

# **A Major International Visual Arts Event for Western Australia**

**Feasibility Study  
2014**



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# How did we get here?

- March 2013 – representatives of the arts and cultural sectors and government decided to proceed with a study to ascertain the feasibility on staging a major visual arts event in Western Australia
- A Project Control Group was formed to oversee the project:
  - Gavin Buckley - Artsource
  - Ted Snell - Cultural Precinct at University of Western Australia
  - Tina Wilson - ARTrinsic Inc
  - Linda Dorrington - FORM
- June 2013 – tender process was implemented
- Inside Lane was awarded the tender
- The Feasibility Report was presented to the Project Control Group in November 2014



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# The Brief

The project objectives were :

- 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



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# The Brief

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



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# Event Reference Group

- 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)



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# Consultants

- Amanda McDonald Crowley
  - Carly Davenport Acker
  - Alan Dodge
  - Gary Dufour
  - Fiona McIntosh
  - Molemo Moiloa
  - Johanna Niessner
  - Kevin Murray
  - Kate Fielding
  - Adele Tan
- Digital Strategy input  
Aboriginal Cultural Experience  
General Counsel  
Large Scale Installations and General Counsel  
Indian Ocean Rim and General Counsel  
Visual Arts in Africa (VANSA)  
Experimental Arts and General Counsel  
Visual Arts in India  
Visual Arts in Indonesia  
Experimental Arts



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# The Feasibility Philosophy

- A new and exciting experience to the national and international visual arts world
- It had to deliver benefits to Western Australia, Western Australian artists and Western Australians
- We needed to know what the community felt that Western Australia had to offer
- It would need to motivate artists, audiences, sponsors, other governments to be a part of the event



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# Approach

- Research
- Analyse
- Act
  
- Audit
- Analyse
- Event Creation



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# AUDIT

Visual Arts sector in Australia

Visual Arts sector in Western Australia

Funding

- Commonwealth

- Western Australia

- Philanthropy

- Cultural Funding

Perth and Regional Galleries

Education

- Visual Art Education in WA

- Creative Education Program

- Schools Education Program

- Sculpture by the Sea Program

Stakeholders

Arts Administration - Capacity



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# AUDIT

## Event Visitation

Biennale of Sydney

Vivid

Melbourne Art Fair

Margaret River Region Open Studios

Sculpture by the Sea

## Consultation

Interviews 100 (40)

Briefing

Forums

On-Line Survey

## Case Studies

Asia Pacific Triennial

Artopia

BEAP



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# Analysis



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# WA Visual Arts

- The *infrastructure* at most of the publicly funded galleries is in need of investment and renewal
- *Commercial gallery activity has diminished* substantially over the past decade
- Some Aboriginal Arts Centres *have been closing* in the past five years.
- *Financial constraints at government funded organisations* such as the Art Gallery of WA
- The *Philanthropy* sector was under pressure
- 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.

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



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*The Benefits of an Event*

# Funding

- Australia Council - Arts Project for Organisations - \$150,000
- DFAT Institutes, Foundations - 40% of artists costs
- Healthway – has funded up to \$100,000
- Eventscorp – MoMa exhibitions \$800,000
- Lotterywest – up to \$330,000
- Cultural Funding – British Council funded 13 UK artists for the Sydney Biennale
- Philanthropy – not easy
  - Private Ancillary Funds-PAFs
  - Telstra, Westpac, Qantas are in the space
- DCA – Cabinet Submission



# Funding Corporate

- Give me a maybe or a no – and take the call
- Economic environment
  - Deloitte Access Economics: Bleak
  - WA : AAA ↓ AA+
  - Iron Ore Price: \$130 ↓ was \$70/tonne 26 Nov 2014, now \$47

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



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# Funding

## Corporate

- “Everyone is tightening up their belts – it’s quite dour. In fact it’s the tightest I’ve seen it”;
- “Certainly the corporate world is now significantly more rigorous in their approach to corporate and community support. It has to be filling a need”.

Whilst there was a cautionary mood in the discussions held, the environment was by no means impossible.

Resource companies still retain an interest in future projects.

- “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”.
  - “We might look at \$1 million over two events”



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# Funding Corporate

- Resource companies stated they are softening their attitude to non specific location investment – recently invested in Perth projects
- One corporate executive demonstrated a lack of confidence in the visual art sector – concerned about delivery even though he liked the concepts

## Conclusion

Its difficult

No illusions about the challenge for large scale support

But it is not an impossible task



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# 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) - “artists have to keep finding new ways to present their work”.

Stephen Bevis. Arts Editor, The West Australian November 14



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# Analysis

## Events Visitation

### Biennale of Sydney

- Biennale fatigue

- Lack of ownership from venues

- Cockatoo Island Guide

- Branding

Vivid - hubbed approach around Circular Quay, Darling Harbour and Martin Place

### Melbourne Art Fair

- Average satellite events – Not Fair, Art This Way

- Varied response                      SPRING 1883

### Margaret River Region Open Studios

### Sculpture by the Sea



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# Analysis

## Consultation

Interviews – 100 (40)

Briefings

Forums

On-Line Survey



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# Analysis

Conclusions from interviews reflected the on-line survey trend

Popular events

- Venice Biennale

- Asia Pacific Triennial

- BEAP mentioned a number of times

Recommended length of event

- 4- 8 weeks

- Structured so it doesn't all happen In the first 10 days

Awards

- Clear no

WA Visual Arts

- Concern for infrastructure and state of the visual arts



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# Analysis

## Interviews

### Venues

East Perth Power Station was raised a number of times  
Concern from some sectors because current infrastructure needs attention first

### Regions

Regional coverage is essential but some caution in stretching the event into the regions for the first event

### Young people

Emphasis on incorporating a strong Schools program  
Need to develop young people who have a better understanding and enjoyment of the visual arts in all forms

### Timing

Perth International Arts Festival “fatigue”



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August – October

# Analysis

## Interviews

Symposia emphasised

Role of universities and their ability to deliver on a range of fronts

Event Philosophy

The event had to have a logic – a *raison d'être*

Give the community credit for their judgment and don't dumb down

Number of art forms involved?

Don't try to be all things to all men



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# The Online Survey

- Received 195 responses
- Emailed 50+ arts organisations requesting they forward our email to their data base making them aware of the Survey - follow up calls to all
- Sought the support of Stephen Bevis from the West Australian who delivered a 2 page article on the event concept with advice on the survey

## Outcomes

- Respondents stressed the arts climate made their business difficult, didn't have the time
- "We have been here before"
- No one's fault – there is no blame implied
- There were those who demonstrated strong support

## Survey Charts

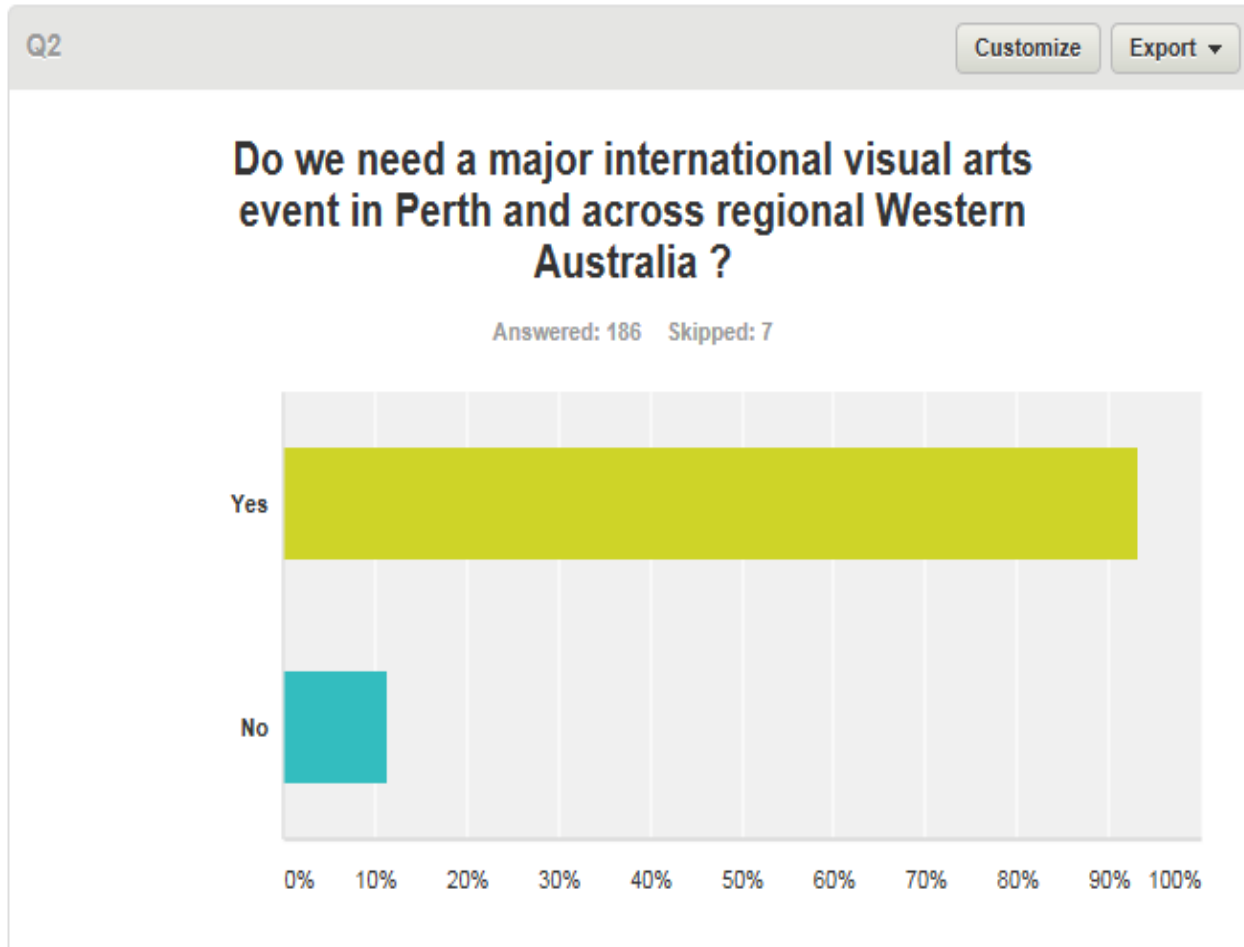
- Coloured Charts – direct summaries from the Survey
- Aqua Charts – Summary of open ended questions



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# Analysis

## On-line Survey



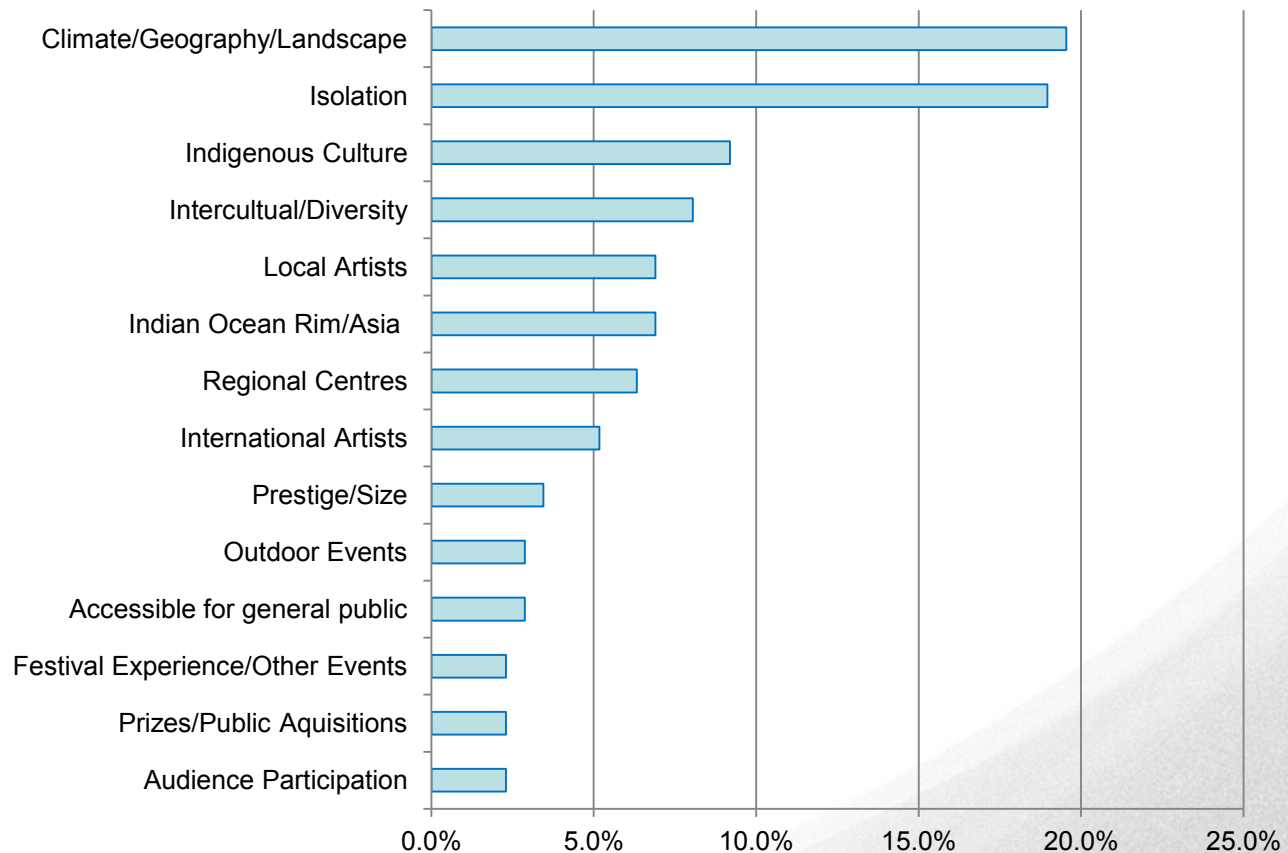
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# Analysis

## On-line Survey

### Unique Selling Point

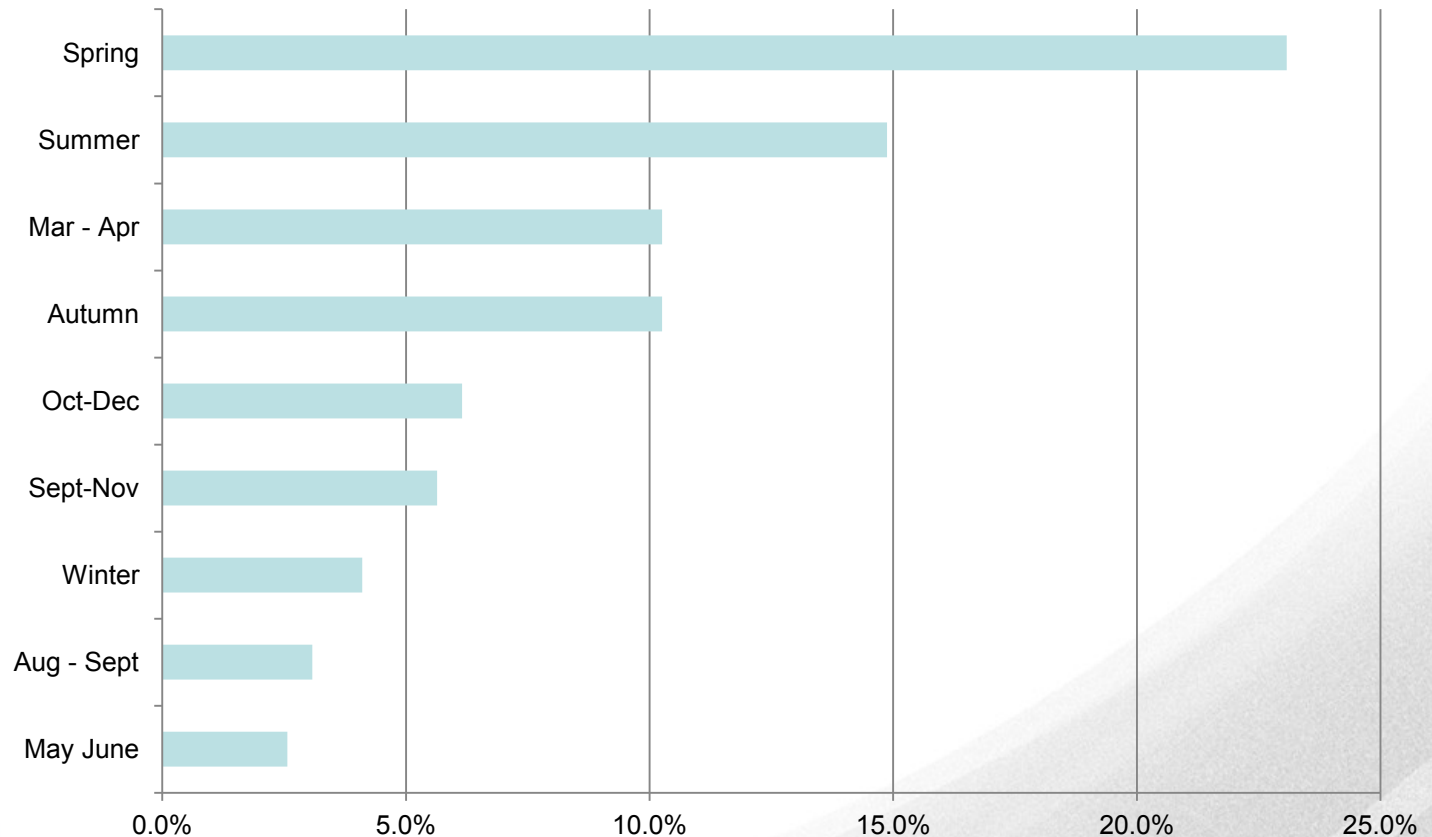


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# Analysis

## On-line Survey

### When

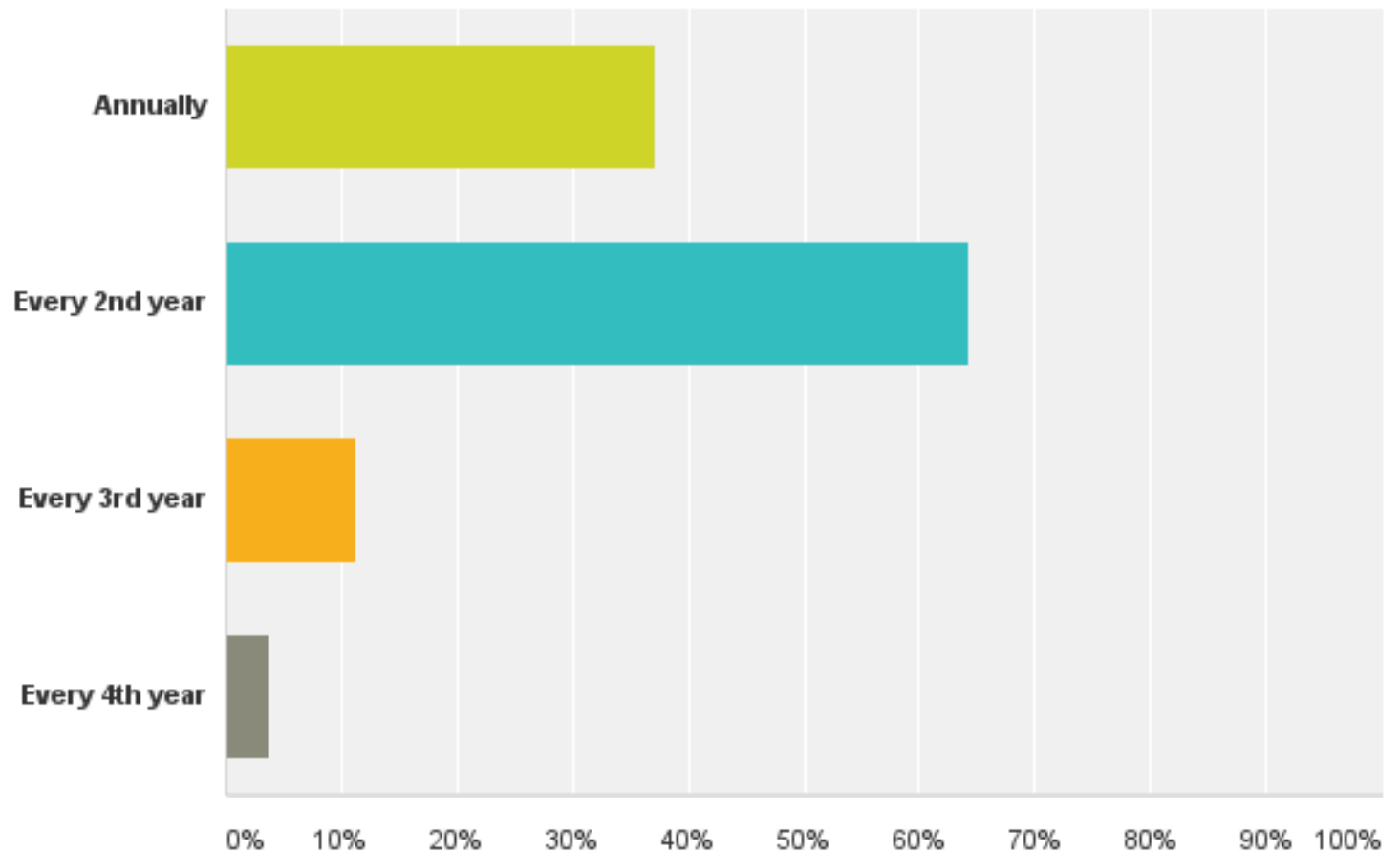


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# Analysis

## On-line Survey

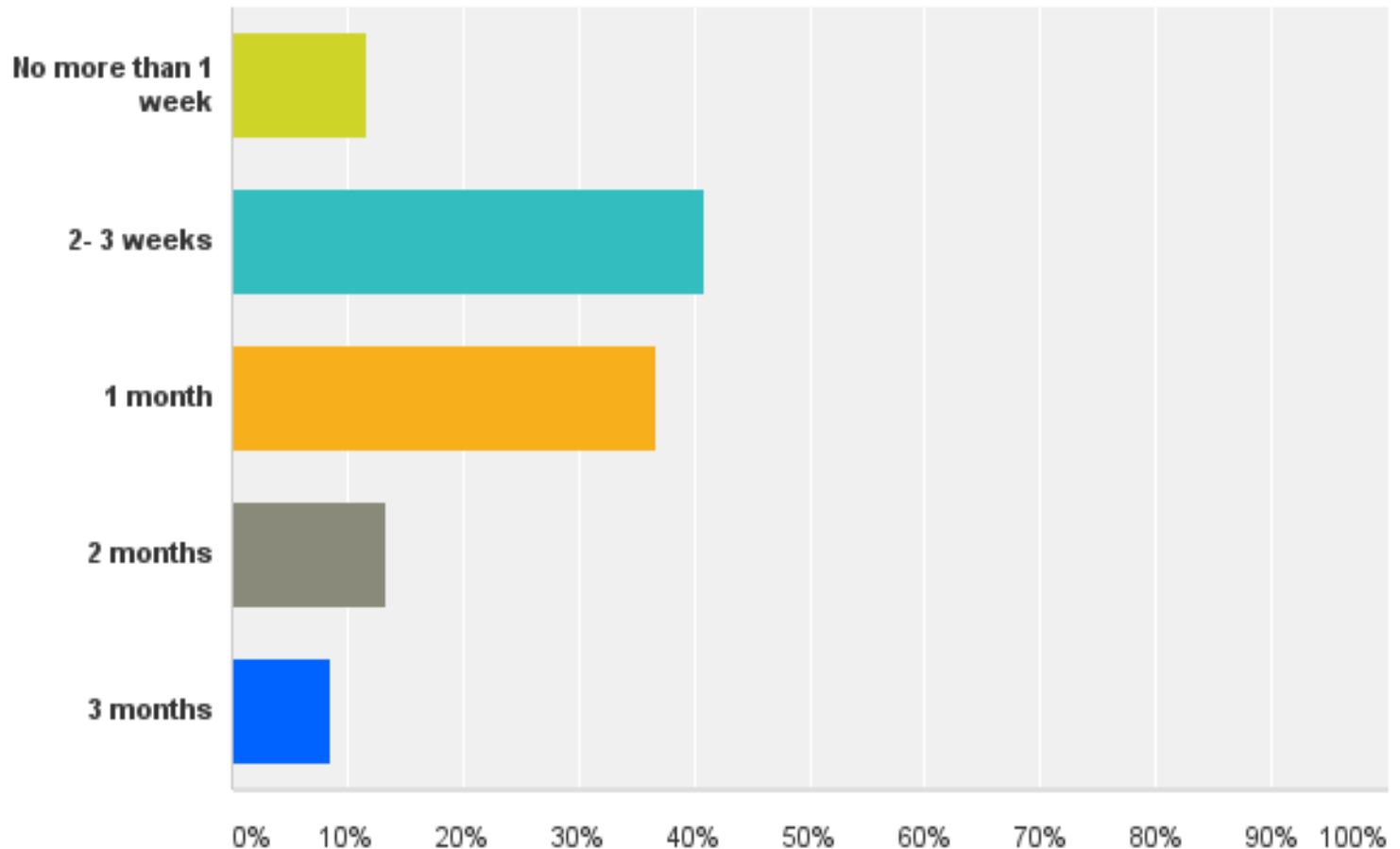
**How often should the event be staged**



# Analysis

## On-line Survey

**What is the maximum time an event should be staged**

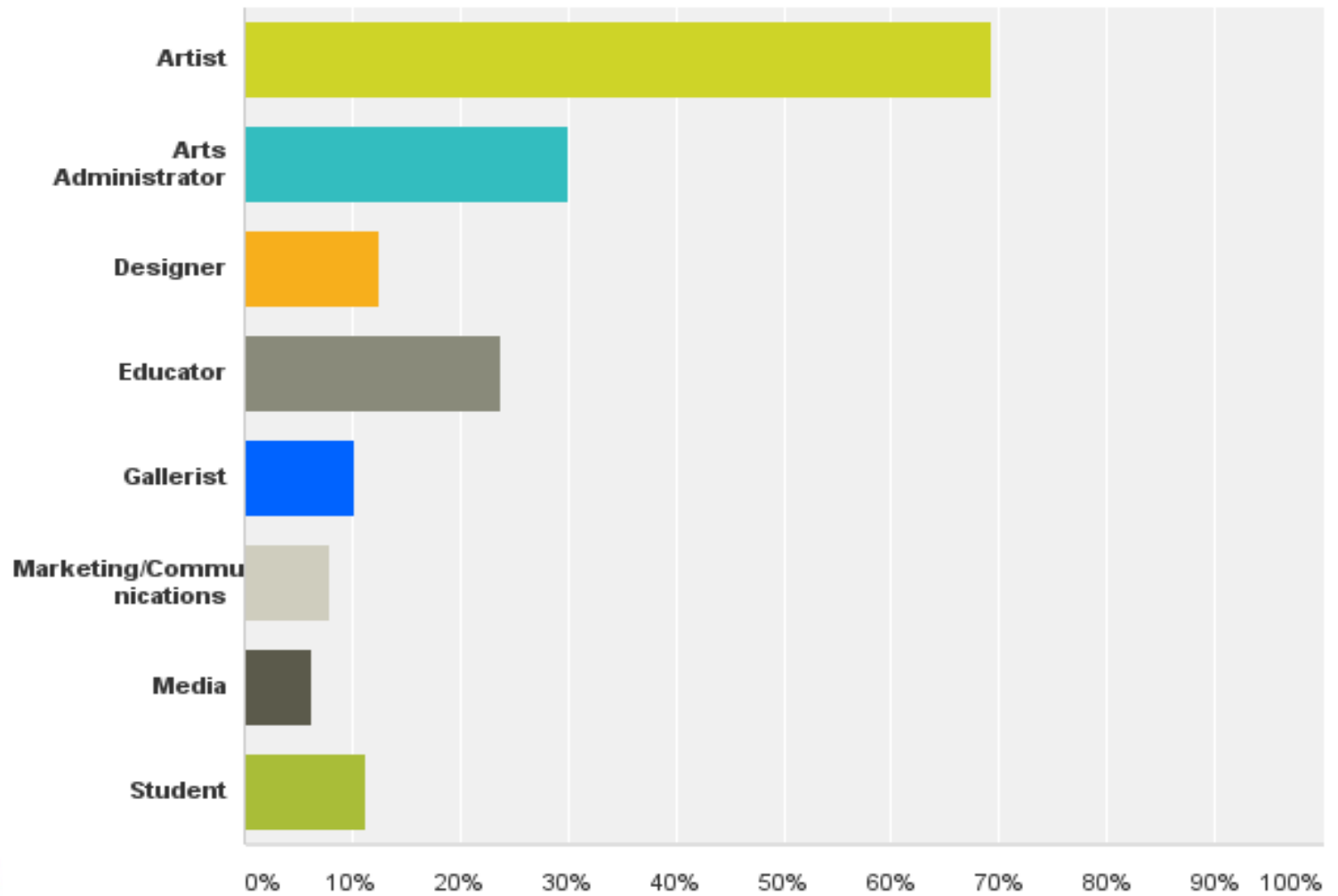


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# Analysis

## On-line Survey

From which context or interest area are you?

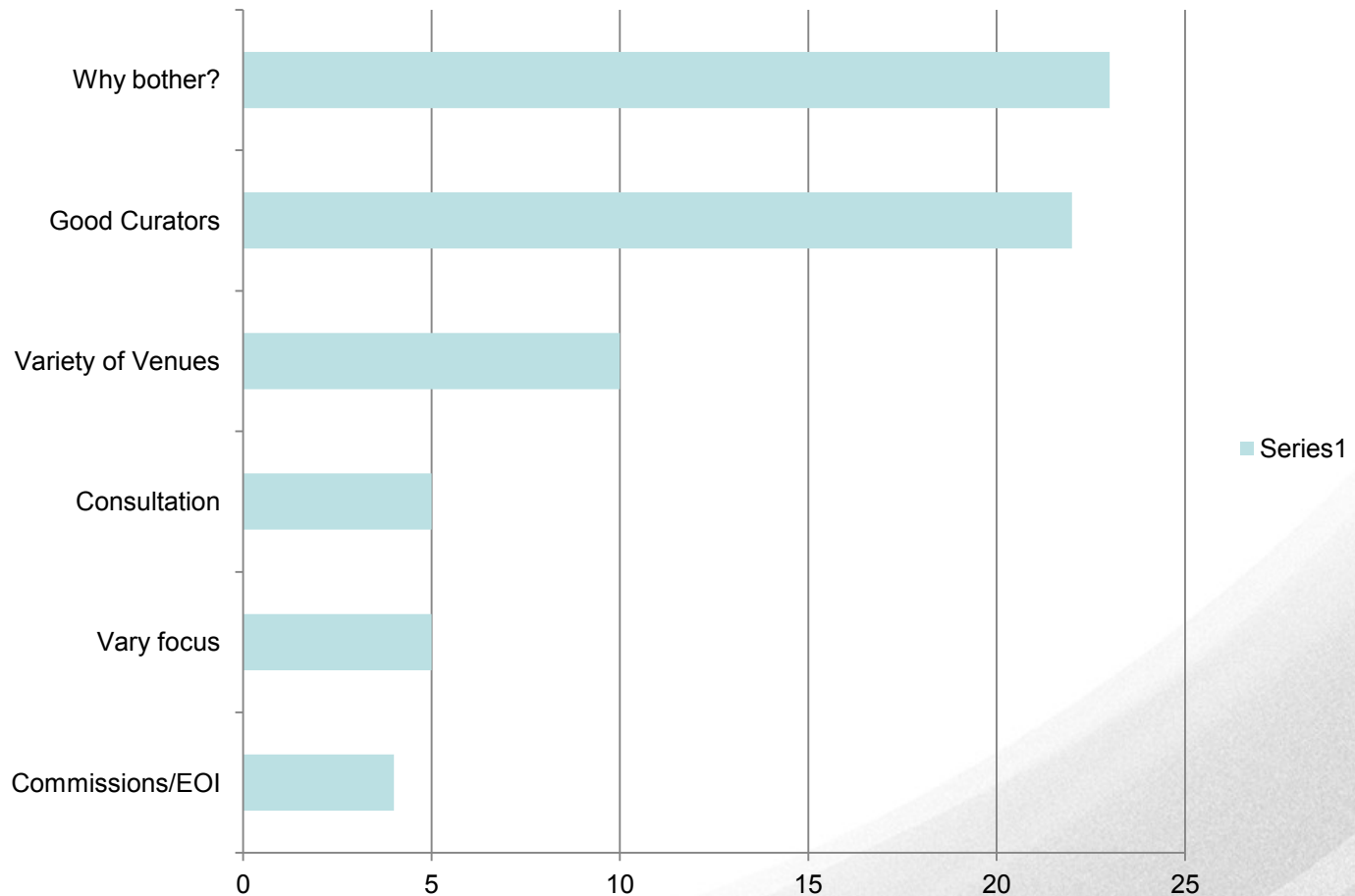


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# Analysis

## On-line Survey

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



# Where to?

One of the objectives was to establish:

- 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 initial outcome was three areas of interest, involving:

- Aboriginal Art,
- the Indian Ocean Rim
- Experimental Art



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# Aboriginal Art

- Survey
  - Unique Selling Point: 3<sup>rd</sup>
- Interview: 18 references
- Comments
  - “The logical thing to build on”
  - “Most potential”
  - “Greatest and most unique assets”





# Indian Ocean Rim

- Survey:
  - Unique Selling Point: 6<sup>th</sup> (Climate, Geography, Landscape, Indigenous culture, Diversity)
- Interviews: 6 references



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# Experimental Arts

- Interviews
  - BEAP listed as favourite event – 3
    - 11 references
    - Strongly supportive statements
      - “Amazing event”
      - “Smart event”
      - It had international reach
      - Demonstrated WA can stage world class cutting edge events
  - SymbioticaA
  - Stelarc



# Method

Rather than choose one area, it was decided to investigate the three areas and analyse the potential for events that would match the brief.

- Greater understanding of the range of opportunities
- Provision of a significant bank of information for each area
- Flexibility if it is thought the consultant had made the wrong call



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# Research

- Aboriginal Art

Carly Davenport Acker - Mapped Aboriginal art in Western Australia with national and international content

- Indian Ocean Rim

Dr Kevin Murray – India

Kate Fielding – Indonesia

Molemo Moila – Africa

Fiona MacIntosh – conceptual approach

- Experimental Arts

Chris Malcom, Paul Thomas, Oran Catts, Stelarc, Adele Tan, Johanna Niessner



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# Standard Approach

There are a number of projects and systems that could work across all event concepts.

- Education
- Digital Strategy
- Marketing
- Corporate Structure
- Public Programming
- Aboriginal Art Centre Digital Residency



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# Education

## The Cascade Program

**onedotzero**

Onedotzero is an *experiential arts organisation based in London 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.



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# Education

## The Cascade Program

onedotzero

- Cascade is an *education programme for young and emerging creatives*
- This is achieved by:
  - *grouping the students into mixed discipline groups and setting them a brief to work on during the one-week 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 presentations as well as practical workshops with continuing groups /presentations and mentoring.



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# Education

## The Cascade Program

- Up to 50 participants will be identified through a selective process
- Participants could include:
  - 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)



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# Education

## The Cascade Program

### Vision

- to create an environment in which *young creatives from all backgrounds can work together*
- *to produce work to be shown as part of a wider festival* that celebrates visual arts
- to provide opportunities and exposure for Perth artists



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# Digital Strategy

- A Digital Manager will be appointed
- A digital strategy will be developed for the event which will provide a vision, a framework and a way of working with digital technology.
- 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.



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# Digital Strategy

- It will address specifically the major elements of the event that involve digital technology. These will include:
  - The administration of the business of the event;
  - The digital marketing of the event;
  - The artistic content of the event.
  - Access to the event
  - Education
- The Tate has developed a digital strategy for 2013 -14 entitled “Digital as a Dimension of Everything” which was analysed



# Marketing

- 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
- There will be a number of markets that need to be serviced as well as the potential attendees. Each will require a specific strategy:
  - Funders at Government level
  - Corporate sponsors
  - Well credentialed staff
  - Artists
  - Attendees
- The challenge of marketing a new event



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# Corporate Structure

- Number of alternatives
  - Align with Art Gallery of Western Australia
  - Align with Perth International Art Festival
  - Create a new structure
- Recommendation is for a new structure
- The Board
  - Drawn from local, national and international locations
  - Respect within the visual arts community
  - Responsible for governance, policy and strategy
- Management
  - Artistic Director
  - General Manager



# **Public Programming and Government**



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# Adventures in Motion

## onedotzero

Onedotzero is proposing four main programming areas:

### installations

- 1 x large scale
- 2 x medium scale
- 2 x smaller screen based

### live audio visual

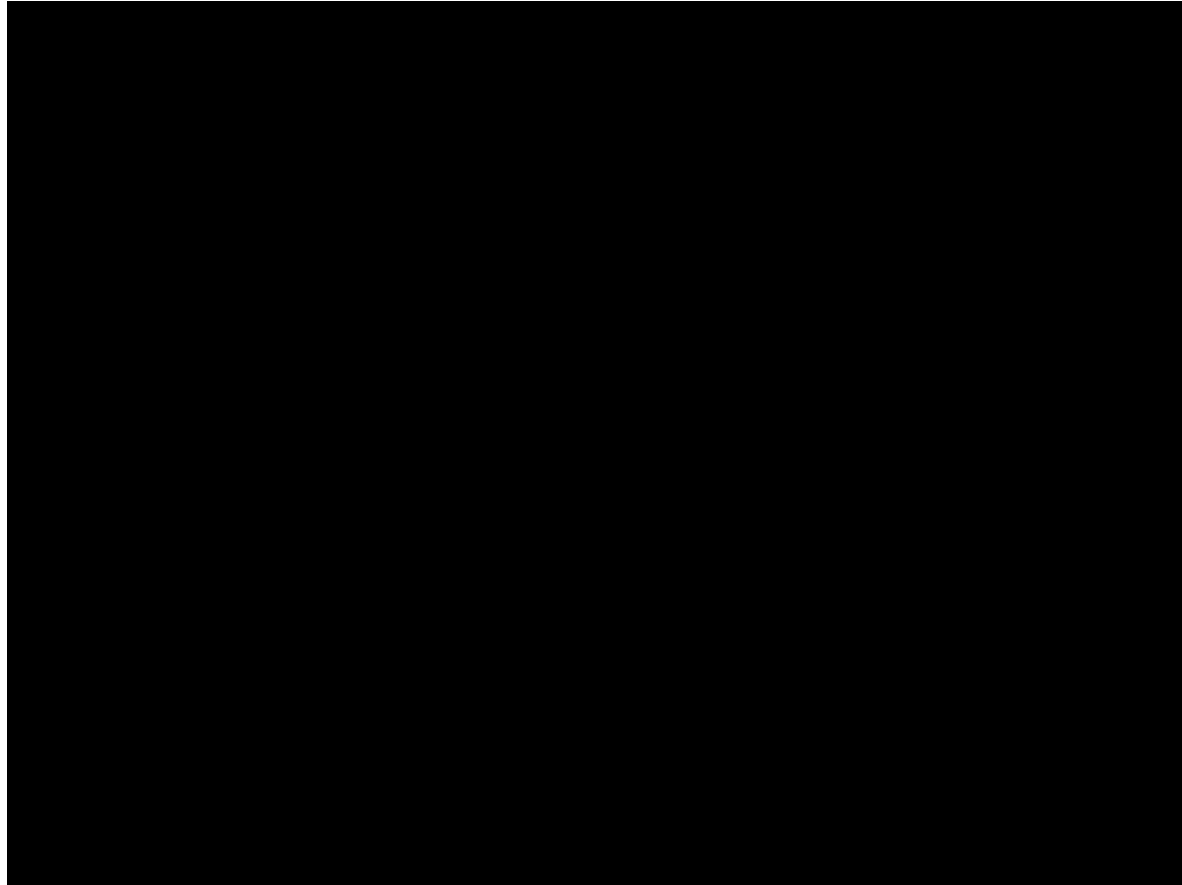
- 1 x headliner
- 1 x vj event

### screening programmes

- a symposium
- workshops



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Olivier Ratsi, the founder of Antivj, is a French visual artist whose work is focussed on representations of space perception and the experience of reality.



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## Loop pH – Archilace



Loop.pH creates custom site-specific installations using their beautiful Archilace technique. This ranges from large architectural structures like the Sol dome (above) or smaller modular installations.



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## Marshmallow Laser Feast - Laser Forest



Marshmallow laser feast is a London-based design studio that creates ground-breaking experiences using light and lasers.



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## Medium Scale

### Kimchi and chips - A Link



Link is an interactive installation where people can record their stories into a cityscape of cardboard boxes. Participants approach the kiosk to record a video of themselves which is stored and replayed through the sculpture.



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## 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



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# Adventures in Motion

## onedotzero

- Symposiums
- Workshops
  - Family focused workshop
  - Storytelling workshop
  - Tech based workshop



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# Aboriginal Art Centre Digital Residency

## onedotzero

- *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.*
- 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.*
- *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



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# Event Creation

Three areas of interest

- Aboriginal Art
- the Indian Ocean Rim
- Experimental Art

The Task

- Ensure the project brief objectives aligned with the areas of interest
- Establish the key elements for each area
- Develop a vision
- Create an event framework



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# Event Creation

The following are events concepts that could be staged.

They can be budgeted

They satisfy the brief.

We understand that an Artistic Director would take artistic control

But we can use these event concepts to develop budgets, establish the views of funders and the visual arts community

*Consider and recommend the style, shape, scope, scale and elements of a visual arts event*



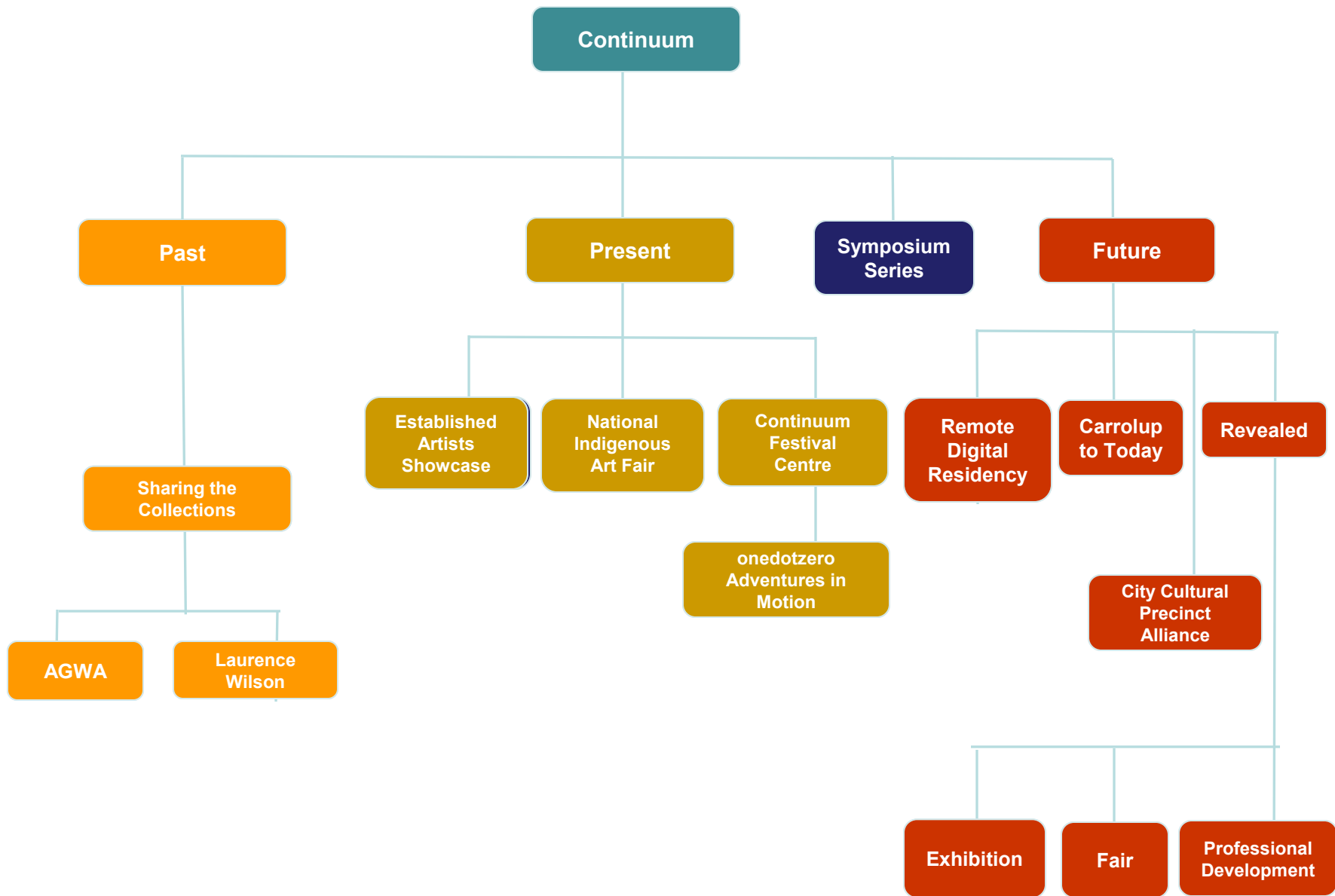
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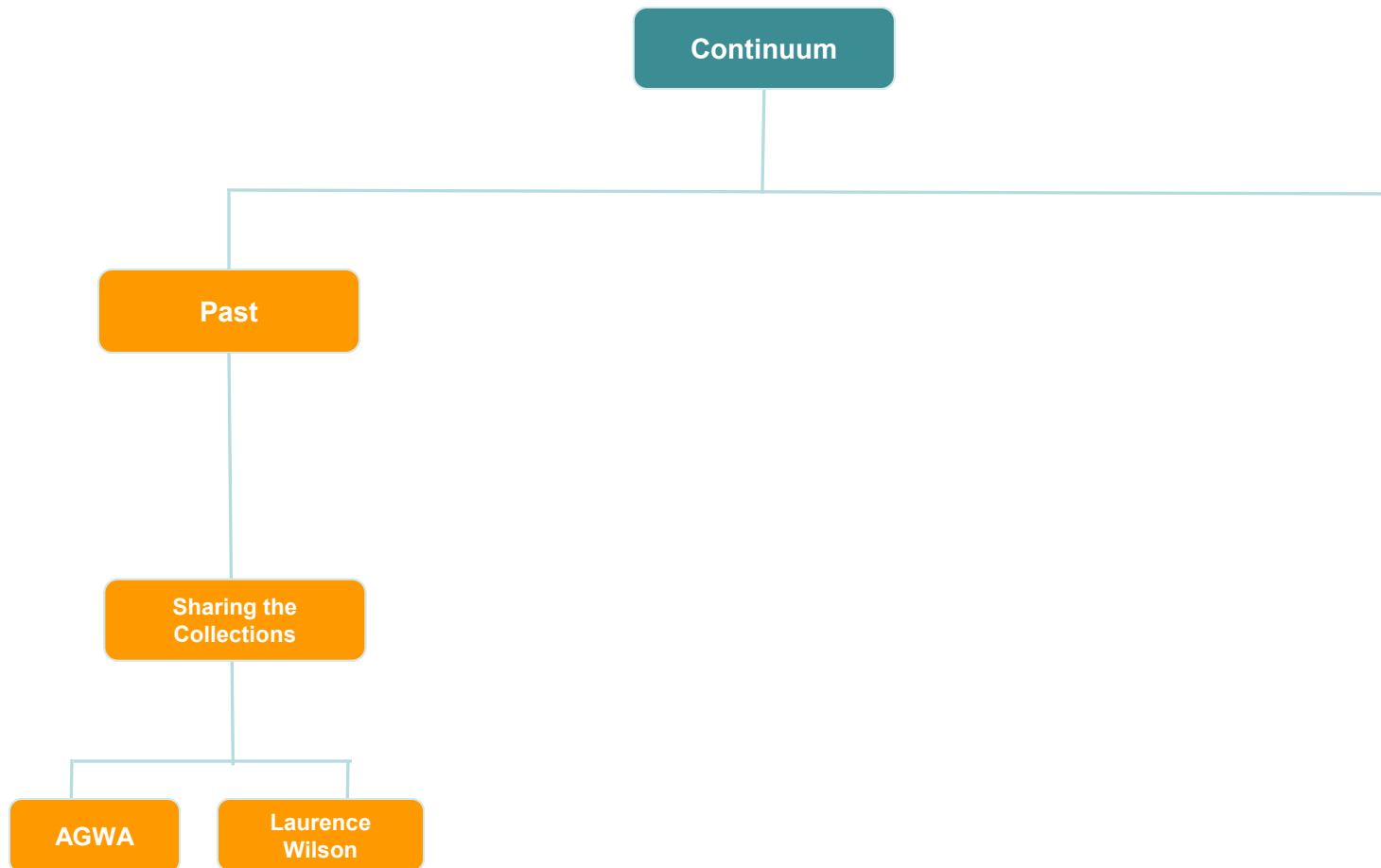
# Aboriginal Art

- Aboriginal culture is holistic
- An indivisible integration which includes time and space that encompasses the past, present and future
- Time is circular, not linear
- The past, the present and the future are a continuum





**PAST**



# Sharing the Collections

- WA institutions hold significant Aboriginal cultural assets
- Opportunity to unlock and share
- Involves a collective exhibition program



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# Sharing the Collections

- Art Gallery of WA
- Holmes a Court Collection
- The Kerry Stokes Collection
- Wesfarmers Collection
- Lawrence Wilson Gallery
- Berndt Museum
- Murdoch University Art Collection
- Edith Cowan University Art Collection
- WA Museum



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# Operation

- Central Venues
  - AGWA and Lawrence Wilson
- Festival Artistic Director working collaboratively with Collection Managers and Curators



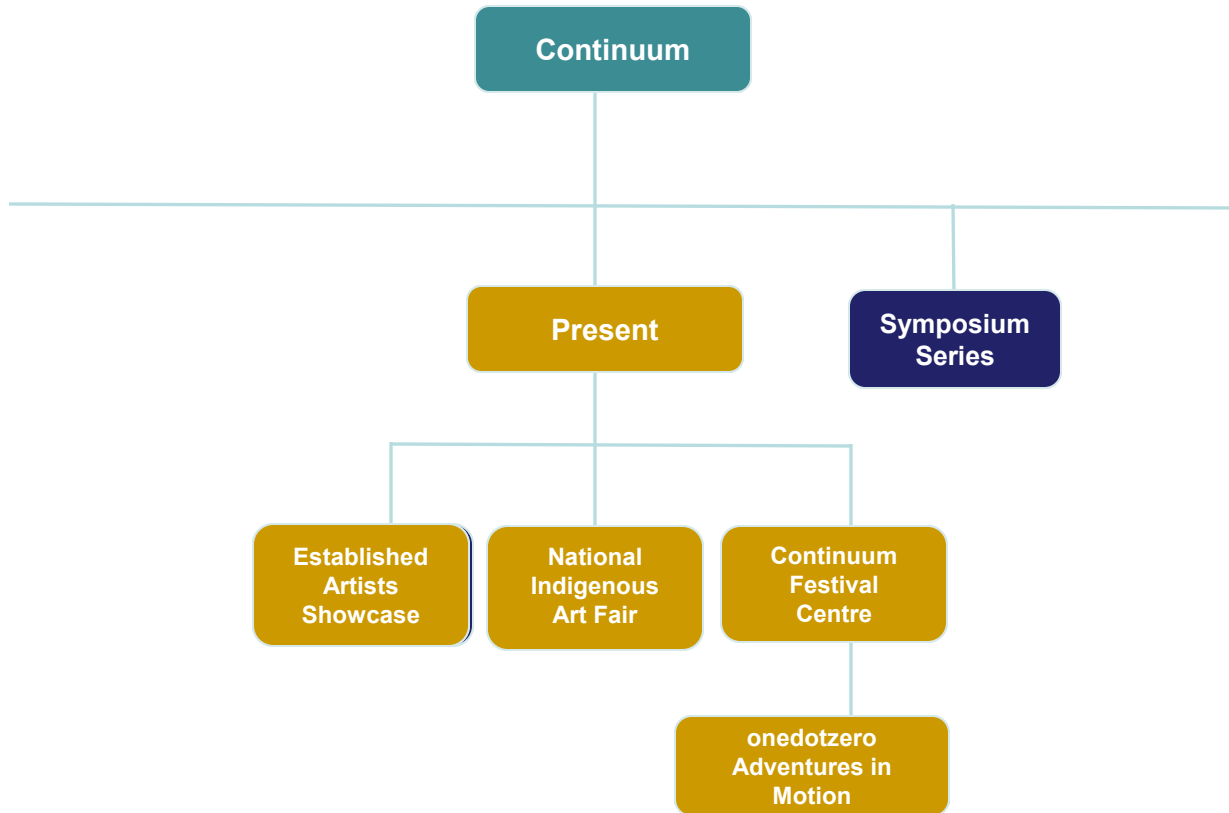
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# **PRESENT**



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# WA Established Aboriginal Artists Showcase

- Large scale showcase of significant Western Australian Aboriginal artists
- Invite representation from across the State's entire Aboriginal arts sector
- 28 Art Centres and freelance Aboriginal artists incorporating Noongar artists from the South West
- PCEC



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# Perth National Indigenous Art Fair

- Open to the nation's Aboriginal and Torres Islanders artists
- Invite leading artists, Art Centres, freelance artists, gallerists across Australia
- Potential for international participation
- PCEC (alongside the Showcase)



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# Symposia Series

- Embodies the Artistic Director's vision
- Aligns with the Festival
- Public and private forum opportunities
- Talks/debates, open sessions, performances, workshops, educational discussions



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# Adventures in Motion

**onedotzero**

Public Programming



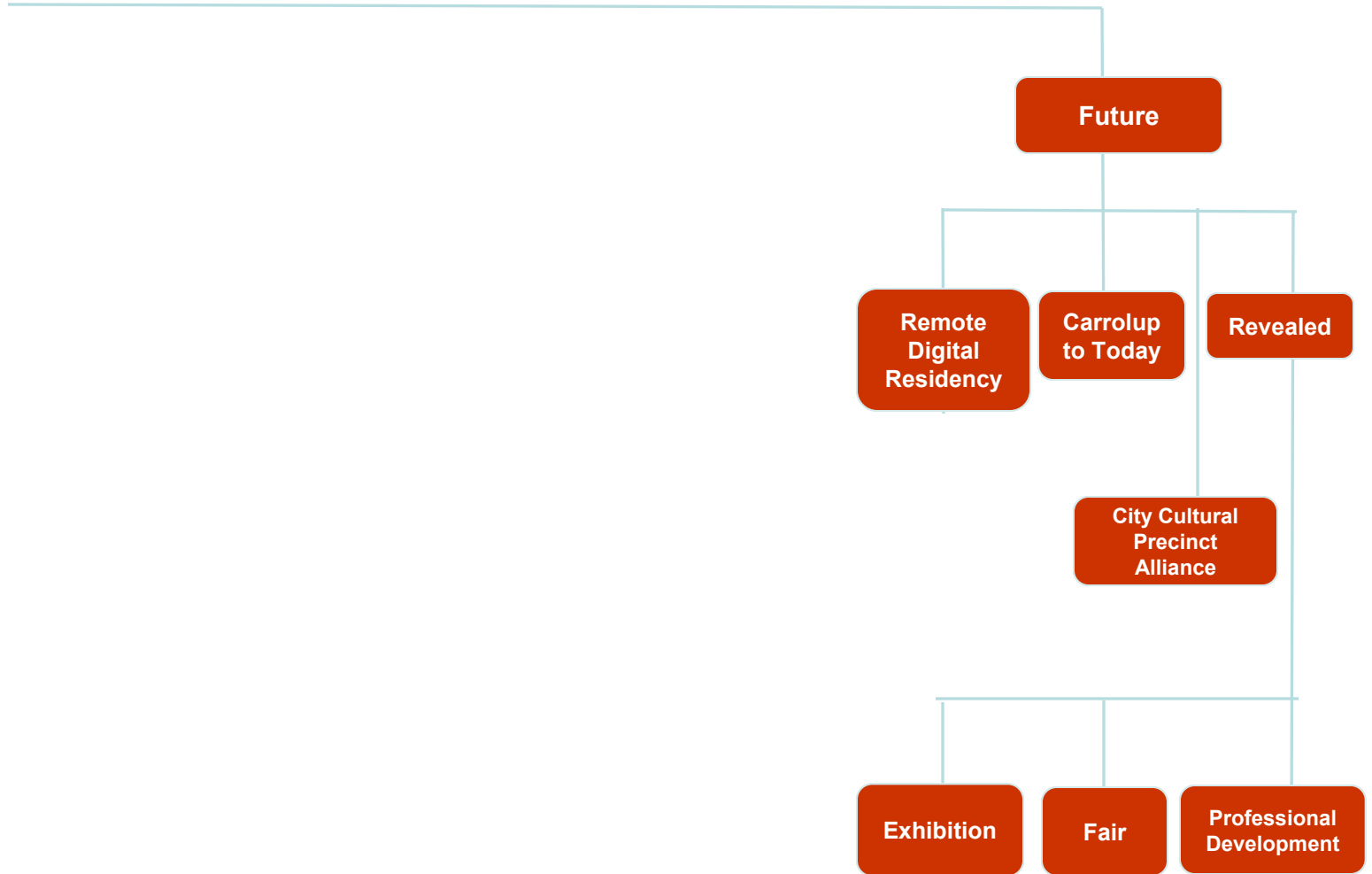
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# FUTURE



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## Continuum



# **The Remote Community Digital Residency**

- Outcomes to be delivered into the Cultural Centre accessing the screen and Yagan's Square



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## Yagan's Square



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# Carrolup to Today

- The suggestion from SWALSC
- The role the Carrolup Collection played in the development of Noongar art
- It will provide a narrative for the development of Noongar art
- Interactive digital installation/animation/educational app



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# City Cultural Precinct Alliance

- National and International Indigenous Artists
- Multiple exhibitions
- Involving
  - PICA
  - AGWA
  - Gallery Central
- Cultural Precinct/Yagan Square public spaces
- Existing and new works, new commissions
- External outdoor public art, including those on digital platforms
- Professional development program for Noongar urban artists and remote emerging artists



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# Revealed

an initiative of DCA

- New and Emerging Aboriginal Artists
  - Exhibition
  - Marketplace
  - Professional Development Workshop Program
  - Symposium
  - Trainee Programs for Artswokers
- Significant presence on the 28 Western Australian remote/regional Art Centres calendar



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# Closing Event

- Presentation of outcomes from Cascade Creative Thinking program



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# Structure

- Artistic Director
- General Manager
- Curatorial Committee
  - A team of curators will be assigned specific exhibition and event responsibilities



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# Cultural Governance and Guidance

- Event Cultural Advisory Group
  - The Principals
    - Western Australian and national arts and cultural leaders
- Noongar Cultural Management Group
  - Operations
    - Elders
- Noongar Cultural Liaison Manager



# Commercial Galleries

- Create a mechanism to provide galleries with the opportunity to generate events that will be supported by the main event through marketing, communications, social media and support to funding bodies



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# Budget

## Expenditure

Past	\$320,000
Present	604,100
Future	\$3,119,970
Symposia	\$85,000
Administration	<u>\$2,812,678</u>
	\$6,941,748

## Revenue

Government	\$630,00
International	\$50,000
Corporate Partnerships	\$1,795,000
Philanthropy/Foundations	\$100,000
Symposia	<u>\$60,000</u>
	\$2,575,000
Deficit	\$4,366,748



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# Benefits

## Community and Art

- Festival will reach into the exciting Aboriginal art collections
- Schools program and public programming will also provide a stronger understanding and awareness of Aboriginal Art and Culture
- The positive benefits to Noongar art



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# Benefits Economic

On the estimated attendance of 50,000, and using the Art Gallery's average national and international attendance figures, the economic impact is estimated at \$6.9 million.

If attendance should reach 75,000, it would increase to \$10.3 million



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# Competition

## Tarnanthi

- The inaugural event will be held in October 2015 in South Australia
- It describes itself as a world class Indigenous festival, but appears to be founded on the visual arts sector
- Funded by BHP Billiton for \$4 million
- The event description contains similar elements to Continuum
- The Director of the Art Gallery of South Australia is on record as stating that the festival is planned for one off – but it is hoped that should it be considered a success, it could become a regular event. The website for the event went live in the last 6 weeks, and is rudimentary. There is no program listed on the website.



# **Indian Ocean Rim**

## **The Monsoon Projects**



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# Indian Ocean Rim Reports

Three reports commissioned to assess the potential for a major visual arts in WA, shared between the nations of the Indian Ocean Rim.

India, Sri Lanka, Mauritius, the Maldives and Reunion Islands

Dr Kevin Murray

Indonesia

Kate Fielding

Southern and south- eastern Africa

South Africa, Mozambique, Kenya and Tanzania

Molemo Moiloa

Visual Arts Network of South Africa



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# IOR Reports Summaries

Each Report:

- Highlights* the *potential for long-term close associations* between the nominated countries and Australia (particularly WA) in the visual arts
- recommends* a *structured approach to developing a shared visual arts programme of significance*, by developing a network of art professional relationships and activities
- affirms* a visual arts exchange programme *will encourage deeper understanding of and dialogue with each these nations – cultural diplomacy*
- agrees* that an *initial developmental phase*, with a project-oriented focus is important
- acknowledges* *previous experiences, existing connections* and relationships with Australian artists and arts professionals,



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# Status

- 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
- There is *considerable regional focus on economic and political ties and general goodwill towards cultural exchanges*
- There is across WA an *existing sophisticated and professionally managed network* of different exhibiting and collecting arts organisations
- So WA is *ideally situated to take a leading role in stimulating mutually beneficial cultural exchange programmes with countries along the Indian Ocean Rim.*





# The Opportunities

- *assist* in fostering meaningful dialogue between individuals and institutions of participating nations, thereby *creating* multilateral relationships and strong personal ties
- *encourage* excellence by way of professional development
- *involve* artists and art centres/ galleries across WA
- *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.



# Program Creation

People, ideas, venues and supporters/ sponsors in each IOR nation have been identified in each research report and can be used to participate with WA arts industry



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# Vision – The Monsoon Projects

- to develop:
  - *significant connections and relationships with a range of arts organisations including*
    - public museums
    - educational institutions
    - exhibition events
    - commercial galleries
    - artist-run initiatives, and individual artists
  - *in a range of nations around the Indian Ocean Rim*
- *To ensure long-term, strong and meaningful cultural engagement between WA, Australian and nations of the Indian Ocean Rim.*



# Monsoon Projects Structure

Create a position of General Manager, responsible to a small committee, to investigate and develop projects and professional connections



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# Activities

- 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 the WA art scene* and potential for engagement and opportunities



# Activities

- 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.



# Budget

	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	
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	<u>60,000</u>	<u>60,000</u>	<u>60,000</u>	
Total	327,950	330,700	365,700	\$1,024,350
Revenue	145,000	200,000	240,000	<u>\$555,000</u>
Required Funding				<u>\$469,350</u>



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# Benefits

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.

The *strengthening of trade and economic ties*

*Developing educational connections with the resultant effect on young Western Australian's and their international outlook*

*Professional development of artists and a greater awareness of Western Australian visual art.* This concept received a positive response from the artists forum.

There is potential *for WA to become a conduit to IOR nations* through the development of the key relationships



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# **Experimental Arts**

## **SYNEKTICA**

**At the intersection of art, science and  
humanity**



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# SYNEKTICA

## SYNECTICS

“the study of creative processes, especially as applied to the solution of problems by a group of diverse individuals

Synectics comes from the Greek *synektikos*, meaning “the joining together of different and apparently irrelevant elements”.



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# What is Experimental Art

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, technology, sound art, robotics, immersive theatre and incorporate social engagement and emergent cultural issues as well as new technologies.*

Experimental arts are often *experiential, multi-sensory, participatory, immersive and interactive.*



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# The Vision

The ongoing aim of SYNEKTICA will be to showcase the theoretical, cultural and philosophical basis of experimental arts practice *exploring new concepts and materials*.

SYNEKTICA will *promote, exhibit and broker information, research and art work from and between creative professionals who are working in the some of the most experimental fields of art/science*.

As it will be the Southern Hemisphere's pre-eminent festival for experimental arts, it opens up a number of opportunities in the Asia Pacific region *to focus attention on Perth every two years*, with the potential to branding *it the new ideas capital, particularly over the three weeks of activity*.



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# Content

SYNEKTICA will involve:

- 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 and exhibitions providing broader community access to SYNEKTICA activities.



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# 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

Generally exhibitions that can best relate to the broader community will take place in PICA, AGWA and the Perth Cultural Precinct.



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# Content

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.



INSIDE LANE

# Content

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.



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# Timing

SYNEKTICA will be a biennial event held in July-August.

This 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 Biennale will be produced for an intensive period of three weeks while offering a program of exhibitions extending up to a three-month period.



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# WA Artists-WA Museum

- 10 Western Australian artists will be chosen through a selection process.
- A \$10,000 grant to go towards the cost of developing the artwork will be awarded to the chosen artists.
- The WA Museum will allow *access to their collection and artists will make works that utilise or respond to the museum space and/or artefacts.*
- The selected candidates will work closely with a curator to develop a high quality exhibition of local work.
- 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.



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# 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.

*Four high-profile artists [or ground breaking projects] to be secured for each staging of SYNEKTICA.* The location of these artists will be dependant on the Artistic Director and discussions with the Gallery Directors.

In addition, the event structure incorporates *sixteen second tier artists* who will exhibit in the nominated galleries.



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# Partnerships

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.

*Alliances with the broader cultural sector, education, information, science and technology, and industry partners will further secure the success of the event.*



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# Corporate Structure

- It can be formed as an independent, self-governed non for profit organisation
- It could align with one of the Galleries associated with new media, experimental and emerging arts.



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# The Board

- 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.



# Management Structure

The Artistic Director will be responsible for the Festival vision, planning, production and delivery.

*The 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.

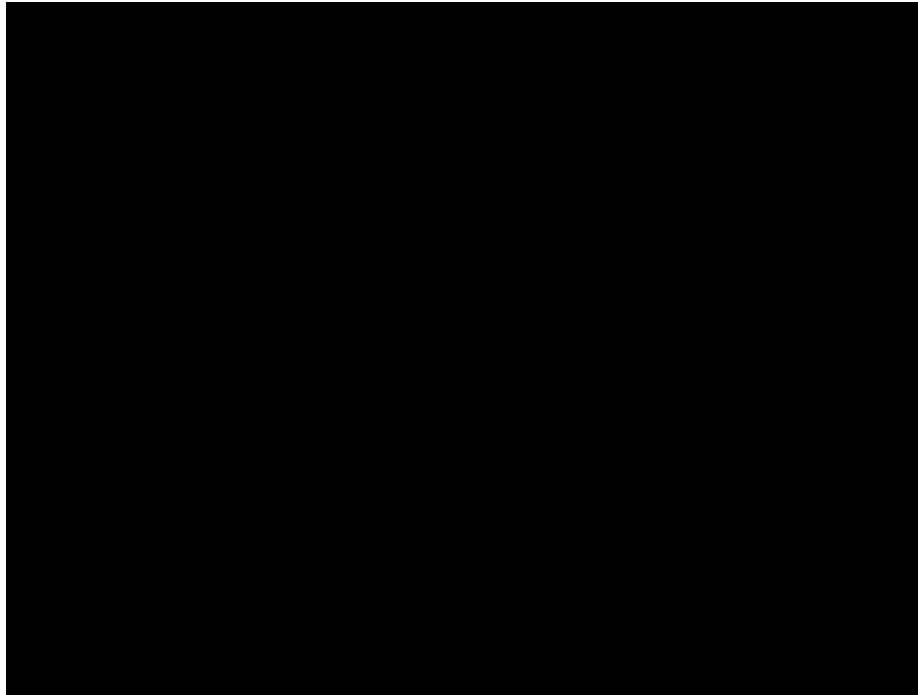
The Digital Manager would play a significant role in SYNEKTICA



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# Potential Experimental Artists

Rafael Lozano-Hemmer



## **Solar Equation (2010)**

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).



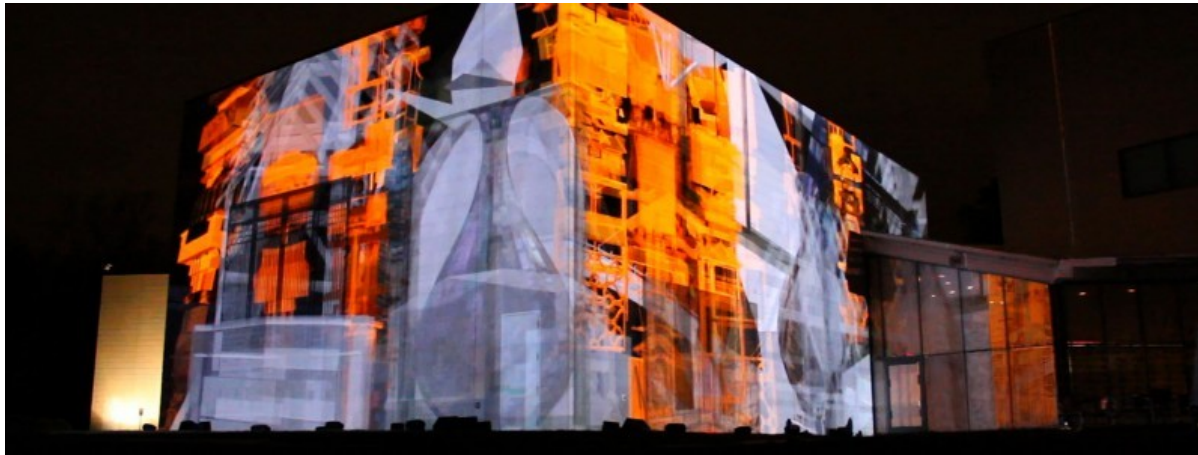
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“An animated three-dimensional maquette of the Sun, visible at night, hovers over Federation Square, creating an uncanny and spectacular urban landmark”.



# Potential Experimental Artists

Bill Seaman



## A China of Many Senses (2012)

- “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



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# Potential Experimental Artists

Chico MacMurtrie



## Organic Arches II



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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.

Chico MacMurtrie is internationally recognized for his large-scale robotic installations and interactive public sculpture

# 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.

*"I think it sounds like a fantastic idea"*

*"There are projects that I would want to bring to the event from Google's Creative Lab"*



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# 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



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# Education Program

Cascade - onedotzero

## 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
- Contribute to students' on-going development of creativity, experimentation and innovation.

Indigenous Digital Residency Program – onedotzero

The Public

Adventures in Motion - onedotzero Festival



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# Budget

## 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
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# Benefits

- Develop a strong culture of trans-disciplinary collaboration and exchange between the fields of arts, sciences and technology.
- The potential to become a *driving force in the Western Australian research and development initiatives*
- *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..
- *Flow down to industry* and the potential for the establishment of industrial hub based on outcome from the Festival



# Economic Impact

## Economic Impact

Attendance Estimate	<u>30,000</u>	<u>40,000</u>	<u>50,000</u>	<u>75,000</u>
<u>Estimated economic impact</u>				
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>
<u>Total Economic Impact</u>	\$5,625,000	\$7,500,000	\$9,375,000	\$14,062,500



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# The Big Idea?



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# The Big Idea

- A number of interviewees expressed:
  - A desire for the event to address the fabric of the city
  - For the city to become a canvas.
    - 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.
- A forum of gallerists and curators suggested turning Perth into a Gibbs Farm



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# The Big Idea

- There are now several examples of major outdoor sculptural installations in Perth
  - Gormleys
  - Hein's Water Labyrinth
  - Eliza
- Internationally there are examples of powerful major installations



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# Do Ho Suh - Fallen Star

UCSanDiego



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# Jeff Koons



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# Alexis Smith – Snake Path

UCSanDiego



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# 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.
- For example five major works could be realised within a decade.



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# Budget

- To realise 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
  - \$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



# The Big Idea

## Creativity

- Maybe we could re-think 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.



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# Scarborough Beach Pool

- A \$26 million beach pool will open at Scarborough beach in 2017, the City of Stirling has announced.
- The City of Stirling has committed \$13 million to the project
- The City is applying for a \$10 million grant from the Federal Government and \$3 million from WA's Department of Sport and Recreation
- So there is still a bit of work to be done on the funding



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# Sense of adventure?

- Using the Tree Top Walk example, an international competition can be initiated, seeking an architect artist collaboration to create an outstanding edifice.
- A normal average 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.



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# Funding

- The capital funds provided for the design and construction of a normal ocean pool may 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.



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# 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.

## 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 \$15.5 million per year.



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# In Summary

Continuum

The Monsoon Projects

Synektica

The Big Idea.



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# Continuum

- Continuum requires \$4.4million. 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 nine individual events staged in major galleries, the PCEC, the Perth Cultural Centre and Yagan Square, and the regions. It has the potential to become a hallmark event on the Western Australian event calendar.
- 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 received a positive reception from the corporate community, and the revenue targets are achievable, whilst not underestimating the task.
- “Tarnanthi” 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.



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• The risk associated with Continuum relates to the securing of the corporate support and the future presentations of Tarnanthi



# 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.



# 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 involving mobile devices
- It is important 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.



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# 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 may find that a challenge.



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# Event Criteria

- Achievability of funding
- Competitive position
- The benefit to the Western Australia visual art sector
- Government appetite
- Likelihood of success
- Access for the broader community
- Benefits to the state
- Risk



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# The Imperatives

## 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 ultimate 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.



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# Thank you



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# **A Major International Visual Arts Event for Western Australia**

**Feasibility Study  
2014**



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# **A Major International Visual Arts Event for Western Australia**

**Feasibility Study  
2014**



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# Thank you



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# Thank you



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# 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.



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# Recommendation

## 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.



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