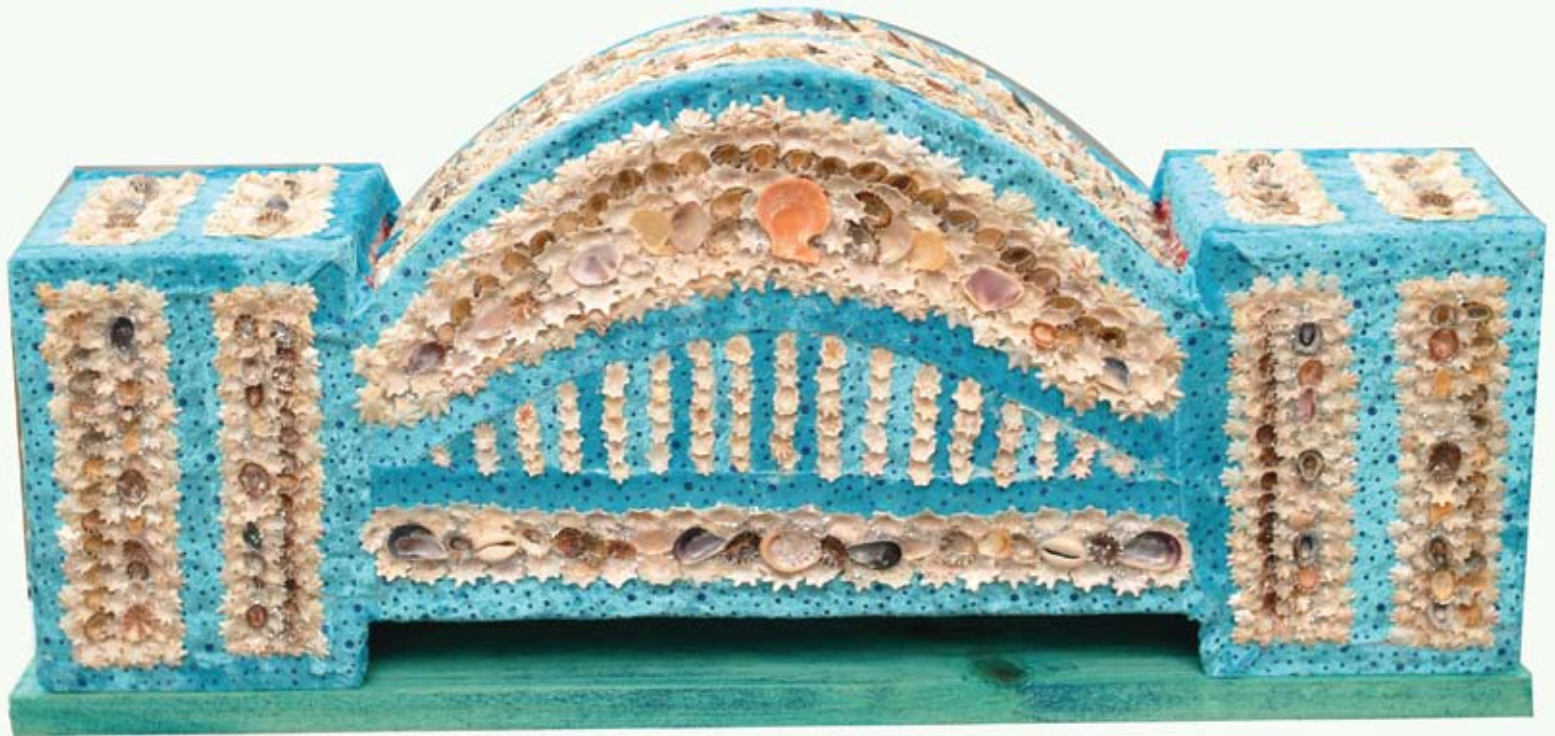


NSW Aboriginal Arts and Cultural Strategy 2010



Communities
arts nsw



Above: Esme Timbery (Russell) *Blue shellworked bridges* (detail), 2005.
Shells, glitter, fabric and plywood 28.0 x 63.0 x 16.0 cm. Courtesy the artist. Photo: Ian Hobbs.

1 Introduction

Setting the Direction

Arts and cultural expression has always played a vital part in Aboriginal society and continues to be an important element of the social fabric of Aboriginal people and communities throughout Australia.¹

There is a growing appreciation of Aboriginal art and culture in Australia. This presents an opportunity for Aboriginal communities, artists and arts and cultural organisations to highlight the unique contemporary Aboriginal arts and cultural sector that exists in NSW.

This sector is built upon the continuation and enhancement of traditions and practices of the oldest living culture in the world. It draws upon contemporary NSW Aboriginal arts and cultural practices that continue to evolve. It embraces global social, cultural and economic changes and is influenced by the wider arts and cultural environment in NSW, across Australia and internationally.

NSW has a long history of being the launch pad for a broader national platform for Aboriginal arts and cultural practice through the development of contemporary approaches within theatre, dance, music, literature, screen production and visual arts.

The NSW Aboriginal arts and cultural sector is well placed to continue this leadership through presenting and exploring new and exciting innovations of arts and cultural expression and cementing NSW's place as the national and international gateway to these diverse and vibrant contemporary forms.

This Strategy also recognises that Aboriginal arts and cultural expression is fundamental to the social, cultural and economic well-being of Aboriginal people in NSW and that support for arts and cultural development will greatly assist in building community resilience and cohesion within NSW Aboriginal communities.

The Strategy has been informed by data on participation by Aboriginal people in NSW arts and cultural activities, key characteristics of both NSW Aboriginal communities and the NSW Aboriginal arts and cultural sector, and direct consultation with the Aboriginal community and arts organisations and the Strategy Steering Group.

¹ In referring to Aboriginal people, this Strategy refers inclusively to all Aboriginal Australians and Torres Strait Islander people.

Vision



The goal of the NSW Aboriginal Arts and Cultural Strategy is:

'to foster a vibrant Aboriginal arts and cultural sector that affords Aboriginal people greater opportunities to participate in, share and strengthen their culture through arts practice; and develop careers and businesses in the arts and cultural sector.'

Above: Brook Andrew, *Jumping Castle War Memorial*, 2010. 17th Biennale of Sydney, 2010.
Image courtesy of the artist and Tolarno Galleries, Melbourne. Photo: Gordon Craig

The Strategy's four directions provide a framework to support the Aboriginal arts and cultural sector, acknowledging its diversity, excellence in arts practice, importance to Aboriginal society and its right to be respected and valued as a central part of the wider arts and cultural sector.

These directions are:

Direction 1: ARTISTS
Increased participation of NSW Aboriginal people in arts and cultural activity.

Direction 2: VISIBILITY
Recognition and appreciation of NSW Aboriginal arts and cultural practice.

Direction 3: COMMUNITY
Aboriginal arts and culture to assist in Closing the Gap.

Direction 4: JOBS
Aboriginal jobs and enterprises within the creative industries.

These directions will guide NSW's approach to Aboriginal arts and cultural practice and its further investment in existing funding gateways and the development of new programs, projects and partnerships.

The Strategy will harness the NSW Aboriginal arts and cultural sector's potential to raise its profile nationally and internationally and to play a more prominent role under the many national and state policies and programs that work to provide social and economic benefits to Aboriginal people.

KEY FACTS

The number of Aboriginal people in NSW (52 per cent) who continue to identify with a clan, tribal or language group has increased since 2002. Three in 10 adults (30 per cent) were living on their homelands in 2008 and a further 35 per cent recognised an area as their homeland but did not live there.²

² National Aboriginal and Torres Strait Islander Social Survey (NATSISS) 2008

2 Strategic framework

Summary: Vision

To foster a vibrant Aboriginal arts and cultural sector that affords Aboriginal people greater opportunities to participate in, share and strengthen their culture through arts practice, and develop careers and businesses in the arts and cultural sector.

ARTISTS	VISIBILITY	COMMUNITY	JOB
Increased participation of NSW Aboriginal people in arts and cultural activity.	Recognition and appreciation of NSW Aboriginal arts and cultural practice.	Aboriginal arts and culture to assist in Closing the Gap.	Aboriginal jobs and enterprises within the creative industries.
<p>Increase Aboriginal involvement in the arts by:</p> <ul style="list-style-type: none"> • increasing funding to Aboriginal arts and cultural activities, • supporting career pathways for Aboriginal arts practitioners, • developing sector leadership strategies, and • continuing opportunities for Aboriginal young people to participate in arts and cultural activities. 	<p>Develop awareness and appreciation of NSW Aboriginal arts and culture by:</p> <ul style="list-style-type: none"> • increasing access for Aboriginal communities to mainstream arts and cultural institutions, • promoting NSW as a gateway for contemporary Aboriginal arts and culture, and • supporting initiatives that celebrate and promote local Aboriginal cultural identities. 	<p>Improve cultural engagement within Aboriginal communities by:</p> <ul style="list-style-type: none"> • developing an Aboriginal cultural accord, • creating partnerships with other government agencies to increase inclusion of arts and cultural activities within existing programs, and • increasing the capacity of arts organisations and projects to develop Community Partnerships with Aboriginal communities. 	<p>Create more jobs and businesses for Aboriginal people in creative industries by:</p> <ul style="list-style-type: none"> • creating job opportunities in the creative and cultural industries, • developing capability and sustainable business models for Aboriginal arts organisations, and • investing in product and market development.

ARTISTS

Increased participation of NSW Aboriginal people in arts and cultural activity.

Direction 1

Aboriginal art is much more than 'dot painting'... NSW is the place to be if you are looking to find genuine Aboriginal arts and culture.³

Providing opportunities for Aboriginal people to be involved in the arts as creators, participants and audiences is fundamental to advancing the NSW Aboriginal arts and cultural sector.

NSW has a long and respected history as the birth place for much national Aboriginal arts and cultural practice. Australia's first Black Theatre, the premier professional Indigenous dance company in Australia, Bangarra Dance Theatre, our first national Aboriginal arts training institution, NAISDA (National Aboriginal and Islander Development Association) and many of our acclaimed contemporary Aboriginal visual artists originated or are based here.

More recently NSW has developed a reputation as an Aboriginal contemporary dance 'hot spot'⁴ with a large number of emerging and mid-career Aboriginal dance artists and choreographers residing in NSW, alongside Bangarra and NAISDA.

Funding is provided to support participation by Aboriginal people in arts and cultural activity through a range of Commonwealth and state programs in NSW. The Arts Funding Program, administered by Arts NSW, is the main source of direct state funding for arts organisations and NSW Aboriginal artists. Support is provided through funded organisations including regional cultural centres and keeping places, visual arts centres, and strategic programs to support contemporary music, literature and screen content.

However, there is limited targeted support for Aboriginal arts and cultural activity and there are gaps in support for Aboriginal artists to learn, share and create new works in all art forms. Connections with senior practitioners in the field are particularly important for new and younger artists wanting to move from school and youth programs to professional activity. Opportunities for both emerging artists and development of early and mid career professionals, are constrained by available funding, space and time.

The NSW Arts Funding Program involves a competitive application process and Aboriginal organisations have had limited success in accessing Arts NSW's funding in recent years.

³ Excerpts taken from the report of consultation workshops in Blacktown, Lake Macquarie, Lismore and Wollongong, February and March 2010.

⁴ Australia Council for the Arts, More than bums on seats: Australian participation in the arts, 2010.

ACTIONS

- 1.1 Increase funding to Aboriginal arts and cultural activities:
 - 1.1.1 Arts NSW will aim to deliver increased funding to Aboriginal arts and cultural programs and projects by 2014, including through the competitive funding pool.
- 1.2 Support career pathways for Aboriginal arts practitioners:
 - 1.2.1 Support NSW Aboriginal professional arts development through mentorships, arts laboratories and incubators, workshops and residencies. This will build on successful models developed by The Performance Space, Ausdance NSW, Music NSW, Screen NSW, Metro Screen and Gadigal Information Service.
- 1.3 Develop sector leadership strategies:
 - 1.3.1 Recognise high achievement by three high profile NSW Government Aboriginal Arts Awards per annum. This includes the NSW Aboriginal Arts Fellowship, NSW Aboriginal History Fellowship and the NSW Aboriginal Visual Art Award.
 - 1.3.2 Present an annual Aboriginal Arts Symposium to ensure a better understanding of the NSW Aboriginal arts and cultural landscape. The first symposium (to be held in 2011) will be run in partnership with Ausdance and focus on Aboriginal dance.
- 1.4 Continue opportunities for Aboriginal young people to participate in arts and cultural activities:
 - 1.4.1 Support NSW Aboriginal youth arts development opportunities, including talent identification and skills acquisition strategies, building on work to date with NAISDA.
 - 1.4.2 Expand opportunities for Aboriginal youth to participate in arts and cultural activity, including through the Arts NSW arts in education strategies and artist in school programs.
 - 1.4.3 Work with the Department of Education and Training to ensure arts work opportunities are presented to, and discussed with students, as part of job placement and career guidance.

KEY FACTS

89 per cent of Australians believe that Indigenous arts are an important part of Australia's culture.⁵

23 per cent of the 75 per cent of Australians who attended visual arts and craft, theatre, dance or music in the past 12 months went to arts created or performed by Aboriginal or Torres Strait Islander artists.⁶

⁵ Australia Council for the Arts, More than bums on seats: Australian participation in the arts, 2010.

⁶ As above.

Case Study

Performance Space – INDIGELAB

IndigeLab is a unique residential workshop at Bundanon for Indigenous artists working in choreographic, performance, installation and media practices to experiment in an interdisciplinary context. IndigeLab was piloted at Bundanon in September 2007 and demonstrated the important need for Indigenous artists to have a meeting ground to provide the catalyst for exploration and development of new and exciting interdisciplinary works.

Below: 2007 IndigeLab participants at Bundanon.
Photography: Merv Bishop



The 2007 pilot involved a one-week laboratory for eight Indigenous artists chosen from a national call for artists from all disciplines. The artists worked closely with three facilitators, each from different artistic backgrounds, and undertook a series of tasks and challenges that invited participants to collaborate across art forms and experience new ways of generating and presenting material.

IndigeLab 2009 worked and expanded on the success of the pilot program to run for two weeks with nine participants.

IndigeLab not only strengthens participants' professional skills but is creating a national network of Indigenous artists through:

- Building a community amongst Indigenous artists working in different cultural practices, who come from different cultural institutions and work in different art forms.
- Developing the skills and confidence to work in an interdisciplinary context.
- Engaging in critical discourse around issues of 'practice' for Indigenous artists in contemporary Australia.
- Initiating new collaborations.
- Beginning the seeding process for creating new, contemporary Indigenous performance work, for both Australian and international audiences.

Case Study

Screen activities in NSW

The screen industry provides a powerful platform for creative expression and storytelling in addition to being an effective skills developer and significant creator of employment opportunities. Screen NSW is a partner agency of Industry and Investment NSW, with a key role in the creative and economic development of the state.

In 2008 Screen NSW began a strategic review of its activities, including a workshop that was held with Indigenous practitioners, producers, partners and industry to explore priorities for Indigenous activities within the new Strategic Plan.

In 2009 Screen NSW approached Reconciliation Australia and established a Reconciliation Action Plan (RAP) Working Group. Screen NSW's RAP has been developed over 18 months with wide input from staff and the screen industry.

Through the RAP, Screen NSW aims to enrich lives through stories and opportunities by:

- Respect - Ensuring Indigenous culture is prominent within Screen NSW and in the work we do.
- Relationships - Building dialogue and partnerships with Aboriginal and Torres Strait Islander peoples.
- Opportunities - Creating opportunities for Aboriginal and Torres Strait Islander peoples as practitioners and in Screen NSW.

Metro Screen

Supported by Screen NSW's Industry Development Fund, Metro Screen is a not for profit organisation that works with screen makers and their projects across NSW. In 2010, Metro Screen partnered with Screen NSW and Screen Australia to launch the Breaks Program, which provides short film opportunities to develop and nurture new and established talent in NSW. This series of support programs is made up of three initiatives (First Break, Breakout and Indigenous Breakthrough) providing 14 emerging and experienced filmmakers the opportunity to develop their stories and skills.

First Break funding is offered to 11 first time filmmakers to make a short film of up to 8 minutes duration. Three places are reserved for Indigenous Australians.

Breakout funding allows two experienced filmmakers to make a short film of up to 15 minutes duration and is open to all filmmakers including Indigenous Australians and those with a non-English speaking background. Indigenous Breakthrough provides substantial funding for one experienced Indigenous filmmaker to make a short film of up to 20 minutes duration.

These initiatives span the complete filmmaking process from initial concept through script editing, pre-production, production and post-production. The initiatives also incorporate mentoring and training by industry professionals with all final works presented at a showcase screening.

Below: *Brother Boys*

William Munroe and Ayden Lee in *Brother Boys*, a short film directed by Simon Blyth and funded through the Screen NSW Emerging Filmmakers Fund.



VISIBILITY

Recognition and appreciation of NSW Aboriginal arts and cultural practice.

Direction 2

Segregation of Aboriginal artists in 'back corners' or in minimal roles should end and it is time for Aboriginal artistic expression to be accessible to everyone, Aboriginal and non-Aboriginal... It is not acceptable for agencies to say 'take your blackness over there'... if we only have those black pockets we will always be black pocketed.⁷

NSW has the potential to be the international gateway for Aboriginal arts in Australia and a centre for contemporary Aboriginal arts and cultural practice. Efforts will be directed to bringing Aboriginal people in contact with their own culture and making it more visible.

The scope for greater appreciation of distinctive NSW Aboriginal arts and cultural practice and recognition for NSW Aboriginal artists and arts organisations exists across the arts and cultural sector: from cultural organisations such as museums, cultural centres and keeping places, to all art forms - visual arts, music, film, theatre, dance, literature and history, multimedia and new media - and to arts managers and administrators.

The state cultural institutions (the Art Gallery of NSW, the Australian Museum, the Historic Houses Trust, the Museum of Applied Arts and Sciences (the Powerhouse Museum), the State Library of NSW, Screen NSW and the Sydney Opera House) contribute to Aboriginal arts and cultural development through their collection management and outreach, infrastructure and expertise. Major arts companies and festivals also have a critical role to play.

Initiatives to reinforce and promote NSW Aboriginal cultural identities, including distinctive regional identities, can draw upon a wealth of Aboriginal arts and cultural expression throughout NSW.

⁷ Excerpts taken from the report of consultation workshops in Blacktown, Lake Macquarie, Lismore and Wollongong, February and March 2010.

KEY FACTS

40,100 Aboriginal people living in NSW attended a selected cultural venue or event at least once during the three months prior to the interview in 2002, representing 51 per cent of persons aged 15 years and over living in non-remote areas.⁸

By comparison: 4.4 million people living in NSW attended a selected cultural venue or event at least once during the 12 months prior to interview in 2005-06, representing 83 per cent of the population aged 15 years and over.⁹

⁸ Source: ABS, National Aboriginal and Torres Strait Islander Social Survey, 2002, data available on request.

⁹ Source: ABS, Attendance at Selected Cultural Venues and Events, Australia, 2005-06 (cat. no. 4114.0)

ACTIONS

- 2.1 Increase access for Aboriginal communities to mainstream arts and cultural institutions:
 - 2.1.1 Work with state cultural institutions and major arts organisations, to create a network of Aboriginal education and curatorial workers to support cross agency initiatives that enhance Aboriginal community engagement in agencies and activities, as professionals, contributors, participants and audiences.
- 2.2 Promote NSW as a gateway for contemporary Aboriginal arts and culture:
 - 2.2.1 In partnership with Sydney Opera House, extend and develop the Message Sticks brand across the state cultural institutions and major arts organisations and events.
- 2.3 Support initiatives that celebrate and promote local Aboriginal cultural identities:
 - 2.3.1 Establish an Aboriginal art and cultural regional small grants fund.
 - 2.3.2 Support regions to identify, research and test opportunities to promote NSW Aboriginal regional identities, for example examining successful activities such as the Saltwater Freshwater Festival.
 - 2.3.3 Hold a symposium on NSW Aboriginal cultural centres, keeping places and knowledge centres, to encourage dialogue and debate about investment opportunities in Aboriginal cultural infrastructure. This includes continuing discussion about the need for a state/national Indigenous Centre.

Case Study

Saltwater Freshwater Festival

The inaugural Saltwater Freshwater Festival was presented by Arts Mid North Coast Inc in the North Coast Regional Botanical Gardens, Coffs Harbour, on Australia Day, January 26, 2010. There are 11,000 Aboriginal people living in the Mid North Coast of NSW, and recent research carried out by Arts Mid North Coast identified that 170 Aboriginal artists worked in the area.

The Festival is the brainchild of the Saltwater Freshwater Alliance, a network of ten Local Aboriginal Land Councils in the Mid North Coast who govern Arts Mid North Coast's regional Aboriginal cultural program, Foundations of our Future.

It is planned that future festivals will be hosted by one of the 12 Aboriginal communities on the Mid North Coast each year. Activities and events include weaving workshops, acoustic entertainers, art exhibitions, an elder's area, dance workshops and demonstrations, bush tucker walks and talks, Aboriginal food and market stalls and a festival concert. The name and logo of the Festival refer to the unique identity of the region, being made up of both saltwater and freshwater communities. The Regional Aboriginal Cultural Development Officer says, 'The festival symbolises the mixing of these waters because it will bring all of the communities together to share our Aboriginal culture with the wider community on Australia Day.'¹⁰

Below: The highly successful weaving workshops at the Buwarrinyin stage with the Boolarng Nangamai artists. Photography: Tony Alison



¹⁰ From Saltwater/Freshwater web site
<http://saltwaterfreshwaterfestival.org/>

Case Study

Boolarng Nangamai Art and Culture Studio, Gerringong, and Museum of Sydney: Gadigal Place collaboration

In May 2008, the Museum of Sydney commissioned Boolarng Nangamai Art and Culture Studio (BN) to provide a range of items made using traditional methods such as shields, spear throwers, fishing implements and woven bags. These items were to be exhibited in the Gadigal Place gallery, which is a core exhibit at the Museum of Sydney that explores the traditional lives, colonial contact experiences and the continuing culture of Aboriginal Sydney.

Museum staff provided historic images and references and arranged a visit to the collections at the Australian Museum. Six senior BN artists formed the core team of makers, with other younger artists involved and learning from the senior artists at work.

According to the artists, the process of making was just as important as the final outcome: collecting materials from traditional areas, accessing museum collections to reconnect with ancestral objects, and sharing their own Aboriginal history with the broader community. Some of this process is documented in the gallery alongside the commissioned works, demonstrating to visitors the on-going traditional connections of Aboriginal Sydney today.

The close working relationship between the artists and museum staff during the project combined the traditional knowledge, strong skills base and professional approach of the BN artists with museum professional standards to deliver an exceptional exhibition.

The relationship has also evolved into ongoing partnerships between the Historic Houses Trust and BN in areas such as education programs, public events and cultural training for museum staff.



Above left: Gadigal Place installation view, Museum of Sydney, 2009
Photograph © Jenni Carter, courtesy Historic Houses Trust of NSW

Right: Across the generations: master weaver Phyllis Stewart and her daughter Suzanne discover items in the Australian Museum's object store. Photograph Kelli Ryan, 2008© Boolarng Nangamai

Direction 3

Aboriginal arts and culture is critical to creating stronger communities.¹¹

Through the Council of Australian Governments (COAG), all levels of government have agreed to work in partnership with Aboriginal communities to Close the Gap of Aboriginal disadvantage. This approach emphasises the importance of working across government and in partnership with Aboriginal organisations to improve social and economic support for Aboriginal people.

Across government, many agencies and non-government organisations provide community cultural engagement programs for Aboriginal people in NSW. Arts NSW supports some programs and organisations in partnership with other government agencies, such as with Beyond Empathy, Big hART and the Yabun Festival.

Arts NSW will work with other agencies in government and the community to bring arts and cultural activities to their work with Aboriginal communities.

¹¹ Excerpts taken from the report of consultation workshops in Blacktown, Lake Macquarie, Lismore and Wollongong, February and March 2010.

ACTIONS

3.1 Develop an Aboriginal cultural accord:

- 3.1.1 Work with Aboriginal Affairs NSW to develop a NSW Aboriginal cultural accord to update NSW Aboriginal cultural protocols guidelines developed with Aboriginal Affairs NSW.

3.2 Create partnerships with other government agencies to increase inclusion of arts and cultural activities within existing programs and increase the capacity of arts organisations and projects to develop Community Partnerships with Aboriginal communities:

- 3.2.1 Partner with other government and non-government agencies to progress Aboriginal cultural development. Opportunities to be explored include:
 - The creation of creative pathways within the corrective services portfolio for visual arts programs,
 - Creative health engagement initiatives based on models such as Beyond Empathy's Indigenous young mother's program 'Mubali',
 - Working with artists with a disability,
 - Developing arts and cultural activities and programs to support renewal within public housing estates, and
 - Working with children's services to create opportunities for creative and cultural engagement with children in foster care.

Case Study

Beyond Empathy - Mubali - Moree Indigenous young mothers project

Mubali, which means 'pregnant' in the Gamilaroi language, began in May 2004 and used an arts intervention process to improve the health of pregnant Indigenous women, young mothers (15 - 25 years) and their babies in the Moree district. It stemmed from concern among local health services that this group of women were not getting access to pre-natal advice and often only sought medical assistance as their babies were being born. Beyond Empathy was engaged to bring the women into early and regular contact with Gamilaroi Community Midwifery Service at Moree Base Hospital.

At a series of visual art workshops held in a special room at Moree Base Hospital, the young women made and then painted plaster casts of their pregnant bellies, mentored by the artists (aunties) in the community. During these sessions, the midwives and health professionals were able to give valuable messages about maternal and baby care, nutrition, mental health, dental health, parenting and breastfeeding. The aunties, who are elders in the community, were part of the process.

The artworks and painted casts formed part of a popular exhibition at the Moree Plains Regional Gallery. Of the first group of 10 participants, nine were still breastfeeding 12 months later and the average birth weight of their babies was significantly higher than those of babies born to women who had not been part of Mubali.

Significantly, the young participants were also better educated about pre and post-natal care and were able to share important health messages with other pregnant women in their community.

The Mubali approach has provided an effective means for the Moree midwives to connect with the young indigenous women of their region, a group that previously rarely sought professional help for their pregnancies. The project now has a life of its own, with the midwives using the Mubali model as part of their overall program of health care for new mothers in Moree. Mubali also forms part of the Connections - Healthy Families, Healthy Communities strategy.

The success of Mubali and the replicability of the process has been recognised by Goldman Sachs JB Were and the project is currently being rolled out as Ngarrwa in Nambucca and Bowraville, NSW, and Manduwa in Derby, WA, which will incorporate Hall's Creek and Fitzroy Crossing at a later date. The process and methodology has been documented and a kit has been produced (The BE wAy), so that many other communities can replicate this strategy in their own unique way, achieving similar results for young mums in their communities.¹²

¹² From Beyond Empathy website, www.beyondempathy.org.au

Direction 4

JOBS
Aboriginal jobs
and enterprises
within the
creative industries.

Arts and culture need to be seen as a critical strand of employment generation work for Aboriginal people, and should attract funding from employment programs. Also greater effort needs to be given to raising awareness in Aboriginal communities that work in the creative industries is legitimate work; indeed that work in this field is critical to Aboriginal people as it celebrates people's lives and communities as they are.¹³

Creative industries range from established art forms (the performing and visual arts) to commercial activity (publishing, architecture and design) to mass-market activities (recorded music, screen industries and other forms of digital content).

The creative industries have an important role in the NSW economy, contributing around four percent of value to the NSW economy annually, and supporting other industries' competitiveness through the use of design and creativity in product and service development and production.

The cultural knowledge and creative practice and expertise of Aboriginal people working in the arts and cultural areas, will allow Aboriginal creative businesses to be both viable and competitive within the wider creative industries sector.

However business skills, entrepreneurial instincts and organisational ability need to be fostered to capitalise on opportunities now and in the future. Digital technology will also be a major impact on the development and distribution of creative products and services in the next 10 years.

¹³ Excerpts taken from the report of consultation workshops in Blacktown, Lake Macquarie, Lismore and Wollongong, February and March 2010

KEY FACTS:

823 Aboriginal people in NSW were employed in a cultural occupation as their main job in 2006, representing 2.3 per cent of all employed Indigenous people in NSW.¹⁴

By comparison, 101,036 people in NSW had a cultural occupation as their main job in the week before the 2006 Census. This was 3.5 percent of all employed persons in NSW.¹⁵

¹⁴ Source: ABS, Census of Population and Housing, 2006.

¹⁵ As above.

ACTIONS

- 4.1 Create job opportunities in the creative and cultural industries:
 - 4.1.1 Develop Aboriginal employment programs with all NSW Cultural Institutions meeting a 2.6 per cent employment target by 2015.
 - 4.1.2 Investigate the development of Aboriginal creative industries employment pathways in cooperation with Screen NSW, Industry and Investment NSW and the NSW Department of Education and Training.
 - 4.1.3 Participate in the Aboriginal jobs market, promoting the opportunities for employment within the creative industries.
- 4.2 Develop capability and sustainable business models for Aboriginal arts organisations:
 - 4.2.1 In partnership with Industry and Investment NSW establish a NSW Aboriginal cultural business skills development program.
 - 4.2.2 Develop leadership for Aboriginal people through mentorship arrangements that build their skills as managers and directors of organisations within the NSW arts sector.
- 4.3 Invest in product and market development:
 - 4.3.1 Work with Industry and Investment NSW to support market development opportunities in creative industries, increasing representation for NSW Aboriginal arts and culture at trade fairs and export markets through travel funds for artists' attendance.
 - 4.3.2 Investigate the feasibility of, and options for, establishing an Aboriginal Visual Arts Fair in NSW.

Case Study

Sydney Opera House Indigenous Traineeship Program

The Sydney Opera House Indigenous Traineeship Program develops the skills of Indigenous arts professionals by offering them an opportunity to progress within a specialised field in the arts and entertainment industry. At the same time it also offers them a mentoring program to guide participants throughout the internship and to allow them to build their professional confidence in a nurturing environment. The main objectives of the program are to increase the number of trained Indigenous staff working at the Sydney Opera House; to increase the number of Indigenous people employed in the arts and entertainment industry; and to provide a leadership program that encourages and supports life-long learning and career progression for Indigenous young people working in the performing arts and entertainment industry.

The interns receive a three month paid internship focusing on cultural programs, which in turn gives them on-the-job skills in marketing, event management, staging, lighting, and sound/audio visual and associated recognised industry qualifications. The traineeship is an avenue for leadership development, ongoing networking and professional development opportunities.

Seventeen trainees have completed a three month (previously 12 month) program since its inception in May 2000. Past interns have secured positions within the arts and entertainment industry, at organisations including Bangarra Dance Theatre, Koori Radio, The Australian Ballet, Blackfella Films, Vibe Australia and the Sydney Opera House.

Below: Indigenous Trainee, Lindsay Williams
Photographer: Amelia Pryke



Case Study

Arts Northern Rivers - Indigenous Arts Development Project and Business Centre

In 2006, local Indigenous artists formed the Regional Indigenous Artists Steering Committee, to support Indigenous visual artists in the region. With the assistance of Arts Northern Rivers, the peak body for the arts and cultural sector in the Northern Rivers Region of NSW, they proposed a long term Indigenous Arts Development Project to support the development and sustainability of the Indigenous visual arts industry in the region.

In the project's first stage, an Indigenous Arts Development Officer was employed to assist Indigenous artists to develop their professional art practice, and to provide outreach support for artists in remote communities. This involved a survey of Indigenous artists living and working in the region, leading to the publication of an 84 page full-colour book called *A Special Kind of Vision, Contemporary Indigenous art from the Northern Rivers*.

The project's second phase involved the establishment of an Indigenous Arts Business Centre (IABC) in Lismore and the employment of an Indigenous Arts Business Manager to provide business support, marketing and sales services to Indigenous artists and arts enterprises in the region, and to manage and build a sustainable business model for the centre.

3 Rivers Aboriginal Art Space was launched in June 2009, located in Magellan Street, Lismore. It is a regional centre, connecting Indigenous artists from throughout the Northern Rivers to market opportunities, and is comprised of studios/workshops, offices and a gallery/retail outlet.¹⁶

¹⁶ Text from Arts Northern Rivers website, www.artsnorthernrivers.com.au



Above: Launch of *A Special Kind of Vision*, Contemporary Indigenous art from the Northern Rivers.

3 Directions: the next four years

Delivery mechanisms of the Strategy

The actions identified within the four directions of the NSW Aboriginal Arts and Cultural Strategy will be delivered by Arts NSW, in partnership with other agencies within the Communities NSW portfolio and other NSW Government agencies.

Arts NSW's Indigenous Cultural Development Officer's key responsibilities are to develop, implement, monitor and report on the Aboriginal Arts and Cultural Strategy. A core role is to advance and facilitate the development of partnerships between NSW Aboriginal artists and communities, and key Government, corporate and community agencies to ensure a thriving and sustainable NSW Aboriginal arts and cultural sector.

To monitor and evaluate the effectiveness of the Strategy, Arts NSW will develop an evaluation framework for the Strategy and report on achievement of projects. This will include information on:

- 1.1 Number of Aboriginal people involved in the arts, including:
 - 1.1.1 Emerging artists (such as mentorships, internships and apprenticeships),
 - 1.1.2 Professional development (including creation and presentation of new work),
 - 1.1.3 Participation in mainstream and Aboriginal arts organisations.

- 1.2 Recognition of NSW Aboriginal arts and culture, including:
 - 1.2.1 Number of Aboriginal originated arts events in NSW,
 - 1.2.2 Participation in Aboriginal originated arts events in NSW,
 - 1.2.3 Participation of Aboriginal artists and arts organisations in Cultural Institutions and mainstream events.
- 1.3 Improved cultural engagement with Aboriginal communities, including:
 - 1.3.1 Number of partnerships with local government and other government agencies,
 - 1.3.2 Impact of partnerships with local government and other government agencies,
 - 1.3.3 Number of partnerships with non-government agencies,
 - 1.3.4 Impact of partnerships with non-government agencies.
- 1.4 More jobs and business development for Aboriginal people, including:
 - 1.4.1 Employment of Aboriginal people in NSW Cultural Institutions,
 - 1.4.2 Number of placements of Aboriginal people in creative industry roles.



Above: Milton Budge, *Ration day times (Working for food rations)* 2007 (detail), acrylic on canvas, 55 x 120cm. Winner Parliament of NSW Indigenous Art Prize 2007. Reproduced courtesy of the artist.

