hand-picked for the new digital generation of young motion aficionados! With visually stimulating animations from around the world, this range of comical and charming stories promise to entertain, stimulate and delight all members of the family in true onedotzero style.

## **Bespoke Screening Programmes**

### *craftwork*

In these fast-forward times driven by digital culture, many creatives have revived a handcrafted approach to producing new visual work across promos, broadcast and independent shorts. This programme showcases some of the best of this exciting handcrafted work.

### *topdraw*

Serving as a direct counterpoint to the more technologically driven moving image work and visual code generators onedotzero is perhaps best known for, top draw takes us back to the drawing board with craft-based and hand drawn approaches, with a quality that feels more human and direct in our techno age.

## **Symposium**

onedotzero suggests a day-long format where all the artists and collaborators involved in onedotzero's programmes and related projects have an open forum to discuss their work and receive public feedback.

These artists and speakers would depend largely on who would be taking part in our other elements and the stakeholders that emerge as we develop the teams.

The symposium would include:

- 1x introduction keynote
- 2x artist keynote
- 1x panel discussion

## SECTION ELEVEN - ABORIGINAL ART CENTRE DIGITAL RESIDENCY

### About onedotzero

Onedotzero is an experiential arts organisation with over 17 years' experience in curating and producing their own international festivals in addition to cultural events and events and content for brands and agencies. They work with agencies, museums, festivals, brands, educators, partnering, curating, building and producing work that use and fuse talent, technology and creativity to create culturally relevant projects and events. They also work with commercial clients, creating brand led events and projects in a variety of roles from consultation to production and creative direction.

### Remote Aboriginal arts/media centre residency

A residency program that will connect an individual artist or small collective (duo) of international digital artists with a remote community and its artists, through an Aboriginal art centre.

### About the Residency

A new digital media residency programme will be commissioned that will connect two international digital artists with a remote community, its established senior artists and young emerging digital media artists, through an Aboriginal art/media centre.

### Residency Vision

The two digital artists (international artists who have previous experience in working cross-culturally) will work with a remote community art/media centre to create a new piece of work. The work will emphasise the community's interests and combine the participation of senior artists with younger digital media artists in collaboration with the international digital artists.

The new work will mix traditional/contemporary arts practice and storytelling techniques with new technologies. The international artists will act simultaneously as mentor/creative producers collaborating with the local artist's aims; provide creative, technical production and post-production guidance. Additionally the work will create an engaging piece that is true to both the Aboriginal and international digital artist's practices.

There will also be a range of activities throughout this period, supporting both the creation of high quality work, the growth of intercultural exchange and quality launch presentation. This will involve the art/media centre staff and onedotzero's collaborating international artists and project/production manager.

### Supporting Activities

Supporting activities within the community will include:

- screening programs for different audiences and themes
- small workshops relevant to visiting artists and themes of residency
- artist talks and discussions

## Residency process

- *Expression of Interest (EOIs) for Aboriginal arts/media centre:*  
The Festival team with support and input from onedotzero, will seek expressions of interest for the most suitable Aboriginal arts/media centre in WA. This will be based on creative potential, technical capacity, staff management, infrastructure and cultural governance capacity.
- *Selection of artists*  
As part of the expression of interest process, the art/media centre will put forward their choice of Aboriginal artists and young digital artists for the event team and onedotzero to consider and be invited to take part.
- *Remote working prior to residency*  
In the two weeks before the main residency the international artists will begin working on their own research and ideas as well as collaborating over skype and email to begin to create a shared vision.
- *On location residency*  
Initial long distance collaboration (skype meetings) will kick-start the events plan with the international artists working approximately 1 – 2 weeks prior to travelling to WA.

For 3 – 3.5 weeks before the main event/festival (in Perth) the international artists and onedotzero will travel to the location of the arts/media centre and start working in person with the Aboriginal artists within the community. The duration of this part of the residency will be up to 3 weeks long to provide time for the artists to sensitively integrate into the local community. This stage will be an intense period of work and require facilities and support from the arts centre and the event/festival team. Post an approval processes, the work will be presented and celebrated within the community.

- *Presentations of outcome*  
During the festival the outcome of the residency will be presented to the public in Perth where the work can be presented simultaneously to both the festival attendees and the Aboriginal community it originated from. The main collaborative Aboriginal artists will travel to the main festival to participate.

## Participants

- local Aboriginal artists (senior established and young digital/media artists)
- local Aboriginal cultural liaison officer
- potential other local art centre staff/support artists
- onedotzero project manager and onedotzero project assistant to manage and facilitate the residency
- two international artists (to work as a duo) selected and brought to Western Australia by onedotzero.

## SECTION TWELVE - EVENT CREATION

### Overview

As discussed in 3.12, the outcome from the consultation and online survey was the development of three areas of interest.

It was decided that rather than choose one area of interest and develop one event to satisfy the project brief, it would be provide a greater understanding of the range of opportunities available.

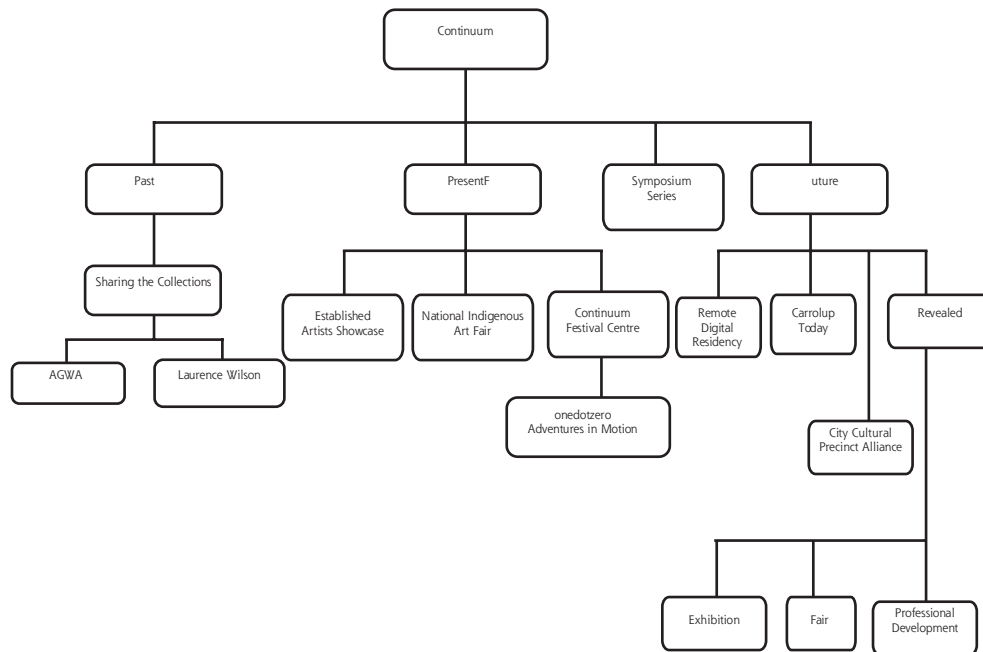
Following the analysis of the areas of interest, the project objectives were aligned with the areas to support the development of event concepts.

The key elements were established, a vision established for each area and the event frameworks created.

The fourth event developed out of the Gallerists Curators forum, but the process was the same.

## CONTINUUM - PAST, PRESENT AND FUTURE

### Concept and Structure



### Introduction

Drawn from extensive consultations, a proposed concept and structure for a major international indigenous visual arts festival is *Continuum – Past, Present and Future*. This concept and structure serves as an inaugural blueprint that would require further interpretation and development by the event’s Artistic Director (AD).

The proposed concept and structure grew from an evaluation of past and present events, exhibitions, and festivals, which in turn, highlight and identify the success stories as well as what is not occurring and missing in the Western Australian Aboriginal arts sector. Interviewee’s stated that past and historical collections need more exposure and more opportunities for the light of contemporary curatorial interpretation. There is no platform or opportunity for present day established artists to show their work on an equal scale that communicates the State’s artists’ diversity; emerging artists, as celebrated in *Revealed* are the future of the industry just as the emergence of digital, social and participatory media technologies are providing future pathways for ATSI artists to express themselves. These aspects are all included into a ‘past, present and future’ the framework by way of integrating multiple project components.

### Continuum

Robyn Archer and Richard Walley<sup>1</sup> describe Aboriginal cultural expression as holistic. Storytelling, visual and performing arts are experienced and culturally transmitted by way of a continuum; an indivisible integration which includes time and space that encompasses the past, present and future.<sup>2</sup>



This notion of 'past, present, future' has been explored by many leading ATSI<sup>3</sup> artists as it is a significant foundation of ATSI culture and reflects the cyclical nature and continuum of belief. ATSI artists and curators often use the past as a lens to see into the future. This allows rich discussion about contemporary issues and generates the incubation of new ideas.

*...an indigenous conception of time connects past actions and people with present and future generations. Time is circular, not linear, as each generation relives the Dreaming activities.<sup>4</sup>*

### Strong Pillars in the Aboriginal Arts industry

There are currently two strong and essential 'pillars' that have established the Aboriginal arts industry of Western Australia on the national map. These are the Department of Culture and the Arts's (DCA) *Revealed*<sup>5</sup> and the Art Gallery of Western Australia's *Western Australian Indigenous Art Award (WAIAA)*.<sup>6</sup> The proposed festival architecture could possibly incorporate these existing initiatives given the right schedule and funding variables for alignment. It makes economic sense, it utilises existing networks, knowledge and participation of remote, regional, State-wide and national ATSI artists and audiences, it allows national and international visitors a richer experience; and it increases capacity of both exhibition initiatives and the festival.

However, both *Revealed* and WAIAA's present biennial schedule does not match the proposed festival's triennial schedule starting in late 2018. Further strategies and consideration from AGWA and DCA (and other government agencies) is required.

A third 'Pillar' is AGWA's embryonic and six year research program *Desert River Sea: Kimberley Art Then and Now* project which is likely to open in 2018. AGWA has partnered with the Film and Television Institute (FTI) and their Indigenous Community Stories (ICS). It involves a digital portal, an emerging leaders program and landmark exhibition and is working with multiple artists and centres across the Kimberley to document the regions 'current and emerging arts practice'.<sup>7</sup>

	Existing programs to possibly align with festival	Partners/ Venue	Participants
1	<p><i>Revealed</i></p> <p>Capacity to align and amplify <i>Revealed</i> as part of event/festivals' 'Future' program structure.</p> <p>Corresponds with: Art Fair artists' engagement, Symposium program, professional development opportunities to exchange with established artists national and international linkage)</p>	<p>Presented by Department of Culture and the Arts, Central Institute of Technology and Metropolitan Redevelopment Authority.</p> <p>Project managed by Tracker Development and ACHWAA in partnership with Aboriginal Art Centres State-wide.</p>	Emerging Aboriginal artists. 28 Art centres and freelance emerging artist. Acquisitive. Biannual.



	Existing programs to possibly align with festival	Partners/ Venue	Participants
2	<p><i>Western Australian Indigenous Art Award</i></p> <p>No foreseeable capacity to align with the proposed festival. It is the only initiative in WA that connects with national artists.</p>	Hosted by: AGWA	<p>National established artists (limited capacity for WA artists).</p> <p>Non-acquisitive.</p> <p>Biannual.</p> <p>Potential for national dialogue, mentoring partnerships with local emerging artists.</p>
3	<p><i>Desert River Sea: Kimberley Art Then and Now</i></p> <p>Capacity to align or connect with the proposed festival in some way – yet to be determined.</p>	Hosted by: AGWA	<p>Representation and participation of Kimberley region art centres, artists and arts workers. First of its kind engagement model for AGWA.</p>

### Partnerships - collaboration and alliances

A key concept of this feasibility proposal is to encourage new partnerships between Western Australian arts and cultural institutions, that together and with the festival's Artistic Director and management team, share delivery of anchoring a major international indigenous visual arts event. There is significant scope for collaboration across Perth, into the regions and nationally and internationally to achieve this.

In consultation with peak arts bodies, the feasibility proposes that the Perth City Cultural Precinct visual arts organisations; AGWA, Perth Institute of Contemporary Art (PICA), Central Gallery – Central Institute of Technology, develop and co-align their programs (see Proposed Programme) to ensure the success of the festival, in presentation of the 'National and International Indigenous Artists Showcase'. The University of Western Australia - Lawrence Wilson Gallery is another confirmed site for proposed engagement, as are several other venues noted in 'Venues and Partnerships.' Funding partnerships, relevant targets to the proposed festival's concept and structure can be seen in the proposed program.

### Proposed Program - Continuum

#### Continuum Opening

- Urban Launch
- Regional Launch

## PAST and PRESENT

### [A] Sharing the Collections – National Aboriginal and Torres Strait Islander Art

#### Two Exhibitions and Symposium Series

*I always viewed the various institutional art collections of our state as smaller components of a significantly greater cultural asset. The concept of connecting art collections through a partnership exhibition excites me as the collaborative nature of such projects facilitates the connection of communities.*

*As a result, an expansive consciousness of curatorial knowledge is shared between the institutions involved and the wider community experiences a heightened sense of the incredibly rich cultural treasure continually being nurtured for the benefit of future generations.*

Mark Stewart, Curator Murdoch University Art Collection<sup>8</sup>

There have been two previous acclaimed exhibitions that explored the possibilities of institutional partnerships and combining public, corporate and tertiary collections. These examples are AGWA's Side by Side (1999) and Evolving Identities: Contemporary Indigenous Art (2011) Murdoch University Collection, Edith Cowan University Art Collection and John Curtin University Gallery.

Western Australia's cultural institutions hold significant cultural assets – a major international visual arts event is an opportunity to unlock and share these collections of ATSI works of art. Through the consultation process, there has been significant feedback on the need and desire to open the doors to these collections, to generate greater appreciation of these remarkable repositories and engage and educate audiences. The scale, depth and variety of works in the collections will be used to create a set of themed exhibitions that present the historical legacy of Aboriginal art in Western Australia (and within the national context) through to the present.

*Sharing the Collections* involves the development of a collective exhibition program, through a partnership of public, private and tertiary collections; a 'hub and spoke' exhibition program mapped across the city. The Art Gallery of WA and Lawrence Wilson Gallery (University of Western Australia) have agreed to be central (hub) venues. The following institutions and organisations have given in-principle support for this exhibition concept and associated *Symposium Series*.

#### *These collecting institutions are:*

- Art Gallery of Western Australia
- Western Australian Museum
- Holmes a Court Collection
- Wesfarmers Collection of Australian Art
- The Kerry Stokes Collection

### *Tertiary collections:*

- Murdoch University Art Collection
- Edith Cowan University Art Collection
- John Curtin University Gallery
- Lawrence Wilson Gallery, University of Western Australia
- Berndt Museum Collection

### *Summary:*

- The Art Gallery of Western Australia and Lawrence Wilson Gallery to be central venues, connected to the 'spokes' of the other institutions and organisations.
- Co-curated exhibitions, symposium and catalogue.
- Marketing to combine 'communities' of all organisations and institutions and align with event's national and international marketing strategy.
- Extended gestation and planning is required

### *Selection of art work - curatorial synopsis:*

Vision to be led by the festival AD with an understanding of diverse collection holdings. It will be collaboratively developed by participating collection managers and curators; AGWA and Lawrence Wilson Gallery to assign curatorial staff; with additional project support from festival curatorial committee.

### *Size:*

Floor plan affects curatorial capacity. Each partner has an equal amount of works to offer.

### *Themes:*

There are a range of approaches. It could be a chronological voyage through ATSI works, stylistic and/or social movements.

### *Resources:*

Resources are needed to cover staff, freight and insurance, public program activities, catalogue and marketing required.

### *Symposia series:*

exhibition symposium series to connect and integrated with festival overall.

### *Human resources:*

collections managers, curators and gallery directors to collaborate with festival management team.

## **PRESENT**

### *[B] Western Australia's Established Artists Showcase*

A large scale Exhibition and Symposium Series

### *Best contemporary works*

Despite the scale and diversity of Aboriginal creative practice in Western Australia and the quality and scope of these works in local Perth collections, there remain significant gaps in the presentation of, and engagement with established artists. Currently there is no regular exhibition or survey that showcases the full scope of the State's most outstanding contemporary Aboriginal visual artists. Occasional exhibitions present

the work of an individual artist or curatorial theme, while established artists frequent interstate and international exhibitions. There has been no large scale retrospective or showcase of significant Western Australian Aboriginal artists – representing the full spectrum of the State’s rich visual arts ecosystem. The Showcase will involve a large scale event that invites representation from across the State’s entire Aboriginal arts sector.

All exhibitions, including *Revealed* and the WAIAA, and regional awards provide invaluable profiling and career building opportunities for artists and significant financial prizes. However, due to their collective nature and regional/national focus, there is limited venue capacity (space),<sup>10</sup> and therefore these awards present a limited prism in portraying the breadth of creativity and cultural diversity. But both *Revealed* and the WAIAA provide strong foundational pillars for the proposed event to integrate with and build upon whilst providing opportunity of expansion to invite international indigenous artists to participate and have residencies in the proposed event, creating a truly local-to-global indigenous arts platform.

*Summary:*

- A venue with maximum space is needed but the schedule needs to be limited due to costs of hiring the PCEC. The Exhibition would operate in parallel with the Art Fair also at the PCEC.
- The Exhibition will be curated by event curatorial committee, symposium and catalogue.
- Marketing to combine ‘communities’ of all organisations and institutions and align with event’s national and international marketing strategy.
- Extended gestation and planning is required.

*Selection of art work - curatorial synopsis:*

Vision to be led by the event/festival AD with scope delivered to all 28 art centres and freelance Aboriginal artists particularly Noongar artists from the Southwest. Arts Centres to submit works for pre-selection. AD with curatorial committee to establish contemporary fine arts exhibition at the PCEC.

*Size:*

The PCEC has ample space, yet the challenge will be the exhibition’s built environment and design that needs to be cutting edge, temporary yet sophisticated.

*Themes:*

Range of approaches all based on the AD’s vision.

*Resources:*

to cover exhibition design and development based on a limited showing and likely to match the Art Fair in parallel pavilion at the PCEC. Lighting, staff, freight and insurance, framing, security, public program activities, catalogue and marketing required.

*Symposia series:*

Exhibition symposium series to connect and integrate with festival overall.

*Human resources:*

art centre managers with festival management team, volunteers.

## PRESENT

### [C] Perth National Indigenous Art Fair

#### Summary

In addition to the exhibition site, an Art Fair site needs to be established. This can open up to the national ATSI sector by extending an invitation to leading artists, art centres, freelance artists and gallerists from across Australia. There are around 90 art centres across Australia. There is significant scope to explore international representation.

The Perth National Indigenous Art Fair will provide multiple incentives to the art centres as it allows participation, curatorial input and stall management directly from the centres themselves and the opportunity for commercial revenue. Sales are retained by the art centres and artists/galleries with a small commission paid to the event management.

#### Successful economic models

The annual *Cairns Indigenous Art Fair* (CIAF)<sup>11</sup> welcomes art centres, gallerists and private dealers showcasing emerging, mid-career and established Queensland ATSI art centres and artists. Symposium and forums are held.

The *Darwin Aboriginal Art Fair* (DAAF) is held annually as part of the Darwin Festival, in conjunction with the Telstra Awards and attracts over 45 regional art centres and involving an average of 1800 artists<sup>12</sup> from across Australia. A symposium is held.

Importantly, the proposed art fair is not to compete with *Revealed's* marketplace, but rather, if project schedules were to be aligned for *Revealed* to be an important feature of the festival - then funds would be directed to *Revealed's* existing marketplace with potential to amplify and increase its scale and capacity to include national art centres and artists/ galleries.

- The Exhibition would operate in parallel with the Established Artists Showcase exhibition also at the PCEC.
- Art Fair event will be managed by the Curatorial Committee. The Art Centre managers and artists will curate their own spaces, manage and direct sales, engage with the public and participate in performances.
- Space will be allocated for part of the Symposium series and Performance. Marketing to combine 'communities' of all organisations and institutions and align with event's national and international marketing strategy.
- Extended gestation and planning is required.

#### Art work quality control:

This will involve collaboration between art centres/ artists/galleries and AD with curatorial committee.

#### Size:

Booths assigned to each centre. See Darwin Aboriginal Art Fair infrastructure.

*Resources:*

Booth fit out, lighting, staff, freight and insurance stock, security, public program activities, marketing required.

*Symposia series:*

integrate with Festival overall.

*Human resources:*

art centre managers with festival management team, volunteers.

**PAST, PRESENT and FUTURE**

**[D] Symposium Series**

Urban and Regional program

Embodies the AD's vision and aligns with entire festival and exhibition programme and events. Opportunity for public and private forums, occurring across the partnering host event/venues. Combination of arts industry professionals; art centres/artists/ arts workers; commercial, academic, community/artistic and cultural leaders – talks/ debates, open sessions, performances, practical workshops. Live audience interaction and closed/education discussions.

**PAST, PRESENT AND FUTURE**

**[E] Continuum Festival Centre - City Cultural Precinct Alliance**

National and International Indigenous Artists Showcase.

Multiple exhibitions filling PICA, AGWA, Central Gallery and Cultural Precinct public spaces, including multiple digital stations and outdoor works.

*Gallery Comments*

*This is an amazing opportunity to really celebrate living Indigenous culture, develop local artistic practice, expand networks for WA artists and offer a dynamic, sophisticated and uniquely Western Australian cultural experience for our local community as well as for visitors to our state.*

Amy Barrett Lennard, Director, Perth Institute Contemporary Art

*We have almost 20 000 students right on the doorstep of the Cultural Centre. Anything that can contribute to their cultural experience is something we want to be involved with. We were delighted to work with FORM last year on PUBLIC which resulted in two amazing large scale permanent and highly visible murals on our buildings. Collaborating with our neighbour institutions is of great value to us. We want people to know who we are and we want to enhance the place of art in the daily lives of the people of Perth.*

Thelma John, Manager, Gallery Central – Central Institute of Technology

*The proposed alliance excitingly brings with it the potential to reaffirm and reframe established major programs with a layer of dynamic dialogue. We live and work on Nyoongar land and are conscious that this brings with it an opportunity to speak to audiences - local, national and international from a unique position.*

Lynne Hargreaves, Director of Exhibitions and Collections, Art Gallery of WA

*What: Continuum Festival Centre Activities*

Building on existing relationships and recent conversations between AGWA, PICA and Gallery Central, it is proposed that a current collaborative exhibition, performance and event program within the Perth Cultural Centre that supports and celebrates contemporary Indigenous art and cultural practice.

Each institution will feature a curated and complementary showcase of national and international Indigenous artists in a festival style program that:

- Combines existing works, new works and new commissions;
- Includes external outdoor public art works/commissions and/or those presented on digital platforms;
- Incorporates a professional development program for Whadjuk Noongar (urban) artists and remote area emerging artists, enabling these artists to be mentored by participating ATSI and international indigenous artists.

#### *Who and where: Partners*

- Art Gallery of Western Australia (AGWA)
- Perth Institute of Contemporary Art (PICA)
- Gallery Central – Central Institute of Technology
- Metropolitan Redevelopment Authority.
- Potential to expand partnerships/ collaborations with other cross-sector arts organisations to produce a multi-arts work (E.g. performance, music, fashion, design etc).<sup>13</sup>

#### *When: Time*

- Aiming for October 2018 and then to be staged triennially thereafter. Duration: 3 weeks activities with ongoing exhibition and public programs.

#### *Key exhibition components*

##### *Theme & construction:*

emphasis on artists' urban contemporary life – can be shown through experimental multi-arts mixed media interpretation: using convergences of visual arts with digital, light, sculptural, architectural, sound, performative, and potential audience interaction.

##### *Curated by the Alliance:*

PICA, AGWA, Gallery Central (any other partner institutions) in collaboration with major visual arts event/festival Artistic Director and team.

##### *Commissioning of new works:*

(ephemeral with potential for permanent installation)

- Produce contemporary experimental pieces.
- Commission process through host institutions. Use of existing infrastructure.
- Potential for individual as well as collective collaborations.
- Installation, street-scape curation/stories (outside/public works) – utilising public spaces of the central cultural precinct – MRA involvement.

#### *Unifying activities*

##### *Professional Development program:*

Opportunities for artistic exchange and mentoring through a mix of emerging and established, local, national and international artists. Program designed to engage and nurture and build capacity for the next generation of urban/socio-political indigenous artists.



*New works commission series:*

Several new works to be commissioned (as above). This will include an opportunity for a major Experimental Arts Commission involving a national EOI for collaboration between ATSI art centres and intercultural creative industries e.g. multimedia, animation or light art etc. There is potential to show 'hot topics' in new lights such as rock art heritage and TEK (Traditional Ecological Knowledge) issues,<sup>14</sup> race relations, socio-political issues.

*Major Public Symposium (part of Festival Symposium Series):*

A series of artists' talks (private and public), involving WA, national and international artists. It is an opportunity for broader industry/ community discussion involving contemporary political and social discourse.

*Digital Media Stations – around the Cultural Precinct and Yagan's Square:*

There is an opportunity to deliver the outcomes of onedotzero's Cascade Program (See Section Six) on the Cultural Centre Screen or Yagan Square wrap/surround digital screens, and/or independent digital projection stations and the Aboriginal residency production.

*Satellite/ Digital event feature:*

There is the opportunity to satellite the event to other regional/ remote venues celebrating the Festival through temporal digital productions displays.

*Estimated Budget:*

\$800,000 for the 3 venues and outdoor works. Partners to support separate projects.

## **FUTURE**

### **[F] Aboriginal Art Centre digital residency**

A residency program that will connect an individual artist or small collective (duo) of international digital artists with a remote community and its artists, through an aboriginal art centre.

#### *About the Residency*

A new digital media residency programme will be commissioned that will connect two international digital artists with a remote community, its established senior artists and young emerging digital media artists, through an aboriginal art/media centre.

#### *Residency Vision*

The two digital artists (international artists who have previous experience in working cross-culturally) will work with a remote community art/media centre to create a new piece of work. The work will emphasise the community's interests and combine the participation of senior artists with younger digital media artists in collaboration with the international digital artists.

The new work will mix traditional/contemporary arts practice and storytelling techniques with new technologies. The international artists will act simultaneously as mentor/creative producers collaborating with the local artist's aims; provide creative, technical production and post-production guidance. Additionally the work will create an engaging piece that is true to both the aboriginal and international digital artist's practices.

There will also be a range of activities throughout this period, supporting both the creation of high quality work, the growth of intercultural exchange and quality launch presentation. This will involve the art/media centre staff and onedotzero's collaborating international artists and project/production manager.



### *Supporting Activities*

Supporting activities within the community will include:

- screening programs for different audiences and themes (see screening programs section)
- small workshops relevant to visiting artists and themes of residency
- artist talks and discussions

### *Residency process*

#### *Expression of Interest (EOIs) for aboriginal arts/media centre*

The Festival team with support and input from onedotzero, will seek expressions of interest for the most suitable Aboriginal arts/media centre in WA. This will be based on creative potential, technical capacity, staff management, infrastructure and cultural governance capacity.

#### *Selection of artists*

As part of the expression of interest process, the art/media centre will put forward their choice of Aboriginal artists and young digital artists for the event team and onedotzero to consider and be invited to take part.

#### *Remote working prior to residency*

In the two weeks before the main residency the international artists will begin working on their own research and ideas as well as collaborating over skype and email to begin to create a shared vision.

#### *On location residency*

Initial long distance collaboration (skype meetings) will kick-start the events plan with the international artists working approximately 1 – 2 weeks prior to travelling to WA.

For 3 – 3.5 weeks before the main event/festival (in Perth) the international artists and onedotzero will travel to the location of the arts/media centre and start working in person with the Aboriginal artists within the community. The duration of this part of the residency will be up to 3 weeks long to provide time for the artists to sensitively integrate into the local community. This stage will be an intense period of work and require facilities and support from the arts centre and the event/festival team. Post an approval processes, the work will be presented and celebrated within the community.

#### *Presentations of outcome*

During the festival the outcome of the residency will be presented to the public in Perth where the work can be presented simultaneously to both the festival attendees and the Aboriginal community it originated from. The main collaborative Aboriginal artists will travel to the main festival to participate.

### *Participants*

- local Aboriginal artists (senior established and young digital/media artists)
- local Aboriginal cultural liaison officer
- potential other local art centre staff/support artists

- onedotzero project manager and onedotzero project assistant to manage and facilitate the residency
- two international artists (to work as a duo) selected and brought to Western Australia by onedotzero.

See *Section Eleven*

## **FUTURE**

### **[G] Revealed: Emerging Aboriginal Artists from Western Australia**

#### *Emerging Artists Showcase*

Emerging artists are the future of the industry and our cultural nation state. *Revealed* is an initiative of the Department of Culture and the Arts that enables emerging artists from Western Australian Aboriginal art centres to showcase and sell their work to audiences in Perth. This event has significant presence on the calendars of all 28 remote/regional Western Australian art centres and the arts community.

It consists of an exhibition, a marketplace, a professional development program and symposium.

The opportunity of integrating the event within *Continuum* (the National/International Indigenous Artists Festival) will be beneficial to the artists' experience in their exposure to established artists and provide greater incentive for the art centres and managers to participate in multiple, complementary activities.

The event has a strong fit with *Continuum* and with the support of the Department for Culture and the Arts, it will be incorporated into the *Future* presentation.

It will retain its ownership and its branding.

## **CONTINUUM – PAST, PRESENT AND FUTURE**

### **[H] Carrolup to Today**

#### *Exhibition and Symposium Series*

Based on the success and return of the Carrolup Collection to the John Curtin Gallery there is scope to develop an exhibition of Noongar art that would commence with Carrolup and provide a narrative for the development of Noongar art, culminating with work currently from the other collections – public, tertiary and private. This would be part retrospective of the Noongar arts movement and history, including a range of artist's work, including Shane Pickett and Lance Chad, and also commission new works by way of an interactive digital installation/animation and educational app.

Created by children, the teachings of the Carrolup drawings and paintings themselves are intergenerational. The interactive installation would be a major feature (potential life-size) within the exhibition and the app would provide an extensive life beyond the show for future use, education and circulation.

Carrolup has a complex history centred on the stolen generation. This is an important issue to be explored and shared with wider audiences. This history could also be produced into a digital media work to tell this story through Noongar people's experiences as being part of the Stolen Generation. This is story of national relevance and significance.

## FUTURE

### Closing Festival Events

#### Cascade Perth Program – Digital Residency

Urban Indigenous residency program with onedotzero.

#### Participants

Up to 50 participants could be accommodated in groups of eight and will incorporate groups selected from the following emphasising Indigenous/ CALD participants and could be from the following:

- WA Indigenous art/film/media students (Eg Curtin University, Murdoch University etc.)
- Young Aboriginal art/film/media artists statewide -Including from the remote residency scholarship artists from selected Indian Ocean rim countries
- Emerging national Aboriginal and Torres Strait Islander art/film/media artists
- Young people - urban multicultural (CALD) creatives (Eg Mirrabooka's *Sharing Stories Project*<sup>15</sup> participants.)

See Section Six

#### Closing - Cultural ceremonial finale

The entire list of activities involved in *Continuum* has been incorporated into the following table.

	Festival indicative activities	Summary	Venue/Partners	Curated by
	<p>(CONTINUUM)</p> <p><b>Opening Launch</b></p> <p><b>Category:</b> Urban program, Perth City.</p> <p><b>Description:</b> screenings, showcase of visual arts convergence including performance, live two-way digital linkage to regional venue audiences.</p> <p><b>Audiences:</b> intergenerational and intercultural, arts and cultural communities, arts lovers. (local, regional, State, national and international attendance).</p>	<p>Local, State, national and international indigenous artists participation.</p> <p><b>Public event:</b> Welcome to Country. Curation of visual arts, dancing, performance, music presentations.</p> <p><b>Private event (soft opening):</b> Prior to the main public opening - important cultural exchange, discussion and celebration time is required first.</p> <p>Led by Noongar cultural statesmen and women with Advisory Group personnel and other ATSI visitors.</p> <p>Satellite to regions digital link.</p>	<p>Central festival zone TBC.</p> <p>Potential for established venues:</p> <p>Yagan's Square</p> <p>Kings Park</p> <p>Cultural Precinct</p>	<p>Event/festival Artistic Director (AD), curatorial committee/ event team and partners.</p>

	Festival indicative activities	Summary	Venue/Partners	Curated by
	<p>(CONTINUUM)</p> <p><b>Regional Launch</b></p> <p><b>Category:</b> Regional Satellite Launch and Program</p> <p><b>Description:</b> Regional launch event, exhibitions, screenings, performance, live two-way digital linkage to Perth audiences.</p>	<p>Identification of remote/ regional location.</p> <p>Cultural exchange celebrations, screenings of new digital works, exhibition series in Country.</p> <p>Live link-ups, two ways audiences (remote/ regional – urban)</p> <p>Potential satellite regional gallery exhibitions and public programs.</p>	<p>TBA: access and infrastructure dependent.</p>	<p>Event/festival AD and team in partnership with Regional program manager and local crew employed.</p> <p>Partnerships with local government, development commission, event sponsors etc.</p>
<b>A</b>	<p>(PAST and PRESENT)</p> <p><b>Sharing the Collections – National Aboriginal and Torres Strait Islander Art</b></p> <p><b>Two Exhibitions</b></p> <p><b>Category:</b> Urban program, Perth.</p>	<p>Alliance of State, tertiary and private collections.</p> <p>Part of Symposium Series</p> <p>Catalogue</p>	<p>Venues: (hubs)</p> <p>Art Gallery of Western Australia;</p> <p>Lawrence Wilson Gallery</p> <p>Potential satellite venue: John Curtin Gallery</p>	<p>Collaboration between State, tertiary and private collection managers and curators; host venue curators and AD's festival vision.</p> <p>Project managed by AD and assigned curator/ support team.</p>
<b>B</b>	<p>(PRESENT)</p> <p><b>Western Australia's Established Artists' Showcase.</b></p> <p><b>Category:</b> Exhibition, urban program, Perth.</p> <p><b>Modelled on:</b> Pre-selection process like the Museum and Art Gallery of the Northern Territory's Telstra Art Award and DCA's Revealed and AGWA's <i>Western Australian Indigenous Art Award</i>. Commercial capacity.</p>	<p>Representing all 29 - diverse Aboriginal art centres (includes Noongar representation) from across Western Australia.</p> <p>Sister exhibition to <i>Revealed</i> which focuses on emerging artists.</p> <p>Part of Symposium Series</p> <p>Catalogue</p>	<p>PCEC</p>	<p>Art Centres select initial works for pre-selection process by the festival AD and curatorial committee.</p>

	Festival indicative activities	Summary	Venue/Partners	Curated by
<b>C</b>	<p>(PRESENT)</p> <p><b>Perth National Indigenous Artists – Art Fair</b></p> <p><b>Category:</b> Art Fair, urban program, Perth.</p> <p><b>Modelled on:</b> Darwin Aboriginal Art Fair and Cairns Indigenous Art Fair.</p>	<p>Emerging and Established ATSI artists from across Australia.</p> <p>Invitation to commercial sector galleries.</p> <p>Part of Symposium Series</p>	PCEC or alternative.	<p>Curated by Art Centres in partnership with event/festival team. Quality control.</p> <p>Galleries curate own stock.</p>
<b>D</b>	<p>(PAST, PRESENT and FUTURE)</p> <p><b>Symposium Series</b></p> <p><b>Category:</b> urban and regional program</p> <p><b>Description:</b> Embodies AD's vision and aligns with entire exhibition programme and events.</p>	<p>Event/festival team to develop Symposium strategy (topics, themes, speakers, format) in conjunction with partner host venues.</p> <p>Co-created with partner venues (various public programs occurring and scheduled accordingly for audiences to attend multiple forums and venues).</p>	<p>Multiple Venues:</p> <p>Potential for all host partners to participate as part of specific public program of their exhibitions - and as part of the broader event/festival</p>	Festival team and multiple host /partner venues.
<b>E</b>	<p>(PRESENT and FUTURE)</p> <p><b>Continuum Cultural Precinct Alliance -</b></p> <p><b>National and International Indigenous artists' showcases.</b></p> <p><b>Category:</b> Multiple exhibitions. Perth City Cultural Alliance, urban program.</p> <p>Contemporary Urban Art (socio-political emphasis. Experimental media.</p> <p><b>Description:</b> local-global artists; combination of existing works and commissioning of new works/ installations. Mix of experimental, socio-political urban artist</p>	<p>Perth City Cultural Central event/festival zone [TBC]</p> <p>Internal and external corresponding exhibition programs and public programs.</p> <p>Professional development program.</p> <p>Public symposia and private industry forums and exchange.</p> <p><b>Major Experimental Arts Commission:</b> won through a national EOI process (ATSI art centres and creative industries). Likely venue is PICA.</p>	<p>Multiple Venues &amp; Partners:</p> <p>AGWA, PICA, Gallery Central – Central Institute of Technology, the MRA.</p> <p>Potential to expand and include additional creative partners.</p>	Curated by host venues in partnership with festival AD and team.

	<b>Festival indicative activities</b>	<b>Summary</b>	<b>Venue/Partners</b>	<b>Curated by</b>
<b>F</b>	<p>(PRESENT and FUTURE)</p> <p><b>Remote/ Regional Program.</b></p> <p><b>1) Digital Residency – with International artists</b></p> <p><b>Description:</b> Remote residency with onedotzero (or alternative service provider). Professional development with aim of new visual arts/ digital media commission.</p>	<p>Remote Aboriginal artists (art/media centre) host international digital artist residency to produce new collaborative digital media work. Established and emerging artists.</p> <p>Allocated through a State-wide EOI process.</p>	<p>Remote/regional Aboriginal art centres, artists and media centres.</p> <p>Event presentation in local community and in Perth.</p>	<p>onedotzero project manager and participants (local Aboriginal and international artists) in partnership with the event/ festival team: AD and curator.</p>
<b>G</b>	<p>(FUTURE)</p> <p><b>Revealed: Emerging Aboriginal Artists from Western Australia</b></p> <p>Potential integration with Festival Programme.</p>	<p><b>Retain its ownership and branding.</b></p> <p>Potential to expand Revealed Marketplace.</p> <p>Involve future discussion from government and involved agencies.</p>	<p>Venue:</p> <p>Central Gallery Institute of Technology</p> <p>Partnership with DCA and Central Gallery.</p>	<p>Curated by Central Gallery and emerging arts workers.</p> <p>Use its existing infrastructure and process.</p>
<b>H</b>	<p>(CONTINUUM)</p> <p><b>Carrolup to Today</b></p> <p><b>Category:</b> Exhibition, Urban program, Perth.</p> <p><b>Event concept and structure:</b> Continuum – Past, Present, Future</p> <p><b>Description:</b> Curation of Noongar artists' (in association and connection to Carrolup) work and history. Commission of new digital animation and education series. Continuum of culture, history and children's stories re-contextualised for future generations.</p>	<p>The works, history and return of the Carrolup Collection has significantly inspired and influenced Noongar artists and broader community. Historical and traditional works of art to be depicted along with new digital media.</p> <p>Family members, Noongar artists and digital animators to collaborate and produce a virtual, life-size installation with audience interaction components and produced into an educational App.</p>	<p>John Curtin Gallery</p>	<p>John Curtin Gallery in collaboration with event/ festival Noongar liaison manager and curator.</p>

	Festival indicative activities	Summary	Venue/Partners	Curated by
	<p>(PAST, PRESENT and FUTURE)</p> <p><b>CLOSING FESTIVAL EVENT</b></p> <p><b>1) Urban Indigenous digital residency program with onedotzero.</b></p> <p><b>Category:</b> Urban program, Perth. Digital screenings.</p> <p><b>Description:</b> Urban residency and professional development with onedotzero.</p> <p>Becomes major part of Closing Festival</p>	<p>Professional Development Program: Urban residency: placement for eight emerging remote, regional and urban Indigenous artists to participate (national EOI). The product of which will be shown to festival audiences.</p> <p>Content featured as part of event/festival program/activities – public digital screens.</p> <p>Onedotzero festival programme delivers:</p> <ul style="list-style-type: none"> <li>• Adventures in Motion</li> <li>• Large Scale Installations</li> <li>• Medium Scale Installations</li> <li>• Small Scale Installations</li> <li>• Headline Audio Visual Acts</li> <li>• VJ Acts</li> <li>• Existing Screening Programmes</li> <li>• Bespoke Screening Programmes</li> <li>• Locations and Screening Options</li> <li>• Symposiums</li> <li>• Workshops</li> </ul>	<p>Venue TBA</p> <p>Remote/regional/urban Aboriginal art centres, artists and media centres.</p>	<p>onedotzero project manager and participants (local Aboriginal and international indigenous artists) in partnership with the event/festival AD and team.</p>
	<p><b>2) Cultural ceremonial finale</b></p>	<p>Performative presentation between all Indigenous artists/ participants.</p>	<p>Potential for established venues:</p> <p>Yagan Square</p> <p>Kings Park</p> <p>Cultural Precinct</p>	<p>Event/festival Artistic Director (AD), curatorial committee/ event team and partners.</p>

## Additional Information

### Management structure: event team

#### *The Board*

The formation of the Board and selection of members will be critical to the success of the event. It is essential that the Board be intercultural and drawn from local and State regions and includes national and international representative. It is important that the stature of the Board appointees has the respect of the ATSI visual arts community, and that they have the ability to bring their wisdom and experience to the Board.

The Board will be responsible for governance, policy and strategy. It has ultimate legal responsibility for the event. It does not get involved in artistic decisions or day to day management.

#### *Management*

##### *Artistic Director (AD):*

Experienced Australian Aboriginal and Torres Strait Islander person.

*Role:* To guide all aspects of the event including vision, planning, production and delivery.

##### *General Manager (GM):*

Oversees the administration and the delivery of the program, most notably the team's individual priorities and productivity (internally) and assists with (external) multiple venue partnerships.

##### *Festival Operations team:*

Financial Administrator; Production Manager; Marketing and Promotions Staff, Education Coordinator, Digital Strategy Manager, Publication Editor, Communication/Promotions Consultant.

##### *Noongar Cultural Liaison Manager:*

preferably a Noongar person with proven cultural communication skills.

*Role:* In collaboration with the Artistic Director (AD) and event curatorial and operations team, work as a conduit with the Noongar community, and liaise, facilitate and advocate for and with the Noongar Advisory Group and Event Cultural Advisory Group. Utilising the Event Structure Plan proposed in this study, their initial task would be to work closely with the AD and Accelerate Alumni Advisory Group to develop the event Vision, Structure and Activities Plan.

##### *Regional Project Manager/s:*

The proposed event/festival's regional program would also be in development with an aim for one or two remote/regional site specific activities.

*Role:* Responsible to the planning, communication and delivery of the Regional Satellite Launch and Program. They would be an Aboriginal person from a local community in the regions and be familiar with the diverse cultural groups. In addition, local Aboriginal cultural advisors will need to be consulted and employed to guide the event/festival team and feed into the broader program.

##### *Curatorial Committee:*

A highly experienced intercultural curatorial team of four would be assigned specific exhibition and event components to project manage.

*Role:* Collaboration with the several independent curators working in their organisations who are partnering the event/festival and the art centre managers. The committee would also need to work closely together, as guided by the AD, Noongar Cultural



Liaison Manager and Regional Program Manager. Ideally, 2 start fulltime in the first year with 2 starting early in the second year. A full time emerging Aboriginal (Assistant) curator to start in the first year.

### Cultural governance and guidance

#### Advisory Groups

There are two levels of cultural advisors, each with separate but corresponding purposes.

##### *Event Cultural Advisory Group: The Principles*

Consists of a mix of volunteer national ATSI and WA arts and cultural leaders. This group will involve six WA representatives: two Noongar<sup>16</sup> and four from the northern regions and likely include members of KAA, WDM and ACHWAA representatives and two from interstate. The group will advise the Artistic Director and overall event/festival team and will be responsible for providing input and contribute to overall event/festival management.

##### *Noongar Cultural Management Group: Operations*

This volunteer group will guide the Noongar Cultural Liaison Manager with advice at appropriate intervals. SWALSC<sup>17</sup> advised the consultants that it would be necessary to support the Noongar Cultural Liaison Project Manager role with guidance of local Noongar elders, an instigating force to assist them in "accessing the bigger content picture involving protocols and Country and be integrated into the event to ensure the right actions are taken."

#### **ACCELERATE Alumni Advisory Group**

*Cultural leadership needs to be given to those with skin in the game , who can pilot their way through the complex ethical and social issues.*

Wesley Enoch<sup>18</sup>

*Utilising knowledge from those Indigenous leaders already working and championing the Indigenous arts sector not only makes sense, but brings built-in sustainability and opportunities for capacity building which is an important by-product of any attempt to develop an Indigenous arts festival and to facilitate its success.*

Clotilde Bullen, Curator Art Gallery of Western Australia<sup>19</sup>

The British Council's Accelerate program for Aboriginal and Torres Strait Islander people in the creative industries has amplified the careers and direction of new cultural leaders across Australia. Through an intersection with ACCELERATE, the British Council has expressed strong interest to partner the proposed National/ International Indigenous Arts Festival with the opportunity of further dialogue to establish a bridge between the Festival, the program and other international Indigenous creatives to Perth. Western Australia has a growing number of ACCELERATE graduates who could assist the proposed production of a major international ATSI visual arts event in Perth and the regions. Ground breaking creative advisors such as Ron Bradfield (visual arts support and storyteller), Barbara Bynder (visual arts advocate and curator), Kyle J Morrison (performing arts), Gina Williams (music/ Noongar language), Clotilde Bullen (visual arts advocate and curator), and Carly Lane (visual arts advocate and curator) have a rich and innovative body of knowledge to share and understand first-hand the cultural diversity of Western Australia. Alumni networks extend across the nation and many have also established international networks. Their insights in sharing, storytelling and curating the best of WA's cultural assets to diverse audiences would be invaluable to the curatorial/management team.

## Venues and partnerships

The Perth Cultural Precinct and what will become Yagan Square embodies the contribution of local Whadjuk Noongar people and wider Western Australian Aboriginal communities.<sup>20</sup> Perth's multiple institutions and venues, including University galleries and areas such as Midland, Fremantle and the pending Elizabeth Quay development would all be viable event/festival venues. The Perth Foreshore, South Perth Foreshore and the Swan River itself could also be utilised to present a world class festival event.

There is significant room to generate event partnerships between these locations and their respective management organisations. There is potential to develop new partnerships and audiences by partnering with Kings Park Botanical Gardens. There has been significant cultural events staged in the Botanical Gardens in the past involving Noongar elders and performers and Aboriginal groups from across Australia.

*The proposed structure suggests utilising the sectors' existing infrastructure as well as existing goodwill and social and cultural capital to develop an event management strategy. By partnering with existing, successful and trusted Aboriginal arts organisations (not necessarily has to be visual arts as long as they sign up to the curatorial goal) but because they already have momentum, it would work, and allow the organisations to shine as well as all the artists and producers.*

Ron Bradfield Jnr, Manager, Regional and Indigenous Development, Artsource<sup>21</sup>

## Commercial galleries

The event will create a mechanism to provide the galleries with the opportunity to generate events that can benefit from the support of the main event. Communication of the event program well in advance of commencement, will allow commercial galleries to gain a solid understanding, plan and curate their own exhibitions and in direct contact with the ATSI arts sector they can organise artists' representation. Commercial galleries can also participate in the National Indigenous Art Fair. The galleries will be supported by the Festival marketing function, communications systems including social media, and potential connections with those directly involved in the event.

The event will provide support for applications to funding bodies.

## Potential Second Stage: ideas towards the next Triennial 2021

The staging of the first Festival will inevitably lead to calls for growth and expansion. The following are ideas that could be involved in the second festival, and could be on the radar as the first event is being staged. Some additional ideas are included in the appendices:

- P-EARTH ecological art festival: "celebrates the environment and sustainability through art. Imagine an art event guided by and timed to run during one of the six Noongar seasons - the *Kambarang* birth (Indigenous weather knowledge) and wildflower season of October-November." [Stephen Bevis<sup>22</sup>]
- History and Dreaming sites brought to life through visual arts programs and open up more opportunities for Noongar leadership and knowledge sharing in the visual arts. Promote Noongar culture to the world. For the first time (2014), the City of Perth has produced a heritage walking trail and two maps<sup>23</sup> which could be digitally brought to life to generate streetscape/ public art experiences.

- Bring *InsideOut* (Artist JR from France) to Perth or other regional towns and communities and engage the public in the process of their Photobooths which "...bring the printers directly to the streets - enabling the public to participate instantly and for free!"<sup>24</sup> And Photography and Street Pastings - a global platform for people to share their untold stories and transform messages of personal identity into works of public art. "Over 200,000 people from 112 countries & territories have participated."<sup>25</sup>
- International artist collaboration with Bill Seaman,<sup>26</sup> artist in residence with Aboriginal artists, art centres, Noongar artists. It could ensure Perth architecture and buildings come alive with light and film montage that brings Western Australia's Aboriginal diversity to the city in unprecedented ways.
- Invest in digital collaboration with gamers, bringing the Dreaming into a virtual world with specific creation stories.
- Partner with University of Western Australia Centre for Rock-Art Research and Management to explore convergence of archaeology, ancient rock art, visual; arts and digital media. [Jenny Wright<sup>27</sup>]
- Establish collaborations with Australian digital artist Craig Walsh and build on projects like *Murujugu in the Pilbara Project*.<sup>28</sup>
- Use *Documenta* as a model to produce the event/festival and additionally employ "the top curators in the world to work on it or it won't be worth the attention of the world. Okwui Enzor, for example, changed the art world with his Documenta exhibition, and would do so again if put onto a project like this." [Darren Jorgenson<sup>29</sup>]
- Produce large scale Land Art or earthworks ephemeral or permanent installation on Country with traditional owners, whole of community involved to generate cultural tourism. [Gabrielle Sullivan and Darren Jorgenson]

### Funding and partnerships

The resources required for a major visual arts festival in Western Australia will be considerable; the options for assembling those resources will depend on the timing, scope and focus of the festival. A late 2018 launch allows adequate time to raise the necessary resources as well as appropriate consultation time (business and cultural) with the ATSI arts sector and international indigenous collaborations and potential partnerships.

Sector consultations generated a wide spectrum of recommendations and ideas for the festival; correspondingly, there are multiple combinations of funding possible for this diversity of ideas. A selection process is needed to bring clarity and certainty to the themes of the festival – it is this that will enable the development of a coherent funding and partnerships strategy. For example, if the festival includes a significant levels of digital and new media content, then media and communications organisations, ranging from the ABC and SBS, through to the Telstra Foundation become viable funding and partnership targets.

However, some general categories and options for funding the festival are included here. There are, broadly, two streams of possible funding: government and private; each has limitations and advantages and funding from both streams will be required. Private funding will range from private donations and sponsorship (from individuals and businesses) through to funding in the form of sponsorship and (potentially) naming rights. Government funding will likely come from a combination of State and Federal sources, with some regional subsidies possible, depending on the festival's footprint.

### *Government (State and Federal)*

- Department of Culture and the Arts
- Department of Regional Development
- Department of Aboriginal Affairs
- Department of Education
- Department of Child Protection
- Development Commissions
- Country Arts WA (Regional Arts Fund)
- Lotterywest
- Healthway
- Events Corp
- Tourism WA
- Australia Council
- Department of Foreign Affairs and Trade (and various cultural diplomacy organisations such as Australia International Cultural Council)
- Department of Human Services
- Department of Social Services

### *Private*

- Resources companies, including:
  - ▶ Alcoa
  - ▶ FMG
  - ▶ BHP Billiton Iron Ore
  - ▶ Chevron
  - ▶ Anglo Gold
  - ▶ Newmont
  - ▶ Rio Tinto
  - ▶ Woodside
- Banks
- Ernst & Young
- Freehills
- The West Australian and Channel 7 Television
- Wesfarmers
- WesTrac
- Philanthropy such as Sydney Myer Fund, Harold Mitchell Foundation etc

## Foundations

There are a number of national foundations which would have relevance to *Continuum*; organisations like the Westpac Foundation, Qantas Foundation, and Telstra Foundation. The Telstra Foundation's development framework supports "distinctive cultural dynamism in Indigenous communities (both traditional and new media innovations)" and their philanthropic priority are to develop cultural development partnerships.<sup>30</sup> The Telstra Foundation funds the Indigenous youth programme at *The Dreaming Festival* (QLD)<sup>31</sup> and the National Centre for Indigenous Excellence.<sup>32</sup>

There is substantial opportunity for the festival to develop a 'collective impact approach'<sup>33</sup> with the event management team acting as the driving force or hub that connects and supports the festival's delivery partners (locally at an urban level as well as regionally, nationally and internationally). An example of this occurring in Western Australia previously and on a grand scale was FORM's facilitation of the multi-million dollar and multi-partner initiative *The Canning Stock Route Project* (2006-2014).

The Festival's event management team in partnering with several localised venue/institutional partners including for example AGWA, PICA, Central Gallery (Perth City Cultural Precinct alliance) Lawrence Wilson Gallery, John Curtin Gallery and Aboriginal arts service providers, lend significant integrity to credibility required to secure funding from both government and private funding stream potentials.

*[Indigenous] Festivals leverage enormous cross-sector value from their investments; from positive engagement with employment, education, training, enterprise development, mental and physical health, to more intangible but crucial social practices of hope: communities recognising, cultivating and respecting their Indigenous identities present and past in re-imagining their productive futures.*<sup>34</sup>

To be effective funding and partnerships, at a local, national and international level, must, "take Indigenous governance seriously, recognising and carefully respecting both formal and traditional forms of authority."<sup>35</sup> Sustained investment and recurrent funding in festival infrastructure, such as this proposed triennial, will generate long-term benefits for Western Australian and national ATSI visual arts and creative industries sector, and communities whilst elevating internationally their recognised significance.

## Project Evaluation: Measurement | Impact | Value

From the outset of the proposed future festival planning stage – there is a need to incorporate a 'social impact assessment' requirement or evaluation. This will also attract funders seeking cultural partnerships with social impact outcomes. This should be built into the project plan upfront and include a budget allocation; 1 % of total project costs is suggested, depending on the project's scope and nature and interest of event investors and partners.

This will allow valuable data to be collected over the life-cycle of the event to determine its ongoing viability. Evaluations of social and community projects generally have two overlapping purposes: assessing whether the project met its aims and articulating the impact on and benefits for, participants. This is a burgeoning area with much to debate about the "competing claims and judgments about the limits, uses, and value of art."<sup>36</sup> Importantly the Department of Culture and the Arts are currently implementing the CultureCounts system<sup>37</sup> as part of the Public Value Measurement Framework (PVMF) with considerable national and international interest – that is applicable to this feasibility's proposed National/International Indigenous Arts Festival.

Internationally, the field of 'social impact' has grown considerably in recent years, with a range of approaches advocated for community projects. This methodological spectrum includes analytical and accounting-based approaches such as 'social return on investment' (SROI), through to more inclusive, people-focussed approaches such as 'most significant change theory' (MSC) that captures intangible, people-centred values through participants' stories and testimonials. MSC methodologies are able to integrate significant change experienced at a local community level and at the organisational/senior management level.

In order to build a full understanding of the outcomes and benefits of community, social and environmental projects, evaluation processes such as MSC are best at capturing the input of participants, community members, audiences and the like, enabling the full reach, complexities and impact of a project to be presented.

Accounting-based approaches may contribute to an evaluation of a project, but it is the voice of project participants that gives the rich and fine-grained detail necessary to a comprehensive understanding of a multilayered, cross-cultural project and its outcomes.

## **Conclusion**

The suggestions and recommendations contained within the proposed feasibility study for a major International Indigenous Arts Festival Triennial in Western Australia starting in late 2018, builds upon extensive local – national consultation to canvas the existing desires, ideas and conversations being had by the sector. Attention to past or contemporary best-practice initiatives (exhibitions, projects, awards, festivals and artist's global journeys) has provided a body of research in which to plan for the proposed event. The intention of this study is not to be prescriptive but to provide a foundation in which an appointed event team can reinterpret, expand upon and amplify in continued consultation with the visual arts sector.

*They [Indigenous arts and cultural festivals] commemorate everyday community relationships and maintain the shaping and re-shaping of meaning making practices. Indigenous festivals essentially, should not simply be a program of recreational activities but rather, a celebration of Indigenous people's struggles and recognition of the intrinsic and vital role that they should play in the Australian nation-state.*  
Svoronos (2012:161)

Using the suggested principles, goals, cultural governance and event management approaches as guidelines as outlined in this study and through strategic partnerships the proposed arts festival demonstrates strong capacity to present an amassing of innovative, transformative and exciting experiences for local, regional, State, national and international audiences – through curating engaging, unexpected, high quality exhibitions, programmes and events that place the best of Aboriginal and Torres Strait Islander and international indigenous visual artists at the cultural forefront.

## Budget – See Appendix 12

The estimated total cost for Continuum is \$6.8 million over the three years.

### Expenditure

Past		
Sharing the Collections	\$320,000	
Present		
Established Artists' Showcase	\$338,100	
National Indigenous Art Fair	\$266,000	
Symposium Series	\$85,000	
Future		
City Cultural Precinct Alliance	\$840,000	
Remote regional residency	\$101,850	
Cascade Program	\$93,000	
Revealed	\$300,000	
Carrolup to Today	\$51,000	
Schools Program	\$85,000	
Project Evaluation	\$60,000	
Launch and Closing Programs	\$541,000	
Curators	\$517,500	
On costs	\$155,250	
Contingency	<u>\$375,370</u>	<u>\$4,129,070</u>
Salaries		
Management	\$1,145,000	
Marketing/Promotions	\$445,000	
On costs	\$477,000	
Travel and accommodation	\$60,900	
Administration/Office Costs	\$219,080	
Marketing/Promotion	\$210,000	
Contingency	<u>\$255,698</u>	<u>\$2,812,678</u>
Total		<u>\$6,941,748</u>

### Revenue

Government	\$630,00	
Australia Council, Lotterywest, MRA, Healthway, Eventscorp, Development Commissions		
International	\$50,000	
Corporate Partnerships	\$1,795,000	
Philanthropy/Foundations	\$100,000	
Symposium Series Revenue	<u>\$60,000</u>	<u>\$2,575,000</u>
Deficit		<u>\$4,366,748</u>



## Benefits

### Community

- The Festival will support the strengthening of the bridges between remote and regional ATSI artists and producers, and national and international audiences.
- The Festival will provide a range of opportunities for ATSI artists to strengthen their understanding and skills with digital media, working with major international artists.
- It creates the first major visual arts event devoted to Western Australian Aboriginal established artists. But it does so in conjunction with the development of a national and international platform.
- There is a strong focus within the event on ATSI young people, and the event has the ability to assist in developing their skills and creating new audiences. They are the next generation of ATSI artists, and their involvement in the Festival will support the creation of future pathways.
- The Schools program and Symposium Series will create a greater understanding of ASTI culture in young Western Australians.
- The Festival will reach into some of the most exciting Aboriginal art collections and bring them to the public's attention, and create a greater understanding of Aboriginal art.
- The Festival will provide a major platform for Western Australians to gain a fuller appreciation of Noongar art.
- Through the proposed alliance of Western Australia's peak arts and cultural bodies, the Festival will strengthen and generate ground-breaking partnerships into the future (and/or more sustainable industries and dynamism).

### Economic Impact – See Appendix 13

Analysis of the exhibitions staged at the Art Gallery of Western Australia since 2001 reveals the following (where information was available):

Average attendance: 110,000

Average national attendance: 8%

Average international attendance: 5%

#### Continuum

Attendance Estimate	30,000	50,000	75,000
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#### Estimated economic impact

National: 5%	\$1,500,000	\$2,500,000	\$3,750,000
International: 5%	\$2,626,000	\$4,375,000	\$6,562,500
Total Economic Impact	\$4,126,000	\$6,875,000	\$10,312,500



## References

1. Richard Walley interview (Ibid).
2. Ibid
3. Sharon Tassiker, Curator Janet Holmes a Court interview identifying Daniel Boyd and Danie Mellor as examples of artists who have used the notion of 'past-present and future'.
4. Available at: <http://www.abc.net.au/religion/stories/s790117>
5. Available at: <http://www.revealed.net.au/>
6. Available at: <http://www.artgallery.wa.gov.au/exhibitions/Awards.asp>
7. Available at: <http://desertriversea.com.au/the-project/the-plan/the-plan>
8. Mark Stewart (Murdoch Art Collection and co-curator of Evolving Identities) interviewee with consultant 2014.
9. Mark Stewart advises - gestation planning in advance to marry various partner/venues schedules' and programmes'; Ensure availability to commit to the collaboration and delivery process; need to incorporate diverse speeds and flexibility of multiple types of institutions and organisations; development time between event/festival Artistic Director and collection managers/ curators; distribution and balance of responsibilities: Eg catalogue production – needs comfortable timeframe.
10. Presently, there is a lack of host venues large enough to display a show of this scale. The challenge of presenting a major visual arts event will create a venue bottleneck – the Perth Convention and Exhibition Centre (PCEC) would be ideal in terms of space and audience access but costly to fit out.
11. Cairns Indigenous Art Fair. Available at: <http://www.ciaf.com.au/program-2014/art-fair.php>
12. Ibid.
13. For the cultural precinct alliance visual arts organisations are the core partners but the event could encourage collaboration with wider, performing arts and music organisations. These include Yirra Yaakin Theatre Company, State Theatre Centre, Blue Room, Black Swan Theater Company, Ochre Dance Company, Western Australian Music Industry (WAM) and the State Library of Western Australia.
14. *Murujuga in the Pilbara Project* (2013) – a partnership with digital artist Craig Walsh, Museum of Contemporary Arts, Rio Tinto Iron Ore and Murujuga Circle of Elders at the Burrup Peninsula – has lead the way in terms of technical/digital storytelling processes, convergence of contemporary art and curation and partnerships.
15. Available at: <http://www.mmrcwa.org.au/sharing-stories/>
16. Whadjuk Country (urban Perth and surrounds) will host the majority of the event program so it's important that there is majority Noongar representation.
17. Carol Innes (Manager Policy and Projects, SWALSC) interview with Project Principal Mike Rees 2014.
18. Ibid (2014:40)
19. Clotilde Bullen interview with the consultant 2014.
20. Collard, L. and Jones T. (2014). *This City is Wadjuk Country: Aboriginal Heritage in the City of Perth Before 1829*. Karla Yarning: Stories of the Home Fires. City of Perth.
21. Ron Bradfield Jnr interview with consultant 2014.
22. Available at: <https://au.news.yahoo.com/thewest/entertainment/arts/a/24609112/perth-needs-p-earth-art-festival/>
23. 'This City is Wadjuk Country: Aboriginal Heritage in the City of Perth Before 1829. Karla Yarning: Stories of the Home Fires'. And 'Fighting for Families, Country, Rights and Recognition. Aboriginal heritage in the city of Perth after 1829'
24. Available at: <http://www.insideoutproject.net/en/photobooths>
25. Available at: <http://www.insideoutproject.net/en/about>

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## INDIAN OCEAN RIM PROJECT

A report for Inside Lane

By Fiona McIntosh

### THE MONSOON PROJECTS

*cultural connections between WA and the nations of the Indian Ocean Rim*

This report summarises the recommendations of the 3 reports commissioned to assess the potential for a major visual arts event in WA, shared between the nations of the Indian Ocean Rim. The 3 report focussed on the visual arts activities and infrastructure in the following nations:

- *India, Sri Lanka, Mauritius, Maldives and Réunion Islands* – report by Dr Kevin Murray
- *Indonesia* – report by Kate Fielding
- *Southern and south-eastern Africa: South Africa, Mozambique, Kenya and Tanzania* – report by VANSa

Each report:

*highlights* the obvious potential for long-term close associations between the nominated countries and Australia (particularly WA) in the visual arts, given the shared geographic territory, migration histories and burgeoning art industries.

*recommends* a structured approach to developing a shared visual arts programme of significance, by developing a network of art professional relationships, activities and funding opportunities between WA and Indian Ocean Rim nations

*affirms* a visual arts exchange programme will encourage deeper understanding of and dialogue with each these nations

*confirms* a commitment to excellence and professionalism in the industry

*agrees* that an initial developmental phase, with a project-oriented focus is important as it involves a broad range of people and existing agencies/organisations, offers opportunities to explore and share ideas, and determine future potential

*acknowledges* previous experiences, existing connections and relationships with Australian artists and arts professionals, though not necessarily specific to WA.

### Analysis: Infrastructure

The state of WA is positioned on the Indian Ocean Rim and is an active lead participant in the Indian Ocean Rim Association and Indian Ocean Rim Business Association. It is closely aligned with other countries of the same region to which WA is a major exporter. There is considerable regional focus on economic and political ties and general goodwill towards cultural exchanges. However more can be done to stimulate real cultural engagement. Current economic direction for support and co-operation between IORA member nations was described in October 2014 as “the ‘blue economy’ - marine economic activity...” Julie Bishop, 9 Oct 2014

Thematic opportunities for a major visual arts event can be developed from such a policy focus.

With its considerable arts industry infrastructure and as current Chair of the Indian Ocean Rim Association, Australia, more so, WA is ideally situated to take a leading role

in stimulating mutually beneficial cultural exchange programmes with countries along the Indian Ocean Rim.

There is an existing sophisticated and professionally managed network of different exhibiting and collecting arts organisations across WA which present and promote a range of quality visual arts programmes. This established network offers opportunities to engage with diverse audiences and art practices and projects.

In the late 1990's AGWA launched a capital works project The Living Centre for Australia and the Indian Ocean Rim. The proposed Living Centre included:

- Indoor and outdoor (sculpture garden) exhibition areas
- Research Centre for both public engagement and artist professional development
- Multi-purpose studios for range of art making practices
- Administration offices and meeting rooms

It offered a physical hub for WA and Indian Ocean Rim artists and arts professionals to create, present and promote each other's cultural practices to a broader audience.

As a capital works project, it was not realised however as a concept, it remains relevant and current.

### **Analysis: Engagement**

Mutually respectful and beneficial professional relationships cannot be underestimated in any industry for their potential to create new and worthwhile opportunities.

To date there have been many opportunities for artists and art administrators, gallerists and curators, from Australia, India and Indonesia particularly, to share ideas and work practices, to exhibit and/ or tour artworks. However, these are neither specific nor unique to WA; indeed the opportunities for WA arts professionals and artists have been limited to date.

Structured exchange programmes with Indian Ocean Rim nations, designed specifically to meet WA needs, can be developed from the previous experiences of the existing international partnerships and programmes facilitated by Australian organisations such as the Australia Council, AsiaLink, state and regional art galleries and tertiary education institutions.

Engagement is a two-way exchange, with excursions/ incursions to/ from WA which will:

- *assist* in fostering meaningful dialogue between individuals and institutions of participating nations
- *allow* for an organic development of ideas
- *encourage* excellence by way of professional development
- *create* multilateral relationships and strong personal ties
- *involve* artists and art centres/ galleries across WA
- *invite* intra-state exchanges between remote, regional and urban based artists and arts professionals
- *encourage* innovative and flexible approaches to art exhibitions and events across wide geographic territories via use of technologies: online forums, digital artworks and digital access to people, ideas, information and artworks.

Cutting edge, existing cross-disciplinary programs in WA, such as SymbioticA, Alternate Anatomies Lab and the Shared Sky Project, offer great potential for the development of any of these themes both within WA and with the nations of the Indian Ocean Rim.

The international Shared Sky project has recently launched in Perth its first major exhibition of indigenous art and astronomy investigations across the Indian Ocean, a collaboration of both WA indigenous and South African indigenous communities.

### **Vision: The Monsoon Projects**

- to have developed significant connections and relationships with a range of arts organisations, including public museums, educational institutions, exhibition events, commercial galleries and artist-run initiatives, and individual artists in a range of nations around the Indian Ocean Rim
- to have developed and initiated a number of relevant and visionary exchange projects around contemporary art, including exhibitions, workshops and residencies with the identified arts organisations and individuals, between WA and nations of the Indian Ocean Rim
- to have ensured long-term, strong and meaningful cultural engagement between WA, Australian and nations of the Indian Ocean Rim.

### **Recommendations**

In order to research the background and determine the direction for the event the following recommendations are suggested:

- Create a position of General Manager, responsible to a small committee, to investigate and develop projects and professional connections
- to develop short and medium term exchanges between key Indian Ocean Rim organisations/ agencies and WA galleries/ art centres/ project spaces/ artist run spaces
- to co-ordinate field trips to key major art events in IOR nations
- to invite key IOR curators/ directors/ artists to WA and co-ordinate tours to studios, galleries and art spaces across WA
- to identify and communicate with key international and IOR nation Curators, Artistic Directors and Directors/ Curators of major international contemporary art museums, art galleries, project spaces, freelance curators and art events to introduce WA art scene and potential for engagement and opportunities
- to communicate with key international art journalists, critics and thinkers regarding WA artists and art scene
- to lobby to existing organisational and funding platforms across Australia for greater WA inclusion
- to develop relationships with major tertiary art institutions nationally and internationally to generate residencies, exchanges, workshops and lectures
- to support Artsource in the establishment of residencies and internships in IOR nations, and the general promotion of Western Australian artists.

## Development Focus and Activities

### Indonesia

#### *Exchange program*

Location: Yogyakarta

Rumah Seni Cemeti (Cemeti Art House) is a well-established art centre, with a strong program of international and local collaborations and residencies. Cemeti Art House is experienced in stimulating art practices, conversations about art and art management. It has hosted many Australian artists through AsiaLink. Directors and Co-founders Mella Jaarsma and Nindityo Adipurnomo, were recent keynote speakers at the Regional Arts Summit in Kalgoorlie in Oct 2014.

#### *Develop connections*

Location: Yogyakarta

iCAN (Indonesia Contemporary Art Network) works on promoting multidisciplinary dialogue between visual art and another division of art and sciences through art projects, research and education.

KUNCI Cultural Studies Centre inhabits a precarious position of belonging to neither this nor that within existing disciplinary boundaries while aiming at expanding them. The collective's membership is open and voluntary, and is so far based on an affinity to creative experimentation and speculative inquiry with focus on intersections between theory and practice. Since its founding in 1999 in Yogyakarta, Indonesia, KUNCI has been deeply preoccupied with critical knowledge production and sharing through means of media publication, cross-disciplinary encounter, research-action, artistic intervention and vernacular education within and across community spaces.

#### *Field trip*

Location: Yogyakarta

Art Jog (art fair) – Jun 2015 tbc

### India

#### *Exchange Program*

Location: Bangalore

1 Shanti Road Gallery Bangalore has already hosted a WA artist from WA.

Suggest a 3 year partnership exchange programme with several WA organisations, as has been successfully done with an international artists collective in Sri Lanka

#### *Field trip*

Location: Kochi

Kochi- Muziris Biennial, Dec 2014 – Mar 2015

The Artistic Director for the 2014/15 Biennial is Jitish Kallat, who is known in Australia and has worked with Australian organisations and curators (Bala Starr, Ian Potter Museum of Art Melbourne; APT5 2006).

Location: Delhi

Indian Art Fair - Jan/ Feb 2015

### *Develop connections*

Location: Mumbai

Camp

Chermould Gallery (commercial gallery) – which exhibits Archana Hande who has recently completed a residency with Space in regional WA

Location: Delhi

Nature Morte (commercial gallery) – which exhibited artists Thukral and Tagra at Sydney Contemporary 2013

Raqs Collective (artists' collective)

### *Reunion*

École Supérieure d'art La Réunion review connection with Adriano Micconi who teaches Communication at this institution and was in discussion with Australian artist Domenico de Clario when the latter was at Edith Cowan University about potential exchanges.

### *Mauritius*

The local collective Partage is a major centre for visual arts and member of the Triangle network.

Former Sydney based curator Sally Couacaud lives in Mauritius and would be a useful source for understanding local cultural scene and potential for connections with WA.

### *Sri Lanka*

Determine local relationships and potential through discussions with Indian based colleagues

### *South Africa*

Because of its infrastructure and relative affluence, it was recommended that connections for other African nations along the Ocean Rim be made through SA individuals and organisations

### *Field trip*

Location: Johannesburg

Joburg Art Fair Sept 2015 (dates to be confirmed)

facilitate participation of a WA commercial gallery

meet with VANSA and African artists and gallerists to explore and determine potential for engagement

### *Connections locally*

Location: Sydney

Bill Gregory from Annandale Galleries and Michelle Paterson, .M Contemporary both of whom represent significant South African artists, Lyndi Sales, Conrad Botes, Marna Hattingh and William Kentridge

Location: Brisbane

QAGOMA has announced it will host a major exhibition of contemporary African art in Brisbane in 2016. There is potential for WA artists and arts professionals to meet artists and curators from African nations of the IOR around the opening and associated events of this exhibition.

Location: London

Many African artists with international reputations are based outside of Africa, particularly in London. Connections with UK based galleries, curators and collectors will initiate required connections with specific key artists.

1:54 Contemporary African Art Fair Oct 2015 in London

### Singapore

Art Stage Singapore (annual art fair) WA galleries have participated in recent years

ICA Singapore, gallery at LaSalle College of the Arts (Director Bala Starr, former curator at Ian Potter Museum, Melbourne)

### Malaysia

Rimbun Dahan - extended residency program for Australian artists, writers, dancers, musicians offered and managed owners and benefactors Angela and Hijjas Kasturi

Hotel Penaga – short-term residency in Penang, also owned and managed by the Kasturi's.

### Project Structure

The Monsoons Projects is structured as recommended with a General Manager. However as it involves a one man operator, it is felt that the GM could work out of a current agency rather than setting up a separate office.

It was assumed that there would be a 6 month start up period before residencies and tours would be activated.

Initially Indonesia and India would be targeted and two residencies in each country be established in the first year. This would continue annually with Africa and Singapore added in the following years.

Africa would require additional research but would commence in year 2.

Revenue would be generated from a range of sources.

The Australia Council and the Department of Foreign Affairs and Trade through the Australia India Council and the Australia-Indonesia Institute would be targeted initially as they have grant schemes to support the Monsoon Projects initiatives.

Two residencies per year per country would be the objective, with ongoing developmental work being done by the General Manager.

The General Manager would establish strategic relationships with the key organisations recommended or others depending on the success of the field work being undertaken.

*Funding - See Appendix 14*



## Budget

	Year 1	Year 2	Year 3	
Administration	187,650	125,100	125,100	
India	35,300	35,300	35,300	
Indonesia	35,000	35,000	35,000	
South Africa	10,000	40,000	40,000	
Singapore		35,300	35,300	
Additional Country			35,000	
Travel/Accomm Fund	60,000	60,000	60,000	
Total	327,950	330,700	365,700	\$1,024,350
Revenue	145,000	200,000	240,000	\$555,000
Required Funding				<u>\$469,350</u>

The funding required to develop the Monsoon Projects for the first three years is \$439,350

## Benefits

In August 2012, the Federal Government endorsed a five year strategy for the Australia Council for the Arts that has turned the focus of Australian culture in the international realm, by establishing network of international arts managers employed to promote Australian art as part of a wider policy of cultural diplomacy.

The opportunity exists for Western Australia to take a leading position with an arts initiative into the Indian Ocean Rim, involving a focus on strengthening the relationships with those countries.

Benefits can involve the strengthening of trade and economic ties. But it can also expand to developing educational connections with the resultant affect on young Western Australian's and their international outlook and language skills.

## **SYNEKTICA – BIENNALÉ OF EXPERIMENTAL ARTS**

SYNEKTICA is derived from the word SYNECTICS which is defined as “the study of creative processes, especially as applied to the solution of problems by a group of diverse individuals”.<sup>1</sup> Synectics comes from the Greek synectikos, meaning “the joining together of different and apparently irrelevant elements”.<sup>2</sup>

### **The Vision**

#### **SYNEKTICA**

*At the intersection between art, science and humanity*

SYNEKTICA is a festival concept promoting, exhibiting and brokering information, research and art work from, and between, creative professionals who are working in the some of the most experimental fields of art/science.

The ongoing aim of SYNEKTICA will be to showcase the theoretical, cultural and philosophical basis of experimental arts practice exploring new concepts and materials.

Experimental means that no particular methodology or agenda is aired via SYNEKTICA. Focussing on collaboration and critical research SYNEKTICA is a neutral space. Experimental art brings to light new understandings of culture, in the age of a technologies society.

SYNEKTICA 2018 will be produced with the creation of alliances with a range of local, national and international cultural organisations.

SYNEKTICA’S competitive advantage is that it will be the only experimental arts biennale in the southern hemisphere. This opens up a number of opportunities in the Asia Pacific region to focus attention on Perth every two years, branding it the new ideas capital, particularly over the three weeks of activity.

In summary, SYNEKTICA’s vision is that it will be the Southern Hemisphere’s pre-eminent festival for experimental arts.

### **Corporate Structure**

SYNEKTICA has some options with regard its corporate structure as discussed in Section Nine. It can be formed as an independent, self-governed non-profit organisation incorporated by constitution under the laws of the State Government of Western Australia.

Or it could align with one of the galleries associated with new media, experimental and emerging art.

### **The Board**

The formation of the Board and selection of members will be critical to the success of the event. It is essential that the Board have local, national and international representation.

The nature of the event will mean that it needs to remain at the forefront of the experimental arts movement. The Board will therefore need to be bold and adventurous.

The Board will be responsible for governance, policy and strategy. It has ultimate legal responsibility for the event. It does not get involved in artistic decisions or day to day management.

### **The Management Structure**

The management framework would involve the Artistic Director, responsible for the Festival vision, planning, production and delivery.

The Artistic Director will be dealing with up to five gallery directors who will be co-curating the Festival contribution. This will require sensitivity and diplomacy.

The General Manager will oversee the administration and the delivery of the program.

The Festival Operations team would incorporate the normal administrative functions involving production, financial administration, marketing, promoting and communications and education.

The Digital Manager would play a significant role.

### **Event Structure**

Held every two years, in July-August Perth WA, SYNEKTICA will include:

- a series of international benchmarking exhibitions;
- a transdisciplinary conference attracting, local, national and international theorists, academics and practitioners, policy makers, and industry sector representatives;
- Screenings and a series of workshops, symposiums, forums, and public lectures providing broader community access to SYNEKTICA activities.

The event concept and structure outlined in this document serves as a framework that will require further revision and development by the event's Artistic Director.

A key concept of this proposal is to ensure it capitalises on the existing experimental arts culture in WA.

Building strong strategic partnerships will be the key to the success of this event. There must be commitment and co-operation within the arts sector and a shared desire to deliver a world-class experimental arts event for Western Australia. Alliances with the broader cultural sector, education, information, science and technology, and industry partners will further secure the success of the event.

### **Dates**

SYNEKTICA is a biennial event held in July-August. Staging the event at this time of year provides the best opportunity for attracting academics based in Europe and the United States as it coincides with their summer break from mid-June to the end of September. The event will be scheduled as to avoid conflicting with other major art events and major holidays.

The Biennale will be produced for an intensive period of 3 weeks while offering a program of exhibitions extending up to a three-month period.

## **Event Content**

The SYNEKTICA hub will be the Perth Cultural Centre. The exhibition venues are:

- Perth Institute of Contemporary Arts
- Art Gallery of Western Australia
- Perth Cultural Centre public space
- The West Australian Museum
- John Curtin Gallery
- Lawrence Wilson Art Gallery

Exhibitions that can best relate to the broader community will take place in PICA, AGWA and the Perth Cultural Precinct. These events will be the 'big-ticket' exhibitions featuring the most prominent artists/art works and public installations. SYNEKTICA will also utilise the big-screen in the cultural precinct.

The John Curtin Gallery and Lawrence Wilson Art Gallery will stage the less accessible, or more specialised exhibitions that are more likely to appeal to the conference delegates or a specialised experimental arts audience. It is hoped that the general public will engage with the centrally located, more accessible SYNEKTICA events and will then be enticed to visit the events at John Curtin Gallery and Lawrence Wilson Art Gallery.

## **Local/Western Australian Artists Exhibition**

SYNEKTICA will also feature an exhibition of Western Australian and Perth based experimental artists or artists who are interested in producing experimental work. 10 artists will be chosen through a highly competitive selection process. The selected candidates will work closely with a curator to develop a high quality exhibition of local work. A \$10,000 grant to go towards the cost of developing the artwork will be awarded to the chosen artists. This grant and the resulting event will showcase and promote Western Australian experimental artists.

The Western Australian Museum will be the venue of the SYNEKTICA Western Australian Artists Exhibition. The Western Australian Museum will allow access to their collection and artists will make works that utilise or respond to the museum space and/or artefacts. This model allows WA artists to work directly with WA history and culture, and questions the existing dichotomies between old and new, historical and contemporary. Artists will have access to the Museum and collection for 3 months before the event in the form of an artist residency.

## **Metropolitan Redevelopment Authority**

SYNEKTICA must form a mutually beneficial relationship with the Metropolitan Redevelopment Authority (MRA) to arrange public installations in the Perth Cultural Centre and Yagan Square.

### **Satellite Events**

Satellite events will be encouraged to take place alongside SYNEKTICA. It is anticipated that these events will be held at Spectrum, Gallery Central, and various commercial galleries. All concurrent events will be integrated as much as possible with the core festival events to uphold the branding, integrity and quality of SYNEKTICA.

### **Theme**

Each staging of SYNEKTICA will be dedicated to a different theme. This theme will sit over all areas of the event, including visual arts exhibitions, the conference and symposium program, the education program, the regional program and the festival program. An over arching theme will give cohesion to the event structure and helps to differentiate each staging of the event to the next. Following the example of other major arts festivals, these themes will lend themselves to very broad interpretations rather than being overly prescriptive. For example, the themes of the last 5 Ars Electronica were:

2014 – C ...What it takes is change

2013 – Total Recall

2012 – The Big Picture

2011 – Origin

2010 – Repair

### **Potential Announcement**

An opportunity exists for the announcement/launch of SYNEKTICA to be made at the inaugural Rest of the World Meeting for the Society of Literature Science and the Arts 2015 being presented by SymbioticA in Perth from 1-3 October 2015.

While this date will require some accelerated decision-making and planning, the opportunity of announcing the event to an international, specialised audience should attract serious consideration.

### **Exhibitions/Visual Arts Program**

The success and competitive advantage of SYNEKTICA is dependent on the high calibre of visual artists and curators involved in the event. To maximise the potential of international arts tourism SYNEKTICA will need to attract high profile international artists who have had limited opportunity to exhibit in the Asia-Pacific region.

This feasibility proposes that four high-profile artists [or ground breaking projects] be secured for each staging of SYNEKTICA. It is suggested that the 4 high-profile artists be divided between each of the 4 galleries but this is dependant on the Artistic Director and his discussions with the Gallery Directors.

In addition, the event structure incorporates sixteen second tier artists who will exhibit in the nominated galleries.

## Potential Experimental Artists

### Rafael Lozano-Hemmer

Lozano-Hemmer is a world-renowned Canadian-Mexican electronic artist. He is the recipient of two BAFTA British Academy Awards for Interactive Art in London (2002 and 2005) and the prestigious Golden Nica at the Prix Ars Electronica (2000).<sup>3</sup>

#### *Solar Equation (2010)*



"An animated three-dimensional maquette of the Sun, visible at night, hovers over Federation Square, creating an uncanny and spectacular urban landmark.

*Solar Equation* is a large-scale public art installation that consists of a faithful simulation of the Sun, 100 million times smaller than the real thing. Commissioned by the *Light in Winter Festival* in Melbourne, the piece features the world's largest captive balloon, custom-manufactured for the project, which is tethered over Federation Square and animated using five projectors.

The solar animation on the balloon is generated by live mathematical equations that simulate the turbulence, flares and sunspots that can be seen on the surface of the Sun. This produces a constantly changing display that never repeats itself, giving viewers a glimpse of the majestic phenomena that are observable at the solar surface and that only relatively recent advances in astronomy have discovered. The project uses the latest SOHO and SDO solar observatory imaging available from NASA, overlaid with live animations derived from Navier-Stokes, reaction diffusion, perlin and fractal flame equations.

Using an iPhone, iPod touch or iPad, people may disturb the animations in real-time and select different fluid dynamic visualizations.

While pertinent environmental questions of global warming, drought, or UV radiation might arise from the contemplation of this piece, *Solar Equation* intends to likewise evoke romantic environments of ephemerality, mystery and paradox, such as those from Blake or Goethe. Every culture has a unique set of solar mythologies and this project seeks to be a platform for both the expression of traditional symbolism and the emergence of new stories. Just like the installation depends on the world's brightest projectors to exist, conceptually the piece is open for the public to make their own symbolic projection and interpretation.

Some might experience the work as a traditional son-et-lumiere spectacle, other as a didactic visualization of natural forces, while others as a call to action to harness the sustainability of solar power. Coincidentally, the sun's generates its own energy by nuclear fusion of hydrogen nuclei into helium, the inert gas that is used to fly the maquette."<sup>4</sup>

Bill Seaman and Todd Berreth

*A China of Many Senses (2012)*



*Generative installation / architectural projection*

*Documented at Nasher Museum of Art, Durham, NC, featured exhibition at CHAT 2012 Festival*

*Custom software written in C++/OpenGL, digital video/audio source material.*

*Bill Seaman, Principle Investigator and Artist (concept and initial design), Todd Berreth (programming and additional design).*

"The artwork is driven by a software engine, written in C++ and OpenGL. In real-time, it recombinately composes a library of disparate elements, video and image content, 3d models and musical passages, into an evocative dynamic collage, media landscape and hyper-constructed assemblage.

*A China of Many Senses* specifically juxtaposes imagery from China's past and present, highlighting the tension of a country rapidly becoming the world's industrial powerhouse, while coexistently maintaining many of its ancient modes of existence. It frames, orders and builds with these materials, using a vocabulary and grammar of designed behaviours and construction typologies, diagramming and displaying the permutations with standard modes of architectural representation.

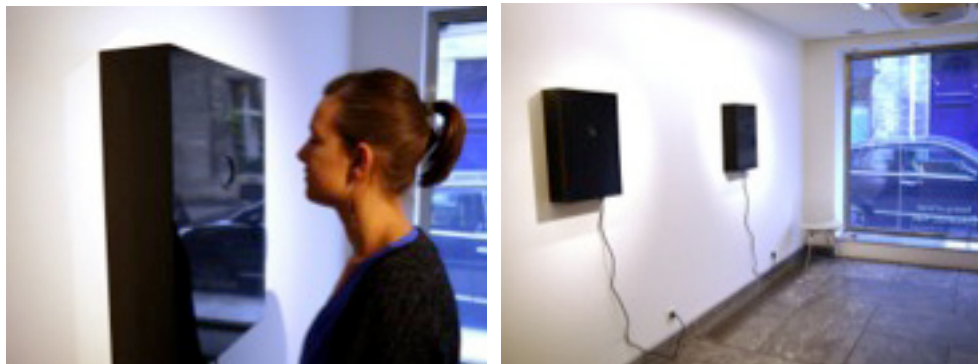
The effect is to create a projected virtual space with a dizzying sense of logic, scale and balance - an imagined organic and built landscape at once both regimentally ordered and colossally haphazard, filled with both epic and intimate construction and permeated with history.

*A China of Many Senses* explores the aesthetic potential of utilizing standard architectural visualization techniques and an algorithmically modulated, database-driven virtual environment to create a dynamic poetic space, which may provide suggestive and often unexpected insights into an incredibly relevant and interesting contemporary condition."<sup>5</sup>



Eduardo Kac

*Osmoboxes (2014)*



"An Osmobox is a work of olfactory art that responds to the presence of the viewer by opening itself and gently releasing an aroma. All Osmoboxes are visually identical but completely distinct in their olfactory identity. This means that the viewer is unable to differentiate them through vision alone and is, therefore, stimulated to explore each artwork primarily through the sense of smell. For this reason, in the context of the Osmobox series, "smeller" shall replace the word "viewer".

Every scent in the Osmobox series is unique and constitutes the core of the artwork. Upon exploring several works, the smeller is able to detect an olfactory envelope that circumscribes the sensibility that unites all of the different scents. It is the discovery of the unique characteristics of the olfactory compositions emanating from each Osmobox, their subjective mnemonic evocations, and the feeling of being transported elsewhere that constitutes the crux of the Osmobox experience.

This aesthetic experience is fundamentally dissimilar from aesthetic experiences predicated on the other senses and cannot be reduced to them. Due to the volatility of olfactants, which must enter the nasal cavity of the smeller to be detected, the aesthetic sensation is caused by the physical presence of small amounts of the material that constitutes the scent literally inside the human body. This tangible contiguity between the materiality of the artwork and the inner side of the body produces a physical intimacy that is as evocative in its sensuality as it is in its evanescence.

Olfactory art is not to be confused with perfumery, which has as its primary goal the production of pleasant scents to adorn living bodies, inert objects, or physical spaces. There is a true olfactory art to be developed beyond industrial practice and mimetic approaches (such as the so-called "artist's perfumes"). Olfactory art shall invent its own aesthetic realm and be understood as a form of contemporary art that explores the limits and possibilities of the most underrepresented of the senses. In so doing, it interrogates the sensorial hierarchy that privileges visibility and, at the same time, invites us to temporarily occupy the subject position of other living creatures, such as dogs, for example, which have in the sense of smell a central means of interaction with the world."<sup>6</sup>



### Chico Macmurtrie

Chico MacMurtrie is internationally recognized for his large-scale robotic installations and interactive public sculpture.

#### *Organic Arches II (2014)*



"*Organic Arches II* is a site-specific installation consisting of a progression of inflatable arches in different sizes that undergo an organic metamorphosis several times a day. Suspended from the ceiling and barely touching the floor, these hand formed arches levitate and inhabit the space with their weightlessness. Their diaphanous skin, a specifically designed high tensile fabric with a built-in memory, absorbs daylight and offers a view into their inner workings.

As the air starts to exit the rigid fabric tubes, the architecture is set in motion creating a new expectation of form. In deliberately subtle movements the arches curve inwards and slowly spiral up into individual organic things suggesting the coming alive of matter, the awakening of a living system.

In their transitional state, between architectural form and live organism, the arches surprise with an interplay of almost human gesture before they merge into abstract sign language as their own form of expression.

In this context, the random movements of each visitor parallel the actions of this computer-controlled organism to create a new paradigm of hybrid symbiosis.

As a metaphor and magnification of the invisible microscopic life, *Organic Arches II* takes its audience on an imaginary and visceral journey in and out of the body and into the machine.

This ever-changing choreography of programmed and arbitrary activity establishes a distinctive time space where the mental and the perceived images overlap activating a new experience and memory within a kinetic live environment."<sup>7</sup>

## Google Creative Labs

Discussions with google has uncovered an opportunity to form a valuable partnership with Google Creative Labs. Tom Uglow, the Creative Director of Google's Creative Labs in Sydney, has expressed interest and enthusiasm in contributing projects to the event.

## Conferences and Symposiums

Given the research focus of experimental arts, SYNEKTICA will include an academic conference and symposium program. Curtin University and the University of Western Australia will be the primary venues for the SYNEKTICA conference and symposium.

The conference program will run for 3 days. The structure will include:

- Keynote Presentations
- Papers and Panel Sessions
- Artistic Project Presentations
- Institutional Presentations
- Workshops and Tutorials
- Round tables
- Remote or networked sessions
- Informal sessions

The content of the SYNEKTICA conference and symposium program will be decided by an international call for papers and participants. The selection process will be peer reviewed to ensure that the event attracts internationally renowned experts in the field. SYNEKTICA will secure copyright permission from the authors, ISBN numbers and other relevant systems to ensure that the proceedings are recognised as an academic and archival publication.

Symposium and conference registration fees will be charged. These fees will provide an income source for the event.

## Education Program

### Cascade - onedotzero

Cascade is a 5-day platform for collaboration across diverse art forms and disciplines. The program involves mentoring, collaborative work/group activities, and creative production. The participants do not need to have an experimental arts background or practice but the activities will have an experimental arts focus.

*Refer to Section Six – Education; A. Creative Program*

### Schools Program

Designed for primary and secondary school students, the school program aims to make experimental art more accessible and exciting for young audiences. The school program will provide teachers and students with resources and skill-building workshops and will contribute to students' on-going development of creativity, experimentation and innovation. The school program will take place across all SYNEKTICA venues.

The school program will include:

- Kids Catalogue – exhibition catalogue for primary school students including site maps and activities
- Teachers Professional Development Workshop
- Educator Handbook
- Guided tours for school groups
- Lectures for school groups
- Workshops with hands-on, interactive components
- On-line resources
- Classroom Kits - Activities designed to follow visits to SYNEKTICA events. These activities will be developed with the Education Department with the aim of continuing student engagement with creativity, experimentation and innovation.

It is proposed that the school program run for up to 3 months.

*Refer to Section Six – Education; B. Schools Program*

### **Regional Program**

Indigenous Digital Residency Program - onedotzero

*Refer to Section Eleven*

### **Festival Program/Public Engagement**

The interest and participation of the general public is essential for the success of this event. SYNEKTICA will include an ambitious and adventurous public program to stimulate the development of new audiences and new creative talent across the greater field of cultural innovation.

The festival program will include a diverse range of public events that encourage community engagement with the ideas and practices of experimental art.

General events will be held in the open air or public spaces and will primarily be free of charge. The festival program will include the following components:

Adventures in Motion - onedotzero Festival

*Refer to Section Ten – Public Programming*

#### **Event opening**

The festival opening event will take place in the Perth Cultural Centre. The event opening will include:

- A high-profile keynote speaker (Julian Assange was the keynote for ISEA2013 in Sydney)
- An interactive public artwork/installation
- Works displayed on the big screen

- Public lectures aimed at a non-expert audience: These lectures will feature high profile presenters discussing cutting-edge experimental arts projects with a broad perspective of cultural and social innovation. These lectures will follow a TED TALKS (TEDX) format. Fees will be charged.
- Artist Talks (public and private): Artist talks will be run in all the exhibition venues. These talks will be scheduled and free for the public. Groups may organise private artist talks or curatorial tours of the exhibitions. These private artist talks will be aimed at corporate groups and a fee will be charged.
- Digital media stations/interactive installations in the Perth Cultural Centre
- Satellite/Digital Events displayed on the big screen in the Perth Cultural Centre
- Screenings and 24 hour Internet hosted events

### **Budget – See Appendix 15**

#### **Expenditure**

The expenditure budget for SYNEKTICA is estimated at \$4.69 million.

#### **Revenue**

The ability to generate funding for this event has been discussed as one of the challenges for this event.

This was confirmed in discussions with potential corporate sponsors. Whilst there was a general awareness of the power of the digital revolution and its importance to all aspects of society, sponsorship managers had difficulty in comprehending the concept of experimental art.

As is the case with many new events, it would be easier the second time around.

The discussions with the Private Ancillary Funds ("PAFS") revealed there is an interest in education, and that they are not indisposed to quirky ideas.

Government would be the dominant source of funding, ranging from International Council/Foundations and the Australia Council.

State government support would need to be generated from Lotterywest, Healthway, Eventscorp and the MRA.

Corporate support would be generated by providing properties including naming, the remote residency, Cascade the onedotzero education program, the schools program and the public programming.

The estimated revenue for SYNEKTICA is \$1.2 million

The net cost of the event is \$3.5 million over 2 years.

## Summary

### Expenditure

Staff costs	\$1,130,000	
Staff on costs	\$339,000	
Exhibition Fees	\$710,000	
Production costs	\$1,527,700	
Education programs	\$149,000	
Office administration	\$213,080	
Marketing	\$195,000	
Contingency	\$426,378	\$4,690,158

### Revenue

Government	\$770,000	
DFAT	\$50,000	
Corporate/Philanthropy	\$250,000	
Symposia revenue	<u>\$120,000</u>	<u>\$1,190,000</u>
Net deficit	\$3,500,158	

## Other information

### Archives

SYNEKTICA will maintain both a hardcopy and an online archive. This refers to all audiovisual and printed material issuing from the event. The SYNEKTICA website will be maintained to allow continued access to past conference proceedings, catalogues, and audiovisual documentation of the events and exhibitions.

### International Partnerships

Significant opportunities exist to partner with international events and organisations.

#### *International Triennial of New Media, China*

In 2014, the *International Triennial of New Media* worked collaboratively with *Transmediale*. Given their demonstrated willingness to partner with other events, they should be pursued to develop an on-going and mutually beneficial relationship with SYNEKTICA.

The International Triennial of New Media and SYNEKTICA will coincide every 6 years.

International Triennial of New Media Art	SYNEKTICA
2020	2020
2026	2026
2032	2032
2038	2038
2044	2044

## Benefits

- Develop a strong culture of trans-disciplinary collaboration and exchange between the fields of arts, sciences and technology.
- Become a driving force of Western Australian research and development
- Western Australian artists and creators, cultural critics, scientists, businesses and infrastructure are promoted within a national and international context.
- Afford audiences in Western Australia access and exposure to innovative, entertaining and thought provoking works of art that use emerging technology and respond to contemporary issues.
- Establish SYNEKTICA's brand and increase its visibility and profile by making Perth a significant destination for showcasing research and development in experimental arts.
- Flow down to industry and the establishment of industrial hub based on outcome from the Festival

## Economic Impact – See Appendix 16

BEAP recorded attendance:	30,000			
Average national attendance:		25.5%		
Average international attendance		20%		
Attendance Estimate	<u>30,000</u>	<u>40,000</u>	<u>50,000</u>	<u>75,000</u>
Estimated economic impact				
National: 10%	\$3,000,000	\$4,000,000	\$5,000,000	\$7,500,000
International: 5%	<u>\$2,625,000</u>	<u>\$3,500,000</u>	<u>\$4,375,000</u>	<u>\$6,562,500</u>
Total Economic Impact	\$5,625,000	\$7,500,000	\$9,375,000	\$14,062,500

## Longer Term Strategies

To truly operate on a long-term, global scale expanding the scope of SYNEKTICA in the future must be incorporated into the strategy.

Ideas include:

- The development of the SYNEKTICA INSTITUTE for Research and Development.
- Partnering with TEDX

## References

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5. <http://athanasius.trinity.duke.edu/projects/acoms/acoms.html>
6. <http://www.ekac.org/osmobox.html>
7. <http://mediartchina.org/exhibitions/monologue%E2%80%93ding-an-sich/organic-arches-ii-us/>

## THE BIG IDEA

### The Event

#### Potential for the first project

The Premier Colin Barnett recently indicated that an ocean pool will be built at one of Perth's most popular beaches. Media reports indicate that Scarborough is a preferred location. The suggestion is that the State Government is in discussions with the City of Stirling about incorporating the seawater pool into the \$60 million revitalisation plan for Scarborough Beach. This has been confirmed by The City of Stirling.

Using the Tree Top Walk example, an international competition could be initiated, seeking an architect-artist collaboration to generate an outstanding edifice.

The ocean swimming pool would be transformed into a world first – the only artist designed swimming facility-installation in the world. This would create a pool that would be quickly recognized as unparalleled in the world and uniquely Western Australian – being located on one of the States greatest assets, its beaches.

However, Perth would have an outstanding large scale "installation", a powerful tourism asset and as important, one that will be accessed by the public on a daily basis.

Following the success of this initiative, a program of large scale installations will be implemented on a biennial basis.

#### Funding

The capital funds provided for the design and construction of a normal ocean pool will need to be augmented because of the competition costs and presumably increased construction costs.

Two and a half million dollars could be set aside to pay for the design, and additional construction costs of the pool.

The program of future installations should be based on a biennial expenditure of \$5 million per installation.

The total investment over ten years would be \$22.5 million.

#### Marketing

The marketing of the installations would be incorporated in Tourism WA's marketing strategy

### Benefits - Economic

At year end June 2014, interstate visitation to Western Australia injected \$1.554 billion and international visitation \$2.232 billion, into the Western Australian economy.

The development of a major site specific installation program has the potential to increase visitation by 0.001% or \$3.8 million per year. After maturity (5 installations), this could increase to 0.005%, or \$18.9 million.

### Benefits – Community

The program has the potential to increase community pride in their state as the installations gain in stature, and create a higher profile for the state.

The installations will have a strong connection to visual art, and will therefore raise the profile and stature of Western Australia's visual arts community, create a greater awareness of the value of WA artists, and their ability to contribute to the state.



## SECTION THIRTEEN – RECOMMENDATION

It has been established through the research and analysis that there is scope for the development of a major visual arts event for Western Australia.

It needs to be stated at the outset that for a successful event to make a significant impact, it will require serious funding. Examples of successful events being staged elsewhere all operate with multi- million dollar budgets. With the exception of the Monsoon Projects, all the following events require multi-million dollar funding.

The Report has presented four event concepts:

- Continuum
- Monsoon Projects
- SYNEKTICA
- The Big Idea

The recommendation will be based on a range of criteria:

1. Achievability of funding
2. Competitive position
3. The benefit to the Western Australia visual art sector
4. Government appetite
5. Likelihood of success
6. Access for the broader community
7. Benefits to the state
8. Risk

### **Continuum**

Continuum requires \$4.4million over three years. The gross cost of the festival is \$6.9 million and estimated revenue is \$2.5 million.

It is a large event and it will take over the town. It involves eight individual events staged in major galleries, the PCEC, the Perth Cultural Centre and Yagan Square, and the regions.

It will develop significant benefits for Aboriginal people, and in particular young Aboriginal people.

It will create a greater awareness and understanding of Aboriginal art and culture within the broader community.

It has the potential to become a hallmark event on the Western Australian event calendar.

It received a positive reception from the corporate community, and the revenue targets are achievable, whilst not underestimating the task.

Within the competitive landscape, the South Australian event "Tarnanthi" has been announced and staff appointed. That festival contains similar elements to Continuum. However the Director of the Art Gallery of South Australia is on record stating that festival is planned as a one-off - but it is hoped that should it be considered a success, it could become a regular event.

Western Australia would benefit both economically and socially from the staging of Continuum.

The risk associated with Continuum relates to the securing of the corporate support

### **SYNEKTICA**

SYNEKTICA requires \$3.5 million over two years. The gross cost of the festival is \$4.7 million and estimated revenue is \$1.2 million.

It is a challenging event because of its theoretical attributes and unappealing nature of elements of the works. It can however incorporate projects that will appeal to the broader community, and it can be implemented on a large scale. It has the ability to develop strong connections with its audience through the use of new technologies.

It is important however that the event achieves the highest level of critical respect in the international art community and attracts the leading practitioners.

The challenge for the Board and the Artistic Director is to find the pathway through these aspects and deliver to the range of stakeholders.

There is clear space within the competitive environment to establish an event specifically around the experimental arts practice. The enthusiasm demonstrated by Google Creative Labs was encouraging.

Experimental arts has the potential to develop industrial innovation and commercial application, and the opportunity exists for the State to leverage opportunities that develop from the event.

However the challenge of securing the funding from both government and corporate sources is significant. That is the risk.

### **The Big Idea**

The program of large scale site specific installations requires at least \$5 million over two years. And for the idea to be fully effective, a program involving a commitment of \$5 million biennially for the next 10 years would be required.

The concept represents an opportunity exists to enrich the visual arts offering available to Western Australians, and create a greater awareness of the value of visual arts.

Whilst there would be opportunity for corporate support, the remaining deficit would be significant.

Big ideas need a sense of adventure, and in the current economic environment, Government would find that a challenge.

## The Monsoon Projects

The Monsoon Projects requires \$469,000 over three years. The gross cost of the project is \$1.02 million and estimated revenue is \$555,000.

The project delivers to Western Australian artists almost immediately, and will raise the profile and respect for Western Australian visual artists over time.

It strengthens ties between the State and the targeted Indian Ocean Rim countries

It capitalises on the regional focus and the increased emphasis on the role of cultural exchange in the diplomatic initiatives undertaken by Government.

Funding is sourced in the main from established government sources that support artists' residencies and exchanges and other elements of the project.

The risk factor in the development of the Monsoon Projects relates primarily to the establishment of the General Manager and the associated overhead, an exposure of \$438,000 over three years.

## Conclusion

### Continuum

It is recommended that Continuum – Past, Present and Future be developed as the major visual arts event for Western Australia.

Understanding the scale and financial commitment required it is suggested that discussions commence with the Department for Culture and the Arts to assess the Department's appetite for seeking the funding required from Cabinet for Continuum.

During these discussions, there may be scope for developing a staged approach to the event. The "Sharing the Collections" project would be an appropriate program to commence the staged presentation of the Festival.

### The Monsoon Projects

It is also recommended that the Monsoon Projects be implemented. The event will provide significant benefits to the visual arts sector representing a strong return on the investment required to establish the project.

### Long Term Commitment

The success of the events will be dependent on the government's long term commitment. The Asia Pacific Triennial commenced operations with a nine year commitment from Government. That is the minimum requirement for the event to be implemented.

### The Visual Arts Community

A process is needed to ensure that the Western Australian visual arts community are provided with the opportunity to have input and ownership of the event. The sector needs to be unified and committed to the outcomes that can be generated from these events.

## SECTION FOURTEEN - APPENDICES

### Appendix 1- Project Principles Resumes

Mike Rees

#### Skills Summary

The main focus of Mike Rees's recent experience has involved event development and management, marketing, sponsorship. He is also involved in the development of events related to Indigenous culture, and the provision of Aboriginal cultural induction programs to major resource companies.

Preceding that he was involved in property planning, development and management associated the University of Notre Dame in Fremantle, stock broking and investment banking in London, and management of retail and manufacturing companies.

He has been involved at Board level with two Western Australian arts agencies.

The scale of the activity has involved:

- National Event Manager, Red Bull Air Race Perth
- Sponsorship procurement and management of a portfolio valued at \$5.5 million involving international and national sponsors;
- Securing (bidding, negotiating and securing) of major international events and a international sport franchise;
- Contract negotiations for the above;
- A property portfolio valued at \$42 million;
- Development of a brand for Western Australia.

#### Arts Involvement

He was a Board Member of Barking Gecko Theatre Company from 1991 to 1997. Barking Gecko Theatre Company is Western Australia's leading professional theatre company for young people and their families. Since 1991, Barking Gecko has earned an international reputation for excellence and innovation, and has delighted audiences throughout Australia, Canada, Korea, Mexico, Singapore and USA.

He subsequently became a Board Member of Awesome Arts from 1997 to 2003. Awesome has continued to present the annual Awesome International Arts Festival for Bright Young Things, the Creative Challenge and special programs to engage, inspire and excite the bright young things of Western Australia.

It is recognised by an International Festival monitoring organisation as one of the top 25 events in the world for young people.

In 2007 he formed Inside Lane to provide a range of services involving:

- Event strategies for tourism or community objectives;
- Reviewing and auditing current events and providing advice on expansion;
- Event management advice and the creation of events to support marketing initiatives.
- Sponsorship strategies and sponsorship portfolio audits;

- Securing sponsorship;
- Advice on maximising the return on community support and investment;

Inside Lane In association with Richard Walley of Aboriginal Productions and Promotions (APP) works with companies to deliver Cultural Awareness Programs and design Aboriginal cultural public space activations.

Inside Lane and APP work with Keogh Bay Consulting to deliver Aboriginal Employment Strategies.

Clients include:

- BHP
- HWE
- Events NSW
- Fringe World Festival
- Tura New Music
- Sunset Events
- Perth Fashion Festival
- Red Bull Air Race
- Avon Descent
- Mellen Events
- The National Trust
- Blue Corporation
- Leave No Trace Australia
- 24/7

#### Events

1993 – 2013

Event Analysis

- Complete review of the Avon Descent with a focus for the internationalisation of the event
- Review of Restyle for the Perth Fashion Festival

Events NSW

- Provision of advice to Events NSW with regard to potential events that have a focus on delivering tourism and international profile.

Aboriginal Cultural Induction Programs

- Development and presentation of Aboriginal cultural induction programs for BHP Billiton FIFO workers and contractors

Sponsorship

- Successful procurement of major sponsorship income for arts organisations including Tura New Music and the Fringe World Festival

National Event Manager, Red Bull Air Race, Perth Australia

- Event Site Management

Bidding and Negotiations (Eventscorp Western Australia)

- Responsibility for Western Australia's event strategy for the State Government
- Significant role in the development of the successful bid strategy for the Perth Super 14 Rugby Union franchise
- Development and successful presentation of bids and negotiations for major international events including:
  - o Red Bull Air Race
  - o 1997 and 2000 ITU Triathlon World Championships;
  - o 2003 BMX World Championships;
  - o The Whitbread Round the World Yacht Race Host Port Visits
  - o 1997 World Track Cycling Championships
  - o Gravity Games
  - o The Rugby World Cup
  - o The Johnnie Walker Golf Classic
  - o The Hyundai Hopman Cup

Management of major international events

- Responsibility for the management of the contracts, and event management associated with the major events secured by Eventscorp

Responsibility for staging the Leeuwin Estate Concert from 1986 to 1989

Responsibility for presentation of the Leeuwin Concert in London, including a London Philharmonic Orchestra concert in the Queen Elizabeth Hall

### Professional Sport

2005 - 2007

Sponsorship

- Generation and management of a \$5.5 million sponsorship portfolio for an international sporting organization (The Western Force), involving blue chip international and national companies.

Sponsorship Servicing

- Development and maintenance of sponsorship relationships with all sponsors including Emirates Airlines, Vodafone, Lion Nathan, MBF, Diageo, Woodside and Thrifty.

Match Day Administration and Entertainment

- Ultimate responsibility for the administration of the match day involving all aspects of the on and off ground presentation, involving match attendance averaging 27,500 people.

#### Research

- Implemented internal and external research, including sponsors' media evaluation, external sponsors surveys analysing awareness, and internal sponsors' satisfaction surveys.

#### Event Creation

1992

Created and managed the Genevieve 500 International Classic Car Race, a four day veteran vintage car race, the first of its kind in the world, travelling through the heartland of Western Australia

The role involved the responsibility for all aspects of the design, organisation and management of the race. Competitors travelled from India, Spain, the United Kingdom and New Zealand to compete.

#### Media

- Analysis of the television coverage of the events worldwide, to increase the effectiveness of the television imagery usage within events. This included the analysis of the new media including the internet, streaming video and 3G and how these mediums could be exploited
- Monitoring of sponsorship brand awareness and use of the results to improve performance
- Creation of the concept for a Western Australian streaming channel on the internet to promote tourism

#### Business Management

1974 - 1978

- Managed Musgroves Ltd, a retail store involved in sales of electrical goods, hi-fi equipment and musical instruments.
- Managed R.E. Arnold and Co., a stainless steel fabricator, and Nolex Butchers
- Acting chief executive of Flower, Davies and Wemco. Involved management of Swan Air, an air conditioning importer and wholesaler, Tempmaster which specialised in products controlling air flow for large buildings, and a service company.

1970 - 1974

Investment Banking and Stockbroking in London

## Shani Wood

Shani Wood's experience in producing some of Australia's largest major events ensures that she has the highest levels of competency in project management, strategic planning, team-building, recruitment and people management, production, operations and logistics, conceptual development and realisation of creative vision, funding and financial management systems, sponsorship, risk management and authorities and stakeholder consultation and management.

Shani Wood has built a career in managing Australia's largest major public and corporate events over the last 17 years. Companies she has worked with include:

- Nomad 2 Worlds – Perth, WA, 2011, 2012, 2013 (Project Manager)
- Wesfarmers – Perth, WA 2013 (Event Management for 2014 Centenary Events)
- Northam Avon Descent Association – Perth, WA 2012 (Event Consultant)
- Truffle Kerfuffle – Manjimup, Perth, WA 2012 (Event Consultant)
- Fortescue Metals Group – Perth, WA 2012 (Event Consultant)
- ATCO Australia – Perth, WA 2012 (Event Consultant)
- Western Australian Government – Perth, WA, 2012 (Event Consultant)
- Commonwealth Business Council – Perth, WA, 2012 (Event Manager for Commonwealth Business Forum - CHOGM event)
- WAPOL – Perth, WA, 2011 and 2012 (Event Consultant)

Events produced and / or managed include:

- Mining for Development Conference – Sydney, NSW, 2013 (Event Manager)
- Lauren Mitchell / Qantas Gym Bus Event – Perth, WA, 2012 (Event Manager)
- Camp Quality / WesCarpade – Perth, WA, 2012 (Event Manager)
- Commonwealth Business Forum – Perth, WA 2011 (Project Manager)
- CHOGM NOMAD Portrait Project – Perth, WA 2011 (Project and Technical Management)
- HM the Queen Big Aussie BBQ, CHOGM – Perth, WA 2011 (Consultant)
- Rally Australia (World Rally Championship) – Coffs Harbour NSW, 2011 (Project Manager)
- Red Bull Air Race, 2008 – 2010 - Perth, San Diego, Detroit, London, Windsor, Rio, Lausitz Germany (International Event Manager)
- Red Bull Air Race Perth, 2006 – 2010 (National Event Manager)
- Fairbridge Festival, 2007 – 2006 (Event Manager)
- QFest, 2005 (Event Manager)
- Telstra Rally Australia, 2002 (Director)
- National Centenary of Federation Parade, 2001 (Director)
- NSW Australia Day Celebrations, 1999 - 1999 (Manager)



- NSW Victory in the Pacific Parade, 1995 (Director)
- National Australia Day Media Launch – Kalgoorlie Dawn, 2006
- National FEA Summit, 2007 and 2006
- Swan Valley Servicing Conference, 2006
- Bright Future Festival, City of Gosnells, 2005 & 2006
- RAC Centenary Rally, 2005

Shani has extensive education, training and professional speaking experience. She has lectured in Special Event Management at Edith Cowan University and been guest speaker at many forums, workshops, courses and conferences across Australia and Asia for local and international Government, education and tourism organisations. In 2010 she was Mentor for the Young Australian Tourism Association Mentor Program.

Shani's areas of expertise and potential guest speaker subjects include:

- Event feasibility and project management
- Step-by-step event development
- Creative concepts and implementation
- Risk Management plans
- Contract negotiation and execution
- Human Resource recruitment and management
- Stakeholder liaison and relationships
- Funding and financial management systems

Acknowledgement of Shani's contribution to the Australian events industry includes a Prime Minister's Centenary of Federation Medal, board representation for the Western Australia Events Industry Association and National Festival and Events Association, and the National Event Educators Forum where she represented Western Australia. In 2009 Shani was awarded the Event Manager of the Year in the Australian Event Awards.

#### Carly Davenport Acker

Based in Perth, Carly is a cultural producer and curator working at the convergence of the creative industries, cultural relations, history and participatory media. She specialises in collaborating with Aboriginal artists, communities and enterprises across Australia. Her consultancy InterMedia works at the intersection of arts, social justice, design, music, new media and community development. She has contributed to initiatives & exhibitions at the National Museum of Australia and British Museum; Melbourne Museum and National Gallery of Australia and led ground-breaking programmes & projects at FORM; Department of Culture and the Arts Government of Western Australia (Young People Arts and Education) and Munupi Arts (Tiwi Islands).

Career highlights: with FORM in 2005, Carly developed the Cultural Strands public program and co-developed the publication on national Indigenous and non-Indigenous weavers; and from 2006-2011 she cofounded, project managed and co-curated The FORM Canning Stock Route Project & Yiwarra Kuju exhibition with 10 Aboriginal art centres across 17 Western Desert communities and the National Museum of Australia. Carly is a Winston Churchill Fellow and Vincent Fairfax Family Foundation awardee for leadership in Indigenous education (2013).

## **Appendix 2 - WA Arts Agencies Briefing Minutes**

Date: Monday 24 February 2014

Time: 1000 - 1100

Venue: King St Arts Centre, Large Meeting Room

### *Attendees*

- Merrick Belyea, Art Collective WA
- Tina Wilson, Artrinsic
- Gavin Buckely, Artsource
- Bronwyn Rogers, Australian Graphic Design Association (WA)
- Henry Boston, Chamber of Arts and Culture
- David Anderson, DCA
- Michael Ellis, Film and Television Institute of WA
- Lynda Dorrington, Form
- David Forrest, Gallery East
- Jo Wilkie, Lotterywest
- Mark Stewart, Murdoch University Art Collection
- Nathan Giles, Perth Public Art Foundation
- Monique Douglas, Propel Youth Arts
- Adam Bishop, Screenwest
- Scott Brandon-Smith, Sculpture by the Sea
- Helen Turner, Turner Galleries
- Diana Jones, Western Australian Museum
- Mike Rees, Inside Lane
- Shani Wood, Shani Wood Events

### *Apologies*

- James Boyd, Creative Partnerships Australia
- Julian Goddad, Curtin University
- Alan Ferris, DCA
- Paul Uhlmann, UWA
- Phillipa Hanson, Eventscorp
- Renee Zaffino-Little, Eventscorp
- o Ted Snell, UWA

## Introduction

Gavin Buckley introduced the group to Mike Rees, Inside Lane and continued with an overview of context of the feasibility. He advised the group that Lotterywest had convened a meeting to a number of groups in 2013 who had approached Lotterywest in relation to a festival. The meeting agreed to look at a strategic approach which would be a feasibility study and at this meeting it was resolved to go ahead on the study.

Gavin advised that the consultation has yet to start and that everyone is welcome to participate. He also endorsed that other people can join – it is an inclusive approach and team.

Gavin noted that the Project Control Group membership was:

- Gavin Buckley - Artsource
- Lynda Dorrington – FORM
- Ted Snell - University of Western Australia
- Tina Wilson – Artrinsic

He reported that the Group had taken on the nuts and bolts and contracting of the consultant – but that they were not driving the project.

Lynda Dorrington added that the scope of works for the consultant was put out to a wider group and that it had been a competitive process.

### *The Brief*

Mike Rees gave an overview on the tender, timing, process, consultation and the team.

He presented the overall Project Objectives and confirmed that the feasibility would present an outcome of either yes or no to the project and that capacity would be reviewed – this specifically meant the desire and needs for the project.

Mike advised the group that the key project task was to explore the definition of the concepts of visual, arts and festival for the purpose of determining the scope and nature of such an initiative.

He added that the review would produce an audit of current opportunities for showcasing visual arts in WA, identification of Key Stakeholders in the areas of visual arts, ascertain the public investments and private contributions and ascertain the current policy environment.

Considerations for the review included:

- Explore how visual arts could best be enjoyed, experienced and showcased in WA.
- Consider and recommend the style, shape, scope, scale and elements of a visual arts event.
- Consider the identity of the proposed event, not only to ensure its relevance to and resonance with WA, but also to ensure the identity is distinctive when compared with other international visual arts events.
- Describe the place of such an event in the current landscape including timing, length of festival, positioning and relationship with other arts and cultural events.
- Explore if/how the vision can build on current visual arts events/activities.

- o Artists
- o Liaison with the Event Reference Group
- o Document review
- o Data base assembly
- o Survey
- o Venues - analysis
- o Education sector – including schools

From the audit stage the process would move to the analysis stage and then onto the event creation – always looking at capacity and feasibility.

Mike concluded by informing the group that the project needed to have a Unique Selling Point and Point of Difference. He added that the project needed to be understood and had to have a reason why it should go ahead.

#### *Question and Answer*

- Diana Jones commented that the audience for the project needed to be considered and that the report needed to think outside the square in relation to the audiences.
- Gavin Buckley asked Mike as to when within the 9 month process would the interviews and audit commence. Mike responded that the process would start very quickly.
- Lynda Dorrington requested that consideration of a mapping of continuum of the Visual Arts in Western Australia be tracked across the sector throughout the project.
- Jo Wilkie asked that the process stay open and remains inclusive. She noted that there was only one shot at this project and added that they also needed to consider all age groups and not rule out the young or elder. She also noted that the report needed to identify interest from corporate and government stakeholders in relation to funding early in the process.
- Gavin Buckley noted that the event needed to have a distinction however that it may not be a separate event and management structure – it could grow out of an existing set-up. Lynda Dorrington disagreed with this concept and noted that they needed to see some difference she added that the report needed to incorporate international funding. Mike Rees responded that Western Australia needs Hallmark Events that are not just sport and music festivals.

Mike finished by reiterating that the process was inclusive and he thanked everyone for their attendance.

### **Appendix 3 - Acknowledgements**

The Consultants wishes to acknowledge the contribution provided by:

- Alan Dodge
- Amy Barrett Lennard
- Chris Malcom
- Felicity Johnson
- Gary Dufour
- Henry Boston
- Jasmine Stephens
- Johanna Niessner
- Lorraine Scorer
- Michelle Glaser
- Oran Catts
- Paul Thomas
- Petra Pattinson
- Seva Frangos
- Stefano Carboni

Carly Davenport Acker wishes to offer special thanks to:

- Tim Acker
- Amy Barratt-Lennard
- Ron Bradfield
- Kate Fielding
- Glen Iseger-Pilkington
- Roz Lipscombe
- Mark Stewart
- Christine Scoggin (ACHWAA)
- Richard Walley.

## Appendix 4 - Event Calendar

Event	Regularity	Date	Stagings
Andres Kertesz Berlin		June-Sept	
Anish Kapoor - Orbit London		2012	
Archibald Prize	Annual	Jul- Sept 2014	
Arco Madrid		Feb 25-Mar 1 2015	
Ars Electronica	Annual	Sept 4-8 2014	33
Art Basel - Hong Kong		Mar 15 - 17 2015	
Miami Beach		Dec 4-7 2014	
Basel		June 18-21 2015	
Art Dubai	Annual	Mar 18-21 2015	Since 2007
Art Los Angeles Contemporary	Annual	Jan 29-Feb1 2015	
Artopia		Sept - Oct	Finished
ARX- Artists Regional Exchange	Bi	April	Finished
Asia Pacific Triennial		Nov 2015 - May 2016	7
BEAMS Art Festival		Sept 20 2014	
BEAP		Sept 20 2007	
Benesse Art Site Naoshima		Permanent	
Berlin Biennale		May 29-Aug 3 2014	8
Bill Viola Amsterdam		Oct-98	
Cairns Indigenous Art Fair	Annual	July 24- 27 2014	5
FORM Canning Stock Route		Jul 30 2010 - Jan 26 2011	
Dark Mofo		June 12-22 2014	
Darwin Art Fair	Annual	Aug 7-9 2015	
Desart Mob Exhibition	Annual	Sept 4-6 2014	
Designing Futures - FORM	Ongoing		2001
Documenta 14		June 20-Sept 17 2017	
Fotofreo	Bi	Mar - Apr 2012	Finished
Frieze Art Fair London		Oct 15-18 2014	2003
Frieze Art Fair New York		May 14-17 2015	
Frieze Masters		October	
FILE Brazil		Nov 9- Dec 7	15
Fringe World Festival	Annual	Jan 24-Feb 23 2014	
Fukuoka Asian Art Triennale		Sept 6- Nov 30 2014	
Gwangju Biennale- South Korea		Sept 5- Nov 9 2015	10
Hatched		May 10-June 29 2014	23
Hokusai Retrospective Berlin		Aug- Oct 2011	
Inside Australian- Gormley	Permanent		
InSITE	Bi	Mar - June 2014	Since 1991
Beijing International Triennale of New Media Art		June 10 - Jul 7 2014	Since 2008
Jeff Koons Versailles		Sept 2008 - Apr 2009	
Kimberley Training Institute Exhibition		Nov-13	
Made in LA	Bi	June 15 - Sept 7 2014	
Melbourne Art Fair		Aug 13 - 17 2014	
Melbourne Now		Nov 22- Mar 23	
Melbourne Sculptural Triennial		Sept Oct 1993	
NCECA Biennial		Jan - Mar 2015	
Perth Craft Triennial		1989	
Picasso Retrospective de Young Museum San Fran		Jun - Oct 2011	
Place des Anges, Les Studio de Cirque - PIAF		Feb 11 2102	
SAKAHAN		May 17 - Sept 2 2013	
SARUS - North Carolina	Annual	Aug 21- 24 2014	Since 2007
Scattered Light - PIAF		Feb- Mar 2013	
Scotiabank Nuit Blanche	Annual	Oct-15	
Sculpture by the Sea	Annual	Mar 6-23 2015	
SeMA Media City Biennale Seoul		Sept 2- Nov 24 2014	
Singapore Art Fair		Nov 27 - 30 2014	
Singapore Biennale		Mar 1- May 3 2014	
Skulptur Projekte Munster	10 years	Jun 16- Sept 30 2014	
Spaced		Jan 1-Mar 1 2015	
Sydney Biennale		Mar 21 - Jun 9 2015	
Tape Melbourne		Sep-11	

Picasso Retrospective de Young Museum San Fran		Jun - Oct 2011	
Place des Anges, Les Studio de Cirque - PIAF		Feb 11 2102	
SAKAHAN		May 17 - Sept 2 2013	
SARUS - North Carolina	Annual	Aug 21- 24 2014	Since 2007
Scattered Light - PIAF		Feb- Mar 2013	
Scotiabank Nuit Blanche	Annual	Oct-15	
Sculpture by the Sea	Annual	Mar 6-23 2015	
SeMA Media City Biennale Seoul		Sept 2- Nov 24 2014	
Singapore Art Fair		Nov 27 - 30 2014	
Singapore Biennale		Mar 1- May 3 2014	
Skulptur Projekte Munster	10 years	Jun 16- Sept 30 2014	
Spaced		Jan 1-Mar 1 2015	
Sydney Biennale		Mar 21 - Jun 9 2015	
Tape Melbourne		Sep-11	
Tarnanthi	1 off	Oct-15	
The Space Between		Apr-04	
Transmediale Berlin	Annual	Jan 28- Feb 1 2015	
Venice Biennale		Jun 27- Nov 23 2014	
Village Ephemere de L'ADUQ- Montreal	Annual	August	
Vivid Sydney	Annual	May 22- June 8 2015	
Western Australian Indigenous Art Awards	Annual	Aug 23-Jan 27 2014	
White Night Melbourne	Annual	Feb 21 2015	
Woodford Folk Festival	Annual	Dec 27-Jan 1	
ZKM Centre for Art and Media Karlsruhe	Permanent		

## Appendix 5 - Interview List

Aaron Rutter	Director	Jumpclimb		
Adele Tan	Business Development Manager	Country Arts WA		
Adrian Fini	Director	FJM Property		
Aileen Ellis	Adminstrator	Gordon Darling Foundation		
Alan Dodge	Director			
Andrew Donovan	Director, Emerging and Experimental Arts	Australian Council for the Arts		
Amy Barrett Lennard	Director	PICA		
Anna Aitken	Senior Adviser - Community Development	BHP Billiton Iron Ore		
Bill Castleden		Open Studios		
Bob Hewitt		Ex fotofreo		
Carly Lane	Art Curator			
Carol Innes	Manager Policy and Projects	South West Land and Sea Council		
Carola Akindele-Obe				
Cathy Driver	Senior Policy Officer International	Dept Culture and the Arts		
Chris Malcom	Director	John Curtin Gallery		
Clarie Rimmer	Program Manager	The Potter Foundation		
Craig Spencer	Head of Community Engagement	Bankwest		
Daisy Bannerman	Senior Manager, Event Development	Eventcorp Western Australia		
David Ansell	Deputy Director General	Dept Culture and the Arts		
David Handley	Director	Sculpture by the Sea		
Diana Jones	Executive Director	WA Museum		
Doug Horak	Business Development Manager	Deloittes - Australia Africa Group		
Duncan Ord	Director General	Dept Culture and the Arts		
Erica Persak	Executive Administrator	Australian Capital Equity		
Erin Glancy	Marketing and Events Team Lead	Chevron Australia		
Evan Hall	CEO	Tourism Council WA		
Felicity Johnston	Gallery Manager	Art Collective		
Gary Dufour	Adj Associate Professor	University of Western Australia		
Geoff Hutchison	Relationship Mgr, External Relations- Corporate Relations	Curtin University		
Geoff Warn	Government Architect	Donaldson and Warn		
Helen Carroll	Manager	Wesfarmer Arts		
Helen Curtis	Arts + Cultural Development Coordinator, City of Perth	City of Perth		



Henry Boston	Executive Director	Chamber of the Arts and Culture		
Hilary Lambert	Portfolio Management, Place Activation, Property Facilities	Curtin University		
James Boyd	State Manager, WA and SA	Creative Partnerships		
Jasmin Stephens	Curator			
Jeff Campbell	President	Collectors Club		
Jenny Simpson	CEO	Awesome Arts		
Jessica Machin	CEO	Country Arts WA		
Jim Cathcart	Director	Fremantle Art Centre		
Julia Steele Scott	SA and WA Manager	Philanthropy Australia		
Julian Donaldson	General Manager	Perth International Arts Festival		
Julian Goddard	Associate Professor, Head of School of Design and Art	Curtin University		
Karina Gronwoldt	Marketing Coordinator	ATCO Australia		
Kate Neylon	Producer	PVI Collective		
Kim Jameson	Art Strategy Officer	City of Mandurah		
Laurie Ball	Senior Adviser - Community Investment	Rio Tinto		
Lisa Rowley		The Rowley Foundation		
Lisa Schrieber	Arts and Cultural Development Coordinator	City of Perth		
Marco Marcon	Artistic Director, Co Founder	International Art Space		
Marcus Canning	CEO	Artrage		
Margaret Moore	Program Manager of Visual Arts	Perth International Arts Festival		
Mark Cypher	Academic Chair, Digital Media	Murdoch University		
Mark Stewart	Art Curator	Murdoch University		
Marty Cunningham	Policy and Research Officer	Dept Culture and the Arts		
Michelle Glaser	Senior Projects Officer - Arts Development	Dept Culture and the Arts		
Mike Smith	Ex Chair PIAF	Black House		
Nathan Giles	General Manager	Perth Public Art Foundation		
Niem Schwarz	Senior Lecturer, School of Communications	Edith Cowan University		
Oran Catts	Director	SymbioticaA		
Paul Chamberlain		Private Foundation		
Paul Thomas	Associate Professor	College of Fine Art, University of NSW		
Phillip Ivanov	Manager, Australia China Council	DFAT		
Philippa Hanson	Event Development Manager	Eventscorp WA		
Pilar Kassir	Managing Director	CANWA		
Prof. Margaret Seares	Chair	Perth International Arts Festival		

Name	Position	Organisation							
Adam Boyd	Manager	Warrnun Art Centre							
Andrew Purvis	Visual Arts Policy Office	DCA							
Assoc. Professor Darren Jorgenson	Discipline Chair Art History, Architecture and Visual Arts	University of Western Australia							
Carly Lane	Curator								
Carol Innes	Manager Policy and Projects	SWALSC							
Cathy Cummins	Manager	Waringarri Art Centre and Kira Kiro Art Centre							
Claire Wildish	Irrunju Art Centre								
Clive Scollay	Manager	Maraku Arts							
Clotilde Bullen	Curator	AGWA							
Daniel Featherstone	General Manager	IRCA							
Debra Miller	Indigenous Manager	Screenwest							
Edwina Circuit	Inaugural Manager	Warakurna Artists							
Elizabeth Spencer	Program Manager DCA	State Library of Western Australia							
Emilia Galatis	Manager	Warakurna Artists							
Gabrielle Sullivan	Manager								
Glenn Iseger-Pilkington	Head of Content	New Western Australian Museum							
Jacky Cheng	Visual Arts Lecturer	Kimberley Training Institute							
Jane Avery	Manager	Papalunkatja Artists							
Jeanette Swan	Manager	Yarliyl Art Centre							
Jenny Wright	Manager	Mowanjurn Art and Culture Centre							
Jess Machin	Manager	Country Arts WA							
Kate Fielding	Cultural Strategist								
Mark Stewart	Curator,	Murdoch University Art Collection							
Michelle Glaser	Senior Project Officer Arts Development	DCA							
Nyssa Miller		Manger Tajiliri Art							
Richard Walley	Cultural Advisor	Aboriginal Art Productions							
Ron Bradfield	Jnr Manager, Regional and Indigenous Developmen	Artsource							
Roz Lipscombe	Senior Policy Officer Cultural Programs Manager	DCA							
Sheryl Anderson	Manager	Warlayirti Artists							
Tim Acker	CRC Project Leader								
	Freelance consultant	Bidyadanga Community Artists/Red Owl Projects							

## Appendix 6 - Perth Metropolitan and Regional WA Galleries

PERTH METROPOLITAN ART GALLERIES		
Organisation	Website	Address
Aboriginal Art Centre Hub WA	<a href="http://www.aachwa.com.au">http://www.aachwa.com.au</a>	Level 1, King Street Arts Centre, 357 Murray Street, Perth
Aboriginal Indigenous Fine Art Gallery	<a href="http://aboriginart.com.au">http://aboriginart.com.au</a>	6 Elder Place, Fremantle
Art Collective WA	<a href="http://www.artcollectivewa.com.au">http://www.artcollectivewa.com.au</a>	115 Hay St, Subiaco
Art Gallery of Western Australia	<a href="http://www.artgallery.wa.gov.au">http://www.artgallery.wa.gov.au</a>	Art Gallery of Western Australia, Perth Cultural Centre
Artitja Fine Art	<a href="http://www.artitja.com.au">http://www.artitja.com.au</a>	Lefroy Rd, South Fremantle
David Giles Art Studios	<a href="http://www.davidgilesartist.com.au">http://www.davidgilesartist.com.au</a>	49 High Street, Fremantle
Fremantle Arts Centre	<a href="http://fac.org.au/hire">http://fac.org.au/hire</a>	1 Finnerty St, Fremantle
Harvison Gallery	<a href="http://harvison.com.au">http://harvison.com.au</a>	195 Brisbane St, Perth
Indigenart Mossenson Galleries	<a href="http://mossensongalleries.com.au">http://mossensongalleries.com.au</a>	115 Hay St, Subiaco
Japingka Gallery	<a href="http://www.japingka.com.au/">www.japingka.com.au/</a>	47 High St, Fremantle
John Curtin Gallery	<a href="http://johncurtingallery.curtin.edu.au">http://johncurtingallery.curtin.edu.au</a>	Building 200, Curtin University, Kent Street, Bentley
Lawrence Wilson Art Gallery	<a href="http://www.lwgallery.uwa.edu.au">http://www.lwgallery.uwa.edu.au</a>	M001, The University of Western Australia, 35 Stirling Hwy,
Light Locker Art Space	<a href="http://foodchainperth.com/lightlockers/">http://foodchainperth.com/lightlockers/</a>	Grand Lane, access from Barrack Street or Murray Street Ma
Linton and Kay Galleries	<a href="http://www.lintonandkay.com.au">http://www.lintonandkay.com.au</a>	299 Railway Rd, Subiaco
Melody Smith Gallery	<a href="http://melodysmithgallery.com">http://melodysmithgallery.com</a>	69 Oats St, Carlisle
Moore's Building Contemporary Art Gallery	<a href="http://www.fremantle.wa.gov.au/facilities/moores_building_contemporary_">http://www.fremantle.wa.gov.au/facilities/moores_building_contemporary_</a>	46 Henry St, Fremantle
Venn Gallery	<a href="http://www.venn.net">http://www.venn.net</a>	16 Queen Street, Perth
Western Australian Museum	<a href="http://museum.wa.gov.au">http://museum.wa.gov.au</a>	James St, Perth

REGIONAL WA ART GALLERIES		
Region	Website	Organisation
Gascoyne	<a href="http://www.exmouthwa.com.au/exmouth-cultural-arts-centre-dunes-gallery">www.exmouthwa.com.au/exmouth-cultural-arts-centre-dunes-gallery</a>	Exmouth Cultural Arts Centre (Dunes Gallery)
Goldfields - Esperance	N/A	Goldfields Aboriginal Art Gallery
Goldfields - Esperance	<a href="http://www.goldfieldsartscentre.com.au">www.goldfieldsartscentre.com.au</a>	Goldfields Art Centre Gallery
Goldfields - Esperance	<a href="http://www.kalgoorietourism.com/Lake-Ballard">www.kalgoorietourism.com/Lake-Ballard</a>	Antony Gornley Sculptures
Goldfields - Esperance	<a href="http://www.esperancecommunityarts.org.au/gallery">www.esperancecommunityarts.org.au/gallery</a>	Esperance Community Arts Centre
Goldfields - Esperance	<a href="http://www.esperancecommunityarts.org.au/esperance-art-trail/artist-galleries/34-cannery-arts-centre-esperance">www.esperancecommunityarts.org.au/esperance-art-trail/artist-galleries/34-cannery-arts-centre-esperance</a>	Cannery Arts Centre
Great Southern	<a href="http://www.museum.wa.gov.au/museums/albany">www.museum.wa.gov.au/museums/albany</a>	Western Australian Museum Albany
Kimberley	<a href="http://www.shortstgallery.com.au">www.shortstgallery.com.au</a>	Short St Gallery
Kimberley	<a href="http://www.lockup.groovyilps.com">www.lockup.groovyilps.com</a>	Old Broome Lock Up Gallery
Kimberley	<a href="http://www.mowanjunarts.com">www.mowanjunarts.com</a>	Mowanjun Art and Cultural Centre
Midwest	<a href="http://www.irwinhistory.org.au/irwinmuseum.php">www.irwinhistory.org.au/irwinmuseum.php</a>	Irwin District Museum
Midwest	<a href="http://www.artgallery.cgg.wa.gov.au">www.artgallery.cgg.wa.gov.au</a>	Geraldton Regional Art Gallery
Midwest	<a href="http://www.latitudegallery.com.au">www.latitudegallery.com.au</a>	Latitude Gallery
Midwest	<a href="http://www.museum.wa.gov.au/museums/geraldton">www.museum.wa.gov.au/museums/geraldton</a>	Western Australian Museum Geraldton
Peel	<a href="http://www.waroona.wa.gov.au/waroona-visitor-centre-gallery.aspx">www.waroona.wa.gov.au/waroona-visitor-centre-gallery.aspx</a>	Waroona Visitor Centre and Art Gallery
Pilbara	<a href="http://www.roebourneart.com.au">www.roebourneart.com.au</a>	Roebourne Art Group
Pilbara	<a href="http://www.yinja-barni.com.au">www.yinja-barni.com.au</a>	Yinja-Barni Art
Pilbara	<a href="http://www.courthousegallery.com.au">www.courthousegallery.com.au</a>	Port Hedland Courthouse Gallery
Pilbara	<a href="http://www.spinifexhillstudio.com.au/studio/">www.spinifexhillstudio.com.au/studio/</a>	Spinifex Hill Artists

REGIONAL WA ART GALLERIES			
Region	Website	Organisation	
South West	<a href="http://www.brag.org.au">www.brag.org.au</a>	Bunbury Regional Art Gallery	
South West	<a href="http://www.stirlingstreetarts.com.au">www.stirlingstreetarts.com.au</a>	Stirling St Arts Centre	
South West	<a href="http://www.margaretrivergallery.com.au">www.margaretrivergallery.com.au</a>	Margaret River Gallery	
South West	<a href="http://www.artgeo.com.au">www.artgeo.com.au</a>	Art Geo Gallery	
South West	<a href="http://www.colleartgallery.org.au">www.colleartgallery.org.au</a>	Collie Art Gallery	

## Appendix 7 - Western Australia Visual Arts High School and Higher Education Institutions

### VISUAL ARTS HIGH SCHOOL EDUCATION - WESTERN AUSTRALIA

School	Course	Information
Armadale Senior High School	Visual Arts	Students participate in drawing, painting, print making, sculpture, claywork, graphic design, using multi media. Along with specialist teachers, artists and craftspeople work with children to improve technique. Children may have the opportunity to visit the Art Gallery of Western Australia, Perth Institute of Contemporary Arts and other art galleries.
Balacatta Senior High School	Multimedia Graphics	The multimedia graphics Specialist Program develops your child's knowledge, skills and creativity in computer software programs, linking these skills to practical applications and working situations. Specialist teachers develop your child's skills in animation, game design and development, webpage design, traditional 2D and 3D graphics. External graphic designers and other guest speakers are a part of the program.
Belridge Senior High School	Fashion Design	The fashion design Specialist Program develops your child's knowledge, skills and creativity in fashion design. Students participate in fashion illustration, garment construction, textiles projects, studying Australian and International designers, presentations by independent experts. Industry equipment and resources include sewing room, art room, fabrics, embroidery machines, overlockers, dressmaker mannequins
Bunbury Senior High School	Visual Arts	Students participate in drawing, painting, print making, sculpture, clay work, graphic design and using multi-media. Along with specialist teachers, artists and craftspeople work with children to improve technique. Children may have the opportunity to visit the Art Gallery of Western Australia, Perth Institute of Contemporary Arts and other art galleries.
Governor Stirling Senior High School	Arts Media	The arts media Specialist Program integrates visual art and media forms into a practical focus, using digital tools and computer technology. Children will develop their understanding of the place and value of art-forms in modern society, with appropriate codes and conventions.
Healdland Senior High School	Special Arts	The special arts Specialist Program is an integrated program involving music, dance, drama and visual arts. Teaching facilities include musical instruments, art suppliers, sprung dance studio, professional theatre stage, green room, visual arts room with a kiln, music room with sound recording studio and practice room. Professional organisations including Buzz Theatre Company, Bell Shakespeare Company and West Australian Symphony Orchestra (WASO) attend on a regular basis for performances and workshops.
Kent Street Senior High School	Fashion Design	The fashion design Specialist Program develops your child's knowledge, skills and creativity in fashion design. Students participate in fashion illustration, garment construction, textile projects, studying Australian and International designers, presentations by independent experts.
Melville Senior High School	Graphic Design Media	The graphics design media Specialist Program develops your child's knowledge, skills and creativity in design. It uses state-of-the-art computer software programs, and practical applications to tackle real-life working situations. Specialist teachers with industry experience develop the child's skills in animation, traditional 2D and 3D graphics and printmaking, using digital software and hardware, web design and film making.
Morley Senior High School	Multimedia and Broadcasting	The multimedia and broadcasting Specialist Program offers programs that expand knowledge and skills in drawing, digital photography, multimedia design and television production. The program uses current industry standard software and facilities including design studio with print shop, television studio, control room and editing suites, narrow cast network, audio recording and editing booth, photography darkrooms, photography classrooms with digital editing suites.
Mount Lawley Senior High School	Visual and Performing Arts	Children may be involved in the design and production of promotional materials for the school including brochures, promotional videos and multimedia presentations. Program courses include multimedia design, audio editing, design, digital photography, television studio production, This program gives a broad approach to arts including drama, media, music, visual arts. When students finish Years 8 and 9 they can specialise in their chosen area of interest. Students participate in extra projects including workshops, camps, choirs and festivals. Facilities include theatre, music studio, visual arts materials, media materials.
Roleystone Community College	Digital Film and Television	When the child successfully finishes this program, they may complete a certificate level course along with their senior studies. The digital film and television Specialist Program offers an in-depth study of film and television, both theoretical and practical. Children participate in acting for screen, cinematography, editing, writing for screen. The child has access to industry standard software and equipment including high definition cameras, mini digital, video cameras, computers, dolly, lighting kit and lapel microphones. The school is a member of the Film and Television Institute. The program is supported by the Murdoch University's School of Media and has access to equipment and
Warrbro Community High School	Advanced Technology and Design	The advanced technology and design Specialist Program combines technology, creative skills and knowledge to prepare your child for tertiary studies or the workforce. This program encourages the child both analytically and creatively (through design and making), and shows them the connections between theory and practice. Specialist facilities with industry standard resources include studios, laboratories, engineering laboratory and graphics studio.
Warrbro Community High School	Creative Arts	The creative arts Specialist Program allows your child to explore different art forms in the context of studio work (media, multimedia and visual arts) and performance (dance, drama and music). Specialist equipment and facilities are available including SFX room (special effects), specialist software, studio equipment, theatre, two concert bands.

VISUAL ARTS HIGHER EDUCATION - WESTERN AUSTRALIA			
TAFE	NAME AND ADDRESS	COURSE	DETAIL
	Education + Training International ?Level 2/123 Adelaide Terrace East Perth	Advanced Diploma of Visual Arts & Crafts	Students must complete a total number of 16 units which comprise of 6 core units plus 10 elective units. Electives are determined by the Institute you are enrolled at. Core units are: Research and debate visual culture / Situate practice in visual culture / Implement professional art practice
	Central TAFE WA Perth Campus 12, 19, 25 and 30 Aberdeen Street, Northbridge	Diploma of Visual Art & Crafts	ADMISSION REQUIREMENTS - An IELTS score (academic) of 5.5 with no band score less than 5.0 or equivalent is required. This Diploma will enable you to take on complicated art projects with a developed skillset and knowledge of various materials and mediums. You'll have the opportunity to focus on areas such as painting, print media, ceramics, sculpture and digital media and refine these skills in studio classes designed to bring your ideas to reality. Top 3 skills achieved - Visual art and crafts, Ceramics, Art theory/history
	South West Institute of Technology Robertson Drive PO Box 1224 BUNBURY	Diploma of Visual Arts Cert IV in Visual Arts Cert III in Visual Arts	All on Campus 2 semesters - full time 1 year - full time 1 year - full time
	South West Institute of Technology 2-12 South Street Busselton	Diploma of Visual Arts Cert IV in Visual Arts Cert III in Visual Arts	All on Campus 1 semester - full time 1 year - full time 1 year - full time
	South West Institute of Technology 43 Wittenoom Street PO Box 268 Collie	Cert IV in Visual Arts Cert III in Visual Arts	All on Campus 1 semester - part time 1 year - part time
	South West Institute of Technology Graphite Road PO Box 930 Manjimup	Cert IV in Visual Arts Cert III in Visual Arts	All on Campus 1 semester - part time 1 year - part time
	South West Institute of Technology Lot 272 Bussell Highway PMB 1 Margaret River	Cert IV in Visual Arts Cert III in Visual Arts	All on Campus 1 semester - part time 1 year - part time
	Kimberley Training Institute Broome Campus CABLE BEACH ROAD, BROOME	Cert 1 Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus 1 year - full time
	Kimberley Training Institute Derby Campus CLARENDON STREET, DERBY	Cert 1 Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus 1 year - full time
	Kimberley Training Institute Fitzroy Crossing Centre FORREST ROAD, FITZROY CROSSING	Cert 1 Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus 1 year - full time
	Kimberley Training Institute Halls Creek Campus CNR TERONE & BRIDGE STREET, HALLS CREEK	Cert 1 Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus 1 year - full time
	Kimberley Training Institute Kununurra Campus CNR COOLIBAH DRIVE & IRONWOOD DRIVE	Cert 1 Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus 1 year - full time
	Kimberley Training Institute Wyndham Campus CNR ORD & SHARPE STREET WYNDHAM	Cert 1 Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus 1 year - full time
	Pilbara Institute Dampier Road, Karratha	Cert I Visual Arts Cert II Visual Arts Cert III Visual Arts Cert IV Visual Arts	All on Campus No Entry Requirements

UNIVERSITIES			
Curtin University Kent Street, Bentley	Fine Art	Entry Requirements - 70 TER TAFE certificate IV and evidence of English competency or a TAFE diploma. On Campus - Bentley	
University of Western Australia 35 Stirling Highway, Crawley	History of Art	Entry Requirements - Western Australian Certificate of Education (WACE) 80 International Baccalaureate 29 On Campus - Crawley	
	Master of Fine Arts	2 years full time	
Edith Cowan University 2 Bradford Street Mount Lawley	Bachelor of Arts Majors - Visual Arts & Visual Arts Studio Master of Arts	3 years full time  MT Lawley Campus	
Edith Cowan University 585 Robertson Dr, College Grove	Bachelor of Arts (South West) Major - Visual Arts	Bunbury location - Full time/Part Time	
OTHER			
Curtin College Building 205 Curtin Bentley Campus Kent Street, Bentley	Certificate IV Tertiary Preparation Arts & Creative Industries	Prepares students for university level art studies Trimester teaching	
Central Institute of Technology 12 Aberdeen Street NORTHBRIDGE	Diploma: Visual Arts	Certificate III - one semester Certificate III/IV - one year Diploma & Advanced Diploma - one year	



## **Appendix 8 - WA Artists Forum Minutes**

Date: Wednesday 24 September 2014

Time: 0930 - 1115

Venue: Fremantle Chamber of Commerce

### *Attendees*

- Penny Cross
- Sharyn Egan
- Abdul-Rahman Abdullah, Sculptor
- Sue Starcken, Print Maker
- Mike Rees, Inside Lane
- Shani Wood, Shani Wood Events

### *Other Invitees*

- James Angus
- Sebastian Befumo
- Consuelo Cavaniglia
- Theo Constantino
- Penny Coss
- Jo Darbyshire
- Matt Dickman
- Pila Dupont
- Rod Garlett
- Tarryn Gill
- Michael Grau
- Miik Green
- Cat Hope
- Joanna Lamb
- Louise Morrison
- Tom Muller
- Alan Muller
- Jennie Nayton
- Andrew Nicholls
- Lena Nyadbi
- Geoff Overheu

- Nien Schwarz
- Paul Uhlmann
- Brenda Van Hek
- Trevor Vickers

#### *Introduction*

Mike Rees (MR) gave overview re the purpose of the Forum:

- Take you through some of the research that has been generated
- Look at some specific input from the research
- Give all understanding of direction with some area of focus from the research. Focus is linked to the criteria that the event must be international in concept
- Get input on how all thin the Western Australia visual art community can best leverage off these areas of focus with some initiatives

#### *Overall Project Objectives*

- To determine the need and thirst for a major international visual arts event in Western Australia
- To develop a shared vision for such a project
- To ascertain the feasibility and nature or character of such an event in WA
- To assess the capacity of the WA arts and cultural sector to deliver a major international visual art project

#### *Survey*

MR presented the group with top-line results of the survey as followed:

- Do we need a major international visual arts event in Perth and across regional WA
  - o Yes - 93.01%
  - o No – 21%
- How often should the event be staged?
  - o Over 60% - every 2nd year
  - o Over 30% - annually
- What is the maximum time an event should be staged?
  - o Over 40% - 2 to 3 weeks
- If we are to create a major international visual arts event in WA, what would be the unique selling point to engage the global community?
  - o Top 3 – Climate, Geography, Landscape / Isolation / Indigenous Culture /
- What are the core strengths of the visual arts in WA?
  - o Top 3 – Talented Local Artists / Isolation, Distance / Resilience, Resourcefulness
- From which context or interest are you?

- o 70% - artists
- Do you think awards should be part of the event?
  - o Yes – 44%
  - o No – 56%
- Assuming there was the opportunity within the event to establish an Artistic Director or a Curatorial Committee, which would you prefer?
  - o Artistic Director – 59%
  - o Committee – 51%
- Are you male or female?
  - o Male – 30%
  - o Female – 69%
- What is your age group?
  - o 45 to 54 – 30%
- How do you access your information on the visual arts?
  - o Over 90% - on-line

#### *Event Visitation*

MR advised the group that he had visited the following events and gave comments on his observations:

- Biennale of Sydney – Tired due to 3 month event, lack of ownership and enthusiasm, great branding, Cockatoo Island was excellent and the tour guide (student) was enthusiastic
- Vivid – huge numbers and families in attendance, great to have 3 distinct precincts and to move around to these
- Melbourne Art Fair – good event but did not see this operating in Perth, additional events (Not Fair, Art This Way) appeared to be very ad-hoc

#### *Areas of Focus*

MR advised the group that at the current stage of the feasibility there were four key areas of focus

- Aboriginal Art and Culture
- Indian Ocean Rim (IOR)
- Education / Collaboration
- Experimental Art - less so (eg SymbioticA and BEAP)

He also advised that regarding IOR there were reports being finalized by consultants specifically on India, Africa and Indonesia.

#### *Ideas and Comments from the Survey*

MR presented the group with some of the ideas and comments that had come from the survey in response to three key questions

- What are the core strengths of the visual arts in Western Australia?
- If we are to create a major international visual arts event in Western Australia, what would be the unique selling point to engage the global community?
- What would you like to see incorporated into the event?

Comments as follows:

- installations in public spaces, interactive displays and workshops for the public....A HUGE EFFORT TO INFORM THE PUBLIC OF CONTEMPORARY PRACTICE IN NON THREATENING, INCLUSIVE WAYS, forums for artists, satellite gatherings for artists around the Perth CBD to talk and share, workshops for artists to share ideas and practices share
- Strong curatorial focus, mentoring program, wider-public and access engagement strategies, education/involvement for young people, international artists, curators and art professional alongside local - creating an exchange of knowledge/ professional development etc.
- A connection with international artists and arts communities
- exhibitions , art fair , speakers ,art trails
- A mix of international artists and local artist opportunities to exhibit and/or collaborate. Non discriminatory approach to the selection of mediums (e.g. not just video/painting/sculpture/performance)
- Local artists, LOCAL indigenous artists, Eastern States artists, Northern, Eastern indigenous artists. student artists, international artists, visual artists, sculptural artists
- performance/conceptual art. Not all pretty paintings, let's show all facets of contemporary art. also obviously indigenous content - something that truly makes WA unique.
- For leading WA artists to have a strong presence. For there to be representatives from each art institute in WA
- Artistic exchange, growth of international creative networks with existing WA cultural providers, professional development opportunities for artists
- Workshops, talks and opportunities for local artists to learn and participate
- Large scale installations and events, utilising both outdoor spaces and disused buildings
- Showcasing our young and emerging artists to the world -most festivals around the world celebrate the established, historic and well known artists or theme based: Technology, Art & science (e.g Symbiotica), new media
- Large scale - commissioned works in the landscape and throughout the city that are challenging
- All works for sale under \$2000 each ;-)

Comments from the Group

MR then opened up for discussion from the group

*Indian Ocean Rim*

- All excited by the IOR concept but does not see that Perth will see the connection
- IOR is important to the artists and the list of countries is exciting
- Important to have the good approach and right approach
- PIAF has done work with Africans and Noongars
- There was an exchange occurring with Myanmar currently
- Must not forget China – it is vibrant and there is a lot out there regarding Chinese art
- Potential for collaboration, exchange, residencies and mentoring – there is an artistically, culturally, curating exchange element
- Social, cultural and political exchange
- Excited that this also takes in regional towns and the pacific rim
- Look at relationships with cities rather than the countries
- Triennial
  - o Has exhibited many of the countries
  - o This is a well curated event and how much space is left for another
  - o Can you do it twice?
  - o Don't want to be seen as a copy cat
  - o Group felt there was room
  - o Would need to work with them to compliment

#### *Singapore*

- Lots going on – e.g. Singapore where lots of Australians are involved in experiential and commercial art – but only East Coast artists
- Lots of exchange going on
- Singapore event – the Australian Stands were hardly noticed
- Noted that there was "ghettoization" at Singapore – grouping not good as Australia was at one end and people made their choice between Australia and Europe
- No cross-fertilisation

#### *General*

- Need to to give as well as take
- Perception from WA is that we are not good at being researched
- How does this get marketed?
- Biggest issue with artists is self-promotion
- Concern that people may not come

- There is a rivalry between East and West Coast – eastern states whinge about WA artists
- Need to maintain quality, standard and curatorial expertise
- Art works can travel as works in progress
- Exchange
  - o It is an option but it is dangerous to be prescriptive
  - o Need to work in parallel and with cross collaboration
  - o The word Exchange can be dangerous
  - o There has been an increase in emphasis by Australian Government in cultural diplomacy – perhaps work with someone as a Cultural Ambassador
  - o Could provide space for Artists – i.e. Midland Railway Workshop / must be accessible / public can mingle
  - o Good to have a physical location
  - o Could be an option of Open Studios
  - o Audience is dangerous – would they come?
  - o Need to have other events – could be Exhibition with dedicated space – a tightly curated show
  - o Example of Cuba – 2 artists came to Perth with other artists work then have 2 major exhibitions, 7 workshops and it is tied in with ECU in Bunbury – well attended (Print Makers)
  - o Could do the same with this event – select 2 WA artists to go into residency in a country and they take WA art with them for display. Then in the year of the Festivals – 2 artists come from that country and reside in WA with works from their country
  - o Political issues can make this difficult – the Cuban Case Study had many issues re getting out of the country
  - o Average residency is 3 months and around 5K to 20K (Artsource has a residency program)
- Point of Difference – cross-fertilisation, powerful relationships, self generative, commissioning projects and works
- Palais Di Tokyo
- Italian Pavilion at the Venice Biennale is where the Artistic Director selects works from the Biennale – like a best of
- Symposia or Workshops are good
- Benefits
  - o Bringing in artists
  - o “Art can help to mobilise Countries”
  - o Workshops with younger people growing community awareness

- o Working with Universities
- o "Investing in your Future"
- Art Centres up north need to be incorporated and also need to incorporate the regional galleries and digital media
- Work with Universities – they have networks and can be part of the Mechanism

## **Appendix 9 - WA Galleries and Curators Forum Minutes**

Date: Friday 26 September 2014

Time: 0930 - 1130

Venue: Fremantle Chamber of Commerce

### *Attendees*

- Seva Frangos, Eva Frabgos Gallery
- Felicity Johnston, Art Collective WA
- Gary Kay, Linton and Kay Galleries
- Linton Partington, Linton and Kay Galleries
- Ashleigh Whyte, City of Joondalup
- Mike Rees, Inside Lane
- Shani Wood, Shani Wood Events

### *Other Invitees*

- Melissa McGrath, Paper Mountain
- David Forest and Janis Nedella, Gallery East
- Helen Turner, Turner Galleries
- Ron Nyisztor, Nyisztor Studios
- Desi Litis and Bayoush Demissie, VENN Gallery
- Diane Mossenson, Mossenson Gallery
- Melody Smith, Melody Smith Gallery
- Ian Plunkett, Japingka Fremantle
- Ron and Terrie Gomboc, Gomboc Gallery
- Ben Waters, Freerange
- Richie Kuhaupt, The Moores Building Contemporary Art Gallery
- Ric Spencer, FAC
- Clotilde Bullen, AGWA
- Carly Lane

- Gemma Weston, Laurence Wilson Gallery
- Chris Malcolm, John Curtin Gallery
- Leigh Robb, PICA
- Belinda Cobby, formerly Artbank
- Andrew Purvis, DCA
- Erin Coates, FAC
- Sharon Tassicker, Janet Holmes a Court collection

#### *Introduction*

Mike Rees (MR) gave overview re the purpose of the Forum:

- Take you through some of the research that has been generated
- Look at some specific input from the research
- Give all understanding of direction with some area of focus from the research. Focus is linked to the criteria that the event must be international in concept
- Get input on how all thin the Western Australia visual art community can best leverage off these areas of focus with some initiatives

#### *Discussion from Group*

- Audience – it is an international audience that is within 9 hour radius (this then dictates the event)
- Ownership of the event – it could be AGWA, PIAF or an independent structure
- PIAF serves to attract the local community

#### *Overall Project Objectives*

- To determine the need and thirst for a major international visual arts event in Western Australia
- To develop a shared vision for such a project
- To ascertain the feasibility and nature or character of such an event in WA
- To assess the capacity of the WA arts and cultural sector to deliver a major international visual art project

#### *Survey*

MR presented the group with top-line results of the survey as followed:

- Do we need a major international visual arts event in Perth and across regional WA
  - o Yes - 93.01%
  - o No – 21%
- How often should the event be staged?
  - o Over 60% - every 2nd year
  - o Over 30% - annually



- What is the maximum time an event should be staged?
  - o Over 40% - 2 to 3 weeks
- If we are to create a major international visual arts event in WA, what would be the unique selling point to engage the global community?
  - o Top 3 – Climate, Geography, Landscape / Isolation / Indigenous Culture /
- What are the core strengths of the visual arts in WA?
  - o Top 3 – Talented Local Artists / Isolation, Distance / Resilience, Resourcefulness
- From which context or interest are you?
  - o 70% - artists
- Do you think awards should be part of the event?
  - o Yes – 44%
  - o No – 56%
- Assuming there was the opportunity within the event to establish an Artistic Director or a Curatorial Committee, which would you prefer?
  - o Artistic Director – 59%
  - o Committee – 51%
- Are you male or female?
  - o Male – 30%
  - o Female – 69%
- What is your age group?
  - o 45 to 54 – 30%
- How do you access your information on the visual arts?
  - o Over 90% - on-line

#### *Event Visitation*

MR advised the group that he had visited the following events and gave comments on his observations:

- Biennale of Sydney – Tired due to 3 month event, lack of ownership and enthusiasm, great branding, Cockatoo Island was excellent and the tour guide (student) was enthusiastic
- Vivid – huge numbers and families in attendance, great to have 3 distinct precincts and to move around to these
- Melbourne Art Fair – good event but did not see this operating in Perth, additional events (Not Fair, Art This Way) appeared to be very ad-hoc

#### *Discussion from group*

- Art Fair could be a good event there is an opportunity for it in Perth but it is not for the International Market

#### *Areas of Focus*

MR advised the group that at the current stage of the feasibility there were four key areas of focus

- Aboriginal Art and Culture
- Indian Ocean Rim (IOR)
- Education / Collaboration
- Experimental Art - less so (eg SymbioticA and BEAP)

He also advised that regarding IOR there were reports being finalized by consultants specifically on India, Africa and Indonesia.

#### *Discussion from group*

- Missing excellent innovative Contemporary International Art
- Foto Freo as an example
- IOR
  - o Why would we do IOR as Queensland does it – why repeat?
  - o Possibility to connect with India
  - o Africa has no middle class or influence
  - o Aboriginal Art and Culture should be done anyway
  - o Not sure that the areas of focus attract international visitation
  - o AGWA tried IOR
  - o We have missed the boat on IOR – 20 years behind what QLD has done e.g. infrastructure
  - o Do you stay with one country or change each year? Change each year but keep relationship going
  - o Does an international audience want this?
  - o Why would people come when they can go to the country of origin

#### *Ideas and Comments from the Survey*

MR presented the group with some of the ideas and comments that had come from the survey in response to three key questions

- What are the core strengths of the visual arts in Western Australia?
- If we are to create a major international visual arts event in Western Australia, what would be the unique selling point to engage the global community?
- What would you like to see incorporated into the event?

Comments as follows:

- installations in public spaces, interactive displays and workshops for the public....a huge effort to inform the public of contemporary practice in non threatening, inclusive ways, forums for artists, satellite gatherings for artists around the Perth CBD to talk and share, workshops for artists to share ideas and practices share
- Strong curatorial focus, mentoring program, wider-public and access engagement strategies, education/involvement for young people, international artists, curators and art professional alongside local - creating an exchange of knowledge/ professional development etc.
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- Showcasing our young and emerging artists to the world -most festivals around the world celebrate the established, historic and well known artists or theme based: Technology, Art & science (e.g Symbiotica), new media
- Large scale - commissioned works in the landscape and throughout the city that are challenging
- All works for sale under \$2000 each ;-)

*Discussion from Group*

- Survey responses are from 20 years ago

*Comments from the Group*

*International Contemporary Art*

- One Artist i.e. Cindy Sherman, Richard Sierra, John Callendar, Potinsky
- Does not need to be Biennale
- Focus to be specific (people fly to the Gormleys)

- “Connections with International Artists” should be the core principal
- Partnership arrangement
- Money and opportunity gets the artists and the freedom – would need to negotiate a concept
- Depth not scale – to be strongly curated
- Should not work off Gormleys
- “Opportunity made available”
- “Our Space”
- Gibb Farm in NZ – site specific sculptures for the his farm. It has an international reputation. Art pieces are added one a year but can take 3 to 5 years to produce
- One Event – not a series of things
  - o Integrate the Environment
  - o Make it unique and simple (not complicated)
  - o Single Site specific as opposed to 20 lesser events etc. – one big event
  - o Requires strong curatorial involvement as need to be tightly curated
  - o Venue is key
  - o Ephemeral but maybe also attached to a permanent contribution
  - o Large scale
  - o Landscape / flexibility / weather / space
  - o Can do something that have longer life
  - o Build an asset of excellent art which would provide a sense of experience
  - o Extraordinary installation or exhibition – single or small group
  - o Outdoor
  - o Interventionist
  - o Permanent projection – i.e. Christo wrapped the Sydney coastline which was ephemeral but not short term
  - o International artists to interact with WA artists
  - o Better to spend money on one good thing
  - o Architecture is a discipline that could work
  - o Could involve sculpture or an environmental installation
  - o Could be off the wall – i.e. environmental landscape artist to divert rivers
  - o Put in the frame on big American or European artists. If you link a high profile international curator who had the relationship with the artist to provide then with the opportunity to come
  - o Could be in the form of a residency for around 3 months

- o Item could last for 3 months of the year and remnants might remain of the ephemeral one but you moved on
- o Only get one chance to see the piece being made but you get the opportunity to look at the rest
- o Would involve money and scale / depth and need to negotiate a concept
- o Benefits – impact and intervention – it all falls into place
- Investment – about 2mill including materials and installations
- Process – government could implements an acquisition policy of commissioning a major international artists for a major project in WA
- Structure – Board or Committee
- Curator - Chosen by Board from submissions / EOI - Options, Ideas and Opportunities
- Artist – single contemporary artist with a site specific creation using the qualities of the WA landscape and outdoor qualities.

#### *Vision of Concept*

- Single or small group of international renowned artists
- Curatorally driven with brief to produce with landscape
- Building a concept of WA experience
- Needs infrastructure and support – i.e. travel, accommodation
- Criteria – excellence, contemporary, international reputation
- Benefits – after 6 years there is a base of public arts which are a real attraction
- Need organic roll out
- Can be
  - o response to environment
  - o Artist
  - o Installation
  - o Permanent
  - o Asset

#### *Venues*

- Rottnest Island
- Fremantle Prison
- Lots of spaces in Perth – ie Kings Park
- Build on the destination

Appendix 10 - Continuum Budget

<b>CONTINUUM - PAST, PRESENT AND FUTURE BUDGET - V10</b>					
<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Total</b>
<b><i>Wages, salaries,</i></b>					
<b><i>Managerial Staff</i></b>					
General Manager	1 x \$100,000	100,000	100,000	100,000	300,000
Artistic Director	1 x \$100,000	100,000	100,000	100,000	300,000
Executive Assistant to GM & AD	1 x \$60,000	60,000	60,000	60,000	180,000
Financial Administrator	1 x \$65,000	20,000	65,000	65,000	150,000
Production Manager	50,000			50,000	50,000
Regional Program Manager	45,000			45,000	45,000
Noongar Liaison Program Manager	60,000		60,000	60,000	120,000
Curators (Curatorial Committee)					
1. Continuum Festival Centre Alliance	60,000		60,000	60,000	120,000
2. Sharing the Collections/ Carrolup	60,000		60,000	60,000	120,000
3. Established Artist Showcase	60,000		30,000	60,000	90,000
Regional Residency/ Urban Cascade					
4. Art Fair/ Symposium Series	60,000		30,000	60,000	90,000
Emerging (Assistant) Curator	45,000		22,500	45,000	67,500
Volunteer Manager				30,000	30,000
<b><i>Marketing/Promotions Staff</i></b>					
Marketing/Sponsorship Director	1 x \$80,000		80,000	80,000	160,000
Education Co-Ordinator	1 x \$45,000			45,000	45,000
Publication Editor	1 x \$30,000			30,000	30,000
Digital Strategy Manager	75,000		75,000	75,000	150,000
Communications/Promotions Consultant	40,000		20,000	40,000	60,000
On costs @ 30%		84,000	228,750	319,500	632,250

<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Total</b>
<i>Travel and Accommodation</i>					
Artistic Director Travel Allowance	2 x \$5,000		5,000	5,000	10,000
Artistic Director Travel Allowance	4 x \$1800			7,200	7,200
Travel and Accom (2) Curators				6,500	6,500
Regional Program Mgr Travel Allowance	4 x \$1800			7,200	7,200
Noongar Liason Program Manager				3,000	3,000
Travel and Accom. Event Cultural Advisors	6 @ 3@1500			27,000	27,000
<b><i>Administrative/overhead costs</i></b>					
Office Costs - Ongoing		98,820	98,820	98,820	197,640
Office Costs - Setup		15,440			15,440
Insurance					
Audit & Legal Fees			3,000	3,000	6,000
<b><i>Marketing, promotion, documentation</i></b>					
Licence/Copyright/Reproduction Fees				10,000	10,000
Catalogue/Invitation Distribution and Postage				10,000	10,000
Photography/Video Documentation				10,000	10,000
Marketing Expenditure			60,000	120,000	180,000
<b><i>EVENTS</i></b>					
<b>Launch</b>					
<b>[A] URBAN - Event/festival Launch</b>				\$ 150,000	\$ 150,000
Staff support as above - all					
Noongar Liason Manager					
Consultation + employment					
Stage/ venue/ lighting					
Digital Screens projections/ post production					
Special performance/ artists presentation					
Welcome to country performative ceremony					

<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Total</b>
<b>[B] REGIONAL - Satellite Launch</b>				\$ 100,000	\$ 100,000
Regional Program Manager					
Staff support as above - all					
Curator 2					
Consultation + employment					
Stage/ venue/ lighting					
Digital Screens projections/ post production					
Special performance/ artists presentation					
Welcome to country performative ceremony					
Stage/AV					
Digital screens					
Performance					
Welcome to country					
<b>(C) PAST -</b>					320,000
<b>Exhibitions - Sharing the Collections</b>					
Curator - see overhead					
Other cost				20,000	
<u>Gallery Costs</u>					
AGWA	150,000			150,000	
Laurence Wilson Gallery	150,000			150,000	
<b>PRESENT</b>					
<b>(D) Established Artists Showcase</b>					
Curator - see overhead					
Assistant Curator - see overhead					
Artists/Carers Travel and Accom Costs				73,000	73,000
Venue					
PCEC fee - \$9,900 per day				90,000	90,000
Fit out - booths, lighting, signage, tradies, sec.				91,500	91,500
Staff				3,600	3,600
Design and build				80,000	80,000



<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Total</b>
<b>[B] REGIONAL - Satellite Launch</b>				\$ 100,000	\$ 100,000
Regional Program Manager					
Staff support as above - all					
Curator 2					
Consultation + employment					
Stage/ venue/ lighting					
Digital Screens projections/ post production					
Special performance/ artists presentation					
Welcome to country performative ceremony					
Stage/AV					
Digital screens					
Performance					
Welcome to country					
<b>(C) PAST -</b>					320,000
<b>Exhibitions - Sharing the Collections</b>					
Curator - see overhead					
Other cost				20,000	
<u>Gallery Costs</u>					
AGWA	150,000			150,000	
Laurence Wilson Gallery	150,000			150,000	
<b>PRESENT</b>					
<b>(D) Established Artists Showcase</b>					
Curator - see overhead					
Assistant Curator - see overhead					
Artists/Carers Travel and Accom Costs				73,000	73,000
Venue					
PCEC fee - \$9,900 per day				90,000	90,000
Fit out - booths, lighting, signage, tradies, sec.				91,500	91,500
Staff				3,600	3,600
Design and build				80,000	80,000

EXPENSES	Fee	Year 1	Year 2	Year 3	Total
<b>[E] URBAN - ART FAIR</b>					
Perth Convention Exhibition Centre - PCEC				99,900	99,900
Fit out - booths, lighting, signage, tradies, sec.					91,500
Artists/Carers Travel and Accom Costs					
Fair Floor/ plan design					\$ 10,000
Art Stretching/ framing				40,000	40,000
Art installation/ handlers/ tradies (install/ deinstall)				18,000	18,000
Art Fair staff to manage, assist art centres, deal with public				3,600	3,600
Indigenous/ Bush Food Café					
Welcome to country performative ceremony				3,000	3,000
<b>[F] SYMPOSIUM SERIES</b>					
Site Venues as @ B,C ,D ,E, G, H, I, J, K					20,000
Curator 4					
Curatorial Committee					
Noongar Liasion Manager					
Catering x 9 sites				15,000	15,000
Marketing/ Social Media/ Printing					
Support staff					
Non venue & equipment costs/ AV Digital x est	1,800				9,000
Welcome to Country x 9	500			4,000	
Speaker & Teacher Fees				20,000	
Art materials and resources				2,000	41,000
<b>FUTURE</b>					
<b>[G] URBAN EXHIBITIONS - Continuum City Cultural Alliance activities</b>				790,000	790,000
<u>Gallery Fees</u>					
Multiple Venues - See Plan x 4-5					
AGWA					
PICA					
Gallery Central					

<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year2</b>	<b>Year 3</b>	<b>Total</b>
<u>Staff</u>					
Curator 1					
Support staff					
Noongar Liason Manager					
<u>Artists / programs</u>					
Several New Work commissions - selected artists					
International artists (travel & accom)					
National artists (travel & accom)					
State artists (travel & accom)					
Professional development program					
Digital Screens stationed					
Symposium Series					
Major Experimental Commission National EOI			50,000		50,000
Welcome to Country					
<b>[H] REMOTE/ REGIONAL RESIDENCY - onedotZero Budget</b>					
<b>INSERT</b>					
ensure cultural advisor x 5 weeks					11,250
Curator 2					
Regional Program Manager					
onedotzero				88,000	88,000
onedotzero costs - regional					2,600
<b>[I] URBAN RESIDENCY - Cascade Program</b>					
onedotzero				65,000	65,000
Venue				2000	2000
Ancillary costs				10000	10000
travel and accom for up to 8 emerging artists				16,000	16,000
Curator 2					

<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Total</b>
<b>Future</b>					
Revealed					300,000
<b>[K] URBAN EXHIBITION - Carrolup to Today</b>					
John Curtin Gallery Venue					
Curator 4				0	0
Noongar Liasion Manager				0	0
Digital Installation / animation / interactive/app				30,000	30,000
Conversion to App				20,000	20,000
Welcome to Country	1000			1000	1000
<b>[L] CLOSING EVENT</b>					
Staff support as above - all					
Noongar Liasion Manager					
Consultation + employment					
Stage/ venue/ lighting					
Digital Screens projections/ post production					
Special performance/ artists presentation					
Welcome to country performative closing ceremony					
Onedotzero Festival				291,000	291,000
<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Total</b>
<b>Education</b>					
Schools Program				85,000	85,000
Project Evaluation @ 1%					60,000
		478,260	1,208,070	4,203,820	6,310,680
<b>Contingency @ 10% - all programs</b>					631,068
<b>Total</b>					6,941,748
<b>Pillar Project (potential alignment)</b>					
<i>Western Australian Indigenous Art Award [WAIAA]</i>					
Event Overhead	3,229,730				
Event Expenditure	3,712,018				
Add back Curatorial Cost (\$487,500)					
Overhead	2,742,230				
Event expenditure	4,199,518				

<b>REVENUE</b>						
<b>Government</b>						
Australia Council			150,000			
MRA			30,000			
Lotterywest			300,000			
Healthways			100,000			
EventsCorp Western Australia			50,000			
Development Commission			50,000	630,000		
<b>International</b>						
British Council			50,000	50,000		
<b>Corporate/Philanthropy</b>						
<i>Sponsorable Activities</i>						
Presenting Sponsor- Continuum			1,000,000			
Supporting sponsor			500,000			
Remote residency			40,000			
Cascade - onedotzero			40,000			
Schools Program			50,000			
Adventures in Motion			75,000			
Carrolup to Today			40,000			
Revealed			50,000			
Philanthropy/Foundation			100,000	1,895,000		
<b>Symposia Revenue</b>						
400 registrations at \$150				60,000	2,575,000	
Deficit						4,366,748
Total Festival Expenditure						6,941,748

Appendix 11 - Economic Impact Continuum

Continuum Economic Impact Estimate		Total Attendance							
	Total attendance	50,000						40,000	30,000
		% of total attendance	Actual	Daily Spend	No of nights	Ec. Impact			
	National	5	2,500	200	5	2,500,000	2000000	1,500,000	
	International	5	2,500	250	7	4,375,000	3500000	2,625,000	
						6,875,000	5,500,000	4,125,000	

## Appendix 12 - Budget - Monsoon Projects

<b>India Ocean Rim Budget</b>						
<b>Administration</b>						
General Manager	80,000					
On costs	24,000					
Office (share) where	7,000	20 sq metres @ \$350				
Outgoings	2,100	30 per cent				
Phone,	2,000					
Other	10,000					125,100
<b>India</b>						
<b>Exchange Program/Residency</b>						
Air Fare				1,500		
Accomm	90 days @ 100/day			9,000		
Per diem	50/day			4,500		
Plus Materials say						
				15,000		
Two residencies per year					30,000	
<b>Field Trip/Develop connections/Event visitation</b>						
Air fair + internal travel	One /year			2,500		
Networking	14 days @200			1,400		
Accomm	14 @ 200			1,400		
Per diem	50/day			4,500	5,300	35,300
Delhi, Kochi, Bangalore						
Mumbai						
Singapore						
Kuala Lumper						
<b>Indonesia</b>						
<b>Exchange Programs/Residencies</b>						
	See India			15,000	30,000	
Two residencies per year						
<b>Develop connections/Field Trip</b>						
Air fair + internal travel	One /year			2,000		
Networking	10 days @200			2,000	5,000	
Accomm	10 @ 200			1,000		35,000
Art Jog						
<b>South Africa</b>						
Air Fare				2,000		
Internal				2,000		
Networking	10 days @200			2,000		
Accomm	10 @ 200			2,000		
Per diem	10 days @200			2,000		10,000

Travel/Accom Fund:						
Exchanges:	3 per year @ \$10,000			30,000		
Tours:	2 per year @ \$7,500			15,000		
Promotion Strategy				15,000		60,000
Total Cost						265,400
	Year 1	Year 2	Year 3			
Administration	187,650	125,100	125,100	Include 6 months of startup costs		
India	35,300	35300	35300			
Indonesia	35,000	35000	35000			
South Africa	10,000	40,000	40,000	Two residencies in years 2 & 3		
Singapore		35,300	35,300			
Additional Country			35,000			
Travel/Accomm Fund	60,000	60,000	60,000			
Total	327,950	330,700	365,700	1,024,350		





### Appendix 13 - Budget - SYNEKTICA

<b>SYNEKTICA</b>				
<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Total</b>
<b><i>Wages, salaries, fees &amp; allowances</i></b>				
<b><i>Managerial Staff</i></b>				
General Manager	1 x \$80,000	\$ 80,000	\$ 80,000	\$ 160,000
Artistic Director	1 x \$80,000	\$ 80,000	\$ 80,000	\$ 160,000
Executive Assistant to GM & AD	1 x \$60,000	\$ 60,000	\$ 60,000	\$ 120,000
Financial Administrator	1 x \$65,000	\$ 65,000	\$ 65,000	\$ 130,000
Production Manager	1 x \$30,000		\$ 45,000	\$ 45,000
Conference Program Manager	1 x \$30,000		\$ 45,000	\$ 45,000
Regional Program Manager	1 x \$30,000		\$ 45,000	\$ 45,000
Travel and Logistics Co-Ordinator	1 x \$30,000		\$ 30,000	\$ 30,000
Artistic Director Travel Allowance	3 x \$5,000	\$ 7,500	\$ 7,500	\$ 15,000
<b><i>Marketing/Promotions Staff</i></b>				
Marketing/Sponsorship Director	1 x \$80,000	\$ 80,000	\$ 80,000	\$ 160,000
Education Co-Ordinator	1 x \$30,000		\$ 30,000	\$ 30,000
Publication Editor	1 x \$30,000		\$ 30,000	\$ 30,000
Digital Strategy Manager	1 x \$80,000	\$ 80,000	\$ 80,000	\$ 160,000
On costs @ 30%		\$ 135,750	\$ 203,250	\$ 339,000
<b><i>Exhibition/Gallery Staff</i></b>			\$ -	
Exhibiting Artists' Fees - First Tier	4 x \$50,000		\$ 200,000	\$ 200,000
Exhibiting Artists' Costs - First Tier	4 x \$10,000		\$ 40,000	\$ 40,000
Exhibiting Artists' Fees - Second Tier	16 x \$20,000		\$ 320,000	\$ 320,000
Exhibiting Artists' Costs - Second Tier	16 x \$5,000		\$ 80,000	\$ 80,000
Curator	1 x \$50,000		\$ 50,000	\$ 50,000
Keynote speakers	2 x \$10,000		\$ 20,000	\$ 20,000

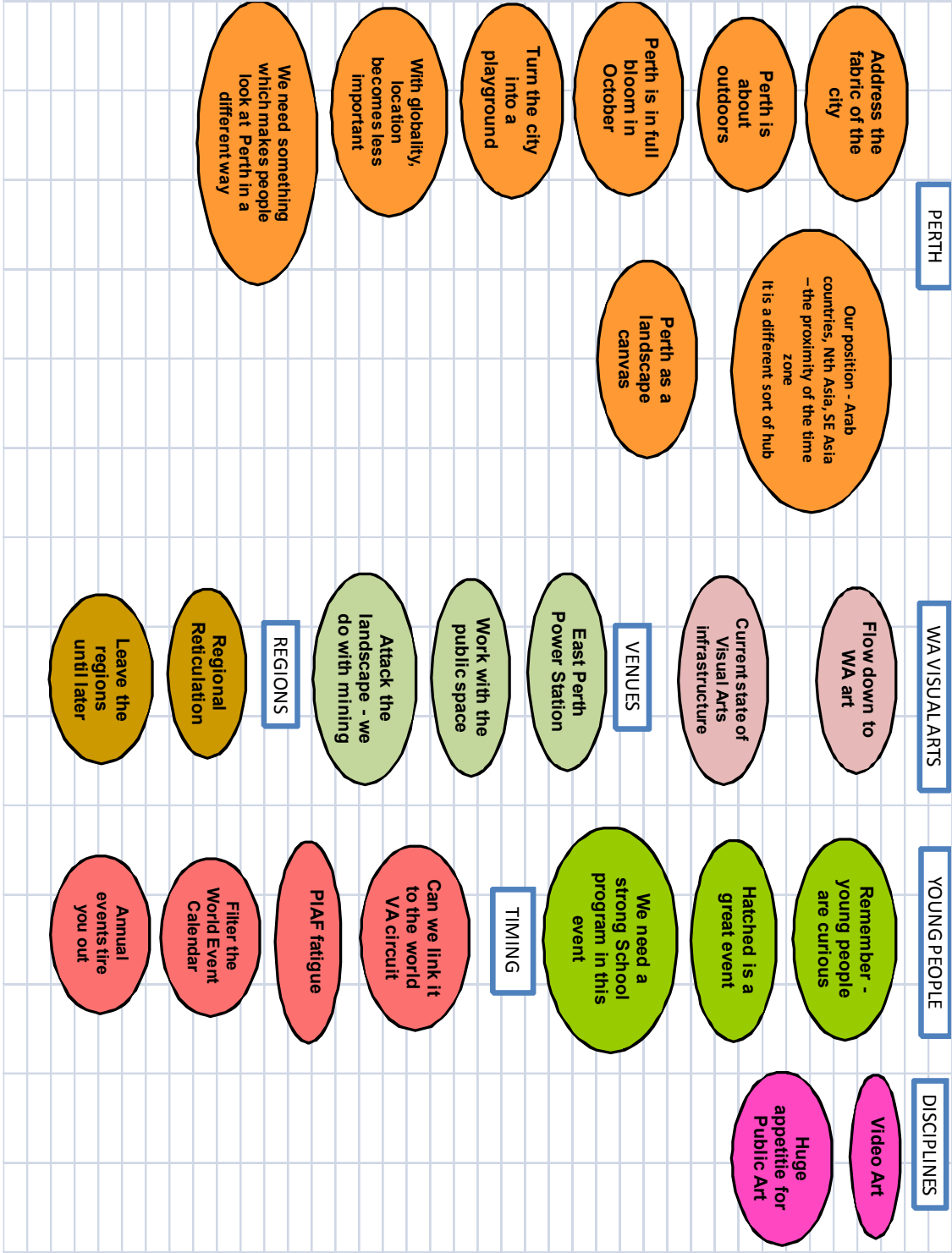
<b>EXPENSES</b>	<b>Fee</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Total</b>
<b><i>Production, program and direct costs</i></b>				
Gallery costs, including:	4 x \$50,000		\$ 200,000	\$ 200,000
<i>Gallery Hire</i>				
<i>Gallery Staff, including</i>				
<i>Curatorial Staff</i>				
<i>Install Manager</i>				
<i>Installation Technician</i>				
<i>Installation Assistants</i>				
<i>Gallery Attendants</i>				
<i>Exhibition openings</i>				
Gallery production costs, per artwork/artist	20 x \$25,000		\$ 500,000	\$ 500,000
<i>Equipment hire</i>				
<i>Exhibition Install/Display Materials</i>				
<i>Freight (collect and return works)</i>				
Project Fund			\$ 250,000	\$ 250,000
Graphic Design Company		\$ 50,000	\$ 50,000	\$ 100,000
Media Relations/Public Relations Company			\$ 30,000	\$ 30,000
Conference venue hire	9 x \$800		\$ 7,200	\$ 7,200
Conference Materials			\$ 2,500	\$ 2,500
Conference catering	3 x \$35 x 100		\$ 10,500	\$ 10,500
Regional Community Residency - OneDotZero	1 x \$87,500		\$ 87,500	\$ 87,500
Public Festival - OneDotZero/Opening Event	1 x \$290,000		\$ 290,000	\$ 290,000
WA Artists Residency - WA Museum	\$ 50,000		\$ 50,000	\$ 50,000
<b><i>Education</i></b>				
Education Program (Cascade) - OneDotZero	1 x \$64,000		\$ 64,000	\$ 64,000
Schools Program	\$ 85,000		\$ 85,000	\$ 85,000
<b><i>Administrative/overhead costs</i></b>				
Office Costs - Ongoing		\$ 98,820	\$ 98,820	\$ 197,640
Office Costs - Setup		\$ 15,440		\$ 15,440
Insurance				
Audit & Legal Fees		\$ 3,000	\$ 3,000	

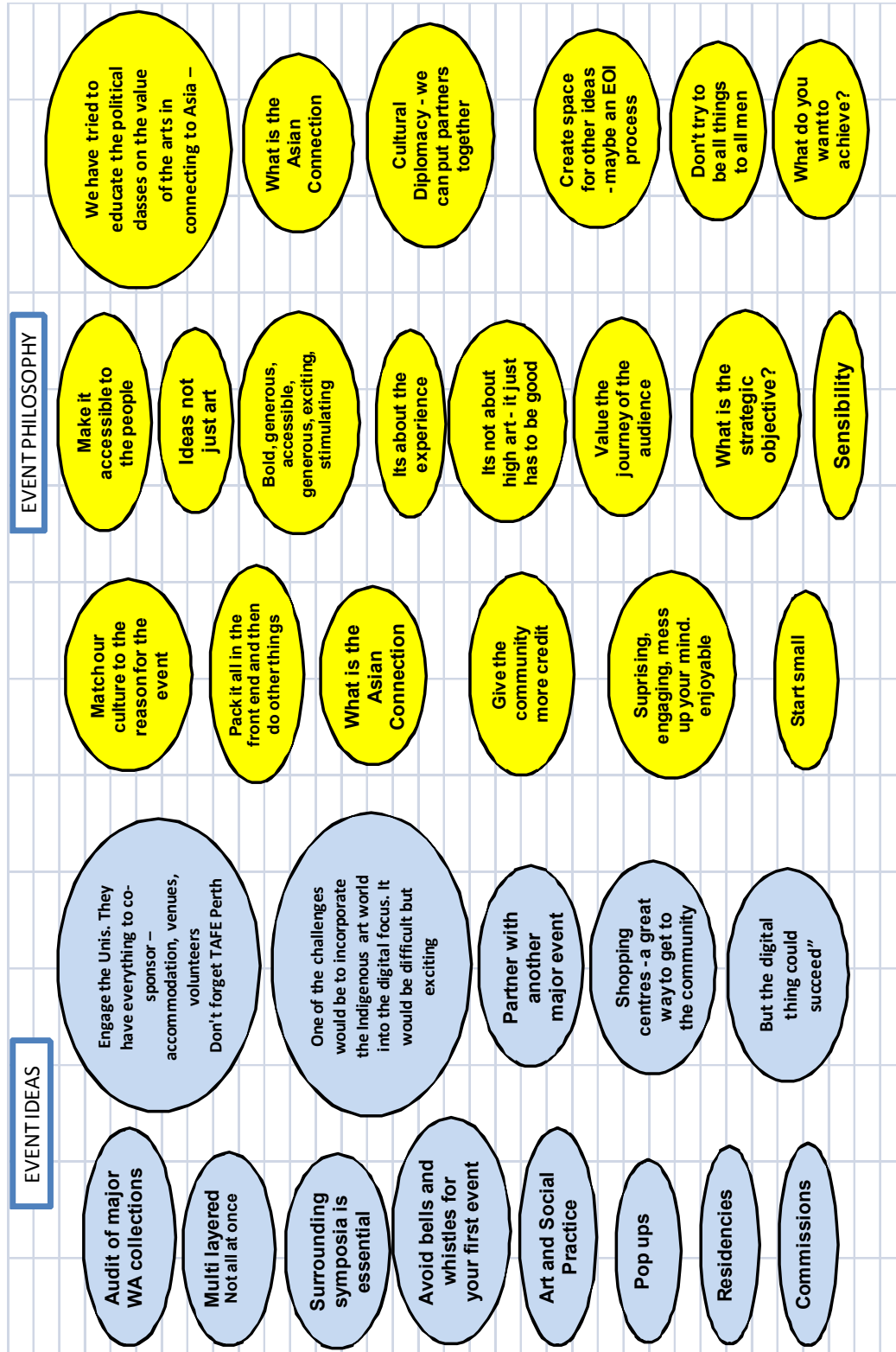
<b>REVENUE</b>						
<b>Government</b>						
Australia Council			150,000			
Department of Industry and Resources			40,000			
MRA			30,000			
Department of Foreign Affairs and Trade - Artists support			100,000			
Lotterywest			300,000			
Healthways			100,000			
EventsCorp Western Australia			50,000			
Remote community Indigenous Residency - Federal			50,000	770,000		
<b>International</b>						
International Country Councils/Foundations			50,000	50,000		
<b>Corporate/Philanthropy</b>						
<i>Sponsorable Activities</i>						
Naming Sponsor			100,000			
Remote residency			40,000			
Cascade - onedotzero			40,000			
Schools Program			30,000			
Adventures in Motion			40,000	250,000		
<b>Symposia Revenue</b>						
400 registrations at \$300				120,000	1,190,000	
Expenditure					4,690,158	
Total Festival Expenditure					3,500,158	

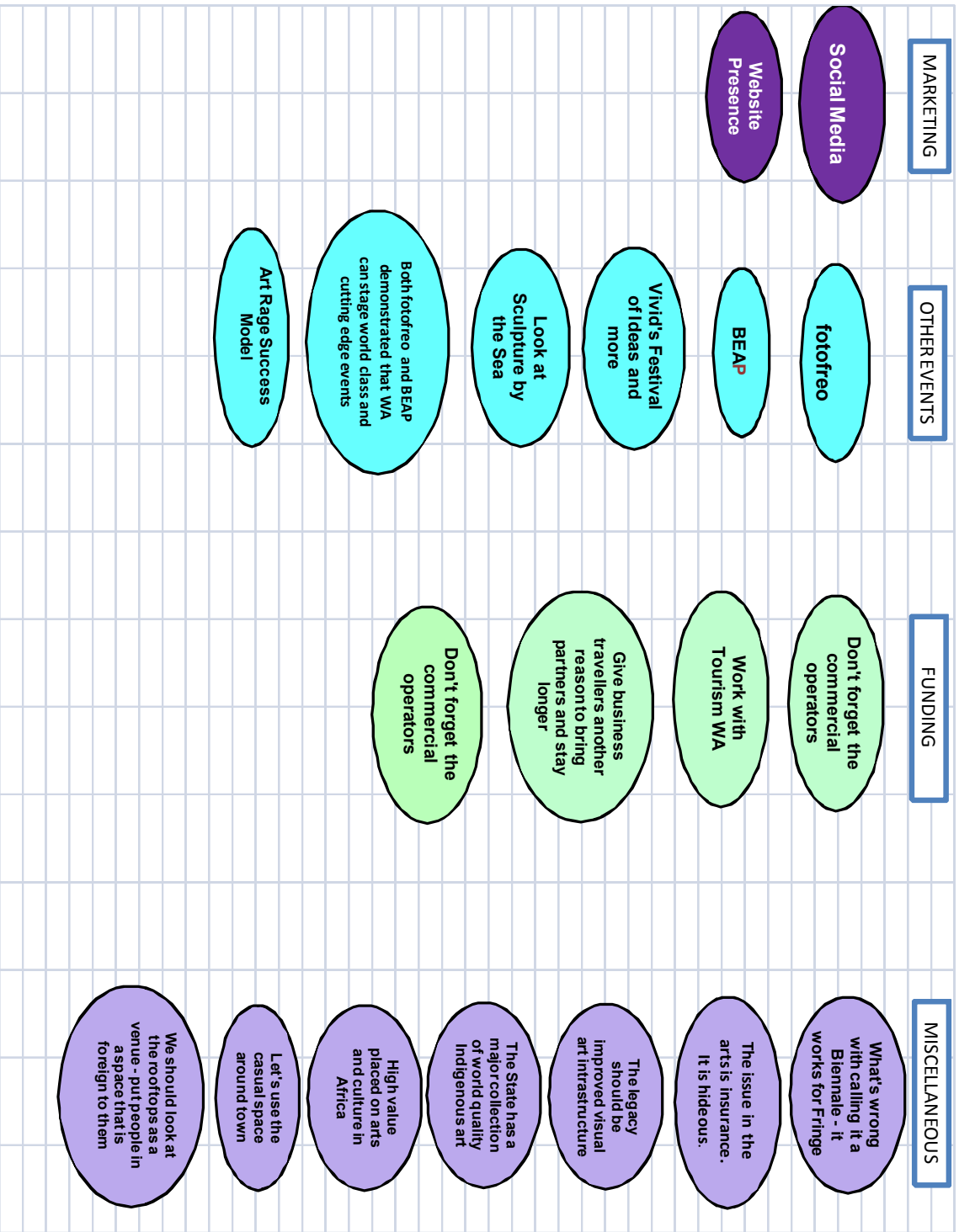
## Appendix 14 - Economic Impact SYNEKTICA

[illegible]

Appendix 15 - Event Idea Bombs









## Appendix 16 - Experimental Arts Report

This paper is intended as a source of considerations in advocating the importance of experimental arts in a Western Australian based visual arts event or program. It is not intended to serve in place of more in-depth research and considerations of creative process, evolution of visual arts and arts practice in the face of emergent technologies and cultural patterns. However, it will provide an overview of the concept of experimental arts, trends in practice and creative process with regards to experimental arts and the value of experimental arts.

### *Defining Experimental Arts*

The term 'Experimental Arts' (EA) necessarily has a fluid definition. It cannot hope to have a distinct meaning when it encompasses the concept of practices and expressions that have not yet come to exist or be known in the realm of what can be done. EA refers to more than technological advances and applications but also materials, methods of practice, and new concepts or relational positions. For example, as climate change and 3D printing are recent manifestations of understanding, thinking and technology, these have come to be expressed and utilised in EA. The Australia Council for the Arts notes that EA can extend to art/science research collaborations, bio art, live art and incorporate social engagement and emergent cultural issues as well as new technologies. It is interesting to note that the term emergent art has become, effectively, synonymous with experimental arts, as highlighted by the recent change in nomenclature by the Brisbane Experimental Art Festival (formerly the Brisbane Emerging Art Festival) referencing new and non-established concepts and practice.

The Australian Experimental Art Foundation (AEAF) could be seen to confine the definition of EA to be expressions around the visual arts sphere. Others argue that it incorporates increasingly cross-boundary approaches. One such example is performance art utilising new technologies such as live mapped projection on dancers. Another is biohacking (another term that enjoys some controversy around definition) for which Western Australia is especially well placed in international regard having Professor Stelarc currently running a multidisciplinary lab based at Curtin University. Interestingly, the AEAF concedes Donald Brook's acknowledgement that art is incidentally but not essentially aesthetic and all art is experimental action.

The University of New South Wales houses the National Institute for Experimental Arts (NIEA) which operates with a research edict around experimental collaboration in art, science and emergent technologies, utilising arts-led thinking. The NIEA supports transdisciplinary practice and research grounded in the underlying assumption that aesthetic inquiry provides practical and conceptual value.

### *Context and future of Experimental Arts*

Social engagement has become increasingly enabled with technological advances, including social media, data livestreaming and the equipping of significant proportions of the Australia population with mobile media devices. As social media comes to dismantle those age-old hierarchies of so-called 'high culture', mass participation has also become increasingly integrated into experimental arts practice (Arora and Vermeylen 2013). Participation is, itself, perpetually redefining arts practices and experiences with each act from a viewer. Cultural events are increasingly experimenting with facilitating shared experience making by integrating social media or live art-making processes, such as having artists or presenters respond to ideas, questions and expressions through Twitter or Facebook tags. Others yet are integrating photography and recordings from guests into live events. As these become tested, some have already come to be expected in some circles as others have been deemed clumsy or not value-adding practice to perpetuate.

Art expertise has progressed from the former privileging hierarchies to remove traditional gatekeepers who assessed and defined arts as well as what constituted

good and bad art. This has lent itself to a ripe environment for experimentation with a muted presence of the layered history of judgements as to what would be well received or well regarded. Crowd wisdom, derived from public opinion, has come to increasingly inform what is embraced and nurtured in emergent arts, shifting new forms very quickly from experimental to "new" or foundational of ever more experimentation. Where experts (such as dealers, critics and curators) historically determined the artistic value of art (and thereby its social and financial value), arts events that allow the layperson and crowds to engage and self-determine value are becoming increasingly necessary and demanded in the contemporary age of information and access. As these expert intermediaries have a more fluid position in the determination of quality and value of art, so to showcases of experimental arts must have an adaptive approach to what they comprise.

Australia is particularly well placed in being at the visual arts forefront in terms of integrating new technologies in arts practice, as a nation that has established itself to be one of fast adoption of new technologies, both in professional and personal contexts. This environment of fast adaptation suggests that EA has a potentially ripe context to develop in. As a population integrates new technology, it engenders a contracted timeline before artists (and scientists) are at the edge again pushing past the boundaries of existing capacities and applications.

It should be noted that funding trends in Australia tend to consider inherent expert-determined worthiness and community development contributions of Arts. This presents a challenge for those engaged in experimental arts as quantifying and communicating the potential impact for something that has not been done before is obviously problematic. Whilst there are non-specific grants and funding opportunities for supporting EA, it is certainly still observable that the case is prejudicially difficult to make against other more established programs and projects. However, there is a growing recognition of the need for funding of innovation and EA with programs specifically catering for this, arguably more than in most other countries.

Some have also speculated that the trend in strategic philanthropy has dampened the support of experimental and innovative projects. Funding is often awarded on the grounds of pre-designated plans and outcomes that have proven delivery in past incarnations or can be justified as highly likely. These criteria are not able to be met by non-established, unsafe, innovative projects as EA fundamentally are. However, risk mitigation is possible with considered approaches and vital, given the necessity for innovation to lead to further growth in arts. The transformational capacity of EA means that the investment can be focused on the potential legacy, offsetting the higher risk of failure. The innovations can be game-changing when they work, as has already been seen with 3D printing and the contributory advances in multiple fields.

#### *Emergent arts practices*

At a time when symbols, experiences and even limits no longer stand in a defined or immutable way, our contemporary world is increasingly made of simulations that inform our sense of reality. Visual literacy and visual arts no longer set constants as much as guide us towards new insights to perceptual relations, not only of our environments and internal structures but of fields of enquiry and experience. Art, as a conversational tool or director, has been able to consider emergent (as relative to the era) concepts such as ecological sustainability, transhumanism, rewriting colonialist perspectives, life extension, social justice. As our human experiences become increasingly augmented by technology and scientific applications, our EA expresses the need for a review of many concepts not limited to information, virtuality, reality, intelligence, humanity, environment and self. Given perception itself is a creative process, it only stands to reason that technological advances in perception (both real, virtual and manipulated) will effect arts practices at large.

New media based art is generally typified by a collaborative nature realised through an interdisciplinary approach, such as science and technology with art. Given the novelty and inherently progressive nature of new media, new media art is almost necessarily challenging and exciting as contributors explore methods, practice and potential to communicate concepts, ideas and facilitate experience. Just as popular culture has integrated new media practices, so too will visual art as a reflection of these expressed cultural preferences. VR in and of itself has created a space in which we are able to overcome natural laws such as gravity and sharing incarnations of imagination to shape shared experience. As we decorporealise our interactions with one another using the web, digital avatars and telecommunications, art practitioners and audience members integrate as disembodied information packets themselves.

Interestingly, participation and engagement in arts experiences are becoming a normalised expectation through high accessibility of mobile digital devices. Interactivity and immersive experience have become increasingly embrative and multi-sensory as visualisation, exhibition making and even robotics technology has advanced. As audiences become more accustomed to being a part of their visual cultural experiences and develop enhanced visual literacies, artists have been able to push artistic experiences further with science based tools. When scientific fields advance, the related tools become more accessible to arts creators and their intended audiences whilst, conversely, leading to further advances in the sciences themselves due to a nurtured appetite from the public and ideation led by artistic pursuit.

Just as personal devices have become accessible and affordable, they have also contributed to the resurgence in spontaneity. Microblogging, immediate representation of moments through audio and visual data capture, connectivity to the internet and its almost infinite resources and audience/collaborators are just a handful of examples. Spontaneity has long been linked to improvisation and innovation in arts practice and expression. Just as the devices have become artificial extensions of human form and skill, they have also become tools and facilitators for artificial (yet not inauthentic) expression, observation, interaction and collaboration.

#### *Value of Experimental Arts*

It is increasingly understood that artists exploring technology and sciences often do so in adaptive and responsive ways that scientists and technologists may not have the capacity to nor freedom to do. This is particularly observable in recent electronic and biological arts developments, as can be seen in Stelarc's biohacking projects which have in turn advanced research and understanding in physical modification and adaptability unfettered by the highly regulated scientific industry. Stelarc, one of a growing body of experimental transhumanist artists, has blurred the lines between body, art and science. Stelarc's third ear exemplifies the integration of wireless technology, microchip technology and medical manipulation where audiences across the world can listen to what the ear is hearing via internet-connected devices. Arguably, the exploratory foray into modifying the body, previously considered sacrosanct save for minimal surface-based augmentation such as piercing and tattooing, is the latest canvas for which science is enabling more safe and knowledge-based experimental practices.

Another example is the largely crowdfunded Oculus Rift, ostensibly designed to revolutionise the experience of video games. It was initially an attempt to devise a Virtual Reality (VR) games headset that was more affordable and therefore accessible. The transformative potential for art informing science in return for science informing new expressions of EA is also well exemplified by VR technology. Part of the development phase included early releases to enable developers to create gaming content, which has seen unexpected various forays into fields such as psychologically designed immersive experiences and creation of alternative VR devices.

The cost effective and improved VR design of the device was grounded in improved understanding of how our visual, balancing, and sense of self processing works on biological and neurological levels, another example of applied arts and science collaboration. Researchers now speculate that VR will lead to improved therapeutic methods for amputees and victims of brain damage, and advances in long distance robotic control, medical intervention and education, psychological treatments and contextualised skills training.

As technological accessibility becomes more universal, albeit to varying degrees, there exists the exciting potential for artistic producers to shift from a dominance by white males to be more inclusive of disadvantaged and historically under-engaged groups. Social media has come to be known for its allowance of voices and actors to engage, regardless of culture, class, gender, ethnicity or formal credentials. This facilitation of more artistic producers and, relatedly, audience engagement, through new technological integration in arts practice could lead to an exciting blossoming of more perspectives, content, and product. Which in turn, has the potential to invigorate ever more experimental art. It is argued that contemporary experimental arts are contributing to a flattening of hierarchies and greater inclusiveness by virtue of the technologies and new media behaviours being utilised. These technologies and behaviours themselves are currently in a trend of being largely geared towards access and inclusion. However, it should be noted, that there is controversy as to whether participation is necessarily an improvement to art. Arguably, this very issue is what can be tested and explored through the support of experimental arts as they will uncover practical inadequacies and those inadequacies will fall away where experimentation evolves into accepted practice.

The public engagement afforded by experimental arts has also been found to be particularly contributive to arts institutions and venues being able to attract, entertain and engage customers, driving up capacity to be less reliant on state funding. Just as EA, especially those grounded in the new media and technologies embraced in popular culture, is fuelling engagement, it is also driving perceived value in arts and the related fields. The interdisciplinary approach creates a sense of accessibility to sciences, including that of mobile computing, programming, and biotechnologies. The emerging hybrid community of artists, scientists, engineers, designers, hackers and audience, are producing research and products that could only occur with a multi-disciplinary approach integrating diverse perspectives and methods. The content produced and the seeds for future enquiry are also integrating increasingly diverse values. Sustainability and climate change concerns are a prime example of this, as practitioners become mindful of portability with low environmental impact, or generating visual experiences that have less waste product impact.

The interdisciplinary approach has also yielded some interesting progress with visualisations and understandings of other scientific fields, including that of neuroscience. In using science to better understand our relationship with aesthetics and visual art experience, we have consequently harnessed visual expression to map and consider the biological science of the mind.

It has long been known that creative pursuits are conducive to innovative science. "What drives innovation in science is inseparable from the elemental urge to express ourselves artistically" making a strong case for continue support of interdisciplinary expression and approaches (Gurnon, Andreae and Stanley 2013). The skills necessary to execution of visual arts includes creativity, objectivity, spatial reasoning, observational acuity, perseverance. These all also key skills in science and combining the two can have transformative effects ranging from enhancing thinking, innovation, outcomes and boundary-defying progress. EA, in our current context, could possibly deliver its greatest value in its encouragement of thinking differently, combining

aesthetic design with the knowledge, values, and perspectives afforded by other fields and emerging cultures.

As artists expand their explorations into biological, electronic, and technological fields, they enjoy a capacity to expand upon the tools and materials in ground-breaking and game changing ways. The interplay between science, technology and arts has led and will continue to lead multidirectional experimentation and innovation. EA has the potential to drive content and practice diversity and creative capacity as well as industrial innovation in an integrative and future-oriented manner. Art, the practice and the work, has a cultural value. It is inevitably connected to the dialectic of history and culture, of which both are transforming at an exponential rate with the emergence of new concepts, practices, fields of study and scientific breakthroughs. As such, experimental arts can lead the way forward for new discourses and inform our evolving cultural and organic experience.

- Adele Tan

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